

The Waltz, The Polka

and all kinds of

Dance Music

Colonial and Old Time Social Dance
Tunes in Australia

By Peter Ellis



Peter Ellis OAM 1946 - 2015

Supported by The Folk Song and Dance Society of Victoria

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Tunes in Australia**

By Peter Ellis

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Credits

A difficult thing, like making 'thank yous' at a dance or function and afraid you might leave someone out. In my case, it's almost a lifetime, well, thirty five years in accruing information that has led to the production of the Merry Country Dance book, the series of CDs and, in this case a companion of the dance tune categories 'The Waltz, Polka and all kinds of Dance Music', to accompany it. It's involved an enormous circle of contacts, friends and even family in drawing it all together. How lucky could I be to find resident in Bendigo a very talented sound engineer and graphic artist, Hans Meinig, without whom these excellent productions might not have achieved fruition in such a high standard, or Carolyn Marrone, another very talented artist who provided the cover paintings for the CDs, the illustrations in the Merry Country Dance book and the contribution to the cover on this publication.

My maternal grandmother had much information to pass on about dances around the Charlton district and was still alive and able to interact with my interest in dancing and music when I instigated the formation of the Bush Dance and Music Club of Bendigo and joined the Wedderburn Oldtimers as MC.

I wonder if it wasn't for the formation of the Wedderburn Oldtimers Orchestra and their need, due to tragic circumstances, to find a replacement MC, I would ever have needed to learn to call a dance, or go beyond chonking out a tune on a mouth organ in my home closet.

Had it not been for a chance occasion of Harry McQueen's Old Time band from Castlemaine filling in at the Spring Gully Dance at Bendigo when the resident band, the Tone Kings, retired, I would not have met my mentor in terms of playing dance music and acquiring information on the actual dances. No other informant had as much as Harry in terms of knowledge. It was also through Harry that I was to meet Andy Rodoni and Maurie Gervasoni and to collect the very beautiful tunes of Swiss Italian origin, brought out by their respective forebears to Yandoit in the 1860s.

Alternatively – another chance situation – the Oldtimers playing at 'Paradise', a district between St. Arnaud and Stawell, where I followed this band over eighty miles away to the second ball I had attended. On this night I met Ron McNally and Isabel Supple and became acquainted with the family dances and all the traditions of a real old time country dance.

Again, I might go back earlier to attending my first country dance when only 16 with my grandfather at Torrumbarry, or a little later at both Spring Gully and Lockwood South, by now in my early twenties, where I took in both the tunes played by the resident bands, the Tone Kings and the Gay Tones respectively and where I also closely watched the MCs, Alf Carey and Tom Brereton, or Colin Silk and Harry Wiegard. At these dances I first learnt the Alberts, Lancers and Waltz Cotillion, and later at Fenton's Creek, the First Set. Perhaps I should add that another chance meeting at Yarrowalla with a band called the Gay Charmers and their accordion player, Morrie (Moritz) Gierisch, who on enquiry about the Royal Irish and the 'Polkas', struck up with appropriate tunes to be played, which started me off in the right direction. The Gay Charmers with their lead pianist and tremendous vampier Stuart Simms, and talented banjo player Ron McFarlane have also been an inspiration in my musical direction.

Then again, in that first year of following the family dances in the St. Arnaud district circuit in 1978, Isabel Supple produced an article on a little dance booklet called 'Take Your Partners' by a Shirley Andrews and following a very early Maldon Folk Festival in Castlemaine where I first encountered the Dashing White Sergeant and Circassian Circle, I discovered folk dance, and eventually followed the path directly to Melbourne to make contact with Shirley. A consequence of this, further down the track, was an introduction by Shirley to John Meredith, and later through John, meeting Rob and Olya Willis.

But this track to Melbourne had only happened because in travelling the country ball circuit with friends, and in particular Les Rankin, we commenced training in ballroom dance medals, which also led to Melbourne, another facet of my gaining information and, in particular, in learning about tempos and in assistance in teaching dancing.

In the year leading to the formation of the Bush Dance and Music Club of Bendigo and, through information from Shirley Andrews, we made contact with the people of the Nariel dances and the band. Another door of traditional old time dance and music was opened with introduction to the Klippel and Simpson families. It was also through Nariel that my contact with the Victorian Folk Music Club was strengthened and in particular with Alan and Elma Gardner. Elma is the person who fostered my production, through the VFMC (Victorian Folk Music Club), of the Collector's Choice series. Production of Collector's Choice involved hours of hand writing music from straight after work, a short break for tea, and on again to 1a.m. or more and with much inconvenience to family as I occupied the dinner table.

Again, through Shirley, was an introduction to the National Folk Festival and the National Library of Australia's Oral History, Sound Preservation and Music departments and whose respective staff has been of invaluable assistance with my various projects. Through all of this and the formation of both the Bush Dance and Music Club of Bendigo and the Emu Creek Bush Band, I have been provided with the platform in which everything could be melded together and

which allowed me to do my best in the revival of old time and traditional dance and music. The Wedderburn Oldtimers, particularly Daisy Sutton, Lindsay Holt and their extraordinarily talented pianist Elma Ross, were of immense assistance in providing tunes and in the social history of a real old time dance in the bush. More information from their area, particularly at Berrimal, was to come from Ted Vallance of St. Arnaud who passed on many of the tunes once played by Johnny Boughton (concertina) and Jack Cummings (fiddle).

To all of the above mentioned people and groups, it would not have happened without their contribution. Likewise, with the generosity of the pioneer performers, the 'real folk', in making their music and knowledge freely available, we have been able to profile a very definite Australian tradition of dance music that stands on its own. Another very talented person I met through the VFMC, Rick Garrick, was able to provide me with his own compositions in exactly the style of original collected dance tunes, three Waltz Mazurkas, a support tune for Garibaldi's March Waltz and a further support tune for the Old Bush Barn Quadrille.

With the help of Emu Creek Bush Band I was first able to present workshops on the 'Waltz, The Polka and all kinds of Dance Music' at the Port Fairy Folk Festival in the late 1980s and subsequently several times at the National Folk Festival including Canberra in the early 1990s, as well as occasional workshops for the TSDAV (Traditional Social Dance Society of Victoria). I was privileged to have the assistance of Harry McQueen at several of these workshops at various Nationals including at Sydney, Maleny and Alice Springs, prior to Canberra. From the beginning it included a range of tunes from various states including the wonderful Tea Tree Waltz from Val McGiness which Rob Willis had passed onto me courtesy of Jeff Corfield, as well as many tunes he and our mate 'Merro' had collected and willingly made available, including some of the beautiful Australian place name waltzes from the Schaefer manuscripts. Many of the collectors and performers of Australian dance tunes and songs, Rob Willis, Alan Musgrove, Mike Martin, Greg O'Leary, Dave de Santi, John Harpley, Dave de Hugard, Ray Mulligan and many others share the same passionate view, that the music is to be exchanged and promoted, we do not consider it possessive or under personal ownership. This is the traditional music of the people, for the people and by the people and collected from the people and no individual owns it, we all own it, it is ours.

In putting this together, I have the transcribers, the late Henk Montfroy to whom my mandolin lessons were substituted by hours of listening to tapes and to putting the notes into dots for Collector's Choice. More recently with the latest of material, Greg O'Leary, Harry Gardner and Olive Dobbyn have willingly put in hours deciphering tunes and recording on paper, as well as Harry also proof reading and offering important factual information about dance tune history. Another, such as Mark Schuster, has willingly provided Queensland tunes available on request, or in the case of Alan Musgrove, 'here mate, I've got this Cape Barren tune on tape, can you transcribe it for me?', and Oh!, have you any reels I could use? Mike Martin was only too happy for me to include tunes he had collected from Joe Yates and likewise Dave de Hugard with the tunes I use in figure 4 of the 'Bush Lancers'.

Then I have my merry band of proof readers, Margaret and Tom Dean, Mary Smith, John Williams and Don and Julie Manypenny. I can assure you without their help in the most mundane of tasks, the text would be far more of verbal diarrhoea content than it is now and poorly punctuated. Finally, the end product could not have come together without the dedicated assistance in compilation from Richard Ayling and Denise Hibbs. And if it hadn't have been for Richard, I couldn't even have typed up and chorded a tune on computer. A further word of appreciation goes to Bruce Watson when we decided to add some songs. Without Bruce's generous help, we could not have placed the words against the metre of the tune.

And, I guess in the end, we have all contributed because of our love of tradition, history, dance and music, because it's pleasurable and we are passionate about it. So likewise, please enjoy and finally thank you to the Folk Song and Dance Society of Victoria for making it possible.

Peter Ellis

Cover

Illustration by Kevin J Morris

Photographs

Photographs kindly provided by family members and friends as well as collectors. A special thank you for the many pictures supplied by Rob Willis, David de Santi, The National Library of Australia and the late John Meredith.



Peter Ellis

The Waltz, the Polka and all kinds of Dance Music

— a pun on the line from Augathella Station

Social Dance Music – Australian Colonial & Old Time

I have assembled this compilation of Australian collected dance tunes under the title 'The Waltz, the Polka and all kinds of Dance Music' as a theme from the line of the song 'Augathella Station' and because of the momentum of interest in Australian material in the folk scene. Also, the Bush Dance and Music Club of Bendigo Inc. has produced a range of double CDs called the 'Quadrille Mania' series, as well as the 'Waltz, Polka and all kinds of Dances' triple CD. These CDs include a cross-section of tunes which the musician can play and accompany at correct tempo and style. This endeavour has provided an opportunity for players to hear some of the tunes collected since my last books were compiled and particularly Collector's Choice Vol. 1 published 1986 by the VFMC which focused on the old collected dance tunes of town and country. Some tunes from other collectors are included for interest and to provide broader interstate representation and in particular, where the piece is so good, as an excellent tune type example.

Additionally an enormous volume of tunes has now been assembled through the resources of collectors such as John Meredith and Rob Willis, and the efforts of other musicians such as Dave de Santi and Ray Mulligan. Despite this it needs to be remembered however that most traditional musicians had far more popular material in their repertoire, which perhaps is overlooked, and that our specific collections tend to give a different concept of tune selection. For that reason I have cross referenced as much as possible the popular, even classical, tunes and other overseas material to which our dance music is linked.

Whilst our pioneer folk musicians contributed their own tunes from various homelands of origin, there is an impression that migrants from European countries also introduced their folk dances as they arrived on the goldfields. The truth is, as my Grandmother used to say, 'it is all the same in a hundred years', and our forebears were as much influenced by the latest fashion and craze, then, as now. The Waltz, Polka, Galop, Quadrille even Mazurka, Varsoviana and Schottische and their music made their society debut in Europe and England and had arrived within months in America, Australia and the other Colonies. This had occurred before and up to the 1850s gold rushes and the arrival of waves and waves of immigrants. Except for Governor Macquarie's blessing, the Waltz had 'taken' Sydney by 1815, soon after Waterloo and the Quadrille was well established by the early 1820s with a special Australian arrangement in 1825 (La Sydney (fig.1), La Woolloomooloo (fig.2), La Illawarra (fig.3), La Bong-Bong (fig.4), La Engehurst (fig.5). The Galop of 1829 was here within a year of its debut in Europe as there is a description of a Perth ball in 1830 in which 'gallopadés', (another term for the galop), were danced. (The other gallopedes, longways sets, developed later from the Galop or Gallopade) Also a Goulburn Ball program included the Polka in the same year as it was first described in the London Illustrated News of 1844. Even the Irish, who counted for one third of the immigrant population by, or following, the potato famine of the 1840s, were as much au fait with the music and steps of the above dances as their own jig and reel.

It was not until after Irish independence from Great Britain in the 1920s, and when dances and tunes of outside origin, were banned that much of their own dances and music were compiled into collections, as we are now doing with Australian material. The new branch of the Gaelic League in Ireland in the 1890s discovered that few old dances apart from step dancing had survived. To gain standing comparable with the Scottish branch of the League that had recognisable traditions, they orchestrated the invention and introduction of new Irish dances under a type of smoke and mirrors revival of the 'old style'. As an example, the Siege of Ennis with Irish stepping was choreographed from the old La Tempête of the English and European ballroom. (Nothing's new, the Australian New Vogue fraternity do this all the time under the 'Old Time' umbrella and likewise the 'Bush Dance' concept of the 1970s revival is an equally flawed concept of our pioneer rural tradition.) Nevertheless this stage of history has resulted in a very rich tradition of respective dancing in Ireland and Australia, but it wasn't there in the mid-nineteenth century when they were simply dancing quadrilles, waltzes, polkas, redowas and schottisches, all the fashionable dances of the day – as did everybody, and yes, the English Sir Roger de Coverley, the Irish Jig and the Scotch Reel. Significantly, some of the best teachers of the 'Waltz, Polka and all kinds of Dances', and fiddlers of this music in Australia, were the Irish. Likewise some good dances have come from the New Vogue scene and the 1970s Australian Bush Dance revival has many positive benefits.

Taking that into account as well, it has been my aim to try and highlight some of the individual musical nuances of our traditional dance tunes. At the same time I'm the first to acknowledge there are always exceptions to the rules and also many shades of grey. But it wasn't necessarily the musician's whim that allowed a tune of exception or the shade of grey in its performance for a dance, as distinct perhaps from an item. If it wasn't suitable for dancing, it wouldn't get past the MC (Master of Ceremonies). His absolute authority is something that all in the folk scene need to take into account as well as his discretion as to whether a new dance, regardless of latest fashion or folk dance from someone's homeland, would be included on a program. Even at private house parties in the bush, people still had their dancing pumps and a nominated MC as well as someone in the family that could play violin, piano or squeezebox and there were all the usual protocols even at an impromptu family dance.

The rural musicians weren't academics and the concept of differentiating between a traditional tune such as the Irish Washerwoman or the Connaughtman's Ramble and a pseudo Irish tune such as McNamara's Band wouldn't come into the equation. If they liked it, a good tune was a good tune and all that mattered was that it suited the dance.

I've tried to illustrate things like suitable music for the polka and that anything in 2–4 is not necessarily a polka, or suitable, for our dances even though it might be perfectly acceptable in the revived Irish tradition. At the same time, our musicians simply knew what to play – they would not have known the term single reel or single jig, but neither would they randomly call 2–4 tunes 'polkas'. But they would have a considerable range of set tunes up their sleeve, listed as Lancers, First Set or Alberts tunes, or just 'set tunes' as well as tunes for the Polka, Waltz etc. Likewise, the dance musicians of the towns that generally used sheet music, nevertheless knew instinctively how to play the tune by cue nominated on the sheet music:– 'tempo di Schottische', 'tempo di polka', 'tempo di mazurka', etc. It was an essential part of their training as a dance musician (see example page 113 – Golden Stream Varsoviana "Tempo di Varsoviana").

Sometimes the terms are related to the dance steps rather than the musical category. Thus a tune for a step–dance might be called a jig because it's a 'jiggy' dance, whereas musically it might be a reel or hornpipe. The dances of the *Old Time Medley*, Varsoviana, Polka Mazurka, Highland Schottische and Polka (3–hop), in that order and combination, and sometimes including the Two Step, were also known as the 'Polkas', but only the 3–Hop Polka is really a polka with true polka tunes. *Polkas* applied to them collectively as a medley because they were 'hoppy' dances, but the music is very different for each special dance with a specific style tune for each.

Bush dance and bush music was not a used term either and there was probably little difference between a district player and one in town. However the towns were quick to take on the latest such as the One Step and the Foxtrots, whereas the older traditions persisted in the bush, and like a national identity, we tend to reflect on our country's rural heritage and our past and today bush music is an appropriate term. It doesn't mean every aged fiddle or squeezebox player was a good dance musician, some were pretty terrible. But an enquiry through the local community and district MC would always lead to the reputable and revered dance musician. Following these leads has certainly come out in collections such as those by John Meredith. Likewise in the towns and cities, some dance bands, usually three or four piece (called orchestras) were mediocre, but the top bands could ensure the success of a dance or ball simply with their loyal followers. Those like Ma Seal, Bert Jamieson, Joe Yates, Harry Cotter, Charlie Batchelor, Joe Cashmere, the Dawsons, Dooley Chapman, Elma Ross and many more, are legends, national treasures, and it was always said at a dance where Harry McQueen and/or Bill McGlashan played, anywhere else would be a poor night.

Tempos, Dance Time and Set Dance Arrangements

Bars and Tempo

Tempo for dance music is normally expressed in bars a minute which is a requirement of dance teachers who need to match the dance sequence to the bars of the written music or played tune. Some musicians may prefer to use beats, and in some sheet music, a metronome reference may be given. The main thing is to be able to compare between the systems, and it is easy to assess the tempo by counting the beats by tapping the hand or foot to the tune while following the second hand of a watch for exactly one minute. The first downbeat is counted as naught. It is best to count the full minute rather than a short cut of half or a quarter of a minute, as only 2 bars a minute difference can be quite marked in dance tempo and is not as accurately gauged in less than a minute. In 2–4 and 6–8 there are two beats to the bar, so divide the total count in a minute by two. For waltz time there is one count to the downbeat per bar. In 4–4 there are four taps to the bar, so divide the count for a minute by four.

Couples Dances

Tempo for many of the **waltzes** is ideal at 52 bars a minute and likewise for the *Polka Mazurka and Varsoviana*. The old *Circular Waltz* requires a slower range between 48 and 50 bars a minute, the *Hesitation Waltz* about 45 bars a minute, and the slowest, *Modern Waltz* or Jazz Waltz, 30 bars a minute. Some regional variations of Mazurka and Varsoviana in NSW and Qld need to be at the slower Circular Waltz range of 48 to 50 bars a minute. The 4–4 time of the **Schottische** and Barn Dance group of dances lies within 28 to 32 bars a minute – dances such as the Four Sisters' Barn Dance, Uncle Ev's Barn Dance, Charmaine, Tangoette and Maxina are best at the lowest limit of 28, whereas others like the old step hopping Schottische, the Highland Schottische and the Northumbrian Barn Dance require the higher brighter tempo between 30 and 32. The 2–4 and 6–8 time of the *Two Step and March* group range from 56 to 60 bars a minute, 58 the optimum, but the old *Galop* is very fast at well over 65 bars a minute. The *Polka* with its essential 3–hop style (3 quaver beat and rest in the bar) is very 'steady' at 48 to 56 bars a minute, 52–54 the best.

Quadrille or Set Dance description of the figurework is expressed in terms of bars, usually in multiples of 8, which in 2–4 or 6–8 would equate to 16 steps or beats i.e. relating this to music there are two beats (foot taps) to a bar, whereas in waltz time the downbeat or each oom pah pah equals one bar. 4–4 or Barn Dance time is seldom used in the sets but will occur in the Gavotte section for the Hussars, the Old Bush Barn Quadrille and the opening Schottische figure of the Brisbane Quadrilles. In this case there are four beats to the bar and suitable tempo about 28–30 bars a minute (equivalent to 56–60 bars a minute in 2–4).

Sometimes musicians may convert a 4–4 tune such as a Barn Dance into set time (2–4) by '*swinging it*'. Music converted from common time can be a trap in terms of bars, there being twice as many as expected relative to 2–4 time. In other words one bar of a Barn Dance tune in 4–4 will equal 2 bars of the same section played in 2–4. The number of bars or the tempo in these cases can be assessed by counting the beats or foot taps to one minute, and then comparing with standard settings and doubling or halving the count if necessary to convert to bars per minute.

Normal tempo for 2–4 or 6–8 ranges from 56 to 60 bars a minute (58 is usually optimum) and in waltz time 52 to 54 bars a minute. In the case of *waltz the ball* some bands gradually slow the tempo over the range of about 4 bars to that of the *Circular Waltz* – 48 to 50 bars a minute. This is as the dancers perform their last circle of waltz in the set and then break out to waltz around the hall.

For specific *polka figures* and sets such as *the Polka Quadrille*, *Polka Country Dance*, and *Polka Cotillion*, tunes in 2–4 *polka time* with the 3–quaver beat must be played much slower than regular 2–4 and should be between 48 and 54 bars a minute. If, however, a polka tune is used for general figurework (where polka steps are not in use) such as the grand chain in the Lancers, then the tune can have the regular beat and normal 2–4 tempo of about 58 bars a minute. Likewise a 2–4 galop as a couples dance might be 65 to 75 bars a minute, but in a set such as the *Galop Quadrille* should not exceed 62.

Music arrangements for the quadrilles

Basic tune structure

A traditional set tune such as a jig (6–8) *Cock o the North* (Aunt Mary) or a single reel (2–4) *Rakes of Mallow*, has a first and second section of 8 bars each. These 8 bar units of the tune can be referred to as part A and part B. Thus, for once through a 32 bar figure, a set tune would normally be played repeating the first strain and likewise the second strain. In simple terms this can be expressed as A–A–B–B which equals 32 bars. A 40 bar figure could be matched by either playing A–A–A–B–B or A–A–B–B–B and the choice can usually be determined by where it suits the change in the figurework. It is not as hard as it sounds as often the 40 bar figures are a result of an extra swing at the end each time and therefore the A–A–B–B–B phrasing might be better suited.

Tags

Quite often musicians will come up with a better 40 bar arrangement by adding an 8 bar 'tag' from some other simple tune at the end and this can be expressed as A–A–B–B–C. (See page 33)

In the case of 24 bar figures which occur occasionally, an arrangement such as A–A–B or A–B–C may be used – sometimes songs such as Oh Susanna, Swanee River or Camptown Races (following the words) will already be in the A–A–B formation.

Figures of 48 bars have often expanded from the older Colonial 32 bar figures as the figurework developed by the folk process during the 20th century. Music to match these can be arranged perhaps with two tunes combined – i.e. A–A–B–B of one and A¹–B¹ of the other. An example could be Barren Rocks of Aden played A–A–B–B followed by MacGregor's March played A–B. Sixteen bars of Heyken's Serenade makes a good tag. Again, which comes first or last can be best determined by major changes within the figure. As many dance figures conclude with a promenade of 8 bars and a swing of 8 bars the A¹–B¹ as a 16 bar tag is generally best. The arrangement can then be expressed as A–A–B–B–A¹–B¹ or A–A–B–B–C–D. There are other figures such as with visiting and starring in the opening of the 4th figure of the Lancers where the 16 bar tag is better at the beginning. In some cases popular tunes such as Along the Road to Gundagai and It's a Long Long Way to Tipperary have a 16 bar verse so if played verse/chorus will equal 48 bars and suit the figurework phrasing particularly well. Otherwise reverse the above pattern to A¹–B¹–A–A–B–B

In *shorter figures* such as the 3rd figure of the Lancers, the circling of the basket section to only 16 bars and the subsequent starring (promenade) to 16 bars is best highlighted with two appropriate jigs in sequence and A–B format rather than the traditional 32 bar multiple. A good example for the Lancers is Garry Owen played A–B for the basket and St. Patrick's Day A–B for the star, and then play these through once more. The 3rd figure of a quadrille is typically in 6/8.

Waltz figures can be tricky as the tunes are more commonly in a 16 bar A section and B section respectively. This, of course, is absolutely fine for regular 32 bar figures, but much harder for 24, 40 or 48 bar figures. The best way for an odd figure of different length is to find two or three simpler tunes of 16 bars rather than 32 and add a suitable 8 bar tag. Billy of Tea can easily be arranged as an 8 bar tag. Again, the positioning of the tag is important. Quite often waltz figures end with an 8 or 16 bar waltz to places; so this is the best place to put the tag. Thus, with a 40 bar figure which concludes each time with an 8 bar *waltz the set*, a regular 32 bar waltz can be played followed by an 8 bar tag. Sometimes waltzes have verses and these can be incorporated to align with changes within figurework. Hi Lily Ho Lo is a natural 40 bar waltz and the Nariel version of Ehren On The Rhine is a 24 bar waltz.

Emphasising repeats of figures or main changes within

There are several ways in which emphasising repeats of figures or main changes within can be done:

1. A tune change is used so that the figure is danced to one tune by 1st or 1st & 2nd couples and then followed by a second tune for 2nd or 3rd & 4th couples and repeated if the figure is repeated.
2. A key change is used instead of a different tune but in a similar fashion to above.
3. A change of time such as from 6–8 to 2–4 or vice-versa.
4. An extra beat is played between main sections. This takes a lot of practise, and although not common now, was once widely used by traditional musicians in the bush. The Nariel band used to do this effectively in the middle of Redwing.
5. Use a variation each time through the tune/figure. This example can be found in Julianne's original 1846 arrangement for the Royal Irish with only a tune per figure.

Music for Country Dances

Longways and circular sets and single figure quadrilles

Much of the information provided for the quadrilles is also relevant for the Country Dances. However these are normally single figure and repeats may be according to the number of couples in the set, e.g. seven times through for a seven couple longways Virginia Reel. Some dances that are 'as many as will' e.g. Cheshire Rounds or the Sicilian circle formation dances (Dashing White Sergeant or Waltz Country Dance) or columnar formation sets such as Siege of Ennis, Tempest or Polka Country Dance do not have a particular limit. In Colonial times, it would be until back to original places or couples – however that could take an hour or so. Generally 8 to 10 times is sufficient. In some dances which are suitable, the caller will sing out waltz, galop or polka the hall as appropriate, or promenade to seats and the band will play the tune once or twice more to allow for this to complete before stopping.

With shorter four couple longways sets such as the Haymaker or Strip the Willow, the band will often provide enough music for twice through, i.e. 8 times. To save the musicians remembering to note top couples as a guide the required number of times can be arranged with the tunes. For example, with the seven couple Galopede it could commence with the signature tune played twice followed by a support tune such as Bobby Shafto twice and then another such as Rakes of Mallow twice, then the Galopede tune repeated once indicating the seventh time. Generally, Irish support



**The Wedderburn Oldtimers, Tasmanian Tour, Hobart, Jan. 1981.
Picture by 'The Mercury'**

tunes are used for the Irish dances and Scottish support tunes for the Scottish dances, but sometimes the orchestras (Jimmy Shand) will vary the mix with tunes from 'the otherside'. It is probably more important that the tunes are played in the required style. There has been a trend in the Australian folk scene particularly as cast by Dave de Santi and his Wongawilli band, to use collected Australian set tunes as support tunes and this is becoming increasingly popular. The main thing is to ensure that certain tune groups suit a particular dance group. Most 2–4 or 6–8 set tunes suit dances in the same time signature and the Irish polka style tunes in the Australian scene are particularly suitable for the general country dances and, of course, the Irish dances. However, the Polka dance tunes in the 3–hop or ballroom style, with a slower tempo, are essential for the Polka dances – Polka Quadrille and Cotillon, the Polka Country Dance and the couple's dances such as the Polka itself and also derivatives such as Princess Polka, Berlin Polka and the Heel and Toe Polka (also known as the Brown Jug Polka).

Dance musicians might sometimes substitute polka tunes into the Galopede in the required style, but it does seem a waste when there are some excellent galop style tunes such as Elma Ross's Two Step and the many collected single reel type of set tunes. Galop or two step tunes and Irish polka style tunes are not suitable for the Australian polka dances without considerable effort to convert to the 3–hop style and tempo. Why go to that trouble when there are so many excellent Australian 3–hop polka dance tunes.

Although Sir Roger de Coverley and the Strip the Willow, can be danced to either 6–8 or 9–8 tunes, 9–8s are normally preferred so that although the metronome reading is the same or relative to 58 bars a minute in 6–8, the time for 9–8 triple jigs is actually 39 bars a minute. Sir Roger de Coverley has its own signature tune and suitable support tunes include The Rocky Road to Dublin and Haymaking. Drops of Brandy is the original signature tune for the dance of the same name and this is also, the English original of the Strip the Willow. There are also many good Strip the Willow support tunes such as Barney Brannigan and the Foxhunter's Jig.

Two good tunes have come to light through the 1817 manuscript of James Goulding of County Cork, brought to Australia in the 1840s by his son and now held by great great grand daughter, Judi Forrester of Apollo Bay. One tune, 'Blewitt's Jigg', is a nice and interesting version of Barney Brannigan, the other not named, I dubbed James Goulding's Jigg.

The Cheshire Rounds is a dance also in triple time, normally printed as 3–2 and is elegant and best at a steady tempo of not more than 35 bars a minute. Its signature tune is of the same name, and other 3–2 hornpipes can be suitable support tunes.

Adaptation of tunes

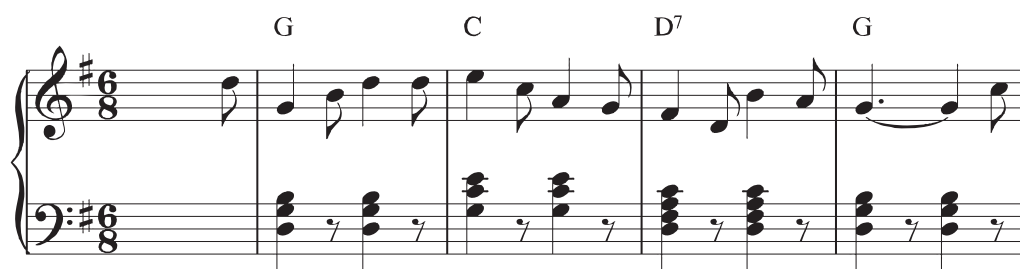
These comments are intended only as guidelines for dancers and musicians, rather than inflexible rules, although they become more important where the recording of the tune has to match an 'official' version of a dance, or as prerequisite in the ballroom. Otherwise the dances and tunes survived and developed in the countryside owing to the folk process and flexibility of both the caller and lead musician, particularly for the quadrilles. A band might play any tune in a very relaxed style regardless of phrasing and the MC would call with an extension of time. The caller then ad-libs to the overall crowd and simply claps his hands to indicate when the band should stop playing. This could be at any time to suit his whim or need and the musicians were usually able to nicely convert into a two bar ending of the tune, even either-side of the middle of the tune.

Traditional musicians were adept at time signature conversion to suit their needs. Examples follow.

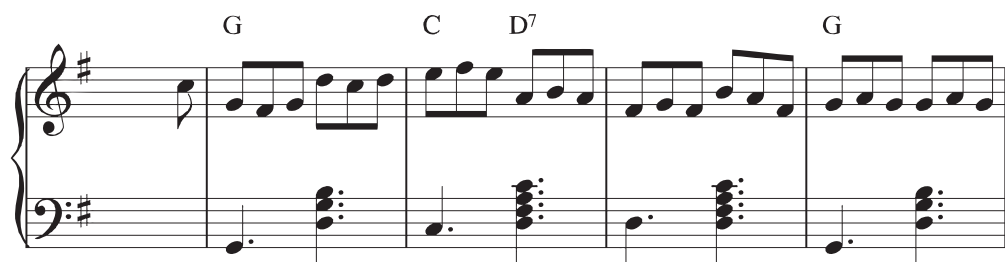
Wild Colonial Boy – normal version



Wild Colonial Boy in 6–8 single jig set tune style



Wild Colonial Boy in 6–8 double jig set tune style



Wild Colonial Boy converted to 2–4 set tune



References

Should further references be required these can be sought from *Take Your Partners* by Shirley Andrews and *200 Dancing Years* co-authored by Shirley Andrews and Peter Ellis. Also Shirley Andrews and Lucy Stockdale produced a series of videos on the Quadrilles (check Traditional Social Dance Association of Victoria website). Enquiries about the Quadrille Mania CDs or the companion dance calls and Waltz, Polka and all kinds of Dances CD and the Merry Country Dance CD and Merry Country Dance book of social history and dance instructions can be directed to the Bush Dance & Music Club of Bendigo & District Inc, PO Box 922, Bendigo 3552.

The Old Time Dance Band

Today, with a modern ear, there are all sorts of expectations in the folk scene as to how a band should sound according to the line up and the amplification. There are certainly situations where a band must be amplified and I would like to stress the term, judiciously. There are some very good sound technicians, usually with very expensive equipment, who can set up a band with good balance between the instruments and project the sound, yet have it nicely toned so it still sounds acoustic.

But there are also many situations where the sound system is just not necessary, particularly in smaller venues where vital space taken up by microphones and leads is a plain nuisance. This is where the musician has to sit attached according to a restricted distance from a mike, and unable to sway with the music or to react with the crowd and swing a squeezebox if necessary. I find it quite a cramped set of events and then I'm staggered at the end of a show with the enormous amount of packing up to be endured.

Of course with modern technology, and sound recording techniques, we are used to hearing every instrument individually crisp and clear. But, is this a necessary thing for a live dance band as distinct from listening to a CD or the radio? For a traditional old time dance, I thought the Wedderburn Oldtimers Orchestra had a sound that no other approached. Yet it was based on what they remembered from their youth in the bush in the 1920s. The combination consisted of piano as lead, two violins or sometimes three, of which one was a Strohviolin, one button accordion as support lead, sometimes two, or an Anglo concertina, then tin whistle, banjo and drums. The line-up included more than may have been the occasion in the old days, as sometimes it was a sole musician.

Also, with various groups the instrumentation varied according to who was at hand. There were players simply on three or four violins, all squeezeboxes, or mainly brass, i.e. trombone, trumpet and saxophone with piano and drums. Slide trombone, piano and drums were very common and both violin and squeezebox by the 1920s tended to take second place as the newer combination of piano and drums, and particularly saxophone, came into vogue. Many violinists converted to playing saxophone, and by the 1940s the piano accordion tended to eclipse the button accordion for dance bands, at least in the towns.

Today with the larger modern community centres, roughly a seven piece band is at least required if the band is to be heard without amplification. There were times with the Oldtimers, when the music had to be absolutely 'beefed out', to fill a hall of several hundred dancers. This seems at odds, with many of the collectors, who maintain that a quiet relaxed style of playing is how dance music should be performed. I'm not in a position to comment on many of the traditional performers from whom the collectors have gathered dance music, but in almost every situation the players have been elderly, long retired and recorded in an armchair environment in their lounge room, or on their verandah. I know myself; I play very differently in a one to one recording situation, or just giving an example of a tune, to what I do playing live on stage for a dance and emphasising lead to the support instrumentalists. Of course many of the performers from whom the music has been collected may have been playing in small barns and little halls, this was also once extremely common. Natural sound varies considerably between venues, some are superb for acoustic playing and others terrible and where some form of sound system should be used. Harry Gardner makes the point of 'doing his shoulder' trying to project the sound on solo violin and I have certainly at times 'done my wrist or elbow' having to force out the sound both for the dancers and the support musicians to follow. Nevertheless there have been countless occasions when it has never been a problem and people have commented on the wonderful sound and how much better it has been in terms of being able to hold a conversation and hear the music at the same time. The late Hec McGregor of the Bush Dance and Music of Bendigo, maintained the best dance he had ever been to in his youth at Rochester, was to one single violin player who was outstanding. I can remember a Woolshed Ball in Melbourne many years ago when Harry Gardner's family band with several fiddles (on a sound system) performed and it was fantastic (particularly the Eightsome Reel) whereas at another dance at Bacchus Marsh the different all string band was spoilt due to the level of amplification.

The rhythm of the acoustic Wedderburn Oldtimers is something that was tremendous and I don't know that there is any particular factor that it could be put down to. However the lead pianist generally only vamped in the left hand (alternating bass) and the melody in the right hand had further chordal vamp with the other fingers on the off-beat following the melody note. The squeezebox player used bellows action and swing to emphasise the rhythm as well as further chordal vamp, not only with the oom pah of the left hand bass, but right hand vamp under the melody note on the off beat in a similar fashion to the pianist. Occasionally Elma Ross played the melody with the left hand while vamping with the right.

The violinists pulsate the rhythm with the bow semi-detached, in what I refer to as the Charlie Batchelor style, but also varied with long bowing glissando (slides), and vibrato for nice effects when they felt so inclined. Significantly, they could be heard above the piano and accordion, and apart from staying largely up on the E string; there was strength in

projecting the sound to the back of the hall. Jack Condon liked to vary occasionally by going right down onto the lower G string.

It should be remembered that drums were often not available in the old days and whether pianist, violinist or squeezebox player, they put the pulse or rhythm into the tune by vamp, bowing strokes or bellows punch respectively to compensate for the absence of a drummer. It could be described as instinctive 'internal rhythm' in comparison to the external beat provided by drums, lagerphone or banjo strumming. Sometimes the playing of bones or spoons added to the rhythm in the absence of drums.

Dance music is essentially simple and rhythmic. The best of musicians, in one sense, are not necessarily the best of dance musicians. It can often be quite the opposite, particularly with the ear playing dance musician. A tune, for example one that has been taken up from printed sources, is stripped down to the bare essentials, not necessarily putting in the frills that might be difficult. Embellishments usually follow the natural action of the instrument in maintaining the 'internal and simplistic dance rhythm', which is the key factor. In the rendition of the tune, the dance musician will re-invent his own decorations that follow the action of the instrument in playing for the dance. So although the tune might sound as if it has some wonderful ornamentation, this has developed without any need for thought over the basic ease of playing the tune. Some pianists or other musicians, who are absolutely brilliant with all the wonderful 'choreographed' fill-ins, harmony and super chords, can be just awful to dance to. Elma Ross had the most wonderful regular dance rhythm and her fantastic arpeggio 'tinkles' were always a subsidiary bonus. Dance music was what she called 'natural music'. Stuart Simms of the Gay Charmers Old Time Band likewise has a natural ability for playing dance music and where, most importantly, there is this wonderful regular chordal vamp (again alternating bass vamp) which is simple, but absolutely makes you want to dance.

I have seen a few accordionists who are brilliant at cross rowing and turning their instruments inside out to achieve the 'written tune', yet it is not as danceable a rendition as a cruder form from a basic accordion player. I can think of some groups who are very ordinary to listen to, but are good to dance to.

Projection of the music is the other aspect. In the Wedderburn Oldtimers we all played as to the people sitting at the back of the hall or in the balcony. The tin whistle could be heard trilling above the other instruments and was considered a key instrument along with the fiddles and squeezebox for the era that was being represented. Grummy Ross, drummer for the Wedderburn Oldtimers, who considered the whistle and concertina 'toys', was often amazed when checking out the sound of the band from the opposite end of the hall. He could hear the concertina and whistle clearly above the general mix of the other instruments. *'You've got me buggered'* he'd say. In the early period, the Oldtimers also had a guitarist and Lindsay maintained that Adrian Verrinder's chordal accompaniment married in beautifully with Elma's piano playing. Greg O'Leary makes the comment that guitarists play much different chord structures to pianos and that the guitarist needs to simplify and possibly play diads in busy passages and so on. He also adds that if a tenor banjo is in the band, the banjo player and guitarist need to play the same rhythmic patterns which isn't always easy.

Lastly, of course, was the beat of the drum for holding the band together and for the timing and stepping of the dancers as well as backing by the strummed vamp on the banjo and guitar. Grummy Ross, while maintaining the bass beat, literally played the tune on the rim and the 'glocks'. But overall from the floor, generally no one melody instrument dominated, and unlike the modern CD recording, it was simply an old fashioned blend of instruments in which no particular player could be individually heard. Finding a good sensitive drummer, who doesn't take over, is not too loud and doesn't hold time, can be challenging. Find out first if the drummer can dance. This could be a key factor for a successful drummer as outlined. An alternative, as only the bass drum beat is really required, is for the accordion player to have a small bass drum and pedal at his foot to keep time while playing. Rob Willis makes the following comment:— *'At a local level, I have recorded many stories of Harry Schaefer playing for a ball in the Forbes Town Hall on his own, with a fiddle and keeping rhythm on a bass drum. And everybody would hear him'.*

When I was first attracted to the folk scene in Melbourne in the late 1970s, I found their dance music to be 'thin' and in fact not good to dance to, and my comments certainly recalled by Shirley Andrews in subsequent articles by her on dance music. More than often there was simply one violin or a tin whistle providing the melody, perhaps a tune picking banjo and rhythm on guitar and lagerphone, sometimes tea chest bass. Then I discovered there was an enormous prejudice against the use of piano and drums because these were regarded as not portable, and definitely not within the folk instrument realm. Well I had danced several times a week for years in the country to bands in which piano and drums were the norm, a violin or accordion was extremely unusual in comparison to saxophone, trumpet and sometimes trombone. These were the dance instruments of the main part of the twentieth century and whilst certainly not folk, it seemed to me the folk bands were missing the very essential dance rhythm that piano and drums seemed to provide as the very backbone of good dance music. The revival of 'old time bush music' by the Wedderburn Oldtimers Orchestra in 1975 provided the clue for a basis of folk dance music in which the traditional violin and squeezebox was restored, but with the essential dance-ability that piano and drums provided. Gradually the piano at least became accepted in the

folk scene, and after all, in the country most halls and schools where dances were held, had pianos that were played by improvising ear playing pianists.

I have tried to emulate the Wedderburn Oldtimers with Emu Creek, in an effort to maintain the tradition they revived and the excellent example they set. Even most of the announcements and singing were performed acoustically and it worked. The audience quickly learnt they had to be quiet and listen and the MC, or compère, often gained their attention first with a musical hall type of explanation, "*Ladies and gentleman, your attention please!*" This was somewhat forcibly shouted out, and then the announcement spoken at normal level, but with a projection of the voice.

Whilst the elderly flock to this style of music like bees to honey, I have had any number of instances where young people have come forth and expressed their opinion of how great the sound is; 'awesome' is the word they often use.

Of course, with many players the sound is sometimes muddled and Emu Creek sounds better when there are only about half a dozen musicians. This probably applies to most 'club community groups of musicians' and particularly when amplification is used, the sound may be muddy. Nevertheless, Emu Creek was founded on the concept of a ceilidh type community band, as some of the folk clubs have their own members' band, where no one is excluded. This example was particularly set at Nariel where the core of local musicians welcomed visiting folk musicians onto stage as well as supporting children in a junior and mini branch of the seniors' band. This is another factor Emu Creek has tried to emulate.

I feel acoustic music still has an important function in the modern world and particularly at gatherings involving families and various age groups and where the social side and ability to talk without having to shout over the music is of paramount importance.

There are several factors to consider in acoustic playing, where it is important to fill the hall with music, but without the penetration offered by the sound system. The bare essential of a sound system is still usually required for announcing and calling dances.

A very young Harry McQueen was surprised to find he could hear from inside the front door of the Castlemaine Town Hall, Bill McGlashan on stage, loud and clear, playing a single row Mezon accordion. There were several hundred dancers and Bill was the sole musician. Bill directed Harry to have a look above the stage. There was an overhead sound board at 45 degrees which projected the music straight out to the rear of the hall.

When playing outside, the music might sometimes travel a block or so, other times it mightn't be heard more than several metres away in a mall, and, for example, where there are lots of market stalls and so on. Positioning the musicians under a verandah, against a wall or glass wall, or from a corner, can do wonders in terms of natural amplification.

I've been with the Wedderburn Oldtimers when, at St. Arnaud Town Hall and at Corio Community Centre, Geelong, they have sat on the floor in the centre of the hall in a small circle facing outwards. At St. Arnaud it was in a little makeshift band rotunda. It was quite an experience with the dancers circling around you and quite a delight to the dancers. Try calling a set however; you'll have to think about that one. At Charlton Community Centre, an enormous hall, they sat on a small platform half way down one side, and the music could be heard throughout, but it made an awkward kidney shaped line of dance for the dancers. Many of the hall stages have an overhead proscenium or curtains and the sound can be trapped in these situations. Lindsay Holt (founder of the Wedderburn Oldtimers) would always instruct us to move forward with our toes just about curling over the edge of the stage. Harry McQueen was once asked (I have this on tape) if he thought an accordion (button not piano) was louder than a fiddle. His reply was no! that they were a good combination and complimented each other. I would agree with this, but I'm also aware there seems to be an exponential factor once the number of accordions is increased and then the wonderful nuance of the strings is lost or drowned out. Violins themselves vary in level of sound due to materials and other factors in their manufacture.

Line up is important in a dance band, accordions are best located at the far left of the stage, and so all other melody instruments are on their right hand side, the treble side. If you sit on the left hand side of an accordion you will soon find out why and what I mean. However, the Strohviol player (Jack Condon) and main violinist (Lionel Collison) in the Wedderburn Oldtimers, preferred to sit on Lindsay Holt's left hand side, but were right in front of the treble end of the piano, which was the lead instrument. (Mind you, Lindsay had lost his fingers down to the stumps on his left hand, so accordion bass may not have been prominent) In contrast, Daisy Sutton on fiddle, and later Les Dow, preferred to sit by Lindsay's right hand.

Piano accordions have multiple banks of reeds and can be extremely loud as can some of the more modern triple row button accordions. The old single row button accordion with little 'wet tuning' (one row of reeds slightly off tuned to the other to provide vibrato) such as the revered Mezon, and the single reed concertina were and are much better suited to toning with violins than the later models. Peter Hyde of Aldgate SA has been manufacturing both new accordions

and ‘flutinas’ that have the ‘drier’ sound of the old Mezon. Conversely the wetter tuned accordions have sometimes made it easier to sit in with slightly out of tune pianos. Not sure of the merit of out of tune pianos to start with, but they are often a fact of life, particularly in little used country halls. For this reason dance band pianists often bring their own keyboard just in case, unless of course an Elma Ross, who would play in another key such as Ab to raise the pitch of the piano to match accordions in the key of G.

The musician must be sensitive to those sitting around and whether he or she is drowning out the others. Dave de Santi is a wonderful lead dance musician on piano accordion as well as in sessions; he plays in a very mellow style. Concertinas can be extremely piercing and again the player needs to listen not only to himself, but to gauge if he’s interfering with the comfort of those around him.

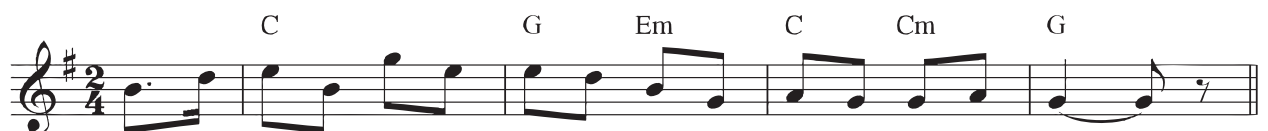
Lindsay Holt maintained that in a band, if you can hear yourself and the person either side of you, then the balance and sound will be good. Rhythm instruments need to be carefully placed and usually sit at the far right of the melody players, or middle back. A strumming guitar or banjo in the middle of the melody instruments will impede the ability for the tune to be handed down the line. Likewise the lead musician will generally sit on the far left of the band and the other support musicians pass the tune down the line. As with a rhythm instrument, musicians ‘sitting in’ usually need to be at the other end or in the second line or rear of the lead musicians, particularly if they are unfamiliar with the repertoire and not able to pass the tune on. This is different to a revered guest musician who may be placed with the lead.

Large numbers of musicians in a band can be difficult to hold together – it is not normal to have a conductor – and so the drum or other percussion such as lagerphone or banjo is important to hold the tempo and keep the melody tight. In the ballroom it was the role of the drummer to hold and maintain strict dance tempo. Another trick is to use fold-back even when the band is acoustic. By this means amplification of the lead musician is only through the fold-back to the rest of the band to hold them together, and so that they can then hear the tune changes.

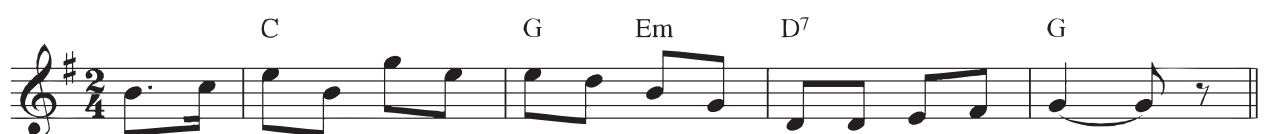
There is little more to say except the music must be lively and bright, tight and in ‘*strict dance tempo*’. Generally a little fast is better than a little slow, but correct timing and tempo is really essential. Dance time is the most important factor, i.e. the actual timing itself. Occasionally a wrong note or chord might be sounded, but the band plays on regardless. Accidental stuff ups to my mind are inconsequential, a human element and part of life. Don’t get too serious, a laugh at mistakes adds to the light heartedness of the occasion. A far worse sin is lack of timing and that makes the dancing difficult as well as sending any good dance musician cross eyed. If the notes are a dotted rhythm, then they have to be played spot on and tight with that nuance, if you can’t hear that you are not doing that, then you really do have a problem.

