

Music Makes Me Smile

**a tribute to Con Klippel
and the music of the
Upper Murray region
including the
Nariel Valley, Victoria**

**Fully revised second edition by
Peter Ellis and Harry Gardner
Arranged by David De Santi**

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Foreword

It is with great pleasure that we are able to present another publication with the aims of preserving Australia's dance, musical, poetical and singing heritage.

The provision of information and photographs throughout the book were greatly appreciated as provided by Stan Alexander, Dave and Diane Alleway, the late Shirley Andrews, Wayne Blandford, Gwenda Davey, the late Robert Everard, Bert Gibson, John Hibberson, Reg and Suzanne Hodge, Wendy Kinsella, the late Beat Klippel, Keith and Roma Klippel, their daughter Penny Sell and son Jason Klippel, Ron and Barbara Klippel, Dot Larkin, Ron and Jenny Lewis, the Oral History and Sound Preservation Department of the National Library of Australia, Basil McNamara, his two sisters, Kate Masterman and Ellie O'Neil, and Basil's daughter, Mary Smith, the late John Meredith, Doug and Rosemary Neil, Norm O'Connor, Val Ordish, Penny Sell, Dianne Simpson, Maureen Simpson and her husband, the late Neville Simpson, together with their children, Raymond (and wife Jennie), Ian, and Brenda, Linton Vogel, John and Mark Whitehead, Olya and Rob Willis.

Overall, we hope to have provided an informative sample of the character of Australia's living social history.

This revision contains many items in all of the above categories in addition to those in Edition 1.

David De Santi, Arranger

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5th ANNUAL

MAMMOTH FOLK MUSICAL FESTIVAL

● **NARIEL CREEK**

SATURDAY 11th and SUNDAY 12th MARCH 1967

OPEN to the PUBLIC

Organised to **PROMOTE and PRESERVE OLD TIME DANCE
MUSIC — SONG — JOY**

Grand Old Time Dance

(Nett proceeds to aid Tasmanian Fire Victims)

NARIEL HALL ★ SATURDAY, 11th

— Music Supplied by —

CON KLIPPEL'S OLD TIME DANCE BAND

12 PIECES — Button Accordeons, Clarinettes, Trilling Banjo, Mouth
Organ, Bones, Piano, Drums, Violin — Efficient M.C.

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**Both Dance and Concert will be filmed by ABC
Channell 2 TV with a crew of six.**

NEVILLE SIMPSON,
Committee President

CON A. KLIPPEL,
Sole Hon. Organiser

Introduction to the 2nd Edition - New Contributions to the Collection

by Peter Ellis

Some years back Bert Gibson, Patriarch of the Victorian Folk Music Club Inc. had provided us with two songs about Nariel from the Australian Tradition that we regretted not including in the original publication: the *Ball at Nariel Creek* (page 68) and *The Celebrated Gold Strike at Nariel Creek* (page 78). The latter was about Bert himself who had found a gold filling thinking it was a nugget in the creek, and song writer, Clem Parkinson, set words to a theme of the rush that followed when gold was struck. But only recently from new Con Klippel recordings in the National Library we have also discovered another song, *Nariel Fair* (page 96), by Frank Nickels, as well as some fascinating historical information from Tom Mitchell, farmer, lawyer and politician, about the Aborigines of the Upper Murray (page 278). Also dance composers, musicians and poets have been inspired to contribute.

Additionally Rob Willis, while collecting in the Corryong district, had been introduced to Suzanne Hodge (née Byatt) who had been an accordion player and pianist with the Corryong Accordion Band. Suzanne is the granddaughter of Arthur Byatt whose *Arthur Byatt's Schottische* (page 158) had been included in Edition 1 as the Nariel Band still played it. And Suzanne had another tune of Arthur's, previously unknown either to us or the Nariel Band. Whilst not knowing the tune's name or what its purpose was, it would certainly be a good *Set Tune* or *One Step*. So we've dubbed it *Arthur Byatt's Set Tune* (page 168) and included it in the revised edition.

Again Suzanne had a photograph of her grandfather, Arthur Byatt, which we are now able to add to the memorabilia. She spoke with fondness of the great tradition and dances that had been held at Thougla and Biggara before the Nariel Festival came to the fore and the wonderful playing of George Cadman and Dolly Caldwell (page 281). We did know a little about that as the Nariel Band had passed on some tunes from George as well as the fact that they were recorded by Norm O'Connor in the early recording tours of 1962 onwards. Suzanne was able to identify the *Nariel Set Tune* of Edition 1 that we had transcribed as an unknown piece as being *George Cadman's One Step* (see pages 143 and 144) that was a particular favourite and party piece of George and Dolly. There were two more waltzes from Suzanne, one already in the book as *Shoe Black Waltz* (page 210) from the early recordings and the other, *Little Black Shoe*, (page 203), was new to us, and not in the normal 32 bar phrasing.



Suzanne Hodge, 2013.



Arthur Byatt.

Grass trees at Nariel Gap.

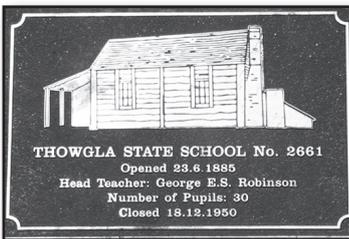




Beat Klippel plays the Klippel family's flutina.



Thougla (now Thowgla) Hall above and State School plaque below.



Thougla State School.



Klippel new house, 2012, above with the plaque as shown below.



Con and Beat Klippel lived on the Nariel Gap Road just off the main Benambra-Corryong Road that traverses the Mt Gibbo range, referred to as The Gibb (pronounced "jib") from North East Victoria into Gippsland. Nariel Gap Road crosses from the Nariel Valley into the Thougla (now spelt Thowgla officially) Valley where Beat grew up in Thougla itself. Hence it was important to include this extra history. Beat and Suzanne's Uncle Joe Byatt, as well as her parents, Tom and Peg Byatt, danced regularly at Thougla and Biggara as did Beat's uncle, Evan Evans (Uncle Ev)', who was also an MC, concertina and mouth organ player.

When members of the Folklore Society of Victoria and the Bush Music Club of Victoria (now the Victorian Folk Music Club Inc.) first collected songs from the Benambra district near Omeo and crossed The Gibb from the south to meet Con and Beat Klippel at Nariel Gap the catalyst was set to revive the old time dances and music of the Upper Murray Region. Con organised a public meeting at Towong, north east of Corryong, with the view of forming the Upper Murray Old Time Dance Club; drummer, Doug Neil, has a copy of the original constitution. The records of the formation and early dances, now in The Man From Snowy River Folk Museum in Corryong, state:

"On 14/3/1963 an Old Time Music & Dance Club to be formed. ..."

"On 21/3/1963. Old Time Dance Club formed on 16/3/1963 at Towong. President Wilfred Heyenga [Nariel], Secretary Con Klippel [Nariel]."

"Executive Committee D Embery [Corryong], G. Cadman [Corryong], Mick Smith [Towong], J. Dumbrell [Lucyvale], F. Aldrich [Berrigama], Mr W. Walton [husband to Joyce née Simpson, and hence Neville Simpson's brother-in-law], J. Harrison [Khancoban], D. McVean [Thougla], K. Neil [Walwa] & C. Fardon [Biggara]."

Around this time Joyce Klippel, née Spiby, became a soloist with the Upper Murray Old Time Dance Band. (See facing page for the players.)

Various members of the Band had been first recorded by Norm O'Connor at Con's house at Nariel Gap in 1962. It is interesting that the lead button accordion players in some of these early recordings were Cyril Neil (Doug's father), George Cadman and Dolly Caldwell. Con, generally backed by his brother George vamping on the piano, was the coordinator of all the musicians from the Upper Murray and it is of note that on some of those early recordings he actually played both piano and piano accordion as the lead. Most players were multi-instrumental and Con played concertina and button accordion as his main dance instruments. Some of this wonderful playing by all musicians is now represented on the 50th year of the Nariel Folk Festival memorial CD entitled, Music Makes Me Smile (MMMS) after one of Con's famous mottoes (page 294). The dances and music soon moved from Towong to Nariel probably by the time of the first festival dance by the new band, which was arranged by February 1963. This is identified by Con in his history of the Nariel Festival as the start of the first Folk Festival.

Later, when Charlie Ordish passed away in 1966, the Upper Murray Old Time Dance Club was renamed, Charlie Ordish Memorial Old Time Dance Club. Then disaster struck New Year's Eve (see pages 20 - 21), with an unfortunate misunderstanding about a *One Step* (not at that time regarded as Old Time) added to the programme and as a consequence the Upper Murray Old Time Dance Band split with the Corryong Accordion Band going one way with the then *One Step*, and Con Klippel's Old Time Dance Band, nowadays referred to as the Nariel Band, going the other way with folk or traditional old time. This must have been a particularly upsetting point of time as it divided the community as well as the MCs. It was certainly to cause Con to "dream" his famous song *The Voice I Heard From Charlie* (page 106) which is the finale to the MMMS CD (page 294).



Young Joyce Klippel née Spiby (page 284).



Corryong Accordion Band, late 1960s
Back row L-R: Cyril Neil, Mick Smith, George Cadman, Wilfred Heyenga (MC), Kingsley and Doug Neil
Front row L-R: Suzanne Hodge (née Byatt), Kath Hill, Dolly Caldwell.

Charlie Ordish and Neville Simpson performing at a picnic, circa 1962.



Joyce and Morris Klippel, Morris being the son of Edwin Klippel, pages 10 and 284.



Beringama hall and shed. The shed was built by Charlie Ordish and used for suppers at the dances.

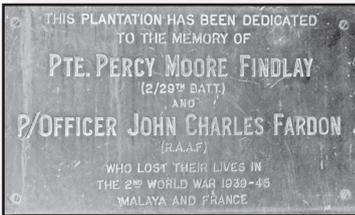


Towong Soldiers' Memorial Hall.

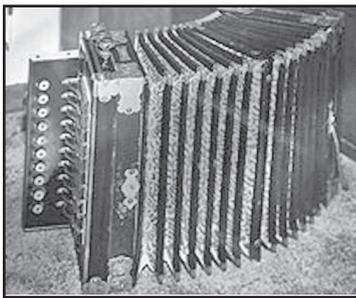




Biggara Hall.



Findlay-Fardon plaque at Biggara Hall; (The son to the dance MC, Charlie Fardon, died in WWII.)



Mezon Grand Organ accordion.



Lachenal 'anglo' G/C concertina.

Anglo system octave scale.

Standard Octave Scale								Occasional Australian Variant								
P D P D				P D P D				P D P D				P D P D				
Right Hand	1	2	2	3	6	7	7	8	1	2	2	6	6	7	7	8
Left Hand	3	3	4	4	8	8	9	9	3	3	4	7	8	8	9	9

Recently Charlie's grandson, Raymond Simpson and his wife Jennie, composed a song about their grandfather's violin, *Charlie's Violin* (page 80), which naturally has to go in. It is a tremendous rendition and dedication to Charlie Ordish.

However upon looking back on the history of it all, both groups continued for a long time with enormous success and Con was able to foster the handing on of the tradition through, not only his senior band, but also the Junior and Mini bands, respectively. (The dances moved to the Nariel Valley area and ultimately to Cudgewa; see facing page pictures.)

Another interesting facet of the development of the Nariel Band became apparent recently in conversation with Keith Klippel. As noted above for the Upper Murray Old Time Dance Band the original Nariel Band players, Con, his brother George, Charlie Ordish, Jim Harrison and others were multi instrumental. All played piano as well as concertina, accordion and fiddle and sometimes banjo mandolin. Their original accordions were the revered old Grand Organ Mezon accordions (made in Saxony) in the key of A. In Edition 1 we assumed, when the Upper Murray band was formed, the key of C was chosen as a common key between them all. Moreover due to the availability of the new Hohner accordions in the key of C there was a ready and common instrument source for the Junior and Mini Bands. However an additional reason is that the German 'anglo' concertinas could be included in the band. These concertinas were 'two-row', C on the outside, G on the inside. As their style included 'cross rowing' to G for occasional harmony and to extend the melody range above the C octave in the right hand, the outside row of C was the preferred option.

The concertina recordings of Charlie Ordish, Jim Harrison and Con Klippel show astonishing ability and we decided to include specifically concertina transcriptions of *Grandma Klippel's Schottische*, *Killaloo*, and *Jim Harrison's Princess Polka* tune. Moreover the ability to cross row on the concertina to a second key on the inside G row to extend the upper C octave accidentally brought in a passing F sharp that enhanced the tune, yet has only been observed with Australian players of which the Nariel performers had some of the best examples (refer to the concertina tune transcriptions courtesy of Dan Worrall of Texas, <http://www.concertina.com/worrall/index.htm>).

Another purpose for the revision was that Ian Simpson was concerned some of the tunes represented were not quite as the Nariel Band now play them. This had been a problem for us from the beginning as we found that even between Con, Keith and Neville, they individually played their tunes slightly differently, usually only by a note or two, yet there was

the common bond of the 'Nariel Sound' or 'Nariel Style'. Of course with the live recordings of the band it would have depended on who was sitting closest to the microphone. Anyway Ian's wife Dianne spent considerable time cross checking the tunes and making suitable modifications for which we are



grateful. Ian has double checked this. We have not altered transcriptions of solo playing by either Con or Keith as Keith was happy they were correct.

Lastly I was not entirely comfortable with the chording. Of course the single row accordions simply have a C bass chord on the push and a G on the pull and this is fine and very characteristic of the style. However for a pianist, guitarist or other rhythm instrument wanting to accompany the tunes from the book the chords need to be more than C and G, even though it can be open to individual interpretation. Julia Arnold kindly agreed to review all the chording for us, as well as adding some of the wonderful trills in Con Klippel's piano playing that the earlier music software programme available to us wouldn't allow. In revisiting the original tape of Con's playing we discovered to our surprise Con describing the whole history of the commencement of the Nariel Folk Festival and establishing his junior band. There was also his clarification that the tune, *Tickets Please*, came from a circus in Corryong to be heard and learnt by Charlie Ordish. So here was another opportunity for inclusion.

Did I say lastly? Now we have also used a lovely green representation of the shades of the timber clad hills and grass flats of the Nariel Valley on the cover of this second edition.

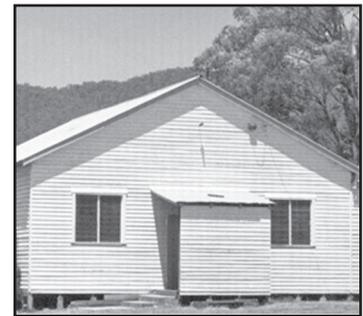
There are also the wonderful concerts on the Nariel Green 'Adjie Corroboree' Ground. (These concerts were held originally on the Sunday of the March Labour Day long-weekend until changing to the current New Year's Day.) A recently discovered recording of a talk at the concert by Tom Mitchell (page 278) revealed interesting information on the Upper Murray Aboriginal peoples, their meetings and celebrations on the Green culminating in a grand corroboree. Tom Mitchell and Con Klippel obviously had a great respect for the Indigenous people and considered that the Nariel concerts on the Green are a continuation of its use for tradition and celebrations. In 1972 the 'Black and White Folklore Concert' theme was adopted together with the black and white chequered costumes that the Nariel dancers and musicians adopted for special functions. It was a form of reconciliation decades before many others had realised and honoured the concept.

Information on the Thougla connection has opened another dimension in understanding the enormous mix of musical gene pool of the Upper Murray dance musicians and the transfer and sharing of some fantastic tunes.

Sid Simpson had already indicated (page 45) that dances were held in the Thougla hall and the district schools such as Nariel. Thougla was fortunate to have a hall as far back as the 1920s whereas the Nariel hall was only built in the 1950s. Sid's account is well worth reading and there also is a good account from Bush Schools and Scholars – A History of the One Teacher Schools in the Upper Murray 1872-1974 by Betty Lebner (1998, p. 122) and reproduced (overleaf) from the Corryong Courier – November 1923:



Nariel State School, opened 1922, closed 1954 and moved to Corryong.



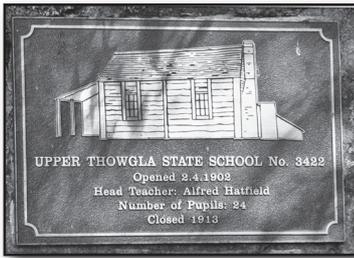
Nariel Hall, now used as a barn.



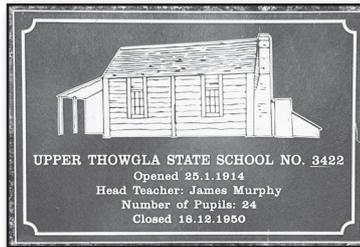
Cudgewa Mechanics Institute Hall.

