And When They Dance..

THE DANCE IN THE WOOLSHED.

A Compilation of Australian Dance Tunes

Arranged in Sets for a Variety of

Bush Dances

by

David Johnson

Version 1.0

Introduction

Since the publication of the *Bush Dance* folio, commonly referred to as *The Blue Book*, I have been repeatedly asked for an update. Much has happened in the interim years: a busy number of years performing in Sydney with *Pinchgut* and then *Southern Cross*; children, and all their concommitant demands; and of course, moving to Penrose and adopting a significantly different lifestyle.

During this time I have not been idle. Arranging the yearly music for the Heritage Ensemble to play at the annual Bush Music Club's Heritage Ball has been a regular challenge for 35 years now. In recent times with Bush Traditions, I have been instrumental in the planning and running of the Goulburn Gathering and the Bundanoon DanceFest, as well as being a regular contributor to the participation programme of the National Folk Festival. In doing this I have arranged and rearranged many dance tunes in many dance sets, and published close to forty single purpose folios.

Still, there is, I believe, a need for a core repertoire of tunes from the amassed collections to be put forward. There have been a huge number of tunes that have come to light since 1984. It is not conceivable to play them all and to do them justice. This collection is an abbreviated personal selection of the best of the tunes arranged in playable sets.

The tunes are presented in my recommended format, one that makes it easy to follow in learning a tune or in the melee of performance. Each line is a single phrase, either four or eight bars depending on the density of notes. Chords are generally kept to a bare minimum except where a tune cries out for a more intricate pattern. Feel free to modify them as you wish. Only rarely were tunes collected with an accompaniment. Chords are presented in a large clear font as requested by pianists and guitarists.

The tune sets are arranged mostly with key changes between tunes as this emphasises the change of tune. Most tunes are in the generally favoured keys of D, G, C, A, Am and Em.

Where I have considered it advantageous to the general playing of a tune I have stripped off the decoration that the recorded player used. My reasons being that decoration of a tune is dependent on both the dexterity of the player and the nature of the instrument he/she played. On recordings I have transcribed, the decoration attempted by an older player who is out of practice or arthritically limited, can fumble the tune and even result in odd bar counts. Musicians who play for example button accordion and fiddle, as did Harry Cotter, decorate the same tune differently on the different instruments. They even decorate differently on other playing of the same tune. So my approach is to encourage players to learn the tune and then decorate it with their own bowing, bellows action, tounging, tremolo, trills and twiddles to keep the tune fresh in each playing. I also recommend listening to sound and video recordings of the traditional players to pick up their nuances of style that simply cannot be presented in music notation.

The Bush Traditions WIKI is a developing resource for further tunes and background and, for those with the appropriate expertise, as a repository for information and music. This project is the brain-child of Ray Mulligan, and it is proving to be a valuable and growing library.

Tribute must be paid to the collectors, transcribers and arrangers of these tunes. Without their enthusiasm we would not have such a wealth of top class tunes to play. I have credited them briefly, and, as accurately as my information goes, in the short notes on each tune below the tune title.

To paraphrase Harry McQueen, I hope this *music makes you smile*.

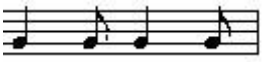
Dave Johnson
Penrose, NSW
June 2017

Jigs

Jigs are written with 6/8, 9/8 or 12/8 time signature with the music divided into 3/8 rhythmic units. The 6/8 jigs included in this collection have a two beat per bar rhythm with a triple count for each beat.
6/8 Jigs can be classified according to their main rhythmic pattern as single or double jigs, though it should be noted that many jigs fit somewhere between the two.

Single Jigs

Single jigs have a predominance of bars with the pattern while



Double Jigs

Double jigs exhibit the pattern

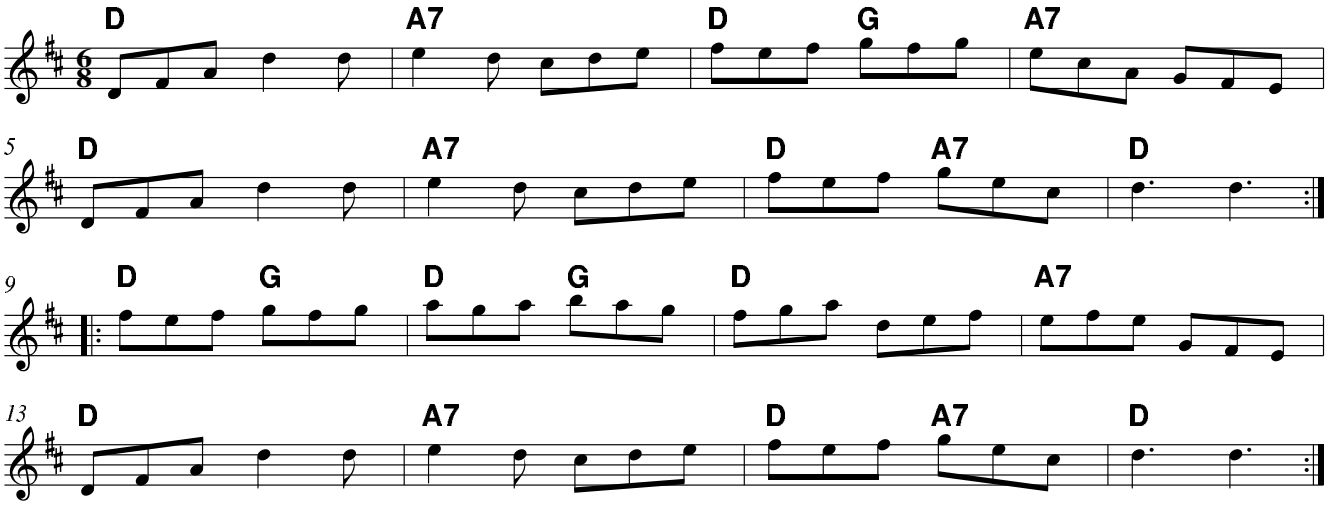
There is an abundance of collected jigs of both types in the Australian tradition. The less frenetic single jigs are often a good choice for dancing as the give a clearer bounce for dancers' feet.
Some 6/8 tunes are played at a march tempo and are suitable for Grand Marches and dances that involve walking steps.

And When They Dance

Charles Cullen's Jig

Tobin's Favourite

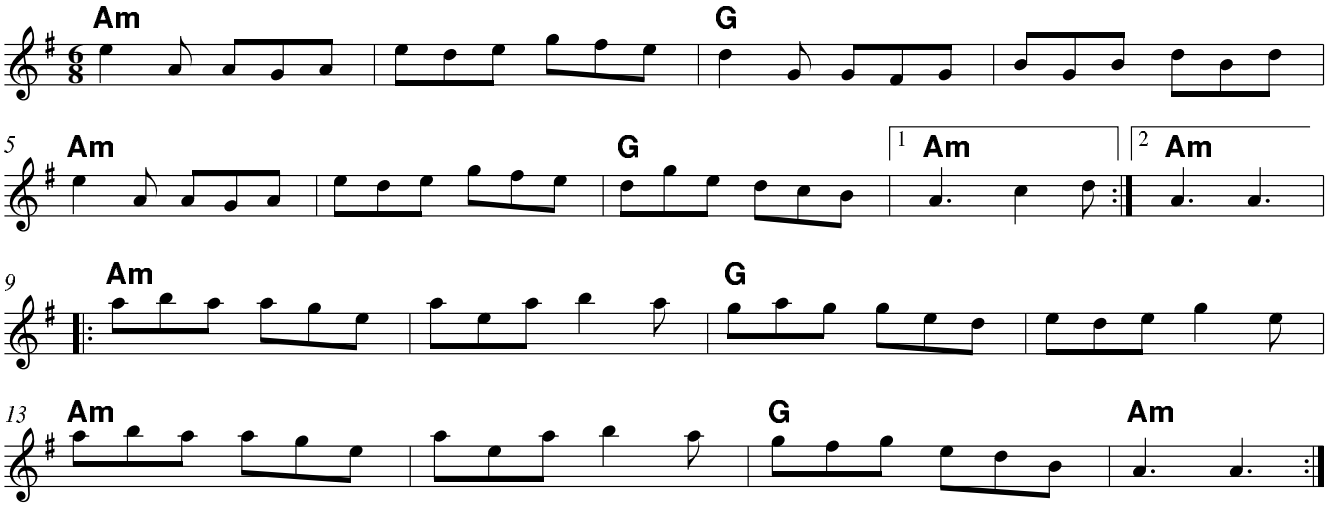
collected from Charles Cullen of Epping, NSW by Brad Tate



The Walk Around

McGarry's Third Jig, Hills of Glenorchy

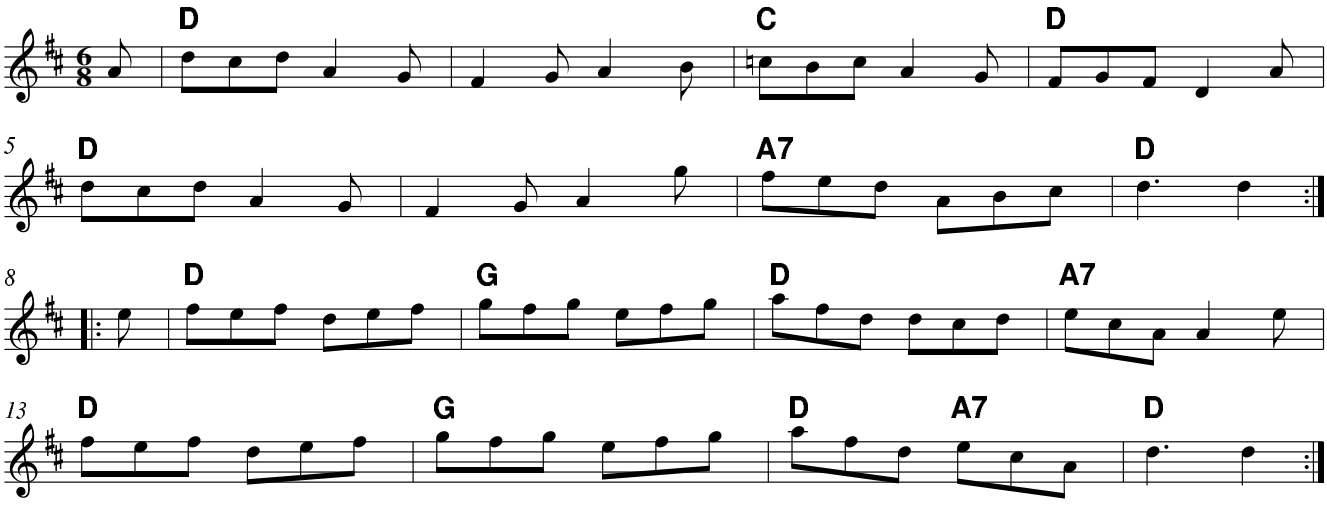
collected from two fiddlers, Stan Treacy of Crookwell and Mick McGarry of Uralla



Bowral Jig

The Day the Ass Ran Away

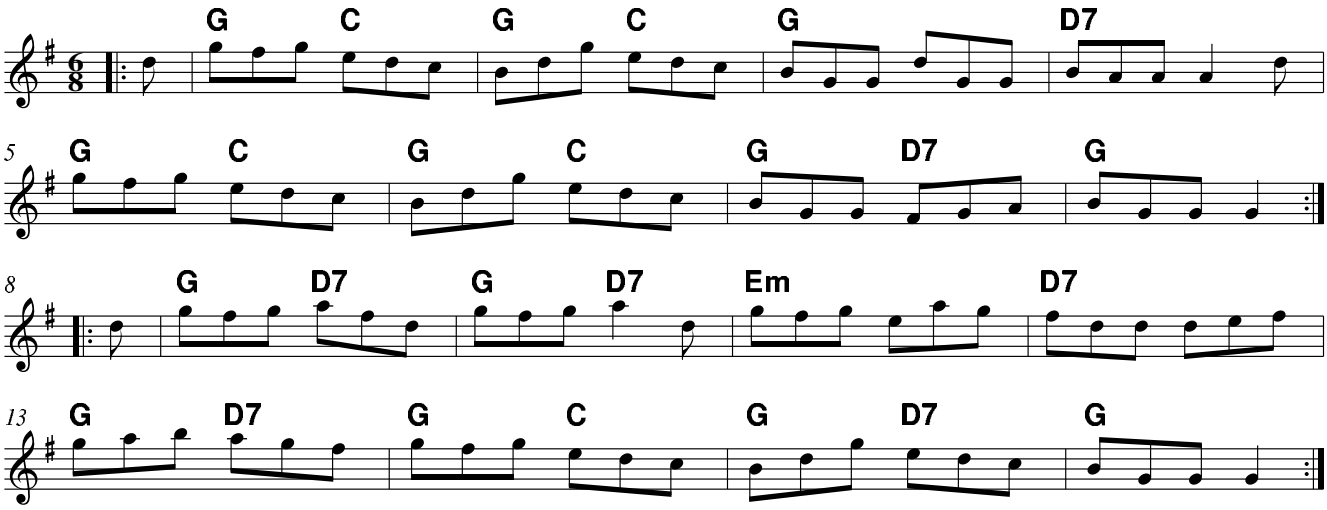
as learnt from Brad Tate. Named from the playing of Frank Collins by Alan Musgrove.



And When They Dance

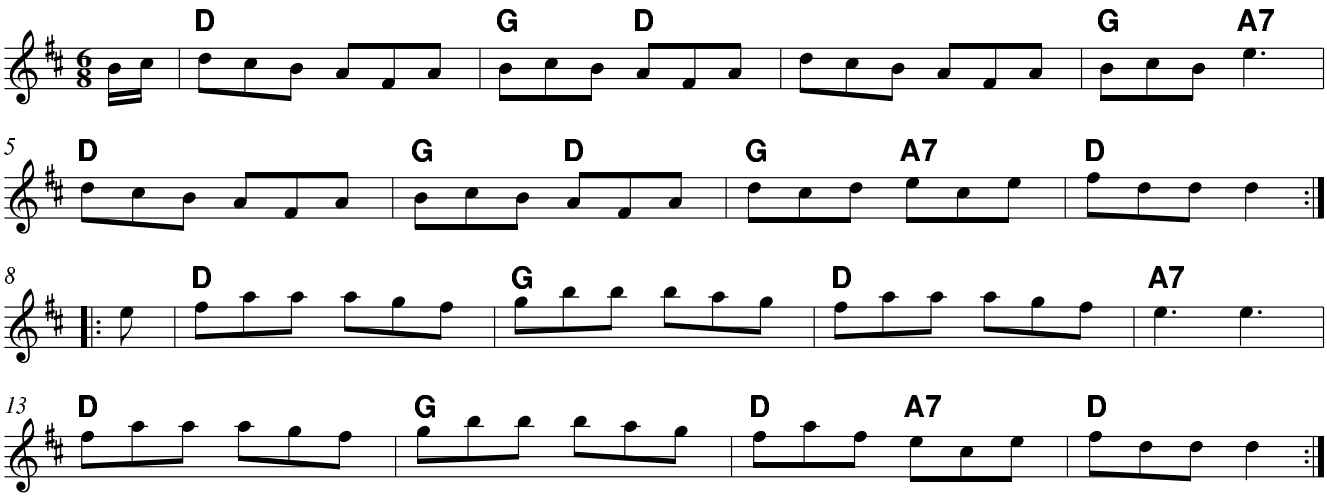
Mick McGarry's First Jig

collected from Mick McGarry of Uralla NSW by Alan Musgrove



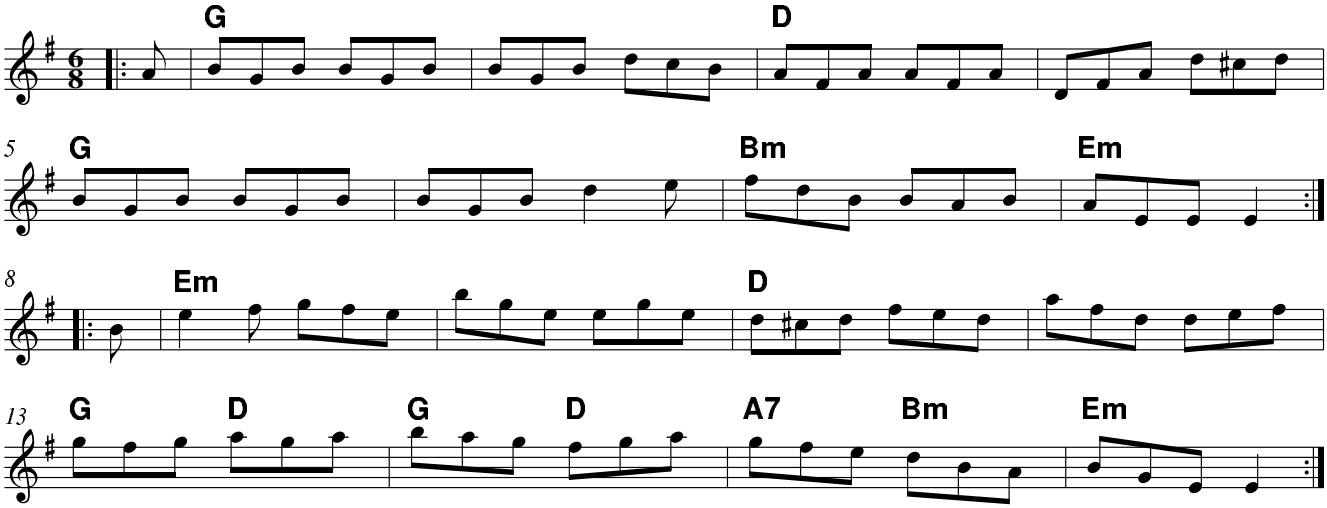
Moriarty's Jig

from the playing of Harry Cotter of Binalong; recorded by Colin McJannett



Mick McGarry's Second Jig

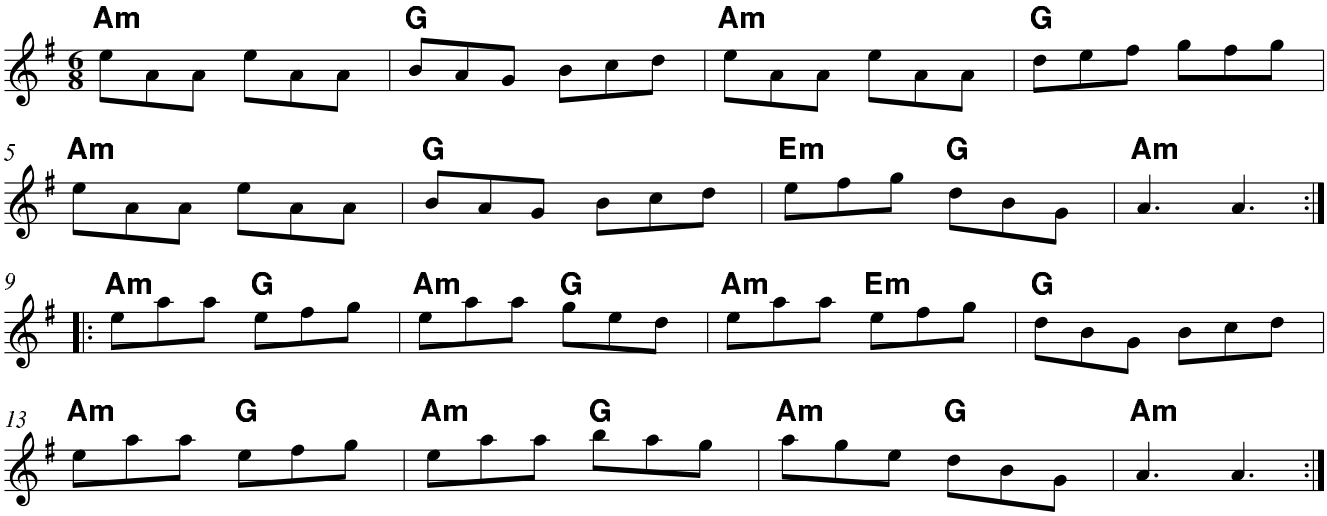
collected from Mick McGarry of Uralla NSW by Alan Musgrove



And When They Dance

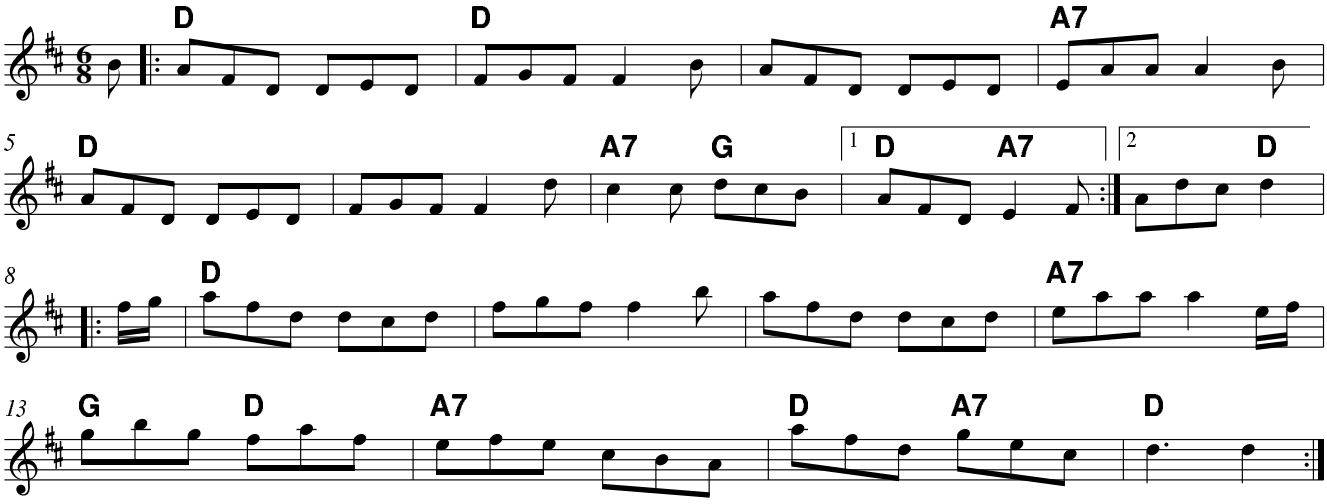
Spirits of Whisky

collected from fiddler Joe Cashmere by John Meredith



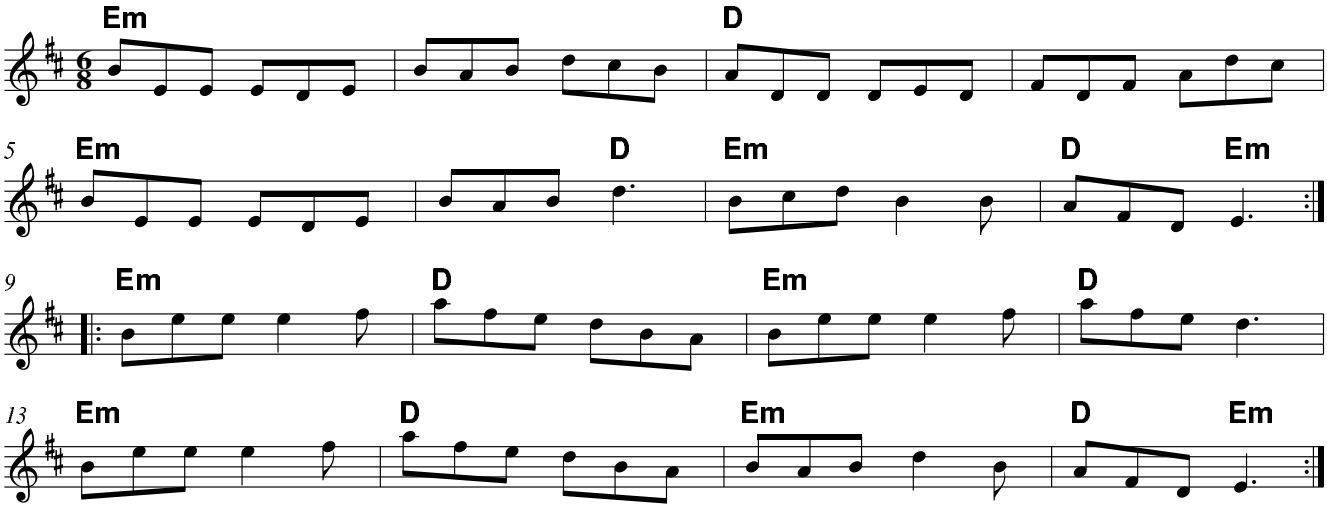
Dad's Jig from Frank Forde

collected by Alan Musgrove from Frank Forde, Towradgi, NSW



Jack Charlton's Jig

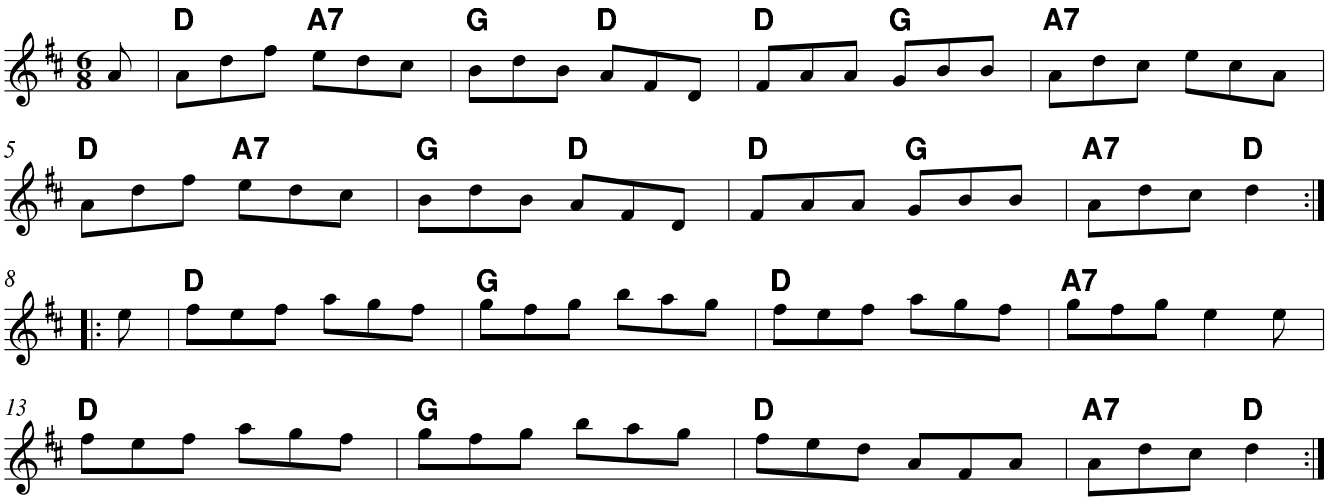
collected from anglo-concertina player Jack Charlton by Chris Sullivan and Dave de Hugard



And When They Dance

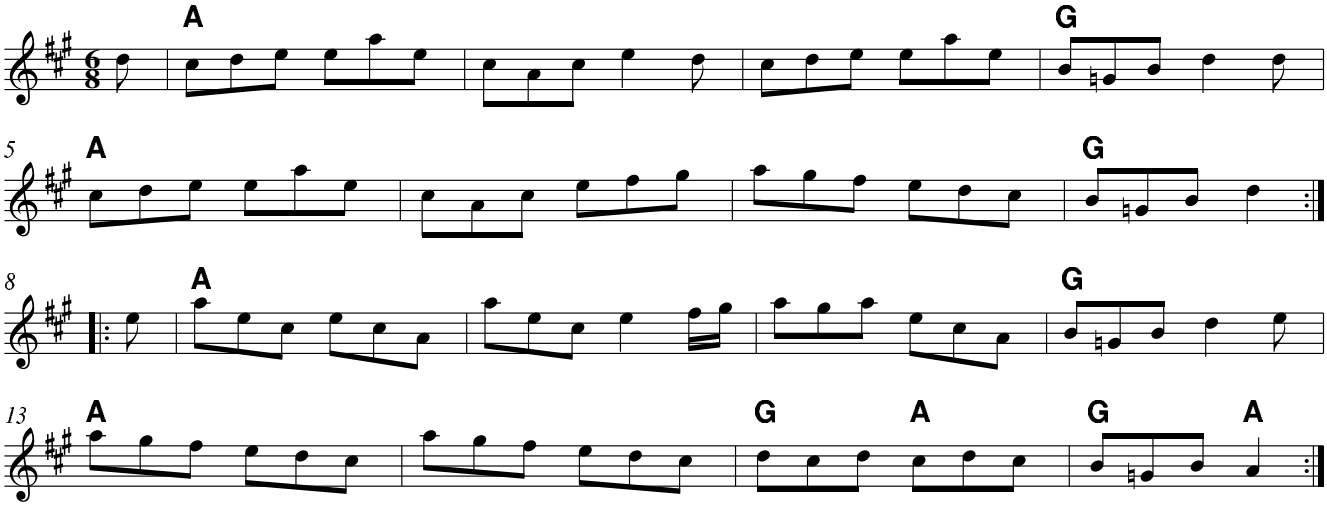
Young Letitia Carey

Transcribed by Alan Musgrove from recordings of Frank Collins located by John Meredith and Chris Sullivan



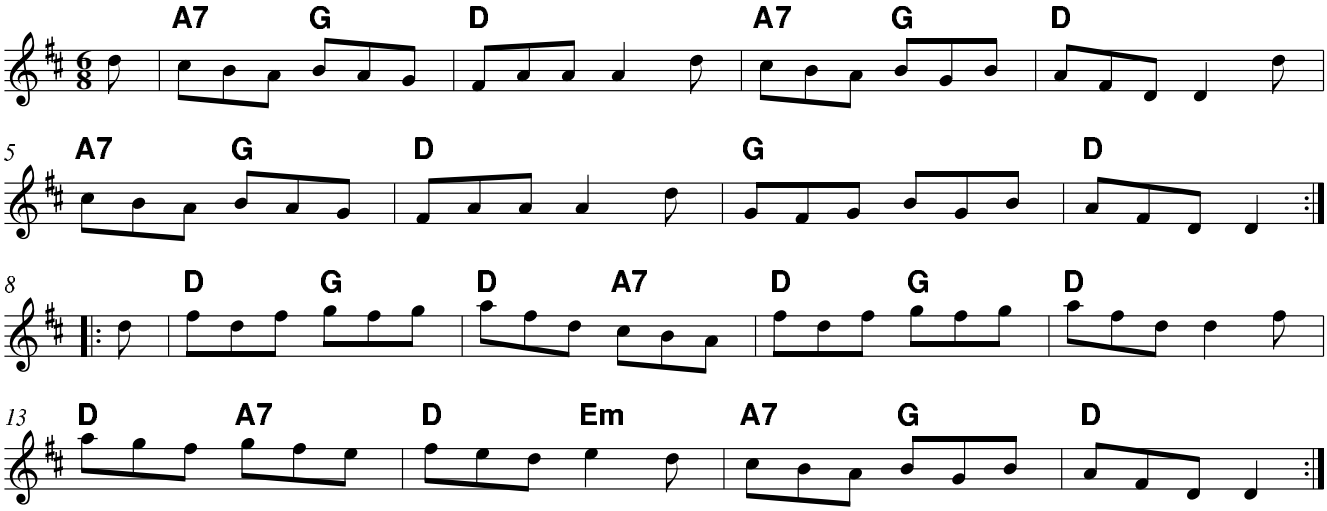
Frank Collins' Jig

Frank was recorded on acetate disc and the recordings discovered by John Meredith & Chris Sullivan



Deccan Steet

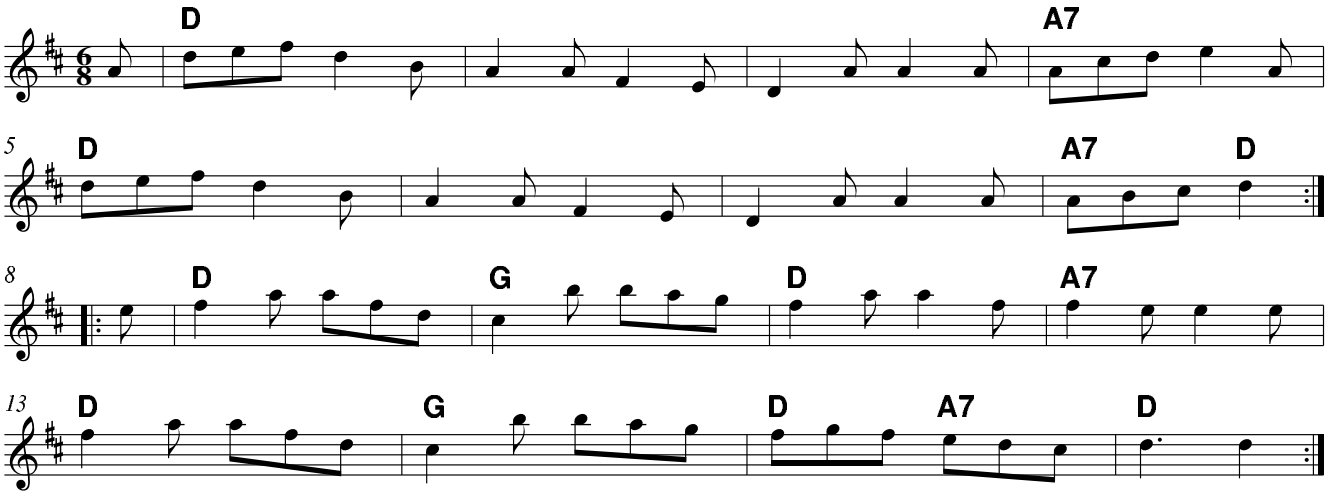
Transcribed by Alan Musgrove from recordings of Frank Collins located by John Meredith and Chris Sullivan



The Flying Pieman

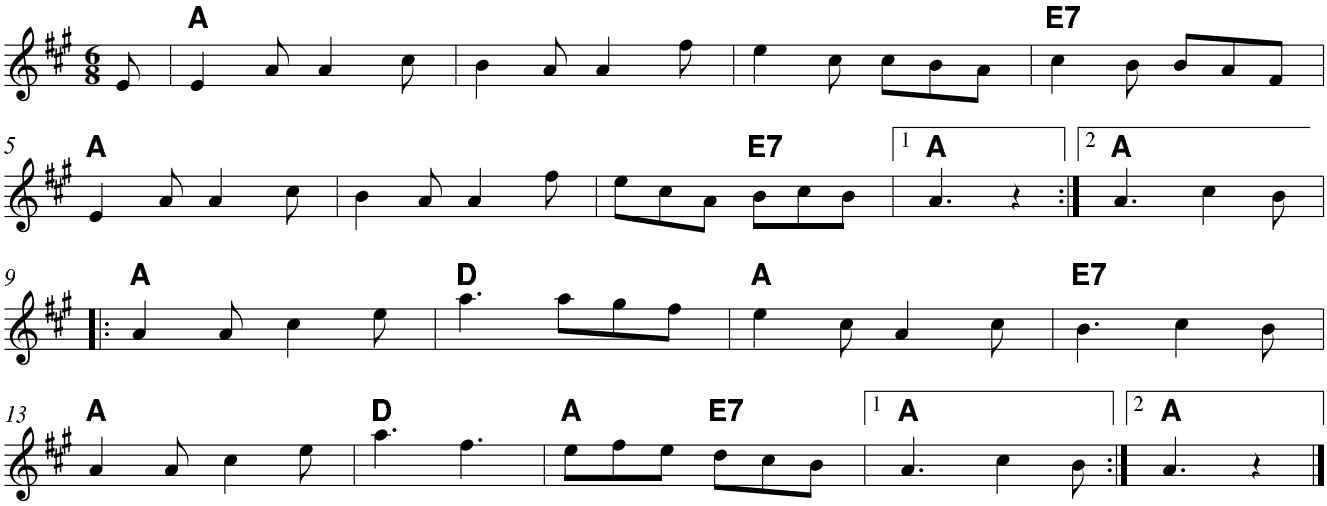
Herb Gimbert's First Set Tune

named for the dance it was played for at the Bush Music Club; learnt by Herb from his grandmother; collected by John Meredith



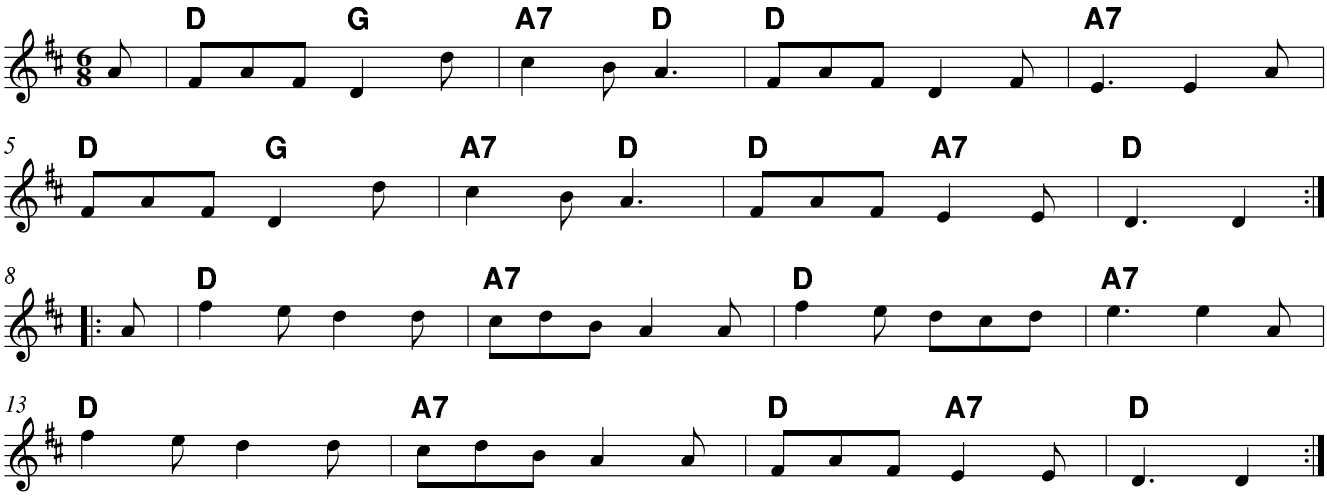
Herb Gimbert's Jig

Herb played, whistle, mouth organ and accordion and learnt this tune from the wireless in the 1930s; recorded by John Meredith



Lindsay Carr's Lead–up

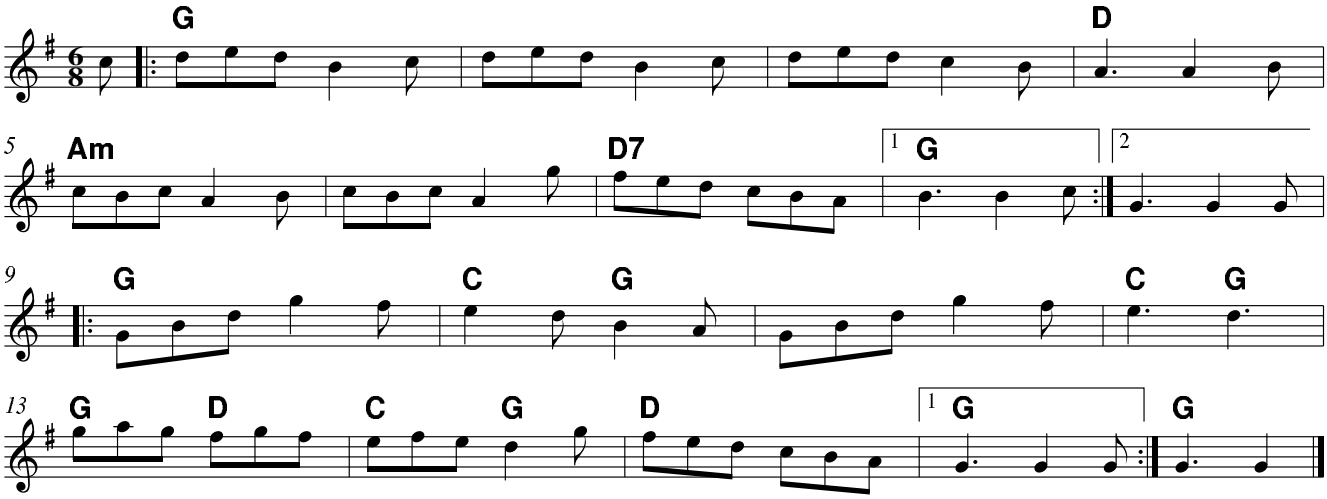
Lindsay played piano and mouth–organ for John Meredith at Mudgee NSW; The Lead–up is a figure of the First Set



And When They Dance

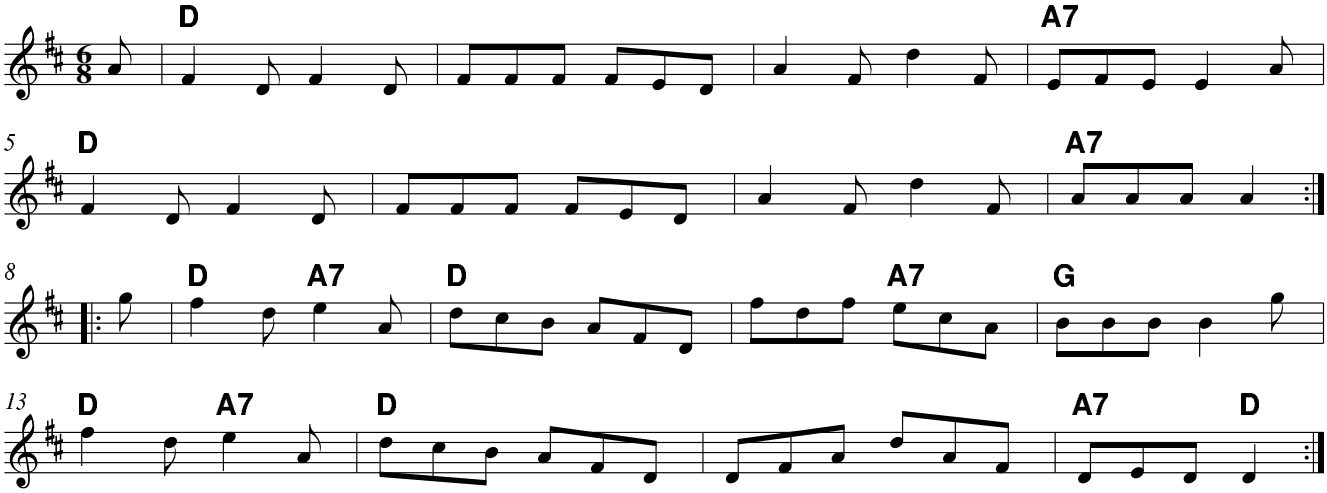
So Fa La

A fine jig written by Sofala fiddler, Joe Yates with the name a sol–fa pun on his hometown; collected by Mike Martin



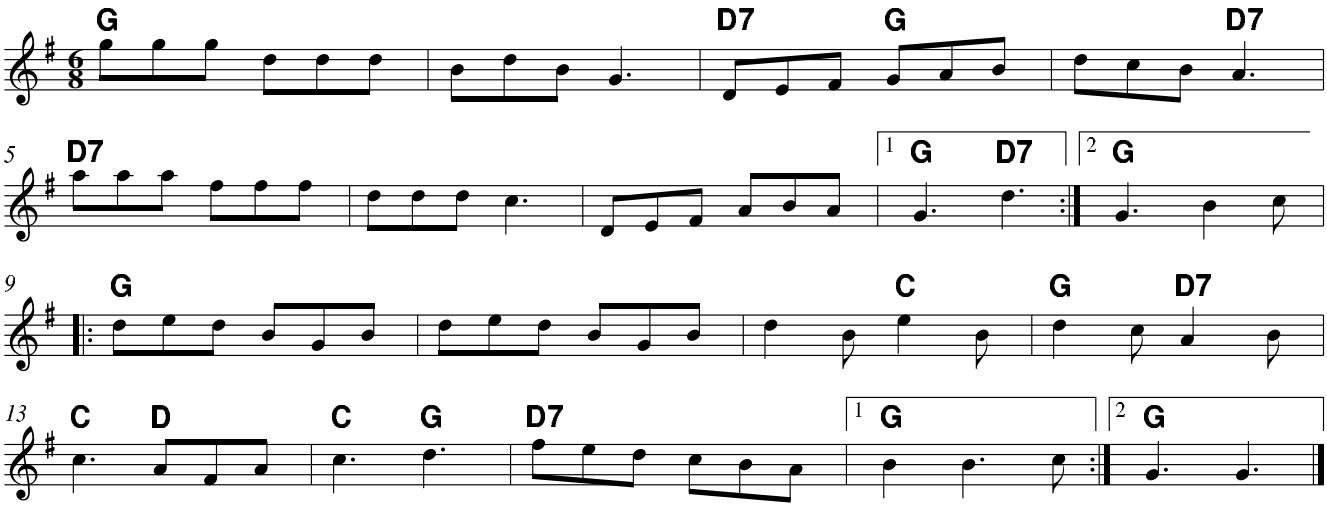
Joe Yates' Jig

collected and arranged by Mike Martin from the remarkable fiddle playing of Joe Yates



Wattle Flat Races

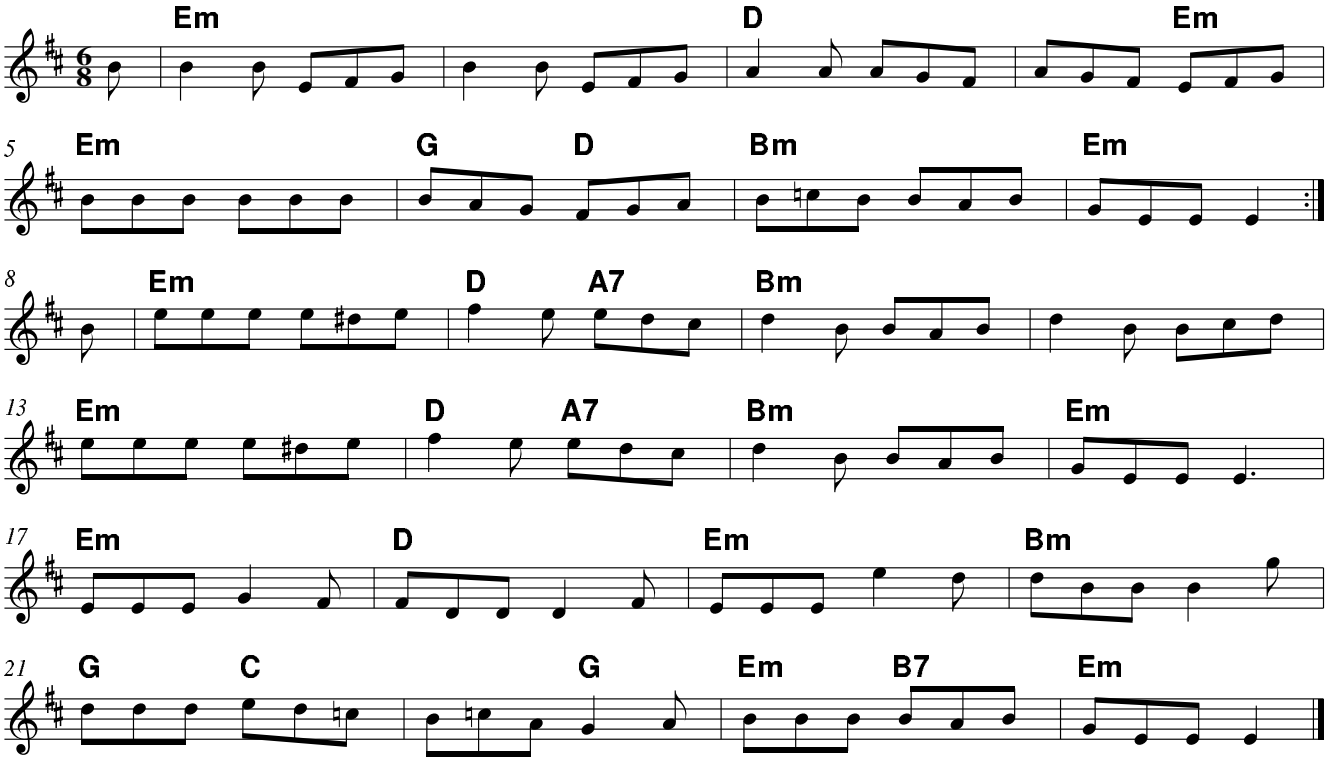
collected and arranged by Mike Martin from the playing of Sofala fiddler Joe Yates