Good clear introductions are essential for dancers and a clear four bar standard introduction (or four beats depending on the time signature) or four bars of the opening phrase of the tune is far more successful than puddling through trying to find the last four bars. It is also important that the dancers can tell when the band is about to stop. One method I believe that is very pronounced and successful is to markedly emphasise a slow down on the last few bars, particularly with slower waltzes and four-four tunes. There is also sometimes a special phrase that can be incorporated in the last bar, particularly for the faster set tunes and quicksteps that dancers and support musicians can easily recognise as an ending coming up. Harry McQueen was a master of this.

1. Standard ending of *Wearing of the Green*



2. Harry McQueen’s final ending



The Session

A different aspect of playing music is of course in the 'sessions'. I have been told at various times, but usually second hand, of various protocols and rules relating to a session. In fact with most, I've never been aware of any of these. I'm not sure whether within the Irish session scene or with the British or other overseas folk scene there is a particular order of things according to class, peck order or ability, but my observation, at least with the rural Australian performers, is that anybody is entitled to a fair go and to sit where ever they like or where they can squeeze in. Harry Gardner relays the point that Charlie Lennon (Irish fiddler) made the comment that in Ireland one must not automatically assume that one is welcome to join in, particularly with bones or bodhran, but rather listen politely and wait to be invited.

Concentric circles are sometimes better than too large a circle so that the tunes hold together – on the other hand it is courtesy to let players join in the circle as much as space will allow. It is also courtesy to allow others a turn and common sense to play tunes in the known repertoire and key. In the case of fixed key instruments, try to accommodate players according (excuse the pun) to the instruments at hand, or that most share. In the earlier folk scene the repertoire was invariably from Begged, Borrowed and Stolen and Irish orientated, with a few Scottish tunes. But gradually it has become broadened so that popular tunes are accepted and certainly a higher profile of the better known Australian collected dance tunes are making their way into the arena. It is after all a session for all to participate and enjoy, it is not a concert or spotlight for individual items, so the one thing I would say is not to play something obscure, or in a key that is going to eliminate the others from having a go. Of course there are always exceptions and it depends on the session, some in the smaller folk gatherings will encourage some individual performance, and with items, the choice is entirely free. Anyone in the circle can start a tune, it's a matter of getting the break sometimes, and certainly of listening to make sure somebody else hasn't already started up. The tunes may come from around the circle in turn, but at the same time, can jump across anywhere to somebody that has the initiative and thinks of something catchy to play.

Well enough has been said; let's have 'a good squeeze or scrape of a tune'.



A session somewhere in Victoria, circa 1900



**Maureen Heazlewood –
always on for a session**



A Managatang session, in more ways than one.



**An Emu Creek session – handing on
the tune.**

Set Tunes for Set Dances

The term ‘Set Tune’ in the old Australian vernacular, simply refers to the tunes used for Quadrilles, Cotillions and Country Dances. It wasn’t used in the sense of a ‘signature tune’ i.e. a special tune for a special dance such as in the case of the Dashing White Sergeant or the Maxina. The Australian players often had prompt lists of dance tunes in their accordion or fiddle case, those for waltzes, barn dances, polkas and set tunes or lancers tunes. Set tunes were interchangeable between musicians and the dances and figures, although there were also localised favourites that tended to be used for a particular figure by a particular player, e.g. McGlashan’s 1st figure of the Royal Irish, McGlashan’s 3rd figure of the First Set, or a ‘lead up tune’ (Lindsay Carr’s 4th figure of the First Set) or a grand chain tune (Dad’s tune 5th Lancers (from Frank Thompson) or Dooley’s Chain.). Neither was the term used for a ‘dance set’, this seems to have come in from overseas or within the folk revival. Set tunes were just a selection or group of tunes used for the sets.

In general, the *quadrilles* or ‘the sets’, as they were commonly known are the First Set, Lancers, Alberts, (there are others), all having several figures generally with a short break between and a tune for each or sometimes two per figure; and the single figure Waltz Cotillion which can be performed to medleys of waltzes. In Australia, *country dances* (line and circular set dances) had largely disappeared by the twentieth century, except for two or three that lingered on such as Sir Roger de Coverley, Circassian Circle, Stockyards and Dashing White Sergeant. However, with the revival of folk dancing under the idiom of the somewhat erroneous term of ‘bush dance’ in the second half of the twentieth century, many ‘country dances’ i.e. longways and circular sets from the British Isles and Ireland were introduced into Australia. At the same time some of the earliest dances from the first days of European settlement gained interest.

Generally the tunes used for the sets were in simple 2–4 or 6–8, but some special waltzes were also regarded as set tunes, not only for the Waltz Cotillion, but because a respective figure in the Alberts, Exions, and Fitzroy Quadrille were in waltz time. The last two figures of the Alberts in waltz time sometimes included Polka Mazurka sections (see page 96). The Waltz Cotillion, a single figure dance is completely performed to waltzes. The ubiquitous ‘Spanish Waltz’ tune see page 96 was an exceptional favourite for the last figure of the Alberts or for part of the Waltz Cotillion and there were other specific waltz tunes such as McGlashan’s 4th figure of the Alberts (see below) and Eileen McCoy’s Spanish Waltz (see page 75).

The most popularly performed set tunes are in the 2–4 single reel or 6–8 single jig class with the occasional double form such as in the Irish Washerwoman. Even that tune was often played in a simpler single jig form, the Nariel version is one example.

Many of the ‘country dances’ have their own specific signature tune and bands frequently make their own selections adding other support set tunes. Soldier’s Joy, Dashing White Sergeant, Waves of Tory and Siege of Ennis are just a few of the revived country dances that have their own respective signature tune. The other special types of tunes are covered in the couples dance section.

McGlashan’s 4th figure of the Alberts (48 bar tune)

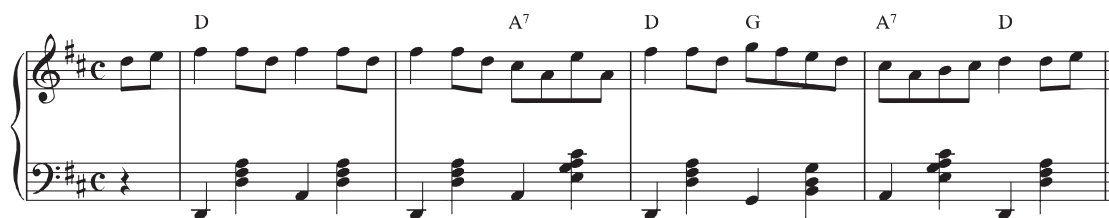
From Harry McQueen of Castlemaine, Victoria. This tune exactly fits the Central Victorian version of the figure.

The Reel

The Reel is seldom used in Australia except perhaps in the very early days of settlement when the 'Foursome' or Scotch Reel including a Strathspey section was extremely popular, or for items or step dancing. Some of the city ballroom dance bands of the 1930s following the English Old Time Dance style may have used reels for special quadrille sections to highlight the change in figurework, for example in the Grand Chain of the Lancers or on visiting. England's Harry Davidson's Old Time Band would use a reel such as Timour the Tartar for the visiting and a single reel such as British Grenadiers for the body of the figure. His 78 recording of the 'Hearts of Oak Lancers' has this combination in several of the figures, Sailor's Hornpipe another tune used for the grand chain.

The reel remained virtually unknown in its ancestral double form to the general rural performer except perhaps for occasional fiddlers such as Joe Yates, Joe Cashmere, Frank Collins, Colin Charlton, W.A. Patterson and Tom Walsh. However, it certainly enjoyed a revival in the folk scene by and after the 1970s. It is far more prominent in Scottish and Irish traditions and is generally in 4-4 and cut common time and can have 8 quavers in the bar, whereas a single reel in 2-4 has only four. There are two beats to the bar and with the reel there is the equivalent of 4 quavers to the beat. Harry Gardner makes the point that 4-4 is more descriptive of the Irish reels with their off beat lilt, and 2-2 is better for Scottish reels with their almost, but not quite, unaccented groups of four quavers. When Australian fiddlers played reels they used the fast hornpipe rhythm or the Scottish reel style, rather than the Irish style.

Fairy Reel



Typical tunes include *Fairy Dance* (or *Reel*), *Miss McLeod's Reel*, *Flowers of Edinburgh*, *Wind That Shakes The Barley*, *Timour the Tartar*, *Devil Among the Tailors*, *Drowsy Maggie* and *Sally Gardens*. Reels were occasionally used for 'step dancing' and both *Miss McLeod's Reel* (a version known as 'Mad as Rabbits' from Con Klippel) and *Bonnie Kate* (a version from Ma Seal) have recorded instances of application for Highland or step dancing. Double hornpipes such as the *Sailor's Hornpipe* were interchangeable with reels for set dances. One reason double reels may not have flourished, or more likely survived, in the Australian rural tradition is probably because they would have to be played at a faster than natural tempo for our set dances and the old diatonic 'push pull' concertina and button accordion were not suitable, although the fiddle was. In contrast, accordion players in the Irish and Scottish tradition are able to play at faster tempos by cross rowing on the two or three row button accordion to minimise bellows action, or instead play piano accordions or chromatic button key accordions. For our set dances the tempo needs to be equivalent to the 58 bars a minute of the 2–4 single reel, whereas for step dancing they may have been played at a slower tempo with hornpipe bounce.

Ma Seal's 'Bonnie Kate'

Collected from Ma Seal at Kimba SA, by John Meredith and Peter Ellis.



Con Klippel's 'Mad as Rabbits'

A version of Mrs McLeod's Reel, from a tape of Con Klippel of Nariel Victoria, courtesy Keith Klippel.

1 G C G D⁷ G C G D⁷

5 G C G D⁷ C D⁷ G D⁷

9 G C G D⁷ G C G D⁷

13 G C G D⁷ C D⁷ G

Ma Seal's 'Mrs McLeod's Reel'

Collected from Ma Seal at Kimba SA, by John Meredith and Peter Ellis.

1 G C G D⁷ G C D⁷

5 G C G C G D⁷

9 G D⁷ G D⁷

13 G D⁷ C 1,2,3..... G D⁷ D⁷ G Last time



Keith and Con
Klippel



Ma Seal

Joe Yates Gardener's Reel

Collected from Joe Yates at Sofala NSW, courtesy Mike Martin.

Chords: C, F, C, G7, C, F, C, G7, C, G, C, Dm7, G, C, F, C, G7, C, G, C, G7, A7, Dm, G7, C, F, C, G7, C.

The Sydney Flash

Collected from Joe Cashmere of Booligal NSW and Mick Pilley of Mudgee NSW, by John Meredith.

Chords: D, G, A, D, Em, A7, D, D, G, A, D, Em, A7, D, D, A7, G, A7, D, A7, D, A7, G, A7, D.



Joe Cashmere



Mick Pilley

The First of May

Transcribed by John Meredith from the playing of Joe Cashmere of Booligal NSW.

Musical score for 'The First of May' in D major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4 with chords D, Bm, D, D, A7, and G. The second staff contains measures 5-8 with chords D, Bm, D, D, and A7. The third staff contains measures 9-12, including a repeat sign and first/second endings, with chords D, G, C, D, A7, C, A7, and C. Triplet markings are present in measures 2, 4, 6, and 8.

The Boyne Hunt Reel

Collected from Frank Collins, Goulburn NSW, courtesy Alan Musgrove.

Musical score for 'The Boyne Hunt Reel' in D major, 2/4 time. The score consists of two staves. The first staff contains measures 1-4 with chords D, Bm, D, and D, including a first ending. The second staff contains measures 5-8 with chords D, A7, D, and D, including a second ending. Triplet markings are present in measures 6 and 8.

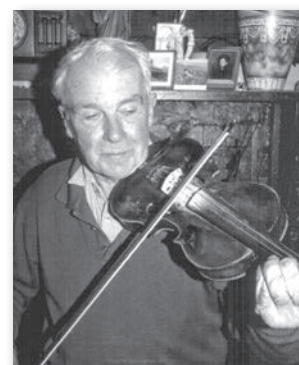
Boxer's Creek Reel

Collected from Frank Collins, Goulburn NSW, courtesy Alan Musgrove.

Musical score for 'Boxer's Creek Reel' in D major, 2/4 time. The score consists of four staves. The first staff contains measures 1-4 with chords D, Em, A7, and G. The second staff contains measures 5-8 with chords D, Em, G, A7, and D. The third staff contains measures 9-12 with chords D, A7, G, D, G, A7, Bm, and A7. The fourth staff contains measures 13-16 with chords D, A7, G, D, G, A7, and D. Triplet markings are present in measures 4 and 8.



Joe Yates



Tom Walsh (see *The Old Schoolmaster*, page 20)

Frank Collins' Second Reel

From Frank Collins of Goulburn NSW, by John Meredith.

Musical score for Frank Collins' Second Reel, 4/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: Am, C, G, Am, Em, Am, C, Em, Am, Am, G, Am, G, Am, C, Em, Am.

Colin Charlton's Reel

Collected from Colin Charlton, Cookamidgera NSW, by John Meredith and Rob Willis.

Musical score for Colin Charlton's Reel, 4/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: D, G, D, Bm, D, G, D, A7, D, D, Bm, G, D, G, D, A7, D. There are triplets (3) in measures 8 and 16.

The Old Schoolmaster

Collected from Tom Walsh of Trentham Victoria, by Alan Musgrove.

Musical score for The Old Schoolmaster, 4/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: D, G, A7, D, G, A7, D, A7, D, D, A7, Em, A7, D. There is a first and second ending (1. and 2.) in measure 8.

James Goulding's Reel

From County Cork Ireland 1817, courtesy great great grand daughter Judi Forrester of Apollo Bay, Victoria.

Sheet music for James Goulding's Reel, featuring treble clef, key signature of one sharp (F#), and common time (C). The melody is written across three staves, with measures numbered 0, 5, and 9. Chords are indicated above the notes: D, G, A⁷, D, G, A⁷, D, D, A⁷, D, D, G, D, G, D, G, A⁷, G, A⁷, D, A⁷, D.

Mrs. Adam's Hornpipe

From James Goulding, County Cork Ireland 1817, courtesy great great grand daughter Judi Forrester of Apollo Bay, Victoria.

Sheet music for Mrs. Adam's Hornpipe, featuring treble clef, key signature of one sharp (F#), and common time (C). The melody is written across four staves, with measures numbered 0, 5, 9, and 13. Chords are indicated above the notes: G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, A⁷, D⁷, G.

Hen's Reel

From James Goulding, County Cork Ireland 1817, courtesy great great grand daughter Judi Forrester of Apollo Bay, Victoria.

Sheet music for Hen's Reel, featuring treble clef, key signature of one sharp (F#), and common time (C). The melody is written across two staves, with measures numbered 0 and 5. Chords are indicated above the notes: D, A⁷, D, A⁷, D.



Colin Charlton

Teddy Creighton's Stepdance

Collected from Stan Treacy of Crookwell–Limerick NSW, by Brad Tate.

Chords: A⁷, D, A⁷, E⁷, A⁷, G, D, A⁷, D, D, G, D, G, D, G, D, A⁷, D, G, D, G, A⁷, D.

Coming Down the Mountain

A reel from Sally Sloane of Parkes, Lithgow and Teralba, NSW.

Chords: A, D, A, E⁷, A, D, A, E⁷, A, E⁷, A, A, D, F^{#m}, A, D, A, E⁷, A, E⁷, A.





Stan Treacy



Sally Sloane

The Strathspey

The **Strathspey** (outside of Scottish Country Dance circles) did not survive in the Australian rural tradition but is certainly mentioned in references to early dances held in the first quarter or so of the nineteenth century, generally as a component of the Foursome or Scottish Reel. It enjoys a healthy revival in some sections of the folk scene, particularly as part of the Scottish Country Dance component. The Strathspey is a slower form of reel or hornpipe particularly characterised by the reversed dotted quavers,  the 'Scottish snap', which is created by a short note before the dotted note rather than after it, and has been used routinely by some fiddlers to emphasise the surge in heavy accent on the first beat of each bar. Sometimes there are also runs of triplets  and the stepping is so emphasised compared to the reel as to confer its own feel to the music. In the Scottish travelling step used for both jigs and reels, the first motion on the beat is straight up, whereas in the Strathspey the foot comes down on the beat to the floor after a graceful slow swing or ornamented swing. The Schottische or in particular the Highland Schottische, tune-wise may be linked with the Strathspey. Nevertheless the Strathspey has a nuance which is unique compared to any other dance music, most likely owing origin to the shortness of breath and range of the bagpipe and special development in the uptake and the bowing of the violin, the instrument that can only produce a drive on the leading note from the down bow and the jerk of the wrist to highlight the 'Scottish snap'. It is something that cannot be as expertly reproduced on squeezebox or even piano. With the Strathspey there is a certain peculiar laziness in style, but contrastingly accentuated with the ring of the tune and the precision and sharpness in its performance. Tune examples include the Bonnie Lass of Bon Accord and John Stephen of 'Chance Inn'. Tempo has varied over time but 30 to 35 bars a minute is established in Australia as the most popular range with perhaps 32 the optimum.

Many Highland Schottische tunes double as Strathspey tunes, in fact it is more likely the Highland Schottische tunes have been adapted from the older Strathspey, examples being Kafoozalum, Moneymusk, Cawdor Fair and the Orange and the Blue.

Jenny's Bambee (Strathspey, courtesy Harry Gardner)



Harry Gardner



John McKinnon's Father's Strathspeys

Collected from John McKinnon of Ecklin South Victoria, by John Meredith.

The Marquis of Huntly

Chord progression for *The Marquis of Huntly* (G major, 2/4 time):

1. G Am G Am D7 G Am G Am D7 G
2. Am D7 G

5. G D7 G D7 Am G Em/Am G D7 G G D7 G

Moneymusk

Chord progression for *Moneymusk* (D major, 2/4 time):

0. D A7 D 3 Em A7 D Em A7 D
5. D D Em A7 D Em/A7 Em A7 D Em A7 D



John McKinnon

John Stephen of Chance Inn

Composed by Angus Fitchet.

Chord progression for *John Stephen of Chance Inn* (G major, 2/4 time):

1. G C G C G A7 D7
5. G C G C G D7 G
9. G D7 Em B7 C G A7 D7
13. G D7 Em Bm C G D7 G

Highland Whiskey

Courtesy Jim Moir.

A E⁷ A E⁷ A
 5 A D A E⁷ A D A E⁷ A
 9 D A E⁷ A E⁷ A E⁷ A E⁷ A

Bonnie Lass O' Bon Accord

A E⁷
 5 A A⁷ D E⁷ A A
 9 A D A E⁷
 13 A D A A⁷ D E⁷ A A

Mary Hamilton of Auchencruive

D A D G A A⁷ D A E⁷ A A⁷
 5 D G D G Bm F^{#m} G Em D A D



The Single Reel

The Single Reel – widely used in Australian dance music and well suited to the diatonic ‘push pull’ accordion and German style concertina system. It is generally in 2–4 time with a regular ‘oom pah’ beat and two sets of paired quavers to the bar, i.e. two quavers to the beat. The two beats to the bar are played at a tempo between 56 and 60 bars per minute, 58 the optimum.

The Barren Rocks O’ Aden (Single Reel)

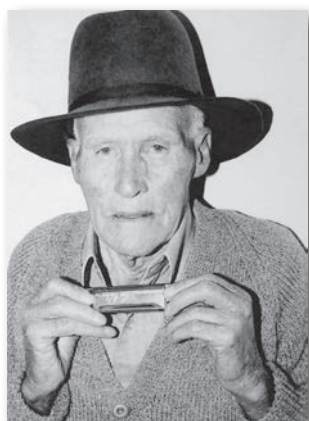


Tune examples include the Scottish ‘Marie’s Wedding’ and the Irish ‘Rakes of Mallow’ and any number of popular tunes, as well as many handed on ‘anonymous’ tunes for the sets such as those from Harry McQueen, Frank Thompson and Bert Jamieson. Even foxtrots and barn dance tunes were converted into 2–4 or cut common time by ‘swinging the tune’ and used in the sets; the Gay Charmers frequently do this as well as switching the same tunes into 6–8. Marches in 2–4 such as Invercargill and Under the Double Eagle were also played for the Alberts and Lancers. Tempo is normally 56–60 bars a minute, 58 the optimum. Other tune examples include The Barren Rocks of Aden, MacGregor’s March, The Girl I Left Behind Me, Finnigan’s Wake, Soldier’s Joy, The Wearing of the Green and My Love She’s But A Lassie Yet. There are many excellent collected Australian set tunes in this single reel style. Galops, cut common time Marches and tunes for the Polka were also used when appropriate and played in single reel style.

2–4 March Invercargill



So called ‘Irish Polkas’ are suitable set tunes (in the Australian use of the word) frequently played for Irish dances such as Siege of Ennis, Walls of Limerick and Waves of Tory. Australian traditional players would have called these tunes set tunes, not polkas, as the polka, a dance with which Australian players were very au fait, has a very characteristic and essential intrinsic rhythm and in which the Irish tunes differ and as a consequence are generally not suitable for the Polka unless converted into the ‘3–hop style’ and slow bouncy tempo.



Bert Jamieson

Cecil Teagh
(see Moonan Flat Set
Tune on page 28)



Bert Jamieson's Fig 5 Lancers 'Ben Davey's Set Tune'

Collected from Bert Jamieson of Narrandera (formerly Adaminaby NSW) by Rob Willis and John Meredith.

Chord progression: G D7 G G Am7 D7 G D7 G

9 G D7 G C G A7 D7

17 G D7 G C D7 G C G D7 G

25 G C D G C G D

33 G C D G D7 G D7 G D7 G

The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of five staves of music. The first staff begins with a repeat sign and a 3-measure rest. The melody is composed of eighth and quarter notes, with some triplet markings. Chords are indicated above the staff at various intervals.

Harry McQueen's Sweet Molly O'Brien

Played by Harry McQueen for the Prince Imperial's Quadrille at Sedgwick Victoria, and collected By Peter Ellis.

Chord progression: D A7 D A7 D A7 D

24 bar tune

5 A7

9 D A7

13 D A7 D

17 A7

21 D A7 D

The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of six staves of music. The melody is composed of eighth and quarter notes. Chords are indicated above the staff at various intervals. The piece is labeled as a 24 bar tune.

Moonan Flat Set Tune

Collected from Cecil and Russell Teagh of Scone NSW, by John Meredith.

24 bar tune

Musical score for Moonan Flat Set Tune, 24 bar tune. The score is written in treble clef with a key signature of two sharps (F# and C#). The melody is as follows:
1. D (quarter), A (quarter), B (quarter), A (quarter), G (quarter), F# (quarter), E (quarter), D (quarter).
5. A7 (quarter), G (quarter), F# (quarter), E (quarter), D (quarter), C# (quarter), B (quarter), A (quarter).
9. D (quarter), A (quarter), B (quarter), A (quarter), G (quarter), F# (quarter), E (quarter), D (quarter).
13. Em (quarter), A7 (quarter), D (quarter), A (quarter), B (quarter), A (quarter), G (quarter), F# (quarter).
The score includes first and second endings at bar 10.

Dooley's Chain

Collected from Albert (Dooley) Chapman of Dunedoo NSW, by Chris Sullivan and Mark Rummery.

Musical score for Dooley's Chain. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is as follows:
1. D (quarter), A (quarter), B (quarter), A (quarter), G (quarter), F# (quarter), E (quarter), D (quarter).
5. A7 (quarter), G (quarter), F# (quarter), E (quarter), D (quarter), C# (quarter), B (quarter), A (quarter).
9. D (quarter), G (quarter), A7 (quarter), D (quarter), A (quarter), B (quarter), A (quarter), G (quarter).
13. G (quarter), D (quarter), A7 (quarter), D (quarter), A (quarter), B (quarter), A (quarter), G (quarter).
The score includes first and second endings at bar 10.

Cheer Up Jack

Collected from Charlie Batchelor of Bingara NSW, by Chris Sullivan and Mark Rummery. This is played in B flat.

Musical score for Cheer Up Jack. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is as follows:
1. D (quarter), A (quarter), B (quarter), A (quarter), G (quarter), F# (quarter), E (quarter), D (quarter).
5. D (quarter), G (quarter), D (quarter), A7 (quarter), D (quarter), A7 (quarter), D (quarter), A7 (quarter).
9. D (quarter), G (quarter), D (quarter), A7 (quarter), D (quarter), A7 (quarter), D (quarter), A7 (quarter).
The score includes first and second endings at bar 10.

Maurie Gervasoni's Set Tunes

Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis.

No. 1

5

9

13

17

21

25

29

No. 2

5

9

13

Nariel Set Tune (George Cadman's One-Step)

From the 1962/63 grand session at Nariel Creek ground and transcribed from the Norm O'Connor Collection of 1968, Nariel Great Session, held by the National Library of Australia. Transcribed by Harry Gardner.

Chords: D, A⁷, D, A, E⁷, A, A⁷, D

9 D, A, E⁷, A, A⁷, D

17 A, D

25 A⁷, D

33 D, A⁷, D, A, E⁷, A, A⁷, D

41 A, E⁷, A, A⁷, D

The Mill Belongs To Sandy

This version is from a recording of Con Klippel, courtesy Keith Klippel and transcribed by Harry Gardner.

1 G, D⁷

5 G

9 G, C, G, D⁷

13 G, C, D⁷, G

Railway Hotel

Collected from Bert Sheilds of Unanderra NSW, by Alan Musgrove.

Three staves of music in G major, 2/4 time. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G, D7, C, D7, G, D7, G. The piece ends with a double bar line and repeat dots.

Joe Comini's Set Tune No. 1

Joe is uncle of Joch of Harcourt/Ravenswood Victoria. Taken from a Harry McQueen reel to reel transcribed by Harry Gardner.

Four staves of music in G major, 2/4 time. The melody features eighth and sixteenth notes. Chords are indicated above the staff: G, D7, G, C, D7, G, D7, G. The piece ends with a double bar line and repeat dots.

Harry McQueen's 3rd Fig. of Prince Imperials

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Four staves of music in G major, 2/4 time. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G, D7, G, Am, D7, G, D7, G, Am, D7, G, D7, G. The piece includes a first and second ending, marked with '1.' and '2.' and ending with a double bar line and repeat dots.

Andy Rodoni's Set Tunes

Collected from Andy Rodoni of Franklinford Victoria, by Peter Ellis.

Wa La Wop A Ping

Two staves of music in G major, 2/4 time. The first staff contains measures 1-4 with chords G, D7, and G. The second staff contains measures 5-8 with chords C, D7, and G. The melody is a simple, rhythmic tune.

Le A Le A La

Four staves of music in G major, 2/4 time. The first staff contains measures 1-4 with chords G, D7, and G. The second staff contains measures 5-8 with chords D7 and G. The third staff contains measures 9-12 with chords G, D7, and G. The fourth staff contains measures 13-16 with chords D7 and G. The melody is a simple, rhythmic tune.

Last September Father Piggle Nor

Four staves of music in G major, 2/4 time. The first staff contains measures 1-4 with chords G and D7. The second staff contains measures 5-8 with chord G. The third staff contains measures 9-12 with chords C and Cm. The fourth staff contains measures 13-16 with chords G, D7, and G. The melody is a simple, rhythmic tune.

McGlashan's 1st figure of the First Set (God Bless You & Bugger Me)

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

40 bar arrangement

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

D G A⁷ D G A⁷

5 D G D A⁷ D A⁷ D

9 D A⁷

13 Em B⁷ Em D A⁷ D

Mrs Bourke's Set Tune

Collected from Mrs Bourke of Bendigo Victoria, by Peter Ellis. The tune was played as a tag with McGregor's March.

1 2 3 4 5 6 7 8

D Em E⁷ A⁷

5 D Em A⁷ D

The Barren Rocks O' Aden

40 bar arrangement

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

D A⁷ D

5 A⁷ D

9 D A⁷ D

13 A⁷ D

Reg Anning's Set Tune

Collected from Reg Anning of Pemberton WA, originally by Bob Rummery and later by John Meredith and Peter Ellis. The tune is played as a tag to the Barren Rocks O' Aden.

1 2 3 4 5 6 7 8

D A⁷ D G D A⁷

5 D G D G A⁷ D

Golden Valley Alberts (north Tasmania)

1st figure Leo Donohue's Silver Bell collected from Leo Donohue of Ulverstone Tasmania, by Rob Willis and Peter Ellis.

5

9

13

17

21

25

29

Leo Donohue's 2nd Alberts

A composite of 'My Love She's But a Lassie Yet' and 'Old Duncan Gray'. Collected from Leo Donohue of Ulverstone Tasmania, by Rob Willis and Peter Ellis.

C G7 C Dm C G7 C G7 C G7 C
 9 C G7 C C G7 C G7 C G7 C
 17 C G7 F C G7 C G7 C G7 C
 25 F G7 C G7 C G7 C

Daisy's Set Tune (Figure 5 Lancers)

Collected from Daisy Sutton of Wehla (Wedderburn) Victoria, by Peter Ellis. A composite of 'the Girl I Left Behind Me' and 'Old Dan Tucker.'

Musical score for 'Daisy's Set Tune (Figure 5 Lancers)' in 2/4 time, key of G major. The score consists of six staves of music. Chord progressions are indicated above the notes: G, C, G D7, G, D7, Am D7, G, D7, G, C, Am D7, G, G, D7, G, D7, D7, Am, D7, G, D7, Am, D7, G, D7, G, D7, G, D7, G.

Uncle Angus' Lancer's Tune

From Bill Hodge of Buchan Victoria, courtesy of Suzanne and Reg Hodge of Corryong.

Musical score for 'Uncle Angus' Lancer's Tune' in 2/4 time, key of G major. The score consists of six staves of music. Chord progressions are indicated above the notes: C, G7, C, G7, C, F, G7, C, G7, C, F, G7, C.

Arthur Byatt's Set Tune

Collected from Reg and Suzanne Hodge (grand-daughter of Arthur) of Corryong Victoria, by Rob Willis and Peter Ellis.

D.C. al Fine

Tickets Please

A set tune from the Nariel Band Victoria, which can be used for the 1st. Fig. of the Alberts or First Set adjusted to a 40 bar sequence, or as a Nine Pins Quadrille tune.

D.C. al Fine



Andy Rodoni



Leo Donohue
see page 34



Arthur Byatt



Suzanne Hodge – Grand
daughter of Arthur Byatt

Watermelon Vine

A set tune from Andy Rodoni of Franklinford Victoria. It is not the same tune by that name in sheet music, but seems to be a variation of 'Some Sunday Morning'. Apart from a set tune, it is good for the spin the bottle section of a Quickstep Monte Carlo when only 16 bars are played.

1 G Am

5 D7 G

9 Am

13 D7 G D7 G

Hi Ho The Merrio!

A 1926 Foxtrot adapted as a set tune by Harry McQueen of Castlemaine Victoria, collected by Peter Ellis.

G D7 G G7 C

5 G D7 G Fine

9 C G G7

13 C G D7

D.C.al Fine

Bill McCoy's Set Tune

Most likely this was played for a figure of the Alberts or Lancers. It was collected by Eileen McCoy, originally from the Gunn's Flat area of Tasmania, by Rob Willis. Bill McCoy is the father of Eileen's husband Athol. Apparently the Donahues played the same tune in 6–8 for the sets.

D A7 D A7 D

10 D A7 D A7 D

18 D A7 D

26 D A7 D

Goodbye Tipperary

A set tune adapted from a 78 record song 'Leaving Tipperary' by the Wedderburn Oldtimers Orchestra.

The Black Cat Piddled in the White Cat's Eye

From Les Brown, Cape Barren Island, Tasmania.



Eileen McCoy
(see Bill McCoy's Set
Tune, page 37)

Alan Musgrove's CD – available from
Trad n Now –
www.tradandnow.com
info@tradandnow.com
(02) 4325 7369



The Jig

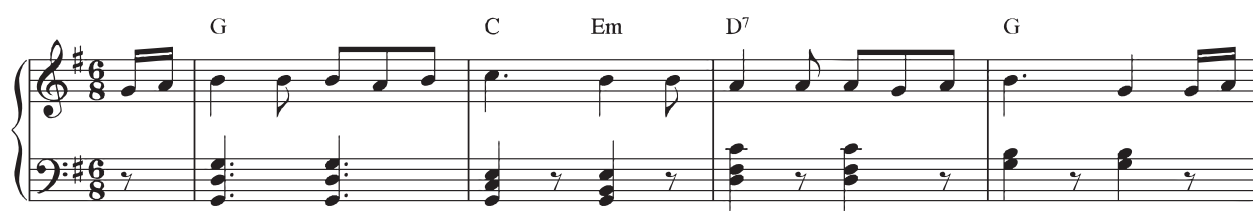
The Jig: – used in some quadrille figures and for many of the country dances – the common form is in 6–8 with two beats to the bar and subdivided into single and double form. Like the single reel, it is played at a tempo between 56 and 60 bars a minute, 58 the optimum. The **double jig** predominantly has the full quota of three quavers to the beat (six to the bar, ‘diddle de diddle de’) and is more difficult to play up to pace on the old diatonic accordion, but is well suited to fiddle and concertina. Only a few double jigs were generally known. Ma Seal, Mary Bourke and Daisy Sutton had tunes such as the Irish Washerwoman, Connaughtman’s Ramble, Cock of the North, Humours of Donnybrook, Rollicking Irishman and the Irish Lilt in their repertoire and Joe Yates and Joe Cashmere had many other 6–8 jigs.

Double Jig ‘The Irish Washerwoman’



Most players used **single jigs** for set tunes, these having a simpler to play crotchet quaver or ‘dum de dum de’ rhythm – still two beats to the bar and easier to maintain a steady or ‘strict dance time’ tempo.

Single Jig ‘We Won’t Come Home Till Morning’



Irish Washerwoman (in a rudimentary single jig form)



These tunes particularly suited the old squeezebox style and We Won’t Come Home Till Morning (from which Jolly Good Fellows is derived), A Life on the Ocean Wave and The Muckin’ o’ Geordie’s Byre are well known single jigs. Some tunes have characteristics between the single and double form and there are others like Garry Owen which is double in part A and single in part B. Popular songs such as Mademoiselle from Armentiers and McNamara’s Band are single jig style tunes and Cock o’ the North and One Hundred Pipers were also liked and much used. Well known marches such as Our Director and Repasz (The Irish Guards) were also used as jig style set tunes.

6–8 March ‘Repasz’



As with the single reel, there are many excellent collected 6–8 set tunes for the sets from players of esteem already mentioned as well as Harry McQueen, Ma Seal, Bert Jamieson, Stan Treacy and Charlie Batchelor.

Single Jigs

Paddy Dawson's 2nd. Figure Alberts

Collected from Paddy and Edie Dawson of Franklin Tasmania, by Rob Willis and Peter Ellis.

Four staves of musical notation for 'Paddy Dawson's 2nd. Figure Alberts'. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes treble clefs, a key signature of one sharp, and a 6/8 time signature. The melody is written across four staves, with measure numbers 1, 5, 9, and 13 indicated. Chords G, C, D7, and G are written above the notes. The melody consists of eighth and sixteenth notes, with some measures containing rests.

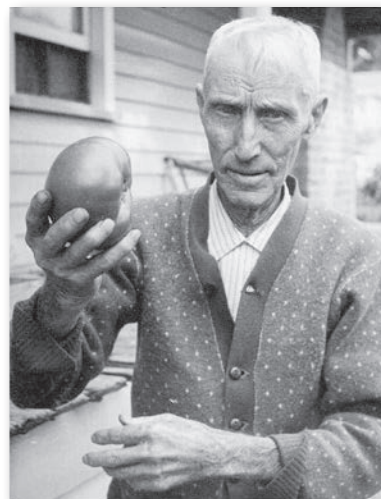
McGlashan's 1st Figure of the Royal Irish

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Four staves of musical notation for 'McGlashan's 1st Figure of the Royal Irish'. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes treble clefs, a key signature of one sharp, and a 6/8 time signature. The melody is written across four staves, with measure numbers 1, 5, 9, and 13 indicated. Chords G, D7, and G are written above the notes. The melody consists of eighth and sixteenth notes, with some measures containing rests.



Edie and Paddy Dawson



Bill McGlashan

Bert Jamieson's 3rd Fig Lancers tune

Collected from Bert Jamieson of Narrandera (formerly Adaminaby) NSW, by Rob Willis and John Meredith.

0 G D7 G D7

5 G D7 G D7 G

9 G C G D7

13 G C D7 G

17 G D7

21 G G

25 G C G D7 G

29 C G D7 D7 G

The musical score for 'Bert Jamieson's 3rd Fig Lancers tune' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and quarter notes, often beamed in pairs. Chords are indicated above the staff at specific measures. The piece includes a repeat sign at measure 21, with first and second endings. Measure numbers 0, 5, 9, 13, 17, 21, 25, and 29 are placed at the start of their respective staves.

Gundy's 3rd Fig Alberts (Daisy)

Collected from Leo Donohue of Ulverstone Tasmania, by Rob Willis and Peter Ellis. 'Gundy' is Leo's father.

C F C

5 G7 C G7

9 C F

13 C G7 C G7 C G7 C

The musical score for 'Gundy's 3rd Fig Alberts (Daisy)' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody features dotted half notes and eighth notes. Chords are indicated above the staff. The piece includes a repeat sign at measure 9, with first and second endings. Measure numbers 5, 9, and 13 are placed at the start of their respective staves.

Alf Radunz's 'What Would You Do If The Billy Boiled Over?' No. 1

Go down to the creek and fill it again. Collected from Alf Radunz of Coolabunia-Booie (Burnett region) Qld, by Mark Shuster and Maria Zann. This First Set tune was adopted as the Flying Pieman signature tune by John Meredith.

0 G D7 C/Am G C D7

5 G D7 C/Am G G7 C G C G

9 G Am D7 G D7

13 G Am D7 G D7 G

Jack Heagney's Set Tune 'Bill O'Rourke'

Collected from Jack Heagney of Newlyn Victoria, by Peter Ellis.

0 D A7 D G A7

5 D A7 D G A7 D D

9 D A7

13 G D A7 D A7 D

Mr. Semmens' Set Tune

Collected from Alan Semmens of Sedgwick Victoria, by Peter Ellis.

0 D Em D A7

5 D Em D A7 D

9 D Em A7 D

13 Em A7 D

Gay Charmers' Set Tune

From Morrie Gierisch of Boort Victoria, a member of the Gay Charmers Old Time Band, and collected by Peter Ellis.

0 D A7

5 D A7 D⁷ D

9 D A7

13 D A7 D

The score for 'Gay Charmers' Set Tune' is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 0-4) starts with a repeat sign and a key signature change to two sharps (F# and C#). The second staff (measures 5-8) includes a first and second ending. The third staff (measures 9-12) continues the melody. The fourth staff (measures 13-16) concludes the piece with a repeat sign. Chord symbols D and A7 are placed above the staff at various points.

McGlashan's 3rd Figure of the First Set

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

5 D⁷ G

9 Am

13 C D⁷ G D⁷ G

17 G D⁷ G D⁷

21 G D⁷ G D⁷ G D⁷

25 G D⁷ G D⁷

29 G D⁷ G D⁷ G G

The score for 'McGlashan's 3rd Figure of the First Set' is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff (measures 0-4) is in 6/8 time. The second staff (measures 5-8) includes a first and second ending. The third staff (measures 9-12) continues the melody. The fourth staff (measures 13-16) includes a first and second ending. The fifth staff (measures 17-20) continues the melody. The sixth staff (measures 21-24) includes a first and second ending. The seventh staff (measures 25-28) concludes the piece. Chord symbols G, Am, D7, and C are placed above the staff at various points.

Take Me Down The Harbour

Collected from Ina Popplewell of Sydney, by John Meredith.

Musical score for "Take Me Down The Harbour" in 6/8 time. The score consists of eight staves of music. The key signature is one flat (B-flat). The chords are: C, F, G7, C, D7, G7, C, F, D7, G7, C, F, G7, D7, G7, C, F, D7, G7, C. The melody is written in treble clef.

Boston

Collected from Graham and Lyn Reinke of Haden Qld, by Mark Schuster and Maria Zann.

Musical score for "Boston" in 6/8 time. The score consists of four staves of music. The key signature is one sharp (F-sharp). The chords are: G, D7, G, D7, G, G, C, G, D7, G, G. The melody is written in treble clef. There are first and second endings marked at the end of the piece.

Trevor Holt's Medley of Set Tunes

Collected from Trevor Holt of Wedderburn Victoria, by Peter Ellis. Transcribed by Harry Gardner.

8

5

9

13

17

21

25

29

33

37

Chords: G, D7, G, D7, G, D7, G, C, G, D7, G, C, D7, G, D7, G, C, G, D7, G

Detailed description: This musical score is for a medley of set tunes in 6/8 time, key of G major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. Chords are indicated above the staff: G at the beginning, D7 at measure 4, and G at measure 8. The second staff continues the melody, with D7 at measure 12 and G at measure 16. The third staff has D7 at measure 20 and G at measure 24. The fourth staff has C at measure 28 and D7 at measure 32. The fifth staff has G at measure 36 and D7 at measure 40. The sixth staff has D7 at measure 44 and G at measure 48. The seventh staff has G at measure 52 and D7 at measure 56. The eighth staff has D7 at measure 60 and G at measure 64. The ninth staff has G at measure 68 and D7 at measure 72. The tenth staff has D7 at measure 76 and G at measure 80. The score ends with a double bar line.

Ma Seal's Set Tune

Collected from Ma Seal of Kimba SA, by John Meredith and Peter Ellis.

8

5

9

13

Chords: G, D7, G, D7, G, D7, G

Detailed description: This musical score is for a set tune in 6/8 time, key of G major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. Chords are indicated above the staff: G at the beginning, D7 at measure 4, and G at measure 8. The second staff continues the melody, with D7 at measure 12 and G at measure 16. The third staff has G at measure 20 and D7 at measure 24. The fourth staff has D7 at measure 28 and G at measure 32. The score ends with a double bar line.

The Berrimal Set Tune

Collected from Ted Vallance of St. Arnaud Victoria, by Peter Ellis.

Tickle Me Timothy Quick!

From Ted Vallance of St Arnaud Victoria and learnt from an Edison Roll. It was presumably a music hall ditty.



Ted Vallance and Alf Johns

Frank Thompson

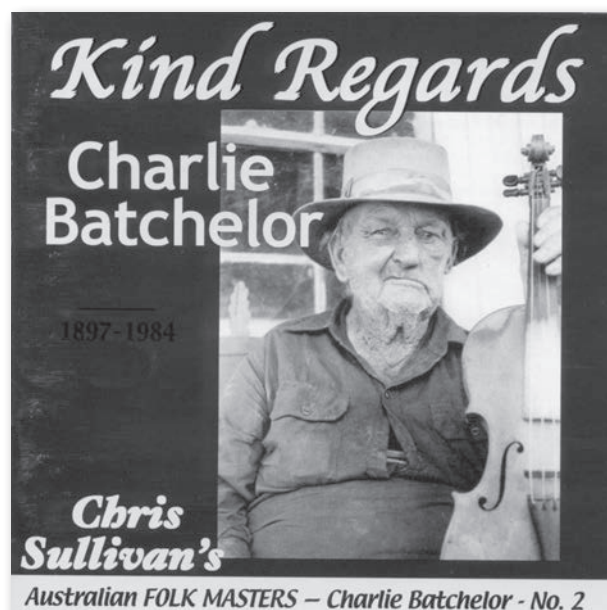


The Lost Jig

Collected from Charlie Batchelor of Bingara NSW, by Chris Sullivan and Mark Rummery.

Ride A Cock Horse to Banbury Cross – Dad's version

Collected from Frank Thompson of Manangatang Victoria, by Peter Ellis.



Charlie Batchelor's CD –
It is available from Chris
Sullivan or possibly from
Trad n Now –
www.tradandnow.com
info@tradandnow.com
(02) 4325 7369

Bert Jamieson's Beaut Set Tune

Collected by Rob Willis from Bert Jamieson of Narrandera NSW and transcribed by Dave Johnson.

Chord progression for Bert Jamieson's Beaut Set Tune (measures 1-50):

- Measures 1-9: C, Dm, C, G⁷, C
- Measures 10-17: C, Dm, C, F, C, Dm, G⁷, Dm, G⁷, C
- Measures 18-25: C, Dm, G⁷, C, Dm, G⁷, C
- Measures 26-33: Dm, C, Am, Dm, C, G⁷, C
- Measures 34-41: C, F, G⁷, C, F, G⁷, C, F, C, F, G⁷, C
- Measures 42-49: C, F, C, G⁷, C, F, C, G⁷, C
- Measures 50-57: C, F, C, G⁷, Am, C, F, C, G⁷, C

Charlie Kyle's Set Tune No. 3

Collected from Charlie Kyle of Nulla Nulla Creek NSW by Rob Willis

Chord progression for Charlie Kyle's Set Tune No. 3 (measures 50-59):

- Measures 50-58: D, A, D, E⁷, D, E⁷, A, D, A, D, E⁷, D, E⁷, A
- Measures 59-60: A, D, A, D, E⁷, A, E⁷, A, 1st D A, 2nd D A

Jack Dawson's Set Tune

Played by Jack Dawson of Gunn's Flat Tasmania & collected from Leo Donohue by Rob Willis.

Musical score for Jack Dawson's Set Tune, a 6/8 piece in D major. The score consists of eight staves of music. Chords are indicated above the notes: D, A7, D, A7, D, A7, D, A7, D. The melody features a mix of eighth and sixteenth notes, with some measures containing rests or ties.

Charlie Kyle's Set Tune No. 1

Collected from Charlie Kyle of Nulla Nulla Creek NSW by Rob Willis

Musical score for Charlie Kyle's Set Tune No. 1, a 6/8 piece in D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, D7, G, C, G, Em, G, Em, G, D7, G, Am, Bm, G, Em, G, Em, G, Em, D7, G. The melody is characterized by a steady eighth-note pattern in the right hand, with the left hand providing harmonic support through chords and occasional melodic lines.

Double jigs

Haste to the Wedding

Jack Heagney's Fig. 4 of the First Set, collected from Jack Heagney of Newlyn Victoria, by Peter Ellis.

0 G C G Am D7

5 G C G D7 G C G

9 G C G Em Am D7

13 G D7 G D7 G C G

The musical score for 'Haste to the Wedding' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff starts with a repeat sign and a key signature change to one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fourth staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the notes: G, C, G, Am, D7, G, C, G, D7, G, C, G, D7, G, C, G.

The Humours of Donnybrook

Mrs Bourke's final figure of the First Set, or the Stockyards, collected from Mrs Bourke of Bendigo, by Peter Ellis

1 G C G A7 D7

5 G C G C D7 G

9 G Am D7

13 G C G D7 G

The musical score for 'The Humours of Donnybrook' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff starts with a repeat sign and a key signature change to one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fourth staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the notes: G, C, G, A7, D7, G, C, G, C, D7, G, G, Am, D7, G, C, G, D7, G.

Irish Washerwoman – squeezebox version

G Am D7

5 G Am D7 G

9 G D7

13 Am G D7 G Am D7 G

The musical score for 'Irish Washerwoman – squeezebox version' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff starts with a repeat sign and a key signature change to one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fourth staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the notes: G, Am, D7, G, Am, D7, G, G, D7, Am, G, D7, G, Am, D7, G.