On stage in the Cudgewa Hall, Ian Simpson, Keith Klippel, Doug Neil and Neville Simpson, 1998.

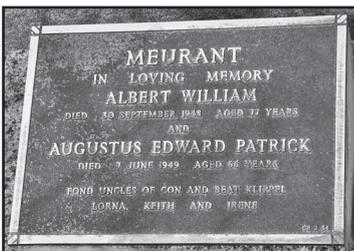




Upper Thowgla State School opened in 1902, closed in 1913.



Upper Thowgla State School reopened in 1914, closed in 1950.



Ab Meurant's grave, died 30 September 1948 aged 77 years.

Edwin (Ted) Klippel (page 284), mid 1940s, son of Conrad (1) Klippel, uncle of Con Klippel. Ted played for dances with his brothers, Joe and Conrad Charles (father of Con Klippel). Ted's accordion is thought to be an early Mezzo, i.e. a forerunner of the Mezzons. (Sid Simpson, page 45, remembered the peaked cap. It was of blue velvet and was a uniform for their band according to Edwin's family, as researched by his granddaughter, Wendy Kinsella.)



"A dance held at Upper Thowgla School was to raise funds to build a shelter shed in the school grounds. A Queen competition was held with competitions from past and present pupils taking part. After a close and spirited contest, the crown for the past pupils was won by Mabel McKenzie, Eva Carter was second and Frances Byatt, third. The present pupil's crown was won by Isobel Cadman and second was Beatie Collins. The Queens were crowned by James Gay, as the youngest bachelor on the school committee, who also presented prizes: a leather handbag to Mabel McKenzie and a hand mirror to Isobel Cadman. As the competition amongst the present pupils was so close, the committee presented Beatie Collins with a box of fancy handkerchiefs. Charles Hobbs was thanked for presenting a splendid cake which, on being put up for auction by Councillor Charles Paton, realised the sum of £1-4-0. Over eighty people attended and dancing was kept up till dawn. Music was provided by Messrs. Klippel senior and junior, Ab Meurant and Charles and Lindsay Cadman."

The shelter shed was built by 1925 and on Courier's pp. 122 - 123:

"A dance was occasionally held in the school and, for the pupils, the fun started in the afternoon when the desks and other furniture were moved onto the porch. While some pupils swept the school and then scraped candles onto the floor, others brought in the chaff bag that they used for saddle cloths. After as much horse hair as possible was shaken out of them, the bags were employed as floor polishers. With a lighter boy sitting on the bag, two bigger boys would each grip a corner, and run around the room. The floor soon became slippery – an ideal floor for dancing. For the children lucky enough to later attend the dance, the most exciting part was the marvellous supper set up in the shelter shed."

Other accounts from the Corryong Courier (and Ovens Murray Advocate) highlight some interesting surnames and involvement. These were obtained thanks to the research and compilation by Christine Wild and Denise McMahon in 'Old News Today' – Tales of the Upper Murray – Newspaper Snippets of Random Years 1876 – 1900. 20th June 1895

"Down at Walwa, the Jingellic Cricket Club held a ball. It was not well patronised with only thirteen couples attending. Dancing was kept up until midnight then resumed after the repast of an elaborate supper until the following morning. Mr Jas Asquith was MC, and the music was supplied by the Klippels of Berringama."

Corryong Courier 29th July 1897

"The bachelors gave a most successful ball at Walwa Creek. Fifty couples accepted invitations and dancing kept up continuously until 7.30 am. Messrs Klippel Bros. [Edwin Klippel, see left, and Conrad Charles, page 19] supplied the music in their usual masterly manner and were the subject of eulogistic remarks."

Corryong Courier 1900

"A happy hymeneal function took place at the residence of Mr R.E. McKenzie, *Thoughtla* on the 5th July ... Mr Jas Paton, an old friend, proposed the health of the host and hostess and also put in a good word for the cooks. The alluring strains of music led them to the dining room "to trip the light, fantastic toe". This they did, dancing was kept up until well into the next day. Misses Jennings, Eade, K and B Evans, and Messrs. J. Fardon and S. Lunt gave songs. Messrs. Klippel Bros., Fardon, Mildren and Lunt supplied music. The list of presents was reported."

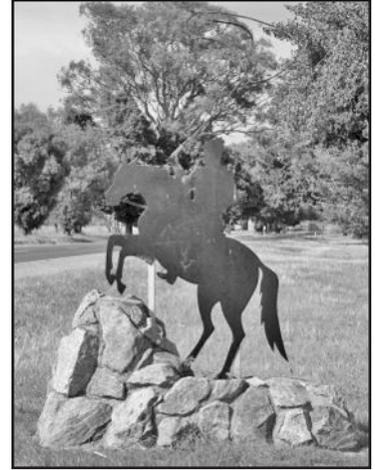
Also in 1900 Corryong Courier:

"Miss Mary Ann Gay, youngest daughter of Mr S. P. Gay senior of *Thoughtla* was united in the holy bonds of matrimony to Mr John McGeehan of *Upper Thoughtla* (late of Stanley) at the home of her brother Mr A. Gay. After the ceremony, the repast, the toasts, and Mr Gay's camera had taken a record of the gathering, games were indulged in on the green till sundown. Dancing then occupied the time till daylight. Messrs R. Scamell and A. Meurant (accordions) and A. and S. Gay (violins) supplied music. Mr T. Evans was MC"

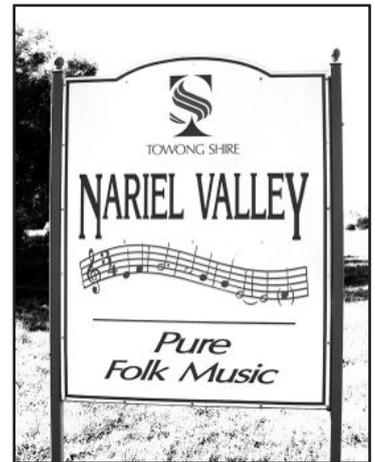
One look at the various surnames linking to noted families from whom dance musicians and MCs are associated sums it all up with the sharing of dance and musical tradition.

Suzanne Hodge told me that the McKenzies, on her father's mother's side, lived in the homestead opposite the *Thoughtla* Hall and that many a musical evening and dance were held in their home. She also said that the Lunts, Byatts and Collins lived across the creek on the *Thoughtla* side of the *Nariel* Gap and that musical evenings at the home of Con and Beat Klippel on the *Nariel* side were a regular occurrence. The "crown gift" presentation was made to Beatie Collins at *Thoughtla* School and the musicians were "Messrs Klippel senior and junior". Beatie and 'Mr Klippel junior' became Mr and Mrs Con and Beat Klippel. But observe also another musician 'Ab Meurant'. His sister, Selina, became Mrs Con (2) Klippel senior. I pondered whether *Grandma Klippel's Schottische* (page 158) had come from Selina, but Keith was able to inform me his dad had said it was the favourite of his German grandmother Catherine, married to Conrad (1). (This information is also in Con's own words in the newly discovered tapes lodged by Keith with the National Library.)

Suzanne's father, Tom Byatt, told her the best violinist of dance music was Ab (Albert) Meurant – "he could make it sing". Information on the female line of the families has been scant, but the family links certainly highlight the musical connections. Joe Byatt told his niece that brothers Lindsay and Charles Cadman were the best musicians he had heard. These are amongst the surnames of the musicians mentioned in the *Corryong Courier*. Of course the *Nariel* Band has continued to play *George Cadman's Vars O'Vienna* (page 185) and now we have from Suzanne, *George Cadman's One Step* (see pages 143-144).



Entrance to Corryong today.



Road plaque with a definition of 'pure' folk music; see *Gabrielle* (page 89) for the full tune.

Corryong Hanson Street, 2014, looking south. See page 168 for a much earlier view. and for the former Ordish family Coffee Palace (with balcony), on left, see pages 74, 143, 197 and 288.





Mary Lloyd.



Jean Murphy on her 80th birthday.

On Beat Klippel's mother's side were the Evans (*see above*), also mentioned as MCs; her Uncle Ev, a renowned lover of a certain *Uncle Ev's Barn Dance* (page 182) was also an MC and player of mouth organ and concertina. Beat herself could play accordion, including the *Bells of St. Mary's* and *Ring the Bell Watchman* on the original Klippel flutina.

There's mention of the Gays above and we also have from Con Klippel *Jim Gay's Waltz* (page 201). From Jim Harrison there's *Bob Scammell's Schottische*, which is the same tune as *Grandma Klippel's Schottische* (page 158). The Scammells (linked to the naming of Scammell's Lookout near Khancoban) are there in the above quotes. Mention is also made of the Fardons and, of course, Charlie Fardon was a revered MC at the district dances (see page 274 for an interview with him). Another quote, this time from the Ovens and Murray Advocate of July 1895 names a Mr Freddy Klippel as MC at the Loyal Corryong Lodge Ball.

Then there are the wonderful dance pianists. In Corryong two exceptional pianists were recorded by Norm O'Connor in 1963, namely, Mary Lloyd sometime at Cudgewa and/or Corryong and Jean Murphy from Mitta Mitta who played in Larsens Orchestra for a short time, but also solo for many district dances.

From the Corryong Courier Thursday January 31, 1963: "*Australian Bush Music Club and Folk Lore Society of Victoria to visit Corryong to revive and preserve old-time dances and music, the above Clubs will visit here during the long week-end, April 23-25 to learn further of this district's ability to give first hand information regarding Old Time dances and music*". [The date was corrected next issue to February 23 - 25.]

"*Information can be obtained from Mrs. Mary Lloyd or Mr. Con Klippel*".

There is also a story of Mary Lloyd having some eight pianos and giving a grand piano to the Corryong Memorial Hall and an organ to each of two churches in Cudgewa. She is also remembered for generously donating \$50 to a "Simpson" street stall in Corryong to raise funds for the Colonial Dancers of Melbourne to perform Australian dances at the Edinburgh Tattoo in 1988.

But look also at the bush musicians of the district who were multi skilled on fiddles, accordions, concertinas as well as being outstanding pianists - George Klippel, Con Klippel, Charlie Ordish, and Jim Harrison. Consider the considerable efforts of Con Klippel in teaching local youngsters to learn the tunes, and of Beat Klippel and Joe Byatt in helping them learn to dance. Look at the musical gift and dedication of the Simpson family in taking over the leadership in a time of need to ensure the tradition continues.

This is the picture as seen by the collectors looking back to the Upper Murray musical gene pool in 1962 when the visiting folklorists ignited a revival into what has become Australia's first continuous and longest running Folk Festival. It is an inheritance that remains preserved and fostered and 'Long Live Nariel Creek Folk Festival' to which this second edition is dedicated.



Introduction to the 1st Edition, 1998

by Peter Ellis



Corryong Memorial Hall, largest hall in Victoria outside Melbourne, 1960s.

From the mid 1980s notable folklorist, John Meredith, shared my cabin at Colac Colac (near Corryong, Victoria) over the Boxing Day to New Year Festival at Nariel. In due course John recorded Neville Simpson, Keith Klippel, Madge Everard and Jim Harrison for the National Library of Australia. He also captured on reel-to-reel tape the music from a dance at the Nariel hall. I was quite impressed with the way in which John collected his material and his rapport with the informants, and, following on from this, his publications such as *Folk Songs of Australia* and particular works such as the history of Frank Bourke's old time band, *The White Rose Orchestra*.

Around 1993 I suggested to John he should compile a book on the Nariel Valley, its musicians, band, singers and so on. He replied, "No! You should do it." I thought, "Oh bugger!" When I asked Keith Klippel for indexes of his Nariel reel-to-reel tapes he replied in a similar fashion but with faecal implications. Suggest to Melbourne dance folklorist and regular Nariel goer, Shirley Andrews, about doing a special project on the dance instructions and an even stronger Germanic word of exclamation was likely to decrepitate forth.

But Keith Klippel had provided me with a couple of cassette copies from his reel-to-reels of very old tunes played by his dad, and one in particular of his compositions played on the piano. It was great music and I thought it a pity this material might never be heard or used. When I was invited by Barbara Klippel to attend and MC at the 1995 Klippel reunion, I suggested to Keith this might be a good time to put his dad's compositions into a booklet and launch it at the reunion. Keith thought the booklet would find wider appeal if aimed at the festival patrons and launched there.

So I asked my good friend Harry Gardner who in my opinion was the best person I knew in transcribing music from tapes to dots, if he could undertake to proceed with such a project. Harry was delighted to be involved. Then we thought it might be good to include at least the Nariel band's traditional tunes for the very old folk style dances, as they had some lovely old Schottisches and original tunes for the *Berlin Polka*, *Uncle Ev's Barn Dance* and *Manchester Galop*, not to mention set tunes



'Sheriff' Keith Tregilgas on duty as doorkeeper at the Nariel Hall.

such as *Paddy Whack* and *The Mill Belongs to Sandy*. So far so good, this would make a nice monograph for Dave De Santi in the Wongawilli Colonial Dance Club's Pioneer Performer Series with Con Klippel the focus and a tie-in with John Meredith's book *Real Folk*. But then I thought maybe we should go as far as including a couple of tunes for each of the dances such as *Pride of Erin*, *Parma Waltz*, *Gypsy Tap* and the Sets. This would fill it out and make it a more comprehensive resource for dance musicians, particularly those who might like to sit in with the band at each festival, or who might like to extend their session playing around the campfire. Dave suggested we do the lot, but that was impossible given the enormous repertoire and the fact that much of the popular material used by the band would not yet be in public domain and therefore subject to copyright royalty dues.

In the meantime, Harry, who suffers from accordion phobia, was seeking counselling when I threw in a few fiddle tunes from the late Joe Bell, for light relief. Then low and behold tapes of ancient order came forth from all directions. Keith had supplied me with a recording of his dad playing *Mad As Rabbits*, a variation of *Mrs. McLeod's Reel*, and the National Library had just copied across onto cassette an old reel-to-reel tape Con had put together for a wireless programme on old tunes he wanted identified. From this tape several new tunes and an older version of *The Mill Belongs To Sandy* came to light.

Then Shirley Andrews produced a 1962 Norm O'Connor recording of the Nariel musicians, almost at the same time that the National Library forwarded copies of John Meredith's recordings of Madge Everard, Neville Simpson & Jim Harrison and my copy of Jim Hibberson. Not to be outdone Val Ordish produced two tapes of her father, Charlie Ordish, and Con Klippel with more anonymous tunes of great importance.

Harry sought refuge in Canada, and Dave continued to cease answering e-mails. So now you will understand what a mammoth undertaking the project had grown into.

My biggest regret was that Beat Klippel did not live to see the publication come into being. She was so interested in the dancing, the music, the history and so helpful in providing much of the photographic material that I was able to use in Collector's Choice volume 3 and again in this publication.

ON THE ROAD TO NARIEL

Beat used to say to me it was such a pity that I did not meet Con as we would have had so much of interest to share. This was another regret because in 1965 - 1966, following my first year of work as laboratory technician for the

Rae Marnham at the Nariel Creek camping ground, 1988, picture courtesy of The Border Mail (Albury).



Chemistry Department at the old Bendigo Technical College (formerly the School of Mines) my summer holidays were to be spent touring the Snowy Mountains. I was a relatively new member of the Bendigo Field Naturalists Club and two other members, Sho Takasuka, Tom Patullo (and his son Gordon), had planned this trip and offered me to join in. I was pretty wide eyed I can tell you, having only been to Melbourne several times in my life much less on a trip such as this. After packing the tent and equipment and food it was a long hot crawl along the Murray Valley highway from Echuca to Corryong. I think we had car trouble on the way. We also had lots of stops to view and photograph plants and scenery. I remember we stopped to photograph pelicans performing the third figure of the Lancers on the Mitta Mitta arm of the Hume dam.



Pelicans on the Mitta Mitta 'performing' the third figure of the Lancers.

It was late Boxing Day afternoon when we crept through Corryong and set up tent in a camping ground on the banks of the Murray, also known as the Indi River. Tom, who had been MC at the old Spring Gully hall, Bendigo, was also a good bones player (and it was Tom that first showed me the steps of the real old barn dance). Tom noticed a poster advertising a dance at the Nariel Hall that evening. He deliberated about going but Sho and Gordon were not that interested; we were tired and had another full days travel to Eucumbene the next morning. I would have jumped at the chance but was far too shy to voice a stronger view. Had that event happened I would have seen Con Klippel's Old Time Dance Band and met him and the MCs. I would have been at Nariel every subsequent year. But that was not destined to be.

Keith & Con Klippel.