And When They Dance

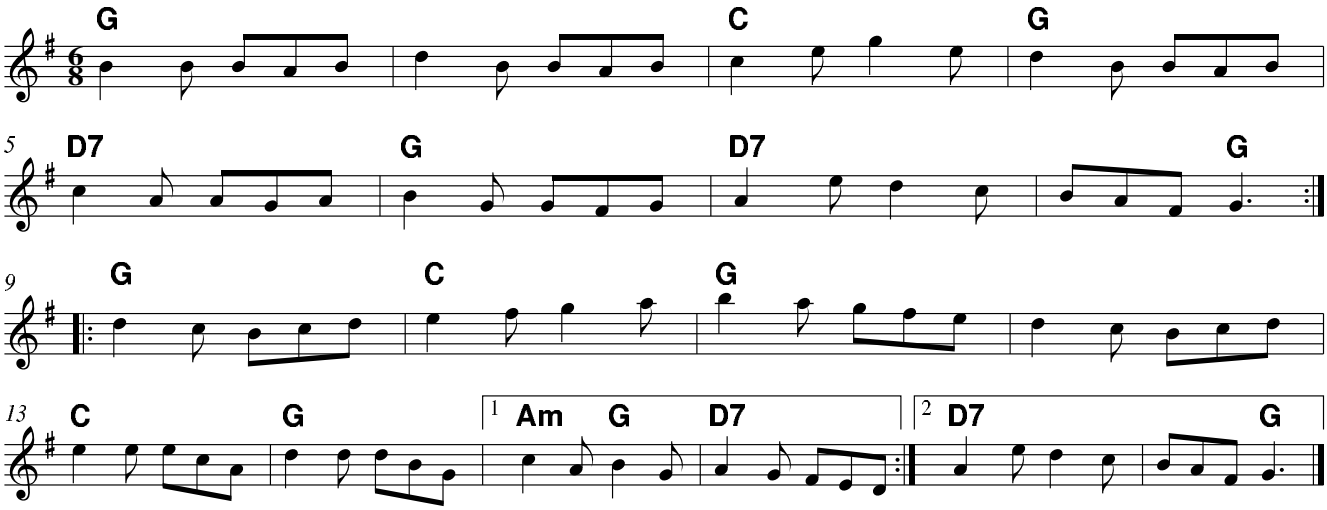
Wedding of Lachan McGraw

collected from fiddler Joe Yates from Sofala NSW by John Meredith and Chris Sullivan



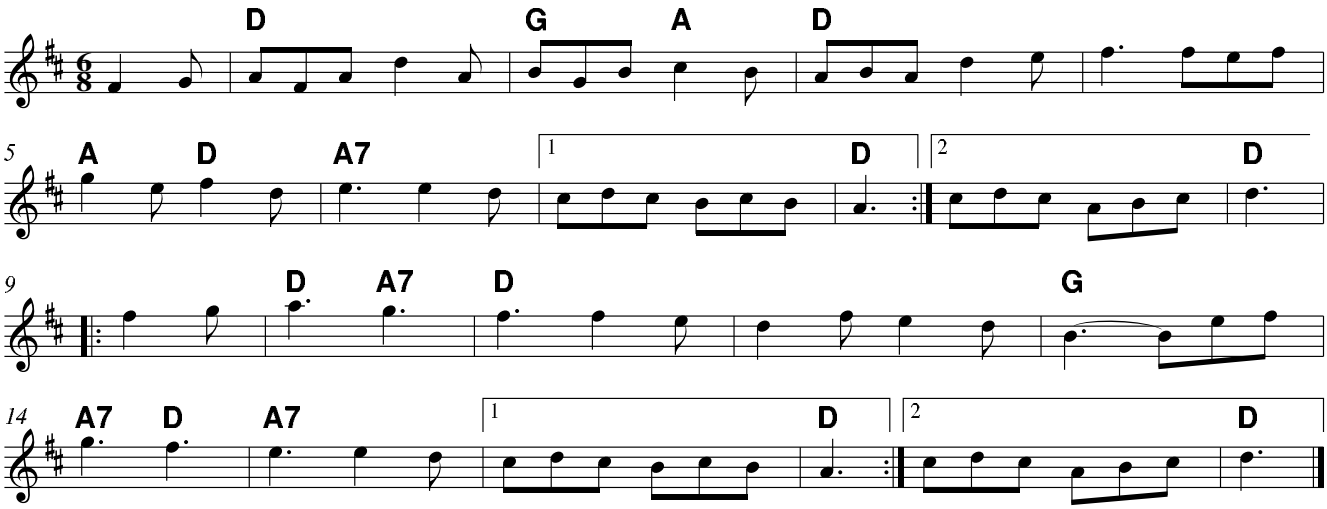
Across the Sea to Erin

from the Harry Schaefer manuscript collection discovered in Forbes by Rob Willis



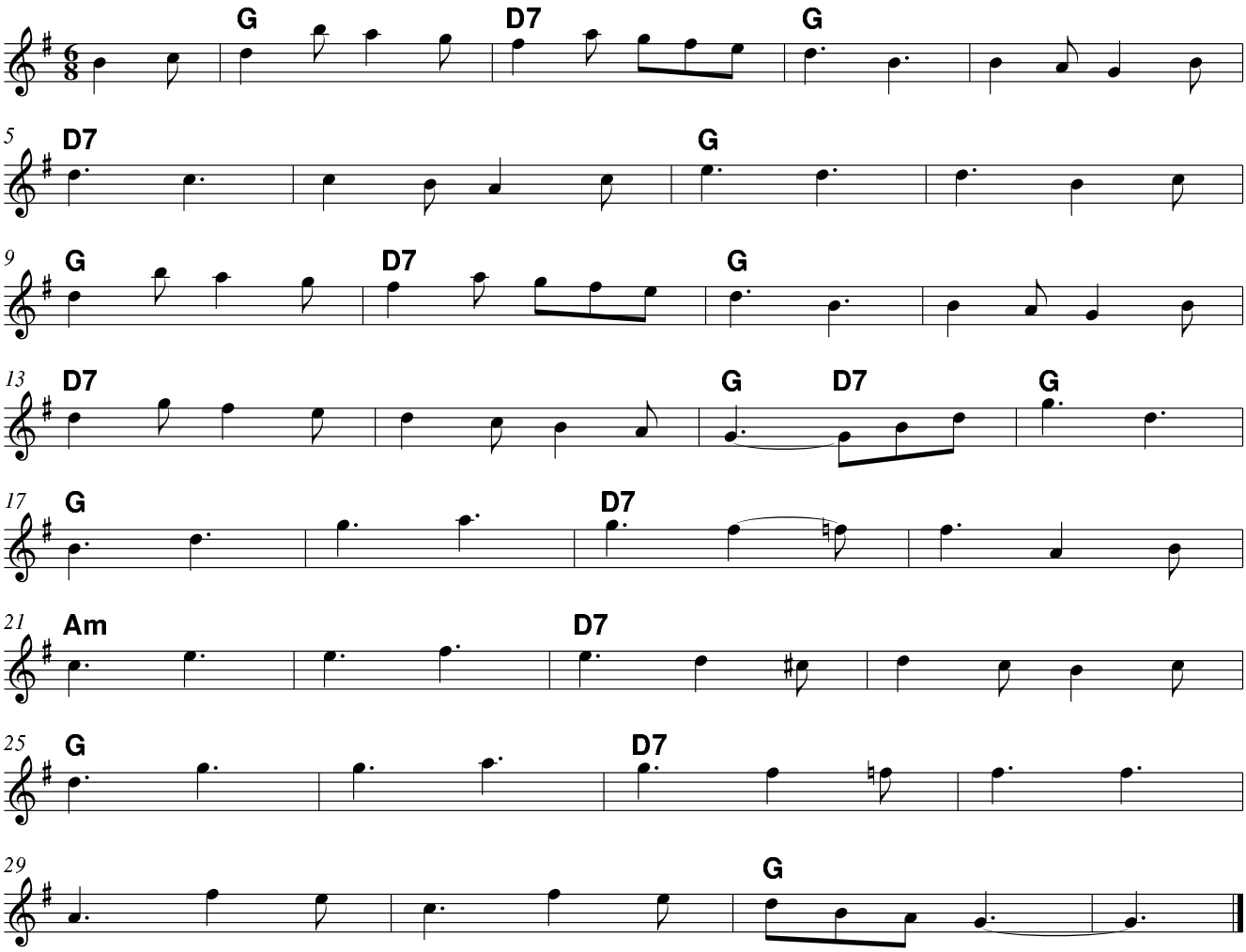
The Girls of Ivy

named for the daughters of his mother–in–law by Harry Cotter of Binalong; collected by Col McJannett



Harry Cotter's Jig

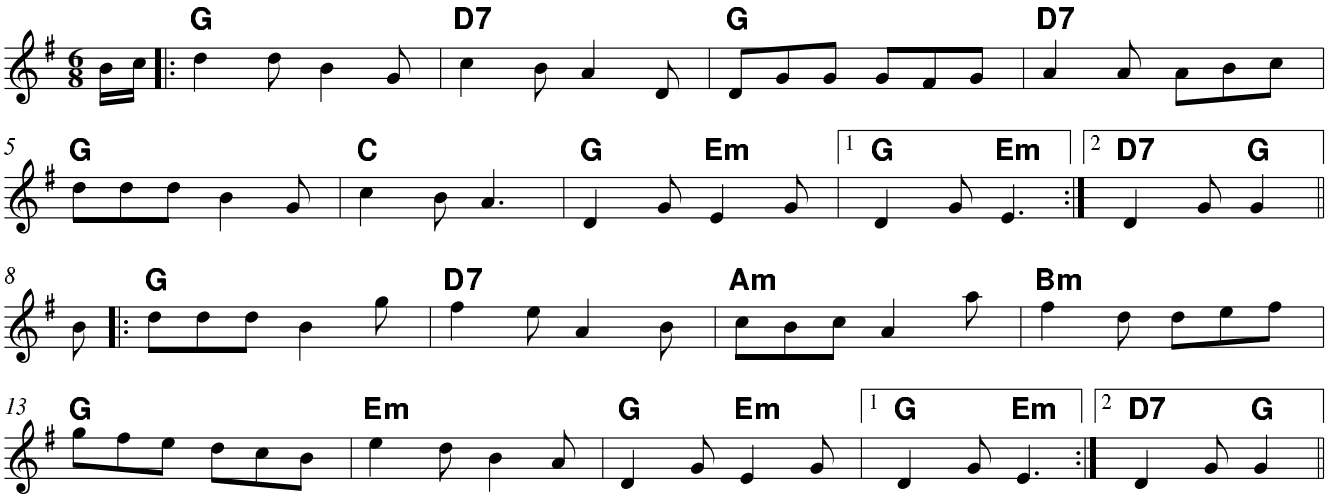
Harry had no particular name for this tune that he played for Colin McJannett



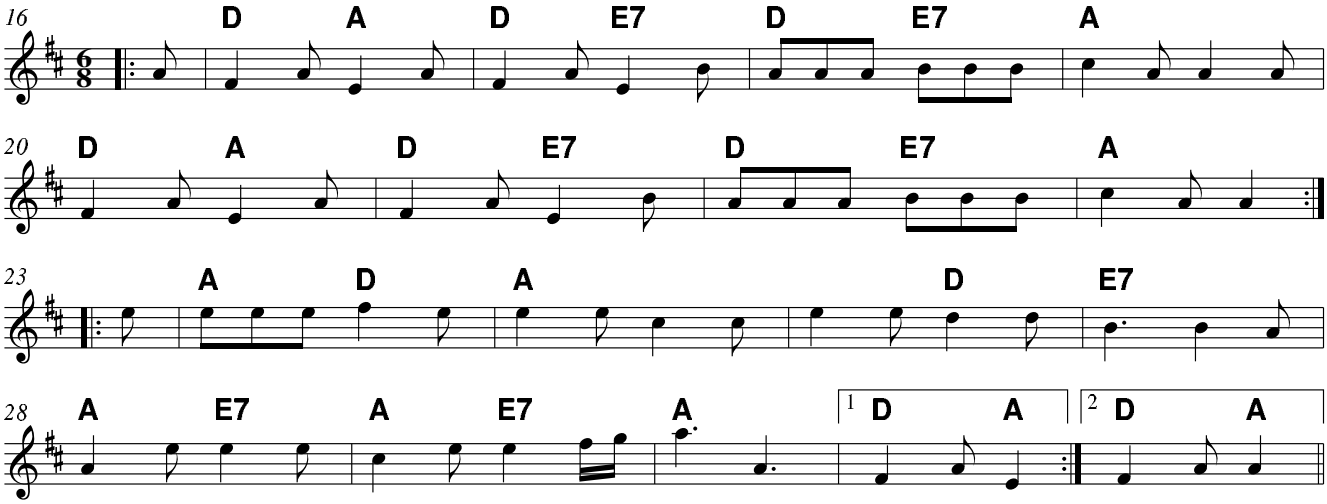
Charlie Kyle's Jigs

Charlie Kyle's No 1

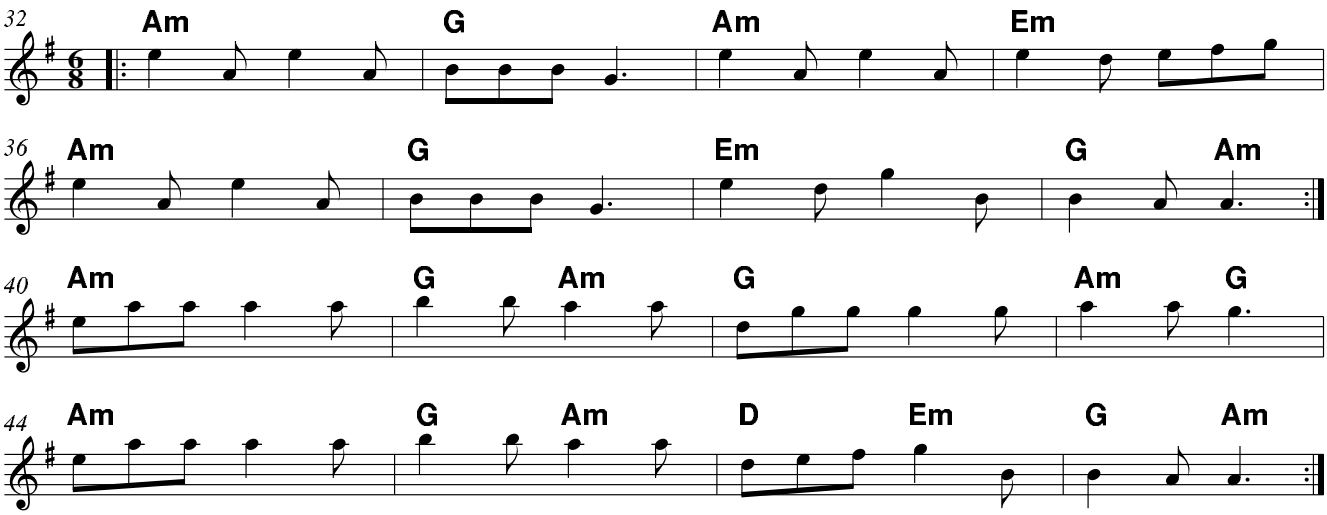
Collected from Charlie Kyle from Nulla Nulla Creek, NSW by Rob Willis; transcribed by Dave Johnson



Charlie Kyle's No 2



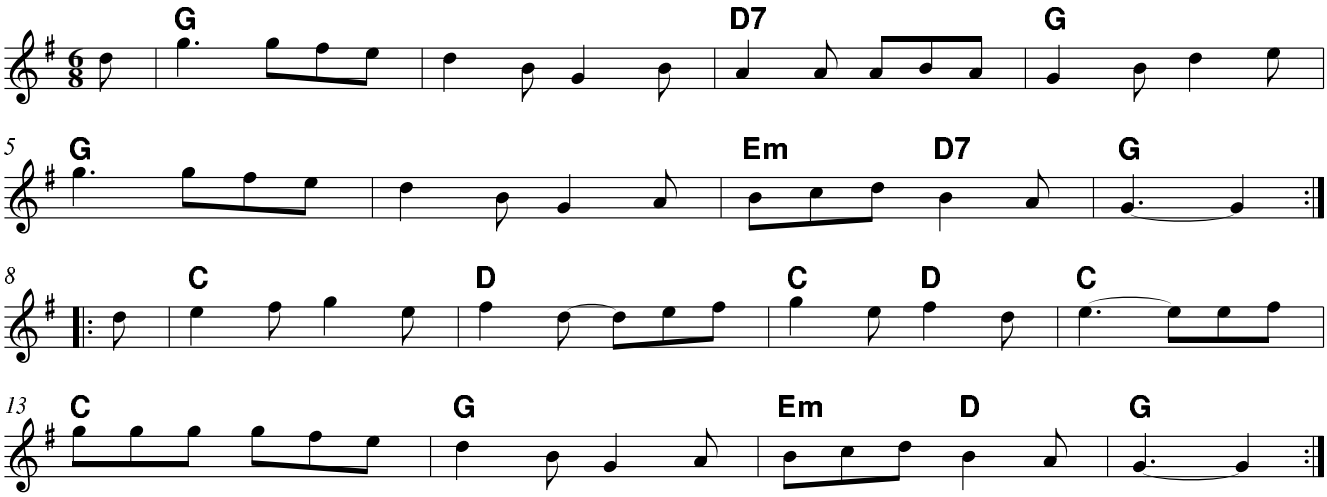
Charlie Kyle's No 3



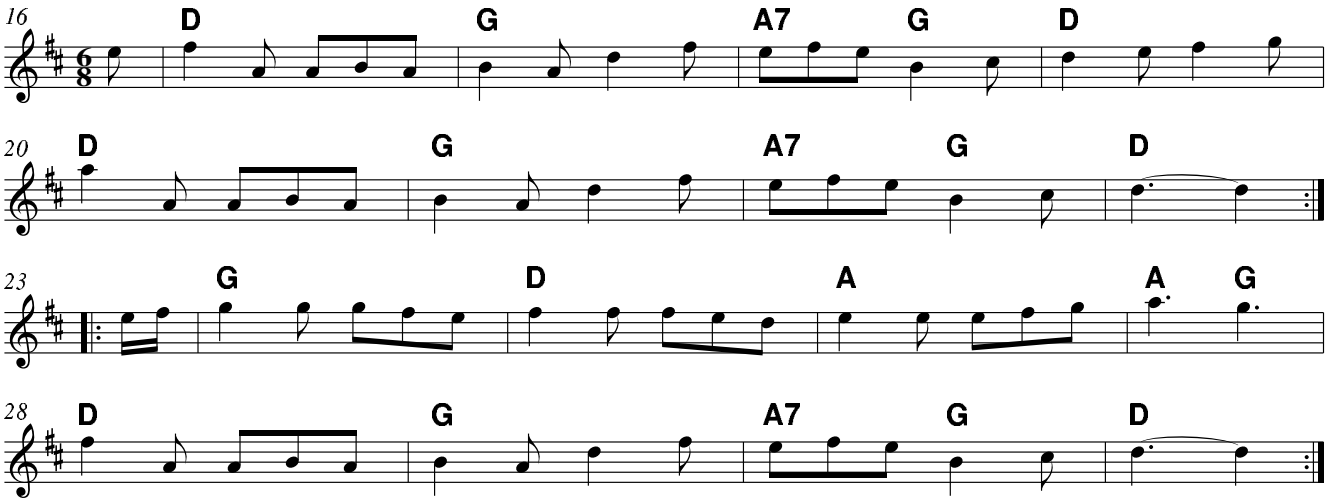
Eileen McCoy's Jigs

I Want To Go Home Again

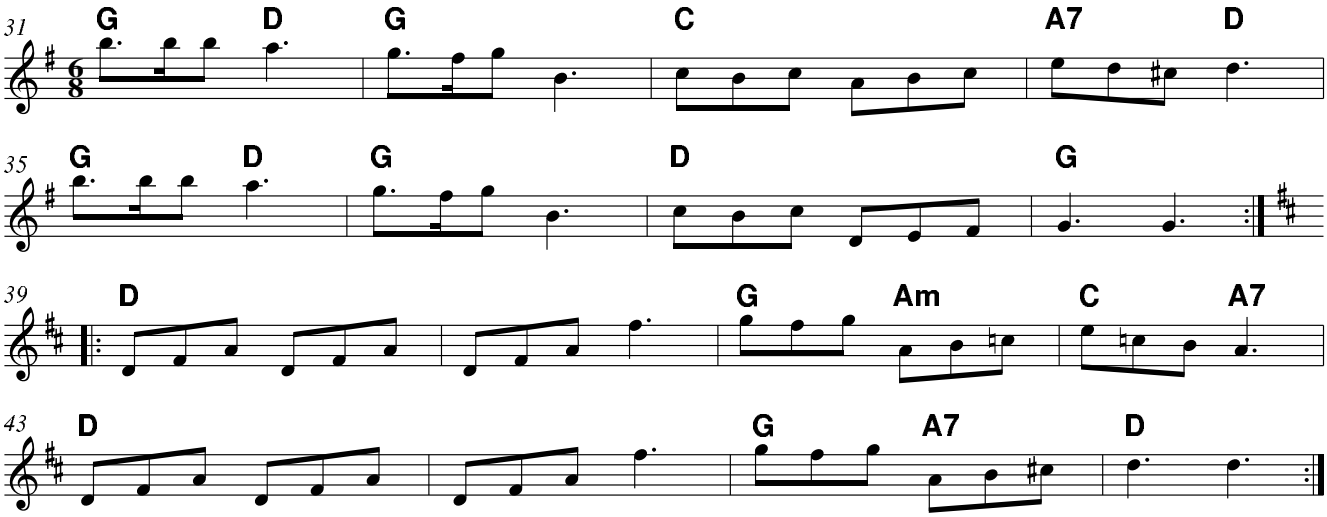
collected from Eileen McCoy, Gunns Plains, Tasmania by Rob Willis et al.



Captain Jig Of The Horse Marines



Honest John

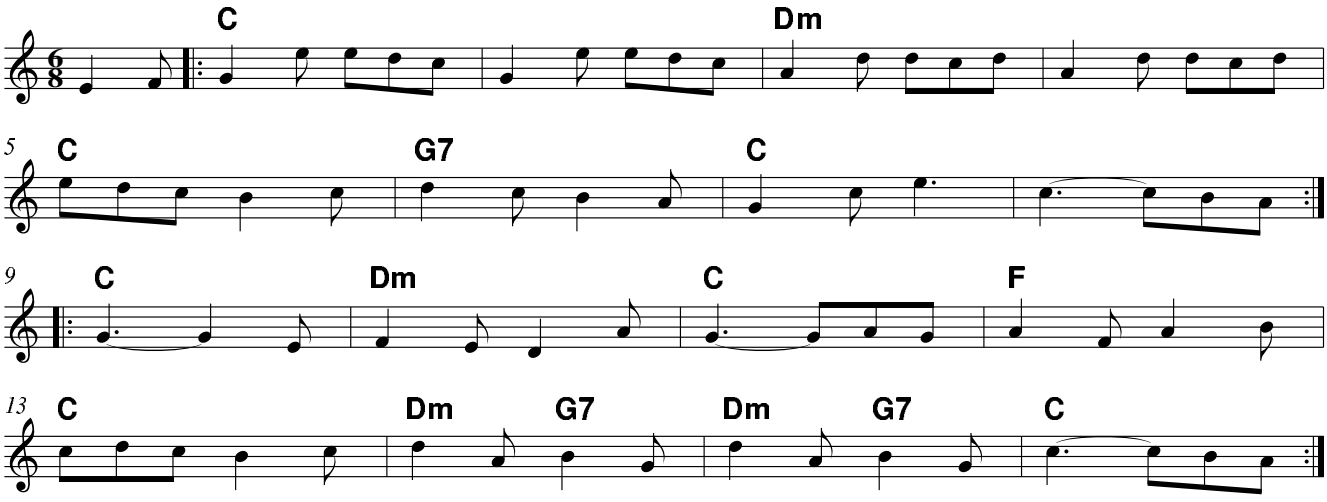


And When They Dance

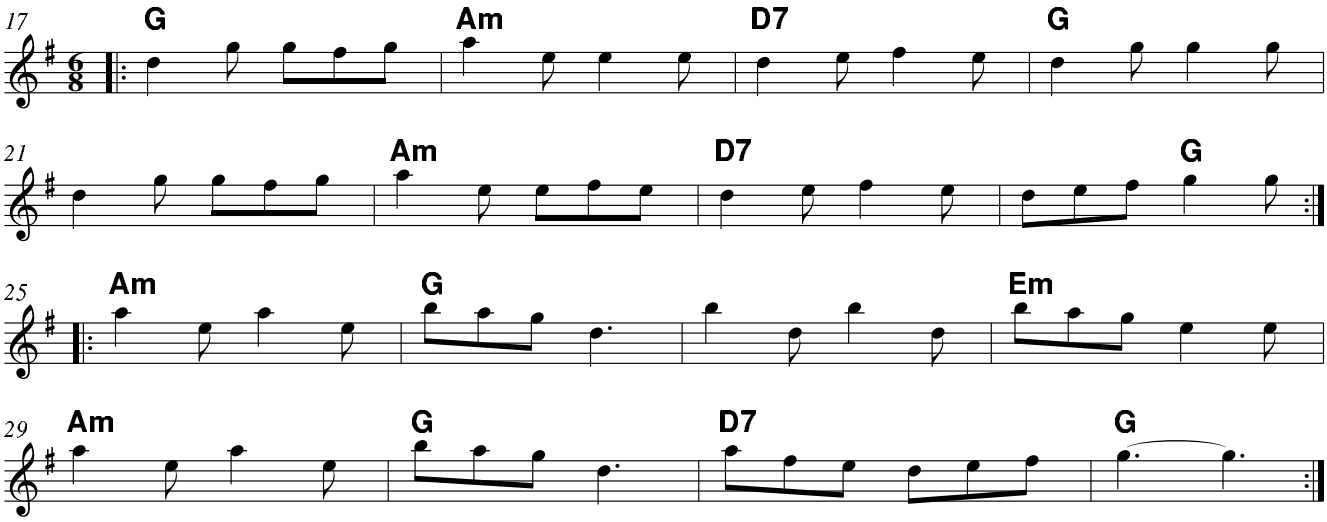
Bert Jamieson's Beauty

Number One

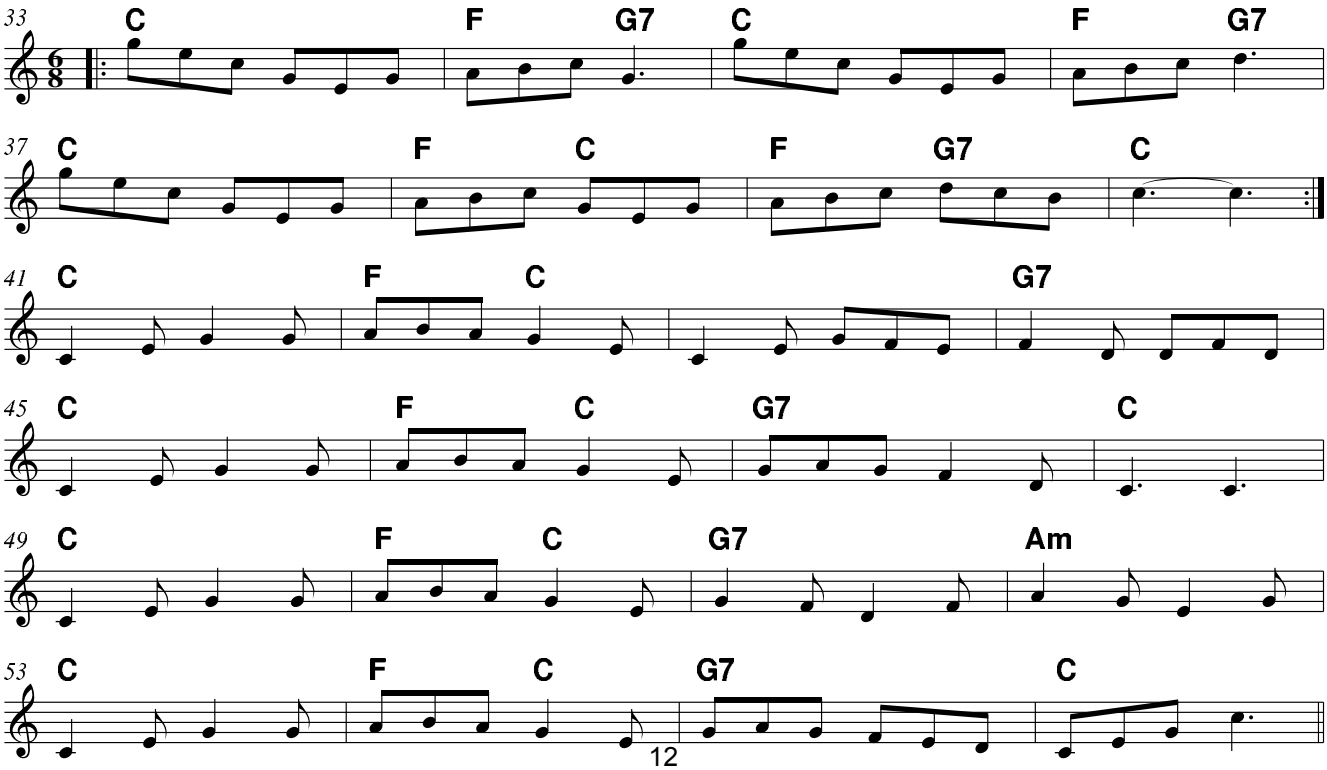
collected by Rob Willis, transcribed/arranged Dave Johnson; Bert played them without repeats 56 bars straight



Number Two



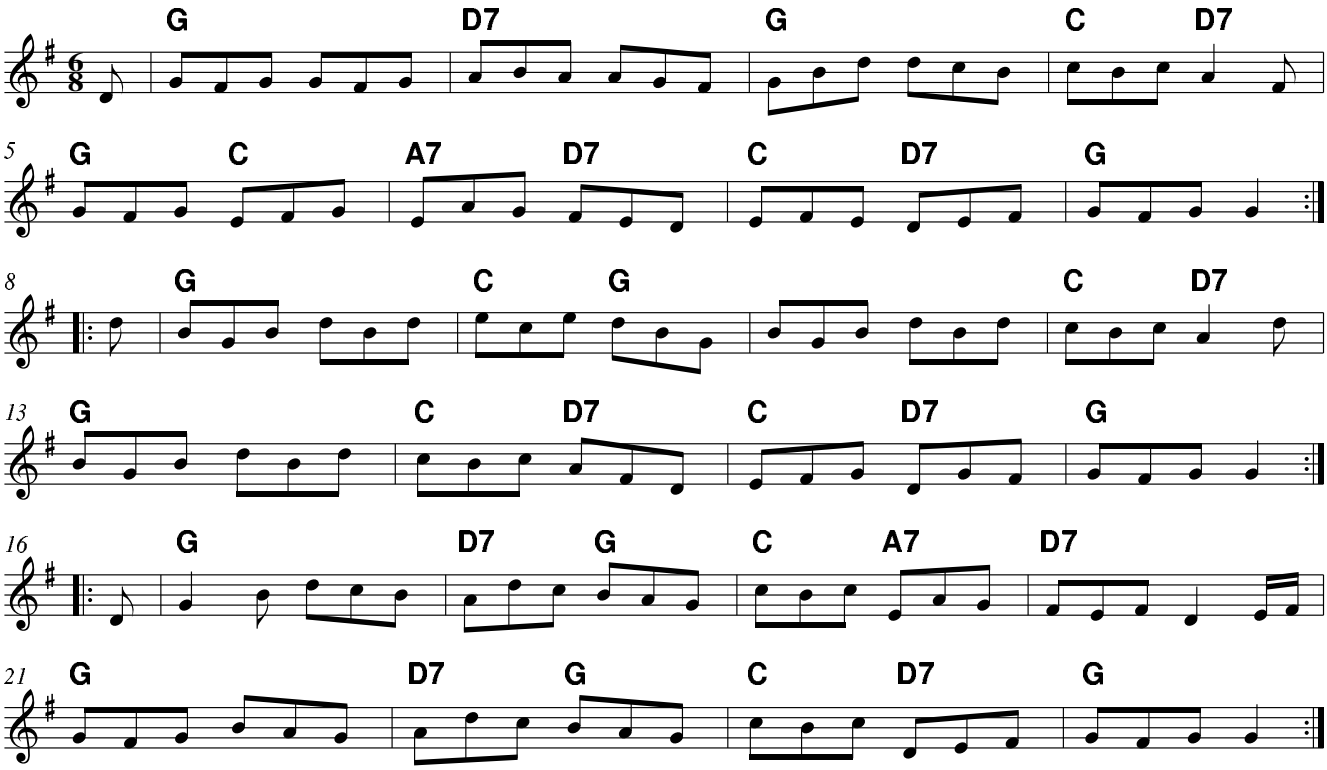
Number Three



And When They Dance

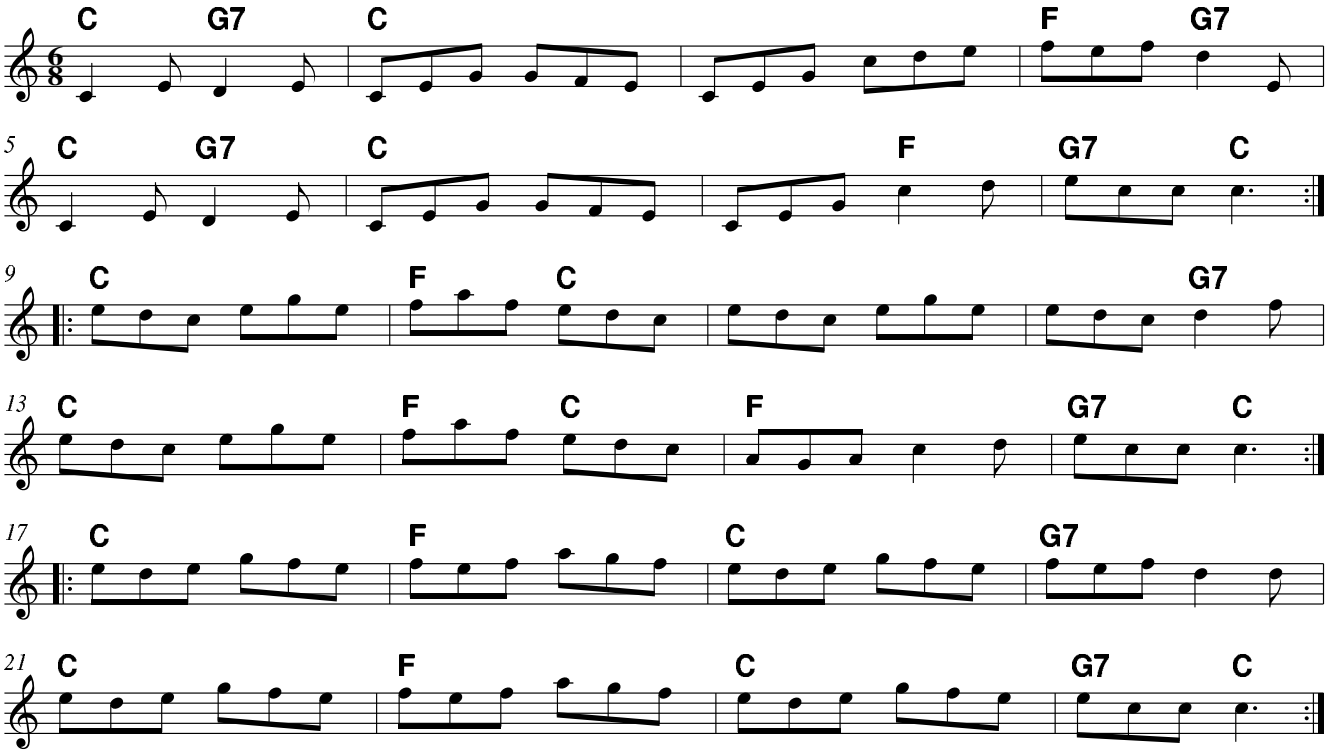
Frank Forde's Second Jig

collected by Alan Musgrove from fiddler Frank Forde of Towradgi, NSW



Jackson's Jig

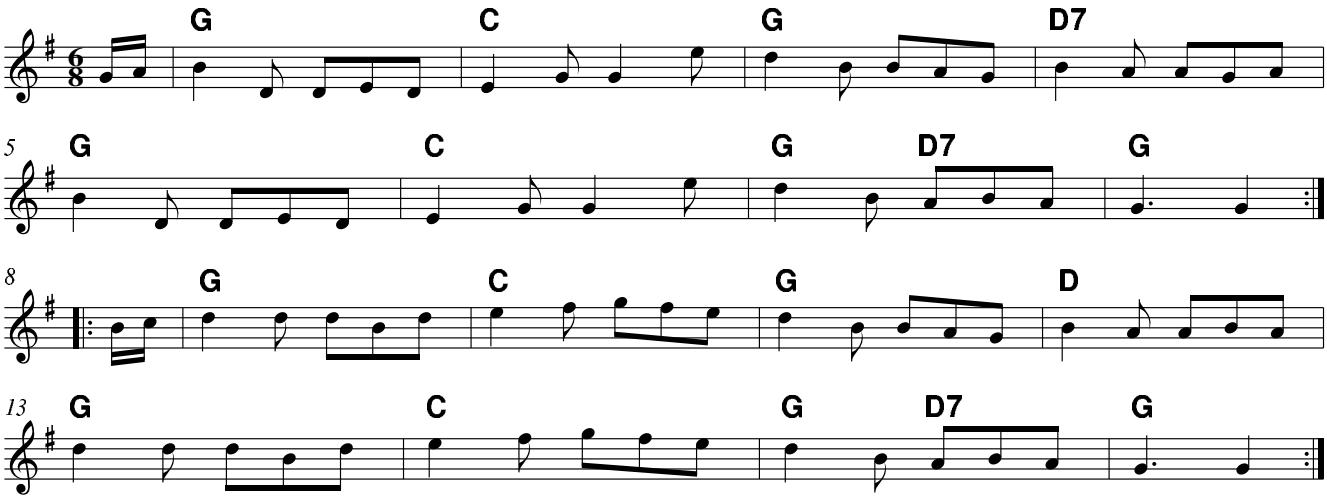
transcribed by Alan Musgrove from recordings of Frank Collins located by John Meredith and Chris Sullivan



And When They Dance

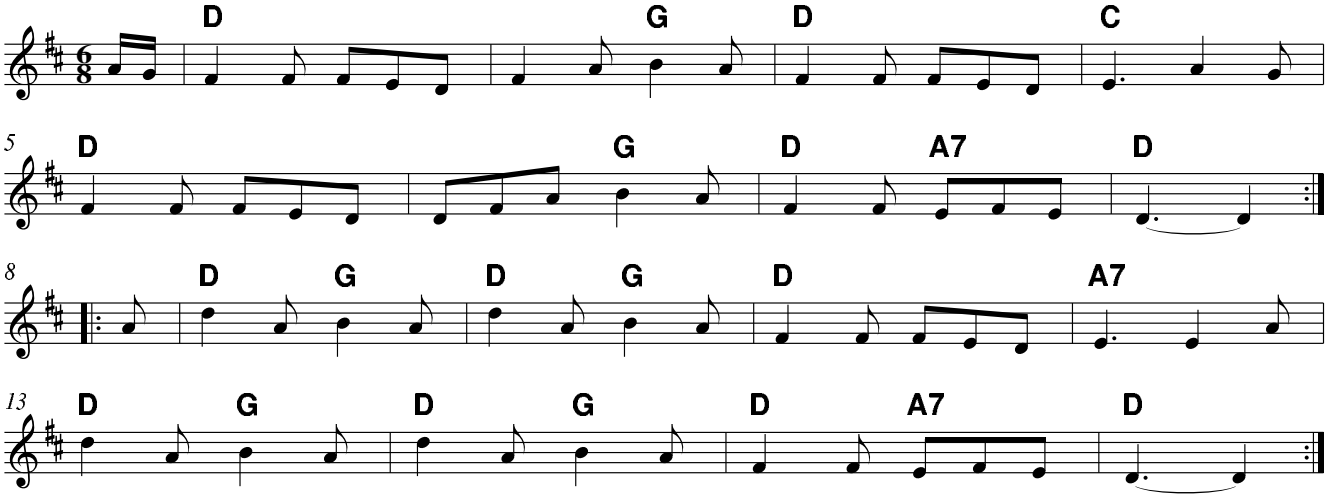
A Hundred Pipers

a classic Scottish tune published in 1851; originally celebrating the victory when Bonnie Prince Charles took Carlisle Castle



Cock of the North

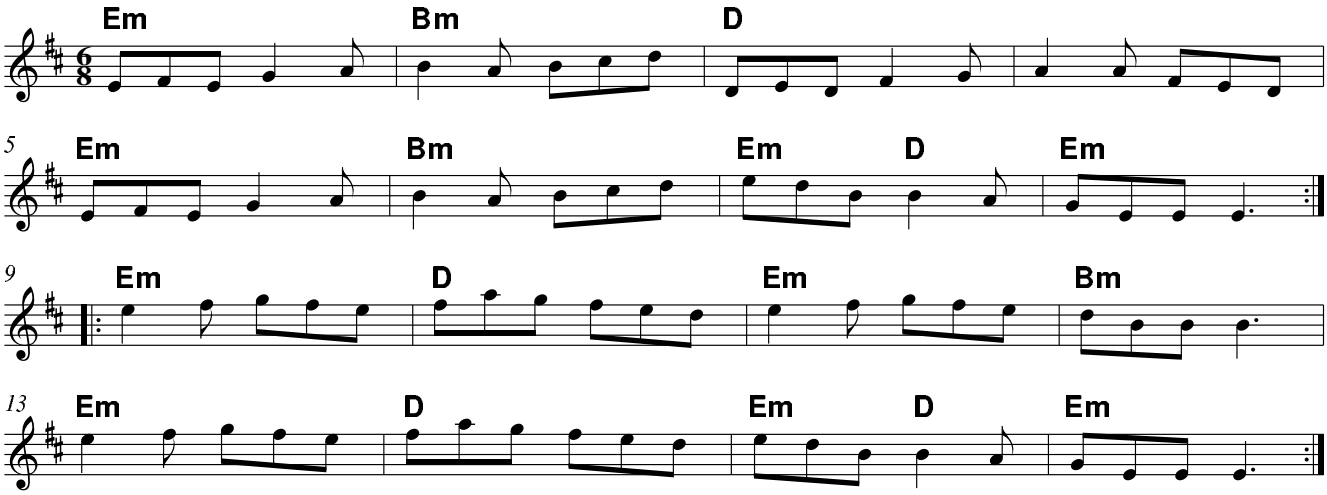
a well known highland pipe tune known by many traditional bush dance musicians



Flannigan's Ball

Lanagan's Ball

This tune was used for an Irish comic song of the mid 1850s involving the Irish sports of dancing, drinking and fighting



Reels

Single Reel

Single Reels are tunes in duple time ie two beats to the bar. They can be notated in 2/4, 4/4, Common or Cut Common time signatures, however in this collection they are presented as 2/4. Tunes that are referred to by many as *polkas* or *Irish polkas* are considered here as single reels to distinguish them from the tunes with the characteristic polka rhythm appropriate for polka stepping in bush dances.

Bush musicians often referred to their tunes as “Set Tunes”. However, this term gives no hint to the time signature, only indicating that the tune was used for the First Set, The Lancers, The Alberts, etc. Some of the tunes in this section will have “polka” or “set tune” in the title in deference to the person who first named the collected tune.

In Ireland the term "lancer" is sometimes applied to this rhythm, taken from the historical name of the popular quadrille that used this rhythm.

Double Reel

A Double Reel is a reel that is rather busier than a Single Reel. They are written in this collection in 4/4 or Common Time and played with the main emphasis on the first beat and a lighter emphasis on the third beat.

There are many examples in the Australian tradition with particular variants adapted to suit the instruments being played.

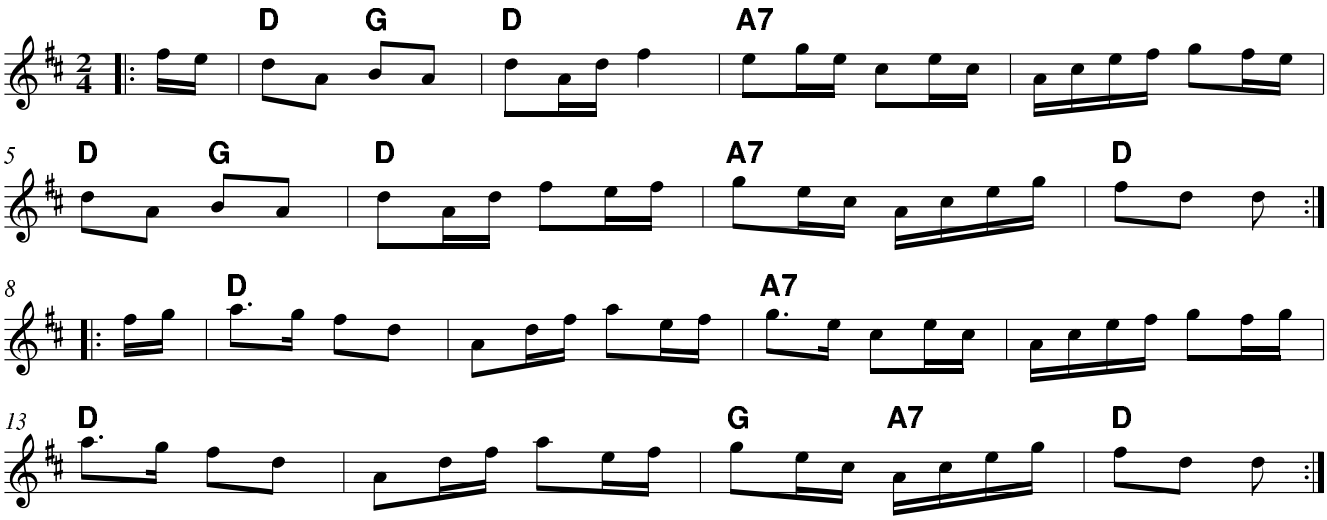
Undoubtedly some tunes could be fitted into either a Single or Double category.

Single and double reels can be played “singly” AB or “doubly” AABB.