Cock o' the North (Aunt Mary) – squeezebox version

0 G C G Em A7 D7
5 G C G D7 G
9 G C G C G Em A7 D7
13 G C G C G D7 G

The Irish Lilt

Collected from Daisy Sutton of Wedderburn (formerly Wehla) Victoria, by Peter Ellis.

A E7 A
5 D A E7 A
9 D A E7 D A E7 A
13 D A E7 D A E7 A
17 A D A E7 A
21 D A D A E7 A

Alf Radunz's 'What Would You Do If The Billy Boiled Over No. 2'

Collected from Alf Radunz of Coolabunia-Booie (South Burnett) Qld, by Mark Schuster and Maria Zann.

G D7 G D7 G D7 G
5 D7 G D7 G D G
9 G7 C D7 G7
13 G D7 G D7 G D7 G

Triple Jigs

The **triple jig** which is in 9–8 time and is according to the late Shirley Andrews, the ancestral form of the jig, developed in that part of Britain, later becoming England as a result of Anglo–Saxon settlement. Without a doubt the uptake and fostering of the triple jig (with several Scottish examples as well), can be attributed to the Irish. It can be in single or double style, i.e. with a crotchet quaver combination to each beat, of which there are three (hence the term triple) in the bar, or maximising the full quota of three quavers to the beat or nine in the bar.

Sir Roger de Coverley



There are no recorded instances of triple jigs in use in the Australian aural tradition as far as I know; Charlie Ordish of Corryong played ‘Dublin Streets’ on concertina or fiddle, but in 6–8 rather than 9–8. In ‘On Our Selection’ is mention of Dave playing the Rocky Road to Dublin, this was certainly in some of the concertina tutors of the day and the ballroom orchestras and quadrille bands of the nineteenth century would have played the 9–8 *Sir Roger de Coverley* for that dance. In the folk revival, mainly through the efforts of Shirley Andrews, the 9–8 *Drops of Brandy* and other similar support tunes are used for the Strip the Willow, which evolved from the original English dance form known as Drops of Brandy. However this connection in the UK seems to have been lost, and instead step hop Schottische tunes (played different style and tempo to Australian Schottisches) are popular for the Strip the Willow. Haymaking is one very good and easy to play triple jig that I have revived from a children’s music book of the 1920s. The 1817 vintage handwritten manuscripts of James Goulding of County Cork brought out to Australia by his son in the 1840s and now held by great great grand daughter Judi Forrester of Apollo Bay, contain several good triple jigs. One is a more interesting variation of Barney Brannigan called Blewitt’s Jigg and the other not named, I dubbed James Goulding’s Jigg incorporating his spelling of jig.

Haymaking

Adapted from a 1926 Children’s Dance Music Album by Peter Ellis.



Blewitt's Jigg

From a 1817 manuscript of James Goulding, of Cork Ireland, held by great great grand daughter Judi Forrester of Apollo Bay, Victoria.



James Goulding's Jigg

From a 1817 manuscript of James Goulding, of Cork Ireland, held by great great grand daughter Judi Forrester of Apollo Bay, Victoria.



Karl Hermann's Country Dance

From a late 19 century violin book of Mrs Bourke of Bendigo, Victoria.



Mary Dixon



Mrs Bourke nee Mary Dixon



Foxhunter's Jig

1 D G D A⁷ D G D A⁷

5 G Em D A⁷

9 D G D A⁷ D G D A⁷

13 G Em D



The musical notation for 'Foxhunter's Jig' is written in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: D, G, D, A⁷, D, G, D, A⁷ for measures 1-4; G, Em, D, A⁷ for measures 5-8; D, G, D, A⁷, D, G, D, A⁷ for measures 9-12; and G, Em, D for measures 13-15.

Drops of Brandy

1 G D⁷ G Am D⁷

5 G D⁷ G Am D⁷



The musical notation for 'Drops of Brandy' is written in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G, D⁷, G, Am, D⁷ for measures 1-5; and G, D⁷, G, Am, D⁷ for measures 6-10.



Paddy Godden

Double Sir Roger de Coverley

Play all tunes, with repeats, from top to bottom.

Sir Roger de Coverley

Chords: G, Am, D⁷, G, D⁷, G, D⁷

5: G, C, G, Am, D⁷, G, C, G, D⁷, G, D⁷

9: G, D⁷, Am, D⁷, G, D⁷, G, D⁷, G, D⁷

13: G, C, G, Am, D⁷, G, C, G, D⁷, G

The Rocky Road To Dublin

From a late 19th century violin book of Mrs Bourke of Bendigo, Victoria.

1: Em, B⁷, Em, B⁷, Em, B⁷, Em, D⁷

5: Em, F^{#7}, Bm, Em, Bm, D⁷

Paddy Godden's Comin' Thro' The Rye

Collected from Paddy Godden of Forbes NSW, by Rob Willis.

1: G, D⁷, G, D⁷, G

5: D⁷, G, D⁷, G

9: G, D⁷, G

13: D⁷, G, G (1. and 2. endings)

Bell Bottom Trousers

G, D⁷, G

Triple Hornpipes

Cheshire Rounds

Cheshire Rounds

Chords: D, A⁷, G, A⁷, D, A⁷, D, A^{m7}, G, A^m, D, A^m, D, A^m, G, A^m, D, C⁶, D

Mr Beveridge's Maggot

Mr Beveridge's Maggot

Chords: F^{#m}, C^{#7}, F^{#m}, B^m, C^{#7}, F^{#m}, E⁷, A, D, E⁷, A, A, E, F^{#m}, B^m, G^{#7}, C^{#7}, F^{#m}, C^{#7}, F^{#m}, A, E, B^m, C^{#7}, F^{#m}

Well Hall

Well Hall

Chords: D, A, A⁷, D, B^m, A, D, B, E^m, D, A⁷, G, A, A⁷, D, G, A, D

Dick's Maggot

G D7 G D7 G C Am D7 G
 5 D G A7 D F#m Bm Em A7 D7
 9 G G7/f C/e Am Am7/g D7/f+ G C Am D7 G

The Hole in the Wall

1 G D Em B C D G
 5 Em B Em B Em
 9 C D G B7 E7 G D G

Lady Banbury's Hornpipe

0 G D7 G D7 G D7 G D7 G
 5 G D7 G D7 G G C G D7 G

Coventry Carol

Em B Em D B Em Am Em
 9 D Am B Em Am E

Couples Dance Music

After the second decade of the nineteenth century to the time of writing, the majority of old time couples dances are performed to either Waltz music (3–4), Schottische time (4–4) or Two Step and March music (2–4 and/or 6–8). There are some more specific types within these time signatures such as Polka, Varsoviana and Polka Mazurka as well as the Foxtrot and Quickstep group variously performed to 4–4, cut common time or 2–4 as well as the special Beguine or Habanera rhythm in 4–4 of the Tango sequence group such as Tangoette, La Bomba and Royal Empress Tango.

Waltzes and 3–4 time music

The Waltz in 3–4 differs from its 3–8 ancestral Ländler and other 3–4 time signatures such as the Minuet, with its characteristic waltz ‘oom pah pah’ vamp, and that is the key factor. Although waltzes between traditions can vary considerably, as well as between countries, the Old-time dance musician can generally adapt a tune from a different culture to the style required for a sequence dance. In the ballroom, the original *Viennese* type with its slight anticipation of the 2nd beat is played at a very fast tempo of up to 65 bars a minute, whereas its modern ballroom derivative at half speed, the *Modern Waltz* or *Jazz Waltz* is very slow (28–32 bars a minute) with a marked first downbeat in the bar. Old-time players such as Harry McQueen could easily adapt a Strauss Viennese Waltz, Modern Waltz or other popular tunes or a folk tune to the tempo and nuance required for a Circular Waltz, Parma Waltz or figure of the Alberts as required. Bill McGlashan had at least three different styles of playing Pretty White Lilies according to whether a Circular Waltz, Veleta Waltz or as a waltz figure of the Alberts. Nevertheless, waltz music in the Australian tradition is more or less based on that of the old *Circular Waltz* (or Old Time Waltz). This has the characteristic oom pah pah vamp, but is at a steady tempo of 48–50 bars a minute.

Waltz ‘Two Little Girls in Blue’



Popular melodies such as Two Little Girls in Blue, Daisy, The Merry Widow, Now Is the Hour and Till We Meet Again are the ‘signature tunes’ of the old rotary Circular Waltz. Then, in Australia, there are many excellent anonymous collected tunes that have been handed down from generation to generation, and whose names are dubbed after a player or district from where they have been discovered by the collector. Mudgee Waltz, Wehla Waltz, Ma Seal’s Polonaise Waltz and Eileen McCoy’s Spanish Waltz are just some of the outstanding examples. All of the tunes mentioned are equally suited to the various Old Time and New Vogue sequence dances that followed the introduction of the Veleta Waltz in 1900, and generally only the tempo has to be raised marginally to 52 bars a minute. The English *Veleta Waltz* with the balletic feet positions requires the slow tempo of the Circular Waltz, but many of its more modern Australian variants are played at the slightly faster tempo mentioned (52 bars a minute).

Some tunes do require a special emphasis – waltz figures of the Alberts sometimes have a special Polka Mazurka tune added, or a ‘polka mazurka bounce’ which is emphasised in the playing of the waltz. Some of the favourite waltz tunes for the Alberts already have the polka mazurka feel, and the old Spanish Waltz itself, as well as tunes such as On Mocking Bird Hill, Shamus O’Brien, Missouri Waltz, Kitty of Coleraine and Pretty Polly Perkins, have a mazurka nuance.

The *Swing Waltz* requires extra lilt, and Viennese waltzes slowed to 52–54 bars a minute are well suited to it. Some bands such as the Gay Charmers have special Swing Waltz tunes for the dance. One, ‘The Old Swing Waltz’ which has worked into the aural traditional and collected from Stan Treacy as well as the Gay Charmers, was originally composed by Frank Bourke. The other aural tune also known by Keith Klippel of Tallangatta and of which neither he nor the Gay Charmers knew the origin, is part four of Ivanovici’s ‘Donauwellen’ or Waves of the Danube (on the night we were wed, we danced all night, we danced all night because the room had no bed). Tunes such as the Oslo Waltz or Kristina, the Snow Waltz and Mudgee Waltz make excellent Swing Waltzes.

Waltzes

The Old Swing Waltz

Gay Charmers' version, originally from Frank Bourke Binneway, NSW.

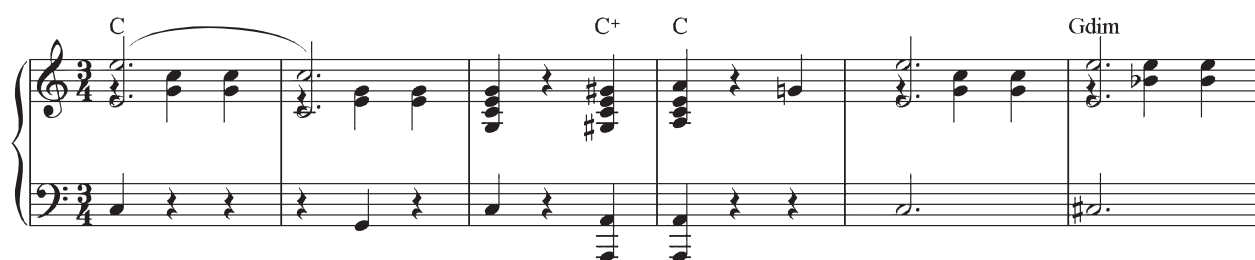
9 17 26 34 42

Gay Charmers' Swing Waltz

Part A of the tune is from the Doris Waltz and Part B of the tune is from the 4th part of 'Waves of the Danube'.

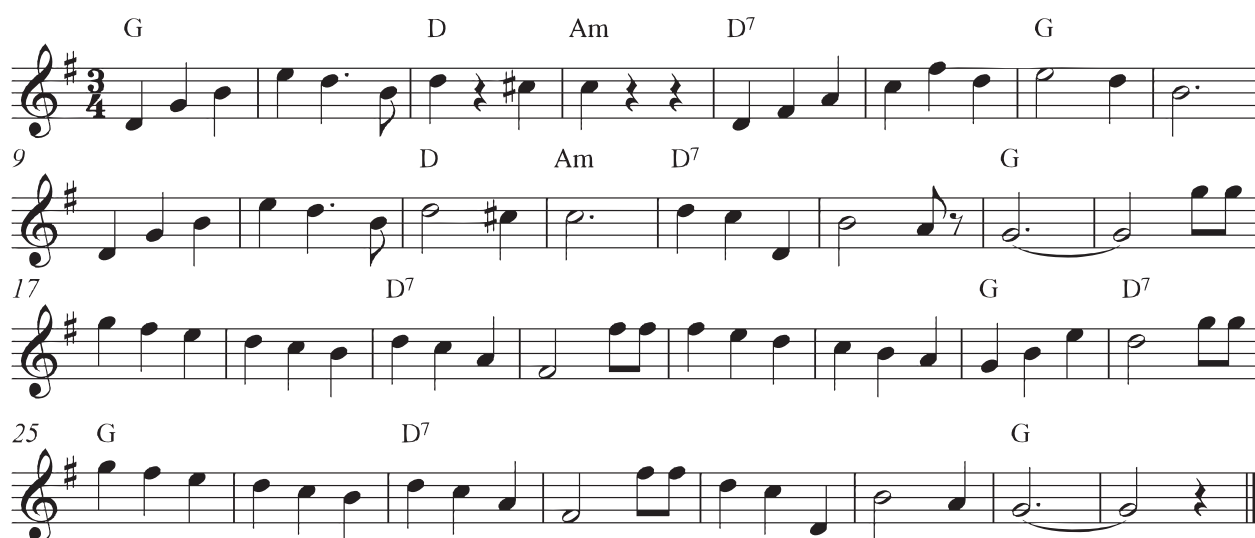
9 17 25 33 41 49 57

The *St. Bernard Waltz* has a rest in the 3rd and 4th bar respectively, which coincides with the stamp of the dance step in that section. The signature tune has this special phrasing and tunes such as Antonio, Beautiful Ohio and Little Sir Echo can be modified to the same phrasing. Another tune provided here is from Arthur Bowley of Marshall Mount NSW and is arranged for the Australian version of the dance.



Katia St. Bernard Waltz

Collected from Arthur Bowley of Marshall Mount NSW, by Dave de Santi.



The *Pride of Erin* is usually danced to American songs with Irish sentiments, such as Come Back to Erin, When Irish Eyes Are Smiling, and Sweet Rosie O'Grady. Some of the more genuine Irish tunes such as For Ireland I'd Not Tell Her Name, Planxty Irwin and Spinning Wheel are becoming popular and Scottish Waltzes are often played for the Pride of Erin as well. The dance actually originated in Leith, Edinburgh in 1911 and most likely arranged as a show of support to the Irish community resident in Scotland.

Other than the few specific examples given, waltz tunes are generally interchangeable between the sequence dances, whether Parma Waltz, Dorothea, Waltz Oxford, King's Waltz and so on. The Australian collected waltzes are ideal for any of these, but bear in mind, dancers like popular songs as well and to sing while they dance. So a mixture of tunes and songs is a good choice for dance music.



Arthur Bowley

Frank Bourke



Jack & Marie's Waltz

Collected from Jack Heagney and sister Marie Allman of Castlemaine–Ballarat district, by Peter Ellis.



Jack & Marie's Waltz is a 3/4 time piece in G major. The score consists of four staves of music. The first staff begins with a G chord, and the second staff begins with a D7 chord. The third staff begins with a G chord, and the fourth staff begins with a D7 chord. The music is written in treble clef with a key signature of one sharp (F#).

The Boughton Waltz

A Berrimal tune collected from Ted Vallance of St. Arnaud Victoria, by Peter Ellis.



The Boughton Waltz is a 3/4 time piece in G major. The score consists of four staves of music. The first staff begins with a G chord, and the second staff begins with a C chord. The third staff begins with a G chord, and the fourth staff begins with a D7 chord. The music is written in treble clef with a key signature of one sharp (F#).



Marie Allman nee Heagney



Jack Heagney

Berrimal Waltz

A Berrimal tune collected from Ted Vallance of St. Arnaud Victoria, by Peter Ellis. Originally played on concertina by Johnny Boughton and on fiddle by Jack Cummings, both of Berrimal. The accidentals would not have been played, instead the lead note would be held longer and the accidental clipped as a short natural note. The C# would be played as the higher F#.

G

9 D7 G

17

25 D7 G

33 D7 G

41 D7 A7 D D7

49 G

57 D7 G



Ted Vallance

Tea-tree Waltz

Attributed to Jaffar Ah Matt, Thursday Is. and collected from Valentine McGinness, of Darwin NT, by Jeff Corfield.

Sheet music for *Tea-tree Waltz* in G major, 3/4 time. The melody is written on a single staff with guitar chords indicated above the notes. The key signature has one sharp (F#). The time signature is 3/4. The piece consists of 48 measures.

Chords: G, D7, Am, D7, G, C, Am, D7, G, D7, G, Am, D7, G, D7, G7, C, Am, G, Em, G, D7, G.

Sweet Belle Mabone

Collected from Jack Heagney of Newlyn Victoria, by Peter Ellis.

Sheet music for *Sweet Belle Mabone* in C major, 3/4 time. The melody is written on a single staff with guitar chords indicated above the notes. The key signature has no sharps or flats. The time signature is 3/4. The piece consists of 25 measures.

Chords: C, A7, D7, Dm, G7, C, A7, D7, G, G7, C, G7, C, Dm, G7, C0, C, F, D7, G7, C.



Val McGinness



Max Orchard's Waltz

Collected from Tom Teal of Portland Victoria, by Peter Ellis.

9

17

25

Chords: G, D7, G, D7, G, D7, G

The Wehla Waltz

This tune was arranged by the Wedderburn Oldtimers Orchestra by altering the 'Oslo Waltz' and naming it after the local district of Wehla, Daisy Sutton's home.

Pretty White Lilies

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis. This was Harry's favourite.

The Whroo Band Waltz

Collected from Stuart Baud Castlemaine, by Peter Ellis. Originally was played by the Whroo Brass Band 1860s – 1930s. Whroo is a district near Rushworth Victoria.

Musical score for 'The Whroo Band Waltz' in 3/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, F, C, F, G⁷ on the first staff; C, F, C, F, G⁷, C on the second staff; G⁷, C, F, G⁷ on the third staff; and C, G⁷, C, F, C, G⁷, C on the fourth staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line.

Ma Seal's Polonaise Waltz

Collected from Ma (Kate) Seal of Kimba SA, by John Meredith and Peter Ellis. Used for the Circular or King's Waltz following the Polonaise.

Musical score for 'Ma Seal's Polonaise Waltz' in 3/4 time. The score consists of six staves of music. Chords are indicated above the notes: G, D⁷, G on the first staff; D⁷, G on the second staff; G, D⁷, G on the third staff; D⁷, G on the fourth staff; G, D⁷, G on the fifth staff; and D⁷, G, D⁷, G on the sixth staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line.



Ma Seal

Harry McQueen
(see Pretty White
Lilies, page 65)



Gervasoni Waltzes

Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis and Harry Gardner. 'Cling' from Cahling is Maurie's father.

No. 1 – *Cling's Waltz or Eleonora Bella*

No. 2



Cling Gervasoni

Gervasoni Waltzes contd.

Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis and Harry Gardner. 'Cling' from Cahling is Maurie's father.

No. 3

No. 4



Maurie Gervasoni



Gervasoni Waltzes contd.
Maurie Gervasoni's Waltz No.5

Chord progression for *Maurie Gervasoni's Waltz No. 5* (measures 1-48):

- Measures 1-8: C, G⁷, C
- Measures 9-16: G⁷, G⁷ F G⁷ C
- Measures 17-24: C, F, C, G⁷, C, F, G⁷, C
- Measures 25-32: F, G⁷, C, G⁷, G⁷ F G⁷ C
- Measures 33-40: G⁷, C
- Measures 41-48: F, C, G⁷, C, G⁷ F G⁷ C

No. 6 – Shaver Ramsay's Waltz

Chord progression for *No. 6 – Shaver Ramsay's Waltz* (measures 1-48):

- Measures 1-8: G, D⁷
- Measures 9-16: G
- Measures 17-24: D⁷
- Measures 25-32: G
- Measures 33-40: C, G, D⁷, G
- Measures 41-48: C, G, C, D⁷, G

Gundy's Waltz

Collected from Leo Donohue of Ulverstone Tasmania, by Rob Willis. 'Gundy' is Leo's father.



Sheet music for 'Gundy's Waltz' in 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: D, A7, D, A7, D, A7, D, A7, D, E7, A7, D, G, A7, D, A7, D, D, A7, D, E7, A7, D. The melody is written in treble clef.

Shoe Black Waltz

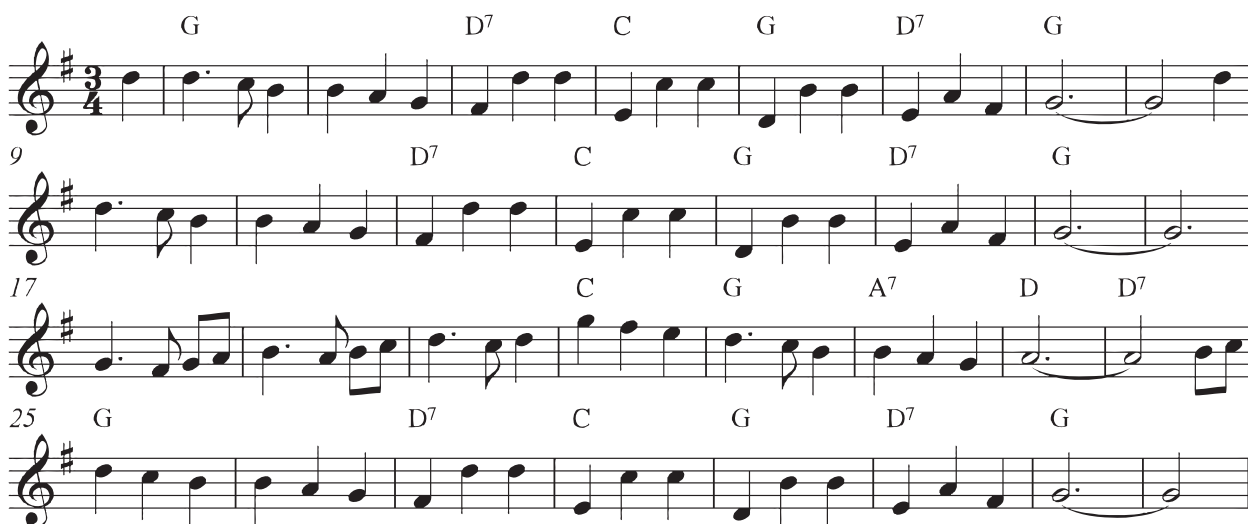
Learnt from Dolly Caldwell and George Cadman by Suzanne Hodge of Corryong, Victoria.



Sheet music for 'Shoe Black Waltz' in 3/4 time, key of C major. The score consists of four staves of music. Chords are indicated above the notes: Dm, G7, C, Dm, G7, C, C, Dm, G7, C, Dm, G7, C. The melody is written in treble clef.

Dancing Pennies

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis. It was learnt from a 78 record.



Sheet music for 'Dancing Pennies' in 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, C, G, D7, G, D7, C, G, D7, G, C, G, A7, D, D7, G, D7, C, G, D7, G. The melody is written in treble clef.

The Kurting Waltz

Collected from Alan Wilson of Inglewood Victoria, by Peter Ellis. Kurting is a nearby district. The tune was played by Alan's grandfather.

1 G D7 G D7

9 G D7 G D7 3 G

17 D7 Am G D7 3 Am D7 G

25 D7 Am G D7 Am D7 G

Ring the Bell Watchman Waltz

Peter Ellis' great uncle Frank Lilford from Cranbrook WA liked playing 'this old Schottische as a waltz'.

G G7 C C#0

9 G Em A7 D7

17 G G7 C C#0

25 D7 G Am

33 D7 G

41 C G Em A7 D7

49 G G7 C C#0

57 D7 G

MY HOME GIRL

Published by
ALLAN & Co
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Melbourne.

**WALTZ SONG
& REFRAIN.**

WORDS BY
ED. F. COGLEY.

MUSIC BY
WM. E. BOCK.

SUNG WITH GREAT SUCCESS BY
MISS ELAINE RAVENBERG,
IN
W. ANDERSON'S PANTOMIME
"SINBAD THE SAILOR."

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W. J. SCOTT,

My Home Girl is an example of one tune that may have moved into the aural tradition from sheet music via the pantomime Sinbad the Sailor. Mrs Oliver of Manangatang played this tune for a waltz on a Mezon accordion. A similar tune has also been collected in Tasmania by Steve Gadd.

On Board Waltz

Variously played by Eileen McCoy, The Brown Boys and the Dawsons of Tasmania. Courtesy Rob Willis.

Play A-B-A-C-A-C

A

B

C

My Home Girl

Collected from Mrs Oliver of Manangatang Victoria, by Peter Ellis. Mrs Oliver is Frank Thompson's mother in law.

Kristina Waltz or Oslo Waltz

Collected from Harry McQueen of Castlemaine by Peter Ellis. Learnt from a 78 record. Can be played A-B-A-C-A

9 17 25 34 41 49 57 65

G C G D⁷ G C G D⁷ G G C G D⁷ G G D⁷ G G D⁷ G G D⁷ G C D⁷ G C G D⁷ G



Frank Lilford (see Ring the Bell Watchman, page 71)



Frank Lilford top right with his three sons in the foreground, Charles, George and John, playing hillbilly music in the 1940s.

Eileen McCoy's Spanish Waltz

From the playing of Eileen McCoy of Tasmania, collected by Rob Willis.

9

17

25

33

41

1

2

Goodbye My Bluebell

Collected from Jack Heagney of Newlyn Victoria and Keith Klippel of Tallangatta Victoria, by Peter Ellis.

1 G D7 G

9 E7 A7 D7

17 G D7 G

25 E7 A7 D7 G



Eileen McCoy



Lionel Collison (see My Polly Waltz, page 76)

Ehren On The Rhine

Collected from Neville Simpson of Narriel Victoria and Keith Klippel of Tallangatta Victoria, by Peter Ellis.

24 bar tune

Chords: G, C, G, C, D⁷, G, Em, Am, D⁷, G+, G, C, G, D⁷, G

Measure numbers: 9, 17

My Polly

Collected from Lionel Collison of Nine Mile Victoria and Jack Heagney of Newlyn Victoria, by Peter Ellis.

Chords: G, D⁷, G, A⁷, D⁷, G, C, G, D⁷, G, E⁷, A⁷, D⁷, G, Fine, C, G, D⁷, G, C, A⁷, D⁷, D.C. al Fine

Measure numbers: 9, 17, 25, 33, 41

Only A Pansy Blossum

Widely played, this version is from the original sheet music.

Chords: G, D⁷, G, C, E⁰, G, C, G, A⁷, D⁷, G, D⁷, G, C, B, C, G, A⁷, Am, D⁷, G

Measure numbers: 9, 17, 25

The Wangaratta Waltz

From the Schaeffer manuscript collection, courtesy Rob Willis.

9 G Em Bm C G D G

17 G D Em C D7 G

25 G D Em C D7 G

33 C G D7 G

41 C G D7 G

The Warrnambool Waltz Song

By Reginald Stoneham, 'Weekly Times' 25/6/1932, courtesy Maureen Heazlewood.

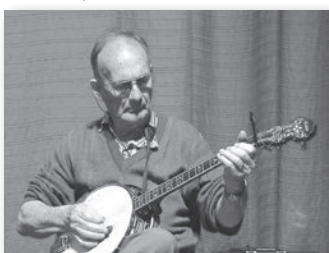
9 C G D7 G

17 G D7 G G7

25 C G A7 D7

33 G D7 G

41 C G A7 D7 G



**Prop and
Maureen
Hazelwood**



**Don Roberts
(see his
German Waltzes,
page 79)**

The Warracknabeal Waltz

Collected from Alex McIntosh of Warracknabeal Victoria, by Greg O'Leary.

9

17

25

D A7 D

A7 D A7 D

A7 D A7 D

The Mildura Waltz

Perry's Orchestra Mildura.

The Echuca Waltz

From the Shaeffer Collection, courtesy Rob Willis.

Don Roberts' German Waltz No.1

Don Roberts of Heathcote Victoria learnt these tunes from German descended families of West Wyalong NSW before his family moved in 1913. Collected by Peter Ellis.

Don Roberts' German Waltz No. 1 is a 3/4 time piece in G major. The score consists of six staves of music. The key signature has one sharp (F#). The tempo is indicated by a waltz symbol. The score includes measure numbers 1, 9, 17, 25, 33, and 41. Chord symbols G and D7 are placed above the staff at various intervals. The piece concludes with a double bar line.

Don Roberts' German Waltz No 2

Don Roberts' German Waltz No 2 is a 3/4 time piece in G major. The score consists of three staves of music. The key signature has one sharp (F#). The tempo is indicated by a waltz symbol. The score includes measure numbers 1, 9, and 17. Chord symbols G and D7 are placed above the staff at various intervals. The piece concludes with a double bar line.

Don Roberts' German Waltz No 3

Don Roberts' German Waltz No 3 is a 3/4 time piece in G major. The score consists of four staves of music. The key signature has one sharp (F#). The tempo is indicated by a waltz symbol. The score includes measure numbers 1, 9, 17, and 25. Chord symbols G, C, and D7 are placed above the staff at various intervals. The piece concludes with a double bar line.

Fritz Schick's Waltz

Collected from Syd Brown of Coalbank Toowoomba Qld, by Mark Schuster and Maria Zann.

1 G D⁷ C D⁷ G D⁷

9 G D⁷ C D⁷ G

17 C D⁷ A⁷ D⁷

25 G C D⁷ G

The score for Fritz Schick's Waltz is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff contains measures 1-8, the second staff measures 9-16, the third staff measures 17-24, and the fourth staff measures 25-32. Chord symbols are placed above the notes: G, D⁷, C, D⁷, G, D⁷ in the first staff; G, D⁷, C, D⁷, G in the second; C, D⁷, A⁷, D⁷ in the third; and G, C, D⁷, G in the fourth. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes.

Henry's Waltz

Collected from Alf Radunz of Booie Qld, by Mark Schuster and Maria Zann.

D G D G A⁷

9 D A⁷ G/Em D A⁷ D

17 D A A⁷ D A⁷ D

The score for Henry's Waltz is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. The first staff contains measures 1-8, the second staff measures 9-16, and the third staff measures 17-24. Chord symbols are placed above the notes: D, G, D, G, A⁷ in the first staff; D, A⁷, G/Em, D, A⁷, D in the second; and D, A, A⁷, D, A⁷, D in the third. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. A first and second ending are indicated at the end of the third staff.

Little Black Shoe Waltz

Collected from Suzanne Hodge of Corryong, Victoria. Originally played by George Cadman and Dolly Caldwell at Thougla.

C G⁷

9 C F Dm G⁷ C

17 G⁷ C F Dm G⁷ C

25 G⁷ C G⁷ C

The score for Little Black Shoe Waltz is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff contains measures 1-8, the second staff measures 9-16, the third staff measures 17-24, and the fourth staff measures 25-32. Chord symbols are placed above the notes: C, G⁷ in the first staff; C, F, Dm, G⁷, C in the second; G⁷, C, F, Dm, G⁷, C in the third; and G⁷, C, G⁷, C in the fourth. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes.

Jack's Waltz

Collected from Sally Sloane of Lithgow NSW, by John Meredith.

9 13 17 25 33 41

Annie Shaw's Tune

Collected from Sally Sloan of Parkes NSW, by John Meredith.

9 17 25 33 41

George Barlow's Waltz

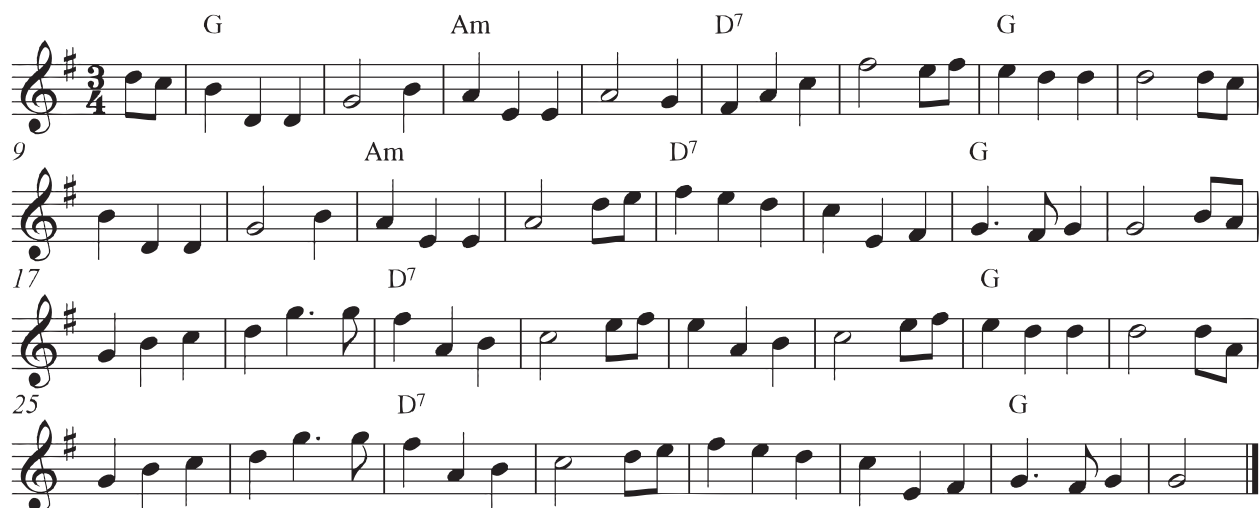
Collected from Dave Barkla of Castlemaine, Victoria.



George Barlow's Waltz is a 3/4 time piece. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. Chords are indicated above the staff: C (first measure), G7 (second measure), and C (third measure). The second staff continues the melody, with chords G7, D7, G, and G7. The third staff has chords C, G7, and C. The fourth staff has chords F, G7, and C. The piece ends with a double bar line.

The Orotaba Waltz

Collected from Charlie Batchelor of Bingara NSW, by Chris Sullivan and Mark Rummery.



The Orotaba Waltz is a 3/4 time piece in the key of D major (two sharps). The score consists of four staves of music. The melody is composed of eighth and sixteenth notes. Chords are indicated above the staff: G, Am, D7, G, Am, D7, G, D7, G, D7, G. The piece ends with a double bar line.

Mudgee Waltz

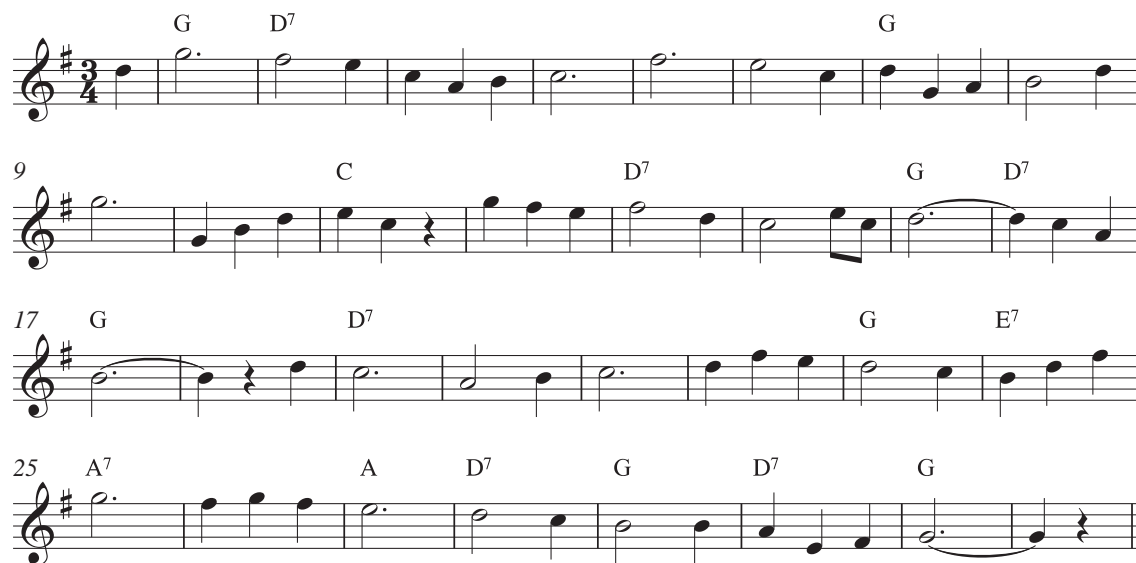
Emu Creek's accordion version.



Mudgee Waltz is a 3/4 time piece in the key of D major (two sharps). The score consists of four staves of music. The melody is composed of eighth and sixteenth notes, with some triplets. Chords are indicated above the staff: D, Em, A7, D, Em, A7, D, Em, A7, D, Em, A7, D. The piece ends with a double bar line.

Jim Harrison's Waltz No. 1

Collected from Jim Harrison of Khancobin NSW, by Peter Ellis.



Sheet music for Jim Harrison's Waltz No. 1, 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, C, D7, G, D7, G, E7, A7, A, D7, G, D7, G.

Jim Harrison's Waltz No. 2



Sheet music for Jim Harrison's Waltz No. 2, 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, D7, G, D7, G, D7, G, D7, G, D7, G, D7, G.

Jim Harrison's Waltz No. 3



Sheet music for Jim Harrison's Waltz No. 3, 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, D7, G, D7, G, D7, G, D7, G, D7, G, D7, G.

Joe Bell's Waltz (Meet me in the Shadow of the Pines)

Collected from Joe Bell of Tallangatta Victoria, by Peter Ellis.

Joe Bell's Waltz (Meet me in the Shadow of the Pines) is a 3/4 time waltz in G major. The score consists of four staves of music. The first staff (measures 1-8) has chords G, D7, G, D7, G. The second staff (measures 9-16) has chords D7, G, A7, Am, A7, D, D7. The third staff (measures 17-24) has chords G, D7, G, D7, G. The fourth staff (measures 25-32) has chords C, G, D7, G. The key signature is one sharp (F#) and the time signature is 3/4.

Come up over the Garden Wall

Collected from Madge Everard of Corryong Victoria, by Peter Ellis.

Come up over the Garden Wall is a 3/4 time waltz in G major. The score consists of four staves of music. The first staff (measures 1-8) has chords G, D7, G, D7, G. The second staff (measures 9-16) has chords D7, G, D7. The third staff (measures 17-24) has chords G, D7, G, A7, D7. The fourth staff (measures 25-32) has chords G, D7, G, D7, G. The key signature is one sharp (F#) and the time signature is 3/4.

Rory O'More Waltz

Collected from Madge Everard of Corryong Victoria, by Peter Ellis.

Rory O'More Waltz is a 3/4 time waltz in G major. The score consists of four staves of music. The first staff (measures 1-8) has chords D, A7. The second staff (measures 9-16) has chords D, G, D, A7, D. The third staff (measures 17-24) has chords A7, D, A7, D. The fourth staff (measures 25-32) has chords A7, D, A7, D. The key signature is one sharp (F#) and the time signature is 3/4.

Carinya Waltz

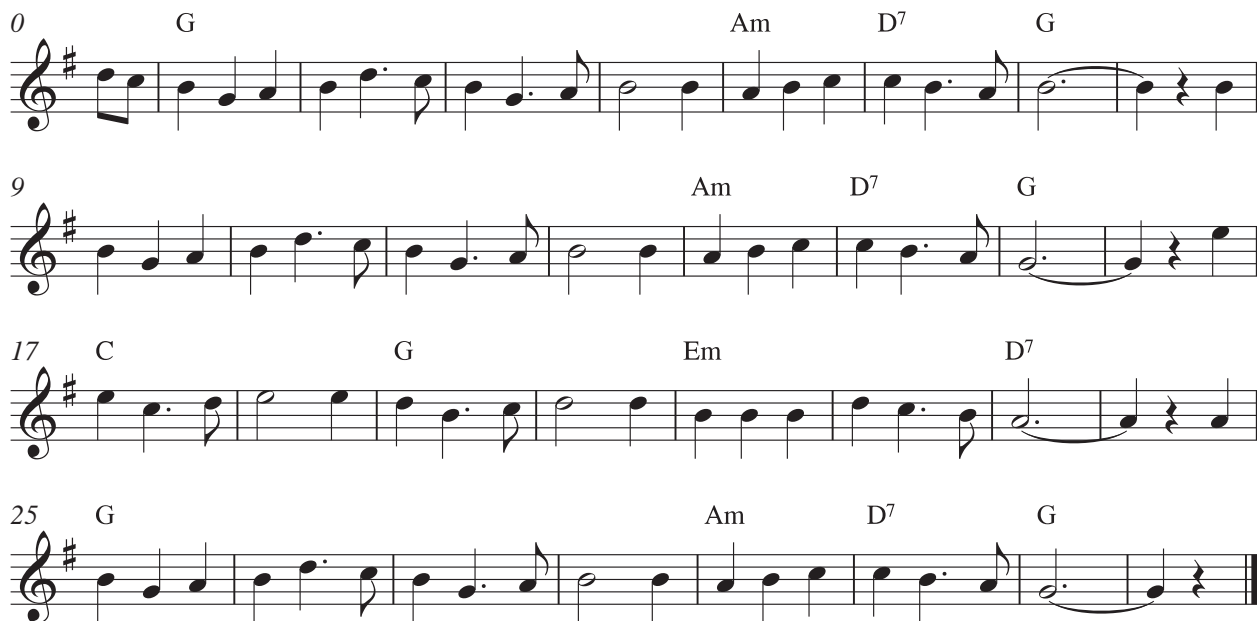
Composed by John Hibberson of Sandy Creek near Tallangatta Victoria.

0 G Am D7 G

9 Am D7 G

17 C G Em D7

25 G Am D7 G

Musical score for Carinya Waltz in G major, 3/4 time. The score consists of four staves of music. The first staff (measures 0-8) has chords G, Am, D7, and G. The second staff (measures 9-16) has chords Am, D7, and G. The third staff (measures 17-24) has chords C, G, Em, and D7. The fourth staff (measures 25-32) has chords G, Am, D7, and G. The key signature has one sharp (F#).

Gabrielle's Waltz

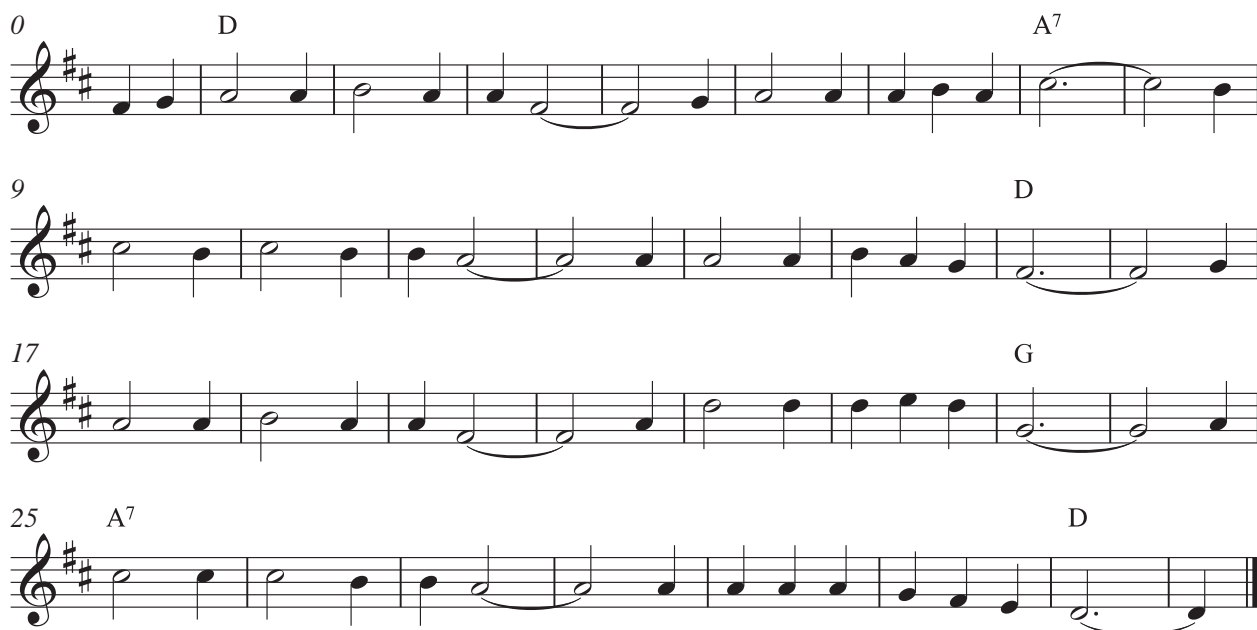
Arranged by Keith Klippel of Tallangatta Victoria, for his grand daughter Gabrielle.

0 D A7

9 D

17 G

25 A7 D

Musical score for Gabrielle's Waltz in D major, 3/4 time. The score consists of four staves of music. The first staff (measures 0-8) has chords D and A7. The second staff (measures 9-16) has chord D. The third staff (measures 17-24) has chord G. The fourth staff (measures 25-32) has chords A7 and D. The key signature has two sharps (F# and C#).

Keith Klippel and Gabrielle

A Starry Night for a Ramble

Collected from Doug Daniel of Queenbeyan NSW by Gary Lovejoy, Peter Ellis & Rob Willis. Transcribed by Harry Gardner.

Chords: D G A⁷ D

10 D G A⁷ D

18 G D A⁷ D

26 G D A⁷ D

The musical score for 'A Starry Night for a Ramble' is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody consists of eighth and quarter notes, often beamed together. Chords are indicated above the staff at the start of measures 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line at the end of measure 32.

Daddy wants to sell me to the Brewery

Collected from Ted Vallance of St. Arnaud, Victoria. A Berrimal version of 'Why did my Master Sell Me?'.

Chords: D A⁷ D

9 D⁷ G Gm D A⁷ D

17 G D Em A⁷ D

25 G D A⁷ D

The musical score for 'Daddy wants to sell me to the Brewery' is written in treble clef with a key signature of two sharps (F# and C#). The melody is primarily composed of quarter notes. Chords are indicated above the staff at the start of measures 1, 5, 9, 13, 17, 21, 25, and 29. The piece concludes with a double bar line at the end of measure 32.

Bill Case's Dream

This Waltz tune came to Bill Case of Mt Gambier SA, in a dream.



Bill Case and daughter, Maureen Aston.



Doug Daniel of Queenbeyan
(see Bill Daniel's Waltz on page 88)

Bill Daniel's Waltz (Dad's Tune)

Collected from Doug Daniel of Captain's Flat NSW by Gary Lovejoy, Peter Ellis and Rob Willis. Transcribed by David Johnson.

The musical score is written in treble clef, 3/4 time, and the key of D major (indicated by two sharps: F# and C#). The piece consists of eight staves of music, each containing a measure number at the beginning and a series of chords above the staff.

- Staff 1: Measure 1. Chords: D, A⁷, G, A⁷.
- Staff 2: Measure 9. Chords: D, A⁷, D. A triplet of eighth notes is marked with a bracket and the number 3.
- Staff 3: Measure 17. Chords: D, G, Em, A⁷.
- Staff 4: Measure 25. Chords: D, G, A⁷, D.
- Staff 5: Measure 33. Chords: D, A⁷, Em, A⁷. A triplet of eighth notes is marked with a bracket and the number 3.
- Staff 6: Measure 41. Chords: D, A⁷, D.
- Staff 7: Measure 49. Chords: D, G, Em, A⁷, Em, A⁷. Two triplets of eighth notes are marked with brackets and the number 3.
- Staff 8: Measure 57. Chords: D, G, A⁷, D.

Grandfather's 'Under the Willows'

Collected from John Warn of Crooked Corner NSW by John Meredith.