Since going to Nariel in 1979 I have often pondered on how instrumental the 1972 ABC filming of the Nariel dance and festival was in the resurgence of old-time dancing in that period of time. Hundreds of thousands of viewers watched the "Big Country", and that year Nariel was swamped with several thousand patrons and dozens if not hundreds of dancers and musicians. Old Time Dance Clubs sprang up all over the place, Geelong (personal communication from the late Mr Les Rankin) being the first at about that time. But was it? The Upper Murray Valley Old Time Dance Club instigated by Con in 1963 had been established for many years. Most of the dancers from the clubs that formed in the mid 1970s were earlier at Nariel and would have been inspired by their club. The Bendigo Old Time Dance Club was formed in 1975 of which I was a member and quite a number spoke of being at Nariel in '73-'74 and had you heard of the *Galopede* or the *Manchester Galop*?

About the same year the Wedderburn Oldtimers came into being. A group of us in Bendigo followed this band and all the other local dances and balls during each season. I had also become acquainted with Harry McQueen and from him had learnt the terminology for calling the sets and



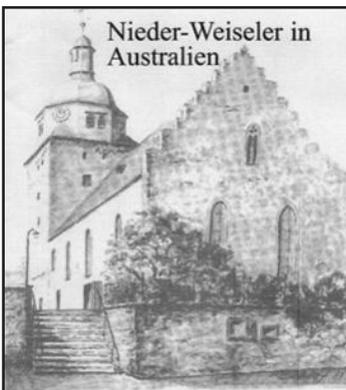


Peter Elis, circa 1998.

Below: Nieder-Weiseler Memorial at Smythesdale, Vic:

The caption shows the names of fifty-five German migrant families from Nieder-Weisler::

Adami, Bang, Bellof, Bill,
Bodenröder, Broek, Dern, Dilges,
Fett, Geibel, Gerlach, Giehl, Haintz,
Haub, Häuser, Heinz, Hilderbrand,
Henkelmann, Hopton, Jung, Kissler,
Klein, Klippel, Klos, Knipper, Koch,
Kohler, Krausgrill, Leichner, Lemp,
Lenz, Loh, Maas, Marx, Matthäus,
Müller, Plough, Reuss, Reuter, Richter,
Riegelhuth, Rumpff, Schimpf, Schmidt,
Seip, Studt, Volk, Vorbach, Wetzels,
Wilhelmi, Winter, Wörner, Zeiss,
Ziegler, Zimmer.



In remembrance of the families who migrated to Australia. 3-10-10
ADAMI • BANG • BELLOFF • BILL • BODENRÖDER • BROEK
DERN • DILGES • FETT • GEIBEL • GERLACH • GIEHL • HAINTZ • HAUB
HAUSER • HEINZ • HILDEBRAND • HENKELMANN • HOPTON • JUNG
KISSLER • KLEIN • KLIPPEL • KLOS • KNIPPER • KOCH • KOHLER
KRAUSGRILL • LEICHNER • LEMP • LENZ • LOH • MAAS • MARX • MATTHÄUS
MÜLLER • PLOUGH • REUSS • REUTER • RICHTER • RIEGELHUTH
RUMPPF • SCHIMPFF • SCHMIDT • SEIP • STUDDT • VOLK • VORBACH • WETZEL
WILHELM • WINTER • WÖRNER • ZEISS • ZIEGLER • ZIMMER

'Häuser' and 'Klippel' included Katharina Häuser and husband-to-be Konrad (1) Klippel, respectively. (See page 18 where they anglicised their names.)

many of the older dances such as the *Double Polka Mazurka*. So when I instigated the formation of the Bush Dance & Music Club of Bendigo (then the Sandhurst Dance Club) in 1979 a good core of us were well acquainted with the traditional dances. Leading up to our formation we had acquired a little book called *Take Your Partners* by a Shirley Andrews. This paperback booklet also helped us learn many of the older dances and so when the first Dinki Di Ball was held at Spring Gully on the 1979 Australia Day weekend, Shirley Andrews was invited to preside as guest of honour. From Shirley's book and personal communication more details about Nariel came to our notice. At our early dances in that year Norm Ellis and Garry Clark from the Melbourne Colonial Dancers started attending our functions and then they brought along Ray Simpson and Melanie Ball. Later again Ray's brother Ian and sister Brenda were attending our dances and we had many a musical session around the campfire the following nights.

Norm had told me that keeping the Lancers going at Nariel had become a problem as the MC's had passed on and that Neville Simpson, father of the above mentioned, and leader of the Nariel band, was keeping it going by calling the set from notes on a scrap of paper while playing accordion at the same time. It wasn't a problem with the Nariel dancers as they could dance the set straight through without the call, but it was certainly a problem with the folkies. Norm Ellis suggested that it would be good if the Bendigo folk could go to Nariel and might be able to help out.

We got details and directions from Ray and on Boxing Day 1979, Maurie Raynor, Mary Smith, Dolly Cantwell and myself arrived at Nariel. There are different reasons for remembering it as I unwittingly put my small tent up over a heap of barker's eggs and according to the ladies Maurie snored all night. I'll never forget our first dance in the old masonite Nariel hall and the opening *Circular Waltz* with Dolly and I taking the smallest possible steps going round and round and round that hall. It was the longest brackets of tunes I'd struck anywhere, but I wasn't going to be beaten and the band wasn't going to give up either. I hadn't realised it wasn't a contest, it was just normal at Nariel. We had to go back to Bendigo the following day and I had to play with the Wedderburn Oldtimers on New Year's Eve, but I drove home and back, and home and back again so I got to the other two dances, the open air on New Year's night and the concert that day.

I was hooked and spellbound, and thoroughly enjoyed the wonderful sessions around the campfires each night. Concertinas (I'd not seen or heard before), tin whistles, fiddles, bones, mandolins absolute magic.

The junior band was also still going then and this was to influence me in including children and teenagers in the dance club band of Bendigo (later to become Emu Creek) when it was formed.

The following year quite a contingency of families from our Bendigo club, the Ottery's, Blandford's, Lawry's and Smith's followed me in escort across to Nariel to make it a complete holiday and dance extravaganza.

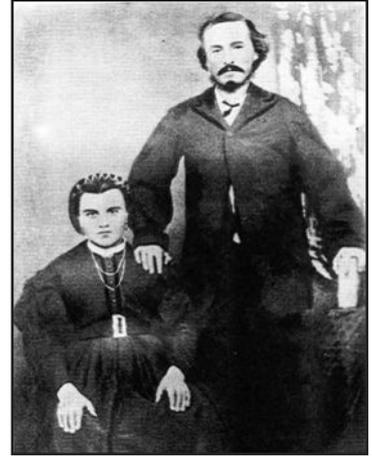
This has continued with different groups of Bendigo folk ever since. We were able to get the Nariel band across for two of our own dances in those early years of the '80s.

My training as an acoustic caller with the *Oldtimers* and the special terminology taught by Harry McQueen held me in good stead and within the first year or so I was MC-ing and calling most of the sets at Nariel. A trick I had learnt from local Bendigo MC Ken Hall was to have an "echo" and for many years John Ottery very capably took up position in a set at the rear of the hall, with myself similarly placed in front near the band, and John a fraction after my call (never pre-empting), would relay directions. It is a rather unique sound dancing to the music with the call echoing round the hall and I have never found anyone else that could do it as well. There was an interesting occasion once when a fellow in John's set didn't understand the tradition and thought he was aping me. It came close to fisticuffs, but it was Shirley Andrews in the centre of the ring saying, "Listen here mate!"

In 1986 when I conducted a workshop at the National Folk Festival at Latrobe University, Melbourne, I had elderly dancers from various parts of Victoria helping me out. Amongst them were Beat Klippel and Joe Byatt. Joe was then in his early 80s and it was the last time Beat danced as osteoporosis had set in and she was on injections to help her through the workshop. This workshop was filmed and *Uncle Ev's Barn Dance*, *Berlin Polka*, *Manchester Galop*, *Beat's Three Hop Polka*, *Two Step* and others were performed to perfection.

I noticed when doing the *First Set* or *Alberts* that Beat and Joe were doing something different in the ladies chain. It was very neat, in time and with a nice "arming movement". It was from this that I was able to revive the older form of the figure, and what has become dubbed "ladies chain Nariel version", even although we now know the same movement from the Victoria Valley near Dunkeld in the Grampians and as far away as Goombungee in Queensland. Also a little earlier Shirley Andrews had produced a video of the dances at Nariel. In this case the Lancers was well demonstrated with the neat arming movement in turning partners to corners, and in the visiting figure. To our surprise the Nariel dancers also used forward galop steps in the four hands round section when circling (whereas previously at the dances they walked this section).

I determined it was worth a special trip in the following October to Nariel to have a local group go through all the figures of all the sets they could remember. Beat Klippel, Neville Simpson, Barbara Klippel, Edna Whitehead, Peg Byatt and husband, Tom (Joe Byatt's brother), formed up and we went through every possible detail. From it turned up a different version of the fifth figure of the *First Set*, and a neat way of 'chaining on' in the *Spanish Waltz* of the *Alberts Quadrille*. Peg Byatt was very particular in the details of how this should be done. Most other figures and the *Waltz Cotillion* were pretty well the same as danced throughout country Victoria.



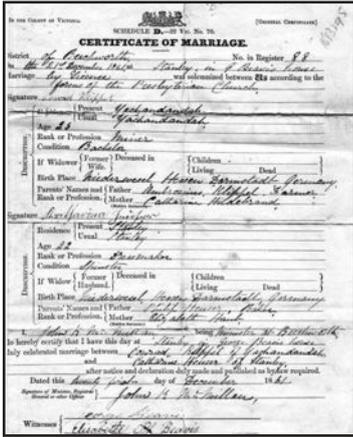
Above L-R: Catherine and Conrad (1) Klippel, circa 1861.



Catherine (née Katharina Häuser) Klippel.

Conrad Klippel (1) and son Conrad Charles (2), circa 1869.





Marriage and death of Conrad (1) Klippel.

Sydney Morning Herald Tuesday 13th November 1877: pg 4:

A MAN MISSING – Considerable anxiety has been caused to the family of Mr. Conrad Klippel by his mysterious disappearance in the month of July last. It appears that Mr. Klippel, who resides at Berrigama, had occasion to go to Belhanga, for which place he started on horseback on the 17th July. On arriving at Belhanga he put up his horse in Mr. Halliday's stable, where it remained for a couple of days. The animal was then turned out and appears to have gone astray; at all events Mr. Klippel was several days searching for her without success. He then started for home on foot leaving his saddle behind him, but taking his valise containing some articles of clothing. The last time he was seen after this was between Jarvis's Creek and Tallangatta, where here he was met by Mr. Allen on the 28th July. Next morning the constable stationed at Belhanga went after him, and near Belhanga station picked up the valise, but could find no other trace of the missing man. At the spot where Mr. Klippel was last seen, there are several lagoons, and the Miffa Miffa River is close by. The two sons of the missing man made diligent search of the place where he was last seen, but to no purpose.



Conrad (1) Klippel's flutina.

The Towong Hotel built and owned by Conrad Klippel (1) circa 1871.



We have gone to particular trouble to describe the Nariel versions of dances in this book (pages 238 onwards).

EARLY NARIEL HISTORY

The tunes of the Nariel Valley and intrinsic style can probably be traced right back to the original pioneer Klippel family. Conrad Klippel and his brother (followed by a third brother later) emigrated from Essen, Germany in December 1855, moving at first to Ballarat. This was after the famous Eureka stockade and whilst stories of that event may have been handed on by the Klippels, any references to their involvement are erroneous.

There is a monument at nearby Smythesdale commemorating the arrival of emigrating German families including the Klippels and Häusers. More recently a similar monument has been established in the home village of Nieder-Weisel in Essen, Germany.

They then moved on to the Yackandandah Goldrush (1856) where Con met and married his wife Catherine (née Katharina Häuser also from Nieder-Weisel) and then subsequently established a hotel at Towong. A little later he drew up plans for another hotel with four bedrooms at Berrigama.

Significantly Conrad (1) Klippel born in 1838, brought out an 1835 flutina (perhaps his father's) with him from Germany and was soon playing for dances in the region. The flutina was an early form of accordion except it had a reverse pull/push bellows scale. With mother of pearl keys and an inside chromatic row, the reeds were individually housed in compartments so that like a concertina, it produced a particularly sweet sound of a single reed instrument. Shortness of air in the bellows may have been its one disability coupled with its reverse action, a difficulty that embellished the facial contortions of any button accordionists attempting to play it. Both the late Beat Klippel and grandson Jason were able to demonstrate the playing of several tunes including *The Bells of St. Mary's* and *Ring the Bell Watchman* on the flutina in a very competent fashion.

Apart from bringing out the flutina and presumably what was to become the Nariel style of playing, it is significant that three of the dances, which in Australia were exclusive to Upper Murray, were most likely brought out from Germany by the Klippels and/or Häusers. The

'Mänschester' was being danced in the salons of Berlin at the time of the Klippel emigration. This dance was derived from an earlier folk dance *Lott ist Dod/Dood/Tot* (see pages 239 and 242) and the Nariel form minus the *Polka* was performed instead with smooth *Circular Waltz* type turns and accordingly known as the *Manchester Galop*. The *Berlin Polka* was known elsewhere in the

Kreuz form, but only the Nariel dance has the turns under raised arms in the movement known as "wash the dishes, dry the dishes, turn the dishes over". *Uncle Ev's Barn Dance* (known after Beat Klippel's uncle Evan Evans because it was his favourite) is the third Germanic style dance with its lovely *Schottische* step-hops and similar *Berlin Polka*-style turn under raised arms.

The original Conrad (1) Klippel was to play at a dance at the Mitta Mitta but never arrived presumed drowned, as his horse and the flutina were found on the banks of the river. There was also conjecture that he may have secretly absconded back to Germany. His family constructed the four-bedroom home at Berringama in lieu of the planned hotel. (Ron and Barbara Klippel live in the extended "brick house" today.)

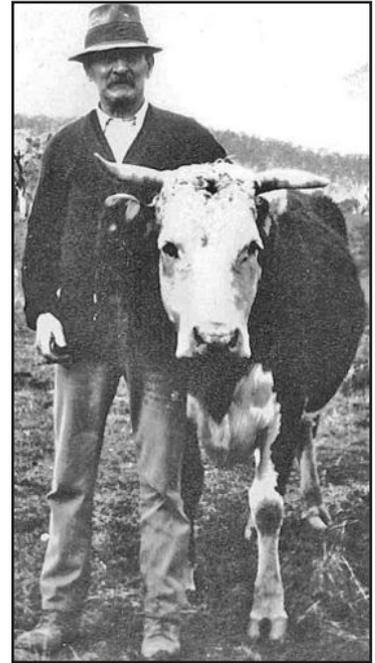
His son Conrad (2) Charles later worked at carting supplies by bullock wagon (the Arethusia) between Tallangatta and Corryong (the Arethusia trail) and played concertina on these trips, and at local dances (sometimes with his son, 'Con' Klippel). He set up his home on the old Nariel Station.

He must also have had a gift for putting pen to paper as evidenced by his verse of 1897 on a local mine disaster in which men, who were trapped (entombed) and destined to perish, left messages to their loved ones scratched on their billies. (Some wrote to God to be kind to their wives and children.) Conrad (2)'s talent for writing was inherited in turn by his son Conrad (3) (i.e. Con Klippel), grandson of the original Conrad Klippel.

It is Conrad (3) Klippel that most of the story about the tunes, traditions and dances of the Nariel Valley are centred and to whom present generations can thank for the wonderful Nariel Creek Folk Festival.

In the early 1960s members of the Folklore Society of Victoria, namely Maryjean Officer and Norm and Pat O'Connor, were collecting songs from performers at Omeo and were told about traditional accordion players and dances over the "Gibb" at a place called Nariel. Shirley Andrews was given the task of following up the lead with respect to the dancing and arrived at the Nariel New Year's Eve Dance of 1962. At first she thought she'd been given a false lead because for most of the night it was a typical 50/50 programme with *Foxtrots* alternated with the old time *Pride of Erins* and *Gypsy Taps* etc. But late in the night the dance concluded with a medley of several older traditional style dances and she knew she was on the right track. This encounter was to enable her to later find out details of the *Vars O'Vienna*, *Berlin Polka*, *Manchester Galop*, *Polka Mazurka*, *Princess Polka*, *Uncle Ev's Barn Dance* and the various set dances (quadrilles) such as *First Set*, *Lancers*, *Alberts*, *Waltz Cotillion*. She knew she'd struck gold. Shirley Andrews then interviewed Con and Beat Klippel about the dances and the music and this assisted in the preparation of her publication "Take Your Partners", while Norm O'Connor recorded the musicians on reel-to-reel tape for archival purposes.

Up until this time Con and his older brother George mainly played at dances on accordion and fiddle, sometimes swapping around and



Conrad (2) Charles Klippel and friend.



Joe Klippel brother of Conrad (2) at the "brick House", Berringama.

