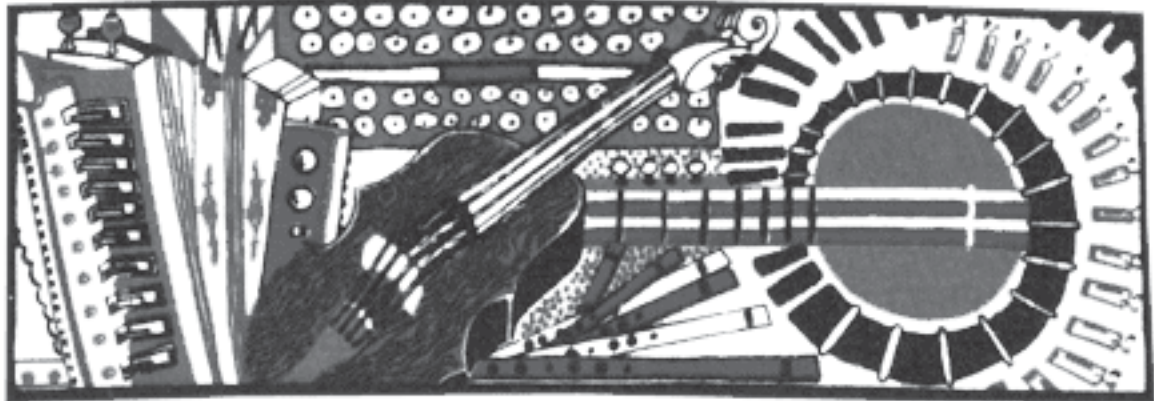


Australian Traditional Dance Tunes

32 Tunes Collection



A sample of the 190 tunes from the Australian Traditional Dance Tunes.

Published by Wongawilli Colonial Dance Club Inc.
PO Box 17, Albion Park, NSW, 2527

web: www.wongawillicolonialdance.org.au

Contact: David De Santi, desanti@bigpond.com, 02 4257 1788

AUSTRALIAN TRADITIONAL DANCE TUNES

This booklet is a smaller sample of the larger book which contains over 190 tunes compiled by David De Santi with Jane Brownlee and Alan Musgrove.

It is hopefully appreciated that a great deal of work has been provided in compiling this production and that rather than copy any portion further copies be obtained by contacting:

Wongawilli Colonial Dance Club Inc., PO Box 17, Albion Park, NSW, 2527, Australia

Tel: (61) 2 4257 1788, Fax: (61) 2 4257 1787

Email: desanti@bigpond.com

Web: www.wongawillicolonialdance.org.au

This book forms part of a larger package consisting of this tune book, a dance instruction book and a recording with 85 of the tunes in the book.

The project is presented by the Wongawilli Colonial Dance Club Inc. as part of its ongoing aim to present and preserve Australian traditional folk dance and music.

The tunes in this book are arranged in sets suitable for the suggested dances. These sets can also be used for other similar structured dances in regards to numbers of bars and repetitions.

The majority of the tunes used are authentic tunes collected from older dance musicians by folklorists since the early 1950s.

The tunes have been collected from a number of printed books, transcriptions and handed-on scraps of paper!

This collection is not a complete view of the repertoire of the bush musician as many more common Anglo-Celtic tunes have not been included. Collections such as Peter Ellis' Collectors Choice 3 volumes of 500 tunes gives a fuller picture of the tunes played by Australia's dance musicians.

The aim of this collection is to add the existing traditional musicians repertoire and to ensure these unique tunes are given the opportunity to be played and enjoyed.

Some traditional styled contemporary written tunes have also been included to reinforce that there is a living tradition of folk music in Australia. Many thanks to those contributors. It also demonstrates the talent in the current traditional folk music scene.

About the Notation

Folk dance music is traditionally learned by ear. It is difficult to notate all the nuances and subtleties of the tunes.

The printed music is only a guide. The tunes on the CD are decorated with slides, double stops, drones, bow tickling, scrunches, trills and grace notes that are all part of the traditional musician's arsenal of ornaments. It is these ornaments which give the music its vitality. Listen to the recording and include as many as you can.

The Recording

The accompanying double CD recording has 85 of the tunes in this book. They have been arranged in 23 sets for various dances.