And When They Dance

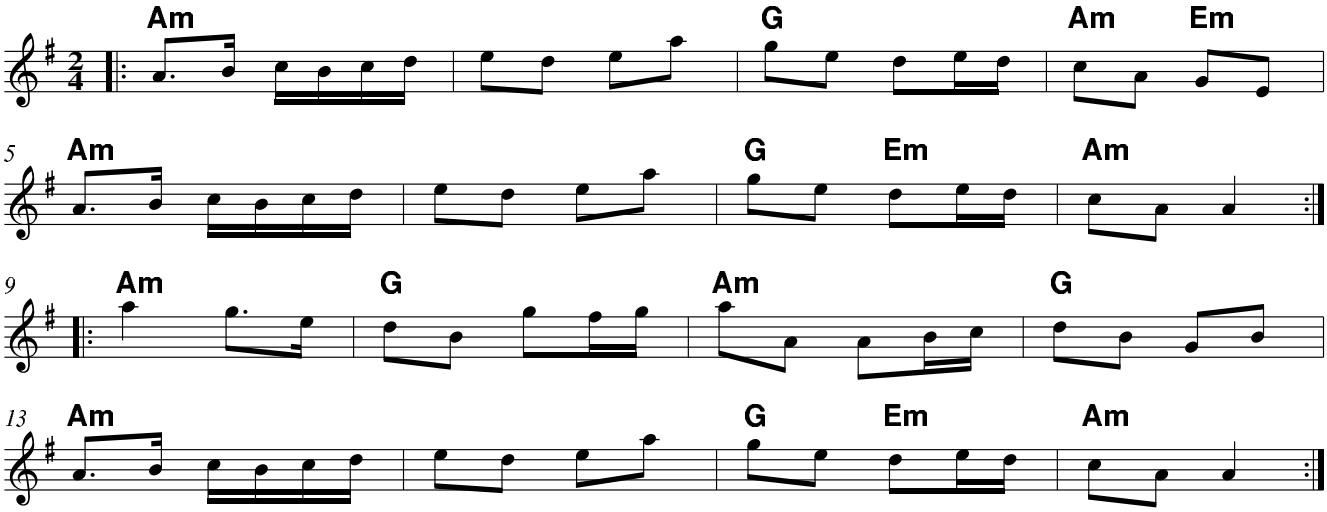
Old Time Polka One

from Frank Collins' recording



Old Time Polka Two

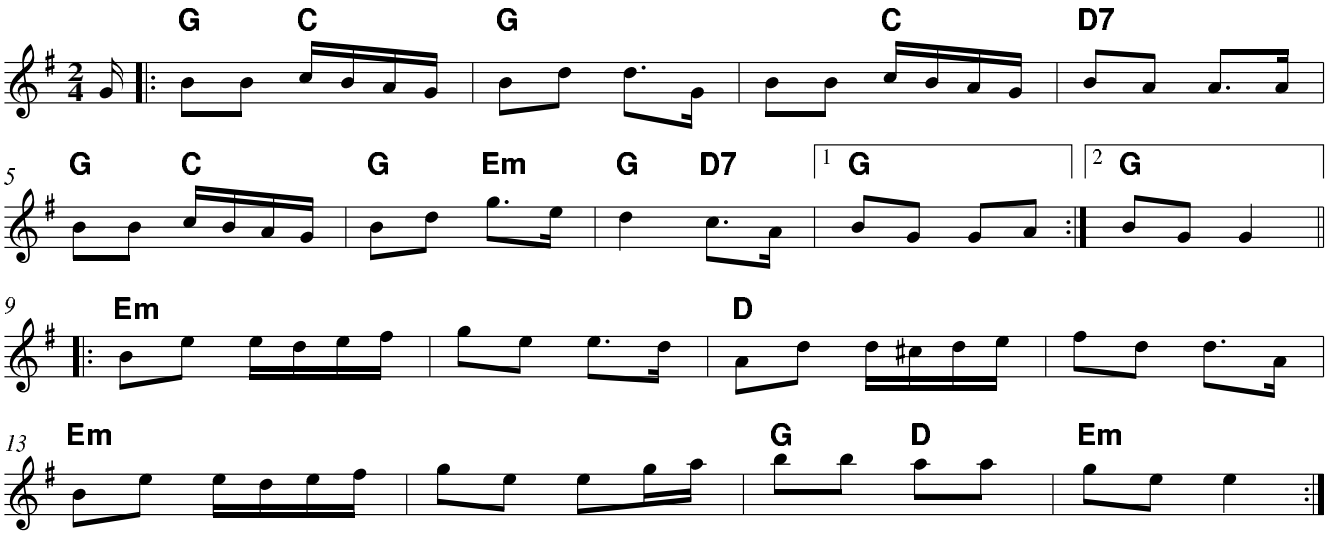
from Frank Collins



White Cockatoo

The Hop Scotch Polka

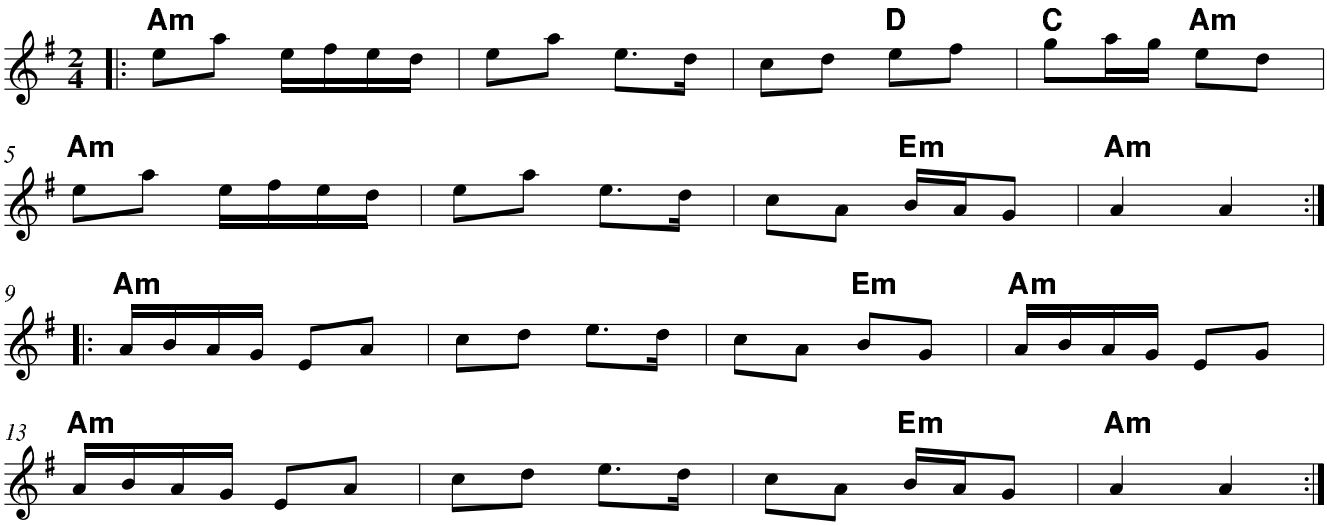
learnt from Stan Treacy via Brad Tate, also collected by Dave deHugard



And When They Dance

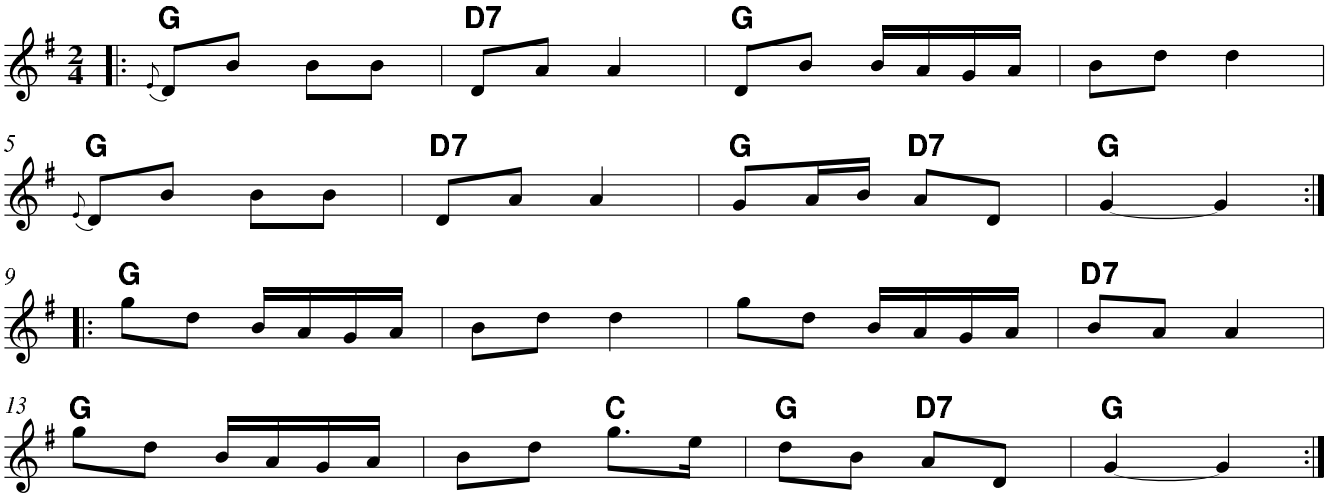
Jack Canny's Reel

Collected from Irish/Australian fiddler Jack Canny by Brad Tate



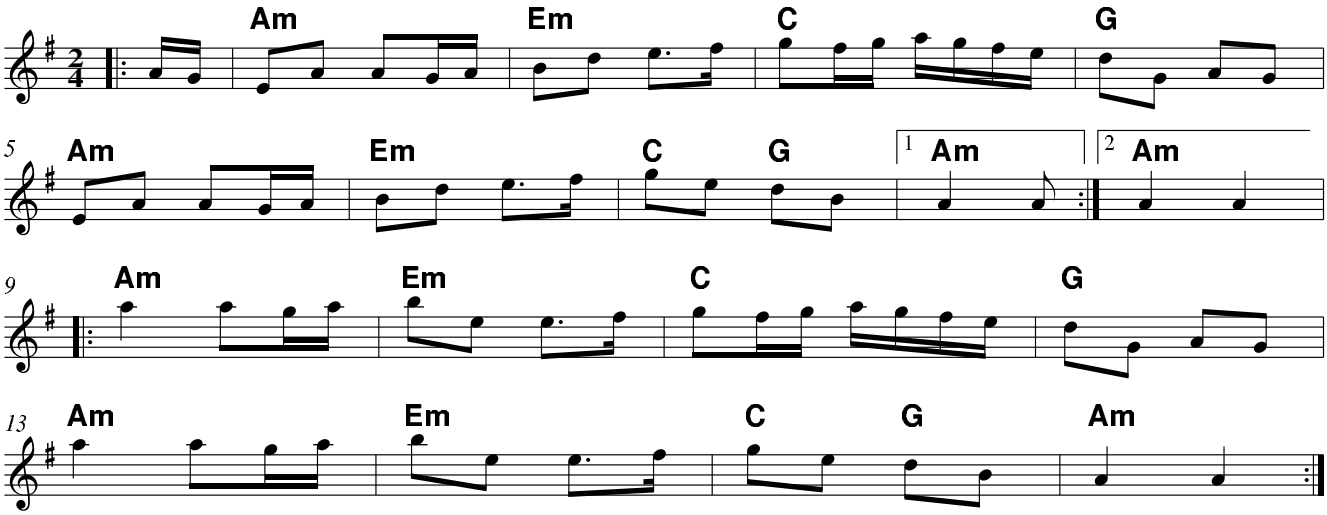
Katie Maloney's Reel

Learnt by Kerry Tate from Irish whistle player Katie Maloney via Miko Russel



Rakes Polka

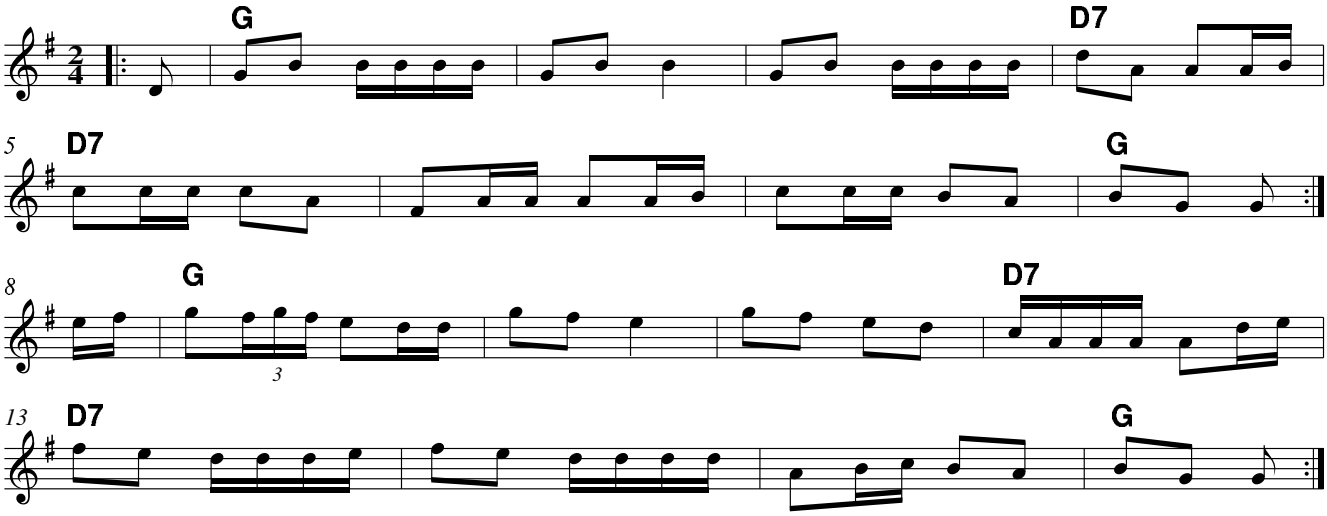
Collected from Charles Cullen by Dave de Hugard and Brad Tate



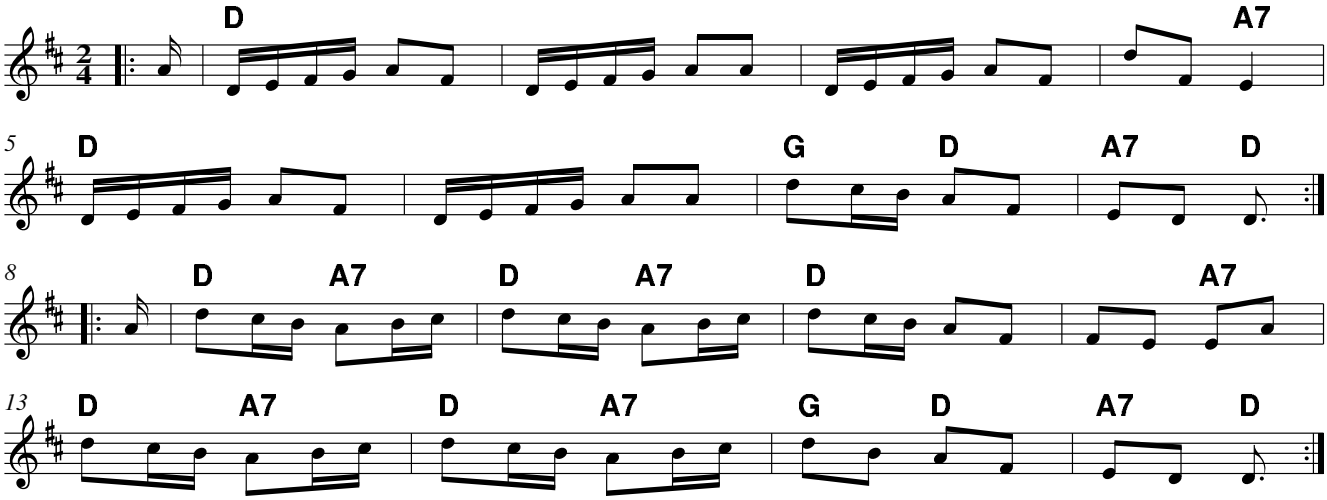
And When They Dance

Black Cat Piddled in the White Cat's Eye

from Cape Barren Island

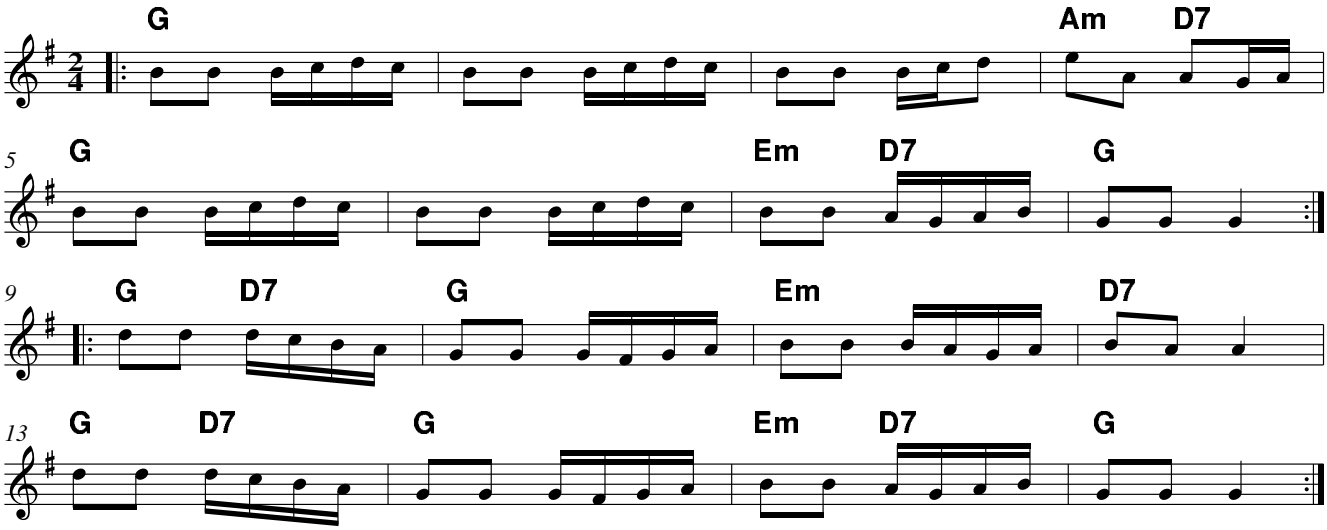


Joe Yates Second Reel



The Kuraca Polka

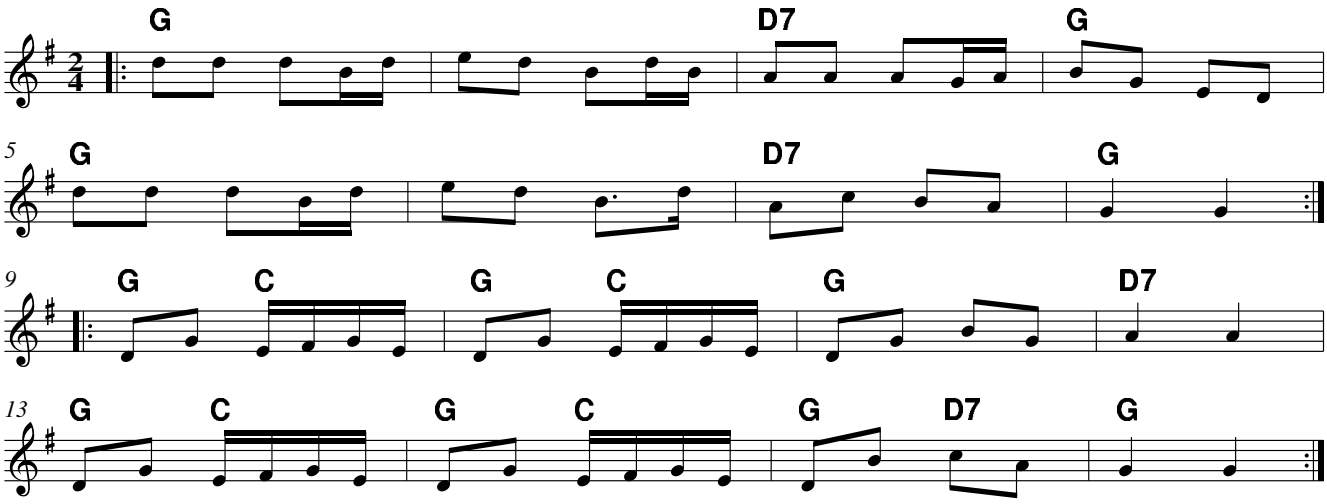
From the playing of The Wedderburn Oldtimers, collected by Peter Ellis



And When They Dance

Jack and Lil

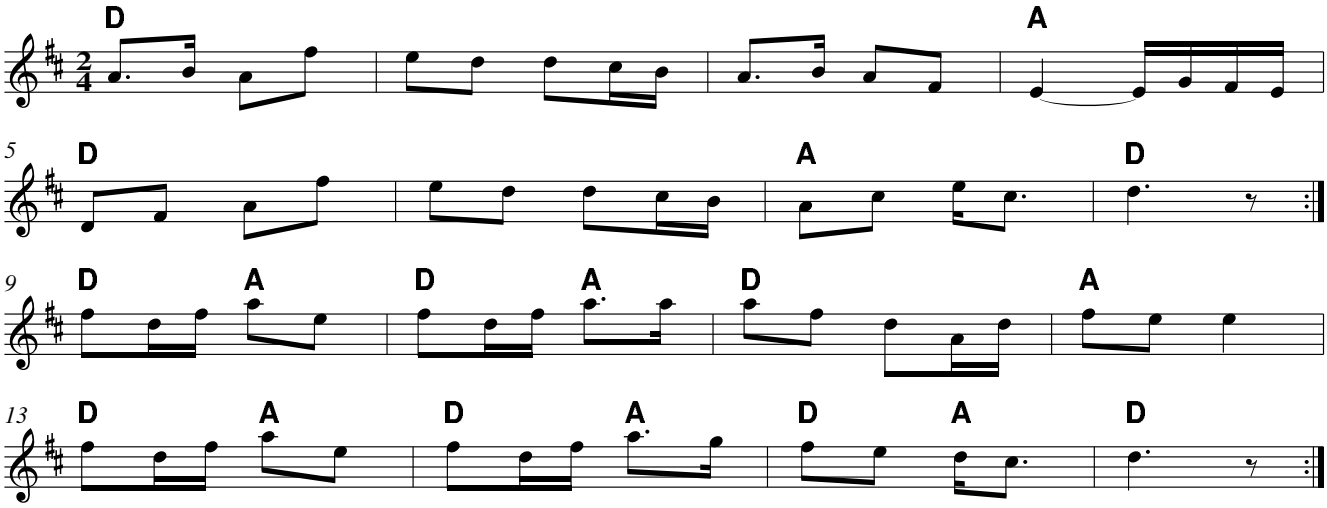
From the playing of John McKinnon, Ecklin South as collected by John Meredith.



Year of Jubilo

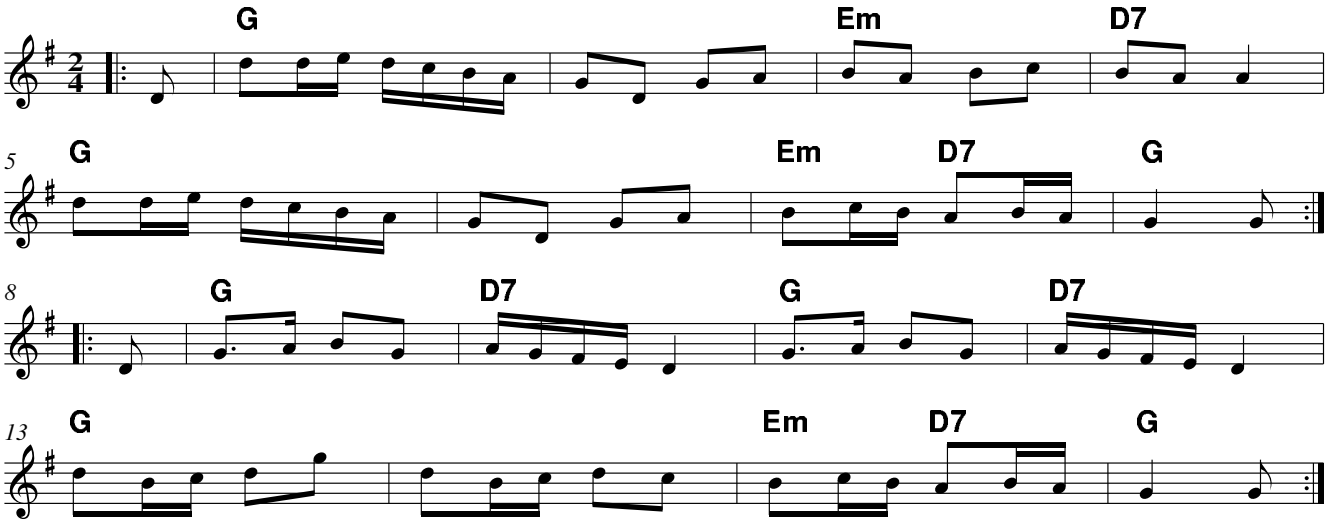
Ernie Wells' Set Tune

collected from Ernie by Dave de Hugard



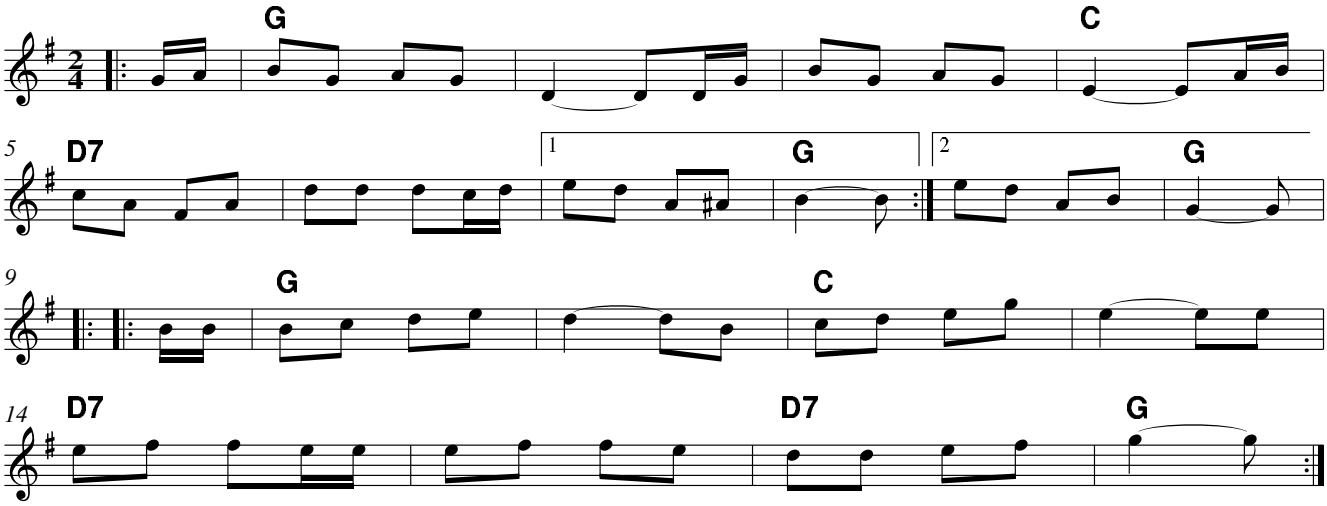
Black Man Piddled in the White Man's Shoe

collected from Jamie Carlin, Parramatta NSW, by Ralph Pride and Dave Johnson



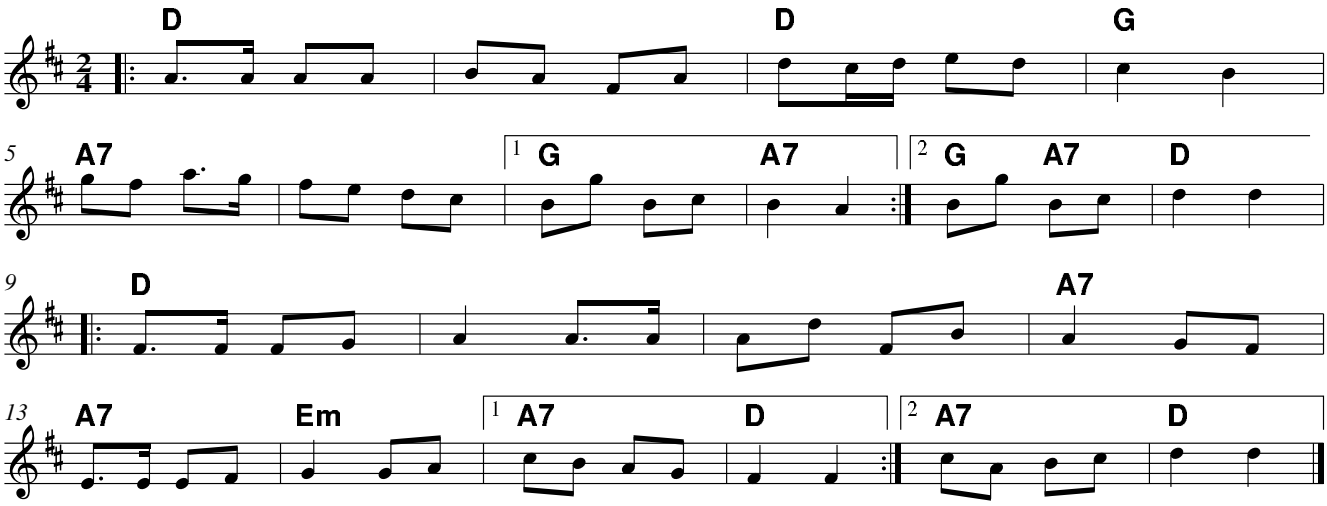
Can A Monkey Climb A Tree

from Stan Treacy, Crookwell NSW



Moonan Flat Set Tune

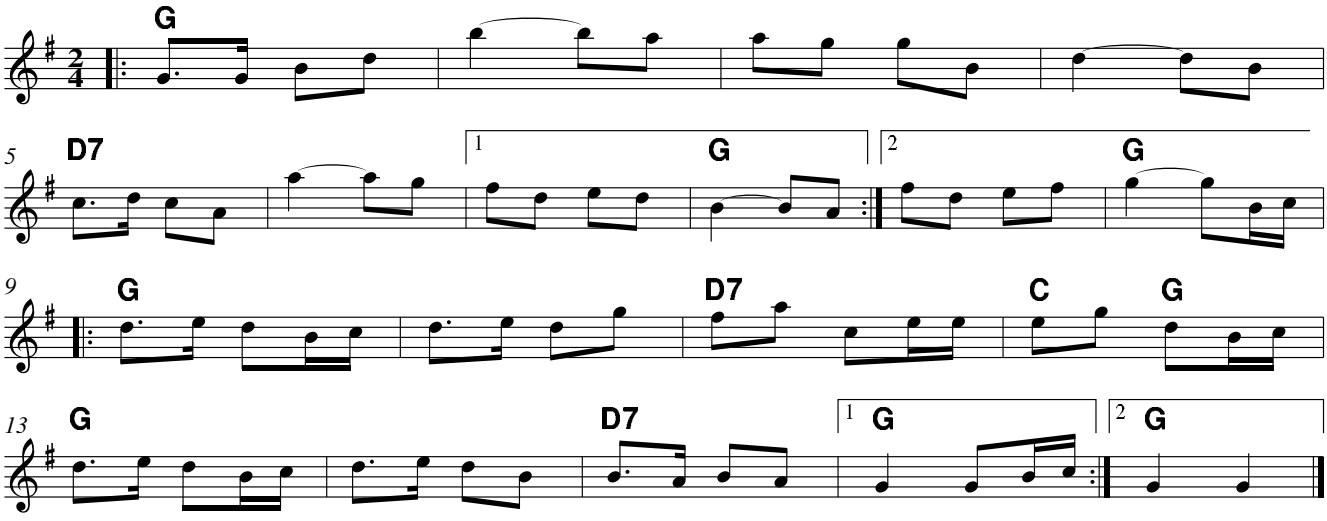
collected from Cecil Teagh by Chris Sullivan and John Meredith



Russ Lynam's Favourite

Stan Treacy's First Set Tune

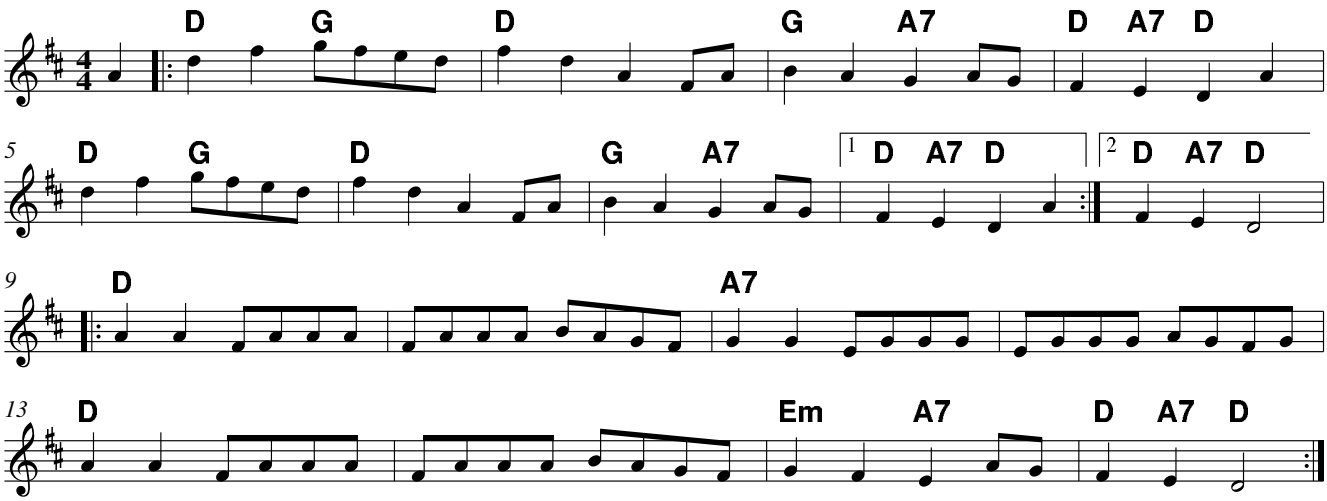
from Stan Treacy named for Russ Lynam of the famous Crookwell Tea Rooms who first directed collector Brad Tate to Stan.



And When They Dance

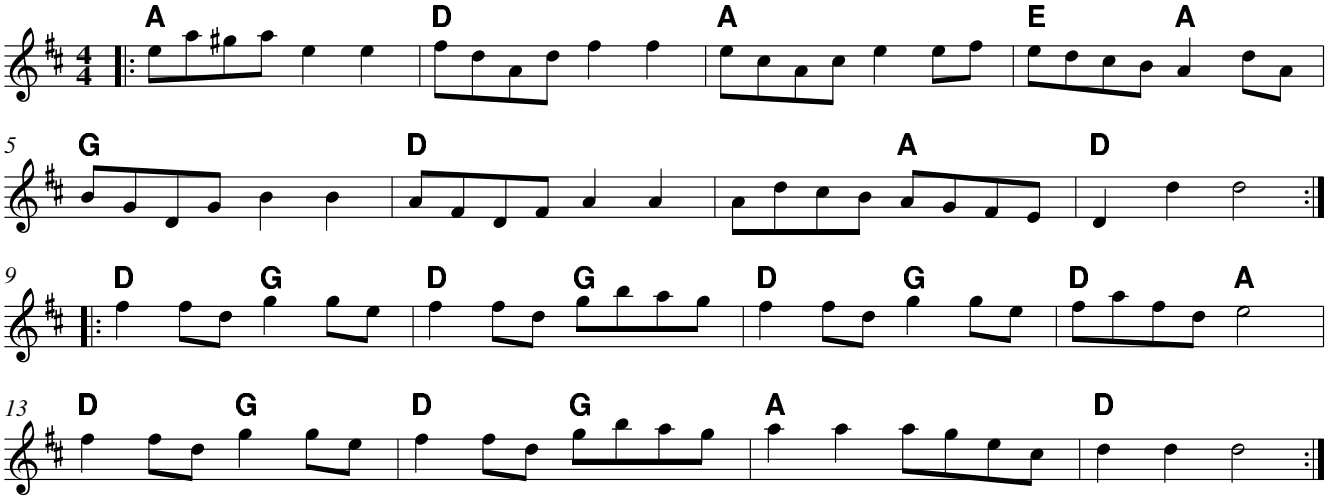
The Old Schoolmaster

from fiddler Tom Walsh, of Trentham, Vic



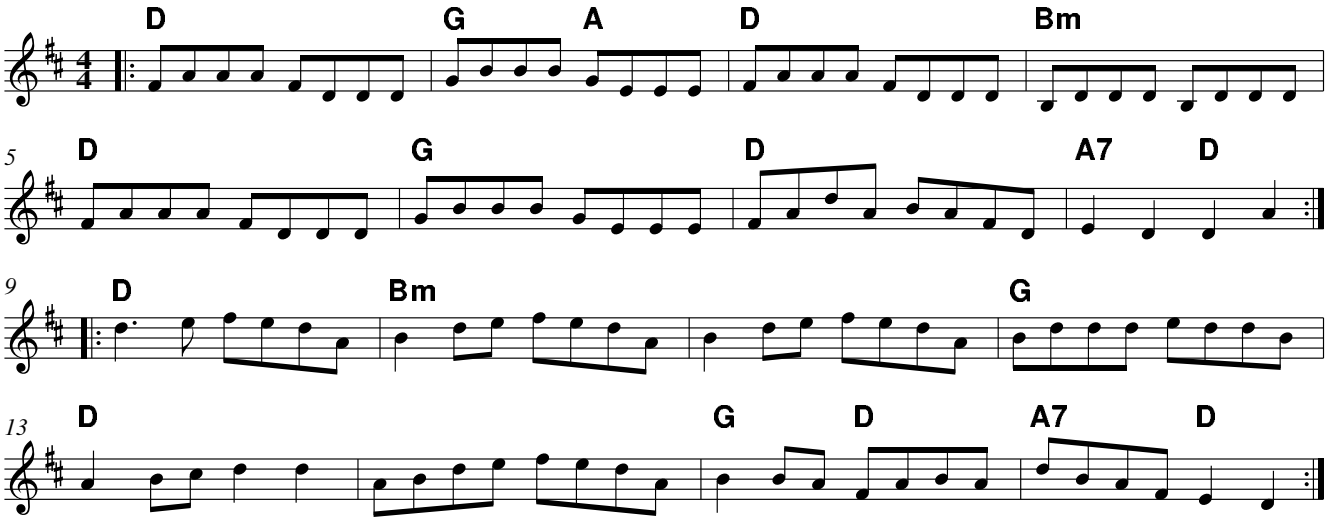
Teddy Creighton's Step Dance

Collected from Stan Treacy by Brad Tate



Colin Charlton's Reel

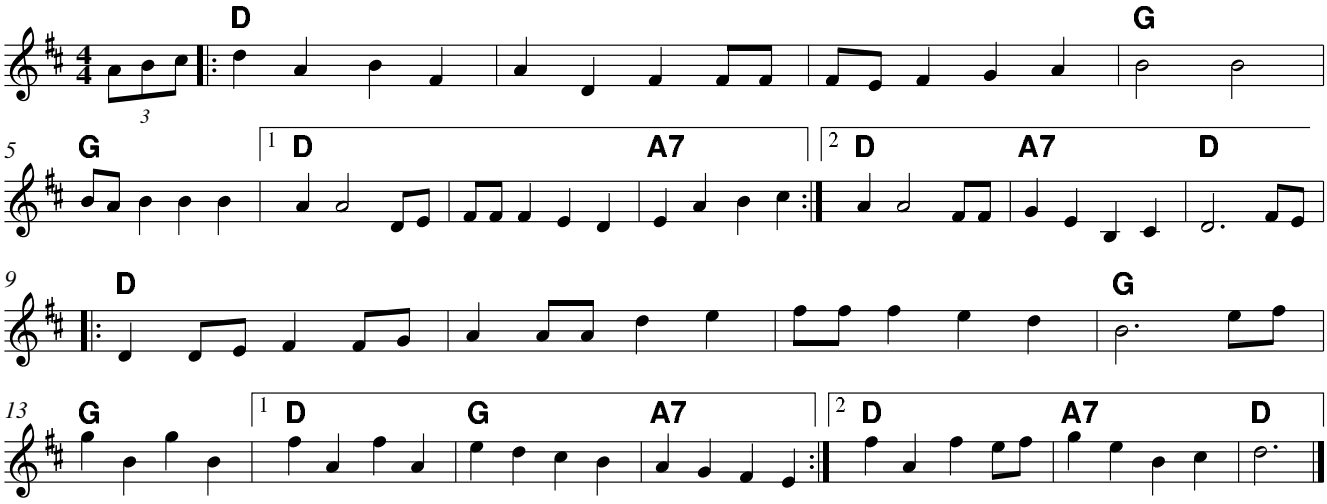
Collected from Colin Charlton, Cookamidgera, NSW



And When They Dance

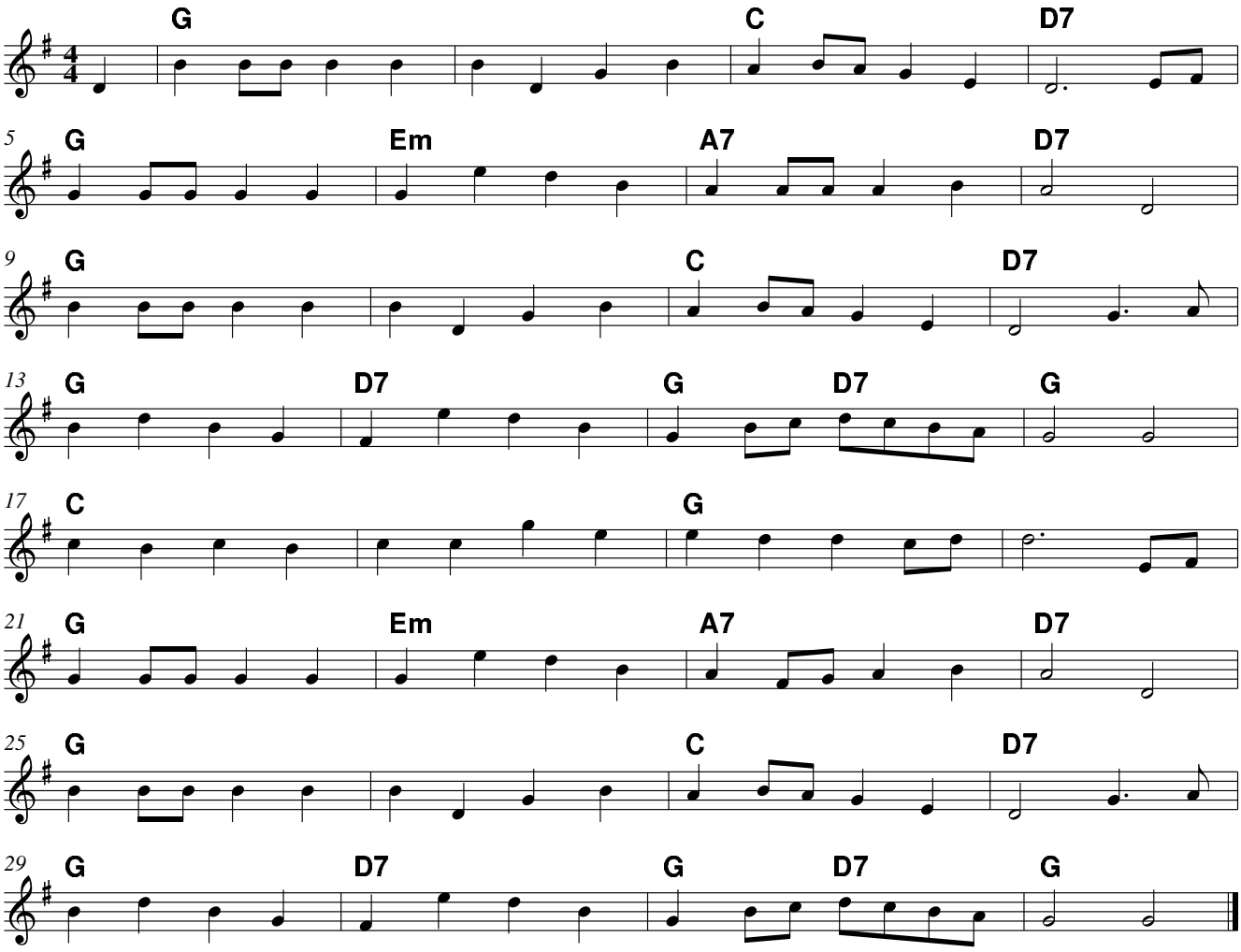
One Wet Afternoon

Composed by Bill Case, of Mt Gambier, South Australia



Dick Cribb

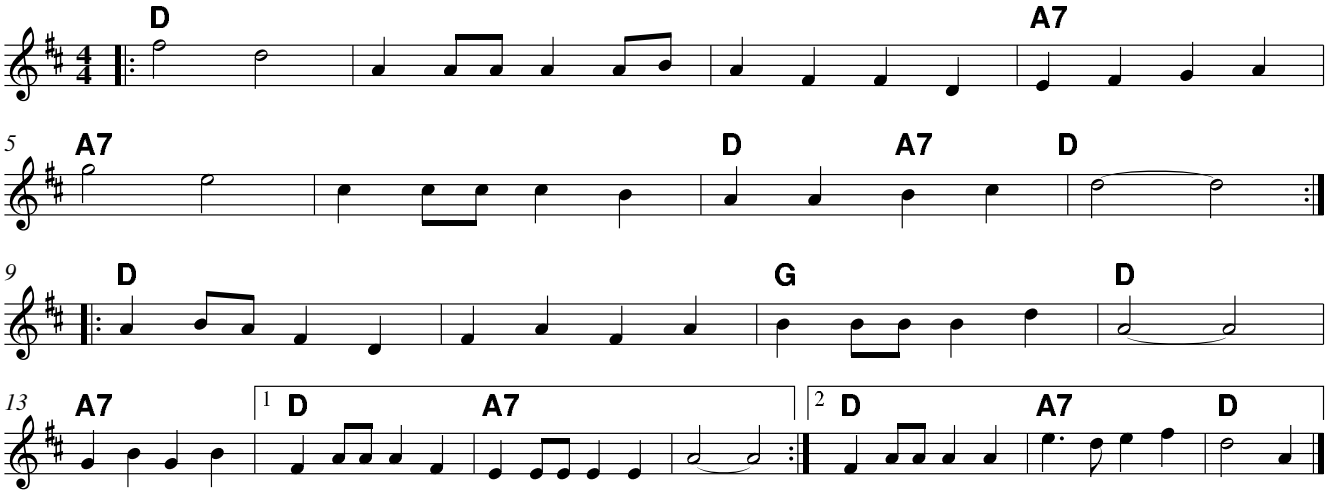
from the Bennetts of Gunnedah



And When They Dance

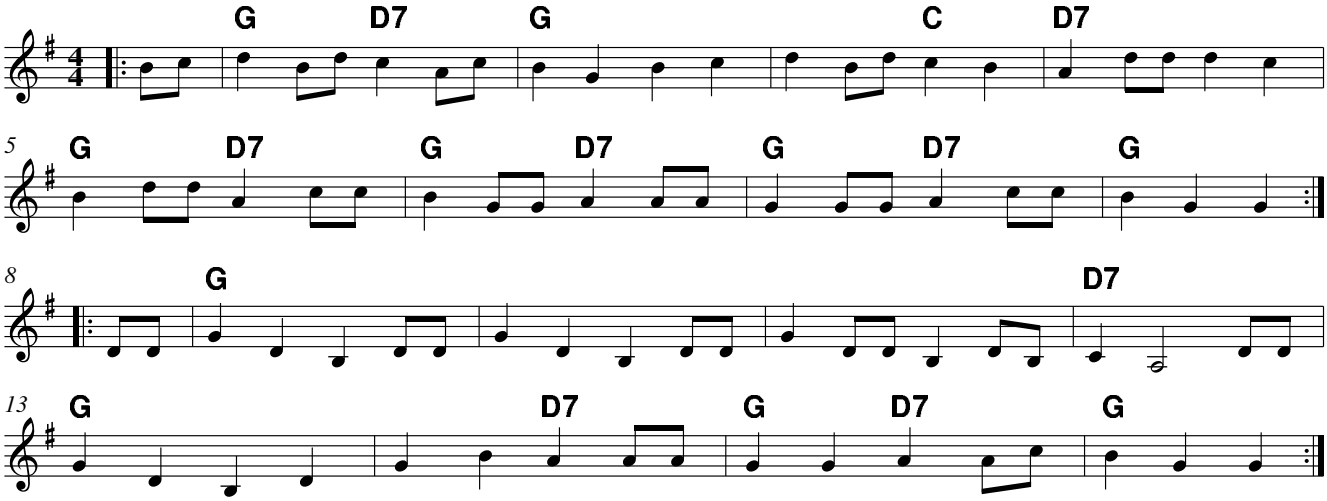
Cheer Up Jack

Arr Harry Gardner from the playing of Charlie Batchelor, recorded by Chris Sullivan and Mark Rummery



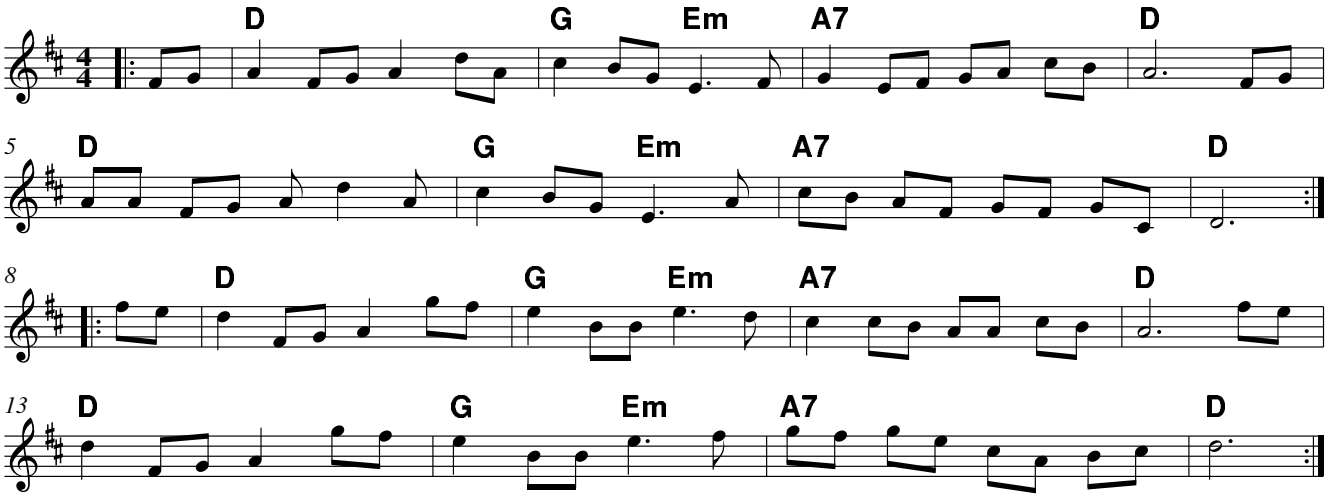
Mark Walters' Set Tune

Collected from Mark Walters, West Ridgley, Tasmania



Mother's Old Red Shawl

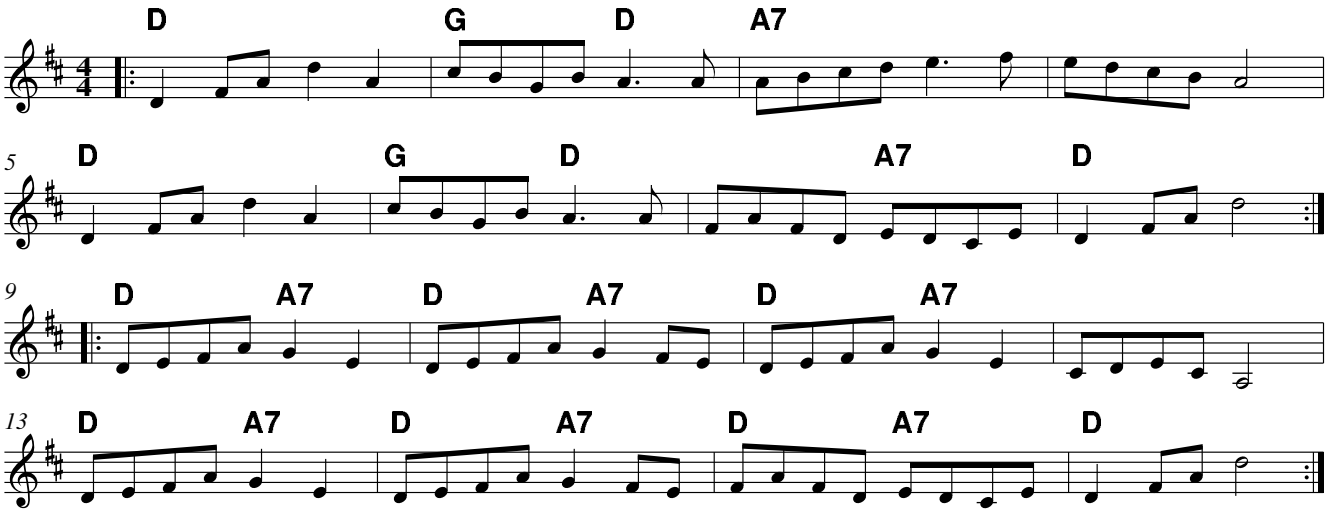
Collected from Paddy and Edie Dawson, Franklin, Tasmania and derived from the song written by Charles Moreland 1887



And When They Dance

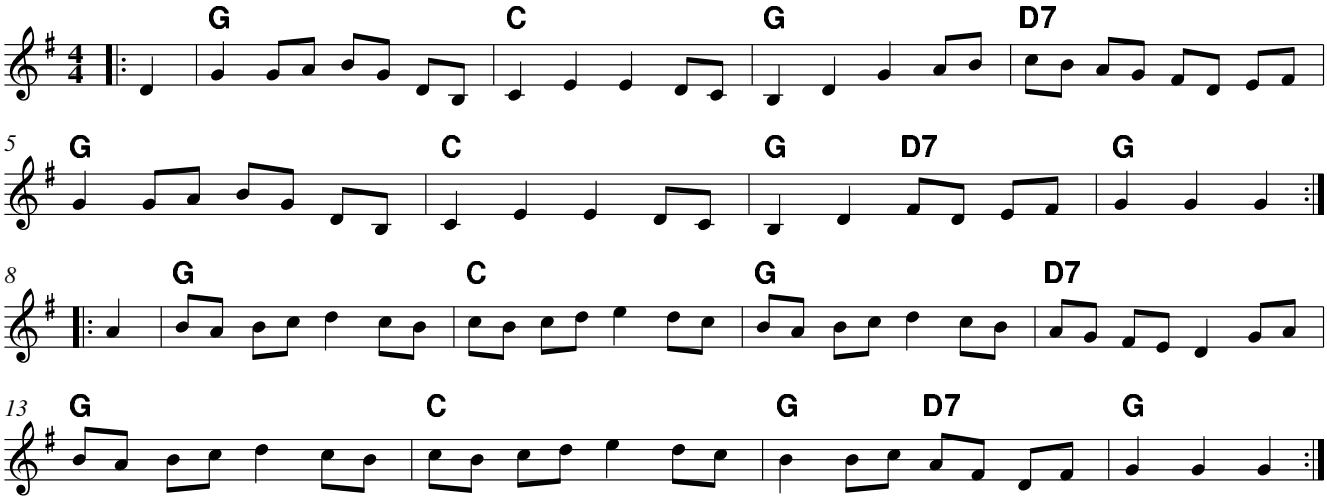
Rita Croker's Set Tune

from the playing of Jacko Kevans who learnt it from Rita Croker.