Conrad Albert Klippel (3) and son Conrad Keith Klippel (4) at the Nariel home.





Ron and Barbara Klippel now own the "Brick House", circa 1998.



The young Jim Harrison.

Nariel Junior Band in black and white chequered costume, circa 1972.



also playing concertina and piano when available. The sudden interest from visitors from Melbourne and Con's in-built feeling for his heritage determined that something ought to be initiated.

The result was the precursor to Victoria's first folk festival held at Nariel in February 1963 with its formal establishment then every March long weekend from 1964, and up until it gradually changed over to the Christmas/New Year period.

Con organised the music and gathered around him other local musicians to form a very good band and to practise all the old handed down tunes relative to the particular dances. One concertina player, Jim Harrison from nearby Khancoban, was a showman on the concertina and could perform a Cossack type dance (frog dance?) on his haunches whilst playing. One night in fact he pulled the instrument in half. Another concertina player, Charlie Ordish, together with Jim, took great delight in swinging their concertinas in big loops overhead while playing, and Charlie would get niggly if there were too many musicians on stage to cramp his style. He would then stand on a chair to perform. Charlie's wife Elsie (née Coysh) was a cousin of Con; Charlie and Con were great friends.

While the musicians were busy practising, Con's wife, Beat, aided by Joe Byatt, taught the dances to the locals and particularly the children. The offset of this in conjunction with the folk festival was the formation of the Upper Murray Old Time Dance Club and a fostering by the senior musicians of a junior band.

The juniors averaged about 11 years of age and there were also dancers of the same age including their own MC and caller of the sets, Adrian Hogg. The seniors and juniors travelled great distances performing the dances and music and at one time the junior band could play for an entire programme. Later Con instigated a mini band with an average age of 6 years.

Two hundred and fifty people attended that first dance on 23 February 1963 and the following day a musicians' session was organised under the shade of a willow tree on the site of the Nariel Creek 'Adjie' Corroboree Ground. This led to the establishment of the concert and the name Black & White Nariel Creek Folk Festival; see poster, page 32. As a theme the junior band adopted a black & white chequered costume, and the festival stage was painted black and white. This theme, given the era, is a remarkable example of the modern concept of reconciliation.

As often happens disaster struck and a dispute over including more



than one *One-Step* on the programme, perceived as an attempt to revive the more modern 50/50 dance, broke out with a fight. The result was the splitting of the band and the loss of one or two MC's. (It is perhaps not realised so much now that in that era there was often fierce competition between supporters of total Old Time programmes and the modern ballroom dances such as the *Foxtrot* or the *Quickstep* of which the *One-Step* is a forerunner.) The 50/50 dance was a compromise balance between the two, but in a true old time dance this would be unacceptable, as dances, like the tunes, are seldom repeated unless very popular, and even then only once or twice.

Con was in despair over the situation when he had a dream in which his old friend, the late Charlie Ordish, appeared and encouraged him to continue with the good work. A result was a composition by Con of the tune and words of *The Voice I Heard from Charlie* (page 106). The Upper Murray Old Time Dance Club was also renamed, Charlie Ordish Memorial Old Time Dance Club.

In 1972 on TV the ABC featured the festival and dance in the programme, A Big Country, and subsequently crowds of 2,000 were regulars at the ground. By this stage the musicians in the band were large in number and they had at least three traditional MC's helping out. The oldest was 83 and the youngest 11.

Con continued to work diligently to build up the festival writing many articles and publicity to the extent 2,000 people now attended the dances. These had been moved into the enormous Corryong Memorial Hall which when built had the largest dance floor outside of Melbourne. The crowds at the festival ground concert and open-air dance reached 3,500.

TEACHING THE ACCORDION - Nariel Style

Con continued to build up the junior and mini band and his method of teaching was simple and distinct from conventional music training. A dots and dashes series of symbols over numbers (representing the respective button key and push or pull of the bellows) was adapted from that seen in old accordion and mouth organ tutors and worked exceedingly well so that before long the children could play both by memory and ear. He also sat opposite and taught them to follow his fingering and bellows direction. This worked so well that Ian and Brenda Simpson can today play tunes they don't know simply by sitting opposite another player. It might also explain the



Vicki Waters & Con Klippel, 1974.



Gillian and Andrew Klippel, 1974.

Con Klippel and his Junior band,
L-R: Christine Klippel, Bev & Lorna
McLachlan, Patricia Nankervis.

Con hoped to attract sponsorship from Hohner by advertising their accordions.





L-R: Keith & Con Klippel.



L-R: Keith Klippel, Fraser Butland, MC, and Neville Simpson.



Crackajack Band, L-R: Ray Simpson, Peter Thomas, Ron Lewis, Janine Lancaster, Graeme Witt, Ian and Dianne Simpson.

Crackajack at a picnic. L-R: Ron Lewis, Jennie and Ray Simpson, Dianne and Ian Simpson.



uniformity of style between the Nariel players. Apart from hearing the tunes by ear from Con's playing, they were in the main also trained by him.

Perhaps this is the appropriate time to comment on accordion playing and the 'Nariel style.' Because they are still actively playing for dances their strong rhythm is evident and this might appear in contrast to many field collections from elderly performers from other areas. However it should at least be taken into account that usually in these situations the elderly have not played at a dance for many years, perhaps decades, and that the interviewer is possibly getting an "armchair" rendition, particularly when a microphone is shoved in front of the performer in the confines of a lounge-room by a total stranger, and in the absence of familiar friends and dancers in a hall. Generally speaking most button accordion players use octaves and chordal rhythm in the right hand. This is achieved by playing the tune 4 keys apart (two fingers) on the push and 5 on the draw and tapping extra rhythm or vamp with the other fingers in between. The fingered octaves and extra chordal vamp plus octave voice banks (from extra rows of reeds sometimes operated by stops) within the accordion all help to fill a hall with music. The essential dance rhythm is further emphasised by the "oom pah" vamp of the left hand (bass) of the accordion and the tapping of feet on the floor in time on the downbeat. The left hand bass note and upper bass chord is related to the push notes of the right hand and conversely the draw, i.e. tonic on the push and dominant on the pull.

So far there is nothing unusual here for most accordion players, although they are all individual in their style. As an example Morrie Gierisch of the Gay Charmers band can be picked out by his tremolo and individual accents. Harry McQueen in harmonising was different again, as was Lindsay Holt of the Wedderburn Oldtimers or Ian Johnston of Cobram with their ornamentation. All were unique. Likewise the Nariel players have a "something" in their sound, which like Con Klippel, identifies them, even although they may play with minor differences between themselves.

I believe their particular trademark comes from a roll of the fingers combined with the octaves at the end of phrases between or close to the change of direction of the bellows. Whilst an example of how they achieve this could be demonstrated, or possibly put into writing as a trill or turn or mordent or whatever, basically the melodies provided in the book are only a guide for the readers and the ear players will approximate it by listening. Obviously closer rendition of their style of playing can only be achievable by listening to a tape or more preferably seeing them live or sitting in with them. Keith Klippel plays with all four fingers down on the "push" and just the first and fourth finger, five apart, on the "pull", which is possibly another secret to the characteristic Nariel style. The players only use light single row accordions in the key of C and played on the knee. This in itself is a clue to the ability to play punchy dance music. This cannot be so easily accomplished on a heavy multi-row instrument with a restrictive and cramped shoulder strap, or with the more complex European cross-rowing technique.



Of course Con Klippel wasn't just an accordion player, he was a very talented man who could play concertina, fiddle, piano accordion, drums, banjo mandolin, mouth organ, piano, and tin whistle. One of his inventions was the "Conaleophone" made from beer cans and tuned by punching different numbers of metal holes in the lid and playing them something in the manner of a xylophone or a bottle band.

His compositions on piano are quite extraordinary for a man who generally played by ear. These might never have been known if it hadn't been for his son Keith asking him to put them onto reel-to-reel tape and therefore we are able to present them as a very special feature.

He died on stage (31/10/75) playing his concertina with the Mini Band for a dance (and although before his time), it could not at least have been a finer way to go. A memorial was erected in his memory at the festival ground by the side of the Nariel Creek in 1977 (overleaf page 24).

His distinctive style of playing has been carried on by his son Keith, Andrew Klippel, son of Con's cousin Ron & Barbara, Neville Simpson and his son Ian. Andrew Klippel was a product of the Mini Band at 6 years of age. Brenda and Ian Simpson learnt in the Junior Band and were joined in later years by brother Raymond. They are the children of Neville and Maureen Simpson and grandchildren of Charlie and Elsie Ordish. Elsie's mother was Annie Klippel, sister to Con Klippel's father.

The Simpsons continue the tradition of the valley and their forebears. When together in Melbourne the younger generation had a band, Crackajack, in which no other bush band of the day could compare.

Ian Simpson and wife Dianne and family have moved back to Nariel and Ian is a master craftsman in production of top rate penny whistles fashioned from wood including red gum and hawthorn. He is also a maker of high quality anglo concertinas.

Ray Simpson and wife Jennie are very talented musicians and entertainers having their own successful band in Melbourne, "Blackberry Jam". They have been members of the Melbourne Colonial Dancers and with the Rats of Tobruk Pipe Band performed in the Edinburgh Tattoo in 1988.

Brenda Simpson has followed her grandfather Sid's skill on the playing of the bones and is a very capable old-time drummer.

Keith Klippel at a young age suffered a stroke as a result of chiropractic manipulation and was unable to take over the leading of Con Klippel's Old Time Dance Band, but a very willing Neville Simpson, now aided by son Ian, and Keith Klippel, has kept the tunes and dances alive. Beat Klippel until her death continued in every possible way to further the traditions of the valley and to help with the suppers and so on. Many a magic evening of music was held on Beat Klippel's front verandah at the conclusion of each festival.

The work was carried on by Neville and Maureen Simpson in their time and now by their granddaughter Emma and friends. The camping



Con and the Conaleophone.



Crackajack in full evening attire at a picnic:
Back row L-R: Ron Lewis, Peter Thomas, Raymond Simpson and Ian Simpson
Front row: Brenda Simpson, Jennie Simpson and Dianne Simpson.



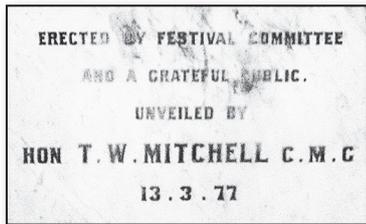
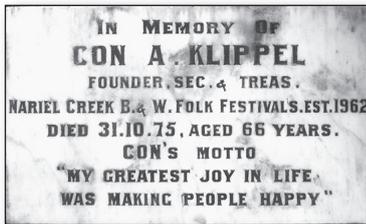
Brenda and Ray Simpson busking in Melbourne to get to the 1988 Edinburgh Tattoo as part of the Bicentennial Celebrations.

Ian and Dianne Simpson, circa 1998.





Con Klippel memorial cairn at Nariel Creek. Inscriptions below.



area along the Nariel Creek and Green has been planted with trees. It is now well shaded and the toilet facilities have been improved.

Wonderful music sessions occur most nights around campfires and all sorts of material at times played; it is hoped soon the tunes of the Nariel Valley will also percolate into the repertoire. This is one of the motives behind the project and to assist future generations to continue what one very talented and generous man started. Some of his mottoes were "Music Makes Many Friends", "Music Makes Me Smile" and "My Greatest Joy In Life Is Making People Happy"; at Nariel this is only so true.

ACKNOWLEDGEMENTS

In concluding I must say this publication would not have been anywhere near as good if it hadn't have been for so much information from Beat Klippel. There are many people to thank and this includes the staff at the National Library of Australia for making recordings available and to John Meredith for his material and photographs. From Tallangatta it just wouldn't have come together without the help and support of Keith and Roma Klippel and for daughter Penny in setting words to her grandfather's compositions and help with articles on her grandparents Con and Beat, both of whom she was obviously very fond. At Nariel, Neville and Maureen Simpson were so supportive and helped with additional material and family photographs. Maureen's sister, Val Ordish in Corryong, went to great pains to reproduce her photographs of her father Charlie Ordish and other early Nariel musicians such as Jim Harrison, and in forwarding old tapes and historical data. Then there are the respective relatives of the late Madge Everard and the late Jim Hibberson who supplied additional photographs. John Hibberson, son of Jim kindly supplied two of his own dance tune compositions for inclusion. Barbara Klippel provided extra needed photographs and the words of two Klippel re-union songs. Ian and Dianne Simpson cross checked the accuracy of transcriptions and made adjustments where necessary or possible. Shirley Andrews had forwarded an early Norm O'Connor tape, which was by courtesy of Dr Edgar Waters of the National Library, and Shirley wrote the much-needed historical article on the early years of the Nariel Festival and how it started. On the production side I don't know where we would have been without Dave De Santi for his expertise gained in putting together the Pioneer Performers Series. Bradley Barker and Olive Dobbyn assisted with chording and Olive herself spent many hours transcribing the Hibberson tunes from my cassette while Harry was in Canada. To all these people and in particular the musicians of Nariel who have so selflessly passed all the tunes down to us, we are indebted.

How the Nariel Festival Started

by Shirley Andrews, folk dance researcher and folklorist

(Shirley's spellings of Varsoviana and Cotillons has been used herein.)

It seems that most people's memories of the past are not very sharp when required to go back some thirty five years, so I have had to piece it together from many somewhat vague recollections and a few snippets of written records. The reel-to-reel tapes of the first recordings made of the Nariel musicians were finally obtained by the National Library in Canberra a few years ago, but unfortunately, without the excellent notes made by the late Maryjean Officer. So far her family have not been able to trace these.

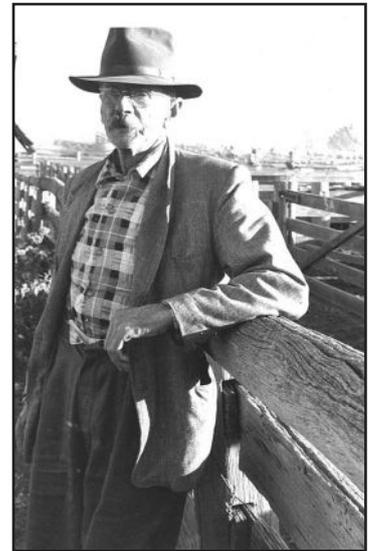
We have to thank Dr Edgar Waters and Kevin Bradley who, by their dogged persistence over a long period, finally persuaded Norm O'Connor to sell the tapes of his recordings of the Nariel musicians to the National Library. These recordings had been made in the name of the Folk Lore Society of Victoria.

Norm owned the tape recorder and, I believe, paid for the actual tapes used, but it had always been intended that this material would be placed in one of our major libraries. The Society became much less active in the late 1960s and this didn't happen for many years.

Starting during the 1960s, a group of members of the Folk Lore Society of Victoria spent much of their free time at weekends and holidays collecting music, mainly songs, from traditional singers and musicians. A notice in the newsletter of the Folklore Society in December 1961 stated, *"The Society has planned a collecting trip to Dargo, Omeo and the upper Murray after Christmas"*. It was reported later that they also visited Benambra and there recorded songs from two very good singers, Alf Dyer and his son Max. Alf had been a bullocky and Max a shearer, so they were also a good source of interesting stories. The Dyers told them that they should "go up over the Gibb" (by way of a very rough road over the Gibb Range) to the Nariel Valley and the nearby town of Corryong where there was a wonderful group of musicians who played very good music for the local dances.



Shirley Andrews.



Alf Dyer, bullocky and informant for a Barbara Allen song, circa 1961.



Max Dyer, 1966, performing at the Nariel Creek.

Max Dyer and Mr & Mrs Alf Dyer.





Con and Beat Klippel talk with Shirley Andrews, circa 1963.

They did take this advice and, after having braved the rough fearsome road, they called in at the home of Con and Beat Klippel. I was told that on this occasion Con treated them with some suspicion as he found it difficult to understand why any group of city people should be travelling around at that time doing anything as peculiar as asking country people about old songs and music. Victoria was suffering a very severe heat wave that summer and the group looked somewhat the worse for wear after their trip 'over the Gibb'. Finally it was agreed that they could come again at a later time.

The main core of this group of collectors consisted of Maryjean Officer with Norm and Pat O'Connor. They decided that they might make a better impression on their next trip if they included an accordion player, so invited Frank Nickels, who played for dancing at folk club functions to join them. They also invited Rae Dowdle, another keen dancer, and I do remember that I couldn't go that time due to a previous commitment. There is a tape of this interview in the National Library's collection, tentatively dated 23 April 1962. On it, Con and Beat Klippel record some details of their families' background in that district, and Con plays some dance tunes for couples dances and the Lancers, both on piano and accordion. The information about Mrs Klippel made it clear that her knowledge of dancing was firmly based in the past. She had learnt many of the dances from a book well known in many country districts called *The Universal Self Instructor*. This one, along with a few similar ones, contained a lot of household and other useful advice; most families had one. Mrs Klippel's book had been given to her mother by her father before they were married.