The musicians on the recording

| | |
|------------|-----------------------|
| Accordion | <i>David De Santi</i> |
| Piano | <i>Tania De Santi</i> |
| Fiddle | <i>Jane Brownlee</i> |
| Mandolin | <i>Chloe Roweth</i> |
| Guitar | <i>Jason Roweth</i> |
| Percussion | <i>Graeme Murray</i> |
| Banjo | <i>Reg Murray</i> |

Dancing, singing and music have been essential to the party spirit as long as we can remember and the European settlers of Australia were no exception. Dancing, singing, reciting and music for the white settlers became an integral part of their lives, whether it was in a grand Colonial Ball in the city, a celebratory end of sheep shearing season Woolshed Dance or simply a gathering of friends and family for an evening's entertainment in a kitchen or round a campfire. The songs, dances, poems and music reflect the hopes, humour, disappointments and the perseverance of these pioneers in a distinctive and characteristic Australian manner.

Music and Instruments

Many of the folk dances which appeared in Australia had their traditional tunes and characteristic rhythms. In the earliest days of European settlement social dance music was provided by regimental bands and at less formal functions by a fiddler, perhaps accompanied by whistles, fifes or flutes.

The large influx of migrants from 1851 due to the 'gold rushes' provided further musical traditions to enrich the dance music. Military bands, brass bands, the German Band and string bands were immensely popular for formal city balls and functions.

Bush communities were different with the dance musicians usually without any formal musical training. However, tunes were often

learnt from music played by visiting town bands or other locals who played from printed sheet music. These musicians who played by ear had a mixed repertoire with a core of British and European folk tunes, and snippets of popular music from travelling shows and music halls.

The inherent characteristics and special rhythms and tempos for particular dances were generally accurately handed down but the melody passed on aurally tended to change and develop.

The basic instruments used were button accordion, anglo-concertina, fiddle, tin whistle, harmonica and whenever available a piano. The piano was common in pubs, public halls, schools as well as homes.

The folk revival of the late 1950s began with the aims of reviving the music and instruments of the past. However as time has passed the repertoire and instruments of the new 'bush bands' have generally followed an Anglo-Celtic style with an obsession for revived British and Irish music which is inconsistent with Australia's past folklore influences from many nations.

The original 'Bushwhackers' Band' of Sydney, formed in 1952 was led by John Meredith and Brian Loughlin and reflected the instrumentation that any band in the bush could have had. A lagerphone was introduced by a rabbit poisoner at a talent quest/concert at Holbrook (NSW). John's brother Claude was impressed with this broom handle with bottle

tops and made one for himself. John introduced it to the band and it has since become an integral part of a 'bush band' along with the tea-chest 'bush' bass. Dance

Modern bush dancing is a city based development from the folk revival of the 1950s. The majority of the dances were folk dances from Great Britain and Europe, while the others were from the Australian tradition. Colonial dancing actually describes the social dance fashion of town and country of the 19th Century.

From the time of earliest settlement the older country dances were rapidly replaced by new dance fashions constantly arriving in the colony and adopted by all classes of society. As early as 1820, the waltz and quadrille had been established alongside these country dances, jigs and reels. By the 1850s the scene was dominated by further quadrilles such as the Lancers, Caledonians and Parisian, with the Alberts, Fitzroy, Waltz Cotillion and others to follow. Also fashionable were the Waltz, Galop, Polka, Schottische, Polka Mazurka and Varsoviana.

In a few country areas some of these dances have survived and are still being danced by local communities. Fortunately they are being preserved for future generations.

Collecting of the Tradition

Over the past years we have all become aware of the importance of our physical environment. Equally important is the preservation of our cultural environment or folklore. A number of voluntary collectors such as John Meredith, Ron Edwards, Alan & Bill Scott, Rob Willis, Shirley Andrews, Dave de Hugard, Chris Sullivan, Mark Rummery, Barry McDonald, Brad Tate and Peter Ellis, to name a few, have for some years been travelling all over Australia recording our many areas of folklore, from native Australian to those who came from other lands after colonisation. Thanks to this hard work many of the bush dances, songs and music can now be enjoyed and played.

The National Library of Australia has actively supported this preservation and collection.