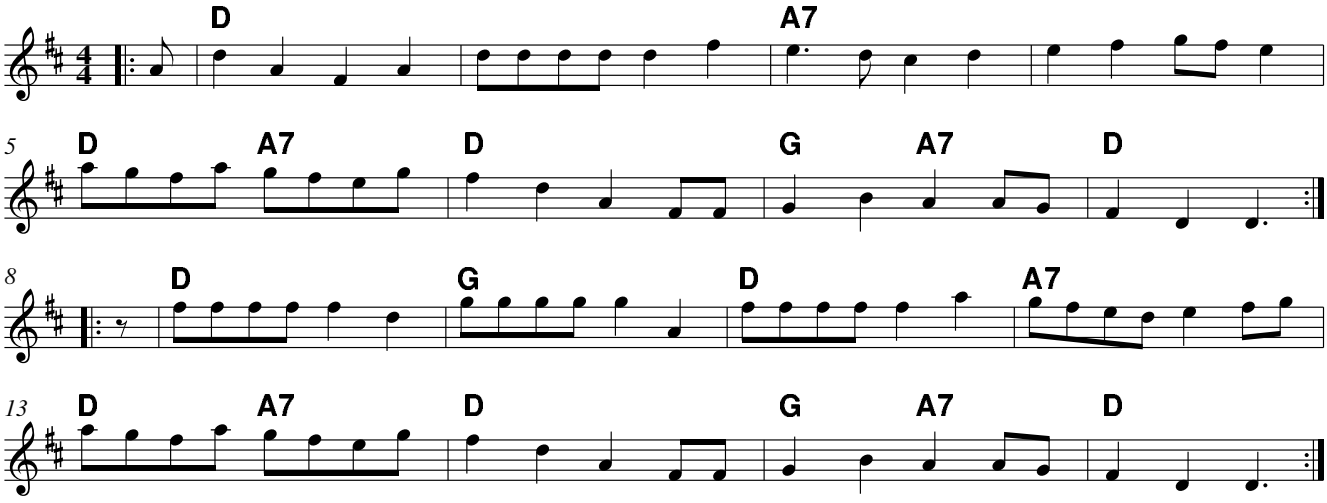
Stan Treacy's Set Tune No 1

Collected from Stan Treacy by Julie Castles



Grand Old Dame Britannia

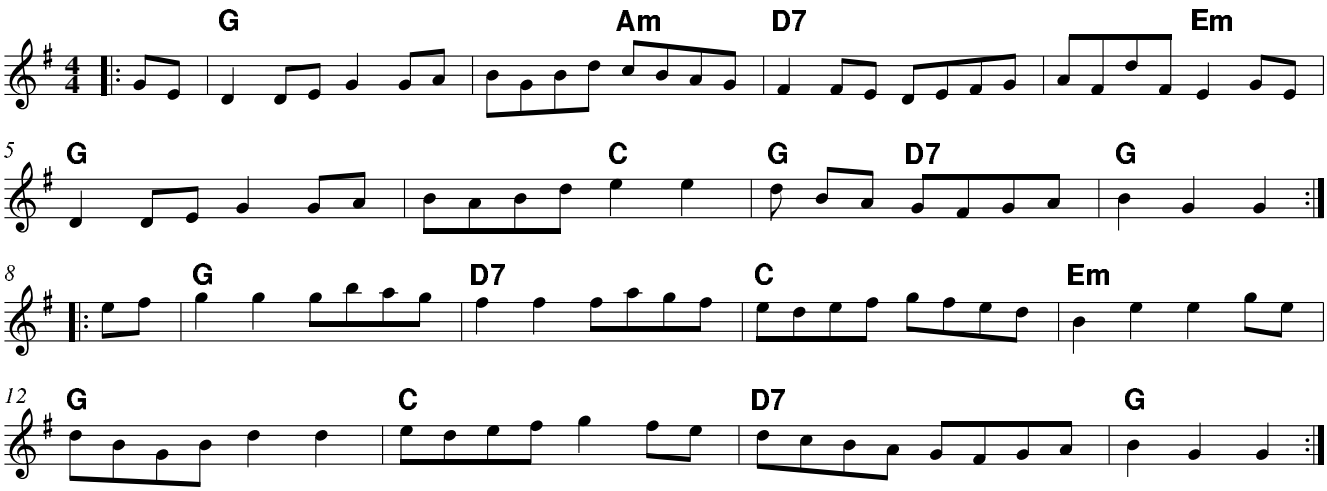
from Frank Collins based on the rebel song of the same name from the 1916 Eastre Rising.



And When They Dance

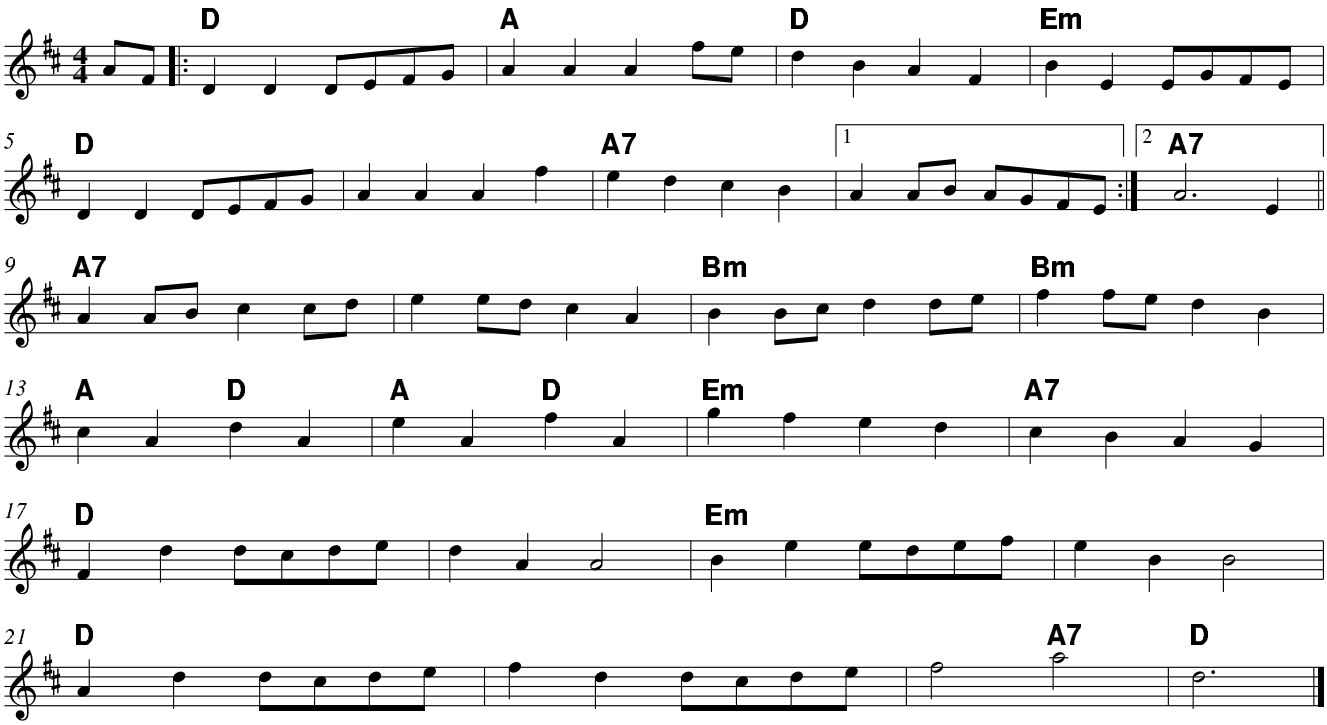
Flowers of Edinburgh

A traditional fiddle tune of Gaelic lineage, Irish and Scottish, dating from about 1740



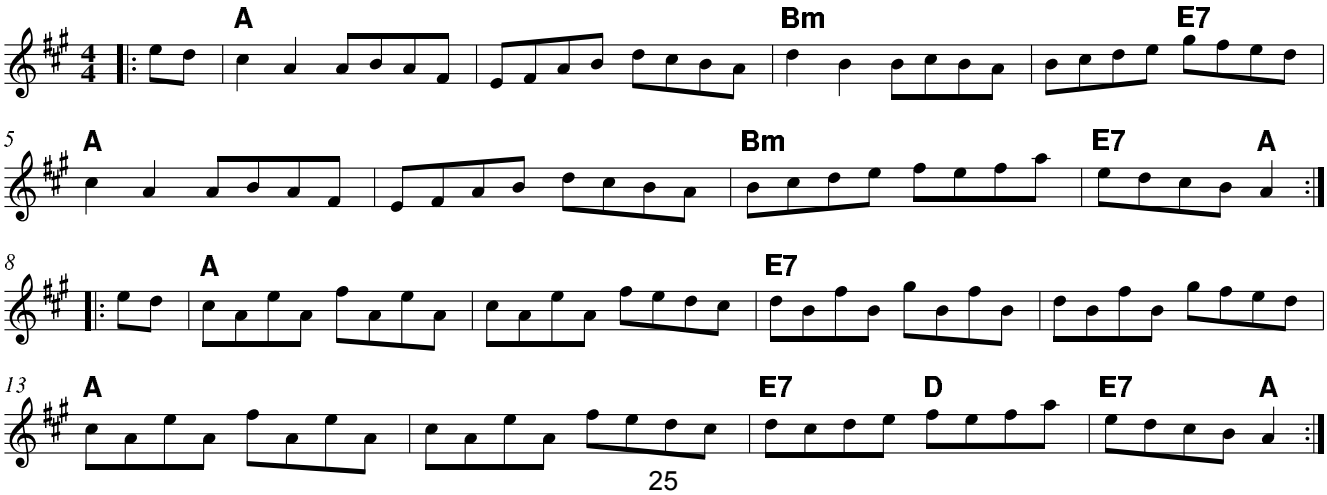
Dashing White Sergeant

Original music by the English composer, Sir Henry Rowley Bishop (1826)



The Mason's Apron

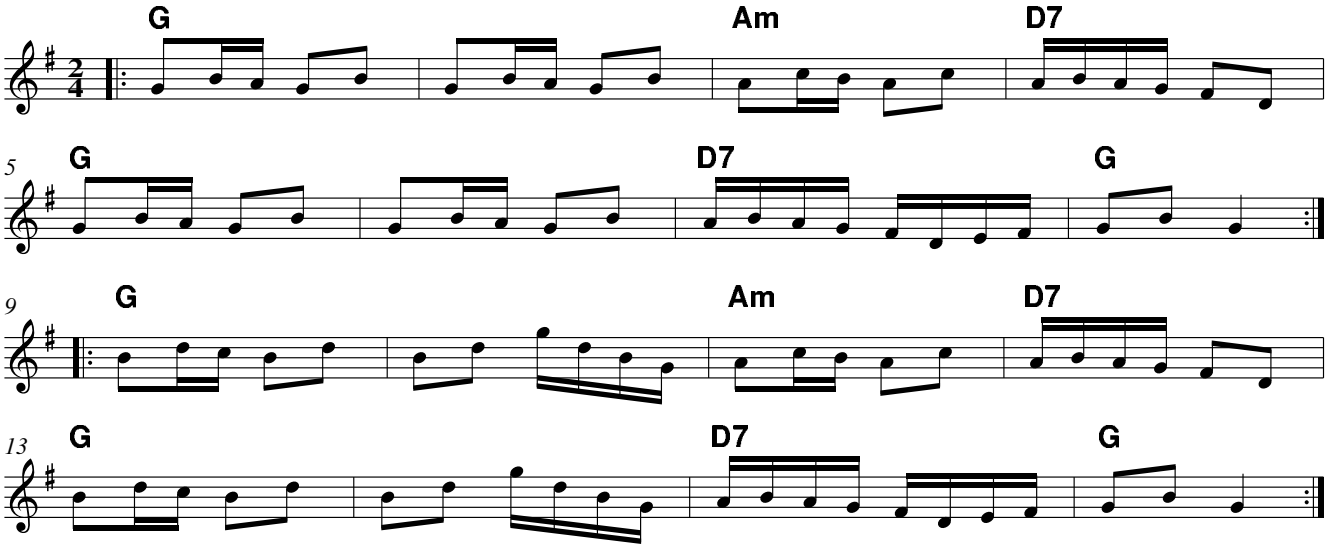
A basic version of this classic tune especially beloved of fiddles and accordions.



And When They Dance

Circassian Circle

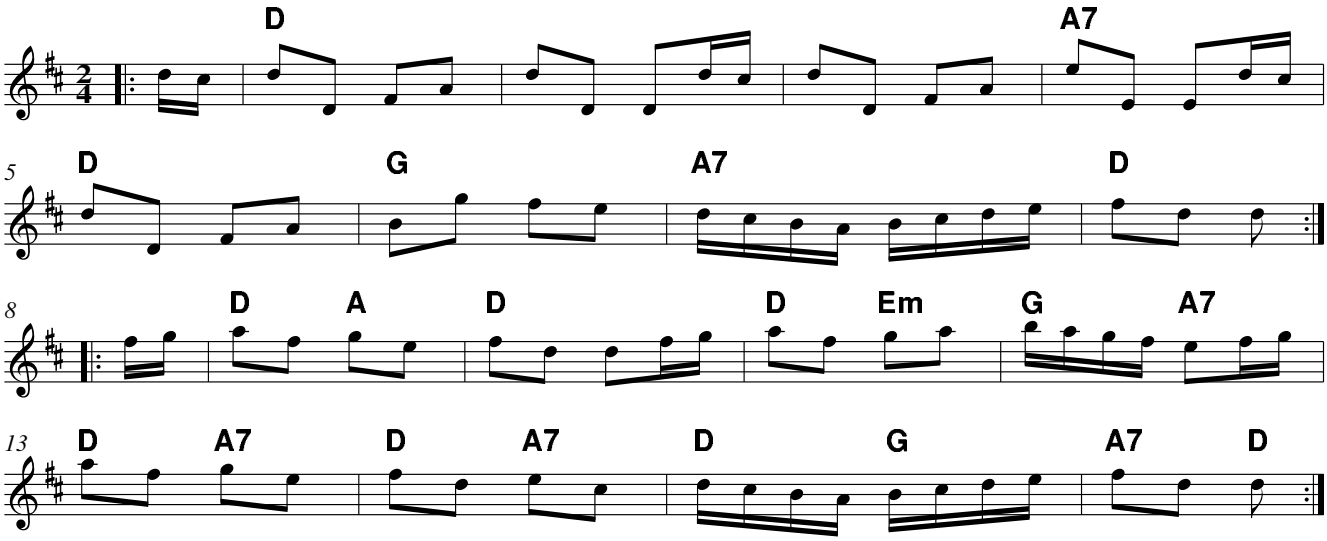
The dance dates from 1844 and several different parts/ versions have been collected in Australia.



My Love She's But A Lassie Yet

The Lass She Is From Lancashire

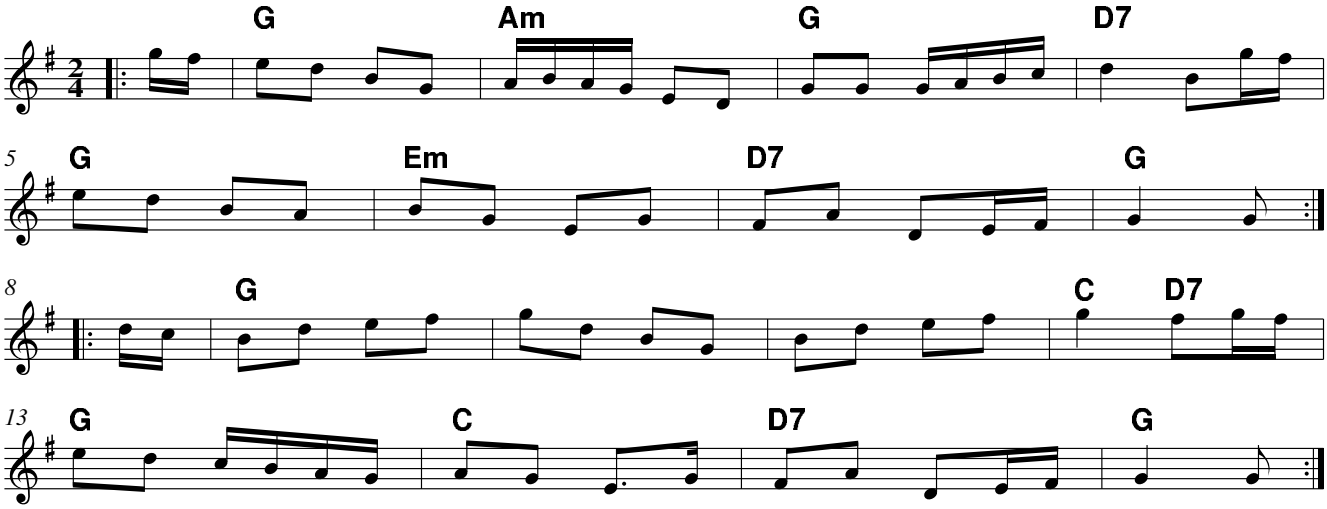
The second title collected in Australia; the first from a song by James Hogg about 1820; and previously Lady Badinscoth's Reel.



The Girl I Left Behind Me

Brighton Camp

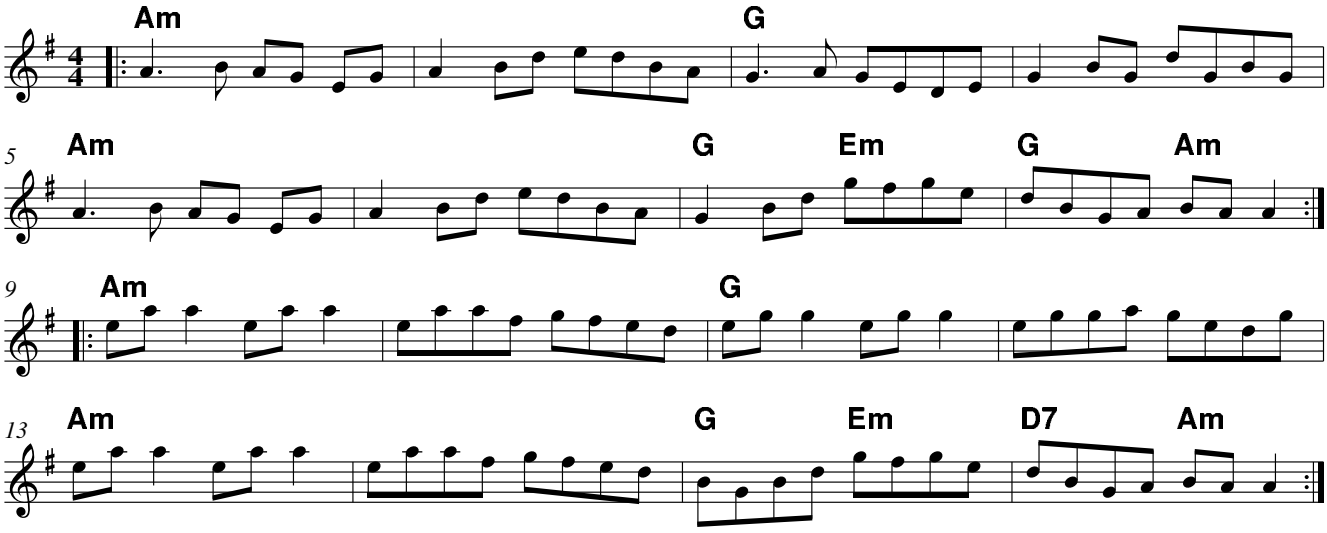
This tune has led more men into battle than any other; Irish regiments, US Civil War, two World Wars, and Morris dancers.



And When They Dance

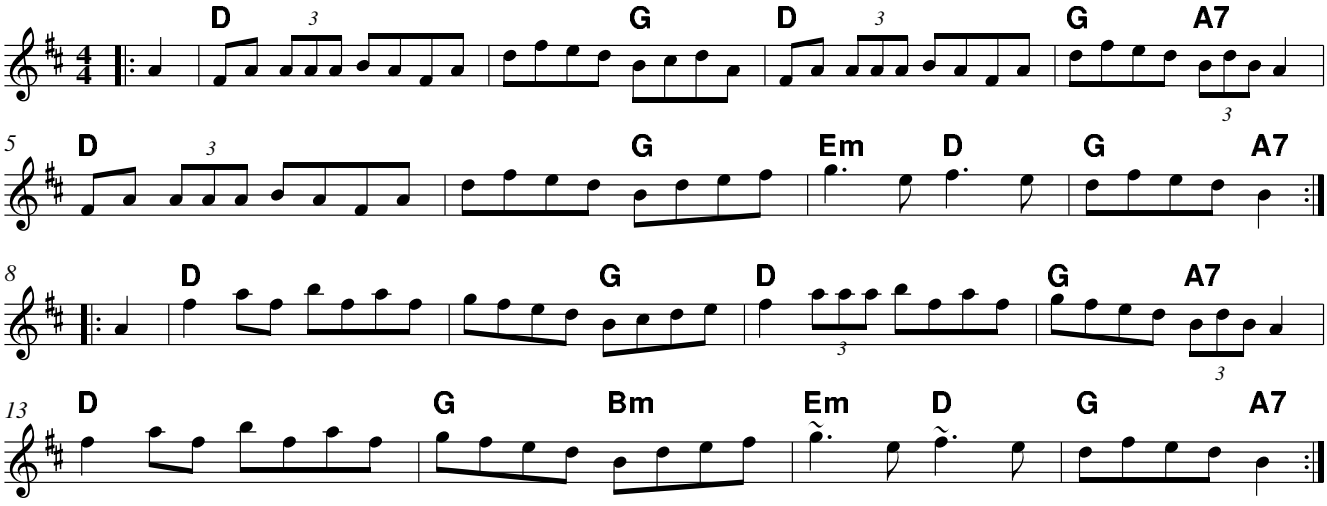
The Knotted Cord

A Knotted Cord is a poor man's rosary beads; Tune is often credited to Irish fiddler Junior Crehan



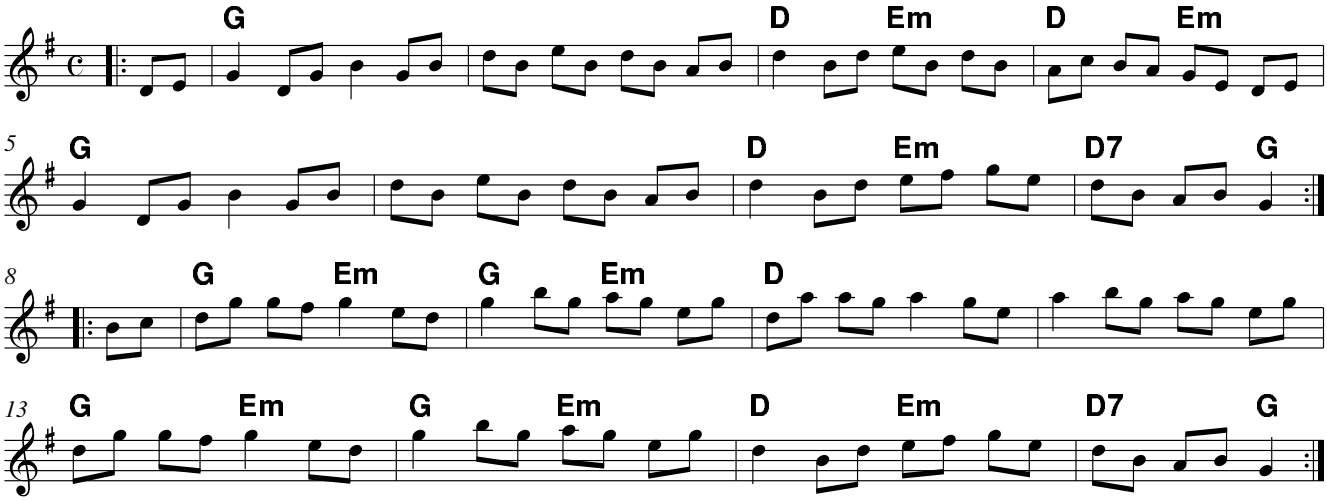
The Silver Spear

Elathan, one of the chiefs of the legendary Fomors in Irish legend, carried two silver spears.



Salley Gardens

A well–known Irish reel named for Salley Gardens near Sligo where willows were grown for thatching material.

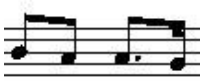


Polkas

The origins of the polka are contentious, though we can say with certainty it was European in origin. The polka was introduced to Paris in 1840 and with a wave of “polkamania” it soon became popular in Australia. There were many adaptations of folk tunes and many original compositions that came with the dances. The popularity of the dance in Australia is evident from the number of polkas collected from players all over the country.

What is a polka?

In this collection polkas are distinguished as tunes in 2/4 time with the distinctive rhythmic pattern quaver- quaver- dotted quaver- semiquaver occurring in a significant number of bars. Here’s an example:



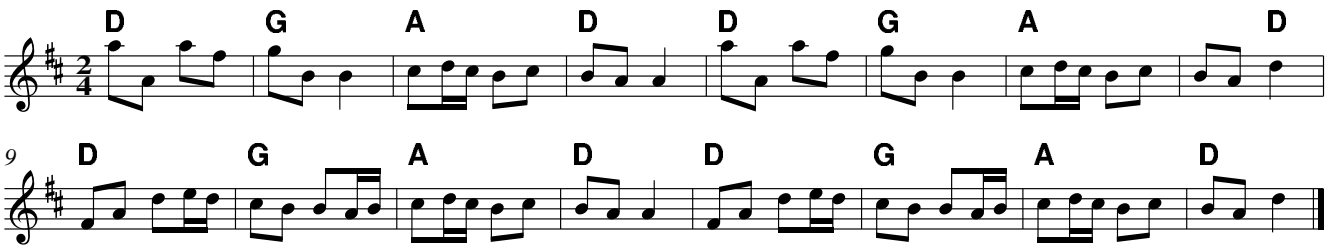
This is distinct from the typical Irish “polka” which is categorised in this collection as “single reel” and while it has the same 2/4 time signature it is flatter in rhythm and less suited to the actual polka stepping.

Melody players and accompanists and percussionists should emphasise the polka rhythm to help the dancers get the polka bounce into their movement.

And When They Dance

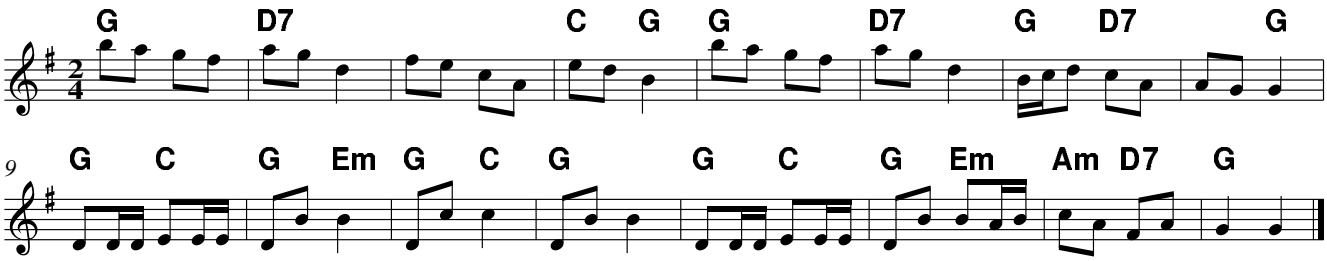
Stan Treacy's Polka

Collected from Stan Treacy by John Meredith (ISBN:0 86840 018 1)



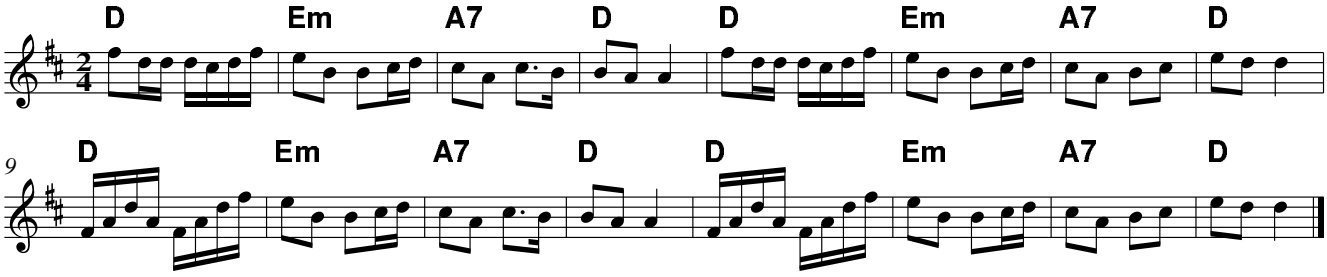
See–Saw Polka

collected from Harry Cotter by Col McJannett



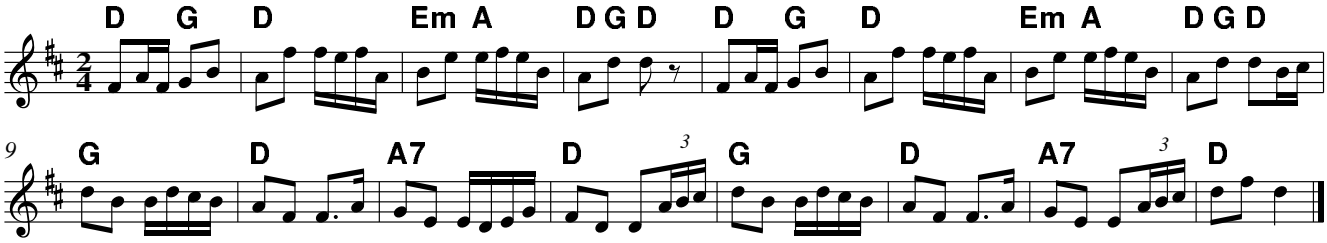
Rita Trautman's Polka

played by koorie accordionist, Rita Trautman of Moree; collected by Chris Sullivan



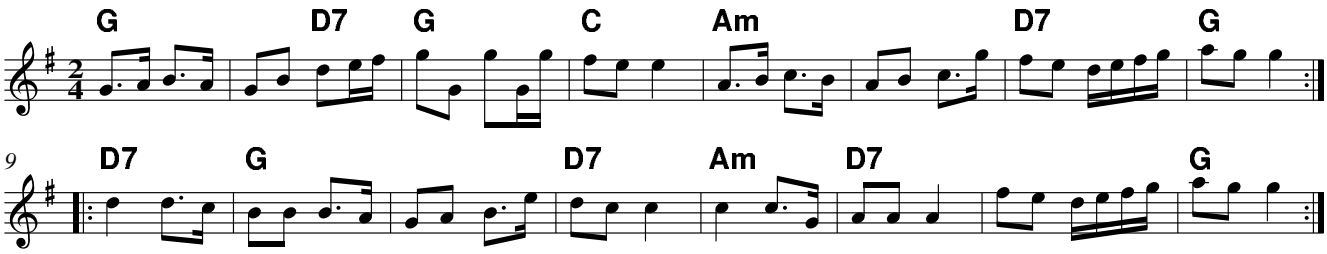
George Large's Polka

From button accordionist Orley Benson, who learnt it from his uncle. Recorded by John Meredith.



Charlie Doran's Polka

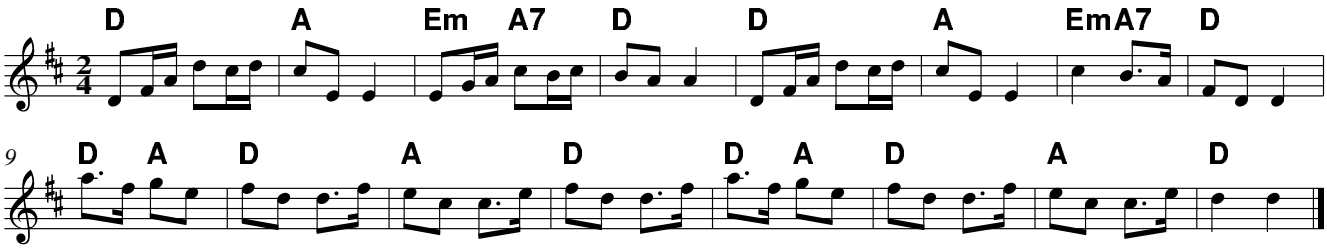
from Ray Doran of Mudgee, collected by John Meredith



And When They Dance

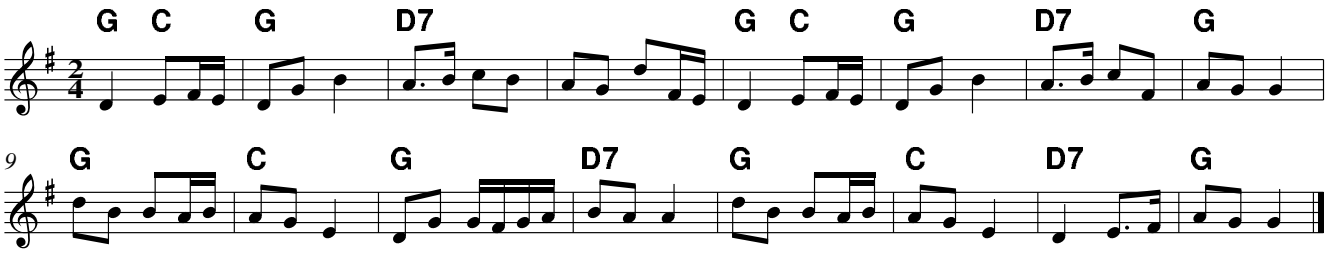
Bill Cooper's Polka

Collected by Chris Sullivan and Dave de Hugard



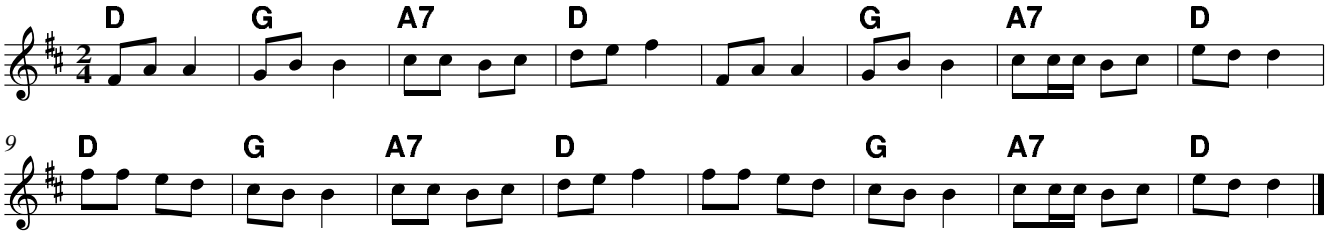
Binda Polka

from button accordion player John Warn, leader of the Crooked Corner Band from Crookwell



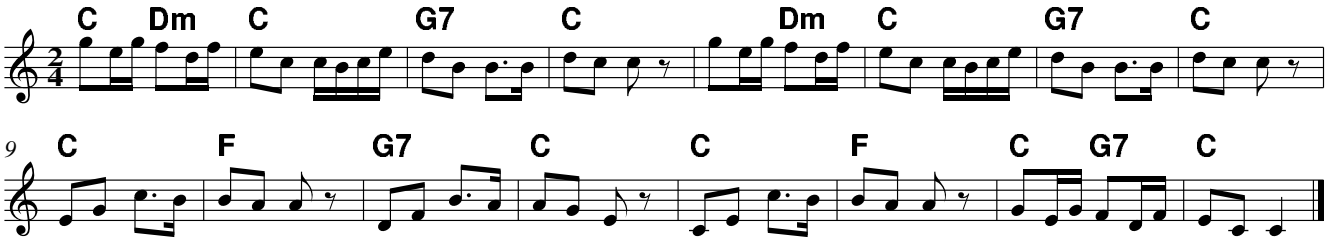
Brown Jug Polka

as learnt at the Bush Music Club circa 1975



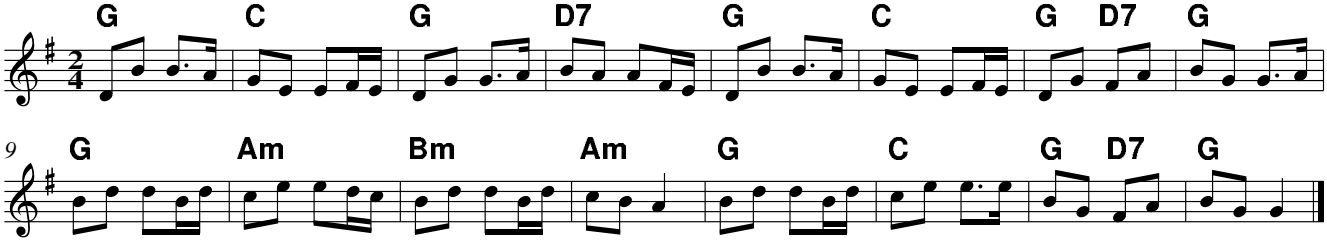
Fred Holland's Polka

John Meredith recorded Keith and Vince Holland playing this polka learnt from their father



New Cut Polka

collected from Susan Colley by Alan Scott



Hornpipes

The most common use of the term in current Australian folk music refers to a class of tunes in 4/4 time. There are two basic types of common-time hornpipe, ones like the "Sailors' Hornpipe", played in even notes usually a little slower than a reel,

and ones like "The Harvest Home", moving in dotted notes.

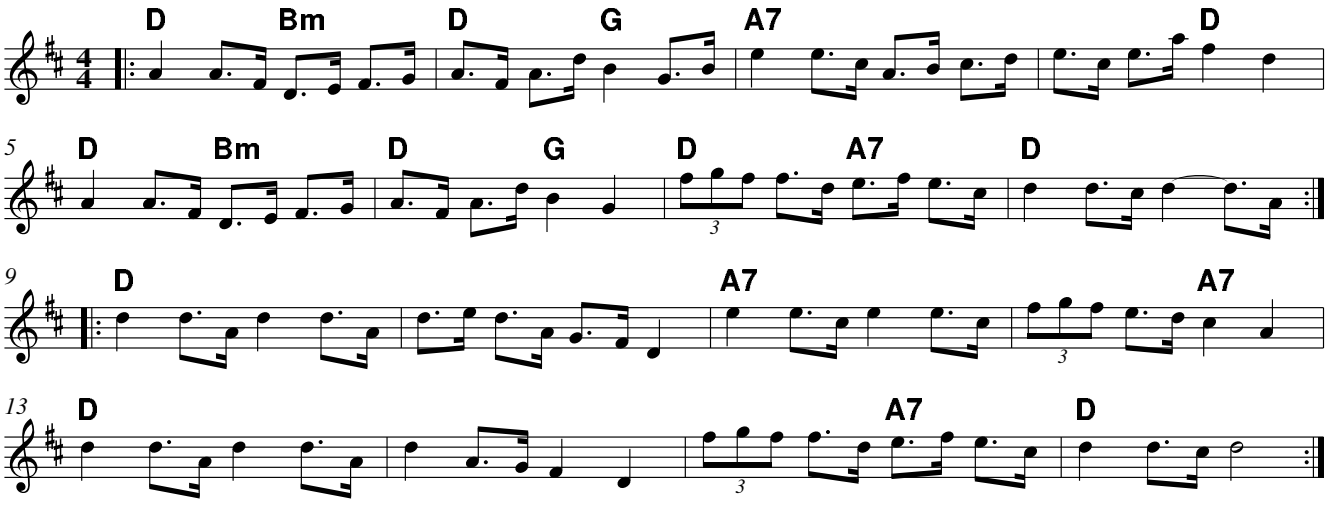
Some 19th-century examples mix the dotted and even styles. The form dates back to the mid-18th century or even earlier, but became much more popular in the early 19th century when many fine hornpipes were written.

In Australian history the tradition of hornpipe dancing was a part of the life of sailors on British Navy and merchant vessels. Ships often had a fiddler or penny whistle player to encourage the men to exercise on prolonged journeys. This was adapted around the country as *step dancing*. Stan Treacy described the privilege of playing fiddle for the best step dancers in the Crookwell area of NSW. Often it became a test of staying power and speed for both dancer and musician.

And When They Dance

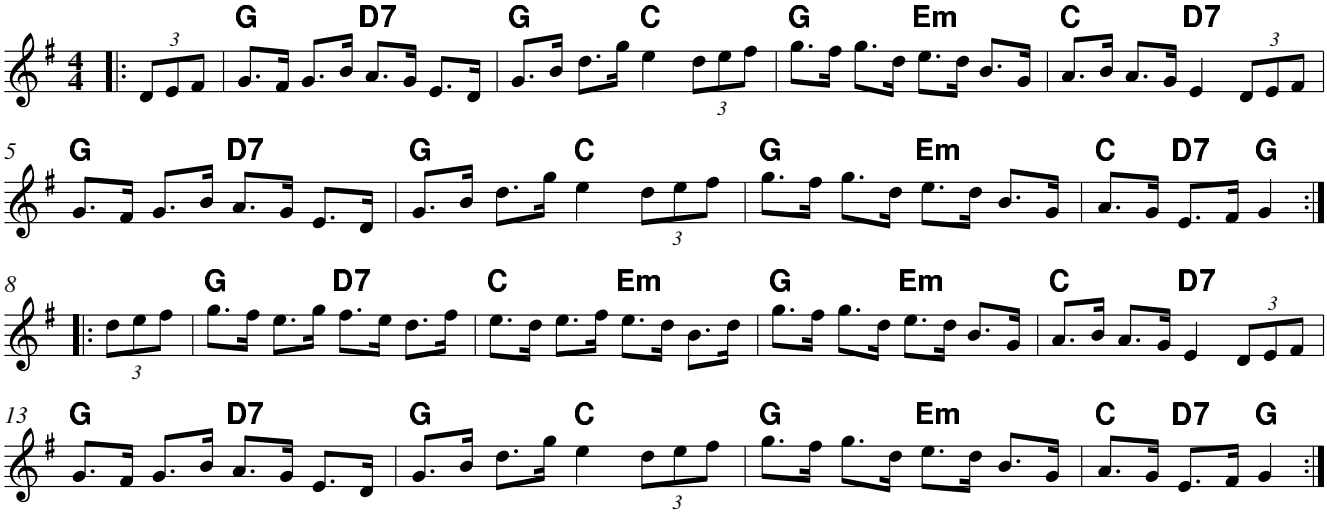
Bob in the Washhouse

from the playing of Joe Cashmere



Off To California

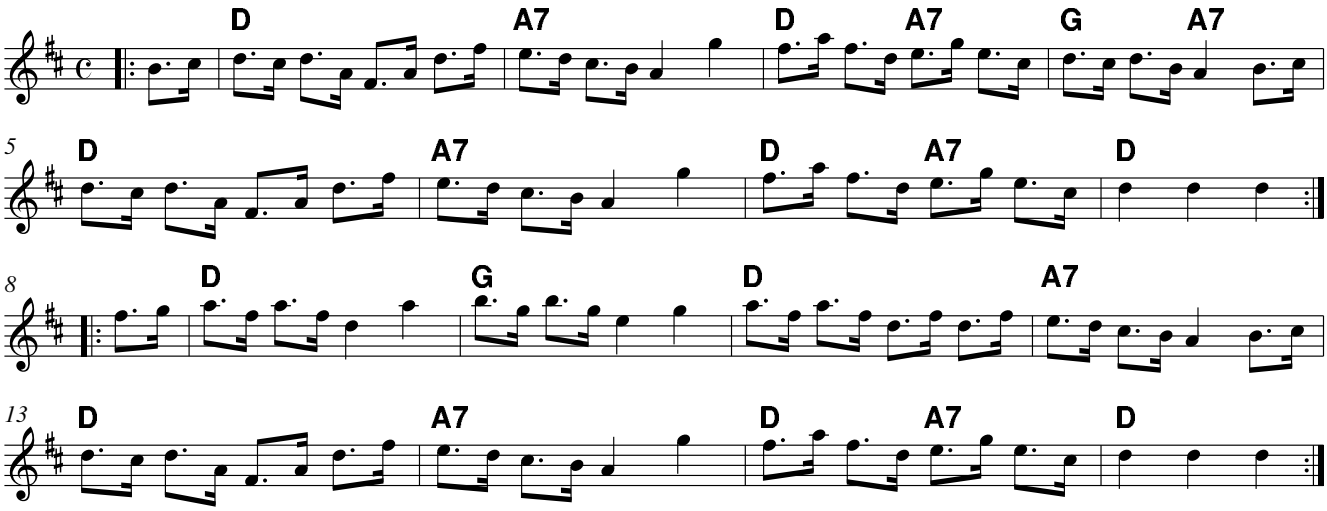
A well known hornpipe published in many volumes that have been available in Australia since the early 1900s



Monkey Shaved Me Father

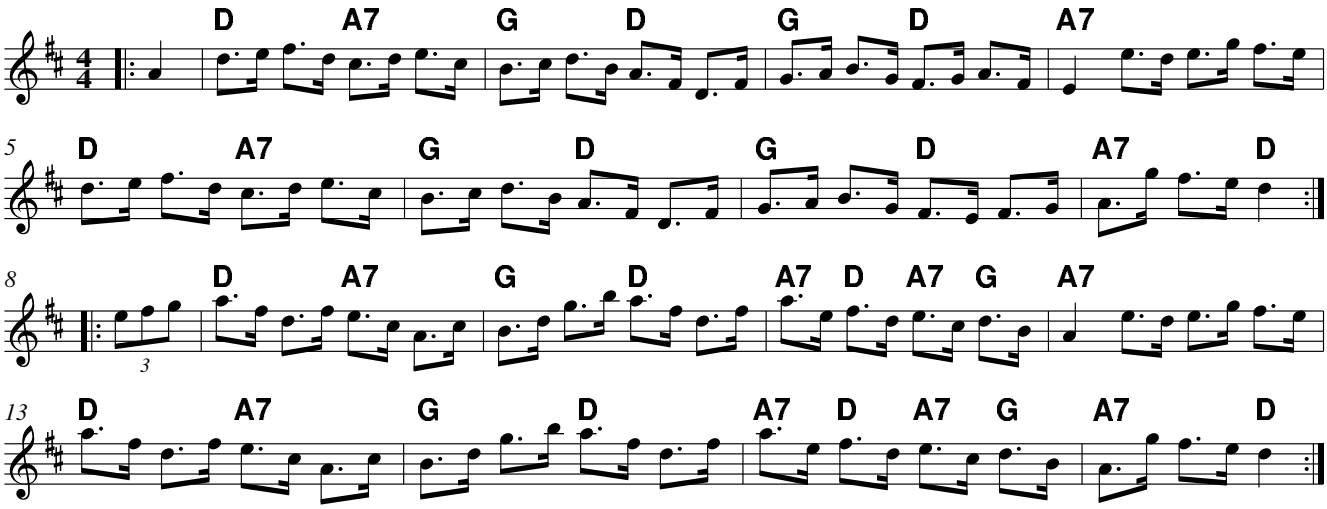
The Manchester Hornpipe

collected from Harry Cotter from Binalong NSW by Colin McJannett



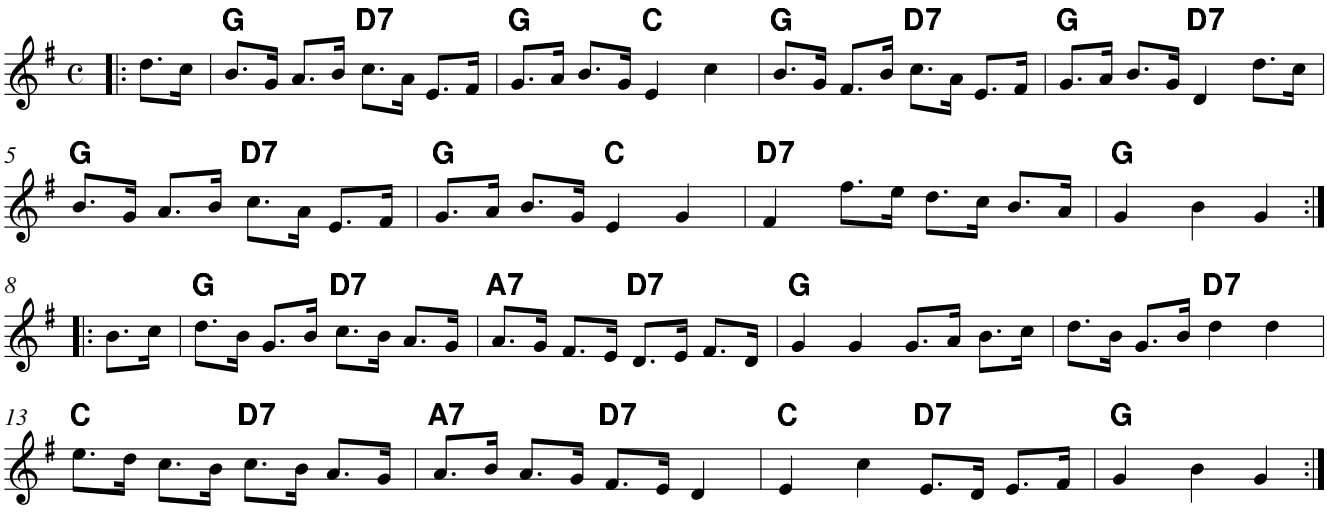
The Donkey Ate My Old Straw Hat

collected from Jeff Conroy, Glenquarry, NSW transcribed by Alan Musgrove



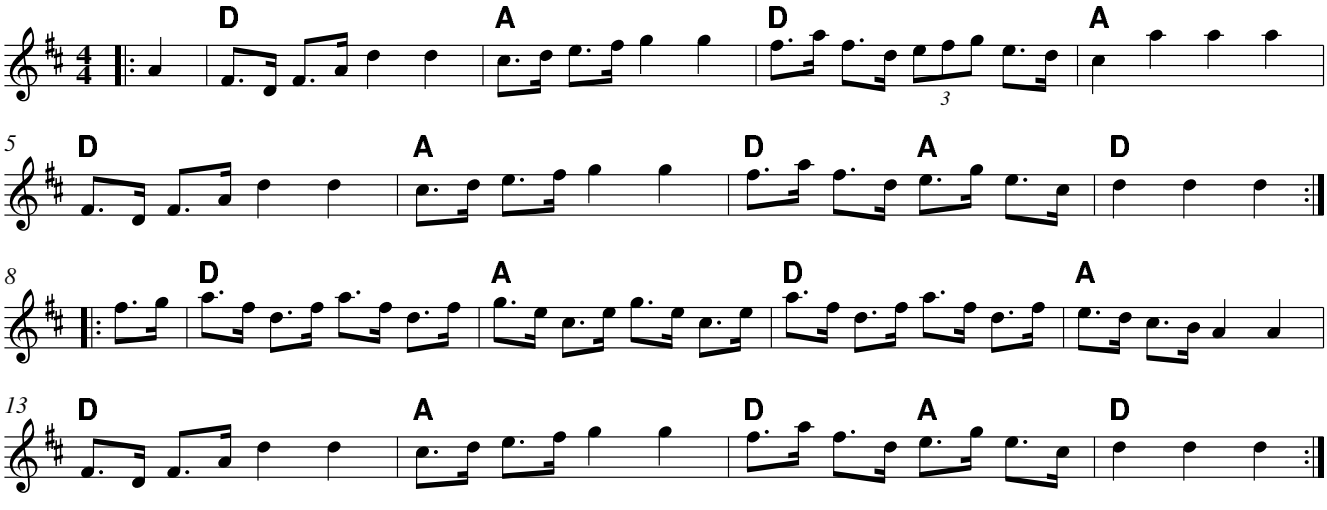
The Steampacket Hornpipe

from Frank Forde, Towradgi, NSW collected by Alan Musgrove



Eb Wren's Hornpipe

from Ebb Wren of Forbes NSW by Rob Willis



Schottisches

The schottische is one of the most commonly collected dance tune forms in Australia. No doubt the popularity of dancing the Schottische and later the Barn Dance encouraged the learning of many a good tune.