A second tape that is obviously from this time of first contacts features a whole group of musicians from Nariel, Corryong and nearby districts. A note explains that it was one of the gatherings of musicians and their families that were often held at the Klippel home. I am mortified that I have no recollection of this recording being made although I was certainly present there, as proved by my voice on the tape asking questions. One

Musical picnic, Nariel Creek - Charlie Ordish, banjo-mandolin, Neville Simpson, mouth organ, circa 1962.



question was about a dance there, called Circassian Circle which has two parts, one in a big circle and the other with couples in sets of two couples, facing one another, arranged around the ballroom. An unidentified voice answering me, saying that the first part, in couples, of this dance had been done in the district in earlier times but had not been done for some years. This was an important piece of information as I had not realised that the section danced in couples was a part of the early ballroom style of dancing, as

I had only seen it danced in the two part form at the English Folk Dance Centre in London.

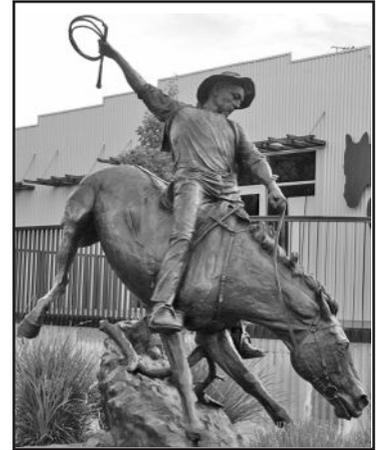
Recorders were not so good in those days and, as only one microphone was being used, much of the conversation on the tape cannot be heard. Con was the only musician identified by name but many others played tunes or fragments of tunes, including two very capable woman pianists [since identified as Mary Lloyd and Jean Murphy]. Both were known to have a large collection of sheet music. Mary played the *Kangaroo Barn Dance*, *Hyde Park Hustlers (barn dance)* and *Hot Stuff Quadrille (for the First Set)*. The names of the last suggest that they were published early this century when ragtime and jazz were coming into fashion.

It is interesting to hear in these early tapes that the musicians often found it difficult to recall the tunes for older dances as they were no longer danced at the 50-50 and 60-40 dances popular then. These programmes, which started in the 1920s, alternated old-time dances with the *Foxtrot* bracket, which consisted of *Foxtrot-Quickstep-Foxtrot*, and followed each old-time dance. I also noticed those hesitations about certain tunes myself during the interviews that followed on from these earliest ones. Also certain band members would be mentioned as being knowledgeable about particular tunes. This can be heard on one tape where, in response to an enquiry about the *Varsoviana*, Con said that Mrs Everard and Jim Harrison knew those tunes best.

I do remember a collecting trip in the summer holidays following Christmas, 1962 and it was this visit that actually led on to the first Nariel Festival. I still have some of the notes I made then, and it was reported by Maryjean Officer in the newsletter published jointly by the Folklore Society and the Victorian Bush Music Club, the *Gumsuckers Gazette* ('Gumsuckers' was an early colloquial name for Victorians). I probably had more reason to remember it because of the somewhat adventurous time I had getting to the New Year's Eve dance on December 31st, 1962.

Most of us involved in these early collecting trips were members of both these organisations, and I had been invited to go with Maryjean and the O'Connors to find out about the dancing while they recorded the music. They had a previous commitment to be in Yackandandah on New Year's Eve so the plan was for me to go straight to Corryong, in time to see the dancers in action at the dance that night.

In the days before the Snowy Mountains scheme, Corryong was the end point of the only roads in, and I chose the shorter route past Tallangatta. The last section through thick timber and up over the ranges was all rough gravel. There was so little traffic that, when I found myself about to cross a railway line near the very small settlement of Koetong I consulted my map anxiously to make sure I was still on the right road. I was relieved to find that the road to Corryong appeared to be the only one that had such a crossing so I pressed on, and arrived thankfully in Corryong in the late afternoon. The details I had been given as to where the dance would be held had been vague and I had been told to consult a Mr Brown who

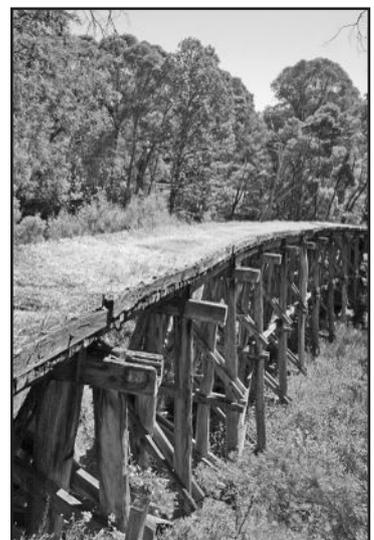


Man From Snowy River monument, 2014.



Koetong Pub, 2014.

Disused trestle railway bridge, Koetong, 2014.





had a garage in the main street. He seemed confused by my enquiry and suggested I must mean the dance at the Corryong Hall that night.

I was more confused when I arrived there, as instructed, to find it set up as a cabaret ball and the band featuring saxophones rather than accordions. The young man on the door assured me "You should be at the Nariel Hall", and provided details of how to get there. As it was now dark and a heavy summer fog had settled down, the drive proved wearying. It started somewhat dramatically when I took the first turn after the usual green roadside notice indicating that the Nariel turn-off was coming up and quickly found my headlights shining into the Nariel Creek! The correct turn-off is, of course, on the other side of the creek. The road was then mostly gravel and my small car chugged slowly along, its headlights making very little penetration through the thick fog. I seemed to be going deeper and deeper into the interior of an uninhabited land! At last I came up with a tractor and was relieved to be told by its driver that the hall was really there - 'just a few miles on'. I seemed to have been travelling for hours when I learnt that I had to travel out to Nariel and, in the confusion had left my handbag on the hotel bed. However the typical Nariel hospitality soon solved that problem as when I explained this to the door-minder, he welcomed me in.

Even then I nearly disgraced myself due to not being very familiar with Country and Western music. Max Dyer, a very good singer in this folk style, was singing one so mournful that I wrongly took it as a parody. However, a quick look at the solemn faces around and I smartly wiped the silly grin off my face in time to prevent disaster. I was disappointed at first to find that this particular dance was a standard 50/50 dance with a

Nariel Creek Session, 1962, musicians L-R Charlie Ordish standing, George Klippel, George Cadman, Cyril Neil, Dolly Caldwell, Con Klippel, Keith Klippel behind Con Klippel, Eric Thew, George Thompson.





mixture of the usual couples dances, but no sets. But I cheered up when I saw the medley, which was the final dance. This included the *Manchester Galop*, *Varsoviana*, a very neat *Polka*, *Highland Schottische* and *Circular Waltz* so I knew that they would know other earlier dances. Having made contact with Con and the band and arranged for our group to meet them next day, I faced the foggy road more cheerfully on the return trip to my Corryong Hotel.

Maryjean Officer and the O'Connors arrived the next day and, in company with Max Dyer, we had one recording session that day. Next day, January 2nd, the Melbourne visitors had another session with some of the other band members and with Charlie Fardon (page 274), a local MC, on the dances and their music. I had to return to Melbourne to my usual job but the others were able to have other sessions in the next few days when more songs and other music were recorded. Maryjean's account of this successful trip, *Collecting in Northern Victoria*, appeared in *Gumsuckers Gazette* in the issue of February 1963. After first describing their collecting of songs in Yackandandah, she wrote as follows -



Charlie Fardon, an MC, showing Shirley Andrews how the steps went.

"In Corryong we met Shirley Andrews and with her recorded dance tunes from many people in the district. Mr and Mrs Con Klippel of Nariel Creek gave us the steps of a dance new to us 'The Berlin Polka' and its air 'Ask Old Brown to Tea'. Con and his brother George played us many of the old dance tunes on piano, concertina and accordion. One of the tunes they used was our 'Albury Ram'. Con gave us the complete words to that song, Bourke Street on Saturday Night, which Harry Pearce and others have been trying to recall, and recorded 'Poor Henry's on the Wine' (or 'Ehren on the Rhine'), also the air to 'The Death of Alec Robertson'..."

(The next section was on songs recorded from others in the district.)

... 'More dance tunes were collected from Mr Tom Edwards of Khancoban, accordion player, and Mr Charlie Ordish of Corryong, who played the concertina. None of our players as yet can 'swing' the concertina as some of the musicians in this district do. On Shirley's last evening Mr George Cadman arranged for us to hear a group of musicians play through a typical old-time dance programme, while Mr Charlie Fardon from Indi Bridge, who has been an MC for many years, gave us a description of the dances. He demonstrated the Varsoviana and Manchester Galop with Shirley, and Mr Jim Harrison taught her an attractive 'new' dance, the Princess Polka.

The musicians of the Upper Murray have such a lot to teach us that we were delighted when it was suggested that we return for a special session of dances and music, and that we bring with us other interested folk from the two societies. Several of these recordings, together with others made in recent weeks, will be played at the



Folklore Society of Victoria Collectors' Night'.

My notes (preserved in a very battered old notebook) recorded that the musicians played through the following programme. The Quadrille (*First Set*), *Lancers*, *Schottische*, *Alberts* (with the tune *La Cachuca* for the *Spanish Waltz*), *Waltz Cotillon*, *Varsoviana*, *Royal Irish*, *Barn Dance*, *Caledonians*, and *Polka Mazurka*. Charlie Fardon said here that the programme would commence again here from the *First Set* and finally finish up with a medley consisting of the *Highland Schottische*, *Three Hop Polka*, *Princess Polka*, *Berlin Polka* and *Cinderella* (this perhaps would be the final waltz tunes that signal that it is time to go home). He gave a lot of useful information during the evening, saying that the *Princess Polka* was also known as the *Scotch Polka* or the *Heel and Toe Polka*, that the *Royal Irish* was the *First Set* danced to Irish tunes, and that the *Valetta Waltz* had been first danced in Corryong about 1912.

Charlie Fardon was a wonderful source of information as he could remember as far back as the 1890s, when he had gone to dances as a child. He said that there were usually items at balls such as a solo dancer doing a jig or a hornpipe, and that these were usually men. It was not ladylike then for women to lift their skirts up to dance these steps, although he did comment that the conventions were not so rigid in some places. I have always regretted that in those early days when Charlie was still active I didn't have enough background knowledge to ask all the right questions. He had been a dancer right through the period when the new dance style of the 1920s to 1930s came in, and would have been able to tell us much of its slower penetration into the bush and its gradual influence on the old style, especially during his many years as MC. I did have the great pleasure of dancing with him during later visits. I danced a *Varsoviana* with him at

Evening session, Nariel Green, 1966, musicians L-R: Charlie Ordish, Cyril Neil, Neville Simpson, Dolly Caldwell, piano accordionist, Eric Thew and unknown guitarist.



his 84th birthday party and would have no hesitation in saying that at that age he still danced this much better than most younger folkies do today.

After these contacts, described here, a date was soon arranged for the promised dance and music session. It wasn't possible for us to attend the Labour Day weekend that year (1963) because both the Melbourne groups were involved in an Australian concert to be held then in the Myer Music Bowl. However, the Queen visited Victoria in February and a public holiday was granted on Monday, February 25th to celebrate her visit. This provided an extra day needed then when the long sections of rough road to that part of Victoria required considerably more travelling time. So the dance was planned



for the Saturday night (February 23rd, 1963) with the visitors to perform at a picnic concert on the Sunday.

News of these plans had been quickly passed among members of the two Melbourne groups and several car loads travelled up for the weekend. Both the dance and the concert were a great success. Everyone had such a good time that suggestions for it to be an annual event on the Labour Day weekend were received with enthusiasm. It was decided that this first festival was definitely followed by a second one on that weekend in 1964. Because this next one was the first to be held at the Labour Day weekend, some people consider it to be the first real festival, but Con, in an interview with someone from National Library gave 1963 as the starting date.

An impressive programme of 21 dances had been arranged for us, in this sequence - *Circular Waltz, Barn Dance, Varsoviana, Polka Mazurka, Progressive Barn Dance, Waltz Cotillon, Manchester Galop, Valetta, Highland Schottische, Circular Waltz, Lancers, Maxina, Pride of Erin, Alberts, Three Hop Polka, Gypsy Tap, Circular Waltz* (played on concertinas), *Maxina, Berlin Polka, Princess Polka* and *Circular Waltz*.

The band members had put in extra practice for those old tunes that they hadn't played for some time. At that time the musicians in the band with Con Klippel and his brother George were Charlie Ordish, Jim Harrison, George Cadman, Mrs Madge Everard, Mrs Dolly Caldwell and Mick Smith. Charlie Ordish certainly would not have approved of the crowd of musicians often seen on the stage at dances at the Nariel festivals these days. He always complained bitterly if there was not enough room to 'swing' his concertina in his usual vigorous style.

In discussions we had with Con and Beat and other local people, they were distressed that the older dances were losing their popularity, especially among the younger people. Con said that the last time he had put on a full programme of old time dances was for his Rifle Club in 1958 (page 189). The dances on that programme included most of their special dances such as the Manchester Galop, etc., as well as the First Set, Lancers and Alberts, but none of the more modern dances that were on their usual 50/50 dances at that time. It was suggested to Con that it might help to build up an interest again if they were to start an Old Time Dance Club as these had been successful elsewhere. This was done (the Upper Murray Old Time Dance Club) and it was well supported locally. It seems that the collectors from the Melbourne folk groups did come at a good time to help prevent the loss of the wonderful traditional dance and music of this district. Some of the younger people were surprised that a group of people, including some in their own age group, would come all the way up from Melbourne for what they judged to be old-fashioned, boring, and only of interest to their parents; some decided they might even take another look at it!

In the next few years the festivals became a popular yearly function and the Nariel Band well known in the district for its dance music. Con

"The Upper Murray Region has some different pronunciations to the expected (in brackets).

Nariel (as in Nowriell), Cudgewa (Cudgewar), Tintaldra (Tintoldra), Wabba (Wobba), Koetong (Cooeytong) Towong (Towerwong), Tumut (Chewmutt) and Colac Colac pronounced quickly as 'Clack Clack' and known by the locals simply as 'Clack'.

According to John Meredith whose mother was a Chitty from Corryong, the old pronunciation was Curryong."

Dance music session - L-R: Kingsley Neil, George Klippel, Charlie Ordish, Con Klippel, Jim Harrison, Tom Lunt partly obscured by Jim Harrison.





Juniors doing the Lancers.

Australian
Black and White
FOLK LORE

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Original Australian Annual 2 Day
FOLK MUSIC, SONG, and DANCE FESTIVAL
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Just South of CORRYONG, Victoria

Only 30 Miles from Murray 2 Power Station, KHANCOOBAN, N.E.W.
THE VICTORIAN GATEWAY to the SNOWY MOUNTAINS
Established 1963 and held ANNUALLY on Victoria's Labor Day
Holiday Long Week-End in March on "ADJIE"
ABORIGINAL MEETING and CORROBOROE GROUNDS

A FESTIVAL

Where Folk Singers—Musicians—Dancers—Poets
Reciters—Story Tellers etc. from all States and
Overseas compare their individual arts, make new
friends and relax on the....

SHADY BANKS of NARIEL CREEK at the
FREE OPEN AIR PICNIC CONCERT

Non-Political — Non-Religious — Non-Profitmaking
OLD TIME DANCE — PICNIC CONCERT

Big 10th Anniversary Celebrations - 1972

NEVILLE SIMPSON, President CON A. KLIPPEL, Hon. Org. Sec.
Nariel Upper Phone 77-2241 Nariel Phone 77-1222

Musicians L-R: Joy Durst, Maryjean Officer on guitars and Frank Nickels on button accordion and others enjoying a session on bank of Nariel Creek, circa 1963.



and Beat led the campaign to re-establish the traditional dance and its music. They set up a junior band, as well as a junior dance group who performed the quadrilles and other dances in their smart black and white outfits. Their activities and the further development of the Nariel festivals need to be properly recorded in much more detail than I have space for here. The members of the senior band changed over the years to include three generations of the Simpson family and two younger members of the Klippel family. Keith, Con and Beat's son, had been away from Nariel when all these activities started but joined later as did Andrew Klippel. Andrew is the son of Con's cousin, Ron Klippel and his wife Barbara. Conrad Klippel, who was the grandfather of our Con, was followed by four generations of Conrad Klippels, although more recent 'Conrads', like Keith and his son, Jason, are known by their second names.