First Set Tune

from Rita Baker, Gulgong

Musical score for "First Set Tune" in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a G chord. The second staff has G, D, and G chords. The third staff has C and G chords. The fourth staff has C, G, D, D, and G chords, with a first ending bracket over the G and D chords and a second ending bracket over the final D and G chords. The key signature has one sharp (F#) and the time signature is 6/8.

The Old Set

from Ernie Wells, Wingham, NSW

Musical score for "The Old Set" in C major, 6/8 time. The score consists of four staves of music. The first staff begins with a C chord. The second staff has F, G, and C chords, with a first ending bracket over the G and C chords and a second ending bracket over the final C chord. The third staff has C, F, G, and C chords. The fourth staff has C, F, G, and C chords. The key signature has no sharps or flats and the time signature is 6/8.

The Wedding of Lochan McGraw

from Joe Yates, Sofala, NSW

Musical score for 'The Wedding of Lochan McGraw' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also contains a repeat sign. The third and fourth staves conclude the piece with a final double bar line. Chord symbols are placed above the notes: Em, D, Am, G, D, B7, Em, Em, G, Em, Em, D, Em, G, D, Am, G, B7, Em.

Wattle Flat Races

from Joe Yates, Sofala, NSW

Musical score for 'Wattle Flat Races' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third and fourth staves also contain first and second ending brackets. Chord symbols are placed above the notes: G, D, Am, D, G, D, G, D, Am, D, Am, D, G, D, Am, D, G, D.

Haymakers Jig

Chords for Haymakers Jig: G, C, D, G, D, G, G, C, D, G, G, D, G.

Little Burnt Potato

Chords for Little Burnt Potato: D, G, A, D, A, D, D, G, D, Em, A, D, D.

Rocking Chair Jig

from Eileen McCoy, Bega, NSW

Chord progression for Rocking Chair Jig: C, F, Dm, G7, C, G7.

The score consists of four staves of music in 6/8 time. The first two staves form the first phrase, and the last two staves form the second phrase. The melody is written in treble clef with a key signature of one flat (Bb).

Moonlight Jig

from Joe Cashmere, Booligal, NSW

Chord progression for Moonlight Jig: G, C, Am, D7, G, Em, D7.

The score consists of four staves of music in 6/8 time. The first two staves form the first phrase, and the last two staves form the second phrase. The melody is written in treble clef with a key signature of one sharp (F#).

Luke Oakley's Polka

from Luke Oakley, Cook's Gap-Ulan area, NSW

Musical score for Luke Oakley's Polka in 2/4 time. The score consists of four staves of music. The first two staves form the first phrase, and the last two staves form the second phrase. The key signature is one flat (B-flat major). The chords used are C, F, and G.

Bill McGlashan's Two Polkas

from Bill McGlashan, played by Harry McQueen, Castlemaine, Vic.

Musical score for Bill McGlashan's Two Polkas in 2/4 time. The score consists of four staves of music. The first two staves form the first phrase, and the last two staves form the second phrase. The key signature is one sharp (D major). The chords used are G, D7, F, and Am. The score includes first and second endings.

In and Out the Dirty Windows

also known as MacGregor's March

Musical score for 'In and Out the Dirty Windows' in D major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: D, G, and A7. The second staff continues the melody with chord symbols D, Em, A7, and D. The third staff has chord symbols D, Em, A7, and D. The fourth staff concludes the piece with chord symbols D, Em, A7, and D. The piece ends with a double bar line and repeat dots.

Harry McQueen's Prince Imperial's Tune

from Harry McQueen, Castlemaine, Vic.

Musical score for 'Harry McQueen's Prince Imperial's Tune' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: G, D7, G, Am, D7, and G. The second staff continues the melody with chord symbols G, D7, G, Am, D7, and G. The third staff has chord symbols G, Am, D7, G, and D7. The fourth staff concludes the piece with chord symbols G, Am, D7, G, D7, and G. The piece ends with a double bar line and repeat dots.

Ernie Wells Alberts Set Tune

from Ernie Wells, Wingham, NSW

Chord progression for 'Ernie Wells Alberts Set Tune':

- Staff 1: C, G
- Staff 2: C, G, C¹, C²
- Staff 3: C, G, C, G, C, G
- Staff 4: C, G, C, G, C¹, C²

The Moonan Polka

from Cecil and Russell Teagh, Moonan Brook near Hunter River, NSW

Chord progression for 'The Moonan Polka':

- Staff 1: G, D7, G, Am, D7
- Staff 2: G, D7, G, A7, D7, G
- Staff 3: G, Dm, D7, G
- Staff 4: G, Am, D7, G

Harry Cotter's Set Tune

from Harry Cotter, Binalong, NSW

Musical score for Harry Cotter's Set Tune, 2/4 time, D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The melody is written in eighth notes. Chords are indicated above the staff: D, A, D, A, D. The second staff continues the melody with chords A, D, A, D¹, and D². The third staff starts with a repeat sign and has chords D, G, D, A. The fourth staff concludes the piece with chords D, G, D, A, D.

See-Saw Polka

from Harry Cotter, Binalong, NSW

Musical score for See-Saw Polka, 2/4 time, G major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. The melody is written in eighth notes. Chords are indicated above the staff: G, D7, C, G. The second staff continues with chords D7, G, D7, G. The third staff starts with a repeat sign and has chords G, C, G, Em, G, C, G. The fourth staff concludes the piece with chords G, C, G, Em, Am, D7, G.

The Old Clog

from Les Brown, Cape Barren Island, Tasmania

Musical score for 'The Old Clog' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff ends with a repeat sign and a first ending bracket. The third staff begins with a repeat sign and a first ending bracket. The fourth staff ends with a repeat sign and a first ending bracket. Chord symbols are placed above the notes: G, D7, G, G, C, D7, G, G, C, G, D7, G, C, D7, G.

Dooley's Chain Tune

collected by Dave de Hugard

Musical score for 'Dooley's Chain Tune' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff ends with a repeat sign and a first ending bracket. The third staff begins with a repeat sign and a first ending bracket. The fourth staff ends with a repeat sign and a first ending bracket. Chord symbols are placed above the notes: G, D, G, G, D, G, G, D, G, C, D, G, C, G, D, G, D, G.

Luedecker Polka

from Frank Luedeck, Wedderburn Old Timers Band, Vic.

Musical score for Luedecker Polka, featuring four staves of music in 2/4 time. The key signature is one sharp (F#). The score includes G and D7 chords. The first staff starts with a G chord. The second staff has G and D7 chords. The third staff has G and D7 chords. The fourth staff has G and D7 chords. There are repeat signs and a second ending marked with a '2'.

Teddy Creighton's Step Dance

from Stan Treacy, Limerick, near Crookwell, NSW

Musical score for Teddy Creighton's Step Dance, featuring four staves of music in 3/4 time. The key signature is two sharps (F# and C#). The score includes A, D, G, and E chords. The first staff starts with an A chord. The second staff has G, D, A, and D chords. The third staff has D, G, D, G, D, G, D, and A chords. The fourth staff has D, G, D, G, A, and D chords. There are repeat signs and a final cadence.

Spanish Waltz

also known as My Father Was A Dutchman

Musical score for Spanish Waltz in 3/4 time. The score consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The chords are C and G7. The melody is simple and characteristic of a waltz.

Under The Willow

from John Warne, Bill & Peter Painter, Crooked Corner, NSW

Musical score for Under The Willow in 3/4 time. The score consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The chords are G, C, D7, D, G, Am, and D7. The melody is more complex than the Spanish Waltz, featuring triplets and a key signature change.

Teaching Clarence McFayden to Waltz

from Sally Sloane, Lithgow via Dave de Hugard

Musical score for 'Teaching Clarence McFayden to Waltz' in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, accessible style. Above the first staff are the chords G, D, G, and D. The second staff continues the melody with chords G, C, G, Em, Bm, D, and G above it. The third staff continues with chords G, D, G, D, and G. The fourth staff concludes the piece with chords G, Em, C, G, Em, Bm, D, and G. The piece ends with a double bar line.

Stan Treacy's Very Particular Waltz

from Stan Treacy, Limerick, near Goulburn, NSW

Musical score for 'Stan Treacy's Very Particular Waltz' in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is more complex and rhythmic than the first piece. Above the first staff are the chords D, G, A, and D. The second staff continues with chords D, G, A, and D. The third staff continues with chords D, G, D, A, and D. The fourth staff concludes the piece with chords D, G, D, A, and D. The piece ends with a double bar line.

Varsoviana

Killongbutta

from Joe Yates, Sofala, near Bathurst, NSW

Musical score for 'Killongbutta' in G major, 3/4 time. The score consists of four staves of music. The first staff has chords G, C, and D7. The second staff has chords Am, D, G, and a second G with a '2' above it. The third staff has chords G and D. The fourth staff has chords D7, G, D7 with a '2' below it, and G. The piece ends with a double bar line.

Freemantle Station

from Joe Yates, Sofala, NSW

Musical score for 'Freemantle Station' in G major, 3/4 time. The score consists of four staves of music. The first staff has chords G, E7, Am, D7, G with a '3' above it, and C with a '3' above it. The second staff has chords D7, G with a '1' above it, G with a '2' above it, and D7. The third staff has chords G, C, G, D7, G, and D7. The fourth staff has chords G with a '3' above it, G, C, G, D7, and G. The piece ends with a double bar line.

Cosgrove's Schottische

from Darryl Cosgrove, Armidale, NSW

Musical score for 'Cosgrove's Schottische' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes). Chord symbols are placed above the staff: G, C, D7, G, D7. The second staff continues the melody with similar rhythmic patterns and triplet markings, with chord symbols G, C, D7, G, D7, G D7. The third staff features more triplet markings and chord symbols G, C, D7, G, D7. The fourth staff concludes the piece with triplet markings and chord symbols G, C, D7, G, D7, G.

Moree Mazurka

from Jim French

Musical score for 'Moree Mazurka' in C major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 3/4 time signature. The melody is primarily quarter and eighth notes. Chord symbols are placed above the staff: C, G7, F, G7, C. The second staff continues the melody with chord symbols C, G7, F, G7, C. The third staff features a repeat sign at the beginning and chord symbols F, G7, C, G, C. The fourth staff concludes the piece with chord symbols F, G7, C, F, C.

Reels

Joe Yate's Schottische Reel

from Joe Yates, Sofala near Bathurst, NSW

D G D A D

D G D A D

D Em A D

D Em A D

Sofala Cuckoo

from Joe Yates, Sofala near Bathurst, NSW

D C D G D C

D C D 1

D C G D G D C

D C D 1

Herb's Flowers

from Herb Gimbert, Maitland, NSW

Chords: D, Bm, G, A, G, D, G, D, G, A, D, D²

Paterson's East Neuk

from W.A. Paterson, Mareeba, Qld

Chords: D, Em, A, D, Em, A, D, A, D, G, D, A, D

Australian Traditional Dance Tunes - Vol. 1 & 2, Tunebook

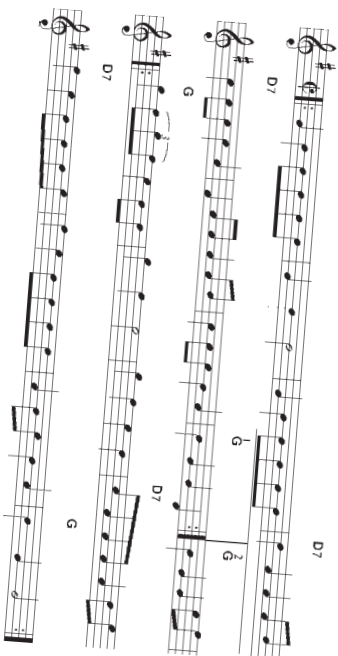
Volume 1 - A double CD, includes 85 tunes arranged in 23 sets for bush dances. Includes CD Rom with dance instructions, articles, background information. Performed by the award winning Wongawilli Band.

Volume 1 Tunebook includes transcriptions for over 190 traditional and contemporary tunes from around Australia including Darwin, Perth, Cape Barren Island, Queensland, New South Wales and Victoria. Tunes are arranged with chords into sets for dances.

NEW - Volume 2 - A Swag of Treasures - CD with 51 tunes collected from the archives of the National Library of Australia and played by Jane Brownlee, David De Santi and friends. These tunes were discovered as part of Jane and David's 2003 National Library of Australia Folk Festival Fellowship.

Tunebook includes over 100 tunes.

The Black Cat Piddled in the White Cat's Eye
from Les Brown, Cape Barren Island, Tasmania



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