Australian Traditional Dance Tunes
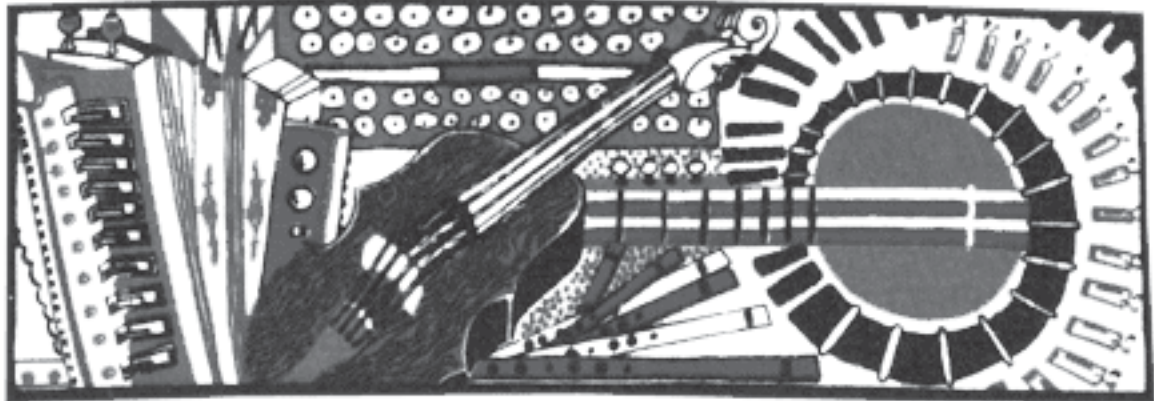
32 Tunes Collection

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

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 similiar 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 opportununity 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	*David De Santi*
Piano	*Tania De Santi*
Fiddle	*Jane Brownlee*
Mandolin	*Chloe Roweth*
Guitar	*Jason Roweth*
Percussion	*Graeme Murray*
Banjo	*Reg Murray*

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

The Old Set
from Ernie Wells, Wingham, NSW

The Wedding of Lochan McGraw
from Joe Yates, Sofala, NSW

Wattle Flat Races
from Joe Yates, Sofala, NSW

Haymakers Jig

Little Burnt Potato

Rocking Chair Jig
from Eileen McCoy, Bega, NSW

Moonlight Jig
from Joe Cashmere, Booligal, NSW

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

Bill McGlashan's Two Polkas
from Bill McGlashan, played by Harry McQueen, Castlemaine, Vic.

In and Out the Dirty Windows
also known as MacGregor's March

Harry McQueen's Prince Imperial's Tune
from Harry McQueen, Castlemaine, Vic.

Ernie Wells Alberts Set Tune
from Ernie Wells, Wingham, NSW

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

Harry Cotter's Set Tune
from Harry Cotter, Binalong, NSW

See-Saw Polka
from Harry Cotter, Binalong, NSW

The Old Clog
from Les Brown, Cape Barren Island, Tasmania

Dooley's Chain Tune
collected by Dave de Hugard

Luedecker Polka
from Frank Luedeck, Wedderburn Old Timers Band, Vic.

Teddy Creighton's Step Dance
from Stan Treacy,Limerick,near Crookwell, NSW

Spanish Waltz
also known as My Father Was A Dutchman

Under The Willow
from John Warne, Bill & Peter Painter, Crooked Corner, NSW

Teaching Clarence McFayden to Waltz
from Sally Sloane, Lithgow via Dave de Hugard

Stan Treacy's Very Particular Waltz
from Stan Treacy, Limerick, near Goulburn, NSW

Varsoviana

Killongbutta
from Joe Yates, Sofala, near Bathurst, NSW

Freemantle Station
from Joe Yates, Sofala, NSW

Cosgrove's Schottische
from Darryl Cosgrove, Armidale, NSW

Moree Mazurka
from Jim French

Joe Yate's Schottische Reel
from Joe Yates, Sofala near Bathurst, NSW

Sofala Cuckoo
from Joe Yates, Sofala near Bathurst, NSW

Herb's Flowers
from Herb Gimbert, Maitland, NSW

Paterson's East Neuk
from W.A. Paterson, Mareeba, Qld

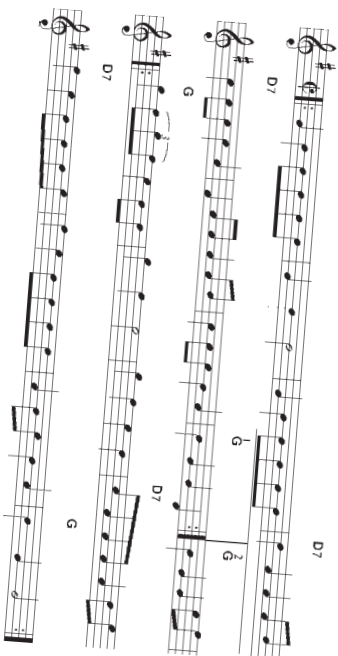# Australian Traditional Dance Tunes - Vol. 1 & 2, Tunebook

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

Australian Traditional Dance Tunes
85 tunes arranged in 23 sets for Australian bush dances

Wongawilli The Band

performed by Wongawilli
produced by Wongawilli Colonial Dance Club Inc.

Australian Traditional Dance Tunes
A Swag of Treasures
A selection of 51 dance tunes arranged into 14 sets for bush dances.
Sourced from the National Library of Australia Folklore Collection.
Volume #2
performed by Jane Brownlee and David De Santi
produced by Wongawilli Colonial Dance Club Inc.

Produced by Wongawilli Colonial Dance Club Inc., PO Box 17, Albion Park, NSW, 2527
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Volume 1, 2 & Tunebook Order Form

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