They are still with the band along with the two generations of the Simpsons, with Neville Simpson and his wife Maureen now at the forefront of organising the present Nariel festivals which involve a lot of work, all voluntary. For some years there were two festivals, one at the Labour Day weekend, and one from Boxing Day to the first few days of January. The growth of a new festival at Port Fairy led to the decline of the March festival. I never succeeded in convincing Con and Beat, who saw this as disloyalty to the Nariel festival, that their Melbourne supporters were not responsible for this. As they saw it, we should not have allowed this festival to be held on their weekend. It actually was the Geelong Folk Club, which started the folk festival at Port Fairy because they wanted a festival in their own western area of Victoria. Their members would have strongly rejected any suggestion that Melbourne had initiated it.

The festivals held during the New Year period continued, and their popularity continues to increase. In 1996 - 1997 the dances transferred from the old Nariel Hall to the Mechanics Institute Hall at Cudgewa. Some traditionalists regret the loss of the old hall but more people are enthusiastic because of the greater comfort and convenience of the Cudgewa hall. But Cudgewa has always had a place in this story as some musicians living there were also on the early recordings. Some labels state that these tapes were recorded at Con Klippel's home near Cudgewa, as the postal address for his farm in the Nariel Valley was 'via Cudgewa'.

Ever since that first festival on February 23rd and 24th 1963, other folk enthusiasts from many places have enjoyed these festivals. The members of what was then the Victorian Bush Music Club (now the Victorian Folk Music Club Incorporated) have the extra pleasure of claiming that they discovered the treasures of the Nariel Valley first, but they don't mind sharing them.



Evening session, Nariel Green, 1966, L-R: Cyril Neil, Neville Simpson, Dolly Caldwell, Con Klippel, Betty Coulston and George Klippel.

Editorial Note

Many of the original recordings described above have been remastered digitally onto the double CD, *Music Makes Me Smile* (page 294 - 295), which is available from the joint publishers of this book; for contact details see Foreword, and for further information on pages 292 - 293.



Joe Byatt, circa 1998.

The People

Joe Byatt

Joe was born at Thoughla near Corryong in 1904. He was educated at Thoughla School. He worked around the farms in the district as a general hand and a horse breaker. He later joined the Postmaster General's Department (PMG) where he worked until retirement. Joe's great interest was dancing and with Beat Klippel helped to teach the dances that have been kept alive. He helped form the Upper Murray Old Time Dance Club.

George Cadman

George was born in Corryong in 1913 and lived all of his 62 years in the Upper Murray district. Prior to residing in the Corryong township he lived in the outlying farming areas of Upper Thoughla and Biggara.

He started playing the accordion for dances and social gatherings at the age of 13. In those years all the compact farming communities of Upper and Lower Thoughla, Biggara, Upper and Lower Towong, Colac Colac, Tintaldra and Nariel, either had a small hall, a one teacher school or a home with a large room where the dances were held.

In the early years, the musical group consisted of George, his mother-in-law, Mrs Tom Coleman, Bill Tyrell and sometimes Lindsay Cadman.

When playing at Nariel the group consisted of George Cadman, George and Con Klippel, and Neville Simpson.

Later he formed the Corryong Accordion Band with Dolly Caldwell, Doreen Laverty, Kingsley and Doug and Cyril Neil, from Walwa, Mrs Hill and sometimes Jim Harrison from Khancoban. They travelled many miles around the district often venturing into New South Wales.



George Cadman, 1960s.

Tom Edwards

Thomas Abednego Edwards was born on 25 October 1890 at Glenrowan. He married Mary-Anne Steele-Baxter in 1920 and operated a bakery at Leneva near Wodonga. Later he farmed with their only child Jim at Khancoban. His interests were rifle shooting and bowls. Jim speaks of his father as a natural musician, playing the accordion for dances and in the home. Tom died on 30 April 1975 and Mary-Anne in 1979.

Madge Everard

Alma Marion Everard (née Donelan and nicknamed "Madge") was born in Corryong on 19 September 1909. Her mother (née Alice Emerson) and father Robert Donelan and elder members of the family lived in the beautiful valley called Burrowye. The name of the home was "Greenwood". She was the seventh child of a family of nine, with five sisters and three brothers.

During 1920 Madge's father decided to have her elder sister, brother and Madge taught music. One of the sisters and Madge were taught the piano, while one of her brothers, Clarrie, was taught the violin. Their father was a concertina player and played for the dances in the district. These dances started at dark and ended at daylight. The dances included the *Circular Waltz*, *Polka*, *Polka Mazurka*, *Promenade*, *Valetta Waltz*, *Vars O'Vienna*, *Two Step*, and Set Dances such as *The Alberts*, *The First Set*, *The Lancers Quadrille*, and *Waltz Cotillions*. Dances such as the *Barn Dance*, *Gypsy Tap*, *Modern Waltz* and *Pride of Erin* were unknown in those days.

In 1920 the family managed to get a piano from Sydney. The only transport then was by horse and gig or buggy or wagon. The piano was an Australian made Beale. Their music teacher was Miss Kit Cassidy from Sydney, who stayed with them for 6 months. This was the only tuition they ever had.

Her father made a kerosene drum into a fire heater, which he sat on bricks on the floor of the dining room where the piano stood. This was the only warmth while the children practised the piano before walking or riding, mostly bareback, on their old pony "Bonny" to school two-and-a-half miles away.

Madge remembers a Shetland pony loaned to them by Mr Frank Mitchell (Margaret Schintler's grandfather). He was a tricky little horror, when he decided he had enough of the children he would put down his head, give a buck and they would end up on the ground. Madge's brother Clarrie rode him mostly. There was a particular log on a rise midway between school and the home which was known as "The Spelling Log" - great on a hot afternoon for sitting down and having a spell.

Their teacher was very strict with timing. This was of course very important as both Clarrie and Madge were only interested in dance music. Their sister Gladys had a more sensitive style, but unfortunately did not follow on.

The Donelans suffered a blow in January 1922 when their home was burnt down on a hot windy afternoon, taking with it, the piano and Clarrie's violin. The home was not insured, but luckily the piano was. In due course another home was built, and a new piano arrived.

At the opening of the Jingellic Hall in August 1924, Madge played her first dance, a waltz called *Through the Night*. This was an extra, while the Band from Albury had supper. She was almost 15 and very nervous.



Madge Everard, circa 1987.



It was in the early 1930s when Clarrie and Madge started in earnest playing for balls around the district. Charlie Harris was one of their first drummers followed by Ron Patrick for a few years and later Kingsley Neil.

In December 1937 Madge married Steve Everard from Walwa. They lived on a farm at "Ingledale" Welaregang NSW for 6 ½ years from where they moved to Thomas Lane in Corryong in 1944. They had one son, Robert, born in 1940.

Clarrie had an ambition to play saxophone, and finally taught himself. With other saxophone players and trumpeters turning up at intervals, they combined to form a reasonably good dance band. Madge says:

"There were some hassles at times with cold, frosty halls - but we enjoyed playing most of the time. Musicians have it easy these days as far as comfort is concerned with modern heating and amplification."

It was while living at "Ingledale" that they had a few hair raising experiences getting to and from places where they played for dances. Madge relates one of these stories:

"There was a causeway in NSW not far from the bridge over the Murray River, which used to flood and fill the causeway. Tintaldra was just over the river in Victoria, and we had to get there. Steve was driving a little Chevrolet utility, and after driving into the water, thinking we could get through, realised we could not make it. Steve stripped to his underpants and got out to push while Clarrie took over driving. I sat in the middle very frightened. We finally reached the other side very relieved. We were over there and had to get home after the dance, to do so we had to travel to Jingellic, cross the bridge into NSW and travel an extra 20 or 30 miles. This happened more than once. We saw the funny side afterwards."

Madge relates a second story:

"It was some years later, now living in Corryong during the Snowy Development in the 1960s that we would play at Bella Vista, a small village built up in the mountains. It was during winter and at the time we were playing in Khancoban Hotel on Saturday nights and having left there after 10 o'clock closing we arrived at Bella Vista approximately 11.00 pm. After the dance we left for home between 4 am and 5 am and travelling down the mountain something seemed to be looming up ahead of us on the road. This turned out to be a landslide. Had we been a minute or so earlier, we may have been serenading the angels above. We were able to turn around and head for Geehi another Snowy Village where they made us comfortable and gave us coffee. We had to cool our heels there till the workmen set out to clean the road. We arrived back home in Corryong between 9 am and 10 am in heavy fog!"

It was during the early 1930s that Madge played by herself for the football dances at Walwa for the huge sum of 10/- per half night!

"It's a wonder I didn't take a trip around the world!!"

Madge continued to play in the 1950s and 1960s for school socials, Guides, Scouts and gift evenings.

At times Madge's youngest sister Joyce, who took piano lessons from Mr Shotter at Mt Alfred, often assisted Clarrie and the band when Madge was unable to.

The last time Madge's Band played was in 1978 at a Fire Brigade Ball in Corryong. Times they were changing, and the mode of dancing was changing also. Her brother Clarrie passed away in 1981, and the original drummer Charlie Harris died some years later.

One of her own personal achievements was to play for 40 debutante presentations, the last one being on 7th of May 1993. There would be practices for eight weeks prior to the Ball.

Before leaving Corryong in 1959 or 1960 Madge's son Robert helped out on drums occasionally. He later became an experienced drummer, having played with various jazz bands in Cooma and Canberra.

The other musicians that played with Madge included George Rudland on guitar and banjo in the early years, Charlie Gibbons on trumpet, John Rogers (a high school teacher) on clarinet and saxophone during 1962 - 1963, Peter Lohs on guitar and vocal, and last but not least, Joe Draper on saxophone.

Until her death Madge still played piano on every opportunity, such as break up parties, singalongs at Day Care and special days at Senior Citizens. She also enjoyed ringing relations and friends to play, *Happy Birthday* over the phone!

From the late Madge Everard, May 1993.

Jim Harrison

Jim was born at Khancoban on 26 April 1911 coinciding with the official opening of the Bringenbrong Bridge over the Murray River. (The bridge was opened by Elizabeth Mitchell of Khancoban Station.)

When Jim weighed only 2.5 lbs at birth, the doctor at the time said he would not reach 2 years of age; he is now 86 and enjoys life on the family farm where he breeds Murray Grey and Angus cattle with his son Lynn (Sam).

Jim was educated at Khancoban and in his school days he had 3 months of violin lessons with schoolteacher Henry Randolph Edmond Montague Roger Beach. Mr Beach's method for teaching music incorporated the writing of the music of the tune on the blackboard to assist the students with learning. However, Jim's great ability as a great ear player came forth and he would turn up at the lesson knowing the tune but not the notes.

Jim played the mouth organ, piano, button accordion, violin, concertina and Italian mandolin. The concertina was the first instrument he ever saw and the last he learned to play. The first tune he played on the accordion

Jim Harrison, circa 1989.





Down behind the garden wall, did you hear the chicken sneeze?

It sneezed so hard with the whooping cough,

That his hind leg and his tail fell off,

CHORUS

So early in the morning,

So early in the morning,

So early in the morning,

Just at the break of day.

from Jim Harrison, to the tune of So Early in the Morning

belonging to Charlie Ordish was *Home Sweet Home*. Jim thought he was about eight years old at the time. Charlie Ordish would ride his bicycle out to Jim's home at Khancoban, where they would roll up the carpet and have dancing to celebrate family birthdays and other occasions. Jim remembers the first tune he played on the mouth organ was *Whispering* and on the violin was *Ring the Bell Watchman*.

In 1934 Jim married Alma Payne of Corryong and from that marriage there were four children and six grandchildren and at this stage thirteen great grand children. Alma always went wherever Jim was playing. She sadly passed away in 1992.

A lover of music, dancing, and tennis, Jim would in his early days practice tennis with his sister, who won the Albury Gold Cup for two years running. Jim was a dairy farmer and back in the forties he used to trap rabbits in the winter, which were very plentiful in those days and also helped the family income. He once set 228 traps in 4.5 hours and has caught 279 rabbits in a night, going around with a lantern. One night one of his neighbours bet him ten bob (\$1.00) he could not skin three rabbits in one minute - it took him fifty seconds but he never got his ten bob.

In these days most dances were held in schools or at home. Many a dance was held in the Khancoban School where Jim and the late Rob Scammell would play their accordions and concertinas. Sometimes they would play just for gatherings in the valley, or to raise money for Red Cross. In the football season Jim would play for dances at Towong for the Federal Football Club, along with George Cadman, Dolly Caldwell, Mick Smith and sometimes Mick's son-in-law Les Parker and others. In these days there would be a dance every Saturday night in one of the halls around Corryong and district. Jim has many happy memories of musical evenings spent at home and playing with the Old Time Dance Bands around the district and other places.

Jim Hibberson and son, John Hibberson

Jim Hibberson was born at Tallangatta in 1900. He attended school at Fernvale. The family was gifted musically and most of them could play instruments. In his youth he played for dances at Fernvale Hall.

He married Marjorie McRae, who was a gifted pianist, organist and singer. Their four children were brought up at Fernvale and inherited their musical talents and today John plays keyboard instruments and composes.

Jim was always ready to entertain visitors and remembered many of the old time songs and dance tunes. On invitation he sometimes visited schools and community gatherings to entertain. He was pleased to appear on television playing his violin on the show assembled by Joan Martin, entitled, *The Pioneer Woman*, which also featured the Tallangatta Old Time Dance and musicians.

Jim continued to play music till his death in 1984 after a lifetime of entertaining, music and farming.

Jim Hibberson, circa 1989.





Beat Klippel

Lorna Beatrice Klippel née Collins was born on 6 July 1911, the daughter of a gold miner. She was the youngest of ten children to William John and Mary Frances Collins of Upper Thougla.

She attended the Upper Thougla School until the age of thirteen. Any chance of obtaining higher education was put on hold after being rushed by horse and gig to the Corryong Hospital for an emergency appendix operation. It took her many months to recover from the operation ending her school days.

Beat spent her teenage years living at home helping her ageing parents and invalid brother. Beat was eighteen when her brother died and soon after she was persuaded to go and work in Melbourne for 12 months.

After returning home from Melbourne Beat met and married Con Klippel. Con made Beat laugh and enjoy herself. Their first child was Lorna Mary and they lived and farmed at Nariel. They built their own home and made a saw bench to mill their own timber.

Some years later their son Conrad Keith was born (1937). Following the breakout of World War Two in September 1939, the young Klippel family moved to Melbourne to help the war effort in 1941. Con worked in the Maribyrnong Munitions Factory while Beat looked after her elderly mother. They returned to Nariel in 1942.

Beat continued to look after her mother and any other family illnesses. Her mother passed away in October 1945 and Irene Fay was born to the Klippels on 3 June 1946.

The Klippels tried a number of ventures to make ends meet including a school bus run where even Beat drove. She was well loved by the kids.

Beat's favourite pastime was dancing and every opportunity was taken to dress up and enjoy themselves. Beat contributed a great deal to the revival of traditional social dances. Her first contact with the Folklore Society of Victoria and the Victorian Bush Music Club was in December 1962 at the New Year's Ball in the Nariel Hall. Beat was the person who kept the dancing going. She taught many of the younger local people. She was extremely tolerant of the lack of expertise among the visiting folkies and shared her extensive knowledge of the social dances of earlier days.

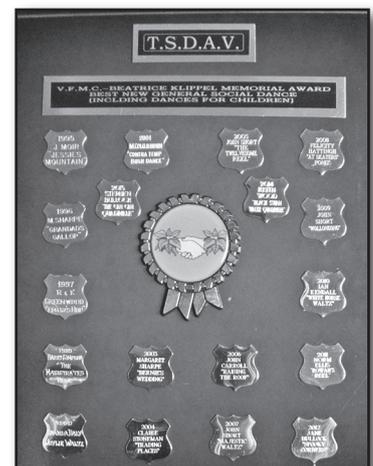
Beat carried on at the farm after Con passed away in 1975 and treasured the many memories there of summer nights over the Christmas and New Year period when visitors from all around Australia would get together on the old veranda and play music and enjoy old fashioned hospitality. Reluctantly Beat left the farm and settled into the Corryong Retirement Village.

Beat had made many friends from around Australia with her very warm and open acceptance of persons from all origins, colours and beliefs. The Traditional Social Dance Association Inc. of Victoria has honoured the memory of Beat with a trophy for the winner of the General Social Dance category in their annual dance competition.



Beatie Collins, aged about 17 years, circa 1928.

The Beat Klippel Memorial Trophy for general social dances including children's dances struck in 1995 by the Victorian Folk Music Club Inc for awarding by the Traditional Social Dance Association of Victoria Inc. The first recipient was Jim Moir for Jessies Mountain and the recipient in 2014 Keith Wood for the Black Swan Waltz.





Beat, 80th birthday, circa 1992.

Beat's memory is also captured firstly by her niece and foster sister Ena Rudland and then by granddaughter Penny Sell.

