

**VFMC WATTLE DAY - 3<sup>RD</sup> SEPTEMBER 2022**  
**TASMANIAN TUNES SESSION**

1. MISS OFFICER'S WALTZ
  2. A FRIEND OF NEVILLE IS A FRIEND OF MINE
  3. EDIE'S SCONES
  4. CAPE BARREN TUNES
    - a. PETTY GOAT
    - b. BLACK CAT PIDDLED IN THE WHITE CAT'S EYE
    - c. UNCLE AFFIE'S TAP DANCE
  5. MISS CLARKE'S FANCY
  6. MISS MARY STIRLING'S HORNSPIPE
  7. OLD HUON SCHOTTISCHE
  8. GORDON POWELL'S NO. 2 (POLKA)
  9. SLAP DASH
  10. WHEN THE FESTIVAL IS OVER
  11. BOILING FROGS
  12. REGGIE BUTTON'S SIDESTEP
- BACKGROUND NOTES TO THE TUNES



*The tunes compiled in this session sheet are from various sources. The sheets have been prepared only to promote the playing of the tunes at the session and for private use. Permission to copy or use for other purposes cannot be assumed.*

**1. MISS OFFICER'S WALTZ**                      [key - G]    *Alexander Laing, Sorell TAS*

WRITTEN 64 BARS (A:B:C:D:) / FOR 32 BARS, PLAY ABCD

A-PART

D                      Em                      D7                      G

D                      Em                      A7                      D

B-PART

Am                      Em                      D7                      Am

G                      C                      D7                      G

C-PART

G                      Em                      Am                      D7

G                      Em                      D7                      G

D-PART

G                      Em                      Am                      D

G                      Em                      D7                      G

## 2. A FRIEND OF NEVILLE IS A FRIEND OF MINE

[key - A]

Steve Gadd, Franklin TAS

*Neville was gardener at the Sacred Heart School, Geeveston and was well liked by Steve and Marjorie*

Musical score for "A Friend of Neville is a Friend of Mine" in 4/4 time, key of A major. The score consists of six staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#). The notes are: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The second staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The third staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The fourth staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The fifth staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The sixth staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter).

## 3. EDIE'S SCONES

[key - A]

Steve Gadd, Franklin TAS

*Steve composed it for Edie Dawson's birthday as a gift for her 80th birthday because she would cook scones when Steve and Marjorie visited her.*

Musical score for "Edie's Scones" in 4/4 time, key of A major. The score consists of four staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#). The notes are: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The second staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The third staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter). The fourth staff has notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G#1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter).

4. CAPE BARREN TUNES

collected from Cape Barren Island TAS

a. PETTY GOAT [key - G]

'My Creole Belle' – Mississippi John Hurt, Lampe and Sidney

INTRO.

Musical score for 'Petty Goat' in G major, 4/4 time. It begins with a 4-measure introduction. The main melody is followed by two first/second endings. Chords are indicated above the staff: C, G, D7, D7, G, C, G, D7, G, D, TO START, G, END.

b. BLACK CAT PIDDLED IN THE WHITE CAT'S EYE [key - G]

based on 'Winsten Galop'

Musical score for 'Black Cat Piddled in the White Cat's Eye' in G major, 4/4 time. The score consists of four staves of music. Chords are indicated above the staff: G, D7, G, D7, D7, G, D7, G.

c. UNCLE AFFIE'S TAP DANCE [key - G]

based on 'Orange Blossom Special'

Musical score for 'Uncle Affie's Tap Dance' in G major, 4/4 time. The score consists of five staves of music. Chords are indicated above the staff: G, C, D7, G, G, D7, D7, G, G, C, G, D7, G.

5. MISS CLARKE'S FANCY [key - G]

Alexander Laing, Sorell TAS

can be played with a 'skip'

Musical score for "Miss Clarke's Fancy" in G major, 4/4 time. The score consists of four staves of music. The first staff has a repeat sign and a key signature of one sharp (F#). The chords are G, Em, Am, and D7. The second staff has a repeat sign and a key signature of one sharp. The chords are G, Em, Am, D7, and G. The third staff has a repeat sign and a key signature of one sharp. The chords are G, Em, Am, and D. The fourth staff has a repeat sign and a key signature of one sharp. The chords are G, Em, Am, D7, and G.

6. MISS MARY STIRLING'S HORNPIPE [key - G]

Alexander Laing, Sorell TAS

play with a 'skip'

Musical score for "Miss Mary Stirling's Hornpipe" in G major, 2/4 time. The score consists of four staves of music. The first staff has a repeat sign and a key signature of one sharp (F#). The chords are G, C, Am, G, A7, and D7. The second staff has a repeat sign and a key signature of one sharp. The chords are G, C, Am, D7, and G. The third staff has a repeat sign and a key signature of one sharp. The chords are G, Em, C, Am, D, and G. The fourth staff has a repeat sign and a key signature of one sharp. The chords are G, Em, C, Am, D7, and G.