Sheet music for 'Grandfather's Under the Willows' in 3/4 time. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The piece consists of 32 measures. Chords are indicated above the staff: C, F, G7, C, Dm, G7, C, F, G7, C, G7, C, G7, C, G7, C, G7, C. There are two triplet markings over the eighth notes in measures 4, 8, 12, 16, 20, 24, and 28.

Harry Reeve's Waltz

Collected from Charlie Batchelor of Bingara NSW by Chris Sullivan and Mark Rummery. This tune has a Varsoviana feel to it and could also be suitable for the Waltz Mazurka

Sheet music for 'Harry Reeve's Waltz' in 3/4 time. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The piece consists of 60 measures. Chords are indicated above the staff: G, C, D7, G, C, D7, G, G, D7, G, D7, G, D7, G. There are two triplet markings over the eighth notes in measures 4, 8, 12, 16, 20, 24, and 28.

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The Veleta

New Round Dance



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LONDON :

The Old Veleta Waltz

9

17

25

Chords: G, C, G, D7, G, C(A7), D7, G, C, G, D7, G, D7, G, D7, G, C(A7), D7, G, D7, G, D7, G

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Jim McQueen's Veleta Waltz

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis. Jim McQueen of Daylesford is Harry's grandfather.

G D7 G D7 G D7
 9 G D7 G C D7 G
 17 G D7 G D7 G C G Am D7
 25 G D7 G D7 G D7 G G
 33 G D7 3 G
 41 D7 G



Harry McQueen's Band - LR Don Winkelman, Merv Lorraine, Harry McQueen, Dave Barkla and Charlie Cue.

Pierre's Hesitation Waltz

9 17 25 33 41 49

G D7 G D7 G D7 A7 D7 G D7 G D7 G

A. Jones 1917 or earlier.

Modern Waltz (Jazz Waltz)
Suvla Bay (Suda Bay)

9 D A⁷ D G

17 G

25 A⁷ D

33 G

41 A⁷ D G A⁷


49

57 D



Gay Charmers - LR Stuart Simms, Mary Curtis, Ron McFarlane and Morrie (Moritz) Gierisch.

Mazurkas and Polka Mazurkas

Musically the *Mazurka* in 3–4 time has a similar tempo and bass vamp to the waltz. The fundamental difference between the waltz and a mazurka is that extra brightness and bounce which is created by a two quaver (dotted) and two crotchet combination  to each bar. Some of the European and classical mazurkas can be quite dramatic with special downbeats and where the dancers might stamp or click their heels. Many mazurkas have an anacrusis as in *Clementine*, and others start on a marked downbeat as in *Moonwinks*.

Clementine (note the anacrusis)



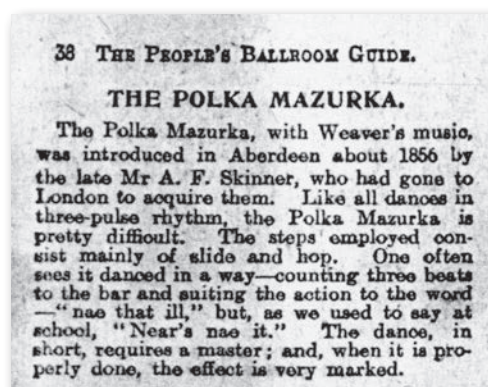
Moonwinks (no anacrusis)



Authorities vary as to whether the emphasis (unlike the waltz) is on the 2nd or 3rd beat. But this may differ between countries of origin, as there are variations between the Slavic or Polish and Russian mazurkas and the Scandinavian mazurkas; and there may be further differences throughout the Germanic countries. Harry Gardner has followed this aspect through with authorities and can give the necessary explanation, although it is not required in this document as the Australian players and dancers including myself are oblivious to any requirement. But I have, like Harry, gone to the trouble of viewing the film 'Bedroom Mazurka' in some effort to sort it out. Suffice to say, the ballroom Mazurka (not the bedroom variety) was an extremely complicated dance requiring considerable skill and experience, and in Australia would have been more the curiosity at the dancing master's assembly or at a rather posh ball.

The **Polka Mazurka**, in contrast, was reasonably easy and extremely popular in the Australian bush as well as the town. Musically the Polka Mazurka is a Mazurka in 3–4 with the 'bounce' mentioned. It has nothing to do with the timing of the Polka in 2–4, except perhaps for an anacrusis in the tune which can help with the mazurka bounce and the polka step turn. The Polka Mazurka takes its name from the combination of mazurka advances, originally to 2 bars of music, and then a full polka step rotation to the next 2 bars of music. Later it was altered to 3 mazurka advances and a half polka step turn. Some nineteenth century dancing masters said the dance should have been called the *Mazurka Polka* following the sequence of the steps, but this would only have created more confusion musically.

Mazurka and Polka Mazurka music are essentially the same. It does not seem critical for the Australian version of the dance as to whether the tune should have the anacrusis as in *Clementine*, or the more emphasised 1st beat as in



A little Ballroom guide extract from 1907, courtesy of Mrs Nette Haw of Kyneton, Victoria.

Moonwinks. The tempo of the Polka Mazurka is ideally 52 to 54 bars a minute – if it is too slow there is no lift to assist the bounce in the steps, and would be extremely hard on the dancers’ knees. The dance which is simply called a *Mazurka* in parts of NSW and Qld does not have the polka step turn, but a waltz step turn, and likewise in part B of their Varsoviana. More significantly there are actually no mazurka steps, but a flattened gliding step, ‘slide together step together step’, ‘slide together step together step’, which I realise is impossible to describe or interpret, but as a consequence of the ‘stepping’, requires a much slower tempo to that of the Polka Mazurka. In effect it is danced to the steady tempo of the Circular Waltz at 48–50 bars a minute. But the tune still has the characteristic mazurka lilt with the two dotted quavers and two crotchets in the bar. Sally Sloane’s Mazurka would be a good example of the slower NSW style.

A newer ballroom version of the Alberts was developed in the 1930s in Melbourne and Sydney, having a special 8 bar Polka Mazurka added at the end of each waltz to places in figure 4 and figure 5.

Example of Fig 4 or 5 Alberts Waltz and Polka Mazurka

The Spanish Waltz

Played by everybody.

Harry McQueen’s Polka Mazurka

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis. This tune is possibly ‘Strangways Polka’ on Harry’s dance tune cards.

This version can be found in old time sheet music of the day, for example in Allan’s Old Time Dance series, as well as on many of the 78 records of the time. In some country districts and particularly around Castlemaine in Victoria, the Polka Mazurka, possibly by the folk process feeding on the ballroom version, attained the Polka Mazurka to place without any special section. The MC simply called out ‘Mazurka’ or ‘Polka’ at the appropriate time. According to the late Harry McQueen dancers ‘polkaed’ (which was polka mazurka) all the way round to places (16 bars instead of 8), instead of waltzing and the musicians simply played waltzes that had mazurka bounce. Examples of these types of waltzes include On Mocking Bird Hill which is the one McQueen favoured, and the old Spanish Waltz itself. Elma Ross, pianist with the Wedderburn Oldtimers favoured Shamus O’Brien for a waltz tune which lent itself to adding mazurka emphasis. Other tunes with this nuance include Pretty Polly Perkins, Sweet Violets, Missouri Waltz, Umbrella Man, In Pittsburgh Pennsylvania and Kitty of Coleraine. The Polka Mazurka itself had a popularity in which many dancers were incessant about always performing with the same special partner, and as a consequence many excellent tunes were collected from people’s remembrances such as Daisy’s, Bill McGlashan’s and Elma’s.

Polka Mazurkas

Clementine, Gay Charmers' Version

Collected from Mary Curtis of the Gay Charmers, Kerang and Lake Charm district Victoria, by John Meredith and Rob Willis.

Corry's Polka Mazurka

Collected from Agnes Corry of Yarrawonga Victoria at the time, by Peter Ellis.

Daisy's Tune

'Polka Mazurka', from the playing of Daisy Sutton and the Wedderburn Oldtimers, collected by Peter Ellis



Mary Curtis



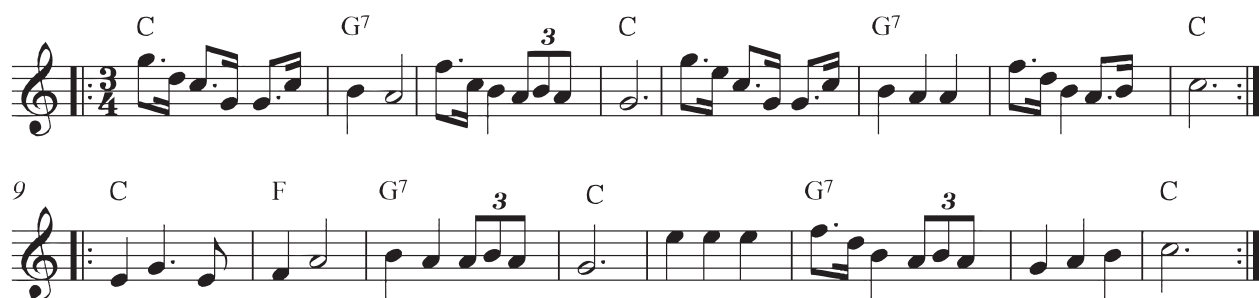
Agnes Corry



Daisy Sutton

Gervasoni Polka Mazurka

Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis.



The Old Polka Mazurka

From the playing of Elma Ross, lead pianist of the Wedderburn Oldtimers, Wedderburn Victoria, and collected by Peter Ellis.



Homeflowers Polka Mazurka

Collected from Elma Ross of Wedderburn Victoria, lead pianist of the Wedderburn Oldtimers, by Peter Ellis.



Elma Ross

Bill McGlashan's Polka Mazurka No. 1

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Bill McGlashan's Polka Mazurka No. 1 is a 3/4 time piece in G major. The score consists of four staves of music. The first staff (measures 1-4) features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G, followed by a dotted quarter note A, and a half note B. The second staff (measures 5-8) continues the melody with a quarter note C, a dotted quarter note D, and a half note E. The third staff (measures 9-12) features a quarter note F#, a dotted quarter note G, and a half note A. The fourth staff (measures 13-16) concludes the piece with a quarter note B, a dotted quarter note C, and a half note D. Chord symbols G, D7, and Am are placed above the notes. A triplet of eighth notes is marked with a '3' over the notes in measure 4.

Bill McGlashan's Polka Mazurka No. 2

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Bill McGlashan's Polka Mazurka No. 2 is a 3/4 time piece in G major. The score consists of four staves of music. The first staff (measures 1-4) features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G, followed by a dotted quarter note A, and a half note B. The second staff (measures 5-8) continues the melody with a quarter note C, a dotted quarter note D, and a half note E. The third staff (measures 9-12) features a quarter note F#, a dotted quarter note G, and a half note A. The fourth staff (measures 13-16) concludes the piece with a quarter note B, a dotted quarter note C, and a half note D. Chord symbols G, D7, and Am are placed above the notes. A triplet of eighth notes is marked with a '3' over the notes in measure 4.

The Strathspey Polka Mazurka

Collected from Jack Heagney of Newlyn Victoria, by Peter Ellis.

The Strathspey Polka Mazurka is a 3/4 time piece in G major. The score consists of four staves of music. The first staff (measures 1-4) features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G, followed by a dotted quarter note A, and a half note B. The second staff (measures 5-8) continues the melody with a quarter note C, a dotted quarter note D, and a half note E. The third staff (measures 9-12) features a quarter note F#, a dotted quarter note G, and a half note A. The fourth staff (measures 13-16) concludes the piece with a quarter note B, a dotted quarter note C, and a half note D. Chord symbols G, D7, and Am are placed above the notes. A triplet of eighth notes is marked with a '3' over the notes in measure 4.

Robert Donelan's Polka Mazurkas

Collected from Madge Everard of Corryong Victoria, by Peter Ellis and John Meredith. Robert Donelan is Madge's father.

0 C G D7 G C G

9 D7 G D7 G Fine G

17 G D7 G D7 G

25 C G A7 D C G A7 D D7

3

Moonwinks Polka Mazurka

This version was from Harry McQueen of Castlemaine Victoria, and collected by Peter Ellis.

G D7 G

5 E7 A A7 D7 D7 G

9 G D7 G

13 E7 A7 D7 G A7 D7 G

1. 2.

Mrs. Bourke's Polka Mazurka

Collected from Mary Bourke of Bendigo Victoria, by Peter Ellis.

G D7 G

5 D7 G

9 Am D7 G

13 Am D7 G

Waratah Polka Mazurka

From the original sheet music and adapted for concertina by Peter Ellis.

5 G D D⁷ G

9 Am D⁷ G

13 Am D⁷ G Fine

17 D A⁷

21 D A⁷

25 D D⁷

33 G C G

37 D⁷ G A⁷ D D⁷

41 G C G

45 D⁷ G D⁷ G G⁷

49 C G⁷ C

53 Dm G⁷

57 C G⁷ C

61 F G⁷ C D.C.al Fine

Beulah Land Polka Mazurka

Widely used and adapted from a well known hymn. The Source was Harry McQueen of Castlemaine, Victoria.

Sally Sloane's Mazurka

Collected from Sally Sloane of Lithgow NSW, by John Meredith.



Sally Sloane

A section of the Waratah Polka Mazurka moved into the aural tradition as evidenced in part of Sally Sloane's Mazurka and in Fred Holland's Polka Mazurka



Mary Curtis' Polka Mazurka

Collected from Mary Curtis of the Gay Charmers Band, Lake Charm Victoria, by Rob Willis and John Harpley.

Sheet music for *Mary Curtis' Polka Mazurka*, measures 1 through 10. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single staff. Chords are indicated above the notes: C, F, G⁷, C, F, G⁷, C, F, C, G⁷, C. The piece ends with a double bar line and repeat dots.

Mary Curtis' Polka Mazurka or Varsoviana

Collected from Mary Curtus of the Gay Charmers Band, Lake Charm Victoria, by Rob Willis and John Harpley.

Sheet music for *Mary Curtis' Polka Mazurka or Varsoviana*, measures 20 through 44. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single staff. Chords are indicated above the notes: C, G⁷, C, G⁷, C, G⁷, C, G⁷, F, G⁷, C, G⁷, C, G⁷, F, G⁷, F, C, G⁷, C, G⁷, C. The piece ends with a double bar line and repeat dots.



Mary Curtis

Waltz Mazurkas

The *Waltz Mazurka* collected from Ma Seal at Kimba on the SA Eyre Peninsula, has a Polka Mazurka type tune with a little of Part B of Varsoviana phrasing in the second section of the tune. The dance consists of Circular Waltz in the first 16 bars and the Mazurka advances with a half Polka step turn followed by two counter half waltz turns and Varsoviana sustain in part B. Ced Garrick of Melbourne has composed three very good support tunes, Goulburn Days, Melba Way and Lauriston Lads, following the phrasing of Ma Seal's Waltz Mazurka.

Ma Seal's Waltz Mazurka

Collected from Ma (Kate) Seal of Kimba SA, by John Meredith and Peter Ellis – Merro's favourite.

Lauriston Lads Waltz Mazurka

Composed by Rick Garrick of Melbourne, Victoria.

Goulburn Days Waltz Mazurka

Composed by Rick Garrick of Melbourne, Victoria.

Chord progression: C F C F C D7 G7

Chord progression: C F C G7 C

Chord progression: F C G7 C

Chord progression: F C G7 C

Measure numbers: 9, 17, 25

Triplets are indicated by a '3' over the notes.

Jack Guthridge's Waltz Mazurka

Collected from Jack Guthridge of Horsham and Portland, Victoria by Alan Musgrove.

Chord progression: G D7 G

Chord progression: D7 G

Chord progression: G D7 G

Chord progression: D7 G

Measure numbers: 9, 17, 25

Triplets are indicated by a '3' over the notes.

Melba Way Waltz Mazurka

Composed by Rick Garrick of Melbourne, Victoria.

Chord progression: C F C G7

Chord progression: C F C G7 C

Chord progression: C F C G7 C

Measure numbers: 0, 9, 17

Triplets are indicated by a '3' over the notes.

See also Harry Reeve's Waltz on page 89

The Redowa Waltz

The *Redowa Waltz* is yet to be revived; the late Shirley Andrews could demonstrate the steps and style. It has lovely tunes with a Polka Mazurka emphasis and tempo. These tunes have all been revived from old sheet music of the day and include 'First Love Redowa', 'Silver Wreath Redowa' and 'Dolly's Redowa' and Emu Creek recorded these tunes for Shirley.

Silver Wreath Redowa Waltz

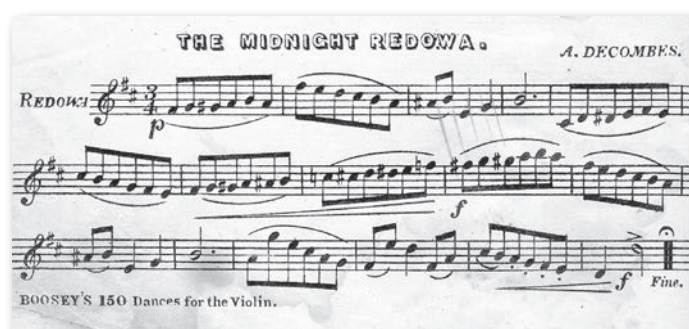
play A-A-B-B-A-A-C-C-A-A.

Three staves of musical notation for the Silver Wreath Redowa Waltz. The first staff (measures 1-8) has a key signature of one sharp (F#) and a 3/4 time signature. Chords above the staff are C, G7, C, G7, C. The second staff (measures 9-16) has a key signature of two sharps (F#, C#). Chords above the staff are D7, G, D7, G, D7, G, D7, G. The third staff (measures 17-24) has a key signature of one sharp (F#). Chords above the staff are F, C7, F, C7, F.

Butterfly Redowa

From the original sheet music arranged as A-B-A-C-A-B-A.

Five staves of musical notation for the Butterfly Redowa. The first staff (measures 1-8) has a key signature of one sharp (F#) and a 3/4 time signature. Chords above the staff are G, C, D7, G, C, D7, G. The second staff (measures 9-16) has a key signature of two sharps (F#, C#). Chords above the staff are A7, D, A7, D, A7, D, A7, D. The third staff (measures 17-24) has a key signature of one sharp (F#). Chords above the staff are C, G7, C, G7, C. The fourth staff (measures 25-32) has a key signature of one sharp (F#). Chords above the staff are Am, Em, Am, Em, Am. The fifth staff (measures 33-40) has a key signature of one sharp (F#). Chords above the staff are C, G7, C, G7, C.



From a Boosey's violin book owned by Daisy Sutton of Wedderburn, Victoria.

Dolly's Redowa

Play A-A-B-B-A-A-C-C-A-A.

1 [A] C Dm G⁷ C

5 Dm G⁷ C

9 [B] D⁷ G ³D⁷ G

13 D⁷ G D⁷ G

17 [C] F C⁷ F

21 C⁷ F

First Love Redowa

G D⁷ G

5 D⁷ G

9 C G D⁷ G

13 C G D⁷ G

17 C G⁷ C

21 G⁷ C

Dancing Fairy Redowa

played A-B-A-C-A.

Musical score for *Dancing Fairy Redowa*, measures 1-36. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into sections A, B, and C.

- Section A (Measures 1-8):** Starts with a repeat sign. Chords: G, C, G, C.
- Section B (Measures 9-16):** Chords: D7, G, D7, G.
- Section C (Measures 17-36):** Chords: D7, G, D7, G, D7, A7, D7, G, C, G7, C, G7, C, Dm, C, G7, C.

Redowa Waltz (un-named)

Musical score for *Redowa Waltz (un-named)*, measures 0-10. The key signature is one sharp (F#) and the time signature is 3/4.

- Measures 0-4:** Chords: G, C, G, Am, D7, G.
- Measures 5-10:** Chords: C, D7, C, D7, G³.

Varsovianas

The Varsoviana consists of a 16 bar part A with alternating waltz turns (anticlockwise, then clockwise) and stops on every second bar. It has the waltz vamp in the music on the first bar and a dramatic stop created by a crotchet rest on the last beat of every 2nd bar, but often emphasised further by a staccato on the first held note in this bar. This will be found in most sheet music of the day, and the style in the aural tradition is particularly exemplified in the playing of the dance by the Wedderburn Oldtimers.

Silver Lake Varsoviana

A

5

B

13

C Fine Last time instead of Part B

17

21

Some bands also sustain the hold rather than using the staccato clip and this is more common in NSW versions. Some musicians use a continuous waltz vamp which does not suit the dance steps as well, and whilst this may be perceived as a regional or interstate version, it is more likely the musicians are unaware of the special requirement to match the dance step. Some Victorian bands also used straight waltz vamp, but were considered inferior dance musicians. Part B of the tune, the second 16 bars, has Mazurka emphasis with the two dotted quaver and two crotchet combination in the bar,

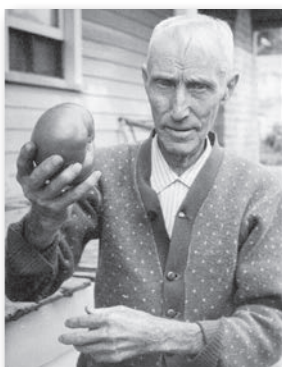
as well as the same dramatic stop or hold of Part A on every 4th bar where again there is no waltz vamp. This second part of the dance is performed the same as the Polka Mazurka, but with two mazurka advances and a half alternating (anticlockwise first, clockwise second) polka step turn and 'stop'. The tempo for the Varsoviana is ideal at 52 to 54 bars a minute, except in some versions where the NSW or Qld mazurka sliding steps are performed with the half waltz turn instead of the polka style turn, in part B. In this case the music must be slowed to that of the Circular Waltz, 48–50 bars a minute and Joe Yates's Varsovias would be good examples at the slower tempo with sustain on the 'holds'.

Varsoviana is the correct English spelling for the dance, *Varsovienne* is the French spelling. There are many other variations in between and some confusion with the use of the name 'Waltz of Vienna' (which is what I knew it as when young), but this is a corruption, the dance having nothing to do with Vienna. Its name means 'Woman of Warsaw', and the ballroom version of the dance emerging in the middle nineteenth century as a show of support to the Poles under Russian oppression. It is likely however the dance itself is originally of Scandinavian origin. There were also three part ballroom versions in which waltz turns were added to the sequence, and this was the older folk version in Sweden.

Original Swedish Varsoviana

Many excellent Varsoviana tunes have been collected in Australia, and, like the Polka Mazurka, it was such a revered dance many had a fanatical reservation for a special partner when its turn came up on the program. Likewise the musicians seem to hold a special place in their repertoire for it. In sheet music, Silver Lake, Italian Skies, Hand in Hand, Tender and True and Merry Makers are classic Varsovias. There are a considerable number of collected versions as well from the likes of Elma Ross, Daisy Sutton, Joe Yates, Harry McQueen, Charlie Batchelor etc. In fact, apart from the waltz, there could be more ratio of collected Varsoviana tunes neck to neck with the Schottische. Some of the collected versions can be linked as variants of the sheet music tunes mentioned.

The Nariel band, after it formed in the 1960s from a collection of many various prominent district leaders of dance music, as a consequence, have the most number of traditional Varsoviana tunes in their repertoire as well as adapting a modern song, 'The Pub with no Beer'. Happy Birthday is a universally known song that was originally derived from an old Varsoviana tune in America.



Bill McGlashan
(see Varsoviana, page 114)

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LA VARSOVIANA.

The above name is usually shortened to "La Va." The dance is in 3-4 time, and its characteristic feature is the series of marked pauses that divide up the movements.

Commence as for Waltz. One step of the Polka for the 1st bar, turning half round. For the 2nd the foot is slid noiselessly to the side, the toe pointed in 2nd position, and pause. Repeat the same with the other foot, turning round into place. There is thus a pause at the end of every two bars—eight in all—and each time turning half round.

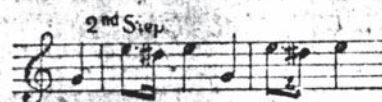
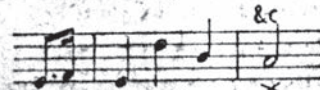
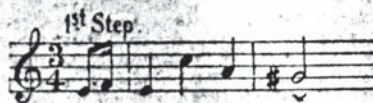
The second step occupies 4 bars. The gentleman slides the left foot into the 2nd position, steps behind it with the right and hops upon it. He then carries the left foot

From the 1907 The People's Ballroom Guide, courtesy of Mrs Nette Haw of Kyneton, Victoria.

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behind the right into the 5th position. The above is repeated (the lady doing the same movements). Both turn half round with one Polka step and pause. This is done 4 times (16 bars).

When this dance came out a third step was used; but it is not now practised.



The crosses mark the pauses.

JENNY LIND VARSOVIANA.

A. LAMOTTE.

Grazioso.

TRIO.

BOOSEY'S 150 Dances for the Violin.

From Boosey's Violin Book owned by Daisy Sutton of Wedderburn, Victoria.

THE SULTAN'S VARSOVIANA. 37
CARL MERZ.

BOOSEY'S 150 Dances for the Violin.

From old sheet music held by Daisy Sutton of Wedderburn.

THE GOLDEN STREAM VARSOVIANA.

W. H. MONTGOMERY.

TEMPO
DI
VARSOVIANA.

The sheet music is written for piano and consists of six systems. Each system has a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The music includes various fingerings (1, 2, 3, 4) and dynamics (p, f, mf). A 'Cres.' marking is present in the second system. The piece concludes with a final cadence.

20

From old sheet music held by Daisy Sutton of Wedderburn.

Babes In The Wood Varsoviana

Collected from Elma Ross of Wedderburn Victoria, and Madge Everard of Corryong Victoria, by Peter Ellis.

Musical score for 'Babes In The Wood Varsoviana' in 3/4 time, key of G major. The score consists of four staves. The first staff contains measures 1-4 with chords G, Am, D7, and G. The second staff contains measures 5-8, with a first ending (1.) and second ending (2.) marked. The third staff contains measures 9-12 with chords G and D7. The fourth staff contains measures 13-16 with chord G. The piece ends with a double bar line.

Bill McGlashan's Varsoviana

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Musical score for 'Bill McGlashan's Varsoviana' in 3/4 time, key of G major. The score consists of four staves. The first staff contains measures 1-8 with chords G and D7. The second staff contains measures 9-16 with chords D7 and G. The third staff contains measures 17-24 with chords D7, G, D7, G, D7, and G. The fourth staff contains measures 25-32 with chords D7, G, D7, G, D7, and G. The piece ends with a double bar line.

Merry Makers' Varsoviana

From the first section of the original sheet music.

Musical score for 'Merry Makers' Varsoviana' in 3/4 time, key of G major. The score consists of four staves. The first staff contains measures 1-8 with chords Am, E7, Am, Dm, Am, E7, and Am. The second staff contains measures 9-16 with chords E7, Am, Dm, Am, E7, and Am. The third staff contains measures 17-24 with chords C, Dm, G7, C, Dm, G7, and C. The fourth staff contains measures 25-32 with chords Dm, G7, C, Dm, G7, and C. The piece ends with a double bar line.

Elma's Varsoviana

From Elma Ross of Wedderburn Victoria, lead pianist of the Wedderburn Oldtimers Orchestra, and collected by Peter Ellis.

Two staves of music in 3/4 time, key of D major. The melody is on the top staff, and the accompaniment is on the bottom staff. Chords are indicated above the melody: G, Am, D7, G, Am, D7, G. Measure numbers 9 and 9 are written below the first and second staves respectively.

Frank McNiece's Varsoviana

Collected from Alan Semmens of Sedgwick Victoria, by Peter Ellis. Frank McNiece is an accordion player from Harcourt.

Two staves of music in 3/4 time, key of D major. The melody is on the top staff, and the accompaniment is on the bottom staff. Chords are indicated above the melody: G, Am, G, Am, D7, G. Measure numbers 0 and 9 are written below the first and second staves respectively.

Johnny Boughton's Varsoviana

A Berrimal tune collected from Ted Vallance of St. Arnaud Victoria, by Peter Ellis.

Two staves of music in 3/4 time, key of D major. The melody is on the top staff, and the accompaniment is on the bottom staff. Chords are indicated above the melody: G, D7, G, C, D7, G. Measure numbers 0 and 9 are written below the first and second staves respectively. The bottom staff has triplets marked with a '3'.

Ma Seal's Varsoviana No.1

Collected from Ma Seal of Kimba SA, by John Meredith and Peter Ellis.

Four staves of music in 3/4 time, key of D major. The melody is on the top staff, and the accompaniment is on the bottom staff. Chords are indicated above the melody: D, A7, D, D, A7, D, A7, D. Measure numbers 5, 9, and 13 are written below the first, second, and third staves respectively. The bottom staff has first and second endings marked with '1.' and '2.'.

Daisy's Waltz of Vienna

Collected from Daisy Sutton (Wehla) and the Wedderburn Oldtimers Orchestra, Wedderburn Victoria, by Peter Ellis.

0 G D7

6 G D7 G

9 G D7

13 G

17 Am D7 G

21 D7 G

The musical score for 'Daisy's Waltz of Vienna' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff (measures 0-5) features a melody with a G major chord at measure 0 and a D7 chord at measure 5. The second staff (measures 6-11) includes a first ending (1.) and a second ending (2.), both marked with G and D7 chords. The third staff (measures 12-17) continues the melody with G and D7 chords. The fourth staff (measures 18-21) introduces an Am chord at measure 18, followed by D7 and G chords. The fifth staff (measures 22-25) features D7 and G chords. The piece concludes with a final G chord at measure 25.

Madge Everard's Varsoviana

A version of 'Halleluja I'm A Bum', Collected from Madge Everard of Corryong Victoria, by Peter Ellis.

0 G D7

5 G D7 3 G

9 D7 G D7 G

13 D7 G D7 G

The musical score for 'Madge Everard's Varsoviana' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff (measures 0-4) features a melody with G and D7 chords. The second staff (measures 5-8) includes a triplet of eighth notes marked with a '3' and G and D7 chords. The third staff (measures 9-12) continues the melody with D7 and G chords. The fourth staff (measures 13-16) features D7 and G chords. The piece concludes with a final G chord at measure 16.



Daisy Sutton



Madge Everard

Twenty One Years Varsoviana

Both Lester Thompson of Nyah and Sid Simpson of Nariel recalled this Country and Western song being used as a Varso. I've had to guess how it might have been played.

Musical notation for 'Twenty One Years Varsoviana' in 3/4 time, key of G major. The piece consists of four staves of music. Chords are indicated above the staff: G, D7, G, D7, G, D7, G. There are triplets in the third and fourth staves.

Tender and True Varsoviana

From the first section of the original sheet music.

Musical notation for 'Tender and True Varsoviana' in 3/4 time, key of G major. The piece consists of two staves of music. Chords are indicated above the staff: G, D7, G, C, D7, G, C, G, D7, G, Em, Am, D, D7, G. There are triplets in the second staff.

Last time only, play this section for the part B Mazurka, then conclude with part A of the tune.

Musical notation for 'Tender and True Varsoviana' in 3/4 time, key of G major. The piece consists of one staff of music. Chords are indicated above the staff: C, G7, C, F, G7, C, G7, C. There are triplets in the staff.

Italian Skies Varsoviana

From the first section of the original sheet music.

Musical notation for 'Italian Skies Varsoviana' in 3/4 time, key of G major. The piece consists of four staves of music. Chords are indicated above the staff: D, G, A7, D, A7, Em7, A7, D, G, D, A7, D, G, D, A7, D. There are triplets in the first and second staves.

Pub With No Beer Varsoviana – Nariel style

0 D Em G

5 A⁷ D A⁷ D

9 D Em

13 A⁷ D A⁷ D

The score is in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff (measures 0-4) has chords D, Em, and G. The second staff (measures 5-8) has chords A⁷ and D, with a first ending bracket over measures 6-7 and a second ending bracket over measures 7-8. The third staff (measures 9-12) has chords D and Em. The fourth staff (measures 13-16) has chords A⁷ and D, with a first ending bracket over measures 14-15 and a second ending bracket over measures 15-16.

Freemantle Station Varsoviana

Collected from Joe Yates of Sofala NSW, by Mike Martin. Play slightly slower and use sustain (not waltz vamp) instead of clips on the holds (NSW version).

9 G C D⁷ G C D⁷ G

17 D⁷ G C G D⁷ G

The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. The first staff (measures 9-16) has chords G, C, D⁷, G, C, D⁷, and G. The second staff (measures 17-24) has chords D⁷, G, C, G, D⁷, and G, with a triplet of eighth notes in measure 20. The third staff (measures 25-32) has chords D⁷, G, C, G, D⁷, and G.

Uncle Angus' Varsoviana

From Bill Hodge of Buchan Victoria, courtesy of Suzanne and Reg Hodge of Corryong.

0 D A⁷ D

5 A⁷ D

9 D A⁷

13 D

17 G

21 D A⁷ D

The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff (measures 0-4) has chords D and A⁷. The second staff (measures 5-8) has chords A⁷ and D. The third staff (measures 9-12) has chords D and A⁷. The fourth staff (measures 13-16) has chord D. The fifth staff (measures 17-20) has chord G. The sixth staff (measures 21-24) has chords D and A⁷. The seventh staff (measures 25-28) has chord D. The eighth staff (measures 29-32) has a triplet of eighth notes in measure 29.

Little River Varsoviana

Collected from Kathy Ditton of Boyd River Newton Boyd NSW, by Dave de Hugard.

Musical score for *Little River Varsoviana* in 3/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: D, A, A⁷, D, G, A⁷, D, G, D, A⁷, D, G, D, A⁷, D.

Shoe Black Varsoviana (Little Black Shoe)

Collected from Neville Simpson of Nariel Victoria, by Peter Ellis.

Musical score for *Shoe Black Varsoviana (Little Black Shoe)* in 3/4 time, key of D major. The score consists of six staves of music. Chords are indicated above the notes: G, Am, D⁷, G, Am, D⁷, G, Am, D⁷, G. The score includes a first ending (1.) and a second ending (2.).



Neville Simpson

Garibaldi's March Waltz

Garibaldi's March Waltz

From the playing of Harry McQueen. The tune is from his grandfather Jim McQueen of Daylesford.

Garibaldi's March Waltz is written in 4/4 time with a key signature of one sharp (F#). The score consists of 17 measures. The first two lines (measures 1-8) are in 4/4 time. The third line (measures 9-12) changes to 3/4 time. The fourth line (measures 13-16) returns to 4/4 time. The fifth line (measures 17-18) continues in 4/4 time. Chord symbols G and D7 are placed above the staff at measures 1, 3, 5, 7, 9, 11, 13, 15, and 17. The piece ends with a double bar line at measure 18.

Garybaldi's March Waltz

Composed by Rick Garrick of Melbourne, Victoria.

Garybaldi's March Waltz is written in 4/4 time with a key signature of one sharp (F#). The score consists of 17 measures. The first two lines (measures 1-8) are in 4/4 time. The third line (measures 9-12) changes to 3/4 time. The fourth line (measures 13-16) returns to 4/4 time. The fifth line (measures 17-18) continues in 4/4 time. Chord symbols G, C, and D7 are placed above the staff at measures 1, 3, 5, 7, 9, 11, 13, 15, and 17. The piece ends with a double bar line at measure 18.

Schottisches, Barn Dances and other 4–4 music

Schottisches

The original *Schottische* is simply a German folk dance, a polka to half speed music. *Schottisch* is the German word for Scottish, the e on the end a corruption in the English spelling which stayed. No one knows why the Germans associated their dance and original tune group with the Scots, except the dance certainly fell on fertile ground in Scotland. As a consequence a highland form, the Balmoral or 'Highland Schottische' came into being and possibly with a cross-link with some Strathspey tunes. Perhaps Queen Victoria's court with a mixing of Scottish and German acquaintances holds the clue, but that is conjecture on my part in the absence of any other known information. Some Scots may use the pronunciation 'Scottische', in contrast to everyone else who maintain the German 'Sch' expression. The Americans later added to the equation by developing a version of the Schottische to a standing side by side position in a dance called the 'Military Schottische'. 'Dancing in the Barn' was the favoured tune, but when the Military Schottische was introduced into England in the 1880s, the dance was confused with the tune and so it became the Barn Dance. But the music was essentially the Schottische and thus Barn Dances and Schottisches are one and the same thing. The original German Schottisch is in 2–4 and the ball-room dancing masters of the day said that if Schottische music was not at hand, any polka played at half speed would suffice.

The Original German Schottisch (or Der Schottisch Polka)

From the late 1890s. Violin music from Mrs Bourke of Bendigo, Victoria.

Violin music for 'The Original German Schottisch' in 2/4 time, key of D major. The notation consists of four staves, each with a measure number (1, 5, 9, 13) at the beginning. Chord symbols (G, D7, C) are placed above the notes. The melody is written in a single line on a treble clef staff.

Home Sweet Home as counter melody to the Original German Schottische

Concept in Kerr's Music.

Violin music for 'Home Sweet Home' in 2/4 time, key of D major. The notation consists of four staves, each with a measure number (0, 5, 9, 13) at the beginning. Chord symbols (G, D7, C) are placed above the notes. The melody is written in a single line on a treble clef staff.

Schottische (Daddy's)



Dave de Hugard discovered a reverse example where the collected 'Bill Cooper's Polka' is most likely derived from Charles d'Albert's New Schottische or 'Hungarian Schottische' played at double tempo with the 3-hop emphasis. The alternative, of course, is that d'Albert based his composition on a polka of the day, slowed down.

The Hungarian Schottisch

From the original music of Charles d'Albert held by the National Library of Australia. To be played a little slower than the polka.



Within a short time, the typical Schottische tunes in sheet music were printed in 4-4 time, occasionally 12-8, but with a similar feel. The same applied to the Barn Dance in the late 1880s. They are both played, often with dotted quavers at a steady tempo of 28-32 bars a minute with the fairly regular beat of 4-4 emphasis, but many of the tunes are decorated with triplets $\frac{3}{8}$ that tend to add a 6-8 flavour.

The Rainbow Schottische and the Mountain Belle Schottische are well known tunes in sheet music and the source of some of the aurally transmitted versions. There are many excellent collected Schottisches in the Australian tradition, and Mudgee Schottische is but one very good example, while the Nariel band have several very good Schottisches such as Grandma Klippel's, Arthur Byatt's, Mrs. McNamara's and Daddy's Schottische. Another outstanding selection of Schottische tunes have been handed on from Charlie Batchelor and Harry McQueen respectively.

Perhaps the one difference with the Barn Dance is that it was more frequently performed to popular songs, and thus less anonymous tunes have been spawned, although Hughie's Barn Dance, Alf Johns's Barn Dance and the Sutton Grange Barn Dance are three Schottische style examples. Songs such as All by Yourself in the Moonlight, Grandfather's Clock, Lily of Laguna, Ring the Bell Watchman (Click Go the Shears), Drover's Dream and Waltzing Matilda are excellent Barn Dances.

These were also played by the Old Time musicians for the Schottische. The old Barn Dance and others like Uncle Ev's Barn Dance and the Four Sisters' Barn Dance are best danced to the slower end of range of tempo, 28 bars per minute. In contrast, the Schottische in the older form with the step hops is better at middle to high range, 30-32 bars a minute. Likewise, the progressive Barn Dance is better at mid range. It is not uncommon for Old Time dance bands e.g. the Gay Charmers, to also use 6-8 tunes and 'swing' the 4-4 tunes into 2-4 or cut common time as a finale in the progressive version. The Schottische was later called the 'Plain Schottische' to distinguish it from others such as the Prince of Wales Schottische, Rocking Schottische and the Highland Schottische. The Prince of Wales Schottische has 12 bar phrasing and in one version of the dance the opening section of the tune has triplets imparting a 'jig style' to match the galop steps. This version was collected from Peter Sutton, originally from the Mary River district of Queensland.

Harry McQueen's Two Schottisches

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Sheet music for Harry McQueen's Two Schottisches, a 4/4 piece. The score consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. Chord symbols are placed above the staff: G, A7, D7, G, A7, D7, G, Am, D7, G, Am, D7, G, G, A7, D7, G, A7, D7, G, C, G, A7, D7, G, A7, D7, G, C, G. The piece ends with a double bar line.

McGlashan's Schottische

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Sheet music for McGlashan's Schottische, a 4/4 piece. The score consists of five staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. Chord symbols are placed above the staff: G, D7, G, D7, G, D7, Em, B7, G, 3, Em, B7, Em, Em, B7, Em, G, D7, G, D7, G, D7, G. The piece ends with a double bar line.

Tom Blackman's Mudgee Schottische

Collected from Tom Blackman junior of Mudgee NSW, by John Meredith.

Fred Holland's Mudgee Schottische

Collected from Fred Holland of Mudgee NSW, by John Meredith.

The Prettiest Flower of All Schottische

Collected from John McKinnon of Ecklin South Victoria, by John Meredith.

The Queer Fella's Schottische

Collected from Charlie Batchelor of Bingara NSW, by Chris Sullivan and Mark Rummery.

Loge & Vivy's Schottische

Collected from Charlie Batchelor of Bingara NSW, by Chris Sullivan and Mark Rummery.



Fred Holland

Peter Sutton
(see Andy Beausang's
Schottische, page 126)



Andy Beausang's Schottische

Collected from Peter Sutton of Mary River Qld at Tidal River Victoria, by Peter Ellis.

The Cape Barren Schottische

Collected from Ronnie Summers of Hadspen Tasmania (formerly Cape Barren Island) by Rob Willis, Stuart Graham and Peter Ellis. Transcribed by Alan Musgrove.

1 C 3 F Dm G7 C

5 C 3 F Dm 3 G7 C 1 2

9 C C Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 C

13 C 3 F Dm7 G7 Dm7 G7 C

17 3 F Dm7 3 G7 Dm7 G7 C

Ronny Summers and niece Merinda



Pretty Lips Schottische

Collected from Ronnie Summers of Hadspen Tasmania, earlier Devonport and originally Cape Barren Island.
Transcribed by Alan Musgrove.



George Barlow's Schottische

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.



Jack Condon
(see Thomas Condon's
Schottische, page 128)

Thomas Condon's Schottische

From Jack Condon of Cochrane's Creek, Victoria.

Sheet music for Thomas Condon's Schottische, a 4/4 piece in D major. The score consists of four staves. Chords are indicated above the notes: D, A, D, G, D, A⁷, D, D, A⁷, D, Em, A⁷, D, A⁷, D, Em, A⁷, D, A⁷, D. A triplet of eighth notes is marked with a '3' over the notes on the second staff.

Gervasoni Schottische No. 1

Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis.

Sheet music for Gervasoni Schottische No. 1, a 2/4 piece in D major. The score consists of four staves. Chords are indicated above the notes: G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷. The piece ends with a 'Fine' marking and a double bar line. Below the final staff, it says 'D.C.al Fine'.

Gervasoni Schottische No.2

Similar to Harry McQueen's 'White Pipe Clay is the Best Pipe Clay'. Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis.

Sheet music for Gervasoni Schottische No. 2, a 4/4 piece in D major. The score consists of four staves. Chords are indicated above the notes: G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷. The piece ends with a double bar line.

The Kapunda Rifle Schottische

From the original sheet music held by the Kapunda Museum SA and accessed by Kym Fullgrabe.

W.C. Oldham

GERMAN SCHOTTISCHE.

This is a simple round dance, very suitable for juveniles. It can be taught in a few minutes.

The gentleman performs the first Scotch step to each side, thus:—1, 2, 3, hop, back to right side, counting eight. He then turns his partner round twice, counting 1, 2, 3, 4—5, 6, 7, 8, or 1 hop, 2 hop, 3 hop, 4 hop.

The lady executes the same step, beginning with the right.

The fashion is now to imitate the Waltz step in place of the hops.

This dance is seldom seen in fashionable circles.

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From the 1907 *The People's Ballroom Guide*, courtesy of Mrs Nette Haw of Kyneton, Victoria.

The Kapunda Rifle
Schottische



Don Steward's Schottische

Collected from Agnes Corry, then of Numurka, Victoria. Don Steward was a member of her band 'The Black and White Orchestra' in the 1930s. Play A-B-A-C.

A

5

B

13

C

17 trio

21

25

29

33

37

41

45

Dave Barkla's Schottische (All Together Now Schottische)

Collected from Dave Barkla of Castlemaine Victoria, by Peter Ellis and Rob Willis.

Clem O'Neal's Schottische

By Clem O'Neal of Sydney NSW. This adaptation was learnt from Dave de Hugard by Peter Ellis.

Harry's Favourite 'Shotease'

Collected from Charlie Batchelor of Bingara NSW, by Chris Sullivan and Mark Rummery.

Arthur Byatt's Schottische

Collected from Keith Klippel and Neville Simpson of Nariel Victoria, by Peter Ellis.

Arthur Byatt's Schottische is a 4/4 piece in G major. The score consists of four staves of music. The first staff contains measures 1-4 with chords G, Am, D7, and G. The second staff contains measures 5-8 with chords Am, D7, G, and G. The third staff contains measures 9-12 with chords G, D7, G, and D7. The fourth staff contains measures 13-16 with chords G, D7, G, and D7. There are triplets in measures 2, 6, and 10.

Grandma Klippel's Schottische

Collected from Keith Klippel and Neville Simpson of Nariel Victoria, by Peter Ellis.

Grandma Klippel's Schottische is a 4/4 piece in G major. The score consists of four staves of music. The first staff contains measures 1-4 with chords G, D7, G, and G. The second staff contains measures 5-8 with chords D7, G, G, and G. The third staff contains measures 9-12 with chords D7, G, G, and G. The fourth staff contains measures 13-16 with chords D7, G, G, and G.

Mrs McNamara's Schottische

Collected from Keith Klippel of Tallangatta Victoria, by Peter Ellis.

Mrs McNamara's Schottische is a 4/4 piece in G major. The score consists of four staves of music. The first staff contains measures 1-4 with chords G, D7, G, and D7. The second staff contains measures 5-8 with chords G, C, D7, and G. The third staff contains measures 9-12 with chords G, D7, G, Am, D7, G, D7, G, C, and D7. The fourth staff contains measures 13-16 with chords C, G, C, G, D7, Am, and G. The piece ends with a double bar line and the instruction 'D.C.'.

Sid Lunt's or Daddy's Schottische

Collected from Keith Klippel of Tallangatta Victoria (Nariel) by Peter Ellis.

5

9

13

Fine

D.C.

Daisy's Schottische

Collected from Daisy Sutton of Wedderburn Victoria, by Peter Ellis.

Ollie Watt's Schottische

Collected from Arthur Bowley of Marshall Mount NSW, by Dave de Santi.

Bert Jamieson's Schottische

Collected from Bert Jamieson of Adaminaby/Narrandera NSW, by John Meredith and Rob Willis.

0 G 3 Am D⁷ 3 3 G

5 G 3 3 Am D⁷ 3 3 G 3

9 3 C G C D⁷ G 3

13 G C 3 G Am D⁷ G

Nelly Schottische

From W. Bull of Sedgwick Victoria, courtesy his daughter Mary Bachmann.

0 G D⁷ G

5 A⁷ D⁷ G⁺

9 D A⁷ D

13 A⁷ D



Bert Jamieson



Ted Vallance and Alf Johns
(see Alf John's Barn Dance page 138)

Cosgrove's Schottische

Collected from Basil Cosgrove of Armidale NSW by Dave de Hugard.

Aunty Doris' Schottische

Collected by Alan Musgrove from his Auntie Doris (Merril) of Russell Vale NSW.

Doug Daniel's Schottische (Dad's Tune)

Collected from Doug Daniel of Captain's Flat Queenbeyan NSW by Gary Lovejoy, Peter Ellis and Rob Willis.

Transcribed by David Johnson.

Mick Pilley's Schottische No. 1

Collected from Mick Pilley of Mudjee NSW by John Meredith.