"She was a wonderful person, I idolised her! She was just so capable. I'll never forget the time I paid a visit and caught her unaware. I could hear all this banging from the front bedroom and opened the doors to see what was going on. There was Beat making a wardrobe and chest of drawers. She'd built the whole thing on her own. She was just so capable, just incredible".

"Nanna will never be replaced. She gave so much and I'm glad she knew I loved her as all her family and friends did".

Beat and Con are survived by the above-mentioned family and their 9 grandchildren and 14 great grandchildren.

Con Klippel

Con Klippel was born 26 August 1909 in Corryong. He attended school at Nariel when there were 2 classes completed per year, which was of duration of only 4 years. He was the first to be issued a Merit Certificate in the new Nariel School and his daughter Lorna was the last. Con worked at many jobs over the years, this included being a Rawleigh's representative, a motor bike representative, insurance salesman, fencer, mechanic, milking cows, splitting posts and general farm work. He made enough from trapping rabbits to cover out of pocket expenses, cigarettes etc.

During the war Beat and he moved to Melbourne (see above) and after returning to Nariel he managed a fleet of school buses between Cudgewa and Corryong. His interests included fishing, rifle shooting, dances and playing music for them, cricket, bike (push) riding, football and tennis. He had a gift for writing and spent many hours writing articles and letters and verse in connection with the Nariel Creek Folk Festival.

The musical instruments he played included button accordion, piano accordion, fiddle, concertina, tin whistle, drums, mouth organ, banjo-mandolin and piano. He also invented the "Conaleophone" (page 23).



Con and Beat Klippel.

Roma and Keith Klippel, circa 1998.



Keith and Roma Klippel

Keith Klippel was born in Corryong on 15/8/1937 and went to Nariel School at first, then Colac Colac and finally Corryong Higher Elementary. He worked as an electrician, milking cows and then contractor for putting in the power line to the Snowy Mountains. After this he worked for the State Electricity Commission (SEC) for 9 years and then the Shire for 10 years. A stroke as a result of chiropractic manipulation ended Keith's working days and left him in a position of not being able to be put under pressure, and therefore was not able to take on leading the Nariel band when his father died. His interests include fishing, rifle shooting, water skiing, dancing and tennis. He taught himself accordion while on the SEC camps and plays totally by ear. In fact his main interest like his father's, is playing music and apart from being a talented accordion player in

the inimitable Nariel style, he can play concertina, fiddle, keyboard and musical saw.

Roma (née Trenchard) was born in Tallangatta on 25 October 1945 and went to Tallangatta Primary School and Wodonga High School. She did secretarial work for the Forests Commission for 9 years, was telephonist in Tallangatta and Albury for 7 years and has undertaken secretarial work for the Tallangatta Abattoir for 16 years. She is an ardent football follower and played softball and netball. She also is a member of the Country Women's Association (CWA) and has served terms variously as President, Secretary and Treasurer. Meeting at a dance Roma married Keith in 1966 and they settled in Tallangatta. They were very fond of dancing and attended dances over many years.

Son Jason is a keen and experienced automotive technician and closet accordion collector, player and one of the few flutina exponents. Daughter Penny's occupation has been in promotional duties and presently she is a customer service liaison officer. She has inherited her grandfather's talent for writing, and like Jason is a closet accordion player. Penny has contributed several of the words for songs for inclusion in this book and match tunes composed by her grandfather.

Mary McNamara

Mary McNamara as a revered dance musician, a fiddle player in the Springhurst Rutherglen area and then later in the Nariel district where the family home is situated on the right of the Benambra-Corryong Road just after crossing the Creek from Corryong and turning left.

Her daughter Mary Ellen (Ellie) O'Neil while occupying a hospital bed next to Maureen Simpson early in 2013 relayed a story that her mother or her grandmother played a violin made from honey tins. Her mother's father, David Wighton, had made the violin from the honey tins. Ellen's sister, Kate Masterman, also played for dances with the Klippels and Simpsons in the Nariel district before marrying and moving away in the 1950s.

Kate explained their grandfather was an apiarist and that he installed a special parquetry floor in their barn so that they could conduct 'benefit dances' for the district. He was a 'tinkerer' and made many novelties out of the honey tins and kerosene tins, he'd peel the sides down like a sardine tin and cut them into slithers. Some of the bric-a-bracs constructed included a sundial, hanging basket, water wheel and drip clock.

Ellie believed *Mrs McNamara's Schottische* was composed by her mother Mary (née Wighton) McNamara in the 1890s. The tune is a derivative of a well-known *Schottische* from sheet music, the *Mountain Belle*, which entered aural circulation in many places, so obviously very popular. The curious part about *Mrs McNamara's Schottische* is that it has the verse of the song *K, K, K, Katy* in the middle of the tune. We have postulated that Mrs McNamara may have inserted that because of her daughter Kate.



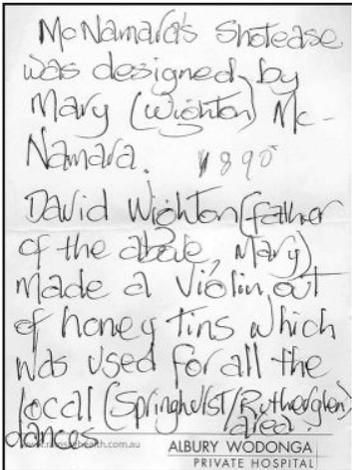
Above: Thomas and Mary McNamara.

Below: Kate, Ellie, Mary (mother), Basil and Charley Ervine (a friend of Basil's).



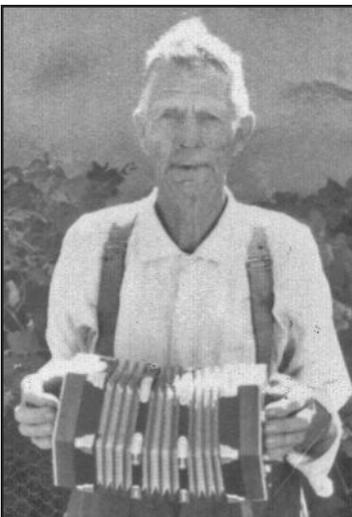


Kate Masterman (née McNamara), 2014.



Ellen O'Neil's note about the honey-tin violin.

Charlie Ordish.



The grandparents were originally from Springhurst and Rutherglen and played for dances in that district. Kate recalls a popular set tune of her mother's that was *Merrily Kissed (or Danced) the Quaker's Wife*. This is not the version known in the Irish dominated Folk scene, but the simple Scottish/English version found in many violin and dance music books such as Kerr's. The common version is reproduced in Collector's Choice volumes 1 and 2.

Kate also recalled dancing the Circassian Circle which Charlie Fardon makes mention as well as the Stockyards finishing with the musicians converting into waltz time for a "Waltz the hall" when back to original partners.

When I (Peter Ellis) recorded tunes from Neville Simpson and Keith Klippel in 1981, they played three of four *Schottisches*: *Grandma Klippel's*, *Arthur Byatt's* and *Sid Lunt's*. There was a 4th; *Mrs McNamara's Schottische* which they couldn't remember. It turned out Harry McQueen of Castlemaine also played a variant of the *Mountain Belle Schottische* that he knew as *The White Pipe Clay Is the Best Pipe Clay*. He happened to play it to Neville and Keith and of course, they then remembered *Mrs McNamara's* tune with the *K, K, K, Katy* verse in the middle and the *Nariel Band* continue to play it today.

Charlie Ordish

Charles Henry Valentine Ordish was born at Corryong on the 14 February, St Valentine's Day 1886. He was the youngest of nine children born to William and Amelia Ordish. Two brothers Charlie and Henry died before he was born. Charlie's father, William Ordish was quite musical and obviously passed his love of music onto Charlie.

Charlie was educated at Corryong and Armidale Victorian State Schools to Merit Certificate, or eighth grade as it is known now. Not much is known of his life in his teens and early twenties. His carpentry skills were no doubt taught to him by his father.

Between the ages of 27 and 34 he had a horse team and covered wagon, taking butter and produce to the rail head at Tallangatta, and returning with goods for the Corryong storekeepers. The return trip of about one hundred miles took a week. There were overnight camps at Wabba/Berringama, Shelley/Koetong, the Rest Hotel/Bullioh and Tallangatta. It was at these overnight stops that the evenings were filled with music.

Charlie did not know a note of written music but learned by ear to play the concertina, button accordion, mouth organ, banjo mandolin, fiddle, tin whistle and piano.

Prior to his marriage to Elsie Coysh on the 6 April 1927 he had a dance band with Elsie's two brothers Hugh and Jack.

The depression years saw Charlie and Elsie following what work he and his employer, Jack Rose, could get in the building trade. They lived at Chelsea and Charlton, during that time.

In the winter of 1929 he dismantled a house at Berringama he'd bought for £80. With the help of Hugh and Jack they loaded it onto a wagon and proceeded to Corryong with it. They got as far as Wabba Gap and bogged the whole show. It required very little imagination to see what that entailed. The house was duly unloaded at 146 Hanson Street, Corryong, where it was kept safe and dry under tarpaulins until October of the same year when he proceeded to re-erect it. His diary entry for 20 October 1927 was:

"Put house frames up."

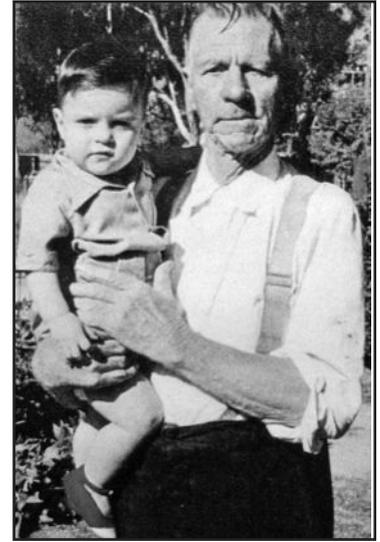
21/10/1927 - "Very windy night blew house frames down."

The house was eventually erected, painted inside and out and let to Mr & Mrs Dodd, (Mr Dodd was a Bank of New South Wales accountant.)

Charlie and Elsie meanwhile lived at the Coysh family home "Shaldon" on Briggs Gap on the way to Cudgewa until October 1933 when they shifted into the Hanson Street home.

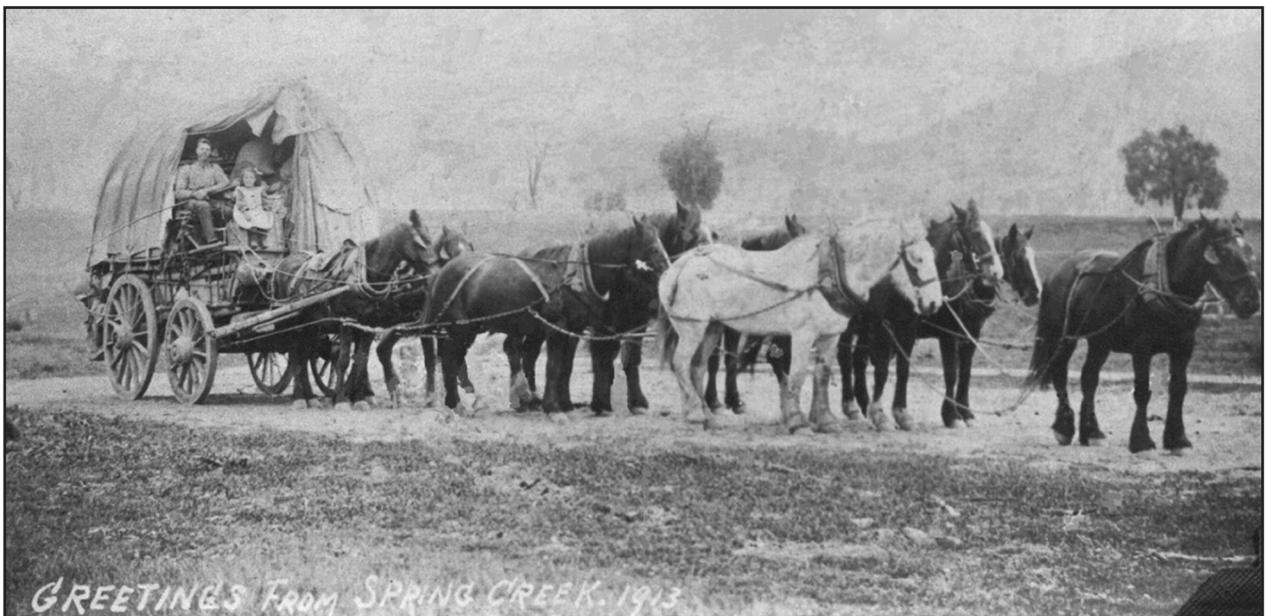
Charlie's occupation was then as a full time carpenter and most of the work was on farming properties. He used to leave for work early Monday morning and stay away all the week until Saturday afternoon or until the job was completed. Packed into his "A" Model Ford and later his Willys '77, along with tools, were always a selection of musical instruments. The farmers would arrange social activities around his working visits and their evenings would be filled with music, the carpet rolled up and a dance as well. In those days there was a lot of one-teacher schools and a dance would be held in the school.

From the time of his retirement until the arrival of the Melbourne folklore people his music was only shared by his family. The formation of Con Klippel's Old Time Dance Band gave Charlie a new lease on life and he was in his element standing, playing and swinging his concertina. He passed away on the 6 December 1966.



Charlie Ordish holding grandson, Ian Simpson, circa 1959.

Charlie Ordish and niece, Olive on Wabba Gap, 1913.





Val Ordish, circa 1998.

Val Ordish

Val Ordish, eldest daughter of Charlie and Elsie Ordish, was born in Corryong on 14th July 1932. She attended Corryong Higher Elementary School and then in 1948/49, Mac.Robertson Girl's' High School Melbourne for two years. On returning to Corryong she commenced work at Bob Donnelly's Drapery Store and then went on to solicitors Hood & Braham. Her next position was in the accounting office of W. D. Rylah that later changed hands to Rylah & Barker from which she retired in October 1995. Recognising the value of father Charlie Ordish's musical genes, Val learned piano as a child but in later life regretted not carrying on with music studies. She has a strong interest in local history and in people, interests she was able to satisfy to a large extent when she accepted the responsibility of Treasurer at the Man from Snowy River Museum in Corryong, which she held for almost 30 years. Her other interests are dancing, reading, gardening and walking through the bush.

Neville and Maureen Simpson

Neville Simpson was born in Corryong 22nd June 1931 and went to the Nariel School. He turned his hand to mechanical repair work also as a labourer at the Myrree Sawmill and later felling timber for 20 years. (The sawmill was behind the Nariel Hall.) Upon inheriting a portion of farm from his grandfather this new occupation remained supplemented with timber work and machinery maintenance. His father-in-law, Charlie Ordish, taught Neville the accordion, but Neville was also a talented musician in many ways, the guitar, concertina and mouth organ being his other instruments. After Con Klippel died in 1975 the leading of the Nariel band and the setting up and running of the folk festival has largely rested on Neville's very willing and capable shoulders. Neville's father Sid (page 45) was the drummer in the band and a great exponent of the playing of the bones using a rather unusual hold. He was also a tremendous yarn and tall story spinner, a talent very much inherited by Neville.

Maureen and Neville Simpson, 1997.



Maureen Simpson (née Ordish) was born in Corryong 14/10/1939

and attended the Corryong Higher Elementary School. She worked as a cashier at Corryong stores. Family lore has it that nature called Maureen whenever it was dish washing time. Maureen learnt on piano, *Chopsticks* and as a duo with sister Val was a party piece, and the *Blackhawk Waltz*, Maureen's favourite.

She married Neville in 1957, and moved into their present dwelling that adjoins the original slab Nariel School. Maureen had the daunting task of raising

3 children under 3 (Raymond, Ian & Brenda) followed later by Leanne and Malcolm. Maureen has been the stalwart of organising the Nariel festival dances and suppers and this task became almost solely hers after the death of Beat Klippel. Maureen's corn beef and mock turkey sandwiches remain unchallenged anywhere.

It is little wonder with the Ordish and Klippel genes on Maureen's side and the Simpson on the other the offspring are very talented and when they had their own band "Crackajack" in Melbourne, no other bush band came near them.

Neville died on 13 April 1999 aged 67. He is survived by Maureen, five children, ten grandchildren and one great grandchild.

Interview with Neville Simpson and Sid Simpson

Interview by Peter Ellis with Neville Simpson and his father, the late Sid Simpson, Nariel, Victoria, 5 January 1982. This recording was made on an ordinary audiocassette and was lodged with the National Library of Australia so that it could be transferred to archival tape and preserved. It would not be possible to re-record some of the information provided.