The name is German for Scottish and there are similar words in most European languages. The affinity between Scotland and Europe was presumably based on a mutual dislike of the English. Incidentally, Ludwig van Beethoven was commissioned to compose a number of the tunes that we now consider Scottish.

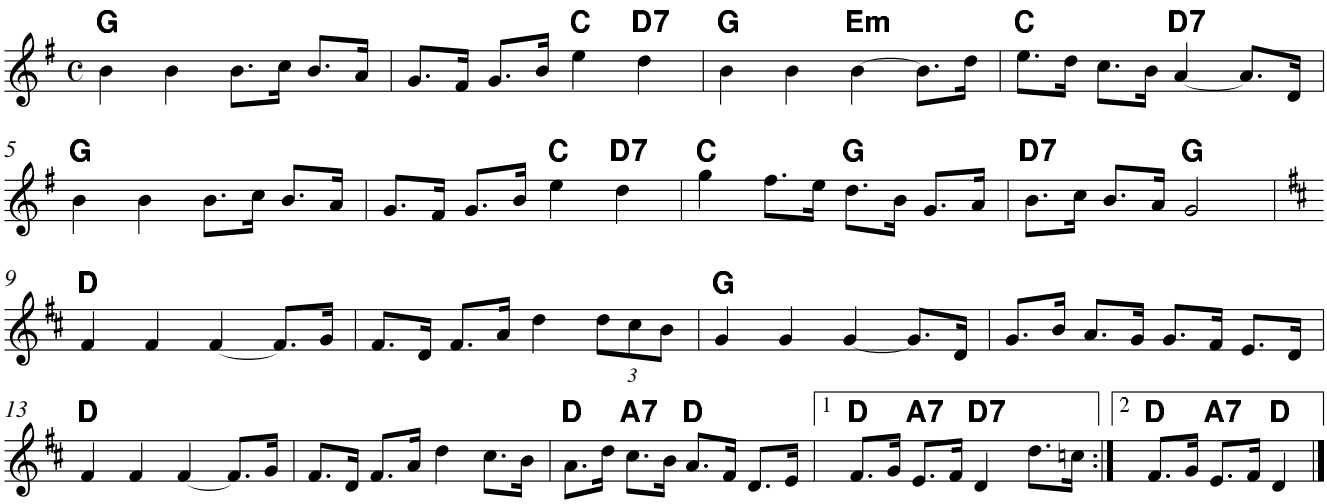
In Australia, the origin of many of these tunes remains a mystery. Some have been adapted from hornpipes from the British Isles. Some have come with European settlers such as the post World War I German migrants. The publishing industry would also have provided a constant source of new tunes with a transmission from squatter's piano to itinerants' concertinas, accordions, fiddles and mouth organs. And finally, I'd expect some local compositions, some with hints of half remembered tunes and others fresh and new.

The tunes fit comfortably on the standard concertina, accordion and fiddle and variants recorded are often the result of the tune being bent to fit the instrument. Piano and fiddle versions may have accidental notes from an original score and these are often modified by the scale of the accordion and concertina. The differences can be subtle and hardly noticeable to listeners and dancers. From comparison between sheet music and the collected derivatives it can be seen that complex sections are abandoned for a home-grown alternative. The *folk process* in action.

And When They Dance

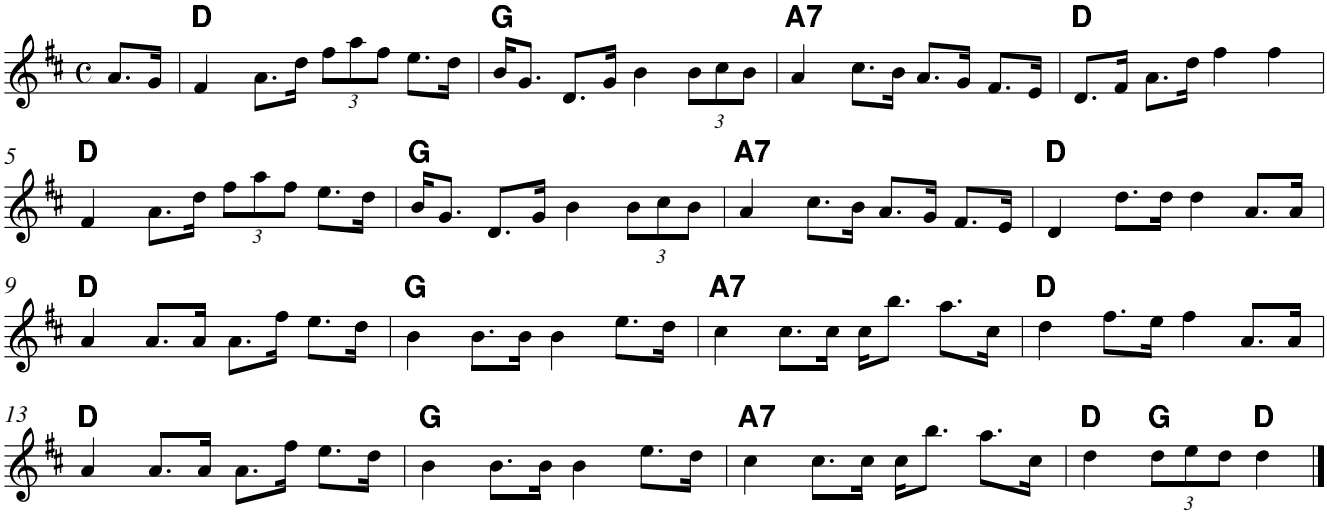
Cheer Boys Cheer, Mother's Got a Mangle

collected from Joe Yates by Chris Sullivan and Mark Rummery



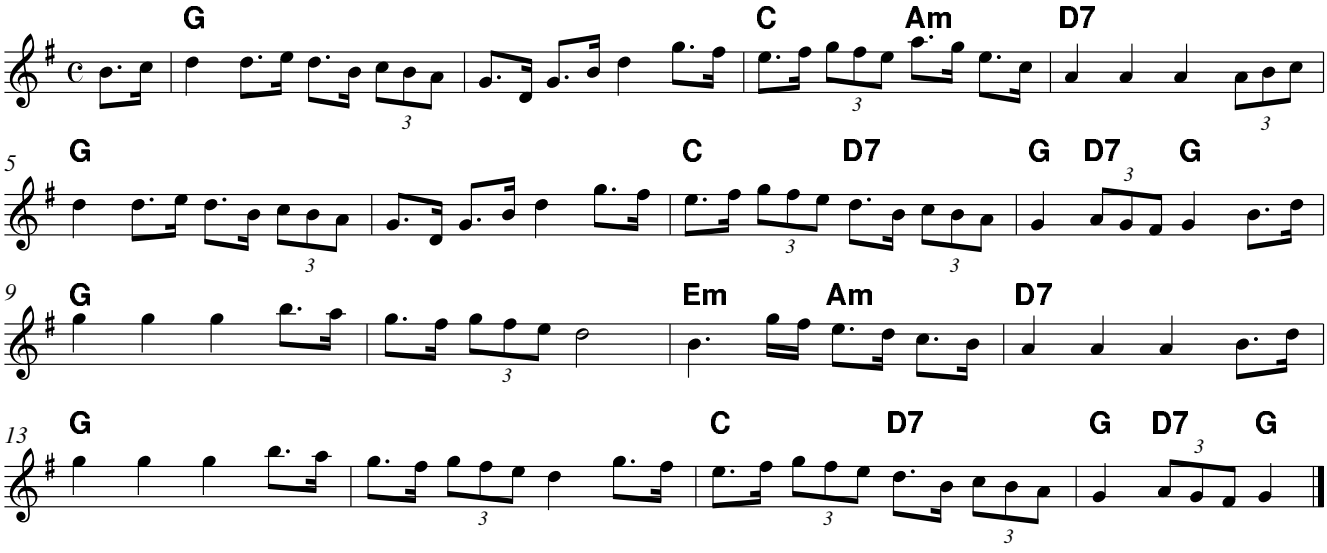
Loge and Vivvy's Schottische

Collected from Charlie Batchelor by Chris Sullivan and Mark Rummery



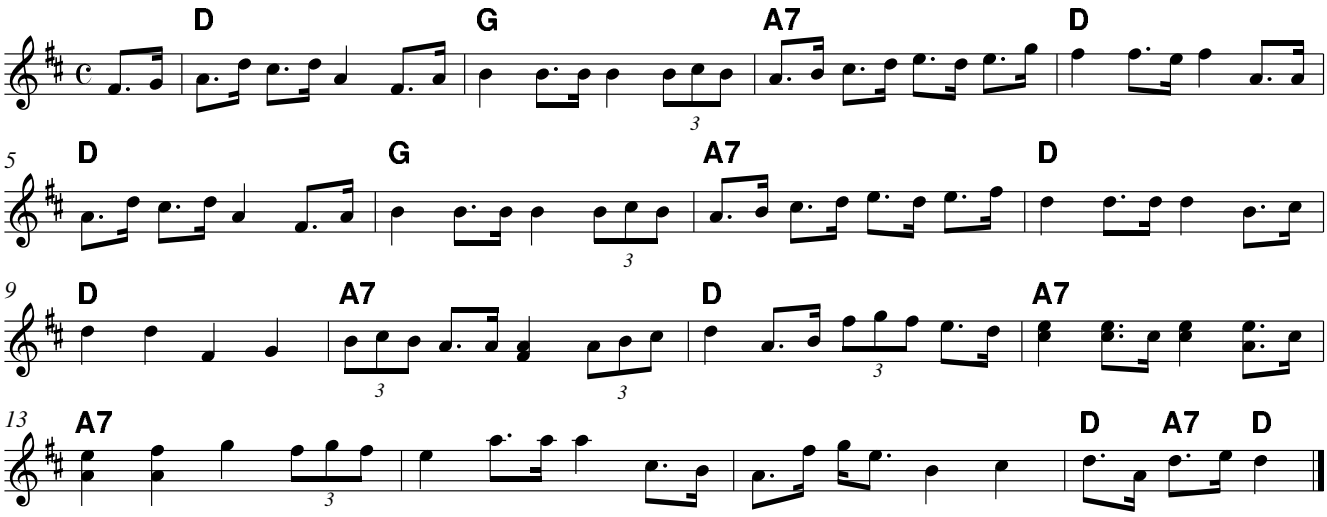
Queer Fella's Schottische

Collected from Charlie Batchelor by Chris Sullivan and Mark Rummery



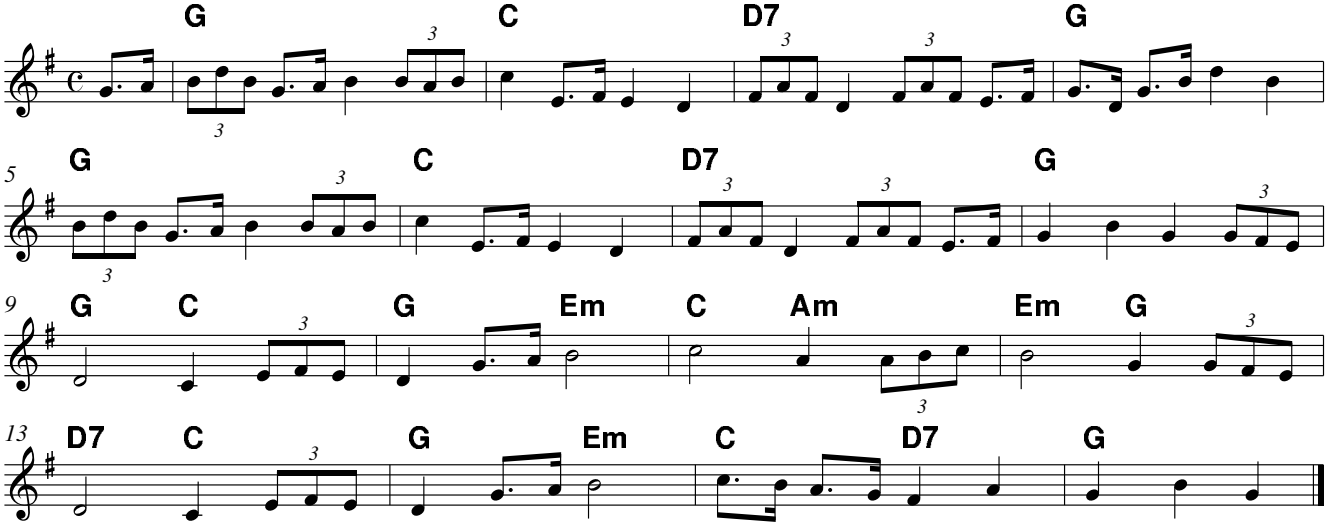
Harry Reeves' Favourite Shotease

collected from Charlie Batchelor by Chris Sullivan and Mark Rummery



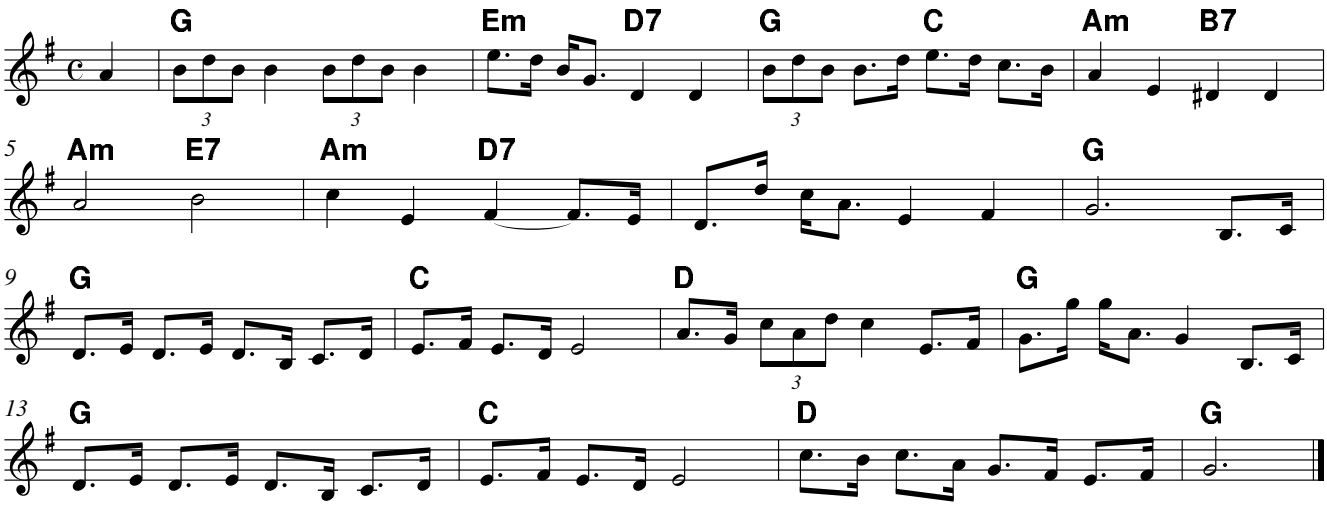
Bert Jamieson's Schottische

Bert was video and sound recorded playing mouthorgan by Rob Willis



Paddy Godden's Schottische

John Meredith Collection, NLA Trc 2222 R–48

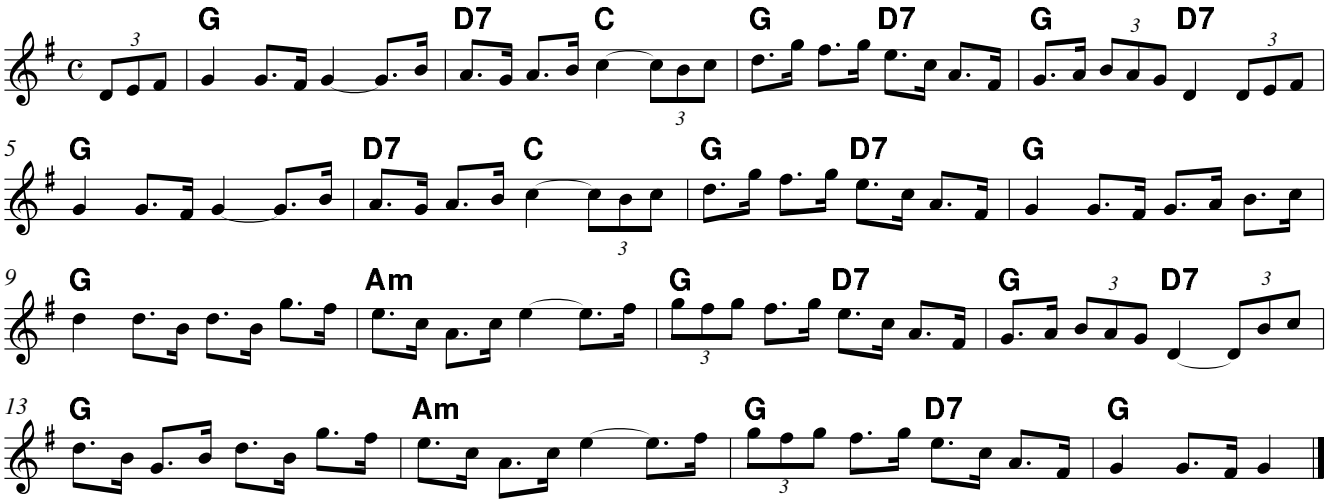


And When They Dance

Hackett's Schottische

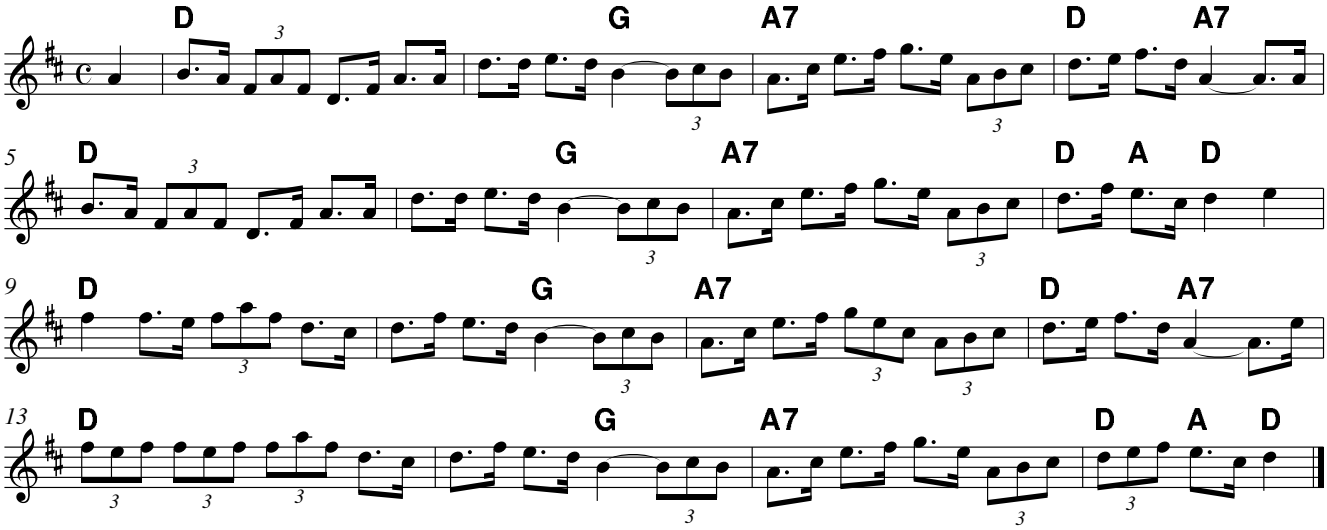
Pine Tree Flat

Collected from Daryl & Basil Cosgrove by Dave DeHugard



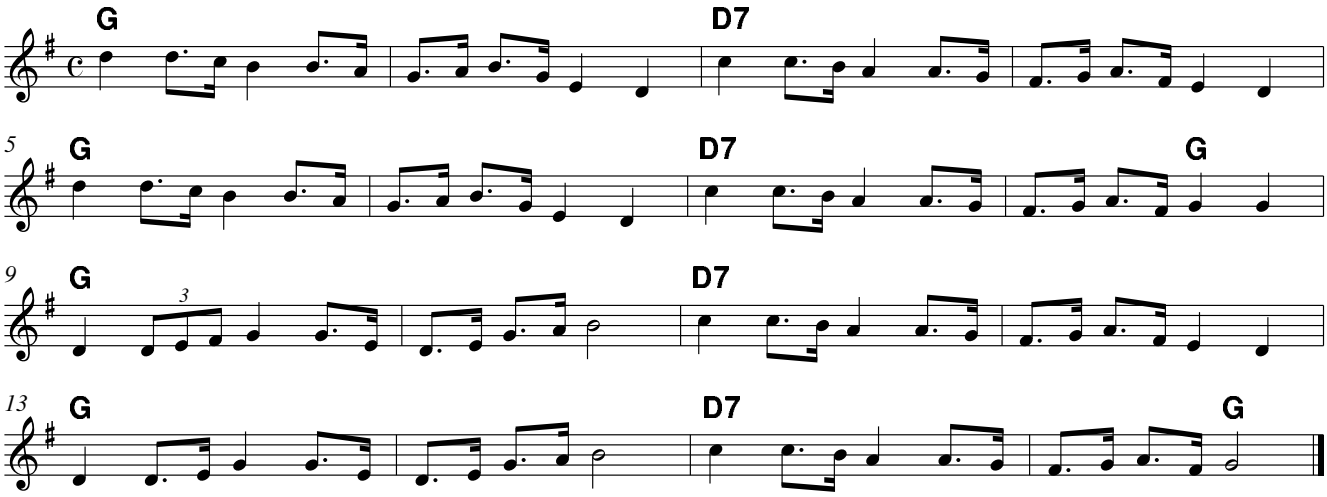
Cosgrove's Schottische

Collected from Basil Cosgrove by Dave DeHugard



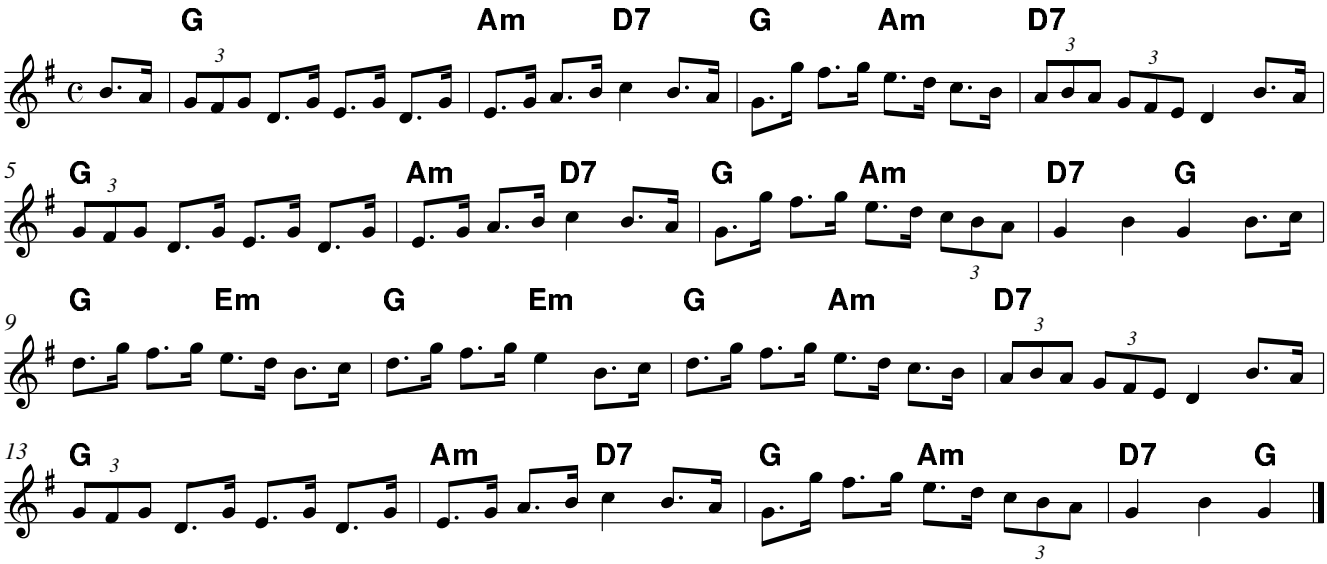
Ollie Watt's Schottische

Collected from Arthur Bowley of Marshall Mount Merry Makers by Dave de Santi



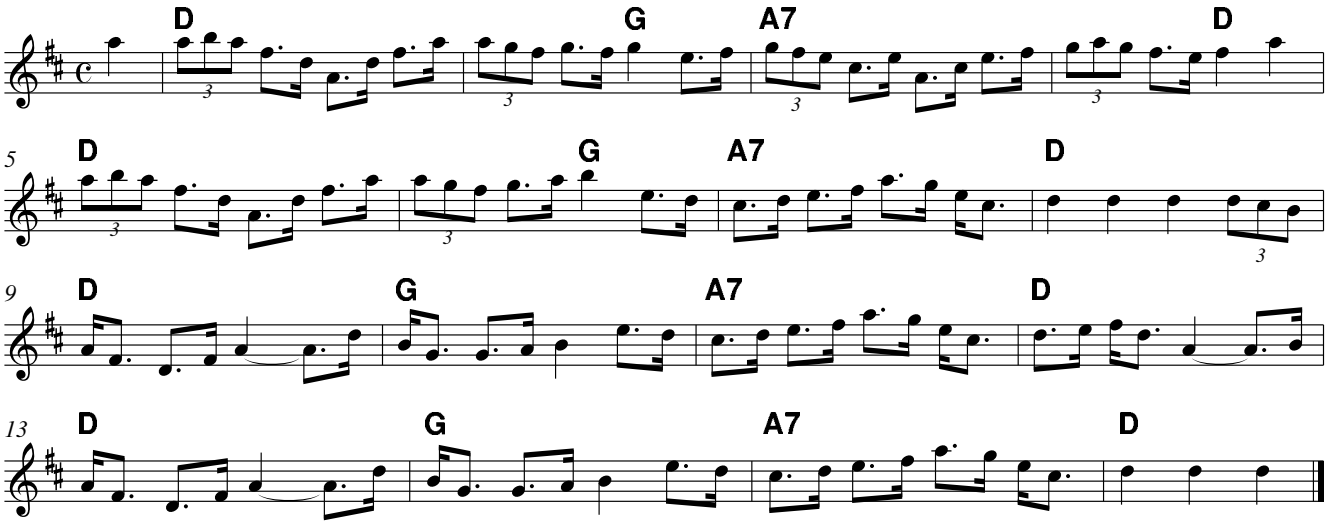
Australian Jim

collected by Allan Scott from a Mr MacMillan who played concertina. AKA Sweeney's Hornpipe



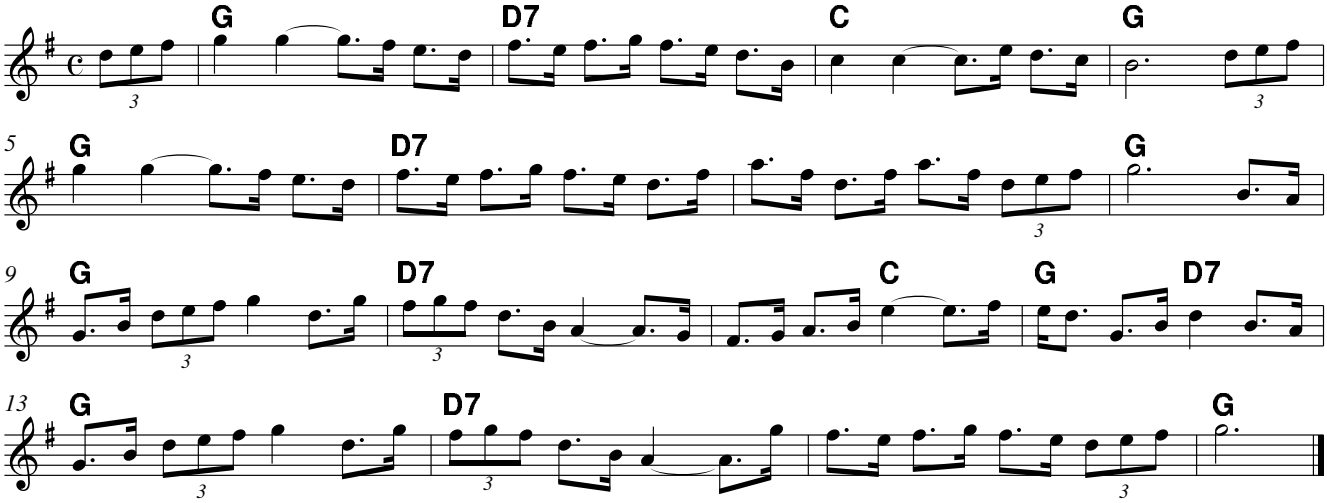
Stan Treacy's Schottische

Collected from Stan by John Meredith & Chris Sullivan



Jimmy Jeffreys' Schottische

from Wingello concertina player Jimmy Jeffreys as learnt by Pearly Watling; recorded by John Meredith



Mazurkas, Polka Mazurkas and Varsoviennas

The mazurka is the characteristic step common to these dances. The mazurka (in Polish mazurek, plural mazurki) is a Polish folk dance in triple meter, usually at a lively tempo, and with strong accents placed on the second or third beat. The corresponding music is distinct in its rhythm, with the first two beats of the three-four music emphasised.

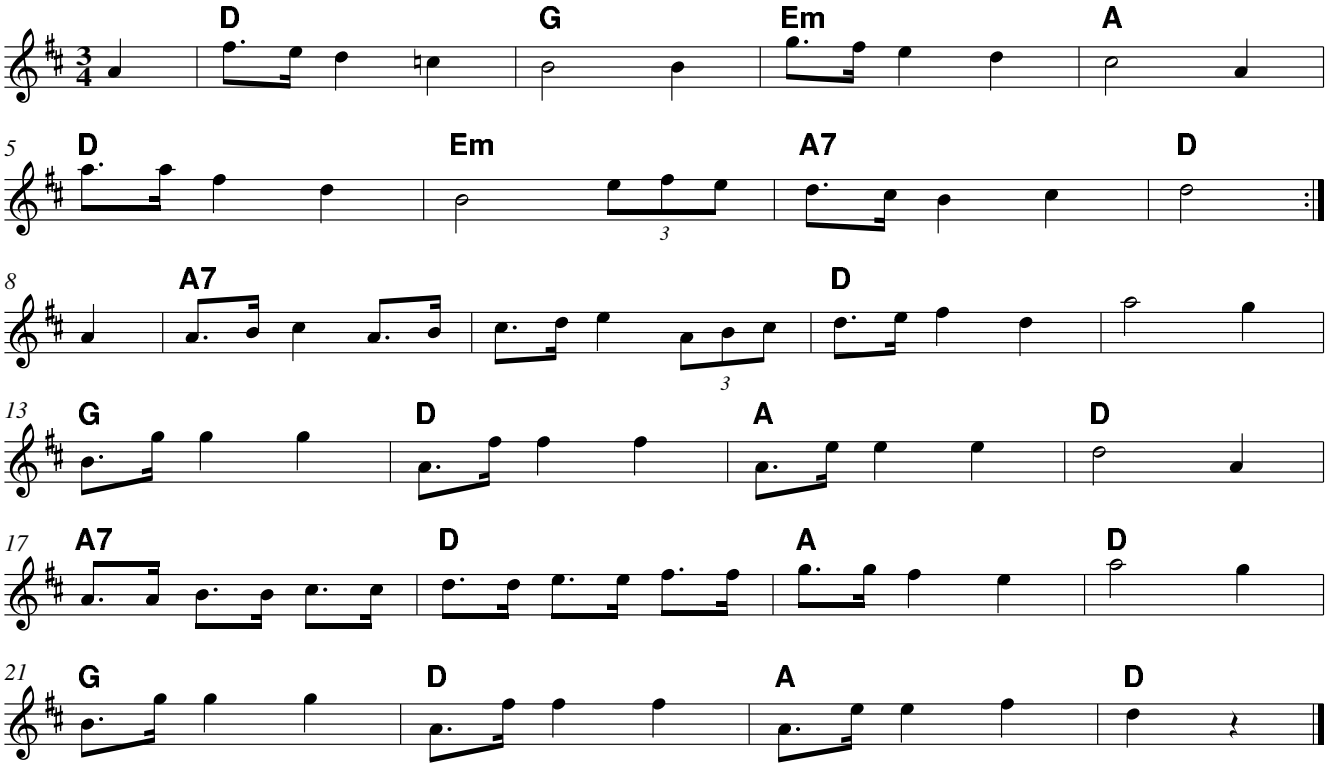
These dances must have enjoyed considerable popularity as most bush musicians had a varsovienna in their repertoire and many also had mazurkas and polka mazurkas.

According to dance historian, Peter Ellis, there are distinct styles of dancing the mazurka in NSW and Victoria. In the Mudgee area a slower movement with less bounce was collected, while the Victorians in the Bendigo region dance with a faster bouncier step.

For the varsovienna some of the bush musicians played the mazurka section first and some after the turn-and-point section.

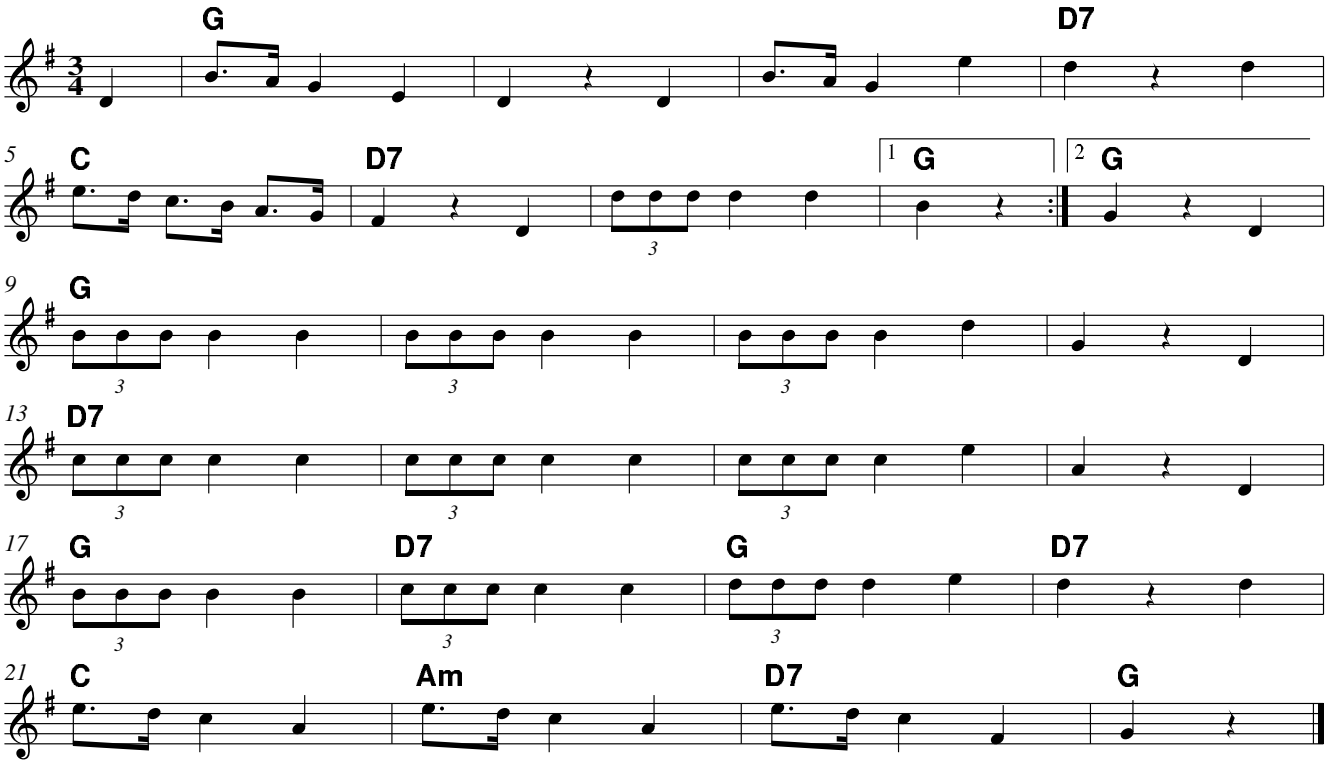
Freemantle Station

collected from Sofala fiddler Joe Yates by John Meredith & Chris Sullivan



Mick Pilley's Varsovienna

learnt by Mick from his father and recorded by John Meredith



Waltzes

Waltzes are dance tunes in triple time ie three beats to the bar. They are notated in 3/4 time signature. Waltz music began its popularity when the rather risqué dance was first introduced and became fashionable in Vienna around the 1780s. It became fashionable in Britain during the Regency period though the entry in the Oxford English Dictionary shows that it was considered "riotous and indecent" as late as 1825. The waltz hold became the basis for many other ballroom dances.

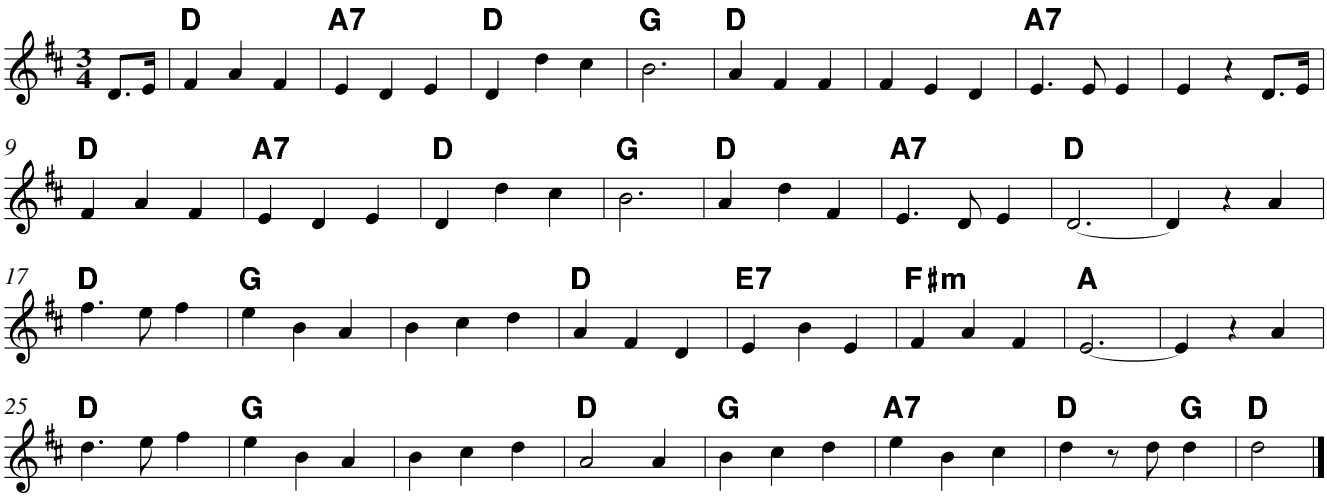
Waltz music composers were prolific with countless examples of published scores. Published songs also provided a rich source of simpler waltz tunes. Bill Cooper from Parkes, NSW even learnt a waltz tune from the merry-go-round of a travelling fair.

It is important to communicate a good rhythm to the feet of waltzing dancers. Old fiddlers used bowing pressure to emphasise the three beats of the bar even on long sustained notes. Concertina and accordion players similarly used bellows pressure and left hand chords.

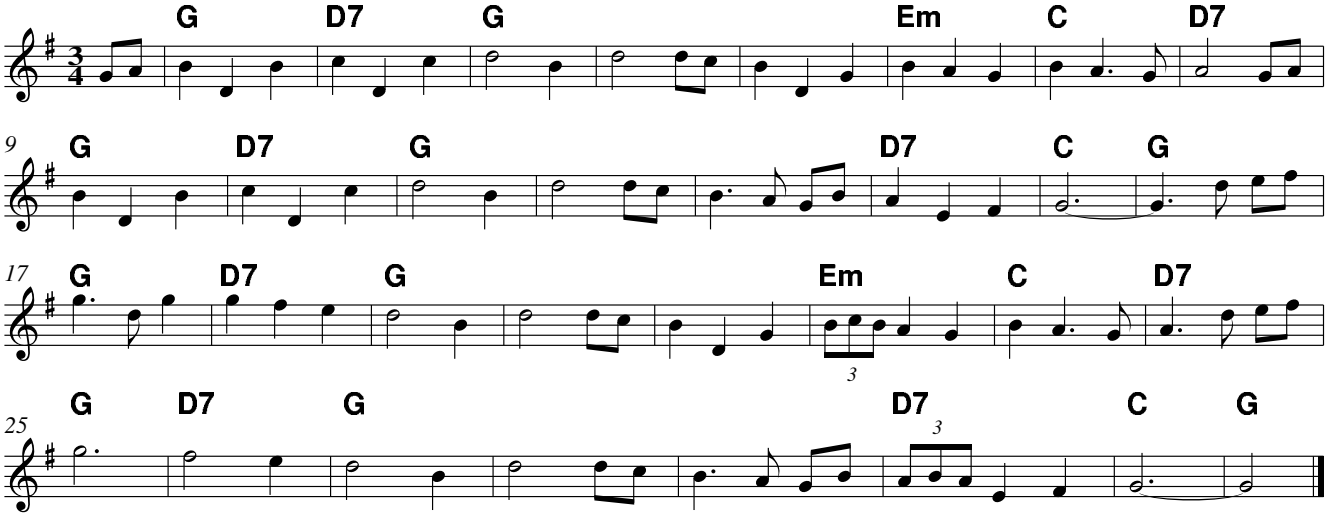
And When They Dance

Ernie Goodman's Waltz

Ernie Goodman played this on button accordion for Bruce and Reg Kurtz from the Mudgee district

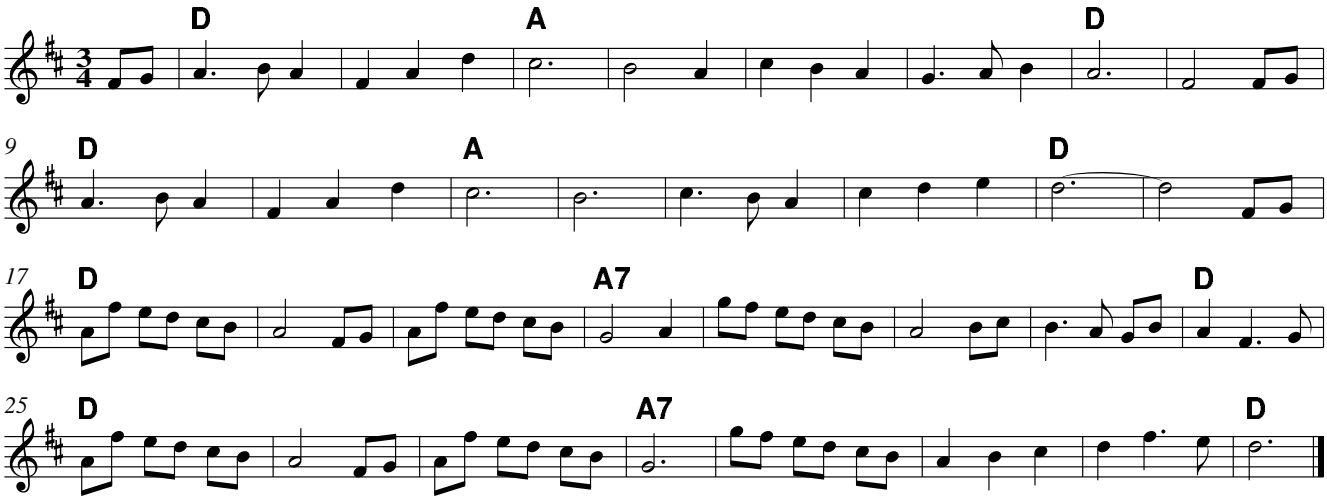


Fair Fair with Golden Hair



Mr Emmett's Waltz

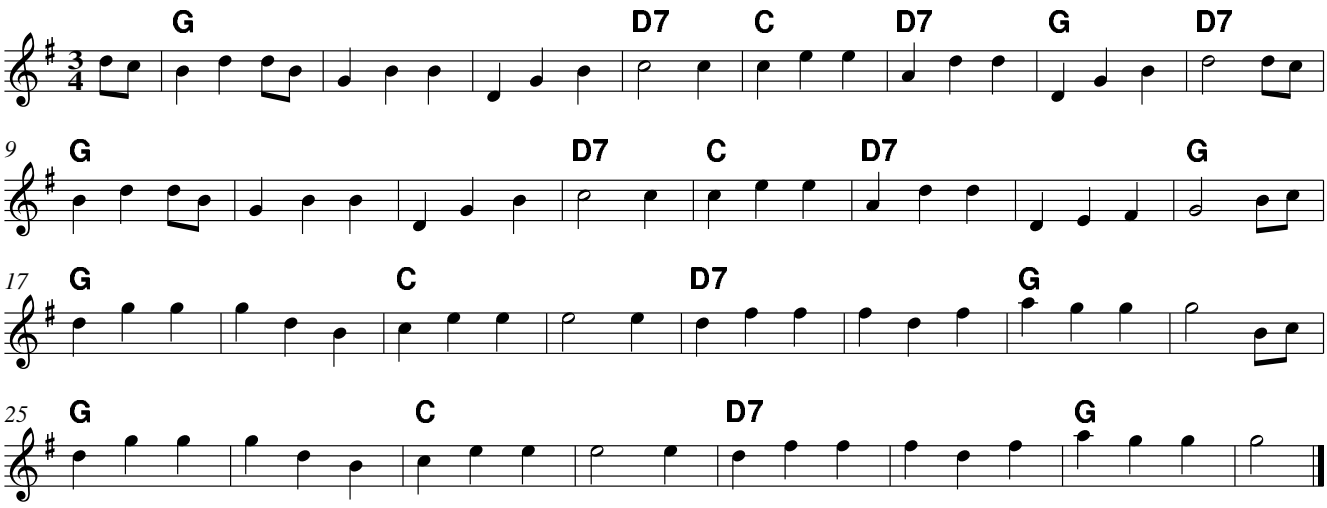
collected from Bill Cooper by John Meredith & Rob Willis



And When They Dance

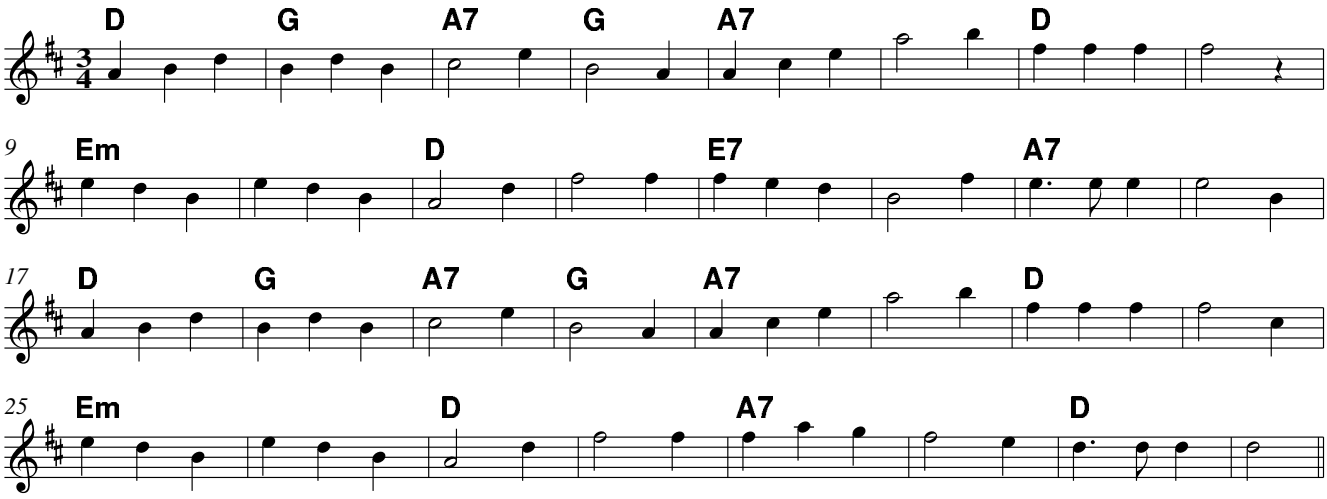
When I Went To Germany

Collected from Cecil Chapman, Nulla Nulla Creek, NSW by Rob Willis



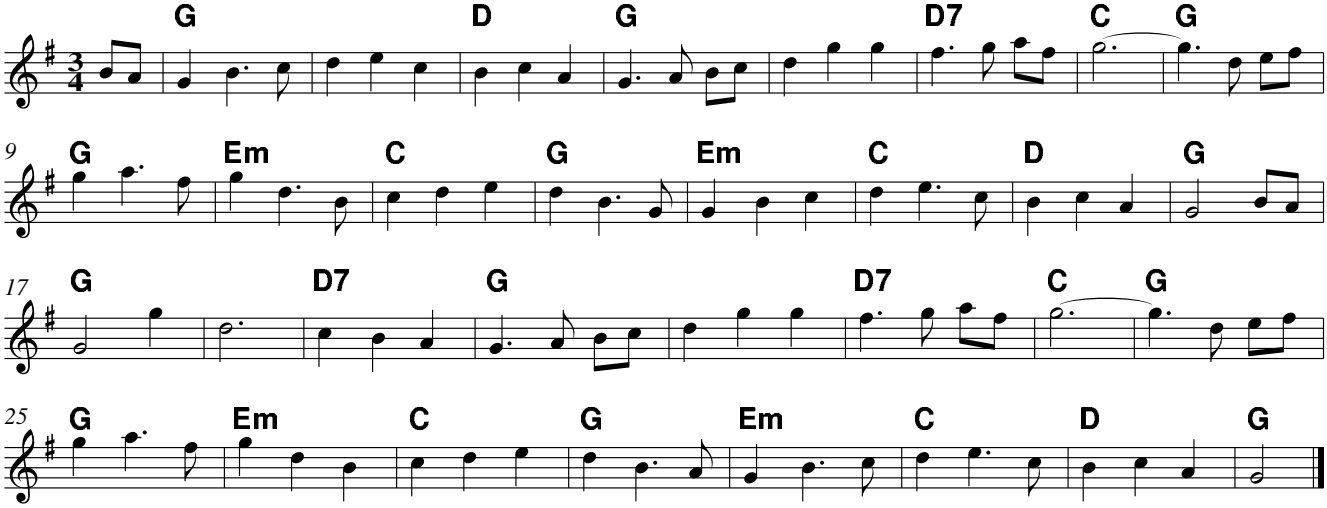
Just As The Sun Goes Down

by Lyn Udall, published 1898, also known as "Two Dying Soldiers". Collected from Cecil Chapman by Rob Willis.



Teaching Clarence McFayden to Waltz

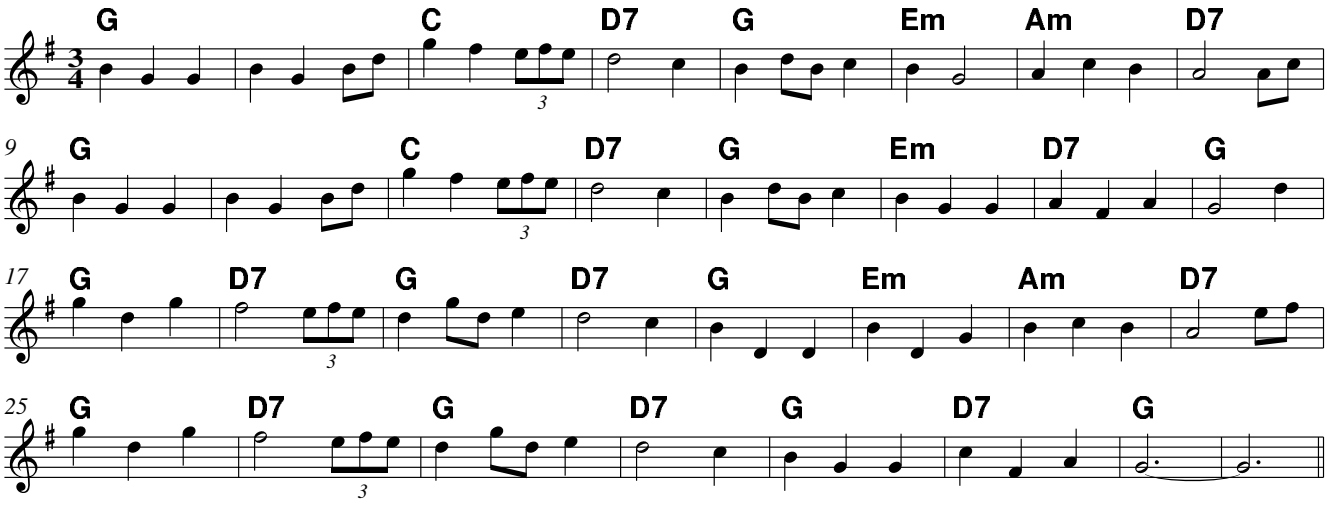
from Sally Sloane recorded by John Meredith transcribed by Dave de Hugard



And When They Dance

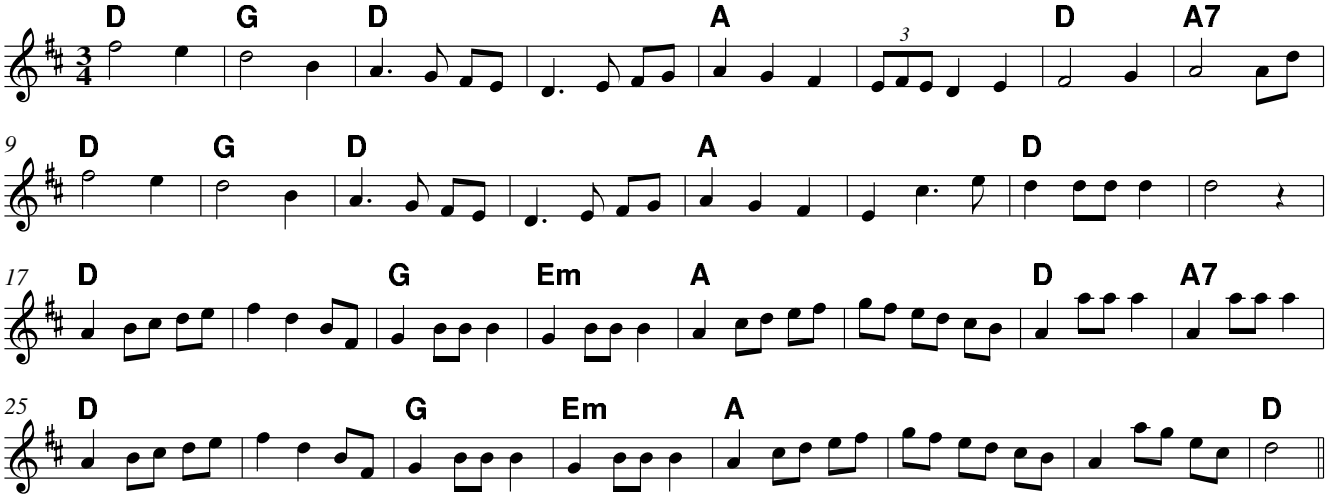
Under the Willow

Collected from John Wam by John Meredith and Chris Sullivan



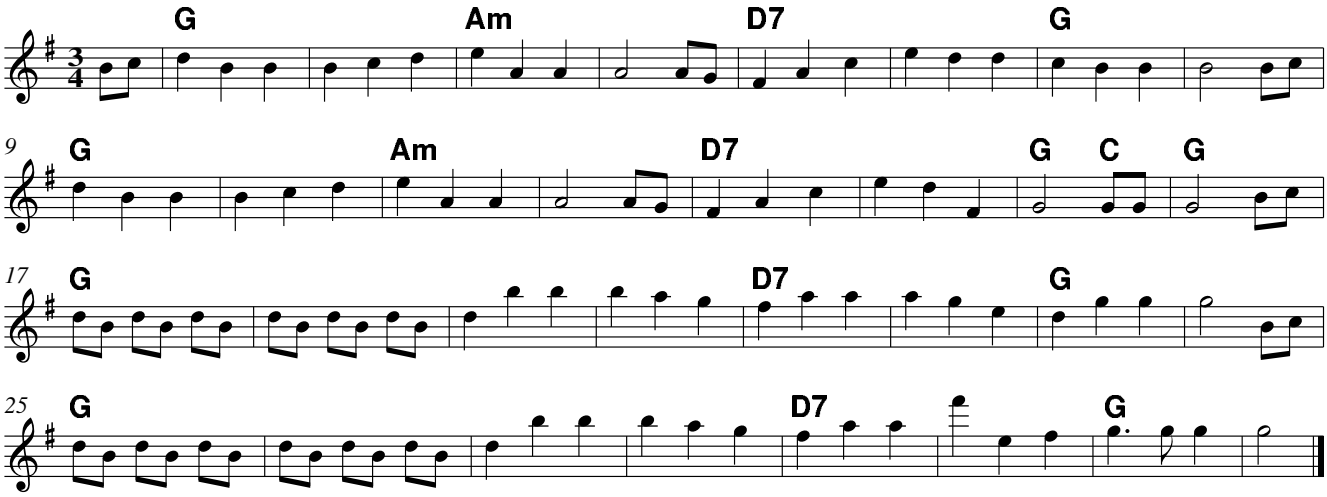
Stan Treacy's Very Particular Waltz

Collected from Stan Treacy by Dave deHugard



Sadly the Cuckoo Is Calling

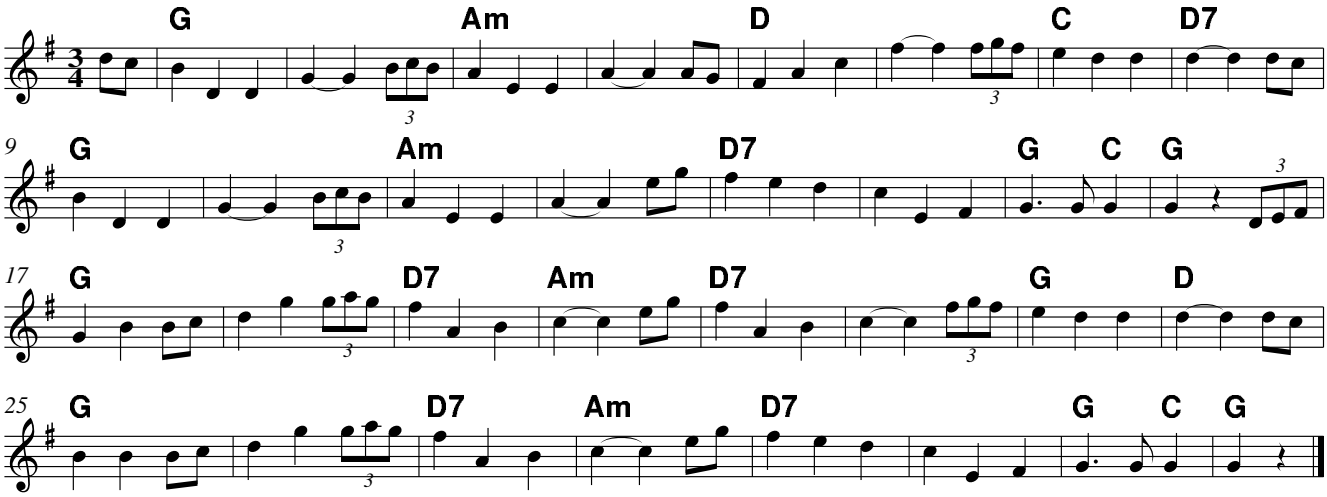
Collected from Joe Cashmere of Booligal, NSW



The Orotaba Waltz

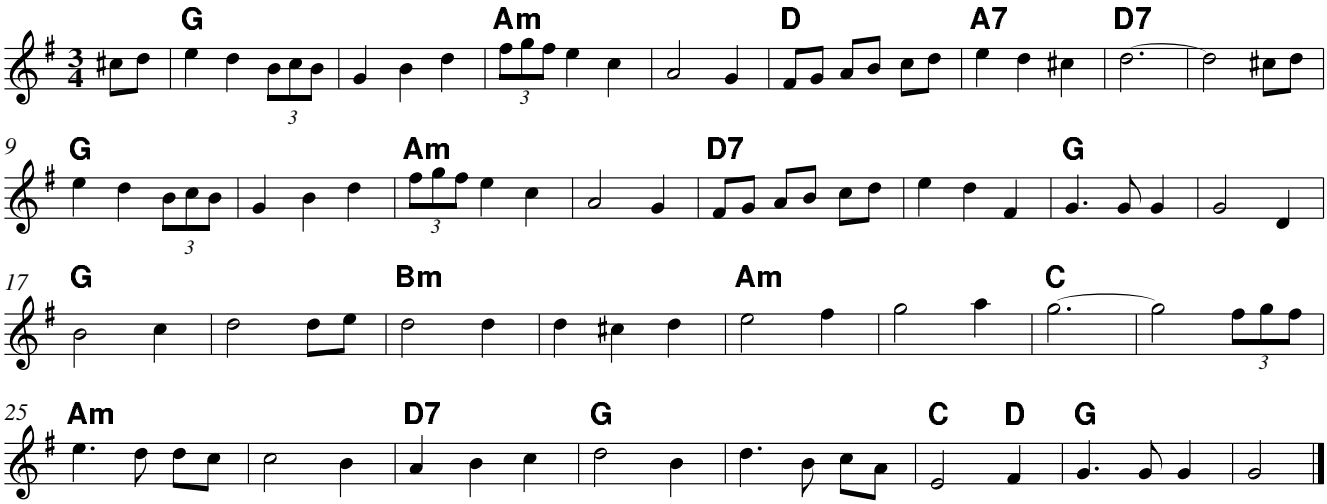
Jack Smith's Waltz

Collected from Charlie Batchelor by Chris Sullivan and Mark Rummery; This spelling is from the original sheet music



Harry Reeves' Waltz

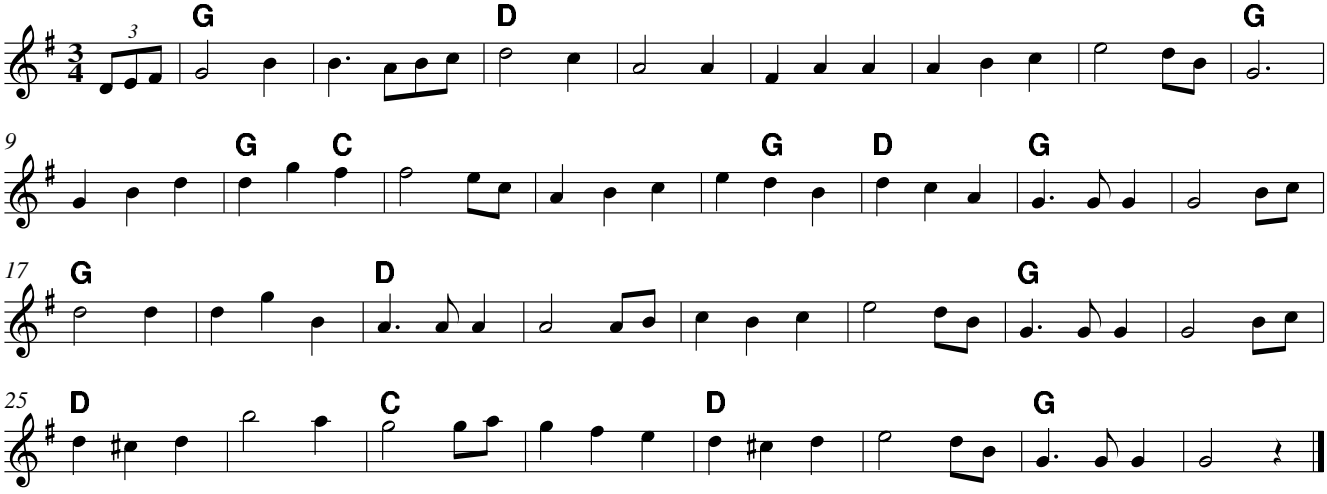
collected from Charlie Bachelor by Chris Sullivan and Mark Rummery



Wild Paddy

Prima Donna Waltz

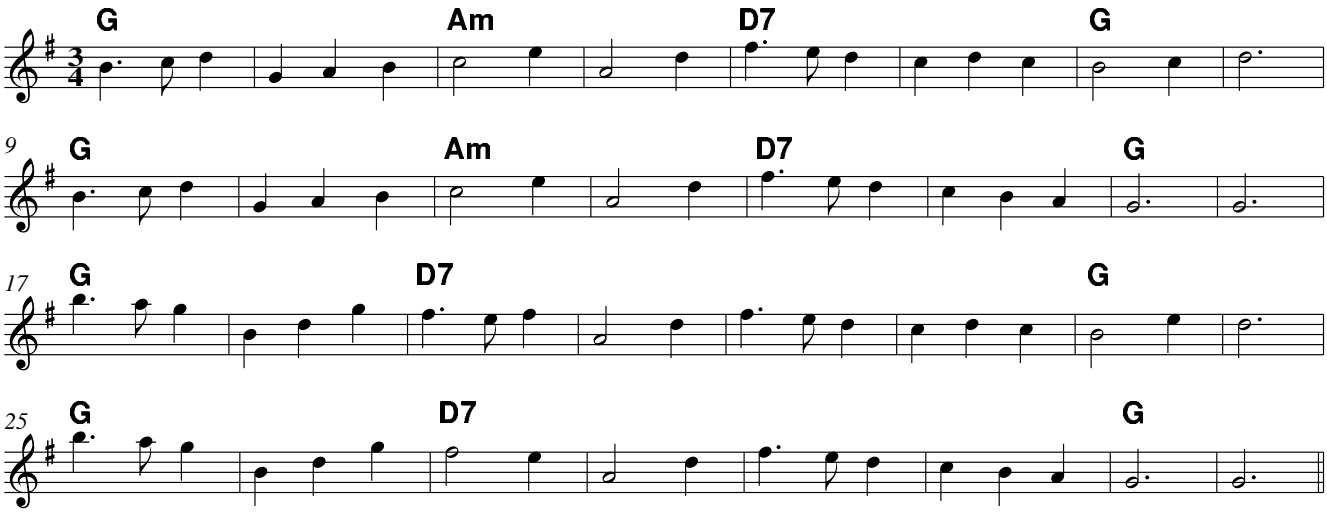
Collected from Charlie Batchelor by Chris Sullivan & Mark Rummery



And When They Dance

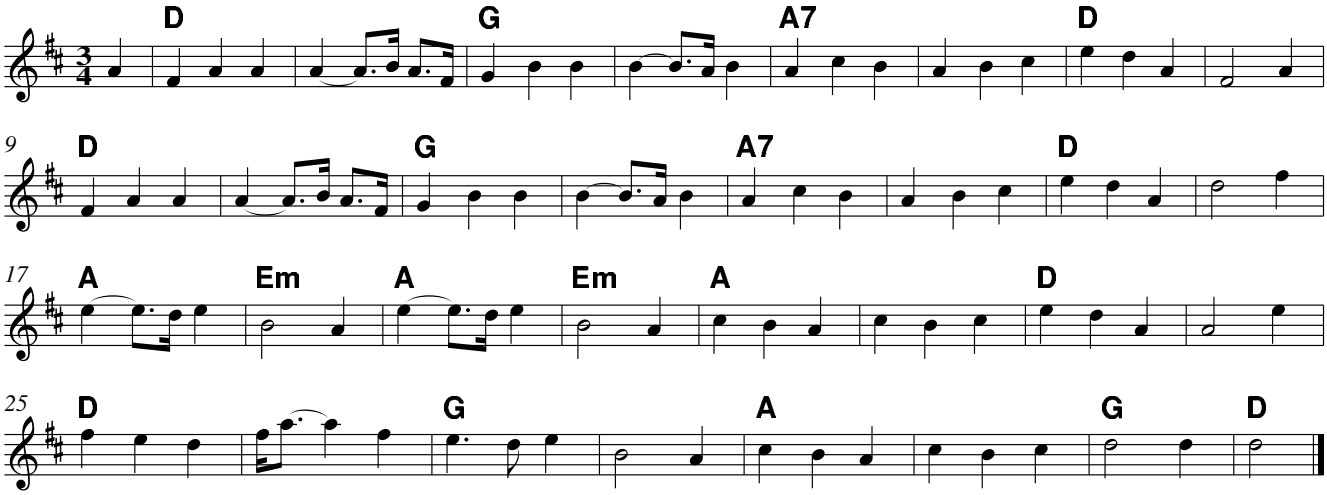
Mudgee Waltz

Several variants were collected by John Meredith in the Mudgee area; this one is from Fred Holland.



Susan Colley's Waltz

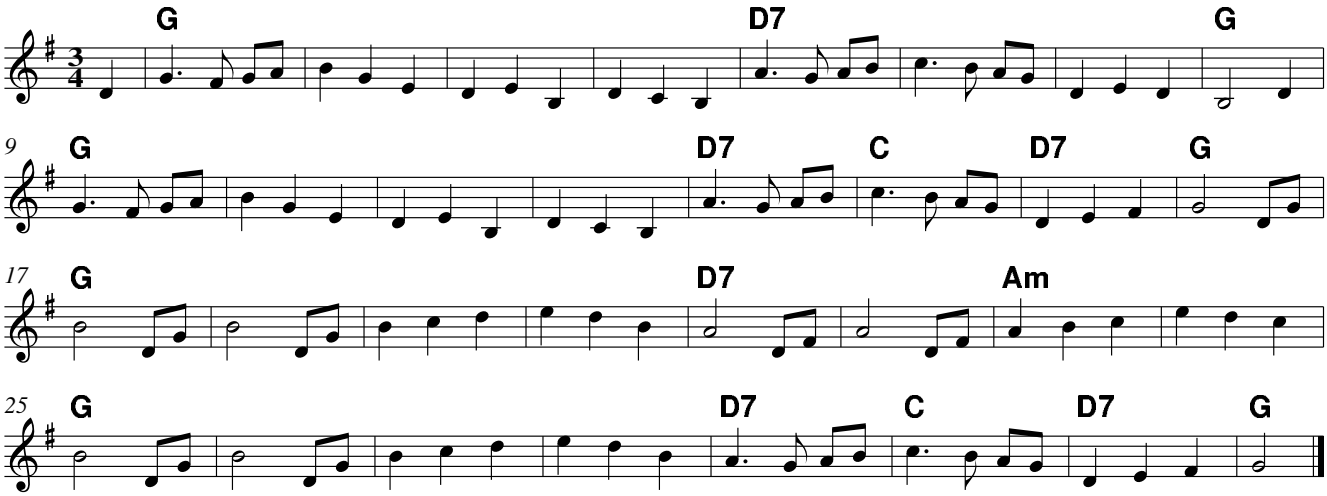
collected from Susan Colley by Alan Scott



Spanish Waltz

My Father Was a Dutchman; Little Willie Digby

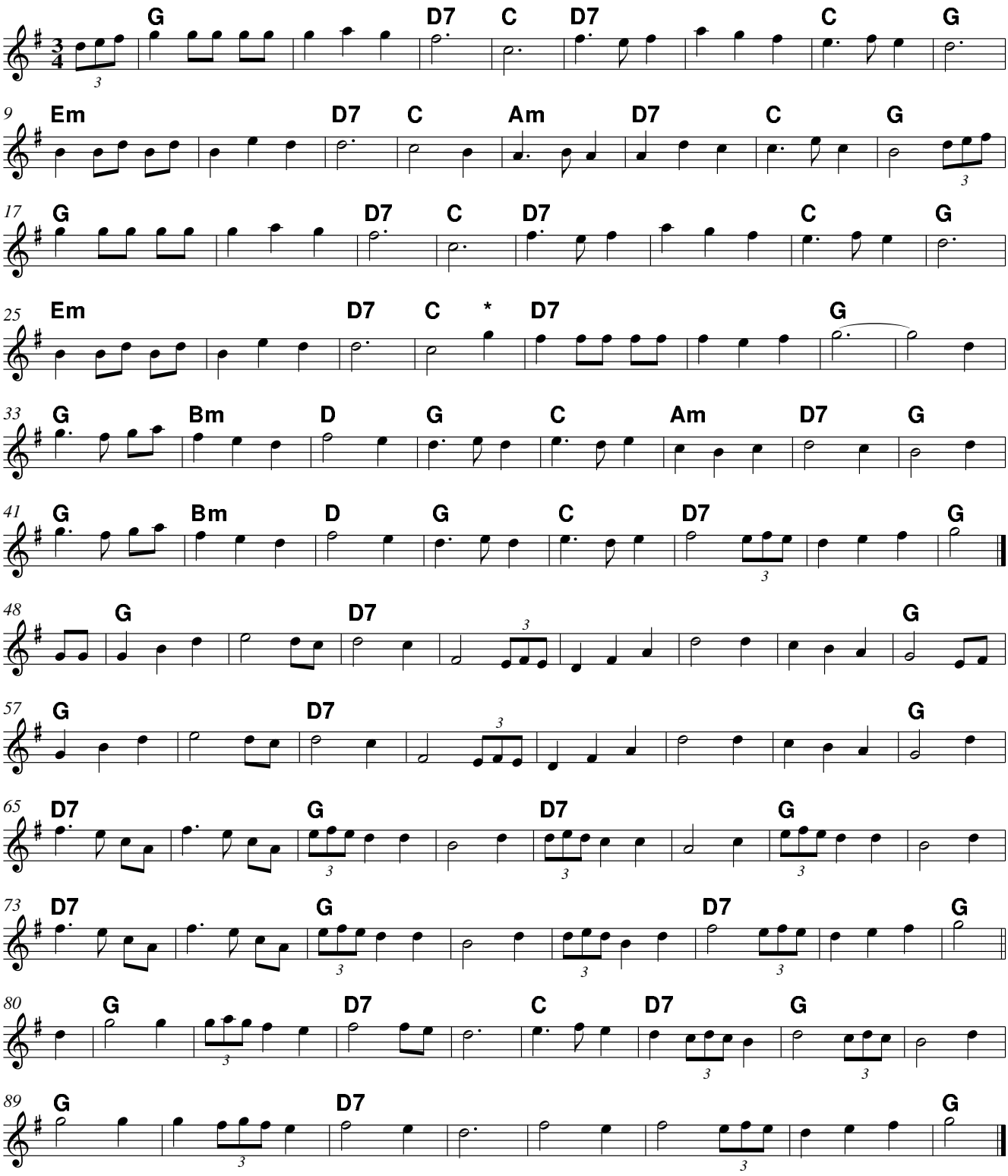
a popular tune collected from Pearly Watling, Lindsay Carr and others by John Meredith.



And When They Dance

Gervasoni Waltzes

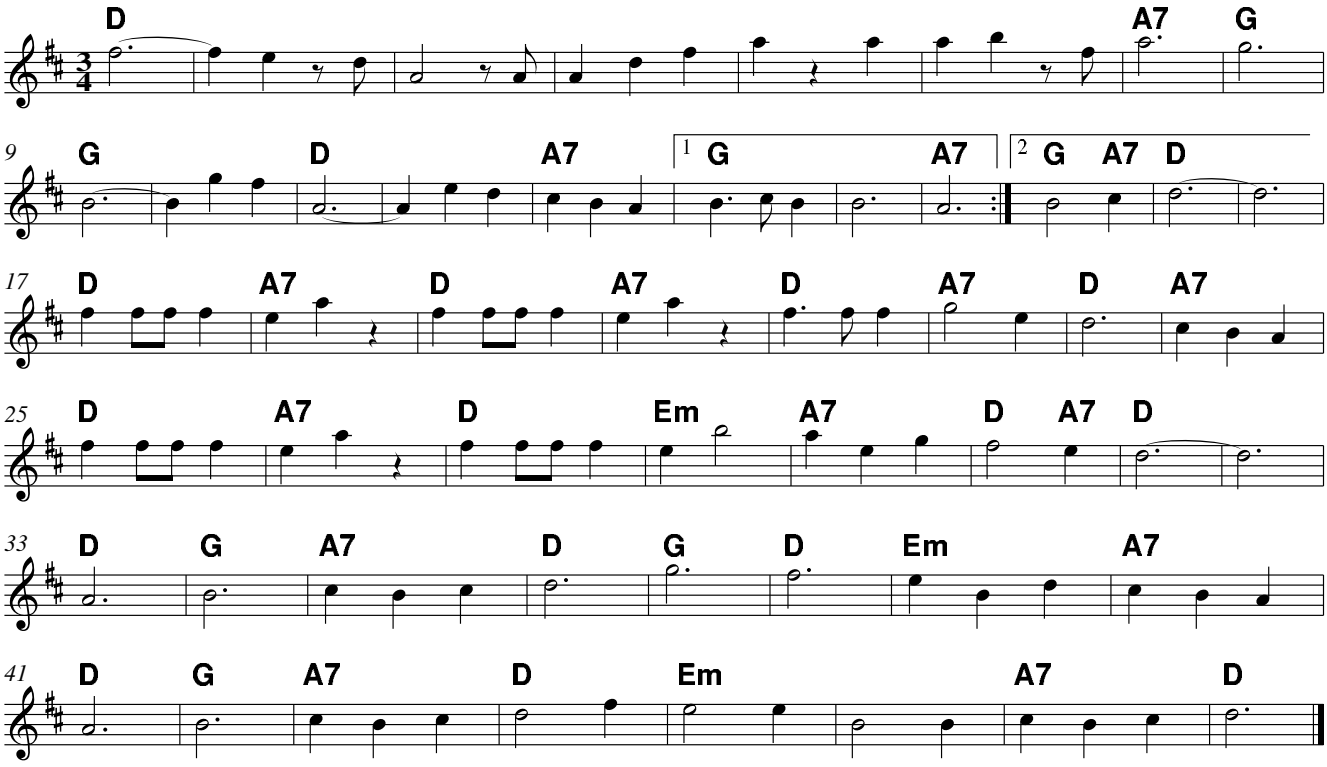
collected from Maurie Gervasoni by Peter Ellis and Harry Gardner; arrranged for 48 bar waltz by Dave Johnson.



And When They Dance

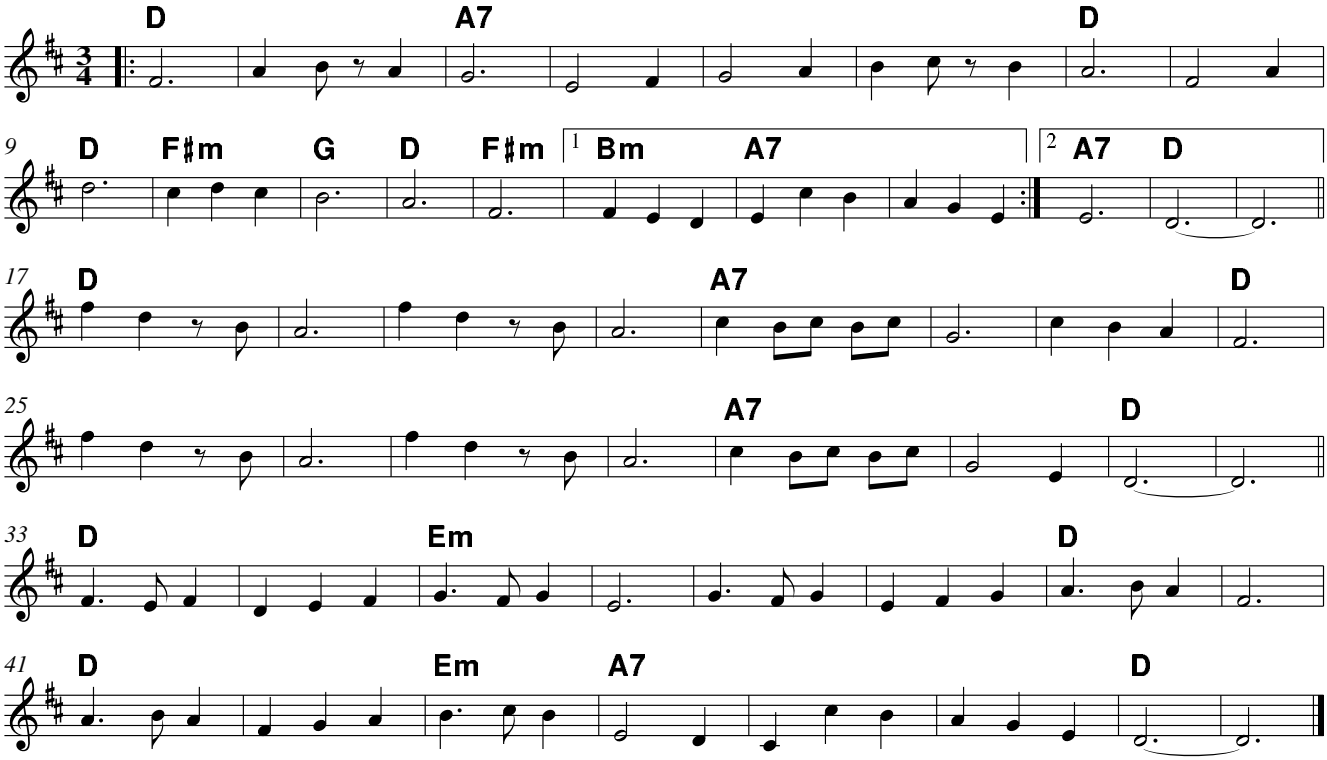
Annie Shaw's Tune

Learnt by Sally Sloane from neighbour Annie Shaw and her sweetheart playing on piano and violin. Collected by John Meredith.



Jack's Waltz

Sally Sloane learnt this from John 'Jack' Mountford of Molong; collected by John Meredith



Quicksteps & Marches

Quicksteps

A quickstep is a lively step used in marching. Many military regiments have their own regimental march, for example The Barren Rocks of Aden is associated with the Gordon Highlanders regiment.

In ballroom dancing, the Quickstep evolved in the 1920s from the Foxtrot and One-Step. It features three characteristic dance figures: the chassés, where the feet are brought together; the quarter turns; and the lock step.

This dance developed into a very dynamic one with a lot of movement on the dance floor, at a rather brisk tempo, as it was developed to fast-paced ragtime era music.

The dance was popular all through Australia and the country musicians learnt new tunes from records or sheet music or adapted their own tunes to suit the dancers' requirements. Many of the songs of the period by composers like Jack O'Hagan were used.

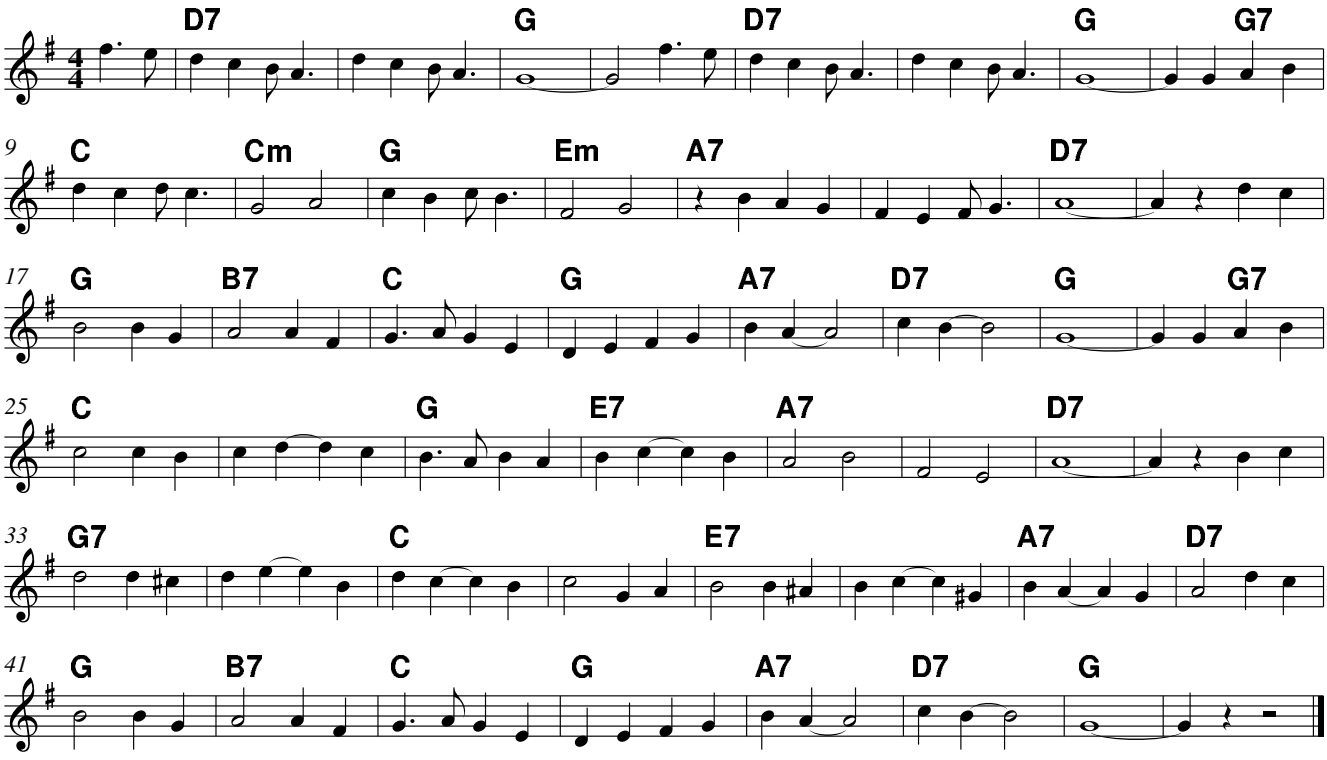
Marches

There are a few examples of marches collected from traditional musicians. These reflect the prevalence of brass bands in most country areas. Most towns had a brass band which trotted out their marches for the Anzac Day parade through town and the local country show parades.

And When They Dance

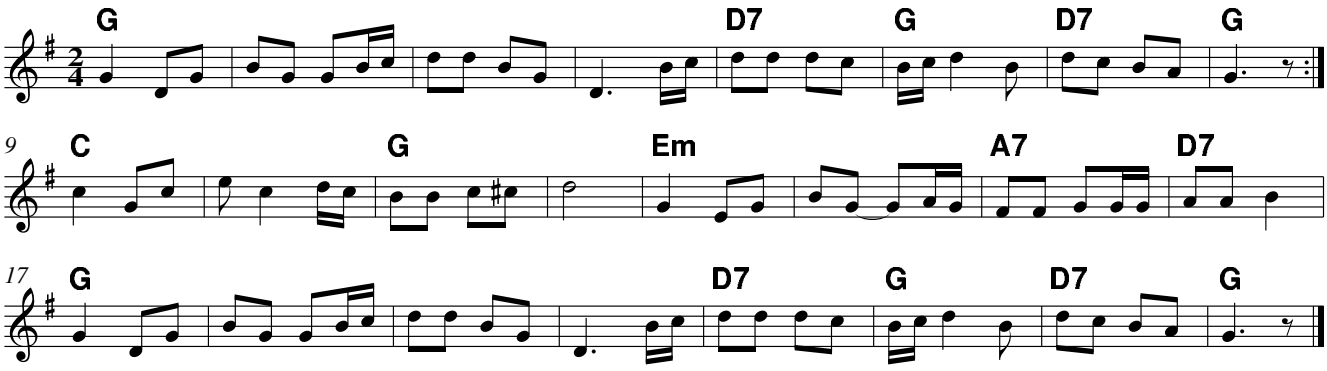
The Road to Gundagai

Jack O'Hagan written in 1922



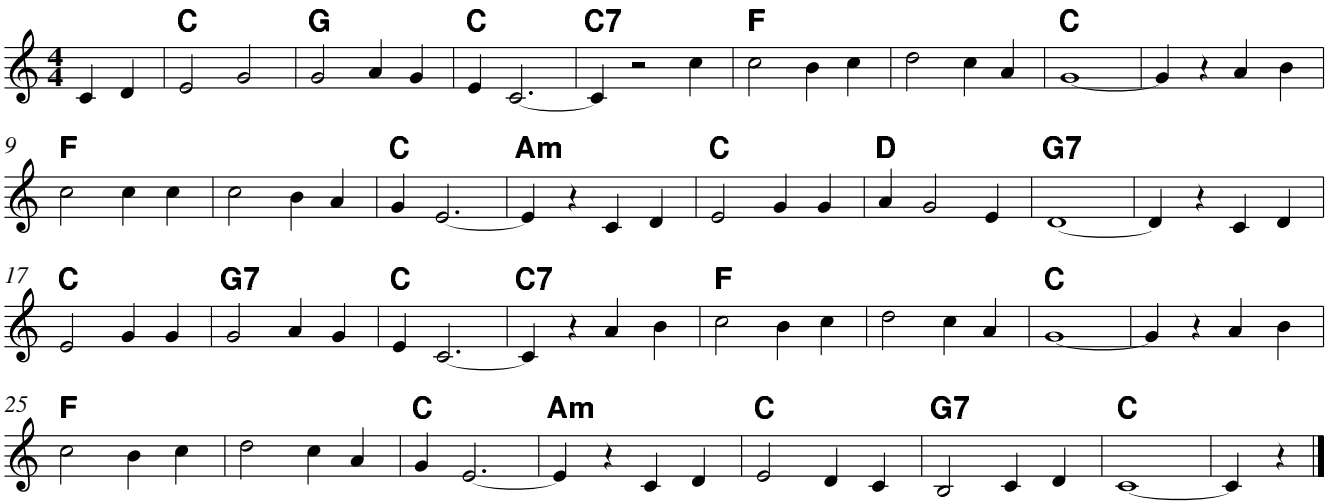
Where the Dog Sits on the Tuckerbox

words by "Alf" and music by Jack O'Hagan published in 1938



When the Rain Tumbles Down

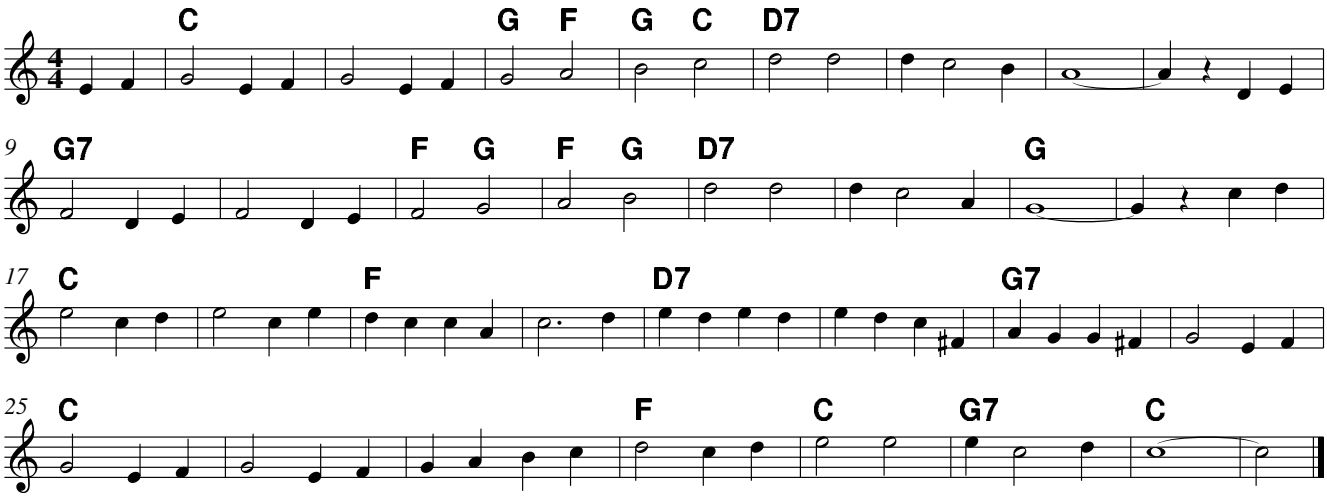
by Slim Dusty, 1945



And When They Dance

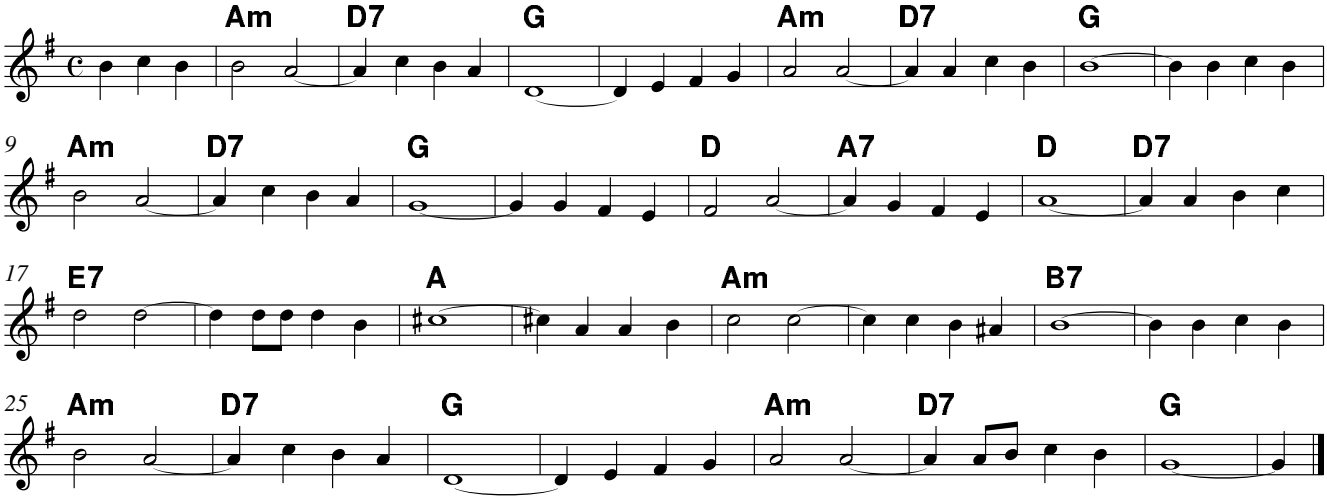
Old Bush Shanty

by Jack O'Hagan, 1924



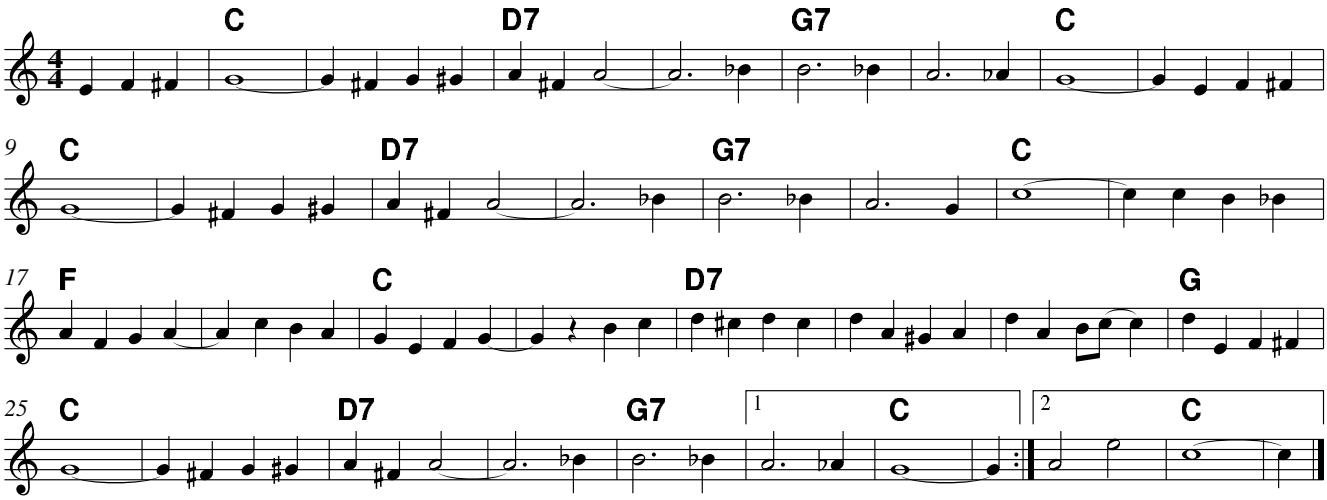
The Murray Moon

Composed by RAA Stoneham and CJ de Garis 1922



Out of the Blue Gums

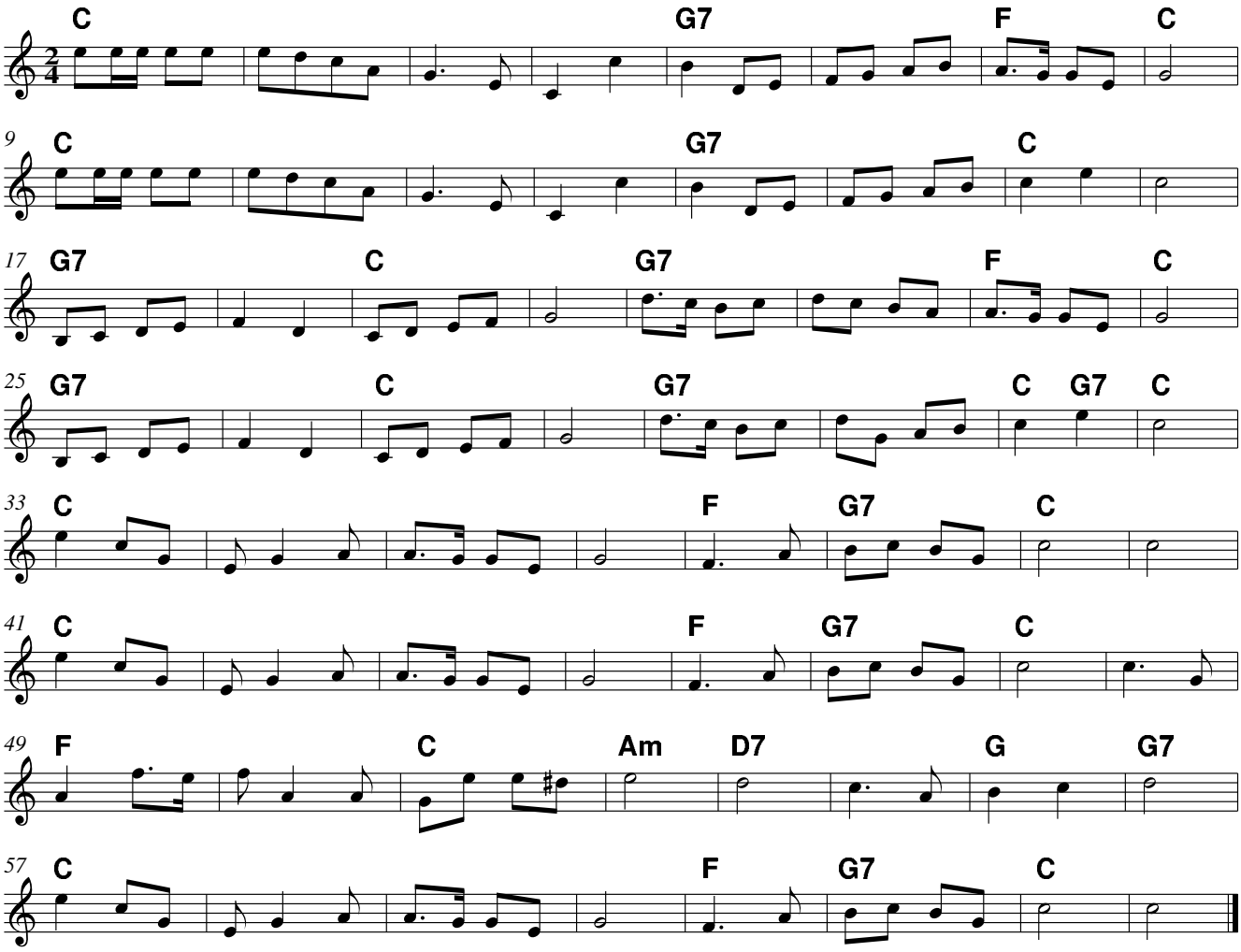
George Trevare, 1942



And When They Dance

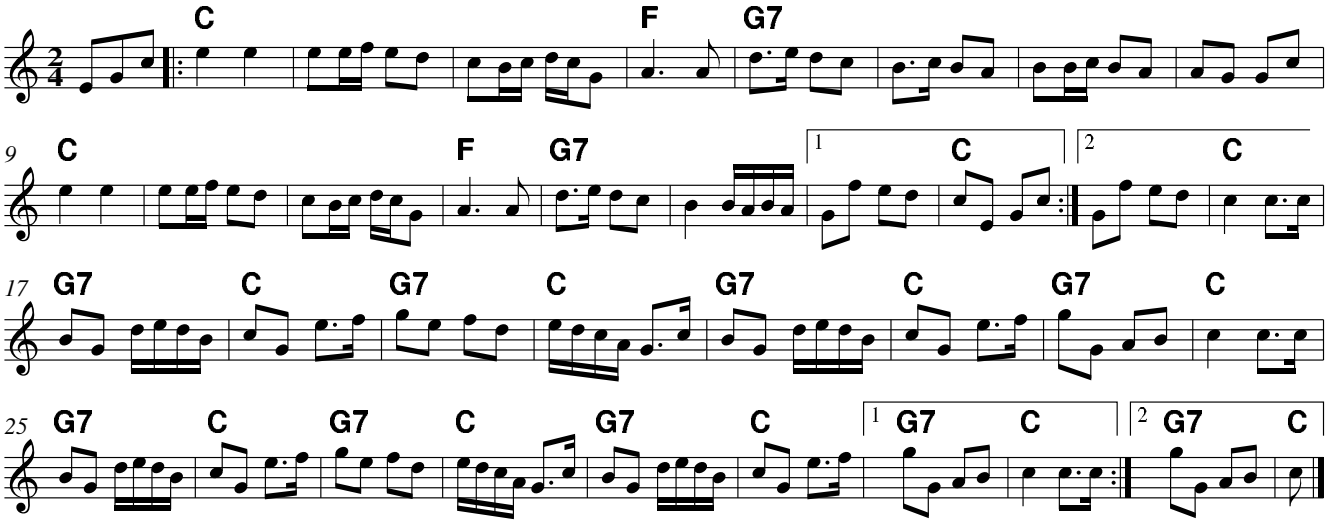
Ali's Quickstep

collected from Val McGuiness and transcribed by Alan Musgrove



Atlantic One Step

collected from Eileen McCoy and transcribed by Alan Musgrove



Set Dances

A number of dances in the Australian tradition have either a set tune that is characteristically played for that dance or a pattern of time signatures that requires an organised set.

The first group includes dances that were collected in association with a particular tune, such as The Four Sisters' Barn Dance and Frog Puddles. It also includes tunes composed for a particular dance or composed as a variant tune for a particular popular dance, presumably when the musicians were *over* playing the original tune. Such tunes include the Maxina given here.

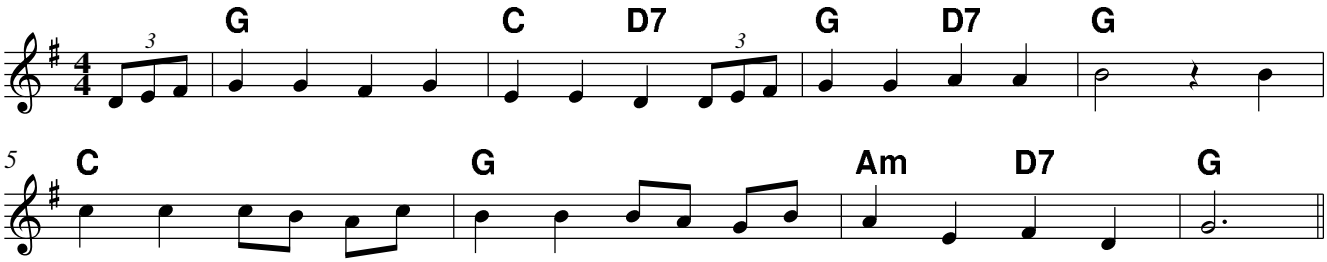
The second group includes popular dances like Thady You Gander and The Virginia Reel as well as the Quadrilles, such as The First Set, The Lancers, The Caledonians, The Royal Irish, and La Parisienne.

Collector John Meredith has been credited with devising the series of tunes (reel, jig, march) for the Virginia Reel, which provides variety in the music as well as musical cues for the sections of the dance. Similarly the use of Pop Goes the Weasel as a starter for each time through Thady You Gander initiated by myself provides similar markers for the dancers.

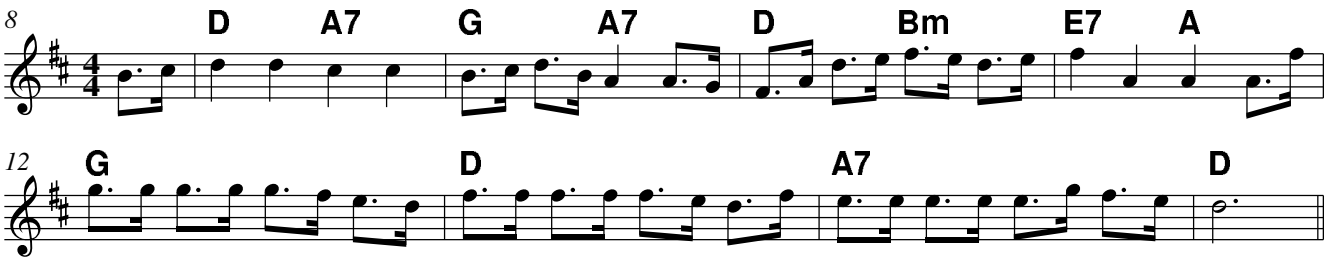
Many tunes have been collected without names but referred to as a tune for *the figures* or for *the sets* and so have been identified as Joe Blogg's Set Tune, or the like. However, the term Set Tune, in this context, gives no clue as to the time signature of the tune. In deference to the collector or transcriber I have maintained the naming they have used, within my own taxonomy.

Four Sisters' Barn Dance Set

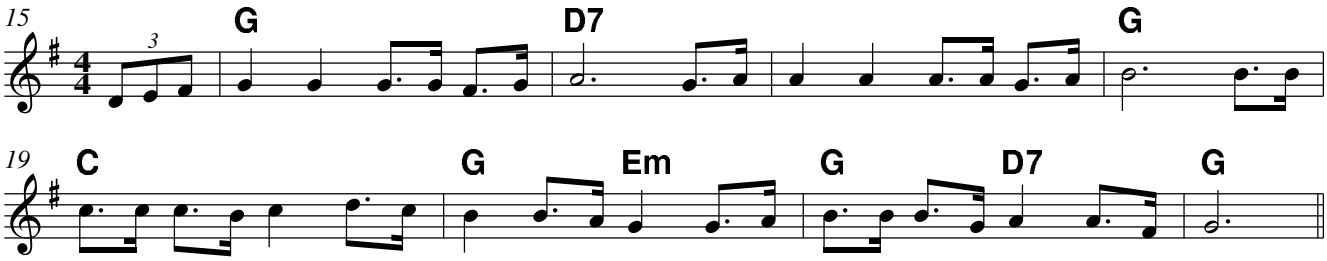
Four Sisters' Barn Dance



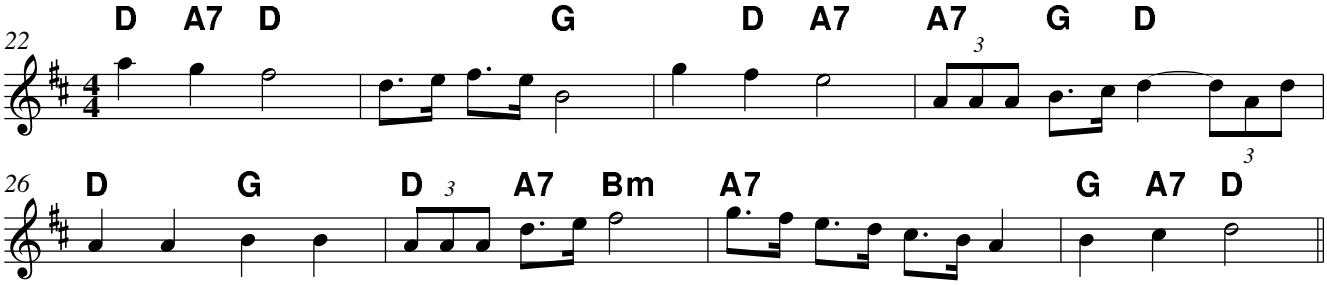
Tumbarumba Barn Dance



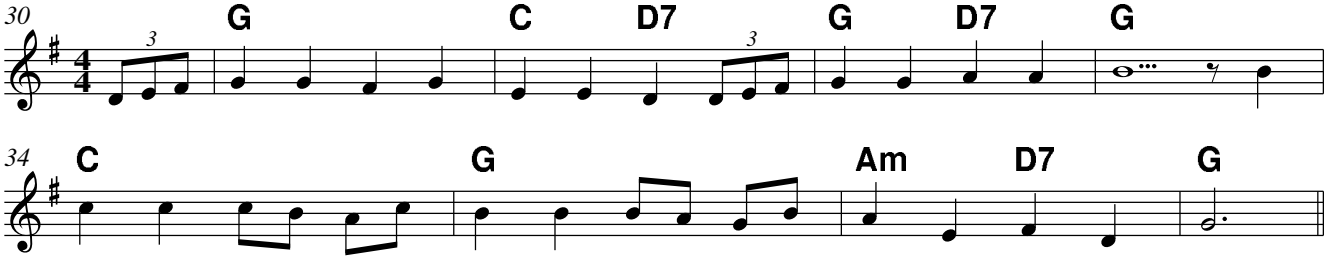
How Do You Do Schottische



Laang Barn Dance

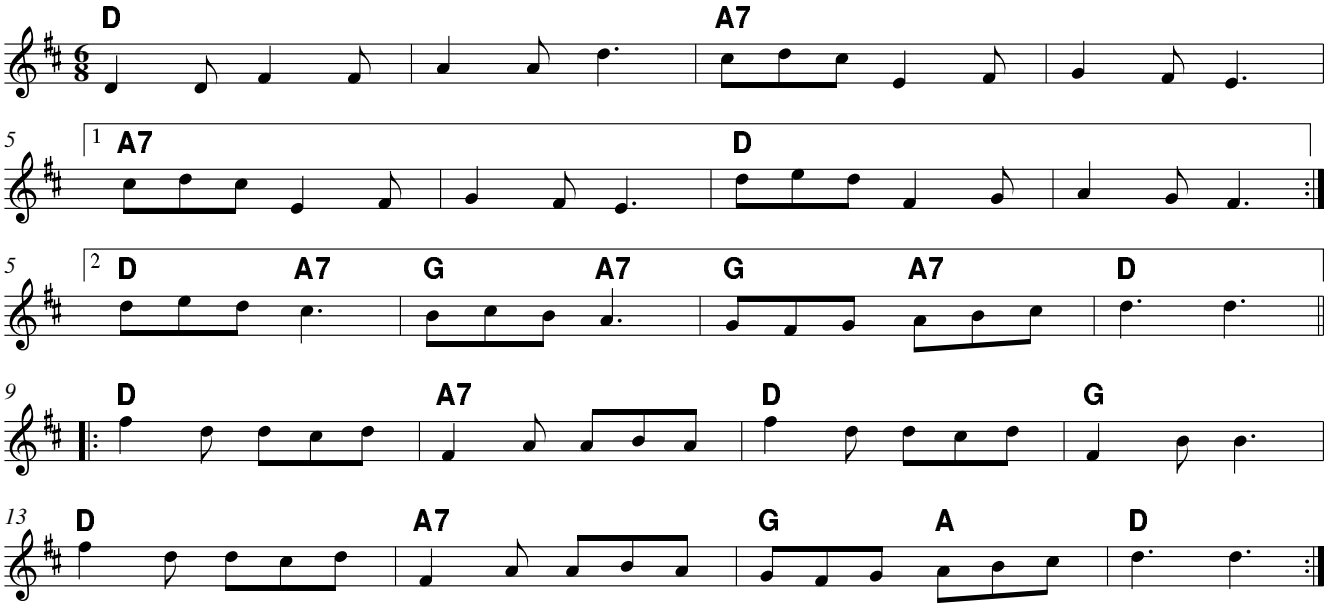


Four Sisters' Barn Dance



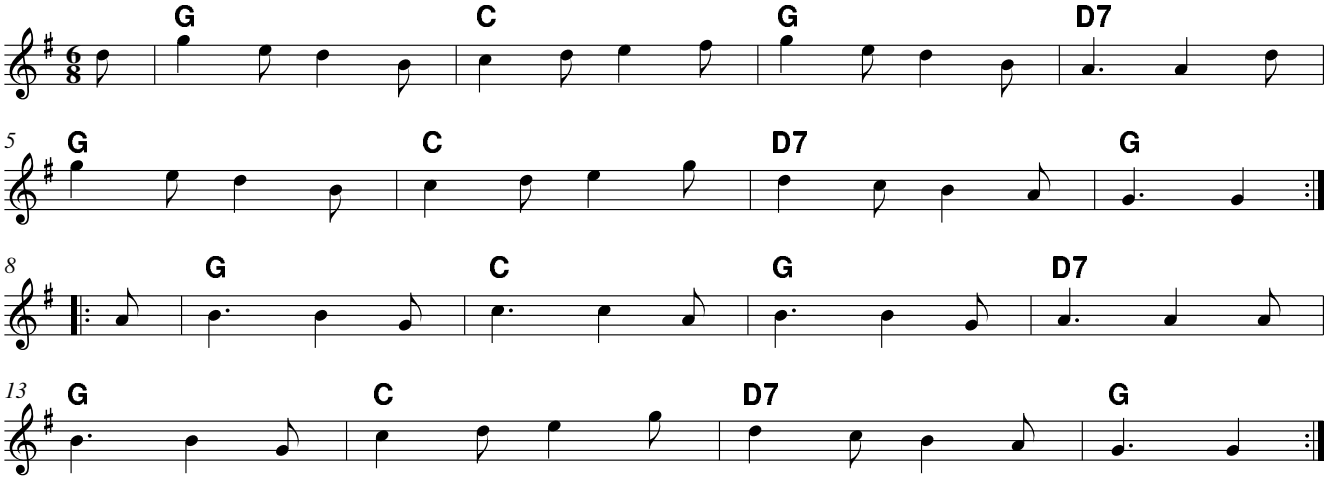
Frog Puddles

From the Maitland area with a signature dance; collected and transcribed by Shayne Kerr



Nae Luck Aboot the Hoose

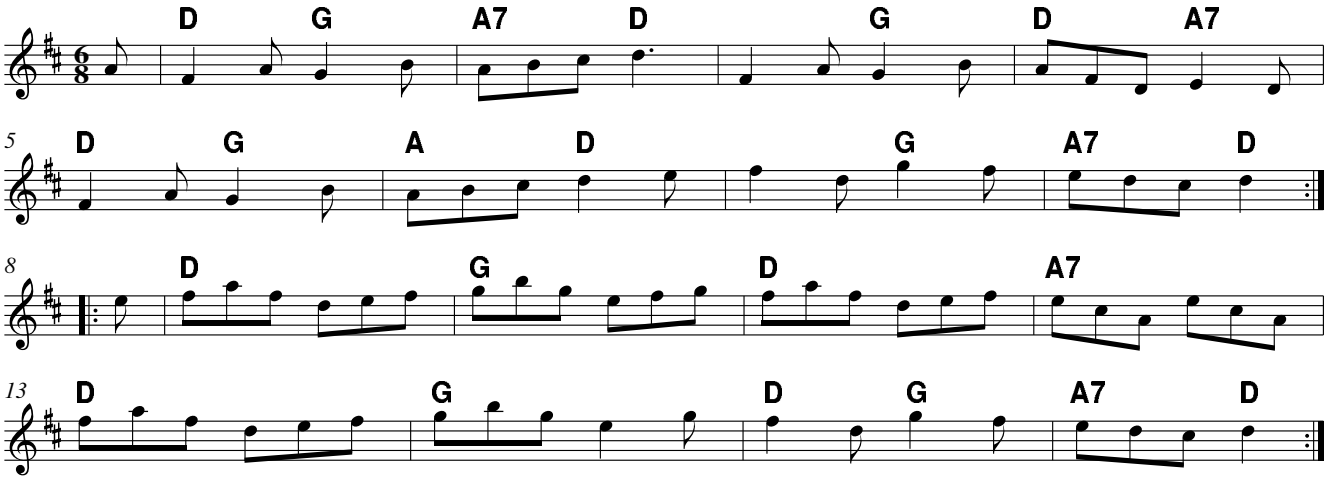
An old Scottish tune given as the tune for "The Tramp" in Smith's Colonial Songster (Adelaide 1884)



Off She Goes

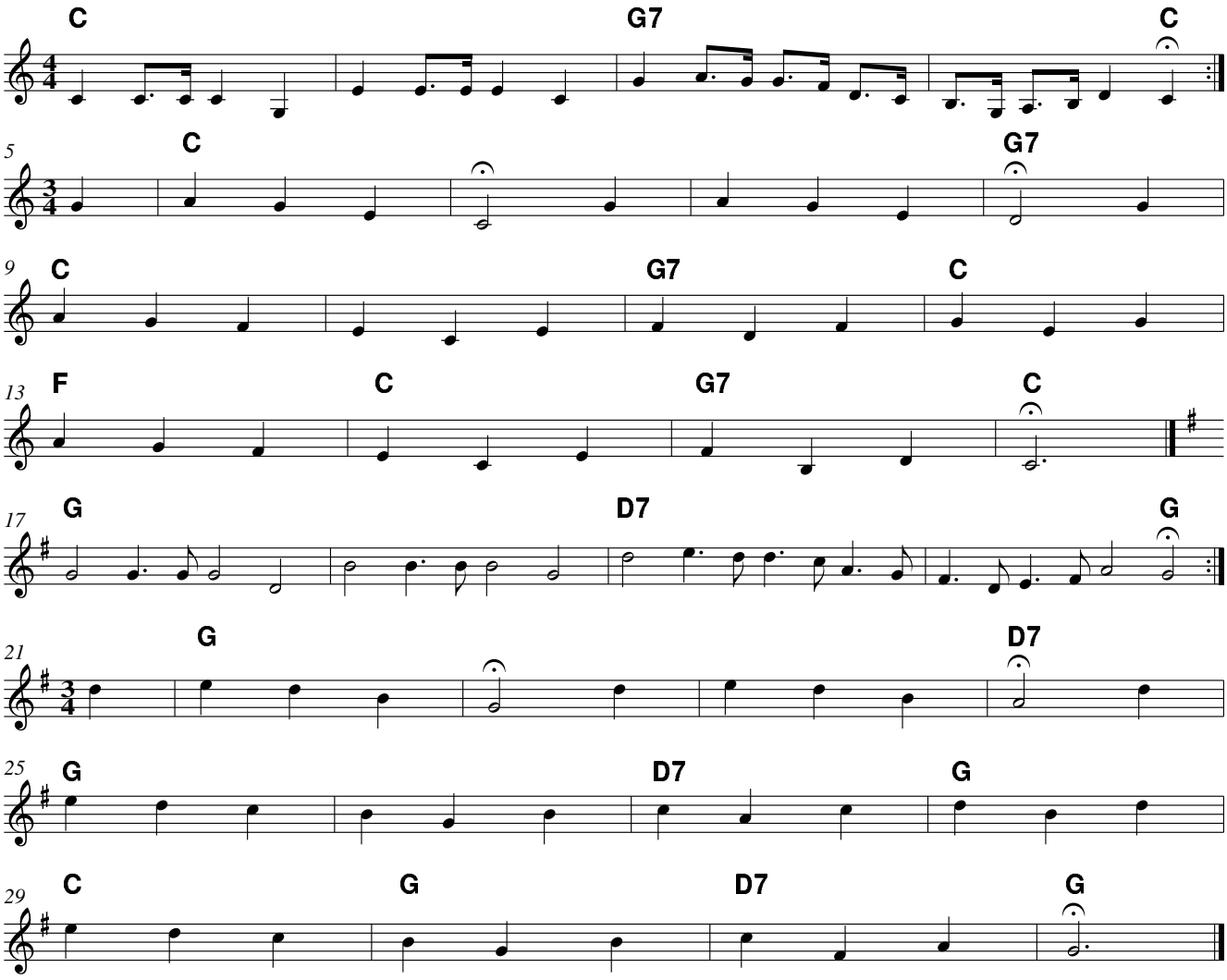
Humpty Dumpty

A Scottish Country Dance tune first published in 1887 in the "Skye Collection" and well known in Australia



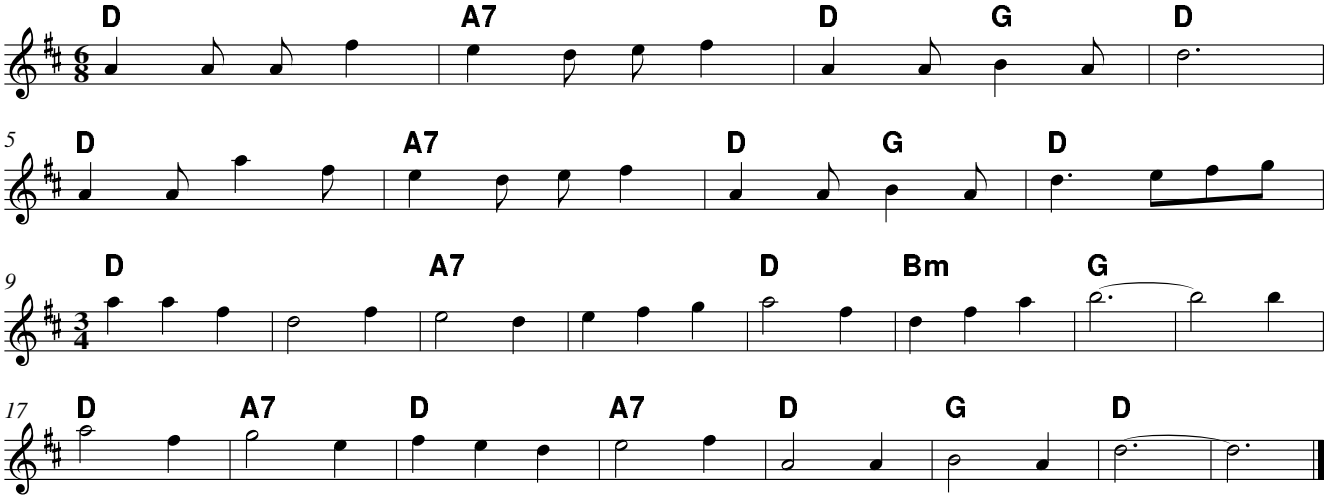
Garibaldi's March Waltz

from Harry McQueen learnt from his grandfather Jim McQueen of Dalesford; collected Peter Ellis



The Rye Waltz

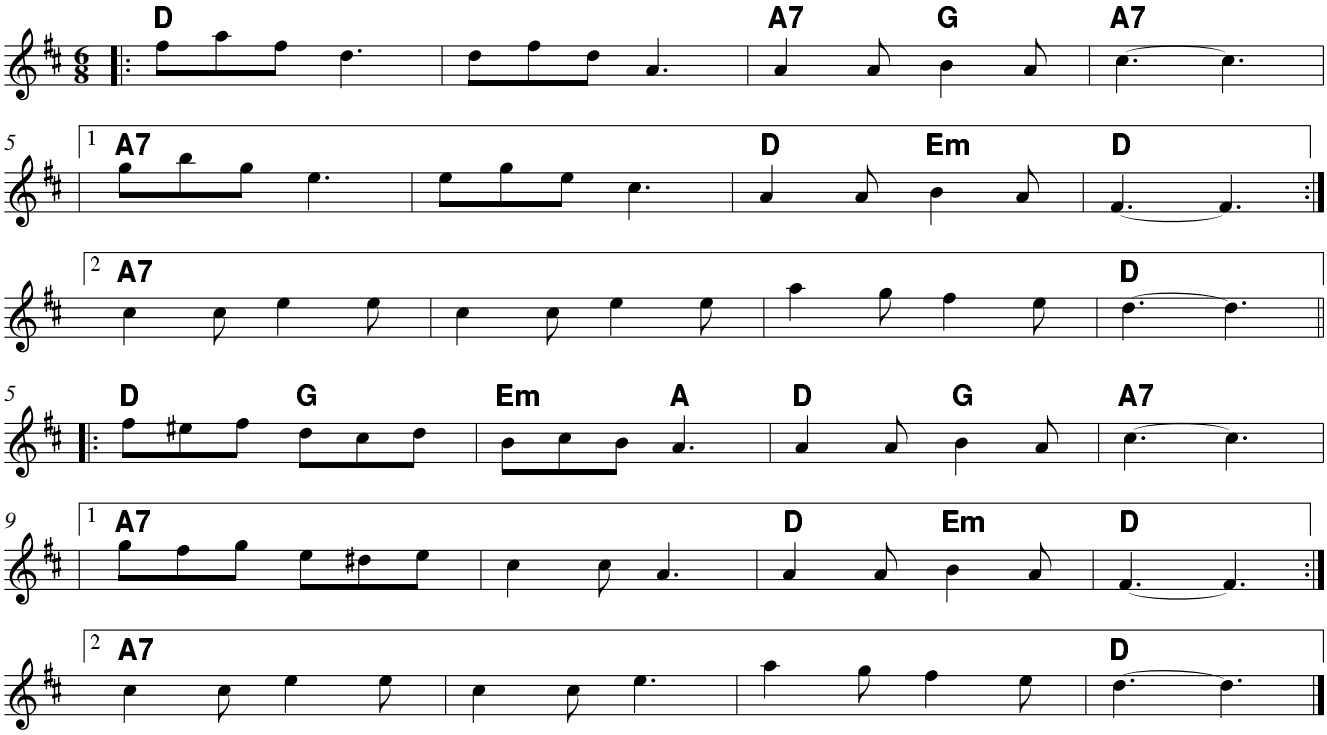
Dance collected from Pearly Watling by Peter and Lorraine McLaren and Lance Green. Music arranged David Johnson



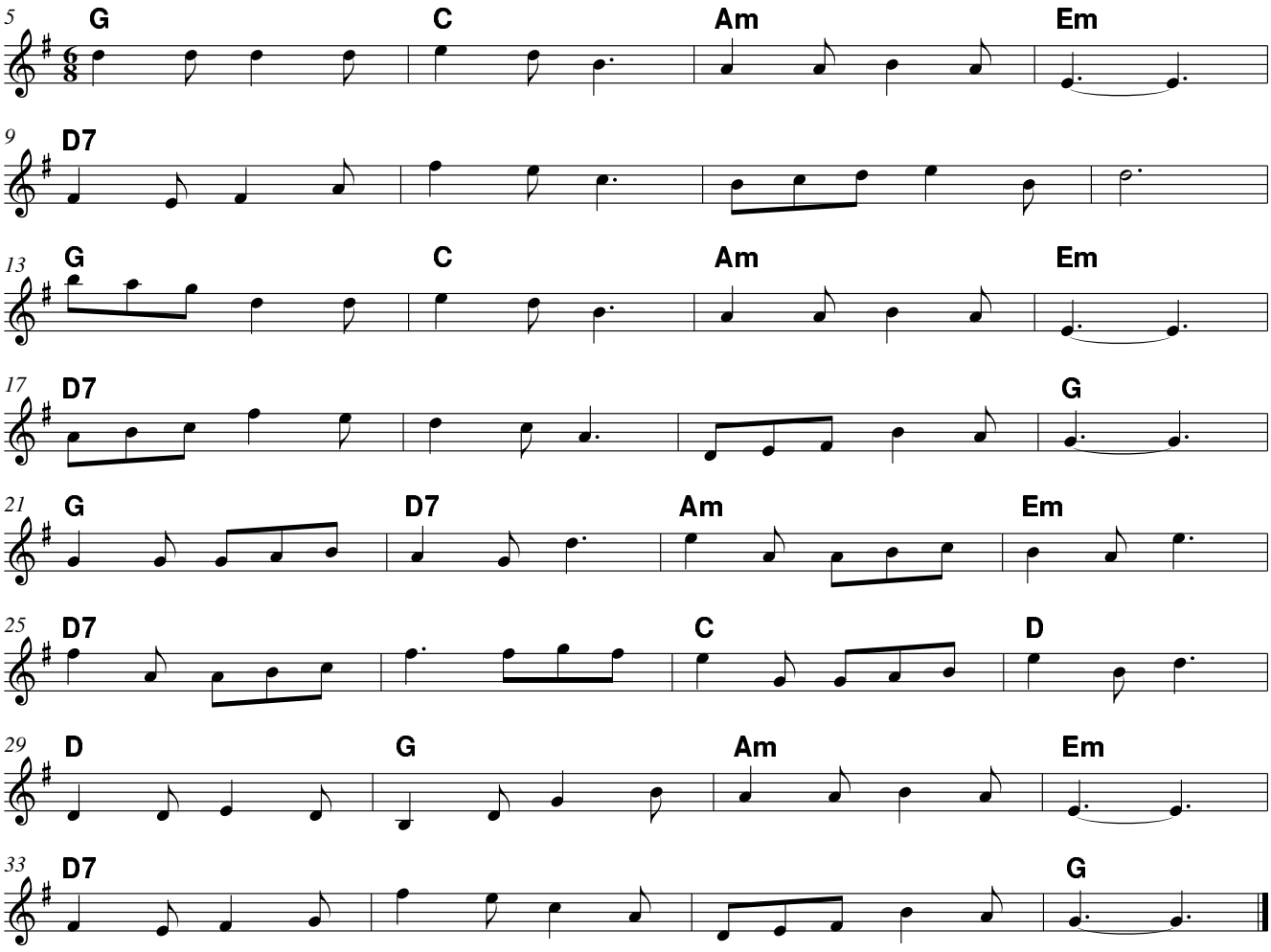
Gypsy Tap

Con Klippel's Gypsy Tap

First tune collected from Con Klippel by VFMC, transcribed by Peter Ellis
The second tune is sometimes given as a schottische. Source unknown.



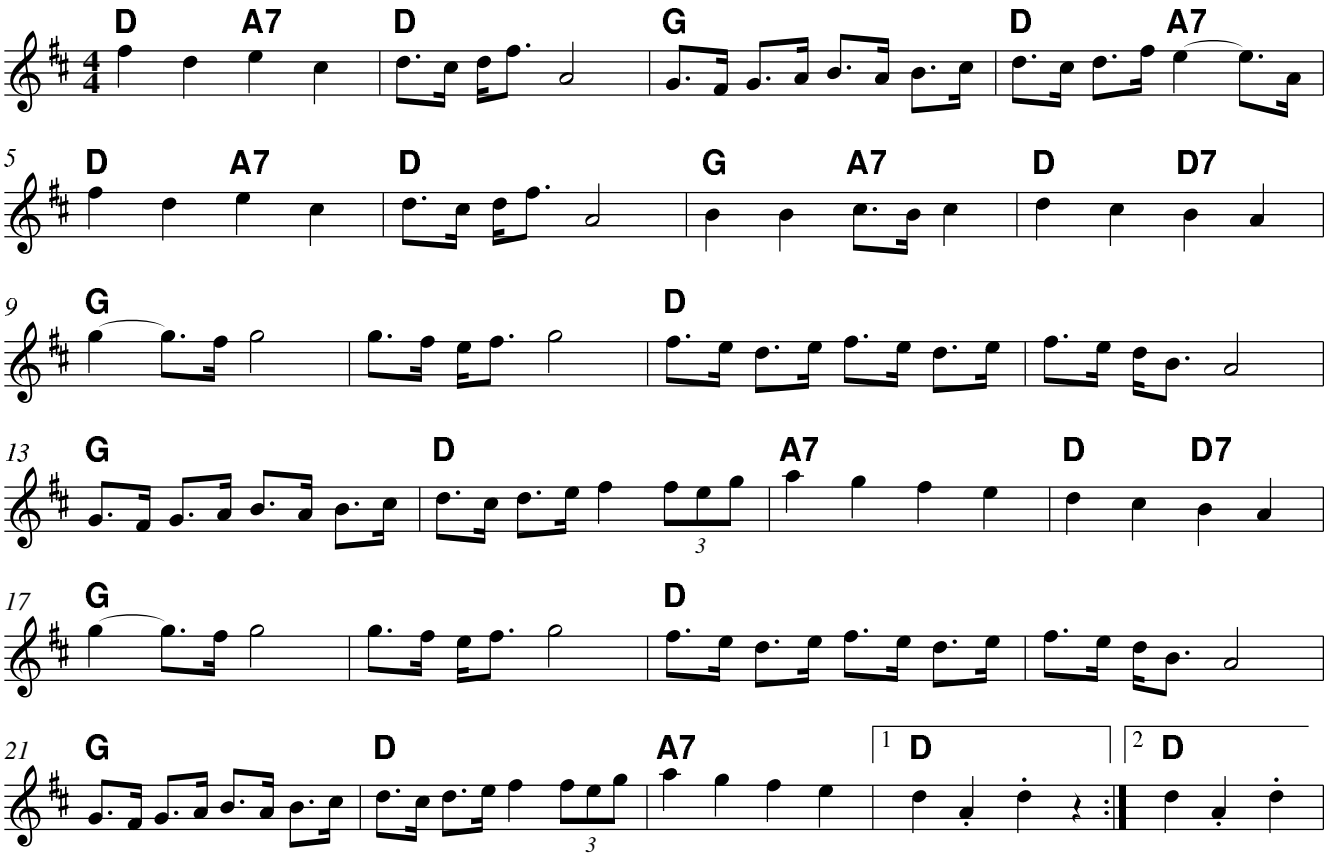
The Jig



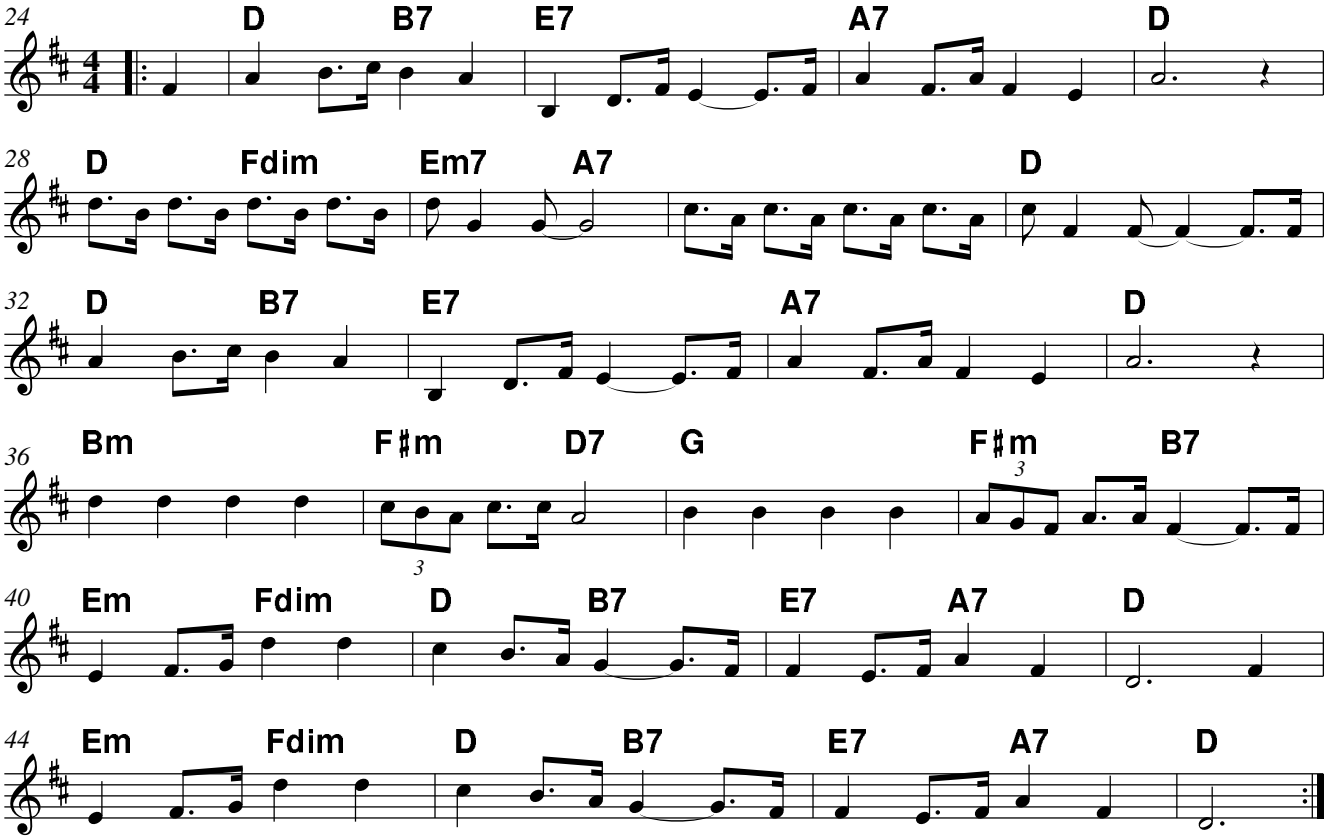
The Maxina

Nightshades

First tune from accordionist Harry McQueen of Castlemaine Victoria; collected and transcribed by Peter Ellis
Second tune is a popular song written in 1916 by Nat D Ayer and C Grey; adapted here for the dance