Four staves of music in G major (one sharp). The first staff has a G chord at the beginning and a D7 chord at the end. The second staff has G, Am, D7, and G chords. The third staff has G and D7 chords. The fourth staff has C, D7, Em, Am, D7, and G chords. The melody consists of eighth and sixteenth notes, with some dotted rhythms.

Mick Pilley's Schottische No. 2

Collected from Mick Pilley of Mudjee NSW by John Meredith.

Four staves of music in G major. The first staff has G, D7, and G chords. The second staff has D7 and G chords. The third staff has D7 and G chords. The fourth staff has D7 and G chords. The melody is primarily eighth notes with some dotted rhythms.

Mick Pilley's Schottische No. 3

Collected from Mick Pilley of Mudjee NSW by John Meredith.

Four staves of music in G major, 4/4 time. The first staff has a G chord and a D7 chord with a triplet. The second staff has a G chord, a D7 chord with a triplet, and a G chord with a triplet. The third staff has a D7 chord, an Am chord, and a G chord. The fourth staff has a G chord, a D7 chord, a G chord with a triplet, and a C chord. Measure numbers 5, 9, and 13 are indicated at the start of the second, third, and fourth staves respectively.

Barn Dances

Barn Dance 'All by Yourself in the Moonlight'

This is the best tune example of the old Barn Dance style.

Sutton Grange Barn Dance

Collected from Mrs McMahon of Castlemaine Victoria, by Shirley Andrews.

5

9

13

17

21

Another Fall of Rain

A Barn Dance from the playing of the Wedderburn Oldtimers Orchestra.

5

9

13

Alf Johns' Barn Dance

Collected from Ted Vallance of St.Arnaud Victoria, by Peter Ellis. Alf Johns is an accordion player from Inglewood, Victoria.

Sheet music for 'Alf Johns' Barn Dance' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with a '3' (triple) and a repeat sign. Chords G, D7, and G are indicated above the staff. The second staff continues the melody, with chords C/Am, D7, G, and G. It includes first and second endings. The third and fourth staves continue the melody with various chords (G, Am, D7) and triplets marked with '3'.

The Spanish Cavalier

A Barn dance from the original sheet music. This tune was used for the parody 'Where's Your License' by Bendigo's 'Colonial Minstrel' of the goldfields, Charles Thatcher.

Sheet music for 'The Spanish Cavalier' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with a '3' (triple). Chords G, C, D7, and G are indicated above the staff. The second staff continues the melody with chords G7, C, Am, D7, and G. The third and fourth staves continue the melody with various chords (C, Am, D7, G, G0, G) and triplets marked with '3'.

Up In My Balloon (Castles in the Air)

A Barn dance from the playing of the Wedderburn Oldtimers Orchestra Victoria. This tune is derived from the Scottish 'Castles in the Air'.

Sheet music for 'Up In My Balloon (Castles in the Air)' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked with a '3' (triple). Chords G, C, G, A7, and D7 are indicated above the staff. The second staff continues the melody with chords G, C, G, D7, and G. The third and fourth staves continue the melody with various chords (C, G, D7, G, D7, G, A7, D7, G, C, G, D7, G) and triplets marked with '3'.

Hughie's Barn Dance

Collected from Lindsay Holt of Wedderburn Victoria, and the playing of the Wedderburn Oldtimers Orchestra. Hughie is Lindsay's father.

Nancy Till

A Barn dance learnt by Elma Ross of the Wedderburn Oldtimers Orchestra from her grandmother. Collected by Peter Ellis.



Elma Ross

Lindsay Holt



Any Rags Barn Dance

From W. Bull, Sedgwick Victoria, courtesy his daughter Mary Bachmann.

Four staves of music in 4/4 time, key of G major. The melody is written in treble clef. Chords are indicated above the staff: G, D7, G, D7, G, D7, G, D7, G. Measure numbers 5, 9, and 13 are marked at the beginning of their respective staves.

The Old Rustic Bridge By The Mill

Four staves of music in 4/4 time, key of C major. The melody is written in treble clef. Chords are indicated above the staff: C, F, C, Am7, D7, G, G7, C, F, C, F, G7, C, G, D7, G, G7, C, F, C, F, G7, C. Measure numbers 5, 9, and 13 are marked at the beginning of their respective staves.

My Dreams are Getting Better all the Time

Four staves of music in 4/4 time, key of C major. The melody is written in treble clef. Chords are indicated above the staff: C, F, D7, G7, Dm7, G7, C, G7, C, F, D7, G7, Dm7, G7, C, F6, Fm6, C, B7, Bb7A7, D7, C, D7, G7, C, F, D7, G7, Dm7, G7, C. Measure numbers 0, 5, 9, and 13 are marked at the beginning of their respective staves. Triplet markings (3) are present in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Misery Farm

From the playing of the Wedderburn Oldtimers.

Musical score for 'Misery Farm' in 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, F, C, G7, C on the first staff; F, C, G7, C on the second staff; F, C, G7, C, D7, G, D7, G7 on the third staff; and C, F, C, G7, C on the fourth staff. The melody features eighth and sixteenth notes, with some measures containing triplets.

Policeman's Holiday

From the Playing of the Wedderburn Oldtimers.

Musical score for 'Policeman's Holiday' in 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, G7, C, D7, G7 on the first staff; C, D7, G7 on the second staff; C, G7, C, D7, G on the third staff; and Dm, G7, C, whistle solo, G7, C on the fourth staff. The melody includes triplets and a section marked 'whistle solo'.

Old Father Thames

This popular Peter Dawson song was a favourite Barn Dance tune by Elma and Grummy Ross of Wedderburn Vic.

Musical score for 'Old Father Thames' in 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, G7, Am, A7, D7, G7, C, C7, F, Fm, C, D7, G7 on the first staff; C, G7, Am, A7, D7, G7, C, C7, F, Fm, C, G7, C on the second staff; Dm, Fm, C, Am, G7, Em, Dm7, G7 on the third staff; and C, G7, Am, A7, D7, G7, C, C7, F, Fm, C, G7, C on the fourth staff. The melody features eighth and sixteenth notes, with some measures containing triplets.

Uncle Ev's Barn Dance

Uncle Ev's Barn Dance

Collected from Neville Simpson of Nariel Victoria and Keith Klippel of Tallangatta Victoria, by Peter Ellis. The tag 'The Strut' was later added at Nariel from the playing of Ian Johnston of Cobram who knew that as part of the tune.

Four Sisters' Barn Dance

Four Sisters' Barn Dance

Learnt in the very early days of the Bush Music Club Sydney, the tune was collected from Four Sisters who had a dance band and regularly played it for the barn dance version that was then very well known in Sydney.

How do you do Schottische

The Tin whistle version from the Wedderburn Oldtimers.

Old Bush Barn Quadrille

Old Bush Barn Quadrille

From Shirley Andrews 'Take Your Partners'. The origin of the tune has been forgotten, but it was entered and won a radio competition in the late 1940s or early 1950s.

Musical score for 'Old Bush Barn Quadrille' in 4/4 time. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature of 4/4. The melody is written in treble clef. Chord symbols are placed above the notes: C, G7, C, G7, C, G7, C7, F, C, G, D7, G, G7, C, D7, D7, G, F, C, C7, F, C, G7, C. The piece ends with a double bar line and repeat dots.

New Old Bush Barn Quadrille

Composed by Rick Garrick of Melbourne, Victoria.

Musical score for 'New Old Bush Barn Quadrille' in 4/4 time. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature of 4/4. The melody is written in treble clef. Chord symbols are placed above the notes: C, G7, C, G7, C, C7, F, D7, G, E7, C7, F, C, F, C, D7, G, G7, C7, F, C, D7, G, C, C7, F, C, D7, G, G7, C, C7, F, G7, C, G7, C. The piece ends with a double bar line and repeat dots.

Other Schottisches

Rocking Schottische

Well known in NSW with versions collected by Alan Scott and John Meredith.

Prince of Wales Schottische

The galop step version.

Prince of Wales Schottische

Collected by Peter Ellis from Peter Sutton of Mary River, Qld.

Lilli Marlene

Adapted by Peter Ellis.

Prince of Wales Schottische (Plain)

12 bar arrangements.

Prince of Wales Schottische

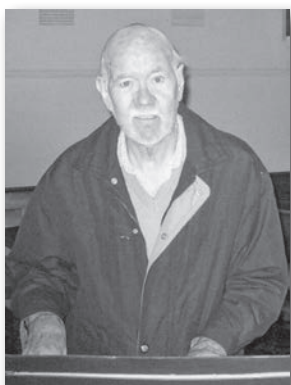
Widely known in NSW.

Musical notation for the 12-bar arrangement of 'Prince of Wales Schottische (Plain)'. The piece is in 4/4 time. The notation consists of three staves. Chords are indicated above the notes: C, G7, C, G7, C, F, G7, C, F, G7, C. The melody is written on a treble clef staff, and the accompaniment is written on a bass clef staff.

A Little Boy Called Tapps

A Schottische collected from Jim Hibberson of Sandy Creek near Tallangatta Victoria, by Peter Ellis. This is a World War 1 song later adapted by Rolf Harris as 'Two Little Boys'.

Musical notation for the 24-bar arrangement of 'A Little Boy Called Tapps'. The piece is in 4/4 time. The notation consists of six staves. Chords are indicated above the notes: C, Dm, F, Dm, C, Dm, F, D7, G7, C, Dm, F, G7, C, D7, C, Dm, F, G7, C. The melody is written on a treble clef staff, and the accompaniment is written on a bass clef staff.



Jim Hibberson

Rick Garrick
(see New Old Bush
Barn Quadrille,
page 143)



Prince of Wales Schottische (Plain) contd.

Come Back Pat to Your Irish Girl

A Schottische collected from Jim Hibernson of Sandy Creek near Tallangatta Victoria, by Peter Ellis.

1 C G⁷ C

5 G⁷ C

9 G⁷ C

The musical notation is in 4/4 time. Measures 1-4: C, G⁷, C. Measures 5-8: G⁷, C. Measures 9-12: G⁷, C. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 1, 3, 5, 7, 9, and 11.

The Berrimal Schottische

A Berrimal tune collected from Ted Vallance of St Arnaud Victoria, by Peter Ellis.

1 C F C G⁷ C

5 C 3 F C G⁷ 3 C

The musical notation is in 4/4 time. Measures 1-4: C, F, C, G⁷, C. Measures 5-8: C, 3, F, C, G⁷, 3, C. The melody features a mix of eighth, sixteenth, and triplet notes. Measures 1 and 5 start with a repeat sign.

All the Way to Bendigo On The Back of Daddio

A Berrimal parody of Kafoozalum, collected from Ted Vallance of St Arnaud Victoria, by Peter Ellis.

1 C G⁷ C G⁷ C

5 C G⁷ C G⁷ C

The musical notation is in 4/4 time. Measures 1-4: C, G⁷, C, G⁷, C. Measures 5-8: C, G⁷, C, G⁷, C. The melody is composed of eighth and sixteenth notes. Measures 1 and 5 start with a repeat sign.

The Old Bullock Dray

A Schottische adapted for the Prince of Wales Schottische by adding an 8 bar tag, 'Bullocky O'.

1 C F G⁷ C

5 F C G⁷ C

9 F 3 C 3 G⁷ 3 C 3

The musical notation is in 4/4 time. Measures 1-4: C, F, G⁷, C. Measures 5-8: F, C, G⁷, C. Measures 9-12: F, 3, C, 3, G⁷, 3, C, 3. The melody includes eighth, sixteenth, and triplet notes. Measures 1 and 5 start with a repeat sign.

Prince of Wales Schottische (Plain) contd.

Polly Said She Loves Me

A Schottische collected from Tom Teal of Portland Victoria, by Peter Ellis.

Two staves of musical notation in treble clef, key of D major (two sharps), and 4/4 time. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, ending with a repeat sign. Chord symbols are placed above the notes: D, G, D, A7, D in the first staff; D, A7, A7, D in the second staff. A triplet of eighth notes is marked with a '3' in the second staff.

Tripping it Lightly

A Schottische collected from Tom Teal of Portland Victoria, by Peter Ellis. Tom learnt this tune from the broadcast over 3DB radio in the 1930s.

Six staves of musical notation in treble clef, key of D major (two sharps), and 4/4 time. The notation is divided into two systems of three staves each. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. Chord symbols are placed above the notes: D, Em, A7, D in the first system; Em, A7, D in the second system; G, D, A7 in the third system; D, A7, A, E7, A in the fourth system; D, G, D, Em in the fifth system; A7, D, A7, D, G, D in the sixth system. Triplet markings with a '3' are present in measures 1, 4, 10, 13, 17, 21, and 24.

Berlin Schottische

Berlin Schottische

Transcribed from the lilt or whistle of Les Moreland of Kingaroy Qld, by Maria Zann.

Em G C G D7 G

9 Em G C D7 G

17 G D7 G

25 D7 G

The score for 'Berlin Schottische' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 25 measures. The first line contains measures 1-8, the second line measures 9-16, the third line measures 17-24, and the fourth line contains measure 25. Chords are indicated above the notes: Em, G, C, G, D7, G in the first line; Em, G, C, D7, G in the second line; G, D7, G in the third line; and D7, G in the fourth line. There are triplet markings (a '3' over a group of three notes) in measures 4, 10, 16, and 22.

German Schottische (Berlin)

Collected by John Meredith.

G D7 G D7 G D7 G D7 G

5 D7 G D7 G D7 G D7 G

9 G D7 G

13 D7 G

17 D7 G

21 D7 G

The score for 'German Schottische (Berlin)' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 25 measures. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, the fourth line measures 13-16, the fifth line measures 17-20, and the sixth line contains measures 21-25. Chords are indicated above the notes: G, D7, G, D7, G, D7, G, D7, G in the first line; D7, G, D7, G, D7, G, D7, G in the second line; G, D7, G in the third line; D7, G in the fourth line; D7, G in the fifth line; and D7, G in the sixth line. There are triplet markings (a '3' over a group of three notes) in measures 3, 7, 11, 15, 19, and 23.

Daisy's Berlin Schottische

Collected from Daisy Sutton of Wedderburn Victoria, by Peter Ellis.

0 G C D⁷ G

5 C D⁷ G

9 Am D⁷ G

13 D⁷ G

17 Am D⁷ G

21 D⁷ G



Daisy Sutton

The Highland Schottische

The **Highland Schottische** has the extra Scottish influence with the 'snap', i.e. reversed dotted quaver, and Scottish style tunes, and the higher range of tempo such as 32 bars a minute. There are many Scottish Highland Schottisches such as Money Musk, Cawdor Fair, The Orange and the Blue, Loudon's Bonnie Woods and Braes, Kafoozalum. The English border tune, The Keel Row, could, at least in Australia, be regarded as the Highland Schottische signature tune. Harry McQueen had a tune from Bill McGlashan that almost certainly is one of the Scottish tunes, I just haven't found it yet, and he also adapted the Manchester Hornpipe (which he knew as McGregor's Hornpipe) as a tune for the Highland Schottische. Songs such as Comin' Thro' the Rye and The Road to the Isles were also popular.

Highland Schottische

Arranged by A.H. Mackie



The Keel Row

A Highland Schottische that was used everywhere.



Harry McQueen's Highland Schottische

Collected from Harry McQueen of Castlemaine Vic., by Peter Ellis



Bill McGlashan's Highland Schottische

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Three staves of music in D major, 4/4 time. The melody is written on the first staff, with harmonies indicated by chords above the notes. The second and third staves provide a bass line. The key signature has two sharps (F# and C#). The time signature is 4/4. The melody consists of eighth and sixteenth notes, with some triplets. Chords are D, A7, and D. The piece ends with a double bar line.

Loudon's Bonnie Woods & Braes

Collected from Jack Heagney of Newlyn Victoria, by Peter Ellis. Another version of this tune is used by the Nariel band.

Three staves of music in D major, 4/4 time. The melody is written on the first staff, with harmonies indicated by chords above the notes. The second and third staves provide a bass line. The key signature has two sharps (F# and C#). The time signature is 4/4. The melody consists of eighth and sixteenth notes, with some triplets. Chords are D, A7, G, and D. The piece ends with a double bar line.

Moneymusk

A well known tune, this version came from Bert Jamieson of Narrandera, formerly Adaminaby NSW, and was collected by John Meredith and Rob Willis.

Two staves of music in D major, 4/4 time. The melody is written on the first staff, with harmonies indicated by chords above the notes. The second staff provides a bass line. The key signature has two sharps (F# and C#). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords are G, C, G, D7, G, Am, D7, and G. The piece ends with a double bar line.

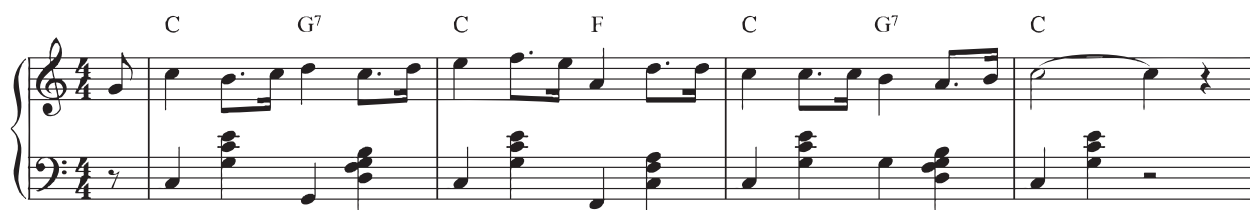
Kafoozalum

From the original sheet music.

Two staves of music in D major, 4/4 time. The melody is written on the first staff, with harmonies indicated by chords above the notes. The second staff provides a bass line. The key signature has two sharps (F# and C#). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords are A, E7, and A. The piece ends with a double bar line.

Whilst Schottische time doesn't seem to have been popular for the quadrilles, the converting of popular Barn Dance tunes into 2-4 by 'swinging' the time was certainly common and so Grandfather's Clock, Click Go the Shears and Waltzing Matilda are just a few examples of converting a barn dance tune into a set tune.

Grandfather's Clock – Barn Dance Time



Grandfather's Clock – Swinging it into 2-4 Set Tune Style



Grandfather's Clock – Played as a jig Set Tune Style



Although the style of Schottische and Barn Dance in Australia has come to us directly from the English ballroom, it should be noted the English folk musicians play it quite differently at a faster tempo, this possibly coming in through Morris dancing.

Example – Jane's Schottische

for English Melodeon – Jane Harbour. Accordion button bass to use under melody.



Old Time and New Vogue Sequence Dances in 4-4

There are many sequence dances in this group that are performed to Schottische and Slow Foxtrot tunes to the tempo around 28–30 bars a minute. These include the Yvonne Schottische, Charmaine, Joyette, Marilyn Schottische as well as the perennial Maxina. Basically the tunes are those of the popular Barn Dance group, and include songs such as Lavender Blue, Little Angeline, You You You, Every Little Movement, and A Fool Such As I. In the main they are 16 or 32 bar sequences, but the Maxina is a 24 bar sequence.

The original Maxina tune is in 24 bar sections but support tunes generally have to be especially found or arranged to suit the 24 bar sequence. Old Black Joe, Everybody's Doing It and Massa's In the Cold Cold Ground are well known 24 bar song examples and Swanee River played in the A–A–B structure following the words is also very suitable. Other tunes such as Click Go the Shears and Drover's Dream can be arranged to suit the Maxina by repeating the first strain in an A–A–B pattern. The Gay Charmers have cleverly adapted Alley Cat as a Maxina. Waltzing Matilda fits particularly well by using the 8 bars of the Queensland (Buderim or Cloncurry) version followed by 16 bars of either the MacPherson or Cowan tune.

There is also a truncated 20 bar version of Maxina in some parts of NSW and even WA, perhaps as a result of the New Vogue movement who don't like the long waltz. This version results in the mutilation of the tune, although one song used in the West as recalled by Harry Gardner, 'If You Were the Only Girl in the World' is a natural 20 bar piece that is suitable for their version. Harry Gardner recalls playing this tune for the Maxina at Gutha, WA about 1945.

FIRST PRIZE DANCE OF THE BRITISH ASSOCIATION OF TEACHERS OF DANCING

MAXINA.

*Round Dance
for the Ballroom.*

INVENTED BY
MADAME LOW URNDALL

MUSIC BY
MARGUERITE BOISSONADE
and
W. F. HURNDALL

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PRICE 26 T

The Maxina
The Maxina

Adapted from the original sheet music. Play A–B–A–C–A.

A

5 9 13 17 21

Maxina Part B

7 13 19

Maxina Part C

Waltzing Matilda Maxina

Arranged by Peter Ellis.

Harry McQueen's Maxina (Nightbirds)

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

If You Were The Only Girl In The World (20 bar Maxina)

As I recall, it was used in WA by Harry Gardner. This can be made into a 24 bar Maxina by repeating the last 4 bars or by adding 4 bars of the verse at the beginning.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar and bass arrangement, presented in a 4/4 time signature with a key signature of two sharps (F# and C#). The score is organized into four systems, each containing a guitar staff and a bass staff. The guitar part is written in a treble clef, and the bass part is written in a bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Chord diagrams are provided for both hands, indicating the fret positions for the notes. The chords are labeled with letters and numbers, such as D, B7, E7, A7, D7, A7, DF#bass, F0, Em, A7, A+, D, B7, E7, A7, D, A7, Bm, F#m, D7, G, F#(b5)3, B7, Em7, F#o, D(Gbass), B7, E9, A7, and D. The score is a transcription of the original recording, capturing the essence of the song's iconic sound.

Old Folks at Home Maxina

From the playing of Harry McQueen of Castlemaine, Victoria.

Musical score for 'Old Folks at Home Maxina' in 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, G7, C, F, C, Am, D7, G7 on the first staff; C, G7, C, F, C, G7, C on the second staff; G7, C, C7, F, C, G7 on the third staff; and C, G7, C, F, C, Dm, G7, C on the fourth staff. The piece ends with a double bar line and a repeat sign.

The Bells of St. Mary's Maxina

From the playing of Harry McQueen of Castlemaine, Victoria.

Musical score for 'The Bells of St. Mary's Maxina' in 4/4 time. The score consists of six staves of music. Chords are indicated above the notes: C on the first staff; C, G7, D7, G7 on the second staff; C, F on the third staff; C, Dm7, G7, C on the fourth staff; F, C on the fifth staff; and Dm7, G7, C, 1,2,3---, fine, C, G7, C on the sixth staff. The piece ends with a double bar line and a repeat sign.

You Were Only Fooling Maxina

From the playing of Harry McQueen of Castlemaine, Victoria.

Musical score for 'You Were Only Fooling Maxina' in 4/4 time. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature of 4/4. The notes are written in treble clef. The chords are indicated above the staff: C, E7, F, C, G7, C, F, G7, C, E7, F, C, G7, C, E7, F, C, G7, C. The melody is written in a simple, folk-like style with eighth and quarter notes.

Alley Cat Maxina

This concept from the Gay Charmers of Lake Charm, Victoria.

Musical score for 'Alley Cat Maxina' in 4/4 time. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature of 4/4. The notes are written in treble clef. The chords are indicated above the staff: C, G7, C, F, C, D7, G7, C, G7, C. The melody is written in a simple, folk-like style with eighth and quarter notes. There are triplets indicated by a '3' over the notes in measures 0, 13, and 17.

Hornpipes and Step Dances

Hornpipes are another popular group of tunes particularly fostered in the Australian folk revival scene since the 1970s. They were certainly in use in the Colonial period if only for items on the fiddle or whistle and for step dancing. Up until the beginning of the nineteenth century the hornpipes had taken their name from the animal horn, the pipe, in which the instrument was made and played, and the tunes in 3–2. These tunes may still have been in use just as Australian settlers were first enjoying dances in Sydney around 1800 or so and particularly for the Cheshire Rounds which requires 3–2 music.

However quite significantly mid 18th century, the music for the hornpipe was changing, perhaps as a result of the solo dances used by sailors for exercise on the ships. At any rate, it converted to 4-4 time and there appear to be a double and single type of tune. Hornpipes in the 1817 vintage handwritten manuscript book of James Goulding of Cork are the typical 4-4 double style (including Sailor's Hornpipe under another name) with one or two in the single style. The double style is fairly quick, basically the same as a reel and includes tunes such as the Sailor's Hornpipe, Fisher's Hornpipe and Bridge of Lodi Hornpipe. Refer to the reel for more on that section, but there are several Australian examples collected by John Meredith such as Eb Wren's Hornpipe and Mick Murphy's Hornpipe.

Bridge of Lodi Hornpipe



From the original sheet music

1 D A7 D A7 D A7

5 D A7 D A E7 A

9 D G A7

13 D G D G D A7 D A7 D

These tunes could of course be played slower with ‘bounce’ and may have been the preferred style for step dances in Australia. Some examples are provided below. The single style in 4-4 is more at the tempo of the Barn Dance or Schottische at about 30 bars a minute and with dotted note (dah de dah de emphasis  and quite often including triplets . Tune examples are many such as the Manchester Hornpipe, Boys of Bluehill, Harvest Home, The Strand, Londonderry Hornpipe and Belfast Hornpipe. A more modern application used as a television theme for the ‘Captain Pugwash’ series is the tune ‘The Trumpet’.

Apart from Harry McQueen adapting what he knew as McGregor's Hornpipe (Manchester) as a Highland Schottische, I know of few specific examples of use in the old Australian tradition apart from postulating they would have been widely used for step dancing and for concert items on fiddle, concertina or whistle. Joe Cashmere played the 'Boomerang Hornpipe' and a variant of 'Off to California' has been collected from Harry Cotter.

However these style hornpipes and particularly the border country Northumbrian tunes are very popular in Scotland for their very different version of the Canadian Barn Dance. This dance performed to the Northumbrian tunes was taken up in Melbourne in the 1970s by the Colonial Dancers following a guest music and dance appearance by the visiting 'High Level Ranters'. The Colonials didn't catch the name 'Canadian Barn Dance' and dubbed it the Northumbrian Barn Dance after the tunes played. This popular hornpipe dance survived in Melbourne as well as becoming popular in Bendigo to the music of Emu Creek.

There is another type of tune used for step dancing that seems to be midway between the double and single forms of hornpipe mentioned above, and there are certainly some good examples of these that have been collected from Australian

musicians. One Rob Willis collected is a slow version of Soldier's Joy from Bill Cooper with hornpipe emphasis as well as 'Let's Have a Little Fun with Gertie' which he and John Meredith collected from Val Turton, Harry Cotter's daughter. Another from the Tasmanian Aboriginal descendents of Cape Barren Island, 'The Old Tap Dance', is in a similar ilk. There are several more in John Meredith's 'Folk Songs of Australia' vol. 2, namely 'George Large's First Step Dance', George Large's Second Step Dance' and Ben Zoble's Jig. The latter is not a jig musically, but in the sense many traditional players would refer to the 'stepping' as a jig, regardless of whether the tune was jig, reel or hornpipe. The step dance survived in Tasmania much longer than on the mainland (Australia's northern island) and there are many good hornpipe and step dance tunes that have been collected and these can be found in 'Tasmanian Heritage – Apple Shed Tune Book' by Steve Gadd.

James Goulding's Hornpipe

From the 1817 manuscript of James Goulding of Cork Ireland, and held by great great grand daughter Judi Forrester of Apollo Bay, Victoria.

The Boomerang Hornpipe

Transcribed from the playing of Joe Cashmere of Booligal NSW, by Greg O'Leary.

Let's Have A Little Fun With Gertie

Step dance collected from Val Turton, daughter of Harry Cotter of Binalong NSW, by John Meredith.

George Large's First Step Dance

Collected from Orley Benson of Mudgee NSW, by John Meredith.

Two staves of music in 4/4 time, key of G major. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Chord symbols are placed above the notes: G, D7, G, C, G, D7, G, D7, G, C, G, D7, G.

The Old Tap Dance

Collected from The Brown Boys of Cape Barren Island Tasmania, and transcribed by Alan Musgrove.

Four staves of music in 4/4 time, key of G major. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. Chord symbols are placed above the notes: G, D7, G, C, D7, G, G, C, G, D7, G, C, D7, G.

Uncle Affie's Tap Dance

Collected from The Brown Boys of Cape Barren Island Tasmania, and transcribed by Alan Musgrove.

Six staves of music in 4/4 time, key of G major. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, the fourth staff contains measures 13 through 16, the fifth staff contains measures 17 through 20, and the sixth staff contains measures 21 through 24. Chord symbols are placed above the notes: G, C, D7, G, G, D7, G, G, D7, G, C, G, G, G, C, G, D7, G.

Eb Wren's Hornpipe

Collected from Eb Wren of Forbes NSW, by John Meredith and Rob Willis.

Sheet music for *Eb Wren's Hornpipe*, 4/4 time, key of D major. The music consists of four staves, each with a measure number (1, 6, 10, 13) and a key signature of two sharps (F# and C#). The notes are primarily eighth and sixteenth notes, with a triplet of eighth notes in the first staff. Chords are indicated above the notes: D, A7, D, A, A7, D, A7, D, A, A7, D, A7, D.



Eb Wren

Bob in the Washhouse Hornpipe

Collected from Joe Cashmere of Booligal NSW, by John Meredith.

Sheet music for *Bob in the Washhouse Hornpipe*, 4/4 time, key of D major. The music consists of four staves, each with a measure number (1, 5, 9, 13) and a key signature of two sharps (F# and C#). The notes are primarily eighth and sixteenth notes, with triplets of eighth notes in the first, second, and fourth staves. Chords are indicated above the notes: D, Bm, D, G, A7, D, Bm, D, G, A7, D, Em, A7, D, A7, D.

Harry Cotter's Hornpipe

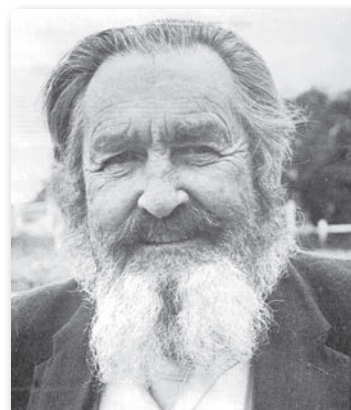
A version of 'Off to California'. Collected from Harry Cotter of Binalong NSW, by Colin McJannett. This updated transcription is by Harry Gardner.

The Manchester Hornpipe

This tune used was used as a Highland Schottische by Harry McQueen of Castlemaine Victoria, and known to him as McGregor's Hornpipe.



Joe Cashmere (see The Boomerang Hornpipe, page 160)



Harry Cotter

Gavottes

Gavottes did not move into the Australian tradition although there are several English sequence dances to gavotte time. The Gavotte should be mentioned briefly in passing as the revival of the Hussars Quadrille calls for Gavotte music. Basically in 4-4 time similar to the Barn Dance, the Gavottes have an individual flavour created by many staccato notes on the regular four crotchets to the bar, sometimes evenly valued quavers (certainly not dotted), and seldom any triplets that would normally impart a Schottische flavour.

1890's style Gavotte 'To a Miniature'



Rendezvous and Glow Worm are two well known Gavotte style tunes. 'To A Miniature', a Minuet, I converted into gavotte time for the Hussars as it was Shirley Andrews' favourite tune and she said she learnt the gavotte to that piece in the 1920s.

Hussars Quadrille Fig 1

Intro (Salutation) Humoresque



Wedgewood Blue Gavotte

From the original sheet music.



Gavotte by Daniel Gottlob Türk

From the original sheet music.



Hussars Quadrille Fig 2

Rendezvous Gavotte

From the original sheet music.

1 x 32 bars

5 9 13 17 21

Hussars Quadrille Fig 3

Italian Gavotte

By G.B. Martini from the original sheet music.

1 x 32 bars

5 9 13 17 21

Hussars Quadrille Fig 4

To a Miniature

Adapted from the original minuet sheet music into gavotte time by Peter Ellis for Shirley Andrews.

D A⁷ D 1 x 32 bars

5 A⁷ D E⁷ A

9 A⁷ D E⁷ A⁷

13 D G D A⁷ D

17 E⁷ A G/Em Em A⁷ D

21 G/Em A⁷ D



Shirley Andrews

Hussars Quadrille Fig 5

The Glow Worm Gavotte

Well known, this version is from Agnes Corry.

C G7 1 x 44 bars

5 C⁰ C

9 Em B⁷

13 Em B⁷ Em D⁷ G D⁷ G

17 Dm C G⁷

21 Dm C G⁷

25 C Dm G⁷ C

29 Dm G⁷ C

33 Dm G⁷ C

37 Dm G⁷ C

41 4 bar tag 'fini' Dm G⁷ C



Agnes Corry

Galops, Two Steps, Three Steps and Marches

This section covers a range of popular sequence dances which can usually be performed to either 2–4 or 6–8, and generally interchangeable between these time signatures. The tunes at a steady tempo of 56 to 58 bars a minute are basically in the 2–4 single reel format or the 6–8 single jig style and often are popular songs. The forerunner was the old *Galop* from the nineteenth century which was a simple dance with sliding chasse steps and quick waltz style rotary turns. The Galop is in 2–4 time with a regular beat (unlike the Polka) to a very fast tempo of around 65 bars a minute or even over 70.

The Torpedo Galop

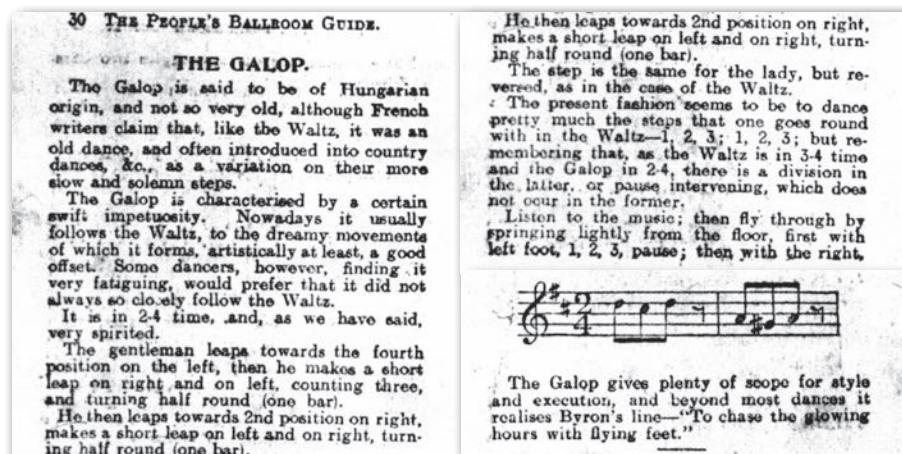
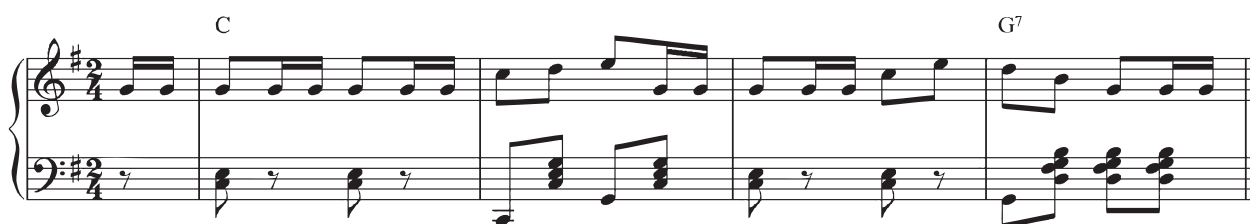
On Edmond Audran's Opéra Comique, "Olivette".

Charles D'Albert



William Tell Overture is one of the characteristic galops of its day, the Can Can (Offenbach's Orpheus of the Underworld) another, and some of Strauss's tunes such as Tritsch Tratsch (really a 'schnell polka', but often used as a galop and a well known radio 'races' tune) and Thunder and Lightning. The galop needed considerable room and was more a favourite of the city ballroom and an unlikely candidate for the Shearing Shed dance. However, a number of quadrilles evolved incorporating the galop step, and in these situations the tempo would be normal set-tune time of around 58 bars a minute. Examples of these quadrilles would be the *Galop Quadrille* (one version being figure 5 of the First Set) and the *Gallopade Quadrille*. Emu Creek adapted galop tunes from old sheet music into 40 bar arrangements for a version of the dance *Adelaide Race Day*.

William Tell Galop



1907 Ballroom manual
courtesy of Nette Haw
of Kyneton, Victoria.

HUMPTY-DUMPTY

GALOP.

EZRA READ.

The musical score for 'Humpty-Dumpty' Galop by Ezra Read is presented in five systems. The first system is marked *mf* and the second system is marked *f*. The score is in 2/4 time and key of D major. It features a variety of musical notations including treble and bass clefs, key signatures, time signatures, and fingerings. The piece concludes with a double bar line and a repeat sign.

From old sheet music held by Daisy Sutton of Wedderburn.

Galops

40 bar arrangements.

Just Jolly Galop

From the original sheet music.

All At Home Gallop

From the original sheet music by Charles d'Albert.

The Crow & Fox Galop

From the original sheet music.

Daisy's 7th Album

Dashing Steed Galop

Adapted from the original sheet music.



From old sheet music held by
Daisy Sutton of Wedderburn.

Skedaddle Galop

From the original sheet music.

Sheet music for Skedaddle Galop, featuring chords G, D7, and C. The music is in 2/4 time and consists of 33 measures.

Measures 1-8: G, D7, D7, G

Measures 9-16: G, C, D7, G, D7, G

Measures 17-24: G, C, D7, G, D7, G

Measures 25-32: G, D7, G

Measures 33: D7, C, D7, G, D7, G

Rifle Galop

Courtesy of Jim Moir.

Sheet music for Rifle Galop, featuring chords G, D7, D, A7, C, and G. The music is in 2/4 time and consists of 21 measures.

Measures 1-4: G, D7

Measures 5-8: G, G

Measures 9-12: D, A7, D, A7, D

Measures 13-16: D, A7, D, A7, D

Measures 17-20: C, G, D7, G

Measures 21: C, G, D7, G



Jim Moir

The Washington Post

The *Washington Post* only lasted a season or two, but this simple sequence dance from America provided the stepping stone in the 1890s via the 6–8 Sousa march for the evolution of the *Two Step* by 1900, from the Galop. The Two Step was at first performed to 2–4 tunes, but later 6–8 tunes such as *Frog Puddles* became more popular. It is a simple dance with four galop steps to one side, then the other, followed by a short waltz and a pivot turn.

The Washington Post

Original by Sousa

Am D G

5 D7 G

9 Am D7 G

13 D A7 D

17 D7 G

21 D7 G

25 D

29 G⁰ G D7 G G G⁷

33 C G⁷ C G⁷ C

37 G⁷ C

41 Dm A⁷ Dm A⁷ D

45 C D7 G⁷ C C

Washington Post Dance

From Aschberg's 4th Dance Album, Herman Finck.

The musical score is written for a single melodic line in 6/8 time, with a key signature of one sharp (F#). The piece consists of 65 measures, organized into 13 staves of five measures each. The notation includes various chords (D7, G, E7, A7, C, G7, Am) and repeat signs with first and second endings. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes some rests. The piece concludes with a final chord of C.

5 D7 G
9 D7 G E7
13 D7 E7 D7 E7 A7 D7 D7
17 G D7
21 G D7
25 G D7
29 G D7
33 G D7 G D7 G
37 C G7
41 C
45 G7
49 C
53 E7 A7 D7
57 G7 C
61 E7 A7 D7 G7
65 Am D7 G7 C

Two Steps

The Two Step or **Four Step** as it was sometimes more appropriately called, became displaced and absorbed into a variation of the Foxtrot. As a consequence of association with a modern ballroom dance, founding collectors of 'bush music' tended to ignore the Two Step, which in fact had contributed at least some anonymous tunes to the Australian tradition. Sadly most of these have been lost, but two in 2-4 time have been collected. The first from the Wedderburn Oldtimers (Daisy Sutton, Jack Condon and Elma Ross) is in 2-4 time and has a feel of the old Galop about it. I called it 'The Oldtimers' Two Step'. The other from Harry McQueen, was played by the Guildford Orchestra for a *Boston Two Step* in Castlemaine in the 1920s. One from sheet music that is in 6-8 and played for the 'Four Step' by Ron McNally's family band around St. Arnaud and is a Felix Burns (1910s) tune called 'The Knightsbridge'. Frank Bourke's 'Bull Frog Hop' which had worked into the aural tradition and collected from Stan Treacy is an excellent Two Step. Mark Schuster has collected a 6-8 Two Step from Alf Radunz and the Nariel Band play several popular tunes for the Two Step. Popular tunes such as Frog Puddles, Mademoiselle From Armentiers and The Man Who Broke the Bank At Monte Carlo were all used for the Two Step or Four Step.

Harry McQueen's Two Step

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis. This tune was learnt by Harry in the 1920s from the Guildford Orchestra who used it for the Boston Two Step. Harry also played it in 6-8.



The Oldtimers' Two Step

A different version to Elma's as played by Daisy Sutton, Jack Condon and Lionel Collison, all of the Wedderburn Oldtimers Orchestra, Wedderburn Victoria. Collected by Peter Ellis.

Elma's Two-Step

A variation of the Oldtimers' Two Step, from the playing of Elma Ross of Wedderburn Victoria, lead pianist of the Wedderburn Oldtimers Orchestra, and collected by Peter Ellis. This version is good for the Galopede or La Galopede.

Elma's Two-Step is a 2/4 time piece in G major. The score consists of eight staves of music. The first staff begins with a G chord. The second staff has a D7 chord at the start, followed by G and D chords. The third staff has G, C, and G chords. The fourth staff has D, A7, and D chords. The fifth staff has D7 and G chords. The sixth staff has D7, C, D7, and G chords. The seventh staff has D7 and G chords. The eighth staff has D, D+, G, D7, and G chords. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Frog Puddles

A well known two step. This version was collected by Peter Ellis from Harry McQueen of Castlemaine, Victoria.

Frog Puddles is a 6/8 time piece in C major. The score consists of four staves of music. The first staff has C, G7, and C chords. The second staff has G7, C, G7, F, C, G7, and C chords. The third staff has G7, C, G7, C, G7, C, G7, and C chords. The fourth staff has C and G7 chords. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Rataplan Two Step or March

from the original sheet music by Otto Ganz.

Sheet music for *Rataplan Two Step or March* by Otto Ganz. The music is in 6/8 time and consists of 29 measures. The key signature is one sharp (F#). The melody is written in treble clef. Chord symbols are provided above the staff: C, G7, C, D7, G, C, G7, C, D7, C+, D7, C, D7, E7, F, G7, C, G7, C.



Elma Ross

Ehren On The Rhine Three Step

Adapted from the original sheet music.

Sheet music for "Ehren On The Rhine Three Step" in G major, 6/8 time. The piece consists of 68 measures across 14 staves. Chord progressions are indicated above the notes.

Measures and Chords:

- 5: Em, Am, B⁷, Em
- 9: G, D⁷, G
- 13: Am, B⁷
- 17: G, Em, D⁷, G
- 21: Em, Am, G, D⁷, G
- 25: D⁷, G
- 29: Em, Am, G, D⁷, G
- 33: G, G⁰, D⁷, G, G⁰, D⁷, G
- 37: G⁰, D⁷, G, D⁷, G
- 41: G⁷, C, G⁷, C
- 45: Am, E⁷, Am, D⁷, G, D⁷
- 49: G, Em, D⁷, G
- 53: Em, Am, G, D⁷, G
- 57: D⁷, G
- 61: Em, Am, G, D⁷, G

The Albury Ram

Nariel Dance Victoria, 1982.

Sheet music for 'The Albury Ram' in G major, 6/8 time. The score consists of four staves. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one sharp (F#) and a common time signature. The third staff has a key signature of one sharp (F#) and a common time signature. The fourth staff has a key signature of one sharp (F#) and a common time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Chord symbols are placed above the staves: G, G7, C, G, A7, D7, G, G7, C, G, D7, G, D7, G.

What's the Matter with Father?

Nariel Dance Victoria, 1982.

Sheet music for 'What's the Matter with Father?' in G major, 6/8 time. The score consists of four staves. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one sharp (F#) and a common time signature. The third staff has a key signature of one sharp (F#) and a common time signature. The fourth staff has a key signature of one sharp (F#) and a common time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Chord symbols are placed above the staves: G, D7, C, G, D7, G, G, D7, C, D7, A7, D, D7, G, D7, G, D7, C, G, D7, G.

Yip I Addi I Ay

Nariel Dance Victoria, 1982.

Sheet music for 'Yip I Addi I Ay' in G major, 6/8 time. The score consists of four staves. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one sharp (F#) and a common time signature. The third staff has a key signature of one sharp (F#) and a common time signature. The fourth staff has a key signature of one sharp (F#) and a common time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Chord symbols are placed above the staves: G, D7, G, C, D7, G, D7, G, C, D7, G, D7, G.

Alf Radunz's Two Step

Collected from Alf Radunz of Coolabunia-Booie (South Burnett) Qld, by Mark Schuster and Maria Zann.

Alf Radunz's Two Step is a 32-measure piece in 6/8 time, key of G major. The melody is written on a single staff. The notes are: 1. G4, 2. A4, 3. B4, 4. A4, 5. G4, 6. F#4, 7. E4, 8. D4, 9. C4, 10. B3, 11. A3, 12. G3, 13. F#3, 14. E3, 15. D3, 16. C3, 17. B2, 18. A2, 19. G2, 20. F#2, 21. E2, 22. D2, 23. C2, 24. B1, 25. A1, 26. G1, 27. F#1, 28. E1, 29. D1, 30. C1, 31. B0, 32. A0. The piece features a variety of chords: G, D7, C, Dm, and G7. The melody is simple and repetitive, typical of a two-step dance tune.

Ron McNally's Two Step (The Knightsbridge)

This was Ron McNally's favourite tune for the 'Four Step' which his family orchestra used to play at dances. His niece Ann Parry had the sheet music, an old Felix Burns tune of the early 1900s.

Ron McNally's Two Step (The Knightsbridge) is a 32-measure piece in 6/8 time, key of G major. The melody is written on a single staff. The notes are: 1. G4, 2. A4, 3. B4, 4. A4, 5. G4, 6. F#4, 7. E4, 8. D4, 9. C4, 10. B3, 11. A3, 12. G3, 13. F#3, 14. E3, 15. D3, 16. C3, 17. B2, 18. A2, 19. G2, 20. F#2, 21. E2, 22. D2, 23. C2, 24. B1, 25. A1, 26. G1, 27. F#1, 28. E1, 29. D1, 30. C1, 31. B0, 32. A0. The piece features a variety of chords: C, G7, Dm, C0, and G7. The melody is simple and repetitive, typical of a two-step dance tune.

The Bullfrog Hop

A tune composed by Frank Bourke of Binnaway NSW which moved into the aural tradition, and collected by John Meredith from the Kurtz family of Mudgee, who learnt it in turn from Ernie James.



Alf Radunz



Ron McNally

Frank Bourke



Significantly the Two Step provided the basis for several very popular sequence dances to this type of music. The *Military Two Step*, *Boston Two Step*, *Canadian Three Step* and *Evening Three Step* are all popular derivatives. In the case of the Military Two Step popular marches such as *Blaze Away*, *Repsz*, *Betty Co-ed*, *Our Director* and others are popular 6–8 tunes, and *Colonel Bogey* and *Invercargill* good examples of 2–4 or cut common time marches. *Teddy Bears' Picnic* is the tune that brought the Evening Three Step into popularity in Australia. The *Gypsy Tap* was originally performed to 2–4 or cut common time and some bands still use tunes such as *Colonel Bogey*, *Lichtenstein Polka* and other continental style polkas, while many have gone over to the popular 6–8 time. In the latter, 'I've Got a Lovely Bunch of Coconuts' and 'Cock of the North' both particularly suit the Gypsy Tap. Harry McQueen had an excellent tune for the Gypsy Tap which he had to play on piano accordion; 'March in D' from the Guildford Orchestra. Con Klippel of Nariel especially composed a good Gypsy Tap tune in 6–8.

Gypsy Tap

Guildford Orchestra's March In D

Gypsy Tap from Harry McQueen, transcribed from old reel to reel tapes of Harry McQueen's Orchestra at Redesdale Victoria and held by the National Library of Australia. Assistance in the rendition of this tune was provided by Des Skinner, steel guitar player with Harry. Arranged 29/10/2002 by Emu Creek Bush Band. Harry learnt this in the 1920s from the playing of the Guildford orchestra at the Annual Hospital Ball, Castlemaine Victoria.

0 D

5 A⁷ D A⁷

9

13 E⁷ A

17 A⁷ D

21 A⁷ D

25 A⁷ D

29 A A⁷ D D⁷

33 G Go D⁷ G

37 Go G C D⁷

41

45 D D^{#0} D G G⁺ G

49 Go D⁷ G G⁷

53 C G C

57 G D⁷

61 D D^{#0} D D⁷ G A⁷

65 D

69 A⁷ D A⁷

73 D

77 E⁷ A

81 A⁷ D

85 A⁷ D

89 A⁷ D

93 A A⁷ D

Gypsy Tap (cont.)

Con Klippel's Gypsy Tap

Arranged by Con Klippel of Nariel, Victoria. This Composition is similar to one of Frank Bourke's.

1 C G⁷

5 C

9 G⁷

13 C G⁷

17 C G⁷

21 C

25 G⁷

29 C



Con Klippel

Gay Gordons

Scottish tunes such as 'Scotland the Brave' and 'I Love A Lassie' are generally used for the *Gay Gordons* although the 6–8 jigs, 'Cock o' the North' and 'One Hundred Pipers' appear to have been in earlier use. 'Athol Highlanders' makes an excellent finale for this dance as well as for the Progressive Gordons.

Heyken's Ständchen Serenade

From the original sheet music.

The musical score for 'Heyken's Ständchen Serenade' is written in D major (two sharps) and 2/4 time. It consists of 32 measures, organized into eight systems of four measures each. The melody is written on a single staff in treble clef. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The piece begins with a repeat sign at measure 1 and ends with a repeat sign at measure 32. The key signature remains D major throughout.

Chord symbols: D, A⁷, D, E⁷, A, A⁷, D, A⁷, D, G, D, A⁷, D, A⁷, D, A⁷, G, D⁷, G, D⁷, G.

Gay Gordons

The Athol Highlanders

A well known tune.

Chord progression for Gay Gordons:

Staff 1: A E7 A Bm E7

Staff 2: A E7 A D E7 A

Staff 3: A D A Bm E7

Staff 4: A D A D E7 A

Staff 5: A A Bm E7

Staff 6: A A D E7 A

Staff 7: A Bm A G

Staff 8: A Bm A D E7 A

The Manchester Galop

The *Manchester Galop* in Australia is a dance only known from Nariel in north east Victoria, although it was once certainly danced at the Palais and Ritz ballrooms in nearby Albury in the 1930s. The tune was known also at Moliagul in North Central Victoria and in parts of Queensland and is in Schottische time, while the dance is a galop step based sequence. Nevertheless the dotted quavers $\text{♩} \cdot \text{♩}$ and triplets $\text{♩} \text{♩} \text{♩}$ in part B of the tune impart a Two Step–Galop sense. The Nariel Band play this tune at 30 bars a minute. As with many folk dances, there is only one tune for the dance, although other tunes such as *Girls of Ivory* and *Click Go the Shears* can be re-phrased to suit the Manchester Galop style. ‘*McGinty’s Meal and Ale*’ is a Scottish tune that exactly fits the style of the Manchester Galop. Harry Gardner in playing the Nariel Band’s ‘*Tickets Please*’, to Darryl and Dianne Powell, discovered they could dance the Manchester Galop or ‘*Lott is Dodd*’ to it.

The Manchester Galop

From the playing of the Nariel Band, transcribed by Harry Gardner.

McGinty’s Meal and Ale

Transcribed from an Andy Stewart record. The similarity with the Manchester Galop was suggested by Brian Hudgson, formerly of Wedderburn Victoria.

Ring The Bell Watchman

Arranged as a Manchester Galop by Peter Ellis.

1 C F F#0 C 3 Am 3 D7 3 G7

5 C C7 F F#0 G7 C 3 F C

9 Dm G7 C F 3 3 C Am D7 G7

13 C C7 3 F F#0 G7 C 3 F C

3

Girls Of Ivory

This tune is suggested as suitable for the Manchester Galop by Rowan Webb and Tony Sutter, and adapted by Peter Ellis.

3 G D7 G C G C D7 G D7 G D7

5 G D7 G C G C D7 G Am D7 G

9 G 3 C 3 G 3 D7 G D7 1. 3 A7 D7 2. 3 G

Tickets Please

A set tune from the Nariel Band Victoria, which can be used for the 1st Fig. of the Alberts or First Set adjusted to a 40 bar sequence, as a Nine Pins Quadrille tune, or for Lott is Dodd, from which the Manchester Galop is derived.

C G7 C G7 C G7 C

5 G7 C C

9 F C Dm C

13 F C D7 G7 C



ASCHERBERG'S 4TH Dance Album

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"IN SWEET REPOSE" WALTZ
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"BERLIN POLKA" (AN DER SPREE)
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"PAS SEUL" LIONEL MONCKTON

"MERCEDES" WALTZ. IVAN CARYLL.

"AUTOMOBILE" GALOP. LEAPOLD WENZEL

"ROSALIND" WALTZ. DAISY HOPE.

"DANSE GRACIEUSE"
SIDNEY JONES

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Marches

Marches Brass band marches, more so than the Celtic or Scottish pipe marches, moved quickly into the aural tradition, possibly because of the district band in which many of the local men and boys were members and therefore a go between.

These marches were in 6–8 and 2–4 or cut common time and in adaptation to dance music, the equivalent of the single jig and single reel respectively. Tunes such as Colonel Bogey, Our Director, Blaze Away, Liberty Bell, Washington Post and Invercargill are some of the typical examples. These were all well known to myself and my peers, as in State School, we always marched into class after assembly on a Monday morning to brass band music played over the PA.

Both Elma Ross and Harry McQueen illustrated the point that during the Second World War in particular, all figures of the Lancers with its military overtones were danced to these marches. These were also popular, as already mentioned, for the Military Two Step and they were played at between 56 and 60 bars a minute for these dances.

The **Grand March** was used as a curtain raiser to form up the First Set of Quadrilles, Circassian Circle or Parisian Quadrille and consisted of march tunes in 4–4 Schottische or Barn Dance style. In sheet music, typical examples were classics like Aida and The Soldiers of the Queen. The popular Sultan's Grand March had moved into the aural tradition and was favoured by the Wedderburn Oldtimers' lead pianist, Elma Ross. These particular tunes were played at about 28–30 bars a minute, and the dancers marched in time with a step to every beat. Harry McQueen, familiar with this type of Grand March, said that cut common time and 6–8 tunes were also commonly used, and he favoured the brass band marches like Invercargill and other tunes such as Golden Slippers.

Ma Seal, from the Eyre Peninsula (Kimba) of South Australia had a favourite tune 'Dan O' Grady's Hack' for the **Polonaise** (a special extended form of Grand March) and this was in the cut common time or 'quicktime' rather than that of the older 4–4 Grand March. Her friend Connie Whitwell, also of Kimba, said tunes such as Prince of Smiles and A Long Long Way to Tipperary were other favourite marches used for the Polonaise, and that, on its completion, the Circular Waltz or the King's Waltz was then danced. At youth dances and other community events Emu Creek has found the Polonaise to be extremely popular and instead of a waltz, finish it with the Highland Schottische or the Brown Jug Polka.



Leading off the Grand March or Polonaise at the German Mask Ball (Athletic Club) Melbourne 1881.
Courtesy LaTrobe Picture Collection, State Library of Victoria.

The Grand March or Polonaise

The Sultan's Grand March

This is Elma Ross and Lindsay Holts' version, Wedderburn Victoria, and was collected by Peter Ellis.

Sheet music for 'The Sultan's Grand March' in 4/4 time. The score consists of five staves of music. Chords are indicated above the notes: C, F, C, G7, C, F, G7, C, G7, C, G7, C, D7, G7, C, G7, C. There are several triplet markings (3) throughout the piece. The key signature has one sharp (F#).

Ma Seal's 'Dan O'Grady's Hack'

Collected from Ma Seal of Kimba SA, by John Meredith and Peter Ellis.

Sheet music for 'Ma Seal's Dan O'Grady's Hack' in 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, G7, C, F, G7, C, G7, C, F, G7, C, G7, C, F, G7, C, F, G7, C, F, G7, C. There are several triplet markings (3) throughout the piece.

Garibaldi's March

Collected from Maurie Gervasoni of Yandoit Victoria, by Peter Ellis and Harry Gardner.

Sheet music for 'Garibaldi's March' in 4/4 time. The score consists of two staves of music. Chords are indicated above the notes: C, G7, C, F, C, G7, C, G7, F, C, G7, C, F, G7, C. There are several triplet markings (3) throughout the piece.

The Polka

An absolute dance craze following the waltz and the later tango craze in the same ilk, the polka swept the world in the 1840s with a further revival in the 1880s. All sorts of things from hats to dress and patterns (the polka dot) were named after it. A consequence of this was that the polka became a firm favourite in the Australian bush as much as in the towns. It lasted in country districts much longer. In its simple rotary form it was known as the Plain Polka or the Three Hop Polka and like the Varsoviana and Polka Mazurka it was a hot favourite to be danced with a regularly booked partner.

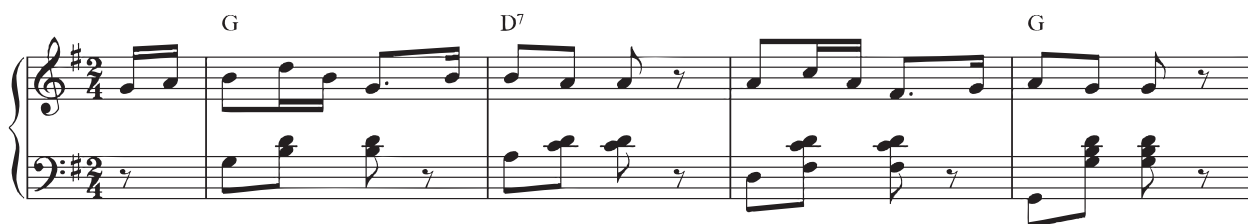
The music was particularly infectious, and it was the irregular three quaver rhythm that set it aside from the evenly marked 'oom pah' 2-4 time signatures of the set tunes, two steps and galops. One dictionary (Reader's Digest) aptly describes the polka as a Bohemian dance in duple time with the emphasis on the first three half beats, and none on the fourth. This equally describes the dance steps, but not everybody could manage the timing. The revered Harry McQueen, who was a master at the 'double' polka mazurka in the Alberts, could not dance the polka.

The polka tempo is quite steady at between 48 and 54 bars a minute. Well known polka tunes include Little Brown Jug, So Early in the Morning, Jenny Lind, My Mother Said, Polly Wolly Doodle and See Me Dance the Polka apart from the classics such as Strauss's Pizzicato Polka and Julienne's celebrated Drum Polka. The key to this dance and hence the style of tune, is the anacrusis squeezed in ahead of the bar and subsequently at the end of most bars giving the uplift and hop and the 3 quaver beat matching the one, two, three step (and hop on the 4th, the rest).

There are a number of very good collected Australian polka tunes such as Bill Cooper's, the Moonan Polka, McGlashan's Two Polkas, Berrimal Polka, Alan Semmen's Polka, Elma's Polka, Went to France to Teach the Girls How to Dance and Harry Cotter's See Saw Polka.

Bert Jamieson's Polka

A variation of 'So Early in the Morning'.

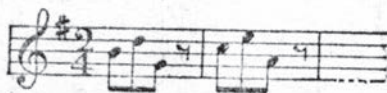


THE POLKA.

The Polka came originally from Bohemia, and is said to have been invented by a servant girl about 1830. After creating quite a furore in Paris it reached this country about 1843, where it was for a time so outrageously popular that the word Polkomania was coined to express the extravagant enthusiasm of its devotees. A description of the dance as then practised was given, with woodcuts, in the "Illustrated London News":—"The gentleman holds his partner in the manner shown in the engraving; each lift first the right leg, strike twice the left heel with the right heel, and then turn as in the waltz." This step must have been a difficult one to execute, and we are not surprised to learn that it often resulted in the dancers stamping their own heels on their partners' toes. This heel-and-toe step was by and by abandoned.

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and the dance gradually assumed the form in which we now know it.
The music for the Polka is in 2-4 time—4 quavers to the bar, with a special accent on the third quaver. The rhythm to the casual ear is 1, 2, 3, rest.



But there is a slight jerk at the end of each bar, leading into the next—



The crosses mark the short jerks referred to; and the rhythm may be thus represented—

Tā | rum, tum, tum—tā | rum, tum, tum—

The gentleman places his left foot behind the right, and begins by giving a slight jerk or hop on the right foot. Then he places his left foot in the 2nd position, keeping the foot well up. He places his right foot under the left and again leaps into 2nd position on left, counting 3, but making in all four movements in the time of three, and turning half round. This is performed with the right, and the whole step occupies 2 bars.

1907 Ballroom guide Courtesy Nette Haw of Kyneton Victoria.

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The lady's step is the same as the gentleman's, beginning with the right foot. The Polka should be danced with abrupt steps (or staccato, as a musician would say), taking care to move round, and not from side to side with long steps. Nonsense verses have been extemporised as guide to dancers—

My brother John has come from France
To learn me the Polka dance;
To learn me the Polka dance;
In with your heel and out with your toe.
Lassie, can ye dance the Polka, O?
Can ye dance the Polka? Yes, I can,
Round and round with a nice young man;
First the heel and then the toe—
That's the way the Polka goes.
The Polka is a most enjoyable round dance,
and is easily learned.

"PEN AND INK"

POLKA.

BY EZRA READ.

The musical score for "Pen and Ink" is a polka in 2/4 time, key of D major. It is composed by Ezra Read. The score is written for piano and consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a forte (*f*) dynamic and a *gva* (grave) marking. The third system also features a *gva* marking. The fourth system includes a mezzo-forte (*mf*) dynamic and a *gva* marking. The fifth system includes a *gva* marking. The sixth system includes a *gva* marking. The score is characterized by its rhythmic complexity, featuring many trills, triplets, and slurs. The notation is typical of early 20th-century sheet music.

From old sheet music held by Daisy Sutton of Wedderburn.



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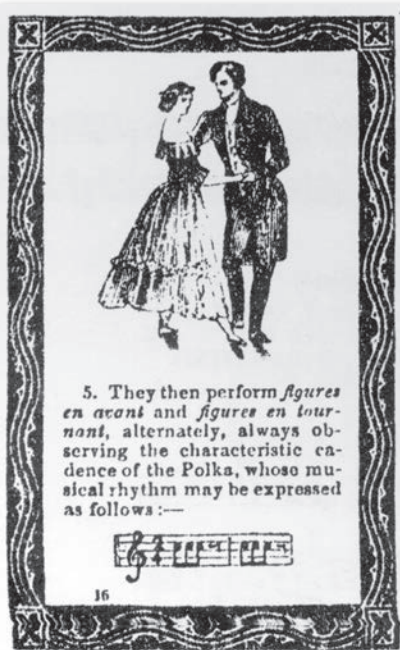
POLKA.

A polka is a lively quick dance, which requires plenty of accent. The second and third chord for the left hand in each measure should be played very softly and lifted very quickly.

Never forget to play the second of every two slurred notes of equal length very softly

M. M. ♩ = 96 to 120.

Count two crotchets in a measure.



From Routledge's Ballroom Companion (mid 19th century) in which the essential rhythm of the Polka is outlined by the famous French dancing master Coulon.

Bill Cooper's Polka (Peter Ellis 3 hop version)

Collected from Bill Cooper of Forbes NSW, by Rob Willis.

Musical score for Bill Cooper's Polka (Peter Ellis 3 hop version). The score is written in treble clef, key of G major (one sharp), and 2/4 time. It consists of four staves of music. The first staff starts with a repeat sign and a key signature change to G major. Chords G and D7 are indicated above the first two measures. The second staff continues the melody. The third staff has chords G, D7, G, D7, and G above measures 9, 10, 11, 12, and 13 respectively. The fourth staff continues the melody with chords D7, G, D7, and G above measures 13, 14, 15, and 16 respectively. The piece ends with a double bar line.

Elma's Polka

Collected from Elma Ross of Wedderburn Victoria, lead pianist of the Wedderburn Oldtimers Orchestra, by Peter Ellis. The tune is an adaptation of 'Ask Old Brown to Tea' and in this version is excellent for the Three Hop Polka.

Musical score for Elma's Polka. The score is written in treble clef, key of G major (one sharp), and 2/4 time. It consists of four staves of music. The first staff starts with a key signature change to G major. Chords G and D7 are indicated above the first two measures. The second staff continues the melody with chord G above measure 5. The third staff has chord D7 above measure 9. The fourth staff continues the melody with chord G above measure 13. The piece ends with a double bar line.

See-Saw Polka

From Harry Cotter of Binalong, NSW.

Musical score for See-Saw Polka. The score is written in treble clef, key of G major (one sharp), and 2/4 time. It consists of four staves of music. The first staff starts with a repeat sign and a key signature change to G major. Chords G, D7, and G are indicated above the first three measures. The second staff continues the melody with chords D7 and G above measures 5 and 6 respectively. The third staff has chords G, C, G, C, D7, and G above measures 9, 10, 11, 12, 13, and 14 respectively. The fourth staff continues the melody with chords C, G, C, D7, and G above measures 13, 14, 15, 16, and 17 respectively. The piece ends with a double bar line.

Me and My True Love Polka

Collected from Tom Walsh of Trentham Victoria, by Peter Ellis.

Musical score for 'Me and My True Love Polka' in 2/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, C, D7, G, D7, G, C, D7, G. The melody is written in treble clef with a key signature of one sharp (F#).

McGlashan's Two Polkas

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Musical score for 'McGlashan's Two Polkas' in 2/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D7, G, D7, G, D7, G, D7, G, D7, G. The melody is written in treble clef with a key signature of one sharp (F#). The score includes first and second endings for measures 10-11 and 14-15.

Dos Radecker's German Polka

Transcribed by Peter Ellis from a video tape made by Rob Willis. Dos Radecker is Peter Sutton's aunt.

Musical score for 'Dos Radecker's German Polka' in 2/4 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: C, G7, C, G7, C, G7, C, G7, C, G7, C. The melody is written in treble clef with a key signature of one sharp (F#).

My Mother Said

From the playing of the Wedderburn Oldtimers Orchestra, collected by Peter Ellis.

Sheet music for *My Mother Said* in G major, 2/4 time. The melody is written on two staves. Chords are indicated above the notes: G, G⁷, C, D⁷, G, G⁷, C, D⁷, G on the first staff, and D⁷, G, D⁷, G on the second staff.

So Early in the Morning

From the playing of the Wedderburn Oldtimers Orchestra, collected by Peter Ellis.

Sheet music for *So Early in the Morning* in G major, 2/4 time. The melody is written on two staves. Chords are indicated above the notes: G, D⁷, G, D⁷, G on the first staff, and G⁷, D⁷, C, D⁷, G, C, D⁷, G on the second staff.

Alan Semmens' Polka

Collected from Alan Semmens of Sedgwick Victoria, by Peter Ellis.

Sheet music for *Alan Semmens' Polka* in G major, 2/4 time. The melody is written on four staves. Chords are indicated above the notes: G, D⁷ on the first staff; Em, A⁷, D⁷ on the second staff; G, D⁷ on the third staff; and G, D⁷, G on the fourth staff.



Harry Gardner and Tom Walsh

The Kuraca Polka

From the playing of the Wedderburn Oldtimers Orchestra, collected by Peter Ellis. Kuraca is a district of Wedderburn.

Four staves of music for 'The Kuraca Polka' in 2/4 time, key of G major. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G, Am, D7, G, D7, G, Em, D7, G, D7, G.

The Berrimal Polka

A Berrimal tune collected from Ted Vallance of St.Arnaud Victoria, by Peter Ellis.

Four staves of music for 'The Berrimal Polka' in 2/4 time, key of G major. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G, D7, G, D7, G, C, D7, G, C, D7, G.

Can't You Dance The Polka

From an old violin book of Mrs Bourke of Bendigo, Victoria.

Four staves of music for 'Can't You Dance The Polka' in 2/4 time, key of G major. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff: G7, C, G7, C, G7, C, F, C, G7, C, F, C, G7, C.

The Sydney Polka

From the original sheet music.

1 C G7 C

5 G7 C

9 Dm G7 C

13 Dm G7 C

The musical notation for 'The Sydney Polka' is written in 2/4 time. It consists of four staves of music. The first staff (measures 1-4) has a C major chord above measures 1-2 and a G7 chord above measures 3-4. The second staff (measures 5-8) has a G7 chord above measures 5-6 and a C major chord above measures 7-8. The third staff (measures 9-12) has a Dm chord above measures 9-10 and a G7 chord above measures 11-12. The fourth staff (measures 13-16) has a Dm chord above measures 13-14 and a G7 chord above measures 15-16. The piece ends with a C major chord in measure 16.

Dooley's Polka

Collected from Dooley Chapman of Dunedoo NSW, by Chris Sullivan and Mark Rummery. An example of an Irish derived tune ('Bog Down In The Valley' or 'Oft In The Still of the Night') played in perfect 3-hop polka style. Originally played in Bb, which sounds great.

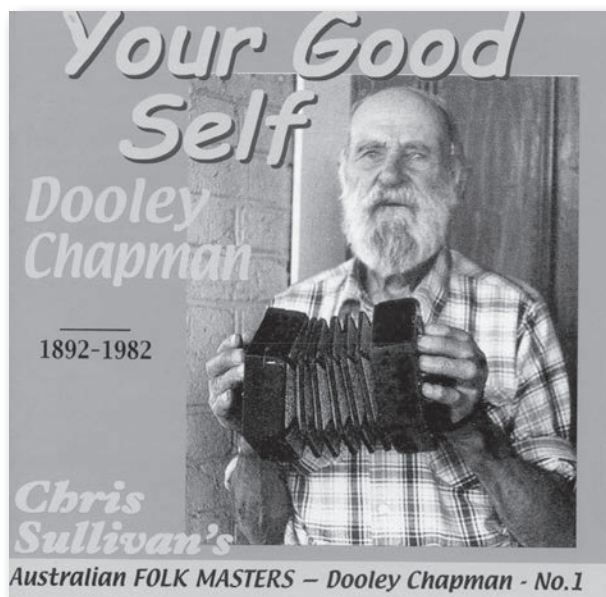
1 C F C G7

5 C F G7 C

9 C G7

13 C G7 C

The musical notation for 'Dooley's Polka' is written in 2/4 time. It consists of four staves of music. The first staff (measures 1-4) has a C major chord above measures 1-2, an F major chord above measures 3-4, and a C major chord above measures 5-6. The second staff (measures 7-10) has a C major chord above measures 7-8, an F major chord above measures 9-10, and a G7 chord above measures 11-12. The third staff (measures 13-16) has a C major chord above measures 13-14, a G7 chord above measures 15-16, and a C major chord above measures 17-18. The piece ends with a C major chord in measure 18.



This CD contains excellent examples of Australian concertina playing and traditional tunes. It is available from Chris Sullivan or possibly Trad n Now - www.tradandnow.com info@tradandnow.com (02) 4325 7369

Princess Polka or Heel and Toe Polka

Other polka sequence dances such as *Princess Polka*, *Berlin Polka* and *Kreuz Polka* all require the intrinsic rhythm '3-hop' style, but sometimes also have special two crotchet beats in certain bars to match a heel and two step.

Jim Harrison's Princess Polka

Collected from Jim Harrison of Khancobin NSW, by Peter Ellis.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes. Chords are indicated above the first staff: C, G7, C, G7, C, G7, C. The second staff has a measure rest marked '9' and then chords: Am, C, G7, C.

Nariel Princess Polka

Collected from Neville Simpson of Nariel, Victoria. This tune is a version of 'Tom Tom the Piper's Son', played originally by Con Klippel.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes. Chords are indicated above the first staff: C, G7, C. The second staff has a measure rest marked '9' and then chords: G7, C, G7, C, G7, C.

Tom Teal's Heel & Toe Polka

Collected from Tom Teal of Portland Victoria, by Peter Ellis.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes. Chords are indicated above the first staff: C, F, C, G7, C, F, G7, C. The second staff has a measure rest marked '9' and then chords: G7, C, F, G7, C.

Madge Everard's Princess Polka

Collected from Madge Everard of Corryong Victoria, by Peter Ellis.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music consists of eighth and sixteenth notes. Chords are indicated above the first staff: C, G7, C, G7, C, G7, C. The second staff has a measure rest marked '9' and then chords: G7, C, G7, C, G7, C.

John Warne's Heel & Toe Polka

Collected from John Warne of Crookwell NSW, by Rob Willis.

1 G C G D⁷

5 G C G D⁷ G

9 C G D⁷

13 G C G C D⁷ G



Jim Harrison



John Warne

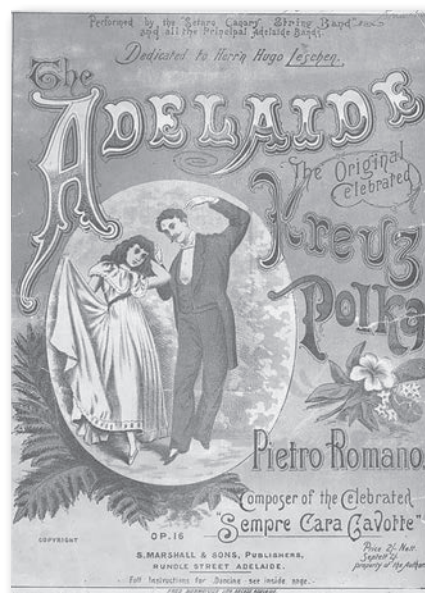


Madge Everard

Kreuz Polka
The Adelaide Kreuz Polka



This music was obtained from 'Music Australia' at the National Library of Australia
<http://nla.gov.au/nla.mus-an1428765>



Kreuz Polka

Transcribed from a German tape 'Ein Tanzabend in Tirol mit der Innsbrucker Tanzlmuse'.

Sheet music for the Kreuz Polka, transcribed from a German tape. The music is in 2/4 time, key of D major (two sharps), and consists of 29 measures. The melody is written on a single staff. Chords are indicated above the staff: D (measures 1-4), A7 (measures 5-8), D (measures 9-12), A7 (measures 13-16), D (measures 17-20), A (measures 21-24), E7 (measures 25-28), and A (measures 29-32). The piece ends with a double bar line and repeat dots.

Winifred Kreuz Polka

Sourced from the Latrobe Library. The tune is transposed from C to D.

Sheet music for the Winifred Kreuz Polka, sourced from the Latrobe Library. The music is in 2/4 time, key of D major (two sharps), and consists of 13 measures. The melody is written on a single staff. Chords are indicated above the staff: D (measures 1-4), A7 (measures 5-8), D (measures 9-12), A7 (measures 13-16), A7 (measures 17-20), and D (measures 21-24). The piece ends with a double bar line and repeat dots.

Ma Seal's Kreuz Polka No. 1

Ma Seal's Kreuz Polka No. 1 is written in 2/4 time with a key signature of one sharp (F#). The score consists of four staves of music. Above the staves, the following chords are indicated: G, D7, G, D7, D, G, D7, and G. The melody features eighth and sixteenth notes, with some measures containing rests or ties.

Ma Seal's Kreuz Polka No.2

Ma Seal's Kreuz Polka No. 2 is written in 2/4 time with a key signature of one sharp (F#). The score consists of four staves of music. Above the staves, the following chords are indicated: C, F, G7, C, G7, C, F, G7, and C. The melody is characterized by eighth and sixteenth notes, with some measures containing rests or ties.

Ma Seal's Kreuz Polka No. 3

Ma Seal's Kreuz Polka No. 3 is written in 2/4 time with a key signature of one sharp (F#). The score consists of four staves of music. Above the staves, the following chords are indicated: C, G7, C, G7, G7, and C. The melody features eighth and sixteenth notes, with some measures containing rests or ties.

Ernie James Berlin Polka (Kreuz)

1 G D7 G

5 C D7 G G

9 G D7 G D7

13 G D7 G G

The musical score for 'Ernie James Berlin Polka (Kreuz)' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff also has a first ending bracket. The third and fourth staves continue the melody. Chord symbols G, D7, and C are placed above the notes. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective staves.

Berlin Polka

Ask Old Brown to Tea, Nariel Dance version

1 C G7 C

9 G7 C

The musical score for 'Berlin Polka' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. Chord symbols C and G7 are placed above the notes. Measure numbers 1 and 9 are indicated at the start of their respective staves.

Knees Up Mother Brown Berlin Polka

Con Klippel of Nariel was astute enough to realise this tune has similar timing to 'Ask Old Brown To Tea'.

G Am D7

9 G Am D7 G

17 Am D7 G

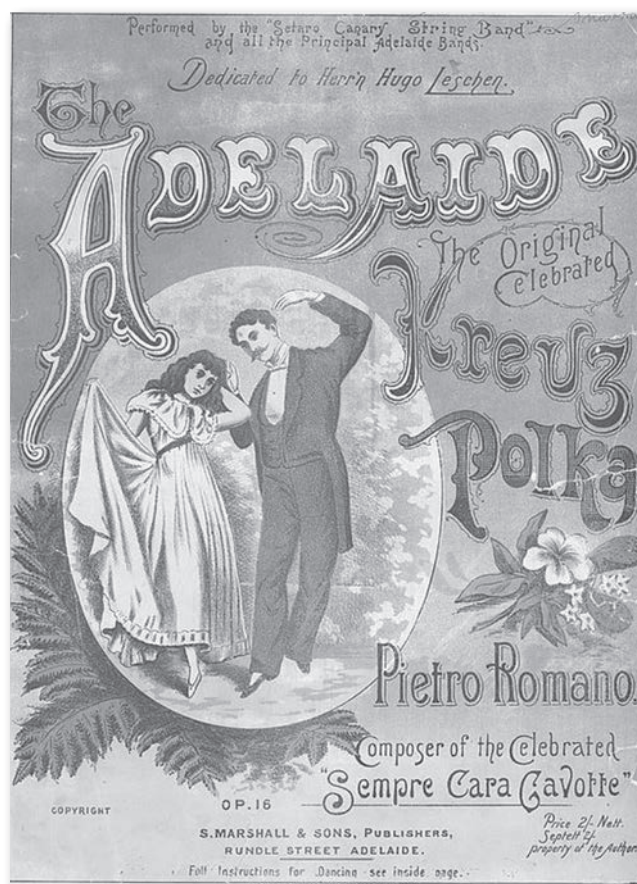
25 Am D7 G

The musical score for 'Knees Up Mother Brown Berlin Polka' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff also has a first ending bracket. The third and fourth staves continue the melody. Chord symbols G, Am, and D7 are placed above the notes. Measure numbers 9, 17, and 25 are indicated at the start of their respective staves.



Ernie James
(see Ernie James Berlin Polka,
page 205)

**The Kreuz Polka and the Berlin
Polka are one and the same. See
The Adelaide Kreuz on page 202.**



Berlin Polka (An der Spree)

The musical score for "Berlin Polka (An der Spree)" is written in 2/4 time. It consists of 68 measures, organized into systems of four staves each. The key signature changes from C major to F major at measure 45. Chord symbols are placed above the staff at various intervals: C, G7, C, G7, C, G7, C, D7, G, D7, G, D7, A7, D7, G, A7, D7, G, C, G7, C, G7, Dm, G7, Dm, G7, C, F, C7, F, C7, F, C, C7, F, C, C, G7, Dm, G7, Dm, G7, C.

Polka Country Dance, Cotillion and Quadrille

The polka was so popular in the 1880s that the last figure of the Alberts was danced as a repeat of the first figure, but in polka time and with polka steps. This subsequently became a dance in its own right, the *Polka Quadrille*. At least two *Polka Country Dances* and a multi-figure *Polka Quadrille* (Ithaca) as well as a *Polka Cotillon*, also evolved out of the Polka in the nineteenth century and all require the 3-hop style and tempo of the Polka.

Polka Country Dance

The Melbourne Polka

From the Victorian Folk Music Club, and originally Frank Pitt.

Sheet music for *The Melbourne Polka* in G major, 2/4 time. The piece consists of 13 measures. The notation is as follows:

- Measure 1: G (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 2: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 3: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 4: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 5: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 6: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 7: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 8: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 9: G (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 10: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 11: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 12: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 13: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.

Bert Bretz's Heel & Toe Polka

Collected from Andy Grant of Warwick Qld, by Mark Schuster and Maria Zann.

Sheet music for *Bert Bretz's Heel & Toe Polka* in G major, 2/4 time. The piece consists of 13 measures. The notation is as follows:

- Measure 1: G (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 2: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 3: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 4: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 5: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 6: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 7: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 8: G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 9: D7 (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 10: D7 (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 11: D7 (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 12: D7 (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.
- Measure 13: D7 (chord), G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.



Alan Semmens

The School Polka

Collected from the Dawsons in Franklin Tasmania, by Greg O'Leary.



Musical score for 'The School Polka' in 2/4 time. The score consists of four staves of music, each starting with a measure number (1, 5, 9, 13). The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the staff: C, G7, and C. The music features a repeating rhythmic pattern of eighth and sixteenth notes.

Conjewai Polka

Collected from Roy Croft of Wyong, NSW.



Musical score for 'Conjewai Polka' in 2/4 time. The score consists of four staves of music, each starting with a measure number (0, 5, 9, 13). The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the staff: G, C, G, D7, and G. The music features a repeating rhythmic pattern of eighth and sixteenth notes.

Went To France To Teach The Girls How To Dance

Collected from Alan Semmens of Sedgwick Victoria, and Frank Thompson of Manangatang Victoria, by Peter Ellis.



Musical score for 'Went To France To Teach The Girls How To Dance' in 2/4 time. The score consists of four staves of music, each starting with a measure number (1, 5, 9, 13). The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the staff: C, G7, and C. The music features a repeating rhythmic pattern of eighth and sixteenth notes.

See Me Dance The Polka

This version is from Harry McQueen of Castlemaine Victoria, and was collected by Peter Ellis.

0 G D⁷ C D⁷ G

5 D⁷ G

9 D⁷ G

13 D⁷ G *Fine*

17 G D⁷

21 G

D.C al Fine

The Thistle Polka

Transcribed from a tape held by Shirley Andrews of Melbourne Victoria, and from Frank Pitt's 'Port Phillip Band'. This was Shirley Andrew's favourite tune for the Polka Quadrille. Play as A-B-A-C-A.

A 1 G Am D⁷ G

5 Am D⁷ G G

B 9 D A⁷ D

13 A⁷ D D

C 17 C G⁷ Dm C

21 C G⁷ C 1,2,3..... C Last time

Lola Montez Polka

From the playing of the State Orchestra of Victoria, composed by Albert Denning and transcribed by Greg O'Leary.



The musical score for 'Lola Montez Polka' is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of six staves of music. The first staff begins with a double bar line and a repeat sign. Chord symbols D and A7 are placed above the first and third measures respectively. The second staff starts at measure 5 and ends with a repeat sign; it includes chord symbols D, A7, and D. The third staff starts at measure 9 and includes chord symbols D, A7, D, A7, and D. The fourth staff starts at measure 13 and includes chord symbols D, A7, and D, with triplets marked with a '3' over the notes. The fifth staff starts at measure 17 and includes chord symbols D, G, A7, and D. The sixth staff starts at measure 21 and includes chord symbols G, A7, and D. The piece concludes with a final repeat sign at the end of the sixth staff.



Lola Montez

Bert Jamieson's 3 part composite of My Mother Said & So Early In The Morning

5

9

13

17

21

Collected from Dave Mathias of Forbes NSW, by Rob Willis.

Play again from the top, then another 3-hop polka for Polka the Hall.

Polka Quadrille

He Played His Ukulele As The Ship Went Down

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

Polkade G D⁷ G

5

King Pippin Polka

By Charles d'Albert and adapted by Peter Ellis for squeezebox.

Right & left G D⁷ G

5
9
13

He Played His Ukulele

Visit
1 G D⁷ G

5

See-Saw Polka

From Harry Cotter of Binalong, NSW.

Ladies' chain G D⁷ G

5

Polka the set
1 G C G C D⁷ G

5

Play 3 more times from the top, then use Bill Cooper's Polka for Polka the Hall

It is necessary to point out that whilst so called *Irish polkas* were possibly derived from ‘The Polka’, most likely via the polka quadrilles and country dances, that the nuance of the music and steps have been changed through hybridisation with Irish stepping and fast tempo. Irish polkas, apart from an often quick tempo of well over 60, even 70 or more bars a minute, also tend to have a hold or downbeat on the first note of the bar which cancels out the uplift Australian polka dances (or the ballroom polka) require.

It needs to be emphasised that Irish polkas are well suited to set dances such as Siege of Ennis, Walls of Limerick, Waves of Tory or the Kerry Sets, but are entirely unsuitable for the Australian dances. Tell Me Ma is the one Irish song that is in the ‘3-hop’ polka style and suited to the Australian polkas. Many Australian city based modern bush bands have made the mistake of using Irish Polkas at fast tempo for the *Brown Jug Polka*. The likes of Denis Murphy’s and Pat Horgan’s are not suited to the Brown Jug Polka. In contrast, Dooley Chapman played a version of Bog Down in the Valley or Oft in the Stilly Night as a polka and in perfect ‘3-hop’ style.

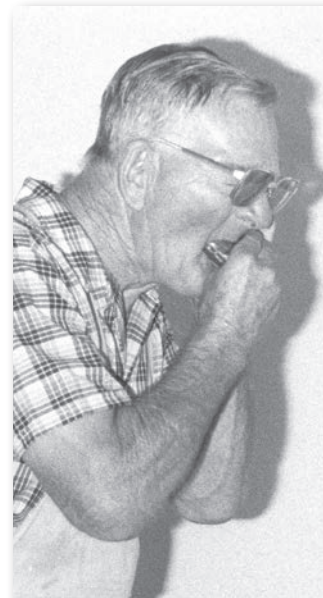
Pat Horgan’s



Little Brown Jug is in ‘polka time’ and emphasises the 3-quaver hand claps as well as the polka step turn during the ‘arming’ and support tunes such as Tell Me Ma, So Early in the Morning and Polly Wolly Doodle are in the same style. Some Australian folk musicians have added to the confusion by following the Irish path and calling any 2–4 tune, whether set tune, galop or two step, ‘polkas’ when in fact they are not and are not suited to the Australian dances, unless they can be converted into ‘3-Hop’ or ballroom style and tempo, the *tempo di polka*. Traditional players were adept at this conversion if a tune took their fancy and if it passed the MC, it might be used for the Polka. A problem of course is that the transcription of a polka onto paper does not necessary reflect the inflection and nuance of the rhythm and tempo used by the traditional performer. This would be true of much dance music in various time signatures.

It is interesting that the Armatree version of the Brown Jug Polka was danced to Little Brown Jug in 6–8 time (confirmed by John Meredith), and so there are no polka steps in the arming section or polka rhythm hand claps in that particular version of the dance.

Dave Mathias
(see He Played His Ukelele as the
Ship went Down, page 212)



Bill Cooper
(see Bill Cooper’s Polka,
page 212)

Brown Jug Polkas (Heel & Toe)

Little Brown Jug

'Brown Jug Polka' – standard tune from the song.

1 C F G⁷ C

5 F G⁷ C

9 F G⁷ C

13 F G⁷ C

Little Brown Jug Harry McQueen's version

Collected from Harry McQueen of Castlemaine Victoria, by Peter Ellis.

1 C F G⁷ C

5 F G⁷ C

9 G⁷ C G⁷ C

13 G⁷ C

Pat a Cake Polka

'Brown Jug Polka', arranged from an English folk song by Peter Ellis.

1 C G⁷ C

5 G⁷ C

9 G⁷ C

13 G⁷ C

Joan Martin's Little Brown Jug Polka (3 part)

Collected by Peter Ellis from Joan Martin, a tune and song of her grandfather known as 'The Sly Grog Polka'.

Sheet music for *Joan Martin's Little Brown Jug Polka (3 part)*. The music is in 2/4 time and consists of three parts (A, B, and C) across two systems of staves.

Part A: Measures 1-8. Chords: C, F, G⁷, C.

Part B: Measures 9-16. Chords: C, F, G⁷, C.

Part C: Measures 17-24. Chords: C, F, G⁷, C.

Jenny Lind Polka (3 part)

For Joan Martin's 3 part 'Brown Jug Polka', arranged by Peter Ellis.

Sheet music for *Jenny Lind Polka (3 part)*. The music is in 2/4 time and consists of three parts (A, B, and C) across two systems of staves.

Part A: Measures 1-8. Chords: C, F, C, G⁷, C.

Part B: Measures 9-16. Chords: C, G⁷, C.

Part C: Measures 17-24. Chords: F, C, G⁷, C.

Armatree Brown Jug Polka (Little Brown Jug)

Collected from an Armatree Aboriginal band by John Meredith who confirmed the tune was 'Little Brown Jug' played in 6/8 time.

Armatree Brown Jug Polka (Little Brown Jug) in 6/8 time. The score consists of four staves of music. The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the staff: G, C, D7, G, C, D7, G, C, D7, G. The melody features a mix of eighth and sixteenth notes, with some rests.

Tell Me Ma

The Armatree version of 'Brown Jug Polka' in 6/8, arranged by Peter Ellis.

Tell Me Ma in 6/8 time. The score consists of four staves of music. The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the staff: G, D7, G, D7, G, C, G, D7, G, C, G, D7, G. The melody features a mix of eighth and sixteenth notes, with some rests.

Herr Schmidt

Herr Schmidt

A novelty polka dance, transcribed by Maria Zann of Toowoomba, Qld.

Herr Schmidt in 2/4 time. The score consists of two staves of music. The key signature is one sharp (F#). The melody is written in treble clef. Chords are indicated above the staff: G, D7, G, D7, G. The melody features a mix of eighth and sixteenth notes, with some rests.

The Tangos

As with the earlier Polka, the Tango was a world wide sensation around 1913 and again following Rudolph Valentino's famous tango scene in the 1921 silent film, *The Four Horsemen of the Apocalypse* and later, 'The Sheik'. Instead of following the concept of the polka dot style dress fabrics, 'Tango Teas' became the rage.

The Tango, in 2-4 with its intrinsic rhythm, was more a curiosity and fleeting whim in the Australian cities, and required too much room and finesse to have reached the Woolshed dance and little public hall in the bush, although it occasionally turns up on 1920s programs of country town balls. Apart from that, its music was unsuited generally to the old diatonic push-pull squeezebox, instead being suited to the dance's ancestral instrument, the bandoneon, as well of course to violin and piano. The bandoneon, is a rare almost unheard of instrument, in Australia.

However the popularity of the Tango was sufficient for several sequence dances to have been based on it, and the Tangoette of the 1930s is probably the best and certainly a favourite in the Old Time dance circuit in country districts. These sequence dances were still performed in the city ballrooms to popular tangos in 2-4, but at the social dances and particularly in the country the 4-4 Beguine and Habanera rhythms were preferred and tunes in this 4-4 style such as *Lady of Spain*, *Isle of Capri*, *Jealousy* in 4-4 and *Oh Play To Me Gypsy* were taken up by the button accordion players for the Tangoette. The tempo must be steady at 28 bars a minute, and the bellows punch used to effect to emphasise the habanera or beguine style beat.

Tango "Song of the Brass Key" From the Desert Song

Tempo =92

La Paloma



Tangoette
The Isle of Capri

A well known tune, converted to tangoette time by Peter Ellis.

Sheet music for 'Tangoette The Isle of Capri' in 4/4 time. The score consists of six staves of music. Chords are indicated above the notes: G, D7, G, D7, G, G, C, G, D7, G, C, G, Em, A7, D, G, D7, G, D7, G. The melody features eighth and quarter notes with some rests.

The Gipsy

From the original sheet music.

Sheet music for 'The Gipsy' in 4/4 time. The score consists of eight staves of music. Chords are indicated above the notes: C, Gm6, A7+, A7, D7, Dm6, G7, Dm6, G7, C, C0, Dm7, G7, C, Gm6, A7+, A7, D7, Dm6, G7, Dm7, G7, C, F6, C, G7, C, G7, C, C, G7, Dm, Dm7, G7, C, Gm6, A7+, A7, D7, Dm6, G7, Dm7, D7, G7, C, D9, G7, C6. The melody includes various note values and rests, with some notes marked with sharps.

The Jazz Dances – One Step, Quickstep, Foxtrot and Jive

In 2–4, 4–4 and cut common time, these dances evolved at first from ‘Animal Dances’ of the 1900–1910 period from Afro–American folk processes and became absolute seasonal crazes in white society. The Turkey Trot, Grizzly Bear, Doing the Raccoon, Fish Walk, Crab Crawl, Horse Trot etc were the forerunners of the dances of the ‘modern ballroom’. Evolving from these, the **One Step** to the tune Alexander’s Ragtime Band appeared about 1912, and in 1914 the **Foxtrot** made its debut. These dances, because they were new and regarded solely as the dominion of the modern ballroom dance teacher, were basically ignored by the collectors of the more traditional dance musician in the bush. However, as with any of the earlier dances, whether Waltz, Schottische, Varsoviana, Polka or Polka Mazurka, they were quickly taken up in the country dance venues by or after the 1920s.

Part of the resistance was because at a traditional or old time dance, no one dance would predominate, but the modern dances were so sought after they frequently appeared every second dance on a program, alternating with the Old Time Dances in what became known as a ‘50–50 dance’. These lasted until the 1970s, and were what young fellows like Rob Willis and I grew up with and danced to bands playing trombones, trumpets and saxophones. Had the One Step and Foxtrot only appeared on the program once or twice, they may have been gradually accepted by the Old Time MC.

There is a classic example in the early days of the Nariel band when the MC, as a result of a request from the floor, announced a One Step on the program, which caused a fight between him and the lead musician Con Klippel, and resulted in the splitting of the band. Con Klippel’s Old Time Dance band remained strictly old time and the breakaway ‘Corryong Accordion Band’ was 50–50 when required. Mick Reilly’s (senior) Old Time Band at Numurka would not play a Foxtrot. Bill McGlashan would play one One Step in a program and his tune was ‘My Picador’. Harry McQueen, like McGlashan, would play for one One Step on the program, but if there was a Foxtrot or a further Quickstep, he would sit in the background smoking his pipe or puddling the tune on a piano accordion, while his band took the lead. However, like Con Klippel, any more than that was out of the question and as a consequence his band split so that the breakaways could take bookings for the 50–50 dances. The Wedderburn Oldtimers were formed to be strictly Old Time in the style of the pre 1910 Edwardian era and before the term old time or the modern ballroom dances had come into vogue. But eventually they snuck in a One Step under the pretence of the ‘Oldtimers Special’ and to the tune that was the flavour of the time around 1980, ‘Up There Cazaly’.

So the tradition of Old Time versus Modern and the 50–50 compromise has been part of our history, and certainly interesting customs and tunes have been handed on from the modern period as well. Some venues had two floors or halls side by side, one with Old Time Dancing and one with Modern. As Stuart Simms has illustrated, the modern dances on a 50/50 program put some strain on the band in having sufficient repertoire at hand. Ten foxtrots with three tunes per bracket in a twenty dance program meant thirty tunes and these would be varied over time, so certainly many more were needed. On the other hand the foxtrots and modern waltz didn’t have any fixed sequence, they are free lance style, so a special introduction to commence the dance was not required and it allowed use of tunes that were not necessarily 16 or 32 bar structure. For example ‘I’m Going Back Again to Yarrawonga’ and ‘Lapland’ are good 40 bar quickstep tunes which would be difficult to use for sequence dances and likewise ‘By the Light of the Silvery Moon’, an 18 bar song, is suitable for a Foxtrot, but little else. ‘If You Were The Only Girl in the World’ is a 20 bar song that wouldn’t have found application outside the slow Foxtrot until the truncated 20 bar New Vogue version of the Maxina came into favour. I got caught once slipping Yarrawonga into a Galopede sequence only to discover during the dance, I had too much music. I can recall an Old Time band playing Hi Lily Hi Lo for a Pride of Erin and not noticing the dancers getting out of step. It is a 40 bar waltz suitable for the Waltz Country Dance, a 40 bar sequence, or a Circular Waltz or slow tempo Modern Waltz, both not requiring a sequence. The New Vogue dance fraternity have introduced some sequence dances set variously to Quickstep, Foxtrot or Modern Waltz tempo and so the dance musician has been forced back on track with formal introductions and regularly phrased tunes to 16 or 32 bars.

Jack Heagney, originally from between Castlemaine and Ballarat, passed on an excellent One Step tune, ‘Hilarity’, which has been taken up by some folk musicians. Bill Case of Mt. Gambier also favoured this tune. In 1929, the **Quickstep** evolved out of combining elements of the Charleston with the One Step to a steadier tempo, and tunes such as Whispering, Bye Bye Black Bird and even much later Abba’s Hasta Manana, became popular Quickstep tunes, while the Foxtrot slowed, and today is generally bracketed as the slow form with the Quickstep. Basically, old time musicians use barn dance style tunes for the Foxtrot. See also George Cadman’s One Step, page 30 (under the title Nariel Set Tune).

One Step

Hilarity

A One Step, from the original sheet music. Played by Jack Heagney of Newlyn Victoria and Bill Case of Mt Gambier SA. Play A-A-B-B-A-A-C-C-A-A.

A

5 G D⁷ G C

9 C

13 G D⁷ G Fine

B

17 D A⁷ G A⁷

21 D A⁷ D

25 A⁷ D G

29 A⁷ D A⁷ D

C

33 G⁷ C G⁷

37 Am C

41 C G⁷

45 C G⁷ 3 C



Jack Heagney

Bill Case



My Picador

A One-Step tune from the playing of Harry McQueen of Castlemaine Victoria, and collected by Peter Ellis.

Chords: D A7 D A7 D

5 9 13

Lapland

A One Step or Quickstep, from the playing of the Gay Charmers of Lake Charm Victoria. This tune was on the wireless in the early to mid 1950s, and is a favourite tune led by Morrie Gierisch.

Chords: C G7 C F C G7 C F C G7 C C F C G7 C

5 9 13 17



16 year old Morrie Gierisch

Wodonga (Quickstep)

Chord progression for Wodonga (Quickstep):

1 C D7 3 G7 C Am G D7 G

9 G7 F A7 Dm D7 G7 C Am G A7D7 G

17 C G7 C G7 C A7 D7 G7 C

25 E7 Am E7 Am D7 G F7 Am D G G7

33 C D7 DmE7 Am D7 G7

41 C F G7 C C7 A7 Dm C A7 D7 G7 C

Omeo

By Neil McBeath/Jack O'Hagan Music Pty. Ltd., 1932.

tempo di quickstep

Chord progression for Omeo:

1 C G7 C F C F G7 C G7 C

9 G7 C F C F C G7

chorus

17 C G7 C G7 C F C

25 C G7 C F E7 F G7

33 C G7 C F G7 C

41 F C F C G7 F G7

47 C 1. 2.

Slow Foxtrot
The Jericho Road

A Foxtrot, from the playing of the Wedderburn Oldtimers Orchestra.

Sheet music for *The Jericho Road*, a Slow Foxtrot. The music is in 4/4 time and D major. The key signature has two sharps (F# and C#). The melody is written on a single staff. Chords are indicated above the staff: D, A7, D, G, A, D, A7, D, D, G, D, A7, D.

The Isle of Inisfree

Slow Foxtrot only.

Sheet music for *The Isle of Inisfree*, a Slow Foxtrot. The music is in 4/4 time and D major. The key signature has two sharps (F# and C#). The melody is written on a single staff. Chords are indicated above the staff: A7, D, G, Bm, Em, A7, Em, D, A7, D, D7, G, E7, A7, D, G, D, G, Bm, Em, A7, Em7, D, A7, D, G, E7, A7, D, G, D, E7, A, A7, D, G, A7, D.



The Wedderburn Oldtimers at
 Lancefield, Victoria.

By the 1930s the Modern Waltz or Jazz Waltz had also become entrenched in the 50–50 dance program, and in the 1950s the progressive Jive had become popular and later taken up in the Old Time scene. Bouncy tunes such as Ain't She Sweet, Shortnin' Bread, In the Mood, Joey's Song and Music Music, are excellent progressive Jive tunes.

Jive

Shortnin' Bread

A Progressive Jive, from the playing of Dancing Pennies Old Time Band, Sedgwick Victoria.



The Dancing Pennies circa 1999

Other Music

Lancers

Bush Lancers Fig 1

Bert Jamieson's 1st Fig Lancers 'Dad's Tune'

Collected from Bert Jamieson of Narrandera (formerly Adaminaby) NSW, by John Meredith and Rob Willis.

1st & 3rd

1 5 9 13

G D7 G D7 G D7 G

Albert Rogers Lancers Tune

Albert Rogers of Calival. Collected from Alf Howe of Calival Victoria, by Peter Ellis.

2nd & 4th

1 5 9 13

G D7 G D7 G D7 G

Bush Lancers Fig 2

Joe Comini's Set Tune No 2

A Set tune—single reel, transcribed from a Harry McQueen reel to reel tape held by the National Library of Australia. Joe Comini is uncle of Joch, from Harcourt Victoria.

1st & 3rd

9

17

25

I Want Some Money

Collected from Reg Anning of Pemberton WA, by John Meredith and Peter Ellis.

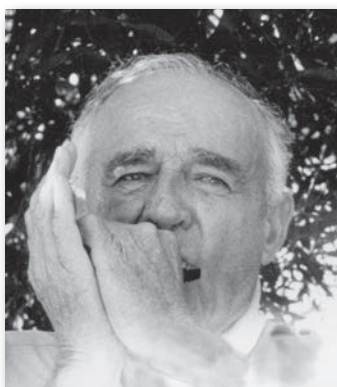
2nd & 4th

0

5

9

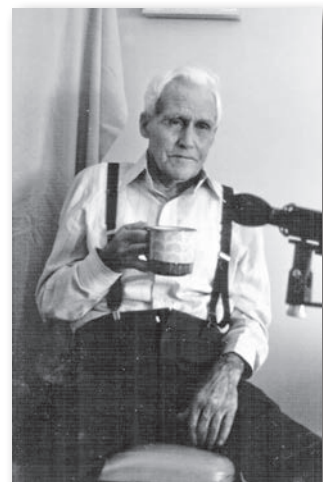
13



Alf Howe (see Albert Rogers
Lancers Tune, page 227)



Joe Comini



Bert Jamieson
(see Dad's Tune, page
227)

Bush Lancers Fig 3

Colin Charlton 3rd Fig Lancers Tune

Collected from Colin Charlton of Cookamidgera NSW, by Rob Willis.

Basket

Cunnamulla Stocking Jig

First 'sourced' by John Manifold without collection details. John Meredith and Rob Willis collected a 6–8 set tune version of 'No Luck About the House' from Alan Gottaas of Adaminaby NSW. Part A of the tune is identical to part A of Cunnamulla Stocking Jig.

Star

Paddy Godden's Lancers Tune

Collected from Paddy Godden of Forbes NSW, by Rob Willis. This tune is a variant of 'Comin' thro' the Rye'

Music for Forbes version only



Paddy Godden

Colin Charlton



Bush Lancers Fig 4

Kath McCaughey's Maypole Polka

Collected from Kath McCaughey of Newton Boyd NSW, by Dave de Hugard.

1st & 3rd

9

George Yerbury's Set Tune

Collected from George Yerbury of Barmedman NSW, by Dave de Hugard.

0

9

Kath McCaughey's Maypole Polka

Collected from Kath McCaughey of Newton Boyd NSW, by Dave de Hugard.

2nd & 4th

9

Jim Lynch's Set Tune

Collected from Jim Lynch of Narooma NSW, by Dave de Hugard.

0

9

14



**Bush Dance and Music Club of Bendigo
performing figure 1 Lancers above and
figure 3 Lancers below**



Bush Lancers Fig 5

I Threw More Whitewash Over The Old Woman Than I Did Over The Garden Wall

Collected from Lester Thompson of Nyah Victoria, by Peter Ellis.

Grand Chain G D7

5 G

Lester Thompson's Lancers Tune (The Old Man's Tune)

Collected from Lester Thompson of Nyah Victoria, by Peter Ellis.

1st & 3rd G C G C D7 G

5 G C G D7 G

9 G

13 C G D7 G C D7 G

Grand Chain G D7

5 G



Lester Thompson

Frank Thompson



Bush Lancers Fig 5 contd.

Frank Thompson's Lancers Tune (Dad's Tune)

A Set tune—single reel version of Geordie, collected from Frank Thompson of Manangatang Victoria, by Peter Ellis.

2nd & 4th G

5

9

13

17

21

1

2

Grand Chain

5

Down Under Lancers fig. 1

An arrangement by Peter Ellis.

Intro or salutation – Song of Australia



The Cross of the South

1st & 3rd

Waltzing Matilda (Cowan Version)

2nd & 4th

Down Under Lancers fig. 2

Maggie Maggie May

1st & 3rd

Sheet music for 'Down Under Lancers fig. 2' in G major, 2/4 time. The melody is written on a single staff. Chords are indicated above the notes: G, C, G, Em, A⁷, D⁷. The piece consists of 28 measures, with measure numbers 9, 17, 25, and 33 marked at the start of their respective lines.

The Drover's Dream

2nd & 4th

Sheet music for 'The Drover's Dream' in G major, 2/4 time. The melody is written on a single staff. Chords are indicated above the notes: G, C, G, D⁷, G, C, G, D⁷, G, D⁷, G, D⁷, G. The piece consists of 58 measures, with measure numbers 33, 41, 49, and 57 marked at the start of their respective lines. A triplet of eighth notes is present in measure 58.

Down Under Lancers fig. 3

The Catalpa

Basket

Musical notation for "Down Under Lancers fig. 3" in G major, 6/8 time. The piece consists of 16 measures, divided into four systems of four measures each. The melody is written in treble clef. Chord symbols are placed above the staff: G, C, G, Em for measures 1-4; G, C, G, Am/D7 for measures 5-8; C, G, Em for measures 9-12; and G, C, G, Am/D7 for measures 13-16. The piece ends with a double bar line in the final measure.

The Backblock Shearer

Star

Musical notation for "The Backblock Shearer" in G major, 4/4 time. The piece consists of 32 measures, divided into four systems of eight measures each. The melody is written in treble clef. Chord symbols are placed above the staff: G for measures 17-20 and D7 for measures 21-24; G for measures 25-28 and D7 for measures 29-32. The piece ends with a double bar line in the final measure.

Down Under Lancers fig. 4

Along the Road to Gundagai

1st & 2nd visit

Sheet music for 'Down Under Lancers fig. 4' in G major, 2/4 time. The score consists of six staves of music. Chords are indicated above the notes: D7, G, D7, G, C, Cm, G, Em, A7, D7, G, B7, C, G, A7, D7, G, G7, C, G, E7, A7, D7, G7, C, E7, A7, D7, G, B7, C, G, A7, D7, G, D7.

On the Shores of Botany Bay

3rd & 4th visit

Sheet music for 'On the Shores of Botany Bay' in G major, 2/4 time. The score consists of two staves of music. Chords are indicated above the notes: G, Em, C, G, C, D7, G, Em, D7, Em, B7, Em.

Click Go the Shears

Sheet music for 'Click Go the Shears' in G major, 2/4 time. The score consists of four staves of music. Chords are indicated above the notes: G, C, G, D7, G, C, D7, G, C, G, D7, G, C, D7, G, C, G.

Down Under Lancers fig. 5

Ten Thousand Miles Away

Grand Chain

G C G Em D⁷
 9 G C G D⁷ G

Croajingolong

1st couple lead up

17 D⁷ G D⁷ Am D⁷ G D⁷ G D Am D⁷ G
 26 Am G Am G D⁷ A⁷ G D⁷ G D⁷ G D⁷ G D⁷ G D⁷ G D⁷ G D⁷
 34 G D⁷ Am D⁷ G D⁷ G D⁷ G Am
 42 G D⁷ G E⁷ A⁷ D⁷ G D⁷

Ten Thousand Miles Away

Grand chain

50 G C G Em D⁷
 58 G C G D⁷ G D⁷

Down Under Lancers fig. 5 (cont.)

The Wild Colonial Boy

2nd couple lead up

9

17

25

Ten Thousand Miles Away

Grand chain

33

41

Where the Dog Sits on the Tuckerbox

3rd couple lead up

49

57

65

Down Under Lancers fig. 5 (cont.)

Ten Thousand Miles Away

Grand chain

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8 with chords G, C, G, Em, D7. The second staff contains measures 9-16 with chords G, C, G, D7, G, D7.

Give me a Home among the Gum Trees

4th couple lead up

Four staves of music in G major, 2/4 time. The first staff contains measures 17-24 with chords G, Em, Am, D7, Am, D7, G, D7. The second staff contains measures 25-32 with chords G, Em, Am, D7, G, D7, G, D7. The third staff contains measures 33-40 with chords G, Em, Am, D7, Am, D7, G. The fourth staff contains measures 41-48 with chords Em, Am, D7, Am, G, D7, G, D7.

Ten Thousand Miles Away

Grand chain

Two staves of music in G major, 2/4 time. The first staff contains measures 49-56 with chords G, C, G, Em, D7. The second staff contains measures 57-64 with chords G, C, G, D7, G.

Waltzing Matilda (Buderim version)

finale long swing

Two staves of music in G major, 4/4 time. The first staff contains measures 65-72 with chords G, Em, C, G, Em, A7, D7. The second staff contains measures 73-80 with chords Em, Bm, C, G, C, A7, D7, G.

Pine Mountain Lancers (Qld)

Fig 1 – Little Robin Hood Barcarolle

1 G D D7

5 G D D7 G

9 G D D7

13 G D D7 G

17 C G Am G F G

21 Dm G7 Dm G7

25 Am G Am G F G7

29 Dm G C G7 C

Fig 2 – David Teis' Lancers' Tune No 1

1 G D7 G

5 D7 G

9 D7 C G D7 C G

13 D7 G

Pine Mountain Lancers (Qld) (cont.)

Fig 3 – *A Life on the Ocean Wave*

Chords indicated in Fig 3:

- Measures 1-4: G
- Measures 5-8: D7
- Measures 9-12: G
- Measures 13-16: D7
- Measures 17-20: G
- Measures 21-24: Em, B7, Em, B7, Em
- Measures 25-28: B7, D7
- Measures 29-32: G, D7, G

Fig 4 – David Teis' Lancers' Tune No 2

Chords indicated in Fig 4:

- Measures 1-4: C
- Measures 5-8: G7
- Measures 9-12: C
- Measures 13-16: G7

Pine Mountain Lancers (Qld) (cont.)

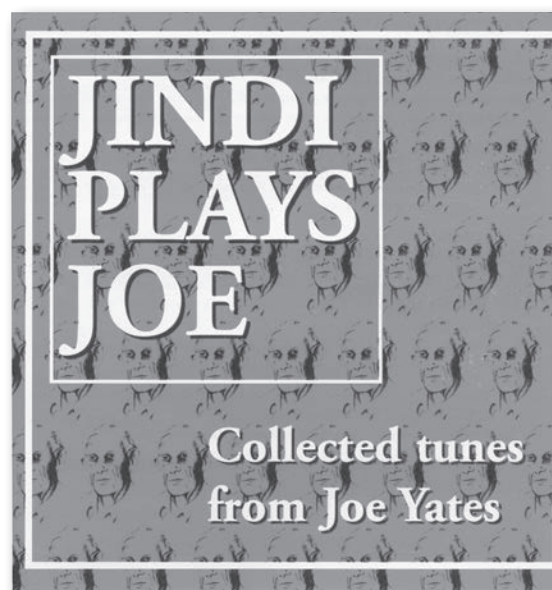
Fig 5 – Helena Polka



Pine Mountain Lancers tunes – figures 1 & 3 set tunes–single jigs, figures 2,4 & 5 set tunes–single reel and continental polka style. Tunes played by Dave Teis of Lowood Qld, video'd in 1999 by Eva Cunningham – the 50th Anniversary Ball of the Pine Mountain Hall held in 1989. Video forwarded by Vic and Jan Orloff, tunes transcribed by Greg O'Leary.



David Teis



Available from Mike Martin
or Jason and Chloe Roweth

Stockyards or Bull Ring

An adaptation of the last figure of the First Set.

Orley Benson's Stockyards Tune

Collected from Orley Benson of Cudgegong NSW, by John Meredith.

Musical score for Orley Benson's Stockyards Tune, 6/8 time, key of D major. The score consists of six staves of music. Chords are indicated above the notes: D, G, D, G, A⁷, D, G, D, A⁷, D, D, A⁷, D, D, A⁷, D, G, D, A⁷, D. The melody features eighth and sixteenth notes, with some measures containing beamed eighth notes and others with dotted rhythms.

The Old Set (Ernie Wells)

Collected from Ernie Wells of Wingham NSW, by Dave de Hugard.

Musical score for The Old Set (Ernie Wells), 6/8 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: D, G, A⁷, D, G, A⁷, D, D, G, A⁷, D, G, A⁷, D, G, A⁷, D. The melody features eighth and sixteenth notes, with some measures containing beamed eighth notes and others with dotted rhythms.

Paddy Godden's Set Tune – You are a Fine Young Man

Collected from Paddy Godden of Forbes NSW, by Dave de Hugard.

Musical score for Paddy Godden's Set Tune – You are a Fine Young Man, 6/8 time, key of D major. The score consists of four staves of music. Chords are indicated above the notes: G, D, A⁷, D, D, A⁷, D, D, A⁷, D. The melody features eighth and sixteenth notes, with some measures containing beamed eighth notes and others with dotted rhythms.

Herb Gimbert's Jig

Collected from Herb Gimbert of Sydney (formerly Maitland) NSW, by John Meredith. Herb learnt the tune from the playing of an Old Time Band on short wave broadcasts from St. Kilda Town Hall Melbourne in the 1930s.



Herb Gimbert's Jig is a jig in 6/8 time, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. Chords D and A7 are indicated above the staff. The second staff continues the melody, with chords D, A7, and D. The third staff has chords D, G, D, and A7. The fourth staff has chords D, G, D, A7, and D. The piece ends with a double bar line.

Jim Wilkinson's Set Tune

Collected from Jim Wilkinson of Carrowbrook area NSW, by John Meredith.



Jim Wilkinson's Set Tune is a set tune in 4/4 time, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Chords D, G, D, and A7 are indicated above the staff. The second staff continues the melody, with chords D, G, D, A7, and D. The third staff has chords D, G, A7, and D. The fourth staff has chords G, A7, and D. The piece ends with a double bar line.

Bill Gilbert's First Set Tune

Collected from Bill Gilbert of Bega NSW, by John Meredith. This tune would be of the same origin as Charlie Batchelor's 'Lost Jig'.



Bill Gilbert's First Set Tune is a set tune in 4/4 time, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Chords D, A7, and D are indicated above the staff. The second staff continues the melody, with chords A7, D, and D. The third staff has chords D, A7, D, A7, D, A7, D, and A7. The fourth staff has chords D, G, D, Bm, Em, A7, and D. The piece ends with a double bar line.

Songs

Banks of the Condamine

Words collected by Vance Palmer and music restored by Margaret Sutherland.

MAN

D G

Oh, hark the dogs are bark-ing, love, I can no long - er stay, The

D Bm A

men are all gone mus - ter - ing and it is near - ly day. And

Em C D⁷ G

I must off by the morn-ing light, be - fore the sun doth shine, To

D G D G D

meet the Syd - ney shear - ers on the banks of the Con - da - mine.

WOMAN

D A D Bm A

Oh, Wil - lie, dear - est Wil - lie, I'll go a - long with you, I'll

D B Em⁹ A

cut off all my au - burn fringe and be a shear - er too, I'll

Em C D⁷ G A⁷

cook and count your tal - ly, love, while ring - er - o you shine, And I'll

D G D G D

wash your greas - y mole - skins on the banks of the Con - da - mine.

Alternately Man and Woman.

1

Oh, hark the dogs are barking, love, I can no longer stay,
The men are all gone mustering and it is nearly day.
And I must off by the morning light, before the sun doth shine,
To meet the Sydney shearers on the banks of the Condamine.

2

Oh, Willie, dearest Willie, I'll go along with you,
I'll cut off all my auburn fringe and be a shearer too,
I'll cook and count your tally, love, while ringer—o you shine,
And I'll wash your greasy mole—skins on the banks of the Condamine.

3

Oh, Nancy dearest Nancy, with me you cannot go,
The squatters have given orders, love, no woman should do so;
Your delicate constitution is not equal unto mine,
To stand the constant tigering on the banks of the Condamine

4

Oh Willie, dearest Willie, then stay back home with me,
We'll take up a selection and a farmer's wife I'll be:
I'll help you husk the corn, love and cook your meals so fine
You'll forget the ram—stag mutton on the banks of the Condamine

5

Oh, Nancy, dearest Nancy, please do not hold me back,
Down there the boys are waiting, and I must be on the track;
So here's a goodbye kiss, love, back home here I'll incline,
When we've shore the last of the jumbucks on the banks of the Condamine.

Boozing

Most likely of music hall origin, this song was first collected from Harry Cotter of Binalong NSW by Colin McJannett and later collected from Harry Cotter's daughter Val Turton by John Meredith and Rob Willis.

C F G⁷ C G⁷ C

Oh where do you think I have been all the day? Booz - ing, jol - ly well booz - ing____

F G⁷ C G⁷ C

Where do you think I have spent all my pay? Booz - ing, jol - ly well booz - ing. I

G⁷ C G⁷ C

won't say you're wrong, I won't say you're right, I don't want to ar - gue, I don't want to fight, But

F G⁷ C G⁷ C

where do you want me to take you to - night? Booz - ing, jol - ly well booz - ing.

Chorus F G⁷ C F C G⁷

Booz - ing booz-ing when - ev - er you're dry, Booz - ing, booz - ing, suits you and I,

C F G⁷ C G⁷ C

Some does it o - pen and some on the sly, But we all____ love to go booz - ing.

Sly Grog Polka

A C F G⁷ C

5 F G⁷ C

B 9 C F G⁷ C

13 F G⁷ C

C 17 C F G⁷ C

21 F G⁷ C

Boozing

Oh where do you think I have been all the day?
Boozing, jolly well boozing.
Where do you think I have spent all my pay?
Boozing, jolly well boozing.
I won't say you're wrong, I won't say your right.
I don't want to argue, I don't want to fight.
But where would you like me to take you tonight?
Boozing, jolly well boozing.

CHORUS:

Boozing, boozing, whenever you're dry,
Boozing, boozing, suits you and I,
Some does it open and some on the sly,
But we all love to go boozing.

What are the joys of a hard working man?
Boozing, jolly well boozing.
What is he doing whenever he can?
Boozing, jolly well boozing.
He goes home on payday, he gives his wife all,
At many's the pub there's been many's the call,
What makes him prop himself up by the wall?
Boozing, jolly well boozing.

What do the Salvation Army run down?
Boozing, jolly well boozing,
What are they doing in every town?
Boozing, jolly well boozing.
They'll stand on street corners, they'll holler and shout,
They'll stand on beer barrels they'll spook and they'll sprout,
But what are they doing when lights are turned out?
Boozing, jolly well boozing.



Sly Grog Polka

Joan Martin's Grandfather's words

A – VERSE

There was a man lived all alone
In an old bush hut he called his home
He was fond of home made grog
And so was his old blue cattle dog

B – CHORUS

Ha, Ha, Haa, He, He, Hee
Grog will be the death of me
Ha, Ha, Haa, He, He, Hee
Grog will be the death of me

C – TAG (3rd section of the tune)

It's grog that makes me wear old clothes
And worn out boots with turned up toes
Grog gives me a thumpin' head
But without me grog I'd rather be dead



Bunjil's Jaara People

Composed and written by Anne Conway of Bendigo, Victoria.

Man - y years a - go be - fore time be - gan,
Bun - jil the Eag - le soared o - ver this land
No - thing flew or walked or talked, No moun - tains streams or lakes, It was
just a bar - ren space. When
Bun - jil cre - at - ed this beau - ti - ful place, The
a - ni - mals and peo - ple lived with - out fear. The
bat and the crow were sac - red to us, Bun - jil's Ja - ra peo - ple,
The Dja Dja Wrung, The Dja Dja Wrung.
Chorus
Bun - jil, Bun - jil, soar - ing high,
The cre - at - or of our earth and sky.
made a land just for us, Gave us laws and
said we must Look af - ter the land... for all time.

Many years ago before time began
Bunjil the Eagle soared over this land
Nothing flew or walked or talked
No mountains streams or lakes....
It was just a barren space

When Bunjil created this beautiful place
The animals and people lived without fear
The bat and the crow were sacred to us
Bunjil's Jaara people
The Dja Dja Wrung ... the Dja Dja Wrung

CHORUS

Bunjil, Bunjil soaring high
The creator of our earth and sky
Made a land just for us
Gave us laws and said we must
Look after our land for all time

When white men first walked on this land
We welcomed them into our clans
With skins so pale they must have been
Our ancestors so long unseen
Yes, that's what they were our kin
Strange fellas these gubbas* were
They preached a religion that seemed so cruel

Took our children, land, and food
Moved us to Franklinton for our own good
And those who survived on to Coranderrk

REPEAT CHORUS

But sheep and cattle and lust for gold
Soon put an end to our ways of old
The creeks were poisoned, we had nowhere to hide
Guns and disease it was genocide

REPEAT CHORUS

Bunjil, the old people now gone
But their spirits live on
In the stories and the people who now walk this land
They won't forget the Dja Dja Wrung
Won't forget the Dja Dja Wrung
We must never forget our Dja Dja Wrung



Anne Conway

* The term 'gubba' refers to white fella government blokes (pronounced 'gubbernent blokes' or 'gubba'). This colloquialism is still used today with always flattering intent. For example, 'is he a blackfella or a gubba?'

The Emu Creek Progress Association Dance

By Carolyn Marrone and Peter Ellis.

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 6/8. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols (D, A7, G) are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes. The lyrics are: Well, Mum has baked all af - ter-noon; don't dare to touch a crumb,___ My sis - ter Liz is in a tizz 'cause I said her dress was dumb,___ My bro - ther Leigh peers des - per-ately at the pim - ples on his face,___ And sis - ter Di goes float - ing by in a cloud of li - lac lace.____ The cows have been milked ear - ly and my dad is all dressed up,____ He says the tie and col - lar makes his throat feel like it's cut.____ Our hair is brushed, our nails are scrubbed, there's no - thing left to chance,___ To- night's the E - mu Creek Pro-gress As - soci - ation Dance.

D A7 D

Well, Mum has baked all af - ter-noon; don't dare to touch a crumb,___ My

A7

sis - ter Liz is in a tizz 'cause I said her dress was dumb,___ My

D A7 D

bro - ther Leigh peers des - per-ately at the pim - ples on his face,___ And

G A7 D

sis - ter Di goes float - ing by in a cloud of li - lac lace.____ The

A7 D

cows have been milked ear - ly and my dad is all dressed up,____ He

A7 D

says the tie and col - lar makes his throat feel like it's cut.____ Our

A7 D

hair is brushed, our nails are scrubbed, there's no - thing left to chance,___ To-

G A7 D

night's the E - mu Creek Pro-gress As - soci - ation Dance.

D G A7 D

Well, Mum has baked all afternoon; don't dare to touch a crumb
My sister Liz is in a tizz 'cause I said her dress looks dumb,
My brother Leigh peers desperately at the pimples on his face
And sister Di goes floating by in a cloud of lilac lace.

The cows have been milked early and my dad is all dressed up,
He says the tie and collar makes his throat feel like it's cut.
Our hair is brushed, our nails are scrubbed, there's nothing left to chance
Tonight's the Emu Creek Progress Association Dance.

When we arrive the band's inside, and what a sight to see,
A group of fine musicians, ably led by Peter E.,
Us kids slide up and down the hall until we're told to quit,
And we protest, "It's not our fault, there's nowhere left to sit!"

The girls perch all around the hall in dresses bright and frilly
The boys bunch in the corner with expressions coy and silly
It's clear to all within the hall, their minds are on romance
At the Emu Creek Progress Association Dance.

The band starts off the evening with "The Road to Gundagai"
Soon everybody's dancing and around the hall they fly
Except for poor old Leigh, he stands and gives the girls the eye
He'd like to ask one for a dance but he's much too shy!

And Dad's slipped out with Uncle Jim for a beer or two or three
My mum's not looking very pleased, I hope she don't see me
'Cause I fell off the stage and ripped a hole in my new pants
At the Emu Creek Progress Association Dance.

Our Liz is dancing dreamily in the arms of Bluey Boyce,
And Leigh gets up to dance at last 'cause it is the "Ladies' Choice"
And Di asked Tommy Considine, and Mum is near to tears
'Cause her and Mrs Considine have been at odds for years!

And Dad comes in with a sheepish grin and whirls Mum round the floor,
And in the Gypsy Tap they nearly slide right out the door.
And Uncle Jim is getting dirty looks from Aunty Nance,
At the Emu Creek Progress Association Dance.

The elderly Smith sisters, Miss Maree and Miss Laverne,
They only come to life when it is time to boil the urn,
And from the supper room, delicious smells come wafting by
Of sausage rolls and chook and little egg and bacon pies.

The M.C. holds his hand up, "Now, let's have a bit of shoosh,
The supper's served; just go right in, now there's no need to push,"
And everybody dashes in without a backward glance,
At the Emu Creek Progress Association Dance.

There's pastries oozing jam and cream, and sponges inches tall,
And Dad gets sweet with Mum by saying hers is best of all
Then just when we're so full we have to lean against the wall,
The M.C. calls for sets for Lancers, back inside the hall!

And Aunty Nance has won the raffle third year in a row
The band plays 'Auld Lang Syne' and then it's time for us to go.
There's lots of kissing cheeks and slapping backs and shaking hands,
That's all at the Emu Creek Progress Association Dance!



Emu Creek Hall

The Eucy Cutter's Spree

By Jack Carr. A tune by Ian Johnston and Carolyn Marrone and words adapted by Gary Lovejoy and Peter Ellis.

I'm out here in the Whip - stick to my dog I've got to talk,____

Out here in the Whip - stick, five miles from Ea - gle - hawk,____

Where the wild - flowers grow pro - fuse - ly round the Iron - bark tree,____ I'm

out here in the Whip - stick,____ it's my sanc - tu - ary.____ There

is no air pol - lu - tion, de - hy - dra - tion it's the worst,____ I

come in ev - ery Thurs - day so I can quench my thirst,____

Trying to make a dol - lar in the sun and rain I toil,____

Slash - ing down the Mal - lee scrub for the Eu - ca - lyp - tus oil.

Out in the Whip stick, out in the Whip stick, cut - ting the euc - y scrub,

Out in the Whip stick, out in the Whip - stick, up to your neck in mud,

Out in the Whip - stick, out in the Whip - stick, slash - ing the euc - y scrub,

Out in the Whip - stick, out in the Whip - stick, think - ing____ of the pub!

I'm out here in the Whipstick to my dog I've got to talk
Out here in the Whipstick, five miles from Eaglehawk
Where the wildflowers grow profusely round the Ironbark tree
I'm out here in the Whipstick, it's my sanctuary

There is no air pollution, dehydration it's the worst
I come in every Thursday so I can quench my thirst
Trying to make a dollar in the sun and rain I toil
Slashing down the mallee scrub for the Eucalyptus oil

Now the fire's in the boiler, the smoke is belching in clouds
The steam is hissing through the vat and the oil is running out
And as I stand and watch it I rub my hands with glee
I will get my cheque and then it's Eaglehawk; I am going on a spree

Me cheque's now in me pocket now I've got me pay
The sun is shining brightly I am king now for a day
And in and out the gum trees I push me bike along
I get out me harmonica and I plays meself a song

Now I'm heading for the Allies, yes I think I'll go there first
Then the Gully, Camp and Courthouse, I've got a mighty thirst
But now it's one too many and I cannot ride me bike
So up the road from Eaglehawk I'll have to start to hike

Just like the sun in the west me funds are getting low
So it's back to the Whipstick where the Whirrakee Wattle grow(s)
(or with the Magpies and the Crows)
Now where'd I leave my pushbike, it's much too far too walk
Well where'd I leave that (blasted) bike, outside some pub in Eaglehawk

Gary and I added a tag that could be sung now and then or at the end to break it up a little. We set it to a 16 bar section of Jim Harrison's set tune

Out in the Whipstick, out in the Whipstick, cutting the eucy scrub
Out in the Whipstick, out in the Whipstick, up to your neck in mud
Out in the Whipstick, out in the Whipstick, slashing the eucy scrub
Out in the Whipstick, out in the Whipstick, thinking of the pub!

Updated 1995 Ellis/Lovejoy, précised 2001 Lovejoy

Words by the late Jack Carr of Eaglehawk, adapted by P.Ellis and Gary Lovejoy, tune by Carolyn Marrone and Ian Johnston. First learnt from Jack Carr about 1980 when on a Bush Dance and Music Club of Bendigo Picnic in the Whipstick. We were playing and dancing the Lancers which attracted Jack's attention. I knew Jack from many years earlier; he was a drinking friend of my parents.



Mallee roller and steam traction engine at Ruedins eucalyptus factory, Bagshot North. Once used to flatten the scrub in preparation for harvesting



Battlers of the Bush

Played to the tune the Overlanders with words by Brian Venten.



We'-re batt - lers of the bush, the strugg - ling ru - ral po - or, We
6 bend our backs for eu - cy oil, to keep food on our tab - les. So
10 fire the biol - ers boys, and get the stew pots cook - ing.
14 Cool the worm un - til we fill our tins with eu - cal - yp - tus.

We're battlers of the bush, the struggling rural poor,
We bend our backs for eucy oil, to keep food on our tables.

CHORUS:

So fire the boilers boys, and get the stew pots cooking,
Cool the worm until we fill our tins with eucalyptus.

We work the Dandy Ranges, the bush at Macedon,
And slash around the mallee scrub distilling Eucalyptus.

CHORUS

Now all you politicians give the eucy man a go,
A lease is little comfort when, our eucy price is low.

We're robbed by city merchants, ignored by bureaucrats,
Twelve pence is all we get a pound off eucalyptus oil.

CHORUS (INSTRUMENTAL)

Well working of the still is hardly worth our doing,
If we take the hook and keep the pound and break our backs for eucy.

At night we burn sticky puddings and rest our weary bones,
And sharpen up our hooks again, for eucy in the morning.

CHORUS

There have been songs about whalers, sealers, shearers, bushrangers and drovers, but none about the eucy cutters and distillers. Around Melbourne in the great depression you were destitute poor if you had to resort to distilling eucalyptus oil – few owned up to it. It was different in the Whipstick Scrub (Mallee) of North Central Victoria where eucalyptus distilling was run as a sideline to sheep and wheat in tough times. Brian Venten penned the words of this song on information from Harry Gardner and Peter Ellis



Ruedin's Eucalyptus Factory, Bagshot North – Kamarooka



Ollie Hartland's Central Whipstick



Ted Hartland's, Neilborough East, circa 1966



Portable still, Ma Dalley's Bagshot North



At Ted Hartland's sealing the vat lid with clay and mud



I'm Not a Toff, Just a Girl from the Bush

Words by Peter Ellis and Bruce Watson, with tune by Bruce Watson.



1. In the Great War when I worked for the A B C ca - fe Gee - long, Serv - ing
 2. It was there I met and — fell in love and — mar - ried a German, He was
 3. Oh the danc - es and the Lanc - ers out at Buck - ra were so fine, When they
 4. From the cem - et - ery at — Woo - sang one night Ar - tie said he'd parked, And Wandell
 5. From — Wych - e - proof to — Wed - der burn on — pink - ie we giggled, And with



off - i - cers in — un - i - form with — ac - cents posh and strong, Me and
 for - tun - ate back in those — days that he a - void - ed in - ternment. We moved
 threw a bantam or a pig - let in the set it real - ly went wild, with —
 said "I bet she's got 'In Lov - ing mem - ory' im - plant - ed on her arse!" And once
 fan - cy dress sets we'd win a - wards as with trays of fruit we juggled, Well we



Dais - y when we took a break we'd — have a bit of fun, From the
 back to Charl - ton to start a farm but fire and floods were too much, So my
 chort - ling and — snort - ling as the danc - ers ran a - muck. The
 home a - gain May had to mask the smell of all that al - co - hol she'd sipped, But she
 sash - ayed and we pol - ka'd and we one — stepped the trot, Home Sweet



names of places where I grew — up we'd make a lang - uage of our own, Well the
 darl - ing Claus fixed sewing mach - ines Ah, he had the mag - ic touch. His name
 M — C, quite shick - er, danced the don - key trot strut, On —
 fell a - sleep with an eau — de col - ogne stop - per in her lips, And Mrs
 Home — Waltz, — Auld Lang Syne, — Last — dance the lot, Well —



off - i - cers were snobs — they real - ly spoke plush, But
 Ot - to Carl Const - an - tine Nico - laus von Nolting, But
 floors as slippery as a butch - er's prick the dancers all would swoosh, And
 Flat - man greased her arse with ran - cid butter and down Barra - kee Hill she wooshed, Oh
 me and May and Wan - dell back then, we were the Charlton push, Oh



**Elsie Fraser,
later von Nolting
of Charlton**

**Peanut Set, Geelong
1914. This concept of
peanuts on hessian
taken to Charlton by
Elsie**



C G D G

I'm not a toff, just a girl from the bush. Wych - i -
 me I'm not a toff, just a girl from the bush.
 we were not toffs, just mugs from the bush.
 we were not toffs, just a mob from the bush.
 we were not toffs, just legends from the bush.

C G D G

tel - la, Ted - dy Wad - dy, Buck - ra - ban - yule, Nul - la - wil, Patch - e - wal - lock, Doo - boo

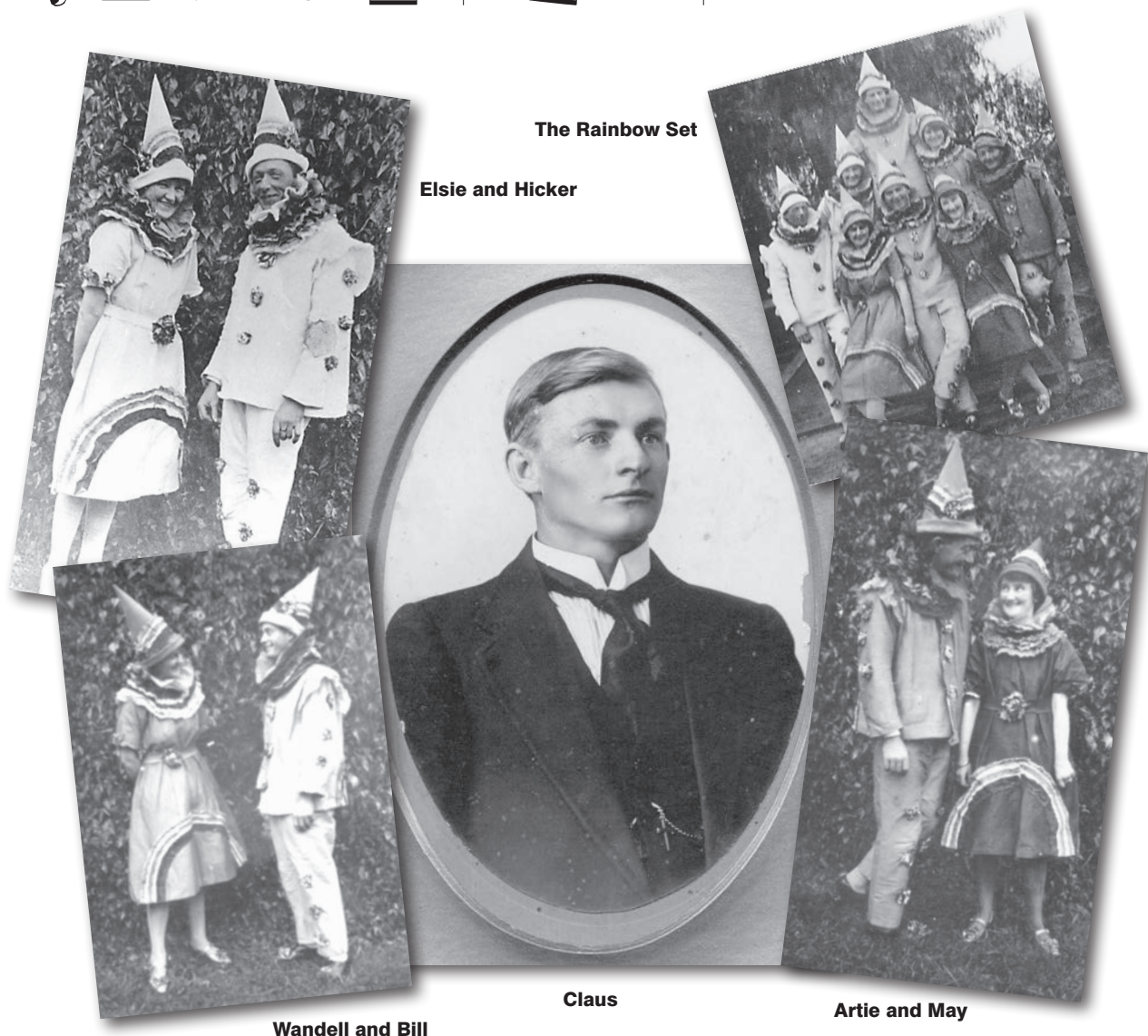
C G D G

bet - ic, Yuen - groon, Woo - roo - nook, Bar - ra - kee, Quam - ba - took.

C G D G

(Instrumental optional after chorus)

C G D G



I was dream-ing of old Ire-land and the pret-ty Shan-non belles, I was
 dream-ing of the Lif-fey and Kill-ar-ney's lakes and dells, Then my
 fan-cy took a wan-der in a vis-ion all so clear; In Aus-
 tra-lia, all a-round us, we had Ire-land o-ver here. And the
 Blar-ney Stone was there in Syd-ney Har-bour, The
 Lif-fey came to Mel-bourne town to stay, The sweet
 Shan-non joined the fam-ous Bris-bane wa-ters, And Kill-
 ar-ney's lakes flowed in-to Bot-any Bay; You could
 hear the Shan-non Bells in old Fre-man-tle, And
 Coun-ty Cork in Ade-laide did ap-pear. Ire-land's
 sons were all at home, and they ne-ver more would roam, For at
 last we had old Ire-land o-ver here.

This version was well enough known and sung forty years ago in the Celtic Club in Collins St. and at Dan O'Connell's pub, and was popular before the second world war as the collected version by Rob Willis testifies.

I was dreaming of old Ireland and the pretty Shannon belles
I was dreaming of the Liffey and Killarney's lakes and dells,
Then my fancy took a wander in a vision all so clear;
In Australia, all around us, we had Ireland over here.

CHORUS:

And the Blarney Stone was there in Sydney Harbour,
The Liffey came to Melbourne town to stay,
The sweet Shannon joined the famous Brisbane waters,
And Killarney's lakes flowed into Botany Bay;
You could hear the Shannon bells in old Fremantle,
And County Cork in Adelaide did appear.
Ireland's sons were all at home, and they never more would roam,
For at last we had old Ireland over here.

When I go back home my mother says: "Where have you been ashore?"
And I say I've never left behind my loving native shore,
There's a brown-eyed girl with blue-black hair, we've bought a bridal gown,
"Is she Wexford?" asks my mother; "No," says I, "She's Melbourne town".

In my dreams are pretty colleens dancing on the village green,
There are gracious, lovely ladies, sure, the fairest man has seen;
And the men are always Paddy, and the girls are Molly, dear,
Decked in wattle blossoms and shamrock, for we have old Ireland here.

Rob Willis collected this version from Maysie Tucker from Salt Ash near Newcastle NSW who learnt it from her brother Ron Stanton who was a POW in Changi. It was also sung over Television Anzac week 2006 by a POW commemorating sixty years since surviving Sandakan.

If the Harbour Bridge was spanned across the causeway
And old Fremantle came to Singapore
If Adelaide bells rang out in Bukit Timah
And Bondi Beach was lined around these shores
If the Yarra River flowed into the harbour
And old Rockhampton on this island did appear
Then we wouldn't want to roam
We would always feel at home
If we only had Australia over here.

Ned Kelly Song

Recalled by the late Allen Semmens of Bendigo Victoria, to the tune 'The Spanish Cavalier', collected by Peter Ellis, Rob Willis and John Meredith.

The mo - rn - ing was fine, the sun bright - ly did shine, We're
off to the Wom - bat Rang - es, To
fight the Kel - ly Gang, For Ned we're sure to hang, and
we're not a - fraid of the dang - ers. Some went
this way to seek, Some to String - y - bark Creek,
Me to fight for my count - ry and you Dear. And
if I get shot Then I'll lose the jol - ly lot, But the
Gov - ern - ment will pro - vide all for you, Dear!

The Morning Was Fine
The Sun Brightly Did Shine
We're off to the Wombat Ranges
To Fight The Kelly Gang
For Ned We're Sure To Hang
And We're Not Afraid Of The Dangers

Some Went This Way To Seek
Some To Stringybark Creek
Me To Fight For My Country And You Dear
And If I Get Shot
Then I'll Lose The Jolly Lot
But The Government Will Provide All For You Dear!

The following verses were added by John Williams of Bendigo. We would have liked to turn the song in favour of Ned, however the original sentiment is from the police point of view, which comes out strongly in the first two verses.

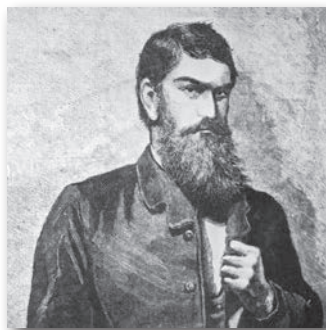
Now Up Stringybark Creek
The Kellys we seek
We're going to get them today
They're running scared
We'll soon have 'em snared
And we'll all be drawing double pay.

But The Kellys shot first
And as we feared the worst
The coppers were shot down like flies
Only one did escape
He hid like a snake
The others were shot 'tween the eyes.

Ned was captured at last
And we held him fast
He wouldn't go bushranging by heck
In The Old Melbourne Gaol
Ned started to quail
Until he was hanged by the neck

So all fine young men
Please listen again
And don't follow Ned in his game
For just like old Ned
You'll soon be dead
And that's not worth all the pain.

Allen Semmens



Ned Kelly

Reedy River

Music by Chris Kempster with this score arranged by Henk Montfroy.

verses 1, 11, 1V

1. Ten miles down reed - y Riv - er, a pool of wat - er lies, And
all the year it mir - rors the chang - es in the skies, And
in that pool's broad bos - om is room for all the stars; Its
bed of sand has drift - ed, o'er count - less rock - y bars.

The musical score for these verses is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is simple and folk-like. Chord symbols are placed above the notes: G, C, D7, G, C, G, C, D7, G. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The second staff continues the melody with chord symbols C, G, A7, D, C, G, C, D7, G. The third staff continues with G, C, D7, G, C, G, C, D7, G. The fourth staff concludes the phrase with C, G, E7, Am, D7, G, and ends with a double bar line and repeat dots.

verses 111, V

111. Be - neath the gran - ite rid - ges, the eye may just dis - cern Where
Rock - y Creek e - mer - ges from deep green banks of fern; And
stand - ing tall be - tween them, the grass - y she - oaks cool The
hard, blue - tint - ed wat - ers, be - fore they reach the pool.

The musical score for these verses continues the melody from the previous section. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is simple and folk-like. Chord symbols are placed above the notes: C, G, G7, C, G, C, G, C, G. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The second staff continues the melody with chord symbols D7, G, E7, Am, D7, G, C, G, C. The third staff continues with D7, G, D7, G, C, G, C, D7, G. The fourth staff concludes the phrase with E7, Am, D, G, and ends with a double bar line and repeat dots.

Ten miles down Reedy River, a pool of water lies.
And all the year it mirrors the changes in the skies,
And in the pool's broad bosom is room for all the stars;
Its bed of sand has drifted, o'er countless rocky bars.

Around the lower edges, there waves a bed of reeds,
Where water rats are hidden and where the wild duck breeds;
And grassy slopes rise gently to ridges long and low,
Where groves of wattle flourish, and native bluebells grow.

Beneath the granite ridges, the eye may just discern
Where Rocky Creek emerges from deep green banks of fern;
And standing tall between them, the grassy sheoaks cool
The hard, blue-tinted waters, before they reach the pool.

Ten miles down Reedy River, one Sun-day af-ter noon,
I rode with Mary Camp-bell, to that broad bright la-goön;
We left our horses grazing, till shadows climbed the peak;
And strolled be-neath the she-oaks, on the banks of Rock-y Creek.

Then home along the river that night we rode a race,
And the moonlight lent a glory to Mary Campbell's face;
I pleaded for my future all through that moonlight ride,
Until our weary horses drew closer side by side.

Ten miles from Ry-an's cross-ing, And five be-low the peak, I
built a lit-tle home-stead On the banks of Rock-y Creek; I
cleared the land and fenced it And ploughed the rich red loam, And
my first crop was gold-en When I brought Ma-ry home.

Now still down Reedy River the grassy she-oaks sigh;
The waterholes still mirror the pictures in the sky;
The golden sand is drifting across the rocky bars;
And over all for ever go sun and moon and stars

But of the hut I builded there are no traces now,
And many rains have levelled the furrows of my plough.
The glad bright days have vanished, for sombre branches wave
Their wattle-blossom golden above my Mary's grave.



The Spring Gully Hop

Arranged by Wayne Blandford and Phil Johnson.

Oh, who has - 'nt heard of the Spring Gul - ly hop? Where the
danc - ers who go there don't know when to stop! There'll be
mid - night Lanc - ers if you want to dance on But
don't be sur - prised if John Will - iams does moan.

Oh, who hasn't heard of the Spring Gully Hop
Where the Dancers who go there don't know when to stop
There'll be midnight Lancers if you want to dance on
But don't be surprised if John Williams does moan

The Emu Creek Bush Band arrived there in force
Some rushed to the bar as a matter of course
While playing his accordion Peter did curse
For Olive she played the wrong part of the verse

There's Sheilas in plenty, some two or three score,
Some weaners, some two-tooth, and some maybe more
With their fleeces all dipped and so fluffy and clean
The finest bred Sheilas that ever were seen

The banjo player was frisking about
And some of the others were feeling the drought
If the water was scarce, well, the booze was there
What they didn't swallow, they rubbed in their hair

There was music and dancing and going the pace
Some went at a canter, some went at a race
There was waltzing and gliding and stirring and sliding
And to vary the pace, some couples colliding

Oh, Spring Gully hall is a wonderful sight
With the Sheilas so frisky the whole flamin' night
And many there'll be who may blush to recall
The polkas they danced at the Spring Gully Hall

Sun Loong the Chinese Dragon

Arranged by the teachers and students of Specimen Hill State School, Bendigo Victoria.

C Em F C

Sun Loong the Chin - ese Drag - on, lives in Ben - di - go, He has

F G⁷ C F G⁷

nine - teen thou - sand mir - rors, from his head down to his toe. They

C Em F C

wake him up at Easter time, and give him po - me - lo, It

F G⁷ C F G⁷ C

calms him down and makes him smile, so he can go on show.

Sun Loong the Chinese Dragon, lives in Bendigo
He has 19,000 mirrors, from his head down to his toe
They wake him up at Easter time, and give him pomelo
It calms him down and makes him smile, so he can go on show

Sun Loong the Chinese Dragon, lives in Bendigo
He has 19,000 mirrors, from his head down to his toe
He scares us with his crackers, and makes the babies cry
He shines and looks so pretty as he pompously passes by

Sun Loong the Chinese Dragon, lives in Bendigo
He has 19,000 mirrors, from his head down to his toe
Sun Loong the Chinese Dragon, lives in Bendigo
He has 19,000 mirrors, from his head down to his toe



Loong



Sun Loong



The Old Bush Dance

Words by Bruce Watson. The tune is traditional.

(Capo 3) F (D) B^b (G) F (D)

Verse: It's Sa - tur - day__ night in a small coun - try town, The

C⁷ (A7) F (D)

wo - men__ squeeze in - to their long flow - ing__ gowns, The

B^b (G) F (D)

men swap their o - ver - alls for a tie and a suit,

B^b (G) F (D) C⁷ (A7) F (D)

Round up the kids, and it's off in the ute. At the

C⁷ (A7) F (D) C⁷ (A7) F (D)

hall la - dies glide through the still sum - mer__ air, As the

B^b (G) F (D) B^b (G) G⁷ (E7) C⁷ (A7)

young and the old dance a - way the week's cares.

F (D) B^b (G) F (D)

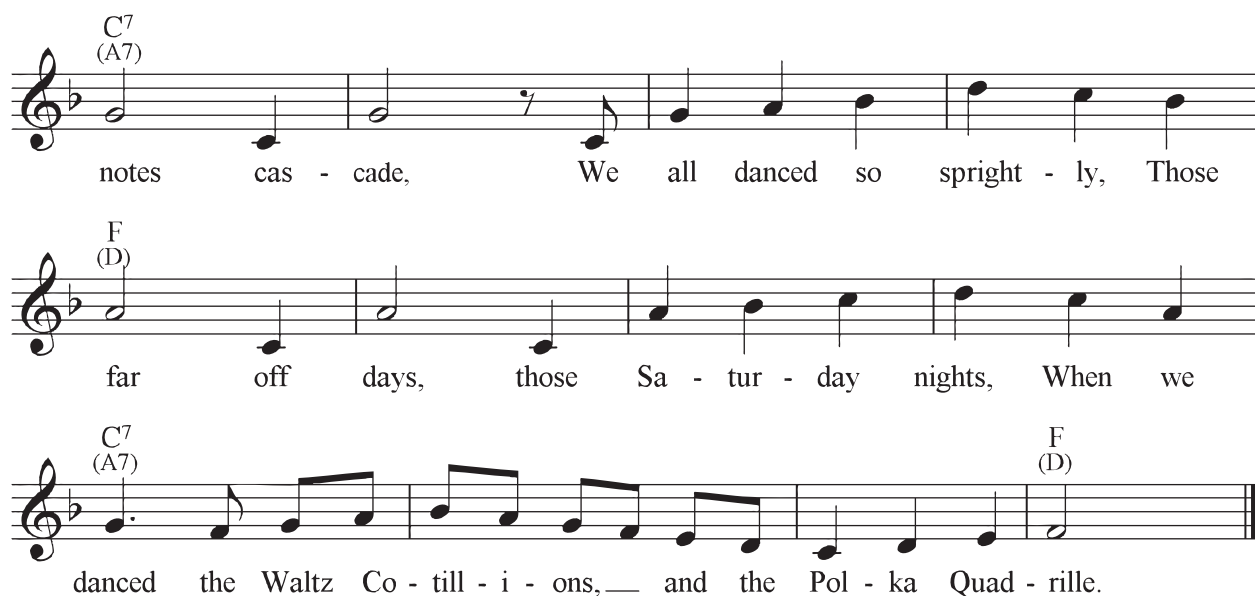
Chas - seé - ing, swing - ing__ and clap - ping__ their hands, As they

C⁷ (A7) F (D) C⁷ (A7) F (D)

sway to the tunes of the ac - cord - i - on band.

F (D)

Chorus: They played, they played, those fin - gers danced light - ly, The



It's Saturday night in a small country town,
 The women squeeze into their long flowing gowns,
 The men swap their overalls for a tie and a suit,
 Round up the kids, and it's off in the ute.
 At the ball ladies glide through the still summer air,
 As the young and the old dance away the week's cares,
 Chasséeing, swinging and clapping their hands,
 As they sway to the tunes of the accordion band.

CHORUS

*They played, they played, those fingers danced lightly,
 The notes cascade, we all danced so sprightly,
 Those far off days, those Saturday nights,
 When we dance the Waltz Cotillions and the Polka Quadrille.*

INSTRUMENTAL – same tune as chorus

It's "Take your partners, please" says the caller once more,
 As the weary hot couples find their way to the floor,
 For the Alberts Quadrille and the Waltz Country Dance,
 A short introduction, then up strikes the band.
 Young couples dance closely, some awkward and shy,
 As the mothers and fathers keep a close watchful eye,
 The kids weave and dart like a flock of galahs,
 As the music drifts up through the night to the stars.

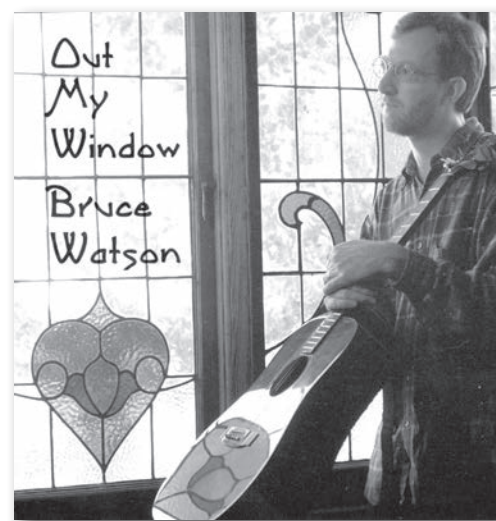
CHORUS AND INSTRUMENTAL

Now it's karaoke bars and it's poker machines,
 For some people that's what a good time out means,
 Not for them the concertina, the banjo and bones,
 The button accordion or the fiddle's sweet tones.
 Real music is people like you and me here,
 Not woofers and tweeters and electronic gear.
 So let's sing and let's dance for the music of old,
 May it live on and on, may it shine through like gold.

CHORUS AND INSTRUMENTAL



Bruce Watson



**Bruce Watson's CD 'Out My Window contains the
 Old Bush Dance. It is available from:**

Trad n Now

www.tradandnow.com

info@tradandnow.com

(02) 4325 7369

Where's Your Licence?

A parody by Charles Thatcher to the tune 'The Spanish Cavalier'.

The musical score is written on four staves in G major (one sharp) and 4/4 time. The melody is a simple, rhythmic tune. Chords are indicated above the notes: D, G, A7, D, D7, G, Em, A7, D, G, Em, A7, D, D0, D, Em, A7, D. The lyrics are written below the staves, with some words hyphenated across lines.

The mo - rn - ing was fine, the sun bright - ly did shine, The dig - gers were work - ing a - way. — An in -
spect - or of traps said, "Now my fine chaps, We'll go — li - cence hunt - ing to - day." — Some went
this way, some that, some to Ben - di - go Flat, And some to the White Hills did tramp. — Whilst a
lot more did bear to - wards Gold - en Square, And the rest — of them kept round the camp. —

The morning was fine, the sun brightly did shine;
The diggers were working away —
An inspector of traps said, "Now my fine chaps,
We'll go licence hunting today".
Some went this way, some that, some to Bendigo Flat,
And some to the White Hills did tramp —
Whilst a lot more did bear towards Golden Square;
And the rest of them kept round the camp.

Each turned his eye to the holes he went by —
Expecting down on them to drop;
But not one could he nail, for they'd given leg bail,
Diggers ain't often caught on the hop.
The little word "Joe", which all of you know,
Is a signal that the traps are quite near,
Made them all cut their sticks, and they hooked it like bricks;
"I believe you, my boy — no fear."

Now a tall, ugly trap espied a young chap,
Up the gully cutting like fun,
So he quickly gave chase, but 'twas a hard race —
I assure you the digger could run.
Down a hole he went pop, whilst the bobby on top,
Says, "Just come up," shaking his staff,
"Young man of the Crown, if you want me come down,
For I'm not to be caught with such chaff."

Now some would have thought the sly fox he'd have caught,
By lugging him out of the hole;
But this cruster, no fear, quite scorned the idea
Of going underground like a mole,
But wiser by half, he put by his staff,
And as onward he went, said he —
"When a cove's down a drive, whether dead or alive,
He may stay there till Christmas for me."

Who Put the Poo in the Brew?

Words: Ross Kurtz. Tune: Bruce Watson

Who put the poo in the brew? 'Twas
worse than roo in the stew. It
tasted real strong, With a bit of a pong.
Who put the poo in the brew?

Who put the poo in the brew?
'twas worse than roo in the stew.
It tasted real strong.
With a bit of a pong.

To the grounds at the old Cooyal Hall,
They invited, 'Come one and come all.
Just bring your own mug,
A pannikin or jug,
For tea will be poured at call'.

The fire was lit 'round ten,
'neath a four-gallon kerosene tin.
Then just on ten thirty,
With hands charcoal-dirty,
The tea leaves were duly chucked in.

Ray Mahon, it was always his job
To brew up the tea for the mob.
As hall caretaker,
He was a good tea-maker.
No person his station would rob.

This night though the tea was polluted
'By some young chaps', they angrily mooted.
A dry cowpat was found.
There were plenty around.
The tea was effectively tainted.

REPEAT VERSE 1

How do you do Schottische

A tin whistle version from the Wedderburn Oldtimers. Played in F by The Oldtimers.

C G7 C

How d'you do, ev - 'ry - bod - y, how d'you do? How d'you do__ ev - 'ry - bod - y, how are you? We are

6 F G7 C

here to play for you, So we'll give you a tune or two, How d'you do, ev - 'ry - bod - y, how d'you

10 F C G7

do__ do__ do,, How d'you do__ do__ do?__ How d'you doo - dle oo - dle doo - dle oo - dle do? We are

14 C 3 3 3 3 F 3 3 3 3 G7 3 3 C

here__ to play_ for you,_ So we'll give you_ a tune_ or two,_ How_ d'you do__ ev - 'ry bod - y, How d'you do?



The Wedderburn Oldtimers at Box Hill Town Hall, 1983



Campbell Holmes of the Oldtimers, who provided the words

Oh Give Me a Hut

From the Hird Collection, 1890s.

Oh, give me a hut in my own na - tive land, Or a
 5 tent in Aus - tra - lia where the tall gum - trees stand, I don't
 9 care how far in the bush it may be, If there's
 13 one faith - ful heart that will share it with me.
 instrumental (part B of Bill Cooper's Waltz from Forbes)
 17
 21
 25
 29

Australia's the land of my childhood and birth,
 Oft-times I think of its beauty and mirth,
 With the scenes of my childhood contented I'd be,
 If a dear faithful heart would just share it with me.

'Tis pleasant to rise at the break of the day,
 And chase the wild horse in the hills far away,
 For he dances and prances and snorts in his glee,
 And is yarded at night by a native like me.

INSTRUMENTAL

How I long to be where the Emu does stray,
 And the wild native dog calls aloud for his prey,
 Where the Kangaroo and the Wallaroo and the wombat so rare,
 Are found with the Bandicoot and the wild Native Bear.

When winter winds whistle and blast the sweet flowers
 How happy and cheerful we'll then pass the hours,
 With the friends of our youth in song or in glee,
 And the dear native girl who will share it with me.

Instrumental

To the barn dance with squeezebox it'll wind up at dawn,
 After First Set or Lancers, and Polkas till morn,
 I'll waltz with my sweetheart till the sun lights up dark,
 Or oft to a corner for a quiet spot to park.

So, give me a hut in my own native land,
 Or a tent in Australia where the tall gumtrees stand,
 I don't care how far in the bush it may be,
 If there's one faithful heart that will share it with me.

Fine (last 4 bars of Instrumental)

Take Me Back to Bendigo

1 F D7 G7 C7 F

5 B^b F Dm G7 C7

9 F D7 G7 C7 C+ F

13 G7 C G7 C

17 F C7 F

21 G7 C7

25 F B^b B^bm F

29 G7 C7 F

One day in a far off distant land, I thought of my dear old home
 where the bright sun shines, O'er the deep gold mines,
 Far across the o-c-ean's foam I pictured the face of mother dear,
 That beamed with a love untold, And longed for the day,
 I could sail right away, Back to the land of gold

CHORUS

Take me back! oh! Won't you take me back, Back once again to Bendigo,
 Where the men are digging up the golden ground, In the land that I love so.
 And won't we have a time, Yes! we'll have a happy time, with the dear old pals I know
 Tink-le tink-le ting, You can hear the shovels ring, Oh! take me back to Bendigo

I still can re-call that old home-stead, the scene of my child-hood's joys,
 where we'd romp and play 'mong the new-mown hay, How I miss those girls and boys,
 And now as I brush sad tears away, My heart fills with long-ing pain,
 And fondly I yearn, For the day I'll return, Back to that land again

CHORUS

ALMA GRAY'S Phenomenally Successful
Australian SONG,

TAKE ME BACK TO BENDIGO



Written & Composed by

ALAN RATTRAY & BERT RACHE

Writers of the Big Hit
"MY WARATAH"

Victor J. Draper,



Scrumptious Young Gals

A Parody by the Goldfields Colonial Minstrel, Charles 'Thatcher', to the tune 'Beautiful Girls' and published in 'Goldfield Songs' by Charles Thatcher. It was collected, selected and introduced by Hugh Anderson (Red Rooster Press). This song is arranged and recorded on the 'Music of the Diggings' CD by Dave de Hugar.

Scrumptious young gals, oh, you're toggled out so finely,
Adorning the diggings so charming and gay;
With your beautiful smiles, oh, you look so divinely,
Whilst lovers crowd round you their homage to pay.
Australia may yield her profuse golden treasure,
And her bright sunny skies shine with radiance too;
But woman alone can afford us real pleasure –
Say what would the gold-fields now be without you.

CHORUS

Scrumptious young gals, oh, you're toggled out so finely,
Adorning the diggings, so charming and gay;
With your beautiful smiles, oh, you look so divinely,
And lovers crowd round you their homage to pay
Gals, gals, glorious gals,
Beautiful, beautiful, beautiful, scrumptious young gals.

Scrumptious young gals, thanks to free emigration,
Out to this country for husbands you fly;
Mrs. Chisholm we look on with great veneration,

Because she's kept up such a constant supply.
Five years ago and how dull was this quarter,
And how monotonous, too, was the life;
The sight of a female then made our mouths water,
And only rich diggers could pick up a wife.

CHORUS

Scrumptious young gals, oh, how flash you are growing
Quiet print dresses you've laid on the shelf;
Wearing rich satins and silks, thereby shewing
That each of you thinks no small beer of herself.
Balls, and casinos, and concerts frequenting.
Still may you flourish so queenly and grand;
And ever such charming new pleasures inventing,
Grace with your presence this fair golden land.

CHORUS

The Binalong Ball 1913

Words by John Dengate and sung to the tune 'Camooweal Races' or 'Nine Miles From Gundagai'.



If ever you go a travelling, take a trip away down south
And when you get to Binalong, Hop out and shut your mouth.
For in that town you'll find there's blokes that's fit for anything
But if you treat the boys all right, they'll treat you like a king!

There's Smithy from the butcher's shop, a lad that's full of grit
And Jonesy from the timber mill She threw a can of s**t.
And Billy Weekes from Cutt's store came down to lend a hand
And Tommy Reilly laughed so loud and said, Oh I think it's grand!

They shook the shit from Rooney's pub the night they held the ball;
They hoisted it on shoulders high and marched up to the hall.
They all took up their possies then, by window and by door
And at a given signal, boys, they flung it on the floor.

A lady near the window all dressed up in fancy clothes
Was waltzing with a squatter when the smell assailed her nose.
She thought that she had broken wind and blushed a little bit,
But when she saw her bustle, boys, she fainted , screaming, S**t!

The ball it ended early Struth, I can't imagine why;
The squatters, they were furious and raised a hue and cry.
They could not get a verdict, though they did invoke the law,
Now the courthouse bells are ringing
and the Binalong boys are singing for the s**t flung on the floor.



**John Dengate at Cobargo Folk Festival
2005. Courtesy Bob Bolton**

The Gum Tree with Six Branches

Poetry by Walter P. Keen with music by Joe Slater. By courtesy of Warren Fahey. Sung at the Tivoli Theatre circa 1910.

C G⁷

I roamed the bush one sum-mer, While wat-tle trees were bloom-ing. And

4 C

aid-ed by the my-al wood, In land so sweet per-fum-ing. At

6 G⁷

sun-set feel-ing tir-ed, I slept be-neath the bow-ers, And

8 C

then I dreamt a spi-rit, A-rose from out, the flow-ers, The

10 G D⁷ G⁷

spi-rit of Aus-tra-li-a it was that said to me. "Oh

12 D⁷ G⁷

son of mine, I'll show you, your na-tive Ma-gic tree!"

14 G⁷ C G⁷ C

One branch is called Vic-to-ri-a, And one is New South Wales; Then

19 G⁷ C D⁷ G

South and West Aus-tra-li-a, Each gal-lant-ly pre-vails, With

23 G⁷ C D⁷ C

Queensland and Tas-ma-ni-a, All famed for mines and ranches; That's

27 C⁷ F Fm/A^b C G⁷ C

Fed-e-ral Aus-tra-li-a, The Gum Tree with six bran-ches!"

I roamed the bush one summer's eve, while the wattle trees were blooming
 And aided by the Myall wood, in a land so sweet perfuming,
 At sunset, feeling tired, I slept beneath the bowers,
 And as I dreamt a spirit arose, from out of the flowers,
 The spirit of Australia, was what it said to me
 Oh son of mine I'll show to you your magic native tree.

CHORUS

One branch is called Victoria, the ACT and New South Wales,
 Then South and West Australia, and the Territory prevails,
 With Queensland and Tasmania, all rich in mines and ranches,
 That's federal Australia, the gum tree with six branches.

The spirit said: Then rest not, till your task it is completed,
 Tis only curs who tell you in childhood they're defeated,
 That tree is only growing but she will bloom tomorrow,
 For you can't raise a nation without a little sorrow.
 Then may each branch united dispel all jealousy,
 Advance as one Australia – upon that magic tree.

Each branch then grows more branchlets such as Greater Bendigo
 The Golden City of Federation and where Whipstick Wattles grow
 A bushland of the mallee fowls and waxflowers so serene
 Of the old eucy distillers who are still on the scene
 Each small group makes a nation of which we can be proud
 So of our special gum tree lets sing praises loud.

This song was sung at the Tivoli Music Hall about 1910 and the words are attributed to Walter P. Keen with music by that old troupier, Joe Sailer. The tune On the Wallaby has been suggested as an alternative for the lyrics by Warren Fahey who unearthed the song in 1979. The gumtree now has eight branches with the addition of Northern Territory and the ACT. A recorded version appears on the 2MBS-FM record Ryder Round Folk, Sydney. Peter Ellis and John Williams updated the song by adding the two territories and an extra verse to include the City of Greater Bendigo and Warren Fahey has recently located the original tune which has been used here.

The Bindiis of Charlton

"Gentle Annie" The Tribune, mid 1950s. Sung to the Yellow Rose of Texas in the key of D. Courtesy of David Horner.

Ouch! The Bindii of Charlton.
 Play the devil with you feet,
 You dare not to do the Charleston
 Go dancing in the street.
 They grow in great profusion.
 There's always some 'to hand'
 The Bindiis of Charlton.
 Are the best in all the land.

Don't frolic through the lupins.
 Don't lay down in the grass,
 The odds are less than two pins
 You'll get one ----- It's a farce,
 Proceed with care and caution.
 Don't run if you are late.
 Oh, the Bindiis of Charlton
 Are the best in all the state.

Oh, the three legged dogs of Charlton,
 You seen them by the score,
 Three pads on Terra Firma,
 And a Bindii in the paw.
 The yellow rose of Avoca,
 Does not grow very tall,
 And the Bindiis of Charlton,
 Are the lowest of them all.



Waltzing Matilda (original McPherson/Paterson version)

Words by Banjo Paterson and music by Christina McPherson, Winton Qld 1895.

5 D A⁷ Bm G D A⁷

10 D G A⁷ D G D A⁷

14 D A⁷ Bm G D A⁷ D

Oh! there once was a swagman, camped in a Billabong,
Under the shade of a Coolibah tree,
And he sang as he looked at his old billy boiling,
Who'll come a 'waltzing Matilda with me?

CHORUS

Who'll a come a 'waltzing Matilda my darling,
Who'll come a 'waltzing Matilda with me?
Waltzing Matilda and leading a waterbag,
Who'll come a 'waltzing Matilda with me?

Down came jumbuck to drink at the billabong,
Up jumped the swagman and grabbed him with glee,
And he said as he put him away in the tucker bag,
"You'll come a 'waltzing Matilda with me!"

CHORUS

Down came the squatter a 'riding his thoroughbred
Down came the policemen, one, two and three;
"Whose is the jumbuck you've got in the tuckerbag?
You'll come a 'waltzing Matilda with me."

CHORUS

But the swagman, he up and jumped in the water-hole,
Drowning himself by the Coolibah tree,
And his ghost may be heard as it sings by the Billabong,
Who'll come a 'waltzing Matilda with me.

Along the Road to Gundagai

Along the Road to Bendigo

There's a track winding back
 From the camp at Ararat
 Along the road to Bendigo
 Where the gum trees are growing
 Bendigo Creek is flowing
 That's where we long to be
 Where old Major Crellin
 Will drill us no more
 We'll sleep on feather beds
 That's better than straw
 Then back with our packs
 To the camp at Ararat
 Along the road from Bendigo

(WWII Parody by the late Bob Carr of Bendigo
 to the tune of Gundagai,
 collected by John Meredith and Rob Willis)

Wedderburn Football Song

Parody to the tune of Gundagai by Lindsay Holt and
 collected from Campbell Holmes of Wedderburn Vic. by
 Peter Ellis.

Come on boys, make a noise, we're the red hot savaloy,
 We are the boys from Wedderburn,
 You can pick on all your locals
 And bring them to the top
 But the Wedderburn boys are coming
 They're coming on a hop
 Come on boys, make a noise, we're the red hot savaloy,
 We are the boys from Wedderburn.

Chant:

What do we eat?
 Kangaroos!
 How do we eat 'em?
 Alive!!



**Campbell Holmes of the
 Oldtimers, who provided
 the words**

Sheet music for "Dolly Gray" in 4/4 time, featuring guitar chords and a key signature change to 2/4 at measure 17.

Measures 1-4: C, G⁷

Measures 5-8: C, G⁷, D⁷, G

Measures 9-12: C, G⁷

Measures 13-16: C, F, G⁷, D⁷, G, D⁷

Measures 17-20: G, D⁷, G, C, D⁷ (Key signature change to 2/4)

Measures 21-24: G, D⁷, G, A⁷, D⁷

Measures 25-28: G, D⁷, G, C, Am, B

Measures 29-32: Am⁷, D⁷, G, A⁷, D⁷, G



Frank Lilford



Frank Lilford top right with his three sons in the foreground, Charles, George and John, playing hillbilly music in the 1940s.

Dolly Gray Parody

Extra verse 1, first four lines of 2 and final chorus by John Williams Bendigo 2008

(Chorus)

Good-bye, Dolly, I must leave you, Tho' it breaks my heart to go
Something tells me I am needed at the front to fight the foe
See the soldier boys are marching, And I can no longer stay
Hark! I hear the bugle calling, Good-bye, Dolly Gray! (Chorus from original song)

(1st verse)

Now I have to go away, Dolly Gray
I can no longer stay, Dolly Gray
The bugle's call is clear, I can stay no longer here
The troop ship will be leaving any day
Your love will see me through, Dolly Gray

All the battle's noise and hue, Dolly Gray
I will always think of you, until this war is through
And we can be together every day.

(2nd Verse)

This war has reached a cease, Dolly Gray
Hear the silence of the peace, Dolly Gray
We have conquered all our fear, but have left good comrades here,
Our cause was right and we have won the day.
I have come back home again, Dolly Gray,
From the land of war and pain, Dolly Gray,
Where the battle's din is awe, and the troop ships show no more, Through that land's troubled shore far away.
(Collected fragment)

(Chorus)

Hello Dolly I am coming, in your arms to rest once more
Now no longer am I fighting in that cruel and foreign war
Yes your soldier boy is marching and now he's here to stay
Hark! I hear the homefires calling and I'll never go away

Frank Lilford's son, John, sent his cousin Clifton Lilford a tape recording of his father Frank playing mouth organ when in his late 80s in the early 1970s, entertaining some children. On this tape he mentions the song Dolly Gray being the new favourite at the time of the Boer War. He says when his brother returned from the Boer War (doesn't say whether George or Joe, but possibly the latter) there was a home welcoming concert held at Kyabram. His brother said that an English soldier in Africa didn't like the words of Dolly Gray with all the dying and killing, and modified the words so that the soldier in the lyrics isn't killed, but returned home to his sweetheart. Frank then plays a little of the tune on his mouth organ and then sings part of the first verse. I (Peter Ellis) included this song on my 'Take Me Back to Bendigo' CD as an historical Boer War snippet. It commences with Frank on his mouth organ and singing, followed by the original words and tune by Emu Creek Bush Band and with several of us singing.

Dinki Di

10 18

He came over to London and straightaway strode,
To army headquarters in Horseferry Road,
To see all the bludgers who dodge all the strafe,
By getting soft jobs on the headquarters staff.
Dinki di, Dinki di,
By getting soft jobs on the headquarters staff.

“We’re shelled on the left and we’re shelled on the right,
We’re bombed all the day and we’re bombed all the night,
And if something don’t happen, and that pretty soon,
There’ll be nobody left in the bloody platoon;
Dinki di, dinki di,
There’ll be nobody left in the bloody platoon.”

A lousy lance-corporal said, “Pardon me, please,
You’ve mud on your tunic and blood on your sleeve,
You look so disgraceful the people will laugh”,
Said the lousy lance-corporal on the headquarters staff.
Dinki di, Dinki di,
Said the lousy lance-corporal on the headquarters staff.

This story soon got to the ears of Lord Gort,
Who gave the whole matter a great deal of thought,
He awarded the digger a VC and two bars,
For giving that corporal a kick up the arse;
Dinki di, dinki di,
For giving that corporal a kick up the arse.

The digger then shot him a murderous glance;
He said: “We’re just back from the balls-up in France,
Where bullets are flying and comforts few,
And brave men are dying for bastards like you.”
Dinki di, Dinki di,
And brave men are dying for bastards like you

Dinki Di is a popular Aussie World War I parody, set to the tune Villikens and his Dinah.

Billy Gierisch's Song

Collected from Morrie Gierisch (son of Bill) of Boort Vic. by Peter Ellis and Rob Willis.

5 10 14

Rum the did - dl - y dum pty all was chee - ry and bright
On his lit - tle mouth organ he played with all his might the
day was Germany's war cry soon we'll all have to fight
Kai - ser Bill, Kai - ser Bill, Kai - ser Bill good night!

Shining on the Cookhouse door

Collected from Bill Case of Mt. Gambier S.A. by Rob Willis. Bill Case sanitised the words by altering s**thouse door to cookhouse door.

I got drunk last night, I got drunk the night before,
I'm gonna get drunk tonight if I never get
drunk anymore

Oh we don't want no more of your army
Gee but I would like to go home

Stars of the evening, beautiful evening stars
Stars of the evening, shining on the cookhouse door

Now they give us army biscuits
They say they're mighty fine
One rolled off the table
And it killed a pal of mine
Oh we don't want no more of your army
And that's just why I'd like to go home

Stars of the evening, beautiful evening stars
Stars of the evening, shining on the cookhouse door

Now I went to the cookhouse to get a bite to eat
And there I saw the cooks a mashing the potatoes
with their feet
So that's why I hate the army, Oh gee I'd would
love to go home

Stars of the evening, beautiful evening stars
Stars of the evening, shining on the cookhouse door

Now they pay us every fortnight, they pay us
on the line
They pay us forty dollars and they fine us thirty nine
Oh we don't want no more of your army
That's why I'd like to go home

Stars of the evening, beautiful evening stars
Stars of the evening, shining on the cookhouse door

Now I went to the canteen to get a bottle of grog
And all I could get there was a sickly chocolate frog
So we are finished with the army
And that's why I'd love to go home

Stars of the evening, beautiful evening stars
Stars of the evening, shining on the
cookhouse door

Now they give us chicken, they say it is the best
We get the neck and the arse-ole and the officers
get the rest
That's why I hate the bloomin' army and
that's the reason I'd like to go back home

Now they build us a toilet out in the open air
The wind blew up our backsides and it tickled
us here and there
No, we are finished with the army, one day
I'd like to go home

Stars of the evening, beautiful evening stars
Stars of the evening, shining on the cookhouse door

The Celebrated Gold Strike at Nariel Creek

Words and Music by Clem Parkinson. Australian Tradition June 1972.



I'll tell you a tale, of which seldom I speak,
I once went prospecting at Nariel Creek,
While panning the creek bed, the north and the south,
A tiny gold filling dropped out of my mouth.

I searched for that filling by morning and noon,
When along came Bert Gibson a' whistling a tune,
Like an old-time prospector all loaded with gear,
A hubcap, a sandwich and a skinful of beer.

He stopped on the spot where my filling came out,
He gazed at the creek bed and then gave a shout
"Eureka! I've found it. Great riches untold,"
Then he rushed into town with that wee speck of gold.

And soon in the bar of the Corryong pub
Stood a circle of blokes with young Bert at the hub
Wide eyed and dishevelled the nugget held high,
Bert shouted the drinks and they ran the pub dry.

A grizzled old-timer in stark disbelief,
Cried hoarsely, "He's found it – it's Lasseter's Reef,"
Then two hundred locals with hub caps in hand
Went up on that mountain the creek bed they panned.

In the local museum in a burglar-proof case,
With Con Klippel's grandpa it holds pride of place,
And still in the district the legends abound,
Of the young city slicker and the nugget he found.

When Bert tells the story his face fairly glows,
And each time he tells it that nugget sure grows,
But I ain't had the heart boys to tell him the truth,
That fabulous nugget came out of my tooth.

The Ball at Nariel Creek

Words by Len Dowdle, tune Dinki Di, Australian Tradition, June 1966.

Come all my good fellows, a tale I will tell
Of a most recent happening at old Nariel,
While travelling through there, I happened to chance
On the opening occasion of a grand old-time dance.

Dinki-di dinki-di

Though I can't say for certain I was just passing by.

An invite was issued to the good folks around
And soon all the country was Nariel bound
Oh, they came in their thousands and poured in the door,
And the final count numbered 200 or more.

Dinki-di, dinki-di

Though I can't say for certain, I was just passing by.

Now, ere long the dance hall was packed full of noise,
As they waited for music from Con and the boys;
The cakes had been baked, and with lots of hard toil,
The floors had been polished with goanna oil.

Dinki-di, dinki-di,

The shine on that floor, boys, would dazzle your eye.

All bowed to their partners and stepped on the floor,
Then cried with dismay as they slid through the door,
They tumbled down-hill for what seemed like a week,
Then landed slap-bang into Nariel Creek,

Dinki-di, dinki-di

The shine on that floor, boys, would dazzle your eye.

The music still playing, had now reached its peak,
So the company arose in the bed of the creek,
Their courage undaunted and all very wet,
They bowed once again, and began the First Set.

Their feet, gripping firm on the ground below,
They polkaed around on the old heel and toe,
With Lancers, Cotillions, Mazurkas and all,
The banks were awash at the Nariel Ball.

Dinki-di, dinki-di

Though I can't say for certain, I was just passing by.

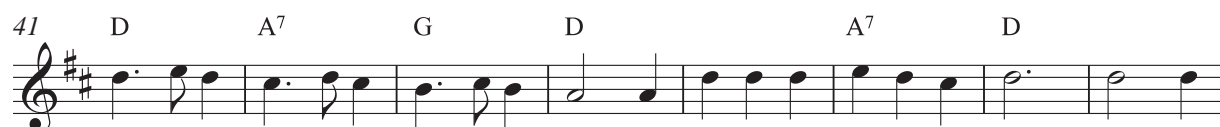
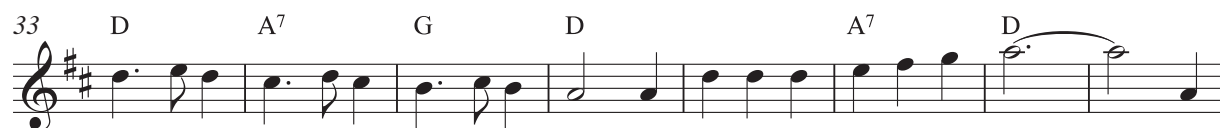
One final word lads, ere we bid you farewell
It's just a wee hint about old Nariel,
Oh, they'll wine you and dine you, and treat you most
royal,
So long as you don't mention goanna oil.
Dinki-di, dinki-di,
Oh, the shine on that floor, boys, would dazzle your eye.

A Night at Daisy Park

Words by N. McCann and music by N. McCann, D. De Santi and J. Harpley.



Verse



A Night at Daisy Park

Chorus

*Play us a tune on your old concertina,
they ask young Jimmy McCann.
The dancing begins as he plays his first note,
the girls take the men by the hand.
In an old log kitchen at Daisy Park,
the evening has just begun.
There'll be singing and dancing for hours to come, and
they wish no end to the fun.*

Verse 1

The road runs north from Bedgerebong,
the sulky runs rough on the track.
They're out for the night for a song and a dance,
not sure when they'll be back.
Past Gunning Gap church on the right now they're
close, there's excitement in the air.
When you see the tall pines line the road to the
house, it's tie-up and straighten your hair.

Verse 2

The folk in the house near the sulky approach,
they jump up and rush to the door.
Jim's playing a tune; it's in time with the horse
as it trots down the drive in four-four.
They welcome them in and they give them a drink
and discuss the past week and such things.
With formalities over they move all the chairs to
make plenty of room for the flings.

Verse 3

The Music goes on till the wee tiny hours
the kids lie asleep on the floor.
The night's nearly over, the dancing has stopped,
their tired feet are too sore.
The wood-stove boils the kettle once more,
they sit round and sing an old song.
One last cup of tea 'fore they head on their way
back to Bedgerebong.

Neil McCann (Wongawilli Bush Band) discovered that his grandfather, Jim McCann, who died in 1922 was a well known concertina player in the Forbes district of NSW.

After a pilgrimage back to his "roots", Neil wrote this song about a night out for a local farming community.

Up In My Balloon (Castles in the Air)

A Barn dance from the playing of the Wedderburn Oldtimers Orchestra Victoria. This tune is derived from the Scottish 'Castles in the Air'.

0 G C G A⁷ D⁷ 3

5 G C G D⁷ G D⁷ G A⁷ D⁷

9 C G D⁷ G D⁷ G A⁷ D⁷

13 G C G D⁷ G

Up in my Balloon

Up in a balloon boys,
Up in a balloon,
All among the little stars,
Sailing round the moon,
Up in a balloon boys
Up in a balloon
It's something very jolly
To be up in a balloon.

Sitting on the stars
Peering at the moon
Drifting round the Milky Way
And floating by the Southern Cross
Up in a balloon boys,
Up in a balloon,
It's something very jolly
To be up in a balloon.

The Wedderburn Oldtimers play 'Up in my Balloon' for a Barn Dance and Schottische, the original tune however is Castles in the Air and played by Jimmy Shand. The late Daisy Sutton of Wedderburn had the words for 'Up in my Balloon' and with the assistance Daisy's niece Viola Stephenson (nee Sutton) and daughter Lorna Rutter the first half of the chorus was remembered. A search via Google and the National Library's site revealed a Galop and a Schottische of the late 1860s title 'Up in a Balloon'. The tune is different to Castles in the Air, although similar enough for a possible association with Castles in the Air. The words provided for the verse were difficult to match with the Castles in the Air, but the chorus was very close to Daisy's which allowed completion of the section, first half of the Oldtimers' 'Up in my Balloon', or Castles in the Air. Rob Willis found a further listing of words and Schottische tune 'Up in a balloon' on the NLA site and these words were even closer to Daisy's. Interestingly, the Galop and both variants of the Schottische, same tune, have three different composers or arrangers. In 1902 Scott launched a balloon from Antarctica which gained world news, and it is my guess this revived the song, but perhaps shifted across to the better known Castles in the Air tune. The Gay Charmers also play the same tune as the Wedderburn Oldtimers, but know it as 'Sitting on the Stairs'. It's my guess (again); it's 'Sitting on the Stars'. So incorporating that title and a couple of words such as 'drifting' and 'floating' that Viola and Lorna used as distinct from the 'official' words, I made up the following or second section to complete part B of the Oldtimers' tune.

Airs

Patterson's Air

From W.A. Patterson 1955, and adapted by Harry Gardner from TRC 22133/53. From the Wattle Collection, National Library of Australia.

Chords: C, G, C, G, F, G⁷, C, G, F, G⁷, C

Joe Yates' Slow Six Eight *Father's Waltz*

Collected from Joe Yates of Sofala NSW, by Mike Martin.

Chords: G, Dm, G, C, Am, G, D⁷, G, D⁷, G, Am, G, D⁷, G, Dm, D⁷, G, D⁷, G, Dm, G, Dm, D⁷, G, D⁷, G, Dm, G, Dm, D⁷, G, D⁷, G

Recitations

Shearing In The Bar

By the late Jack Carr of Eaglehawk, Bendigo Victoria.

Called into the bar there was a bit of a “do” on – I said what’s going on here?
as the publican he shouted me a beer
It was the Shearers’ wind-up at the end of their last run
And the way they were shearing you’d reckon the season had just begun
Shearers, shearers everywhere you couldn’t move for wool
You should have been there to watch them shear and listen to them bull

They’d huddle up in the corner bashing each other’s ears
You cannot hear the music for the whirring of the shears
The Ryans and the Burnses, the Evanses were there too
All shearing along in harmony never even had a ‘blue’
No black eyes, no broken noses, no bruise, no torn off skin
They never had to call the boys to bring the tarpot in

They must have shore ten thousand just like the barman said
They shore more sheep in this flamin’ pub than they do in any shed
North or south or east or west you will find it’s the same
As soon as they start drinking mate the gunny’s put to shame

Now come on Bruce and Harry I think we’d better go
Now this flamin’ publican he’s got all our dough
Go and get Maloney and get our cook Froggy Fred
We’d better head back to New South Wales and start another shed

They shore them from the Murray right down to Murphy’s Creek
They weren’t even worried about the thirty-five hour week
Then they went to Moulamein, they shore to Castlemaine
They turned around and then they shore them all the way back again

There was confusion at the station up there at Moulamein
When the cook got full he let the fridge run out of kerosene
They found him on the sofa; he was laid out like a log
When they opened up the old fridge door he’d got it full of grog

He’s hung the meat up in the bag underneath the trees
Amongst all the blowflies, he thought that they were bees
I’ve driven two hundred miles to rouse; I said I could eat a flaming horse
The cook blurted, I’ll have to disappoint you there ain’t no second course

Just wait until tomorrow I’ll give you all a treat
I’ll get some more kerosene and I’ll get some more fresh meat
So we went out to the Mulga and shot a big wild pig
It was black and white like a Friesian cow and almost half as big

They had bacon for their breakfast and pork for tea and dinner
Instead of getting fatter they were all getting thinner
Just to keep them happy then they brought along his daughter
But when she made the flamin’ tea she made it with bore water

The cook said he’s gunna go, somebody called him a so-and-so
Now as you know these shearers mate they’re just a little crude
I can’t tell you what they called the cook but you can guess that it was rude
They used to say “Who called the cook a b*****d” we’d say “Who called the b*****d a cook”
The cook, well he got upset and went to see the boss
He said, where the hell do they think they are? Down at the Southern Cross

(meanwhile back at the Camp Hotel Eaglehawk)

I saw them travel near and far
One night I even saw me mates shearing in the bar
Arms outstretched and backs bent low, back and forth the shearers go
It was the night of the shearers' wind-up at the end of their last run
And the way that they were shearing you'd reckon the season had just begun
There was Harry, there was Leo, and the Gunny was there as well
With a glass of beer in front of them they were all cheering away like hell

And the more they drank the harder they shore, the wool was stacked up higher
If they shore all those sheep that night they're a flamin' lot of liars
They must have shorn two thousand or it was like the barman said
They shore more sheep in this pub mate than they do in any shed

North or south, or east or west, you'll find it's the same
As soon as they start drinking the gun is put to shame
When it was all over they were all a lot of wrecks
The publican he shore the best, he shore them of their cheques

But if you want your sheep shorn mate and you want 'em done real well
Eaglehawk is the place to come to the bar of the Camp Hotel
Now think of the poor publican when he got up next day
He had to get some help to sweep the wool and the bull away

Shears don't go click any more they just go whirr
And it's here in the bar the Camp Hotel you'll get a bit of a stir
As for your sheep mate! whether you live near or far
Just bring them down to Eaglehawk; we'll shear them in the bar

Gunny is the Gun Shearer — the top shearer, compare with Ringer, the fastest shearer

HOW "DINNY" KICKED THE

GOAL!

(By SPOKESHAVE) 1926

'Twas on the Charlton football ground,
A memorable day,,
When the home team met a Woosang push
Supremacy to essay,
The C's were captained by our Jack,
The W's by J. McGurk:
Both teams truly looked tres bon,
And fit for any work.
The public, too, turned out galore,
All eager for the fun;
And when the central 'luk the flure'
This dinkim game begun.
The teams were brought up into line,
All ages up to sixty;
Some fat -- some thin -- some extra fine,
But all of them quite swiftly.
The toss was won from little Jack
From J. McGurk, the bold;
And in a trice he placed his pack,
Like sheep within a fold.
The ball was bounced -- a rush was made
By n. McGurk and Kelly;
A major point was then essayed,
But was stopped by Dinny's back.
The oval carried here and there,
Bustled o'er the field;
Al striving hard to do his share,
But neither team would yield.
Backwards and forwards, in and out,
Went Morris, Ives and Day;
With Finlay and Hayes trying to rout,
But could not hold the sway.
Williams, Cane, Custance, too,
All eager for the fray,
Passed on the oval to The Dow,
Who quickly found the clay.

When N. McGurk and F. McGrath,
Well backed by Powers and Parry,
Carried the ball from quite afar,
And found it would not tarry.
Half time came on -- spell-oh was rung,
The warriors took a rest;
Doughty tales were told -- brave deeds sung,
But Arundell's was the best.
Quilmora, Lynas and our only Ab.,
Looked none the worse of wear;
Billy Williams got a shooting stab
In his off side pin, result, another player.
Out on the ruck Bill Cassar tried a run,
But did not get too far;
All owing 'praps to that current bun,
And the swig from out the jar.
Bob Finn spurring on the wing,
Quickly came to grief,
(Bunched up) -- a few heard angles sting.
Stiff, sore, the ball -- Oh, relief.
Last quarter with goals to snare,
Wind gone but spirit good and brave,
Hogan's drop kick: Oh, boys beware,
Get round the posts the goal to save.
"Pink" Stewart, Taylor and Paterson (Jim)
Did yeoman's service for their side;
Countered by McP & McD, played with vim
Truly served to turn the tide.
The Woosang boys (?) all on the go,
With Dinny on the wing:
The Maynard flitting to and fro,
Waiting for anything.
Out of the scramble -- many down,
Dinny too poor soul;
A "fro" to him -- yells from the town,
That's how Dinny kicked the goal.

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