"All of the old dances were held in schools at Nariel and Thougla [This was common throughout Victoria until the 1940s and 1950s or until Public halls were built.] They would go on horseback and come home at 4 am or even in daylight. Dances consisted of Polka Mazurkas, Schottisches, Vars O'Viennas, Waltzes, Sets. The first and last dances were always the old time waltz, Circular Waltz. If you got sick of dancing you went out parking in the frost. Con and George Klippel's father [Conrad (2) Charles, page 19]. Much Klippel family material is contained in 'Klippel Descendants in Australia 26th February 1856 - 3rd Reunion' compiled by Barbara G. S. Klippel, Brick House, Berrigama] and Ted [Edwin Joseph] Klippel wore little peaked caps [page 10] and played concertinas and accordions (Mezons in A). They could dance and play the concertina behind their partner's back. There were lots of Polkas, Waltzes and The Lancers. The style has changed now, a little faster".

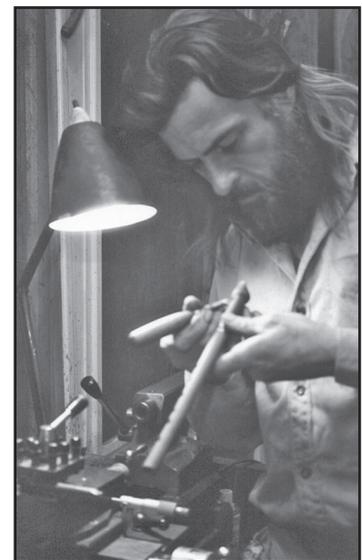
Sid relates about a rabbit drive and Con attempting to drive a black rabbit through the fence.

"His wife was ready to clobber the rabbit and hit Con instead. Nothing to see five hundred rabbits on these drives.

Speaking about waltzing competitions the style was neat and small steps taken on the toes, heels never touching the ground. They could waltz on sixpence. Courting (sic) down to four foot apart because of bustles. This applied to all dances e.g. Vars O'Vienna. In the waltzing competition you had to start with the music, no balancing or reversing. Beat Klippel taught most of the boys and Con played the music. Set dances they used to swing wild sometimes,



Memorial plaque to Neville at the Nariel Green.



Ian Simpson, whistle and concertina maker.

Sid Simpson.





Sid and Myrtle Simpson.



Sid and his self-made whip.

L-R:: Sid Simpson, Andrew Klippel, Neville Simpson, Keith Klippel and Jason Klippel in 1984.

a lot of schyacking. He used to put fat on his soles. Floors were made fast by preparing with sawdust and kerosene, so fast people didn't cut their toe-nails so they would poke through their shoes and grip the floor. There were lots of practical jokes and then there was the mistletoe dance (lucky spot in the Progressive Barn Dance). When the music stopped if you were under the mistletoe you had to kiss the girl or pay one shilling.

They also had Nigger Minstrel Shows [sic.] and plays such as a Dad'n'Dave act. The cow kicked someone and started a fight and ended up with a broken nose. Some of the concerts were so big you'd have to bring in chairs from the mill house. They'd let a rooster go in The Lancers.

At the sports meetings they'd have a sit down knife and fork lunch and tea and it was an amazing spread. Afterwards there was always a dance in the halls or school. And there'd be billy goats driving carts, banging heads and upsetting the horses. Also running jump races.

There was no setting before the swing in the quadrilles and no colonial style dances were remembered. [Sid then sings a ditty to the Irish Washerwoman.] The Maxina was a newer dance that needed extra music (24 bars) and Con composed a great tune for the Gypsy tap. The men used to dance together in the Berlin Polka. Sometimes with the ladies their heel would catch in the man's cuff and down they'd go. You'd have a dance programme (card and pencil) to book partners. Uncle Ev's Barn Dance was popular with Beat's uncle ... Ev Evans from which the dance name was dubbed. He was a funny old bloke who danced with his bowyangs on to stop the crickets getting up his leg. The Manchester Galop and the Two Step were another two popular dances always done. The One Step came in with different versions and an English couple could dance it well but Con wouldn't have it (a modern dance). The programme was always written out at least three dances ahead.

There were usually only one or two musicians on accordion,



concertina and fiddle. They would swap instruments around."

[Sid also talks about the nose flute and the one-string fiddle. His mother and sister played violin and the sister was exceptionally good, purchasing a Stradivarius for £2000.]

Eric Reginald Thew

Eric was born at Kiama on 6 August 1946 while his parents Thelma and Reg Thew were residing on "Kybean Station" Nimmitabel on the NSW South Coast.

At the age of twelve Eric was hospitalised in Cooma with rheumatic fever. On his discharge he was unable to walk for about six weeks. During that six weeks he would sit on the front doorstep in the sun and pick out tunes on the button accordion his father had recently bought for him. It was soon obvious that he was to be a gifted musician.

At the age of fourteen the family shifted to Thredbo where his father was involved in the construction of the new Alpine Ski Village. It was here that a new natural ability emerged - Skiing! - for which he won many championships.

In 1960 the Thew family moved to Corryong and took up residence beside the Ordish family where Eric and Charlie cemented a friendship via their accordions. Charlie taught Eric many of the favourite tunes and he was then able to take his place in both the Junior and Senior Bands at local dances.

The purpose of the shift to Corryong was for high school education for Eric, Janelle and Kalvin but Eric found employment with the local sewerage authority survey team, moving up to accepting an apprenticeship as radiographer with Humes Limited who were contracted to produce all the pipes connected with the Murray 1 and Murray 2 Power Stations. His promotion led him to Melbourne.

He married Elsie Wake on 14th October 1967 but Eric, Elsie and his younger brother Kalvin were tragically killed the following January at the Cudgewa turn-off - thus cutting short the lives of three very talented young Australians.



Eric Thew.

Lawrence Lookout, Shelley, with 360 degree view of the Snowy Mountains, 2014.





Southern Programme

Community Hall
Mt. Beauty

— RETURNED TO STAY —

U.M.O.T.D.C.
EVERYONE

Friday, 30th October, 1964

— THE SECOND GRAND —

Jollification Night

COUNCIL OF ADULT EDUCATION
and
UPPER MURRAY OLD TIME DANCE BAND
AND CLUB
PLUS
UPPER MURRAY YOUNG OLD TIME DANCE BAND

Widow Hopson and Charlie Furlan — M.C.

Mr Colin Badger—Director C.A.E.

Mrs Dulcie Worth—Ladies Officer

CON A. KLIPPEL,
Programme Director

Interval Items

— VOCAL AND MEDICAL —

MAX DITEN — "The Swainsons Off Key"

ALAN MARSHALL (Soloist) "Two Tins"

SHERLEY SKEATNER "The Golden Voice of Country"

JIM HARRISON — "The Gabbie's Dance"

WALTER & MARGARET THOMPSON "The Popular
Country Song"

BOB KICKERLY & SYDNEY BELMOROUGH
"The Kicking Step"

Five—"BROOM DANCE" and the
"DO IT YOURSELF DANCE"

Old Time Dancing Revived . . .

HELLO! and WELCOME TO EVERYONE!

This is the Upper Murray (Country) Old Time Dance Band, Club, and Upper Murray Young Old Time Dance Band, joining forces with the Council of Adult Education, to again give you all another "Jollification Night" here at Mt. Beauty—a night to be long remembered.

About 80 members of the Country Group have made the 120 mile trip to prove how popular old-time dancing has become in the Country area since revival night at outside Mt. Beauty. That evening "back again" was head-to-head with old-time dancing, making the atmosphere most pleasant for both young and old alike. Many times and dances have been handed down by grand parents, even grand-grand-parents to those who are amongst the Country Group here tonight. There is never a dull moment in old time dancing and providing the floor is hot never ever

(Continued Over Page)

Dance Programme

1. CIRCULAR WALTZ
2. SCOTTISH
3. VARIETY OF YIPPA
4. VARIETY SET (1)
5. BARN DANCE (Progressive)
6. MANCHESTER GALOP (2)
7. PRINCE OF DEN
8. LANCET (1)
9. PALMER WALTZ
10. POLKA WEDLEY
11. MAXIMA
12. BARN DANCE (Progressive)
13. WALTZ COTILLON (1)
14. SCOTLAND SCOTTISH
15. CIRCULAR WALTZ
16. GYPSY TAP
17. ALBERTS (1)
18. BARN DANCE
19. TWO STEP
20. VARIETY OF YIPPA
21. POLKA MATURRA
22. CIRCULAR WALTZ
23. MANCHESTER GALOP
24. SCOTTISH
25. VALETA WALTZ

— REPEAT PROGRAMME —

(1) No Dance

(2) Special Request

16. POLKA WEDLEY -
PRINCE, BERLIN, LOOP
18. UNCLE T'S BARN DANCE

live area if the dance is carried on till 8 pm.

There is an old-time dance each week, sometimes two to the Country district having modern dancing almost a forgotten memory.

Nearly 80 students joined 80 students from the Murray Teacher's Training College (Melbourne) at an old-time dance in the Mount Hall, the place where old-time was revived on February 22, 1959 and proved such a social success that it appears it will now be an annual event.

The Dance Band and Club have been appearing and visiting the Country District at such places as Ballarat, Branganie and Traralgon in N.S.W., and Orange, Mt Beauty, Wairoa and Melbourne.

In looking to the future, the leader of the Old Time Band, who is responsible for bringing back to bring old-time dancing, has formed a young old-time band to carry on the good work, with still a younger group to be making. It may be interesting to know the oldest and youngest members of the Bands are aged 78 years and 14 years respectively. All instruments played are over 50 years old and cannot be replaced as far as it shows.

So it is hoped for the night effort that it can be really seen what old-time music and old-time dancing means to those interested in it, friendship and happiness.

Members of the Upper Murray Old Time Dance Band are — Con Klippel (Leader), Mrs H. Gifford (Musician), Mrs Thompson, G. Gifford, G. Klippel, G. and M. Hill, J. Harrison, J. Day, C. Gifford, — M.C. are Messrs W. Hopson, C. Furlan and Con Klippel and the Chief Dancing Instructor is Mrs Con Klippel.

The Upper Murray Young Old Time Dance Band are Dulcie Worth (Leader), Betty Gifford, Joyce Robinson, Mrs Thompson, Val Gifford, Maudie Worth, Shirley Gifford, Maudie Hopson and Mrs. Day

SAFE HOME TO ALL — AND MAY WE
ALL MEET AGAIN

Country "Country" Club

Home of Old Time Dance, Music and Song

by Penelope Sell, (née Klippel)

The home of Old Time Dance, Music and Song was situated in the picturesque Nariel Valley. Beyond a bumpy and dusty old track you would be welcomed by the sight of a tiny weatherboard cottage at the base of a tree-lined track of mature walnut trees. Beat and Con Klippel would hear you heading down the drive and await your arrival at their front gate. Their welcoming smiles and delight would lead you down their neatly swept path and garden to the kitchen where the kettle was always hot. With fresh spring water, no other refreshment could compete.

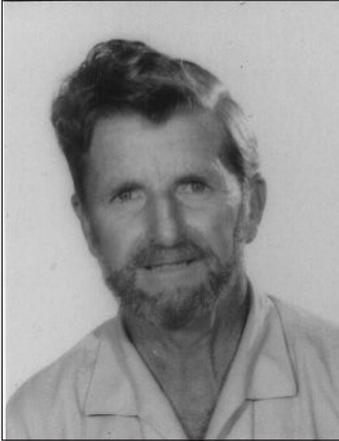
Con would gladly spin a few yarns and get a laugh, while Beat reached for her famous vanilla slices, raspberry shortbread and goodies that would be neatly arranged on a china plate. With the aroma of a good cuppa, plentiful fresh cut flowers and sampling of some very fine cooking, it was easy to be taken by Con and Beat's hospitality.

Con could never resist leading the conversation, from his latest invention, to his love for cars, to his greatest passion, music. Very few visitors escaped without hearing a tune played by Con, which sometimes resulted in a whole afternoon of music and song.

Their humble home was furnished with many of today's antiques, but their materialistic possessions went unnoticed. Con and Beat built their own home after they were married in 1931. They milled their own timber to perfection, crafted everything right down to the windowsills. They raised three children, Lorna, Conrad Keith and Irene.

Con was noted often as being a man before his time. He had vivid imagination and determination to make a difference. He was fond of the land, the big find, the horses and having a good time. He had an adaptable and likeable nature winning him varying employment such as security guard, farmhand, Rawleigh's salesman and owner/operator of a school bus fleet. After rummaging through his writing desk, reading many letters, poems and songs, my recollections of Pop being a passionate lover of life were confirmed. He often commented that his greatest joy in life was "*making people happy*".





Ray Gadd, bush poet.



A.B. Lloyd, reciter circa 1973.

Roma Klippel with Penny and Jason during the Nariel Creek Black and White Folk Festival, Joe Byatt is standing, circa 1972



When staying with our grandparents I can clearly recall how getting ready for a dance at the Old Nariel Hall became somewhat of an important ritual. The day would begin with my brother Conrad Jason and I getting up at a "sparrow fart", (Pop's phrase for the break of dawn) and going with Pop to check the rabbit traps that had been set the night before.

Upon our return, Nanna would have a hearty breakfast ready. Pop would then take out the Ford Customline and Jason and I would jump in the front and sit up as high as we could on the big red leather seats. I was probably six years old and Jason four. With empty milk bottles rattling in the back, we would head down the road to the dairy on the Old Nariel Station, which belonged to Con's brother and our great-uncle, George. George would be well and truly finished milking and it was always cuppa time there too. We would get some milk, check the mail and then head back for a play and before you know it would be lunchtime, but not before a quick lesson on the accordion with Pop.

Just like many children before me, Pop would have all the patience in the world and to make our understanding of music even clearer he would play *Merry Widow* over and over until it sunk in, then we would have a go. I believe that it was Pop's way of building our enthusiasm and need to play. By utilising Con's imaginative and easy to read "Numbers, Dots and Dashes" the tiniest fingers could soon play a recognisable tune.

Beat would always give us a big roast lunch, three vegetables and always dessert. Pop would have our glasses chilled in the fridge and sneak Jason and I a sip of beer. We thought that was a real treat! Pop would sometimes have more than one sip because he'd often have a snooze after lunch. Pop was known to have sung and recited in his sleep. I can recall Nanna saying that she'd often grab a pen and paper and write many wonderful things beyond her belief. After Pop had his beauty sleep he'd sit out on the veranda and practise playing music for the dance. I'm sure he played every song and dance set that would be played on the night.

With dim lighting in the pokey little bathroom I thought Nanna was just like Cinderella, lots of shoes, matching handbags, set hair, nail polish, lipstick, jewellery and even a fox cape. Just like the fairy tale she'd work all day scrubbing, cooking, gardening, chopping wood, washing and even keeping the cockatoos away from the walnut tree with her .22 rifle. Beat could also competently use a 12-gauge shotgun when required

All dressed up in our Sunday best we'd head to the dance and meet Mum and Dad (Roma and Keith Klippel), singing all the way. We just couldn't wait to dance and see whom our new acquaintances and friends would be.

My favourite dance was the *Galopede* as the steps were easy to remember and I'd always harp on Pop to play *Little Brown Jug*. We should have been in bed but would try to see the night out and have the country ladies' late supper, a great treat for child and adult alike.

Pop would play his music in no ordinary style, smiling, pulling faces and even swinging his concertina around and around. He sure looked like he was enjoying himself and enthusiasm soon spread. Nanna would



dance all night and try to teach myself and other children many fancy steps and new dances. Well, after midnight, we'd head back to Beat and Con's, sometimes with their new found friends. With music in our ears we'd both sleep while Nanna and Pop entertained all night long.



The ABC filming for A Big Country, March 1972.

Above: a rehearsal by Con Klippel and the Junior Band. L-R: Pam Klippel (drums), Ian Simpson (spoons), Christine Klippel (accordion), Bev and Lorna McLachlan (accordions), Brenda Simpson (tambourine) and Con Klippel (accordion).

Below: the evening dance in the Nariel Hall, Saturday 11 March 1972. The band front row L-R: Betty Coulston, Neville Simpson, Keith Klippel, Con Klippel and George Klippel (on piano). Back row L-R: Sid Simpson, George Rudland and Sam Mills (son of Salt Bush Bill). Charlie Fardon, MC (84 years old) in suit and tie in middle foreground.





The Tune Contributors from the Upper Murray

by **Harry Gardner**

As mentioned on page 19, the process of recording the Nariel tunes on tape by Norm O'Connor and friends began in April 1962 at Con Klippel's house and continued between mid December 1962 and mid January 1963. These recordings identify wonderful music sessions at several houses in the wider Upper Murray area from mid December 1962 to mid January 1963. Until further details can be obtained we are referring here to a Great Recording Season.

The music sessions at Con Klippel's house attracted George Cadman, Dolly Caldwell, Tom Edwards, Charlie Fardon, