

# 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	Summary/Call	Additional instructions
<u>2</u> (1)	Step 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)	Step 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)	Polka, polka, polka, polka	Turn twice with 4 flat polka steps
	Repeat many times.	

Note: The bar counts are written for jig tunes, with schottische counts in brackets. To some, the schottichese 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

Paddy & Edie Dawson, Franklin, Tasmania

Waltz

Musical score for 'Waltz of Cotrillions' in G major, 3/4 time. The score consists of three staves. The first two staves are the melody, and the third is the bass line. Chords are indicated above the notes: G, C, Am, D, C, G, C, Am, D, G, Fine, C, D, C, G, D7.

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

## 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

Musical score for 'Alf Phillips' Varsoviana' in G major, 3/4 time. The score consists of two staves. The first staff is the melody with triplets, and the second is the bass line. Chords are indicated above the notes: D7, G, C, G, D7, G, C, G, G, Bm, D7, G, Bm, D7, G Fine.

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

## Huon Varsoviana - "Put your little foot"

Music: 1620 bars.

Bars	Summary/Call	Additional instructions
4	Step, hop, hop Step, hop, hop Step, hop, hop and point	3 mazurka steps and a point forwards along LOD Step, hop, hop – front foot down, hop on rear foot closing it up behind the front foot and kicking the front foot out forwards, 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 Step, hop, hop Step, hop, hop and point	3 mazurka steps and a point back against LOD Don't change hold but do look back the other way!
8	8 waltz steps	Four waltz turns

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

### Fly Away Little Dove

Paddy and Edie Dawson, Franklin, Tasmania

Varsoviana

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

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

[Changed the last two notes of the music.]

### Half Turn Schottische

Leo Donohue, Golden Valley, Tas

Schottische

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

## 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.

[Corrected rests in musical notation:]

### Daisy

Traditional

waltz

Page 31:

## Golden Valley Alberts

Figure 3:

Notes: 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:]

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