The Tango is Tasmanian

Old Time and Set Dances of Tasmania Our Forgotten Heritage

Errata for the first edition

Corrections are underlined and in red.

Page 9:

Franklin Schottische/Paddy's Schottische

Music: 8 bars of jig (6/8) or 4 bars of schottische (4/4).4 bars. The Dawsons play 'Carry me back'. When playing this tune, they play it somewhere between a jig and a schottische, but closer to a jig. Hence the tune is written here in 6/8 time. The dance would also work well to schottische tunes (4/4).

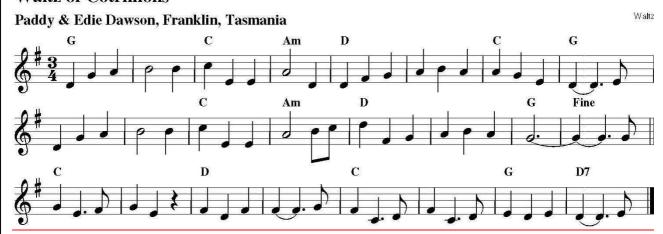
Bars	S St	ummary/Call	Additional instructions
<u>2 (</u> 1)) St	tep in and in	2 side steps in, rocking. Not smooth,
			sliding, chassez steps; more actual
			sideways steps, with a bit of a rocking
			motion of the body. Make half of a 'V' by
			moving forward along the line of dance.
<u>2 (</u> 1)	St	tep out and out	2 side steps out, rocking. Complete the 'V'
			by moving forward along the line of dance
			on the way out.
<u>4 (</u> 2)	Po	olka, polka, polka	Turn twice with 4 flat polka steps
	Re	epeat many times.	

Note: <u>The bar counts are written for jig tunes, with schottische counts in brackets.</u> To some, the <u>schottischese</u> bars will each sound like two bars, as each bar has four dancing beats.

Waltz of Cotrillions

[The way the music was written has changed (removed the last 16 bars which were duplicates of the first 16 bars)]

Waltz of Cotrillions



<u>Paddy and Edie always play the tune this way, which means that the dancers will both start and finish with the waltz.</u>

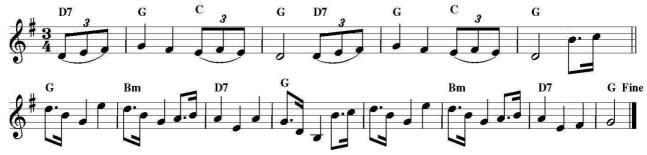
Page 13:

Alf Phillips' Varsoviana

Note: Some find it is easier to dance if the lady uses the opposite feet to the man, so starts with her right foot in the mazurka.

Alf Phillips Varsoviana

Paddy and Edie Dawson, Franklin, Tasmania



[Swapped A and B parts of the music and removed the note saying to start with the B part.]

Page 14:

Huon Varsoviana - "Put your little foot"

Music: <u>16</u>20 bars.

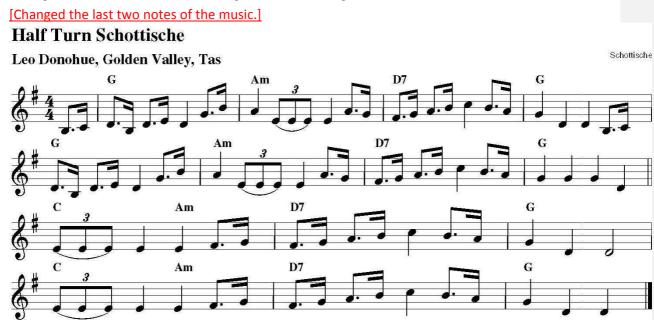
Bars	Summary/Call	Additional instructions	
4	Step, hop, hop	3 mazurka steps and a point forwards along LOD	
	Step, hop, hop	Step, hop, hop – front foot down, hop on rear foot closing it up	
	Step, hop, hop	behind the front foot and kicking the front foot out forwards,	
	and point	then hop again with the rear foot	
		(After the point, you need to change weight onto the pointed	
		foot. Don't do this too quickly or you'll lose the emphasis of the	
		point.)	
4	Step, hop, hop	3 mazurka steps and a point back against LOD	
	Step, hop, hop	Don't change hold but do look back the other way!	
	Step, hop, hop		
	and point		
8	8 waltz steps	Four waltz turns	

[Swapped the waltz section to after the mazurka section and reduced it from 12 bars to 8.]

Changed the second last line of the words of Paddy's song to "The next dance is waiting".

Page 17:

Half-turn Schottische/Leo's Half-turn Schottische



It is also reasonable to finish with two G notes on the last time through to resolve the tune.

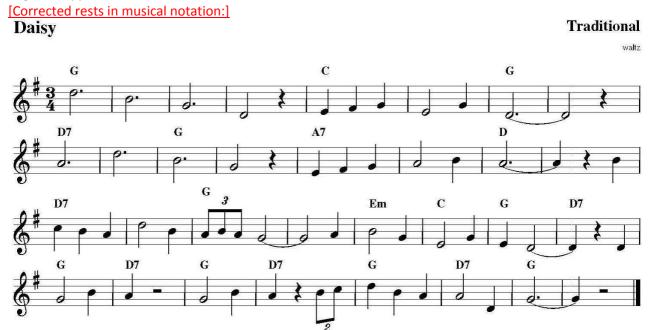
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Appleshed Alberts / Franklin Alberts

[For the music for figures 1 and 2:]

It may be easier for the musicians to repeat each eight bar phrase, although the Dawsons don't.

Page 28: Appleshed Alberts / Franklin Alberts continued.



Page 31:

Golden Valley Alberts

Figure 3:

Notes: Note: Leo didn't have the second 32 bars for the tops and sides to repeat but I find that this makes the dance much more enjoyable. People benefit from having the opportunity to do the figure once they've worked it out the first time through. I wouldn't do this for a demonstration.

It shouldn't be necessary to use the extra 8 bars for swinging in an eight couple set.

Figure 4:

Music: Waltz (3/4), 42 x 40 bars + waltz the hall.

[In the instructions inserted another line:]

<u>80</u>	Tops and then sides repeat	I wouldn't do this for a demonstration.			

Leo didn't have the second 80 bars for the tops and sides to repeat but I find that this makes the dance more enjoyable. People benefit from having the opportunity to repeat the figure.

[ends]