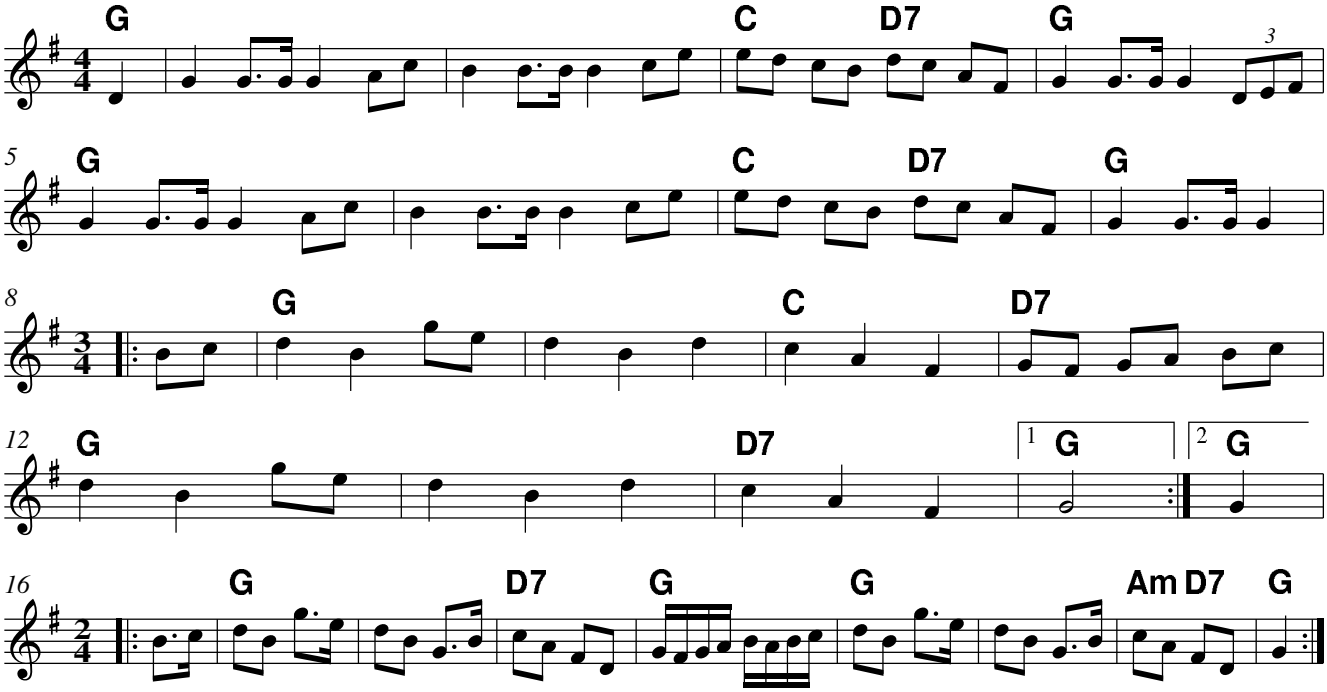


If You Were the Only Girl In the World

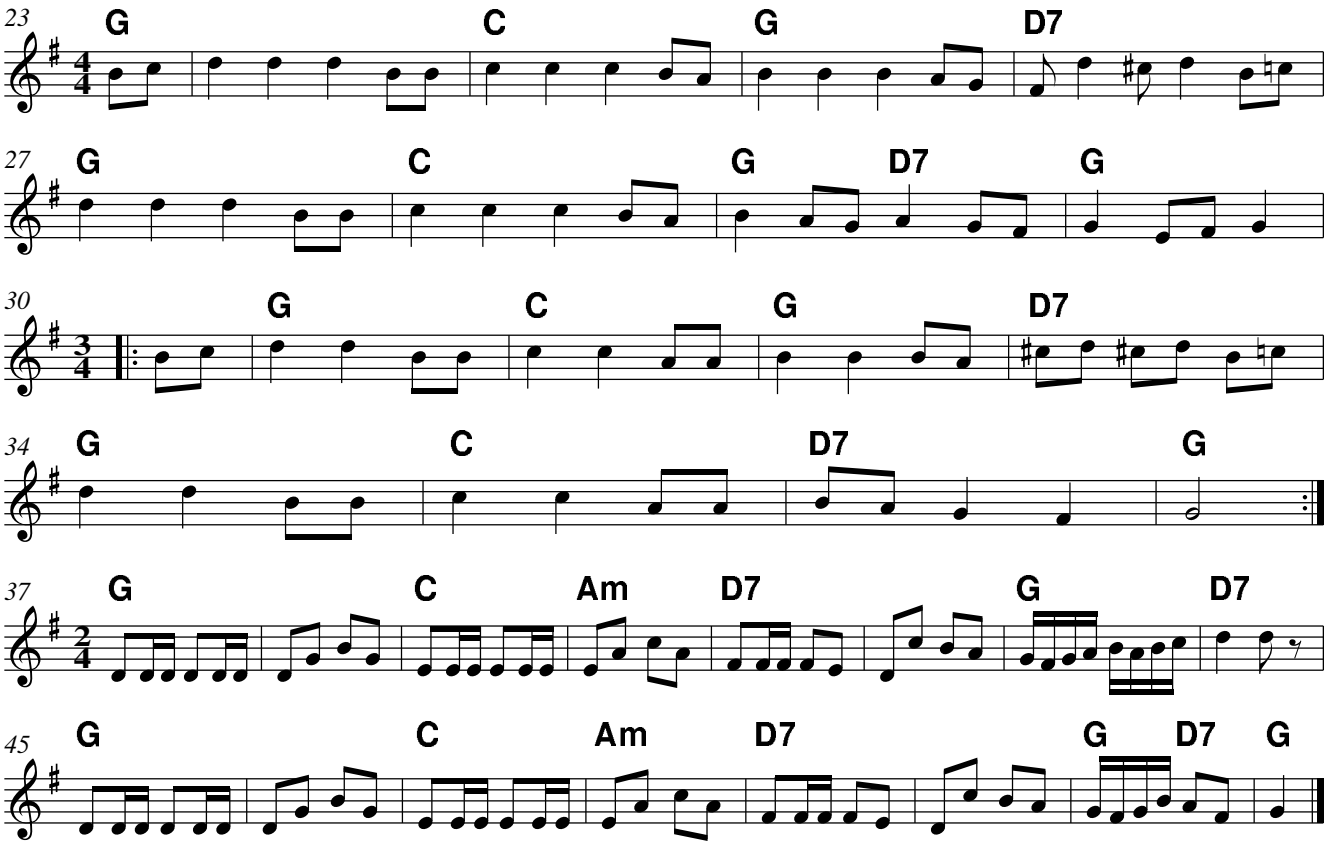


Swedish Masquerade Set

Swedish Masquerade

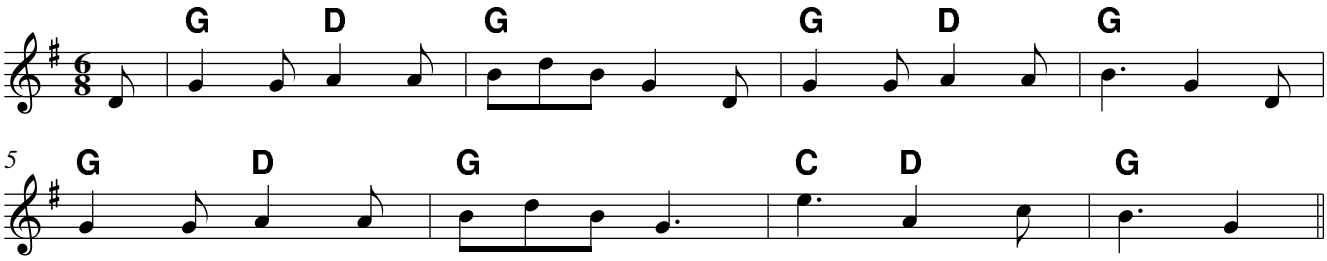


Syd Briggs' Masquerade

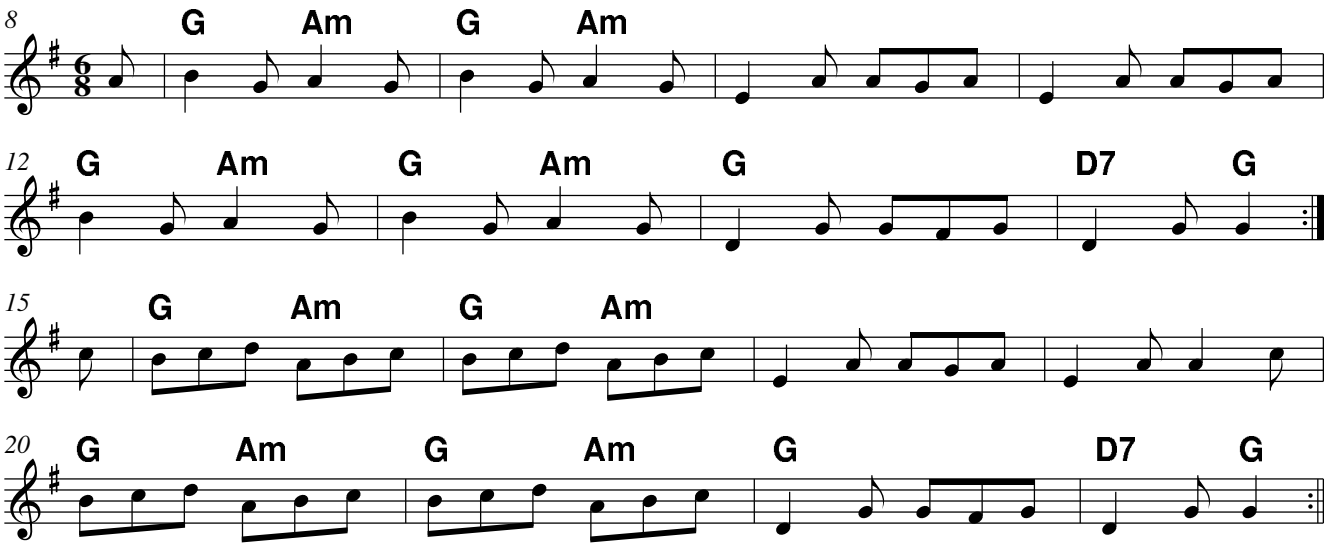


Thady You Gander

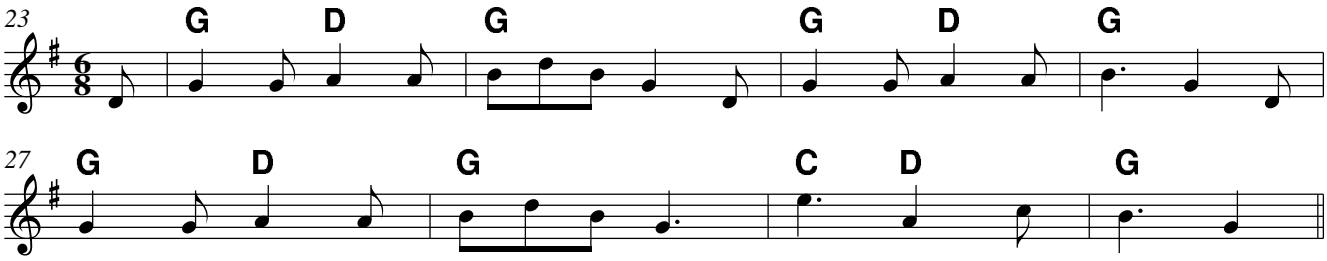
Pop Goes the Weasel



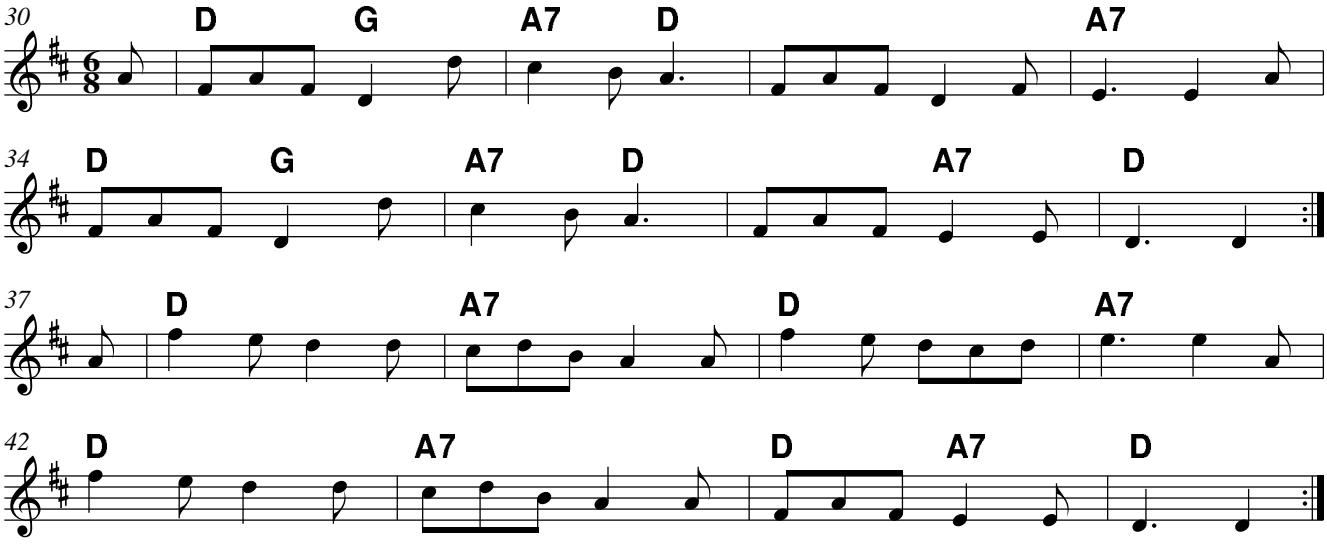
Thady You Gander



Pop Goes the Weasel

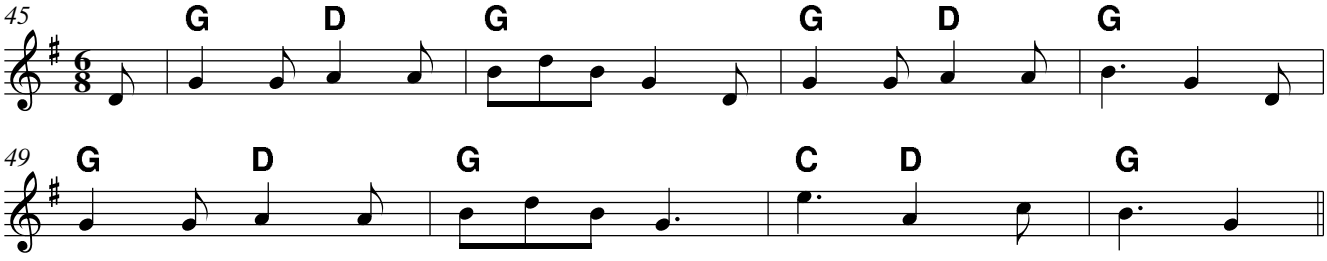


Lindsay Carr's Lead–up

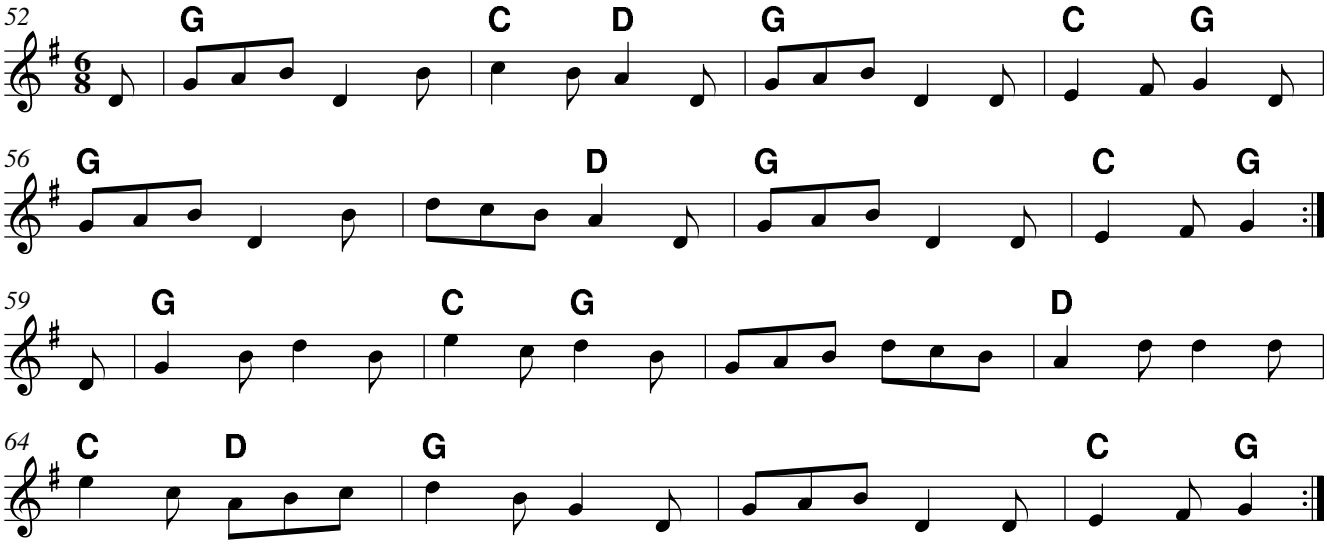


And When They Dance

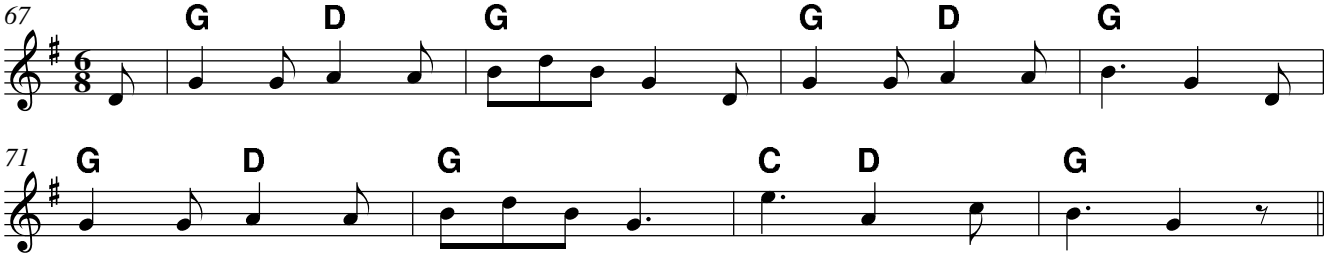
Pop Goes the Weasel



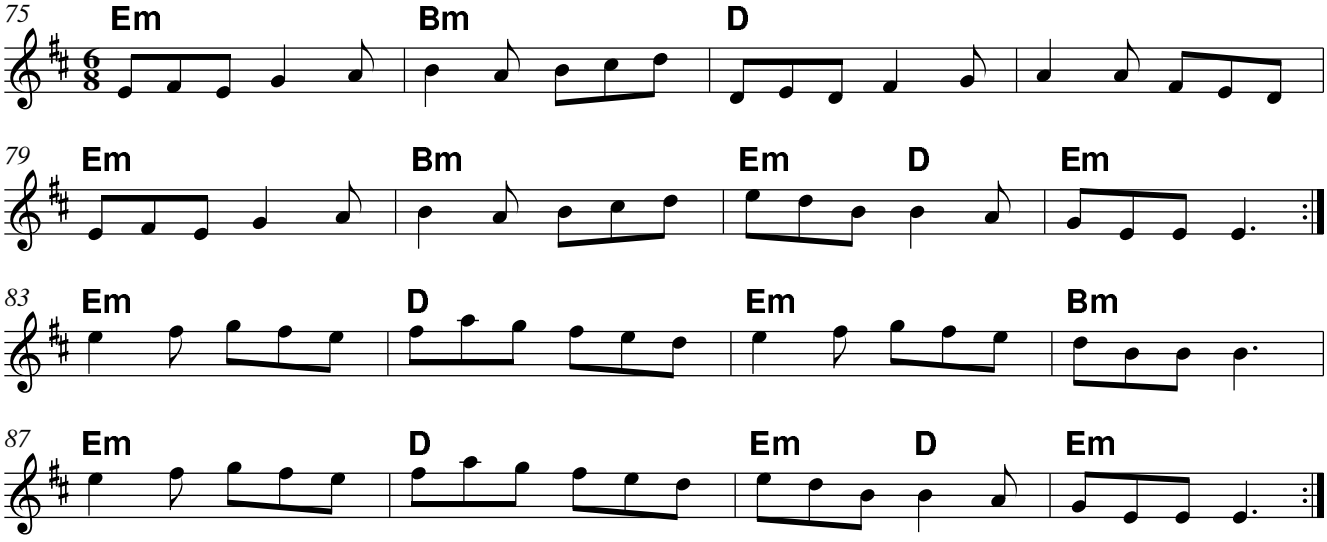
Merrily Danced the Quaker's Wife



Pop Goes the Weasel



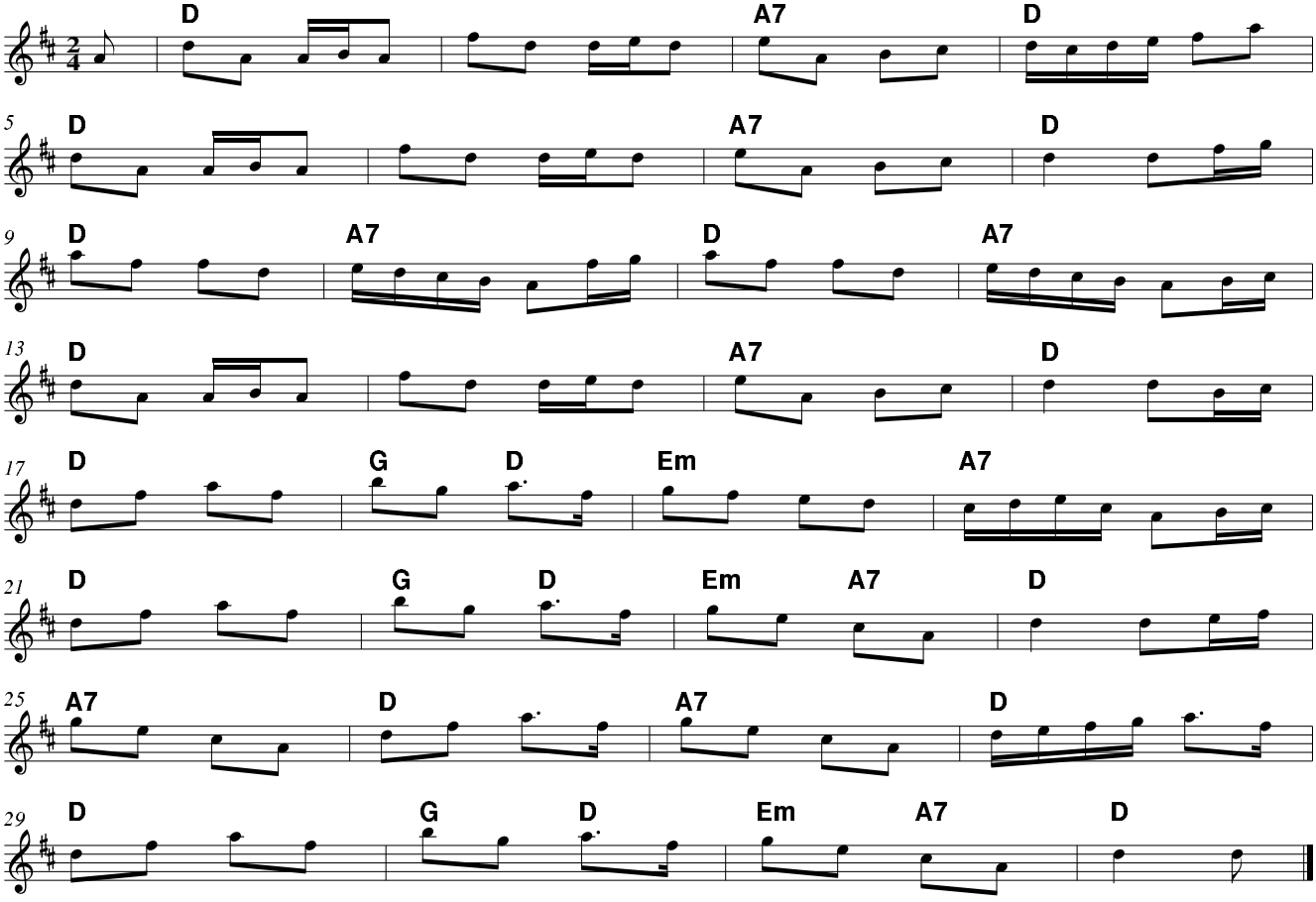
Flannigan's Ball



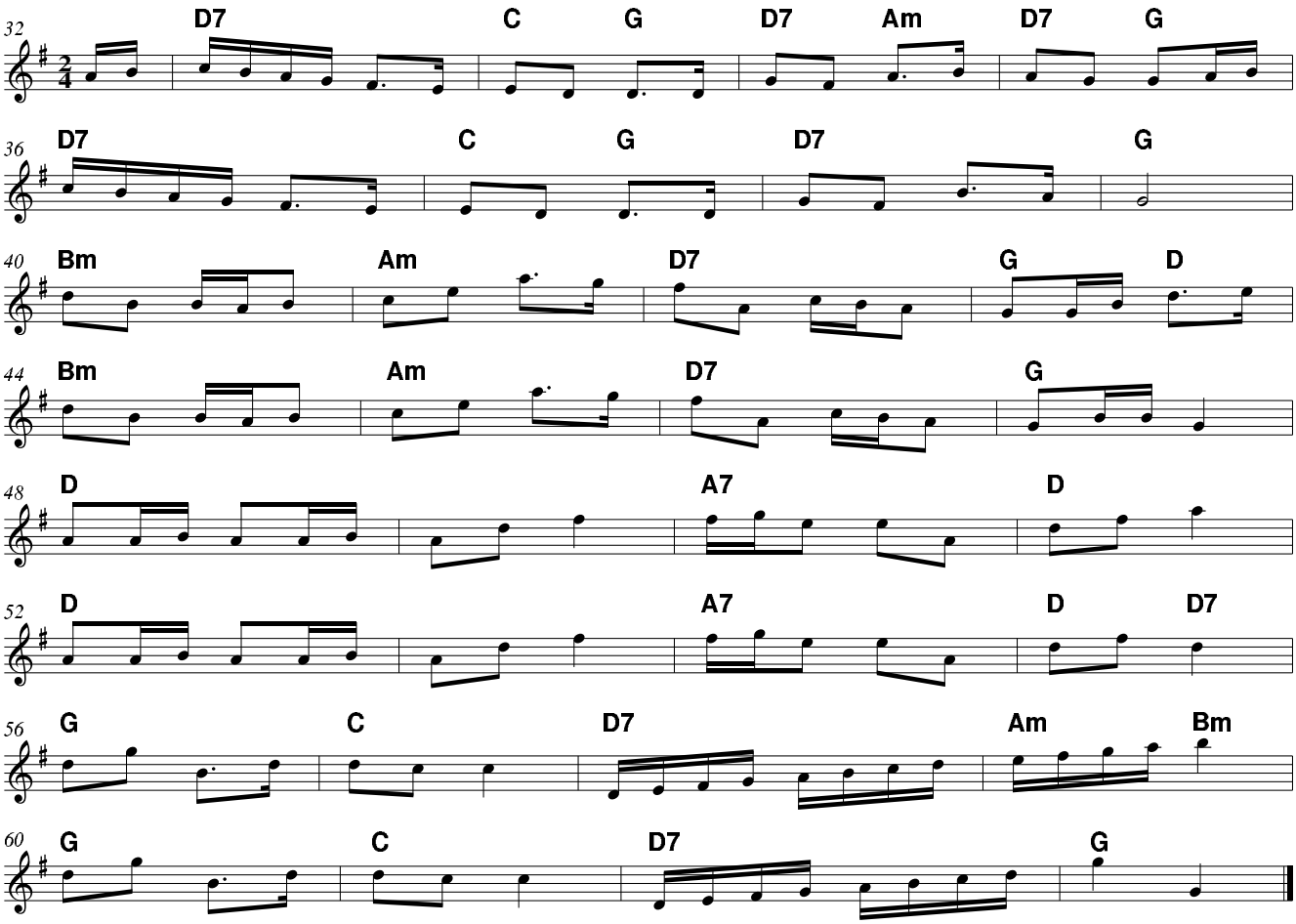
And When They Dance

The Tempest Set

The Tempest



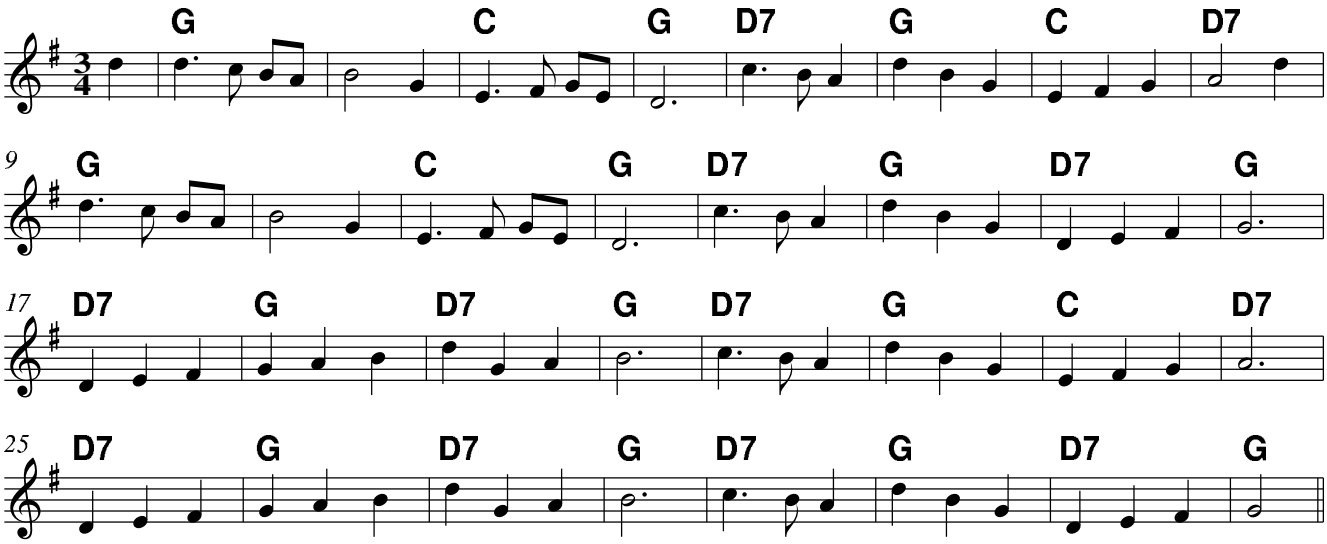
Joe Yates Polka



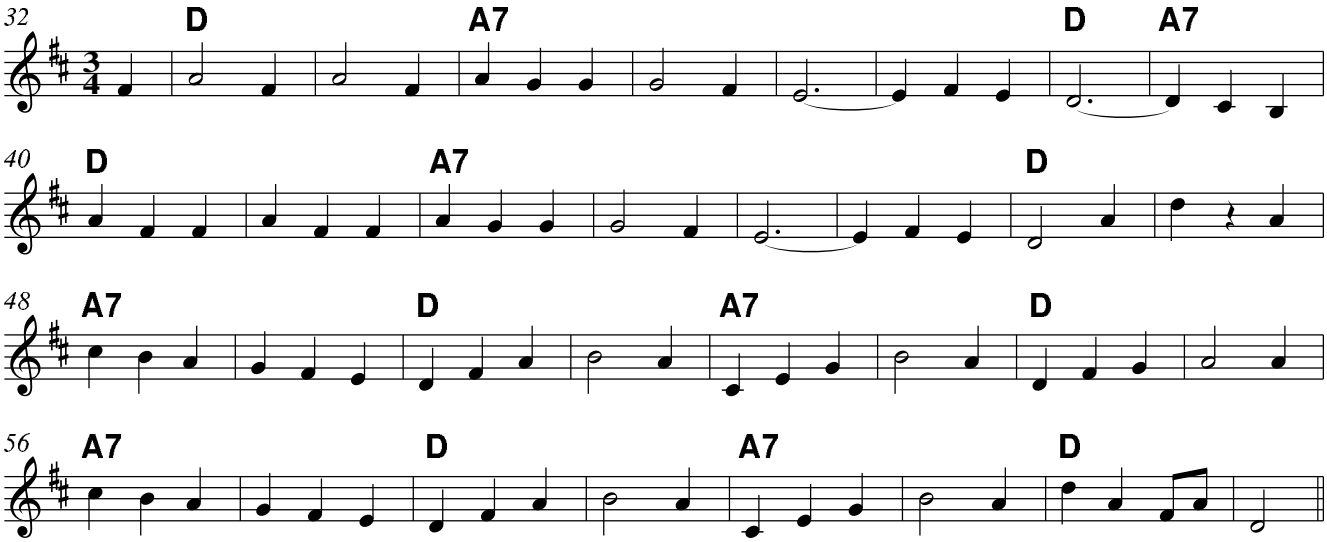
Veleta Waltz

Jack Cumming's Veleta

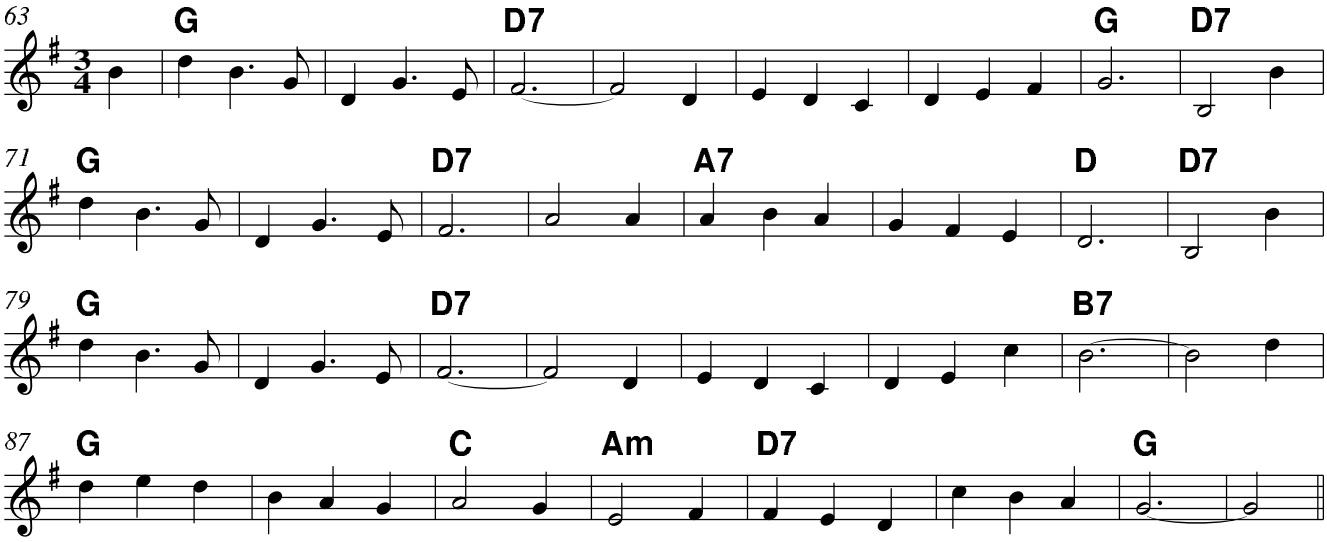
First tune collected from Ted Vallance by Peter Ellis.
Second and third tunes collected from Harry McQueen, also by Peter Ellis



Harry McQueen's Veleta No 1



Harry McQueen's Veleta No 2



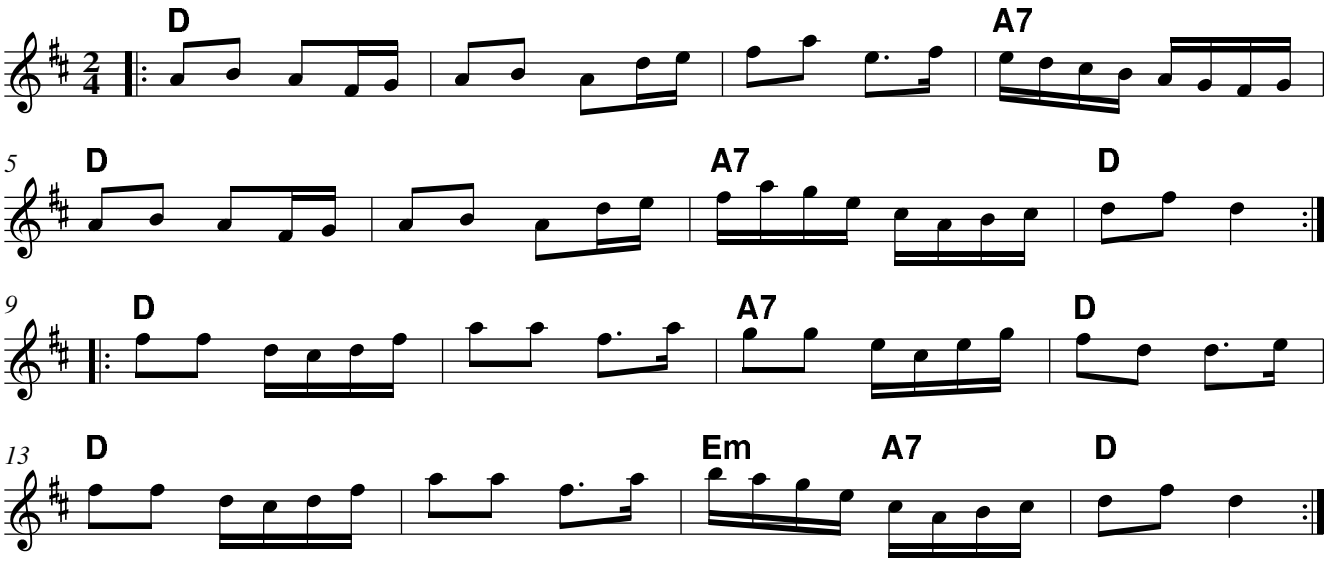
And When They Dance

Virginia Reel Set

Arranged to suit the dance as first done by John Meredith: 32bar reel, 32 bar jig and 16 bar march

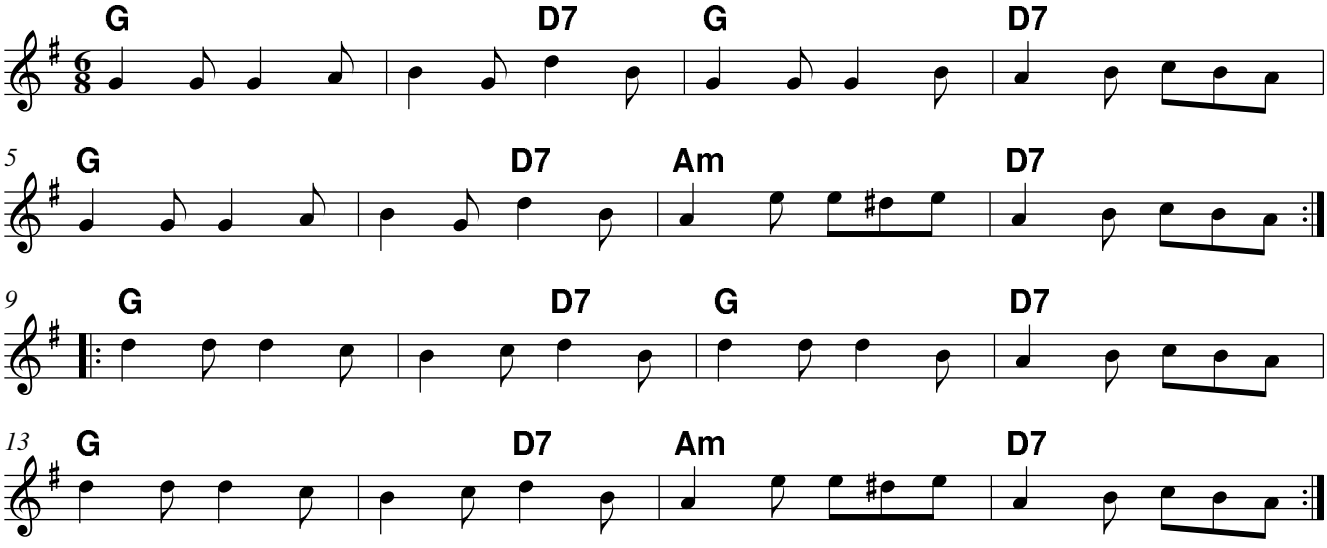
The Champion Axeman

From acetate recordings located by John Meredith and transcribed by Alan Musgrove

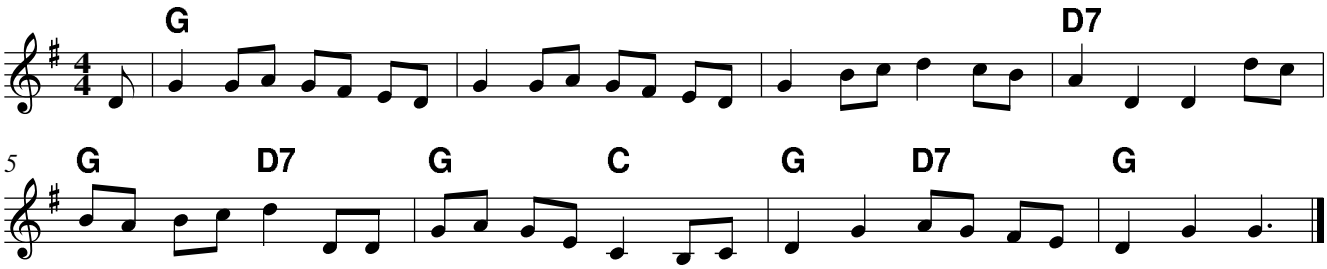


Nora Creina

A play about an orphan (1846), the name of a steam paddleship (1878) and a sentimental song (~1840) all share the name



Maid of Fife



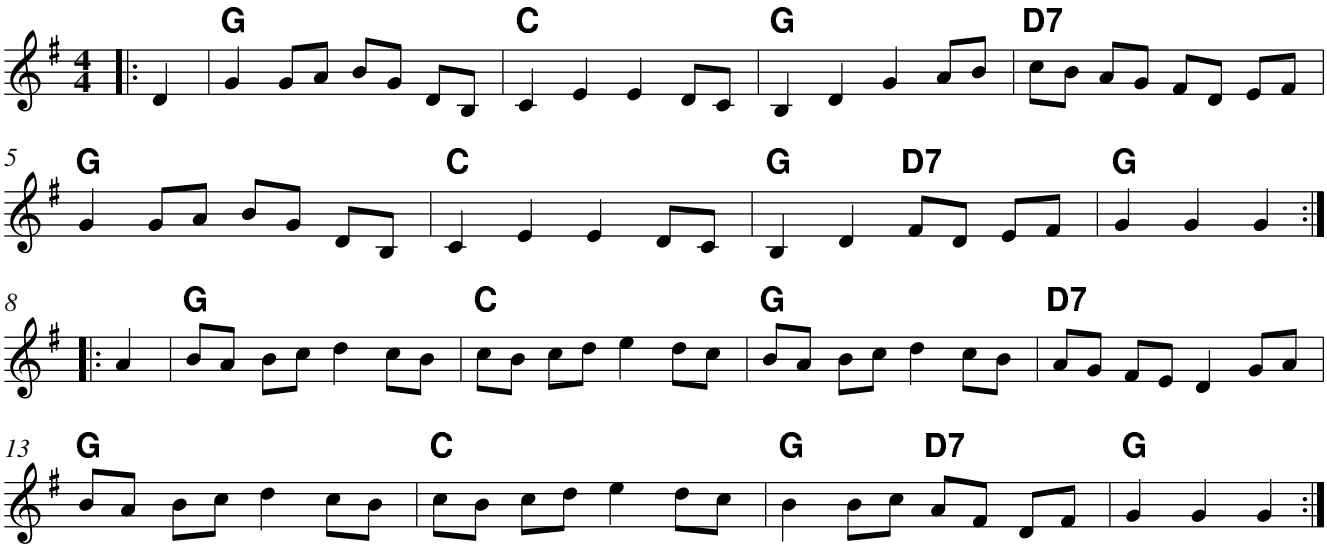
And When They Dance

Virginia Reel Set

Arranged to suit the dance as first done by John Meredith: 32bar reel, 32 bar jig and 16 bar march

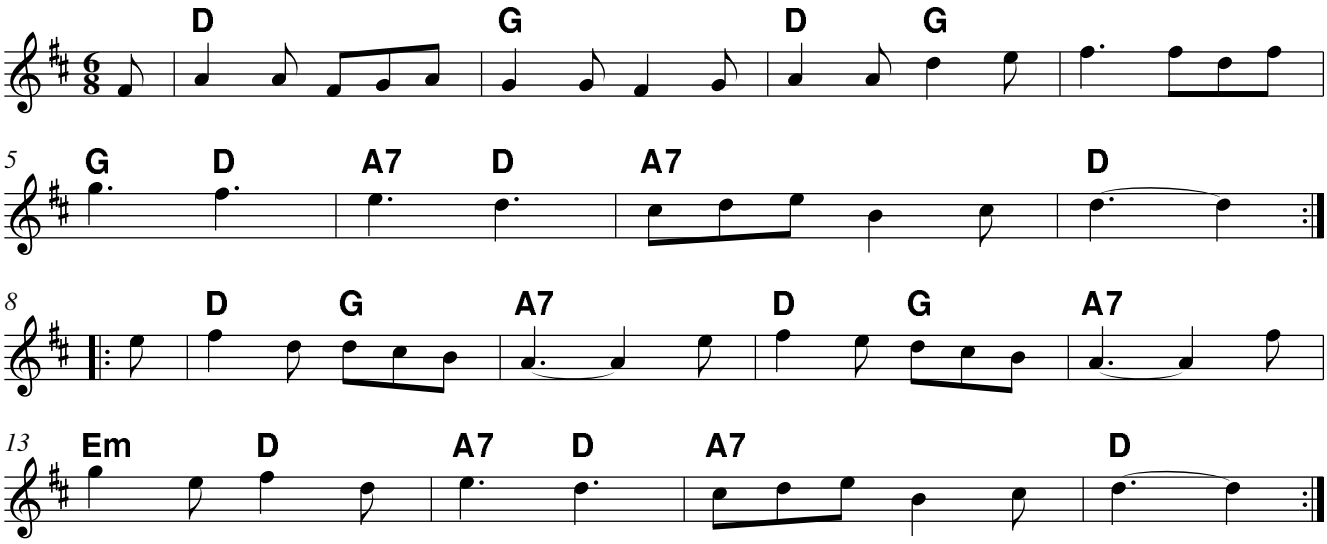
Stan Treacy's Set Tune No 1

Collected from Stan Treacy by Julie Castles



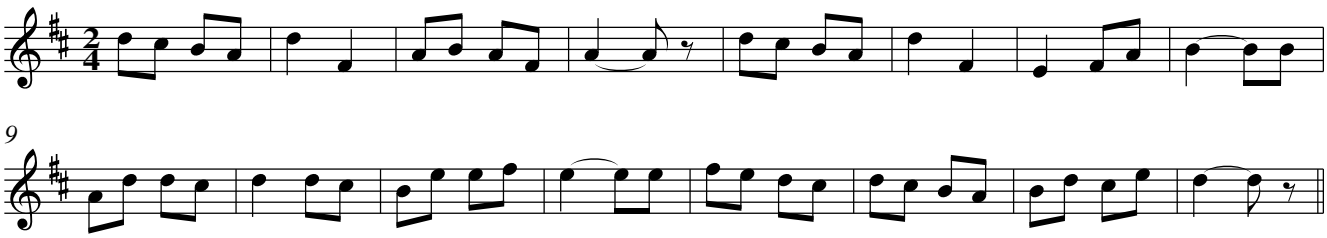
Ted Ward's Jig

collected from Bill Kierney of Bulart Vic by Alan Musgrove



Sing a Song of Sixpence

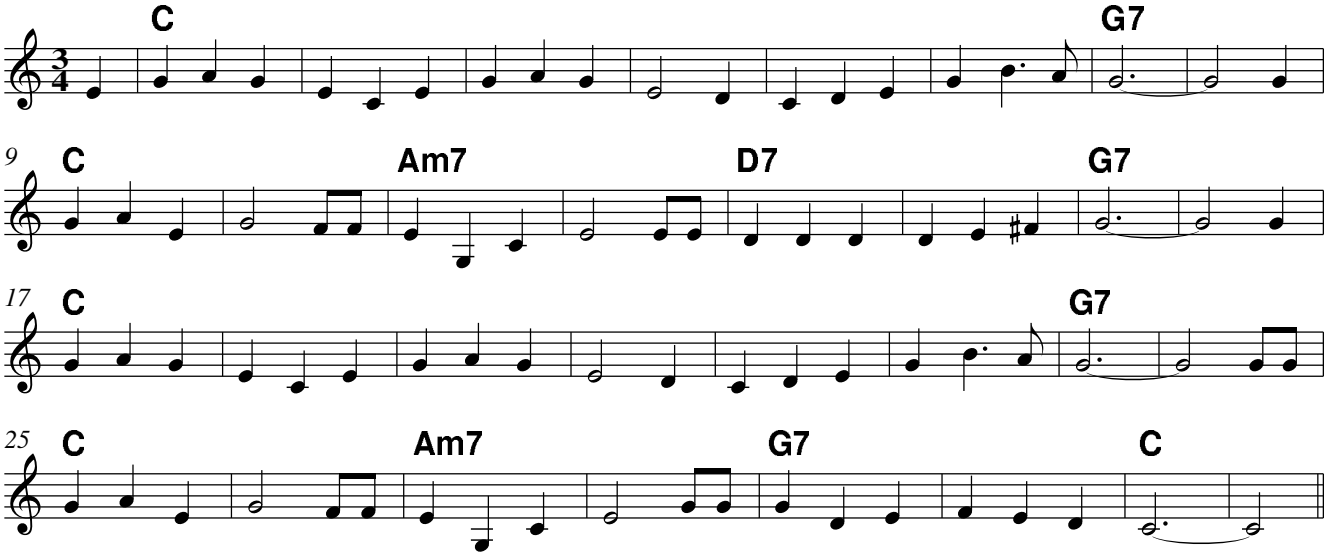
An old nursery rhyme from Henry VIII's time. The tune is related to the highland schottische Cawdor Fair.



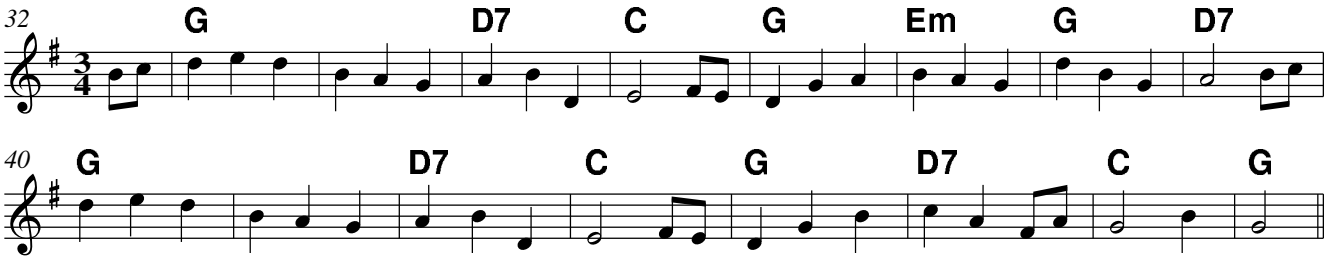
And When They Dance

Waltz Country Dance

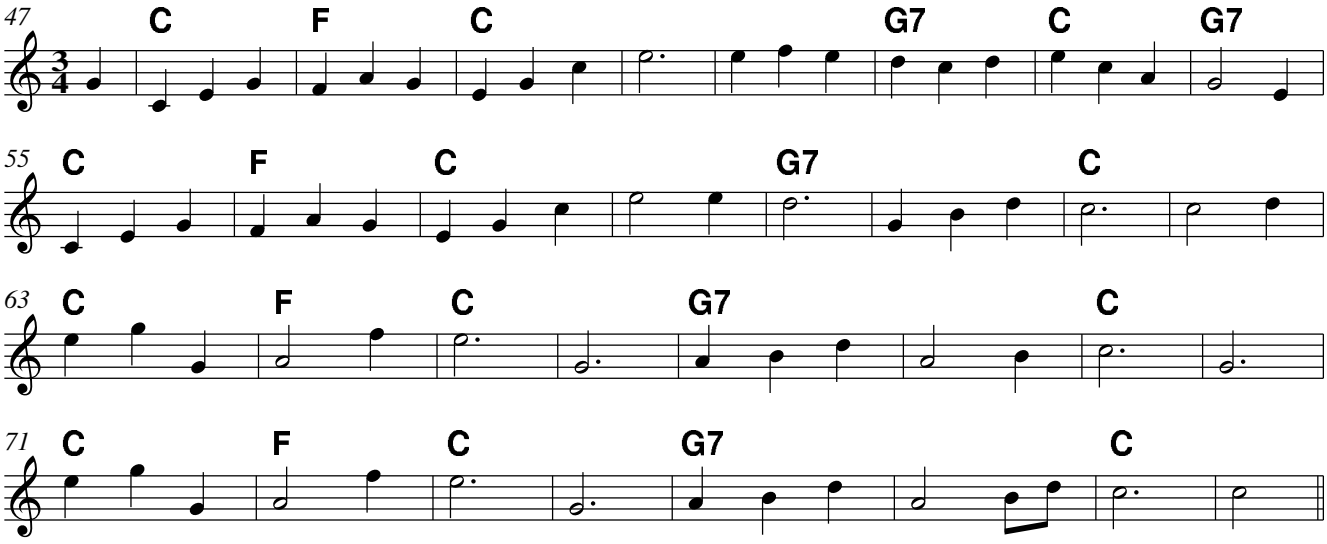
Reedy Lagoon



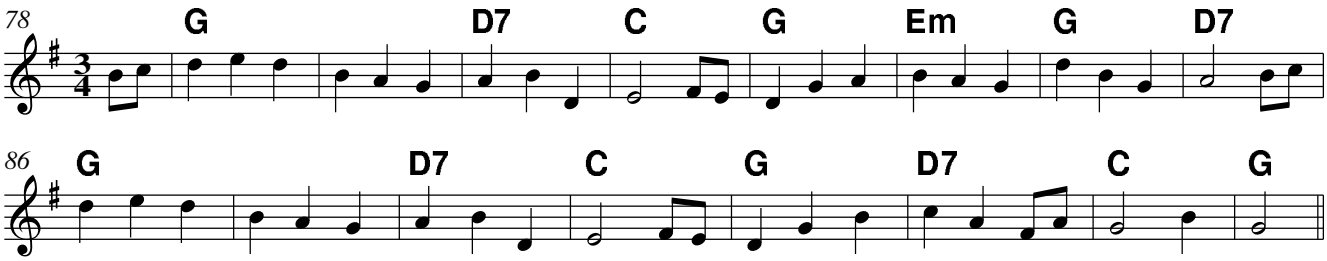
Bill Painter's Short Waltz



Hughie's Waltz



Bill Painter's Short Waltz



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