7. OLD HUON SCHOTTISCHE [key - D] *collected from Dawson family, Franklin TAS, by S Gadd*  
*Described by Edie as just an old Huon tune she played, so was given that name by Steve*

Chords: D G Em A7 G A7 D

Chords: D G Em G A7 1. D 2. D

Chords: D Em D G D Em A7

Chords: D Em D G D A7 D

8. GORDON POWELL'S NO. 2 (POLKA) [key - G] *collected from Gordon Powell, Montana TAS by Rob Willis*

Chords: G Em G D7 G Em

Chords: G D7 1. G 2. G

Chords: G C D D G

Chords: G C D7 G

9. SLAP DASH [key - G] *trad. Lancashire, a music hall ditty*  
*arr. S Gadd, Franklin TAS & Margaret Ray*

Chords: G D C G D

Chords: G C G D G D7 G

Chords: D G G Em Am D

Chords: G D C G D G

10. WHEN THE FESTIVAL IS OVER [key - G]

*Paddy Riley, Cygnet TAS  
written after a successful Cygnet Folk Festival*

MELODY HARMONY

G C Am7 D7 G

C Am D G Em

C G D7 G C D7 G

C D G C G

Em A7 D7 G Em

C A7 D G C D G



**MORE SOURCE NOTES TO TUNE SESSION PRESENTED BY TRISH WILLIAMS & JOHN TOMLIN**  
**VFMC Wattle Day 3<sup>rd</sup> September 2022**

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#### THE DAWSON FAMILY

- The Dawson family (five children) lived all their lives in their parent's cottage in Swamp Rd, Franklin Tasmania. None of the siblings ever married or had children.
- As young children, Edie and Paddy loved to listen to the local apple shed music and their father eventually bought them one melodion between them, which they amicably shared until they were able to work and buy their own instruments. Edie and Paddy both played button accordion, learning many of their tunes from their father who also played accordion, their mother was a singer. All played 'by ear'.
- They often gave their own names to tunes they had heard and then learnt to play; there was usually a story behind each one! Paddy loved to step dance and could do so in his 80's!
- Paddy, born 1919, died in 2014. Edie was born 1925, she was the last of the family, dying aged 93 in 2018.

#### STEVE GADD

- He was born in 1957, being a 6th generation Tasmanian. Steve and wife Marjorie are Tasmanian folk musicians, now-retired teachers, historians, and composers.
- Steve plays finger style guitar, banjo, mandolin, while Marjorie plays fiddle, occasionally also cello and banjo.
- They established the '*Tasmanian Heritage Fiddle Ensemble*' in the 1990's and currently lead the '*Huon Heritage at Home*' ensemble, both groups encouraging young students and adults to play Tasmanian music. They have been very active with smaller groups and the Cygnet and Franklin Folk Clubs.
- In 2009, with Peter MacFie, they published a compilation of Alexander Laing tunes (see below).

#### GORDON POWELL

- He was born 1928 in Montana, near Deloraine Tasmania.
- He played finger picking guitar (later electric), influenced by seeing Tex Morton (a well-known Country and Western artist) about 1936.
- He learnt tunes from both his father and friends Leo Donahue and Jack Dawson. Leo wrote a song about Gordon and his guitar picking. Gordon didn't start playing for dances until the 1960's.
- Rob Willis recorded Gordon in 1994 playing '*Gordon Powell's No.2*' and another tune ('*No.1*') and named as schottisches. More recently, Steve Gadd transcribed the tunes and identified tune *No.2* as a polka.

#### PADDY RILEY

Born in Canada, Paddy has Quebecois heritage. She now lives in Cygnet TAS, moving there from the Huon Valley town of Glen Huon. She has written many lovely tunes based on her daily observations of local wildlife and activities.

#### CAPE BARREN TUNES

- This name describes the unique style of music that was developed and played on Cape Barren Island by the Tasmanian aborigines. Many of their tunes and songs were sourced from passing sailors, vinyl recordings etc. Their music is often still played by musicians across the state.
- Though most have now passed away, well known players include Les, Dennis and Norman Brown, Daryl Maynard, Laurie Lowery, and Ronnie Summers.

#### ALEXANDER LAING

- Laing was born in 1792 in Forfarshire Scotland. He joined the army in 1810 but was charged with stealing and was one of two hundred convicts transported in August 1814 on the '*Marquis of Wellington*' to New South Wales, and then to Tasmania in 1815.
  - From a young child, he had played the fiddle and in time became a police constable, being posted to various localities around Southern Tasmania including Hobart, New Norfolk, Richmond and Port Arthur.
  - Contemporary records have shown his reputation in a much less honourable light. On December 9th, 1826, while a police constable, he was involved in pursuing and killing around fourteen aboriginals in the Sorell area.
  - He married twice and had twelve children. In an effort to right old wrongs, Laing acknowledged his loyalty to the crown by naming his children after British royalty.
  - His style of playing reflected his Scottish music background and he wrote many pieces, including reels, jigs, strathspeys, hornpipes, waltzes, marches. Most tunes were named after local characters, places and occasions, most likely to ingratiate himself with the community.
  - Prior to his death in 1868, he assembled a manuscript of 242 of 'his' tunes. Only a copy is now known, having been found at the Tasmanian Archives in 2009.
  - In 2010, historian Peter MacFie (late Cambridge, TAS, died April 2022), and Steve and Marjorie Gadd (Franklin, TAS) published a book called '*On the Fiddle from Scotland to Tasmania 1815-1863*', which outlined Laing's life and included a compilation of what was identified at that time as 64 originals from the manuscript. It was launched at the National Folk Festival in that year.
  - Since then, many of those 'originals' have been found to have originated from primarily Scottish, along with English and Irish melodies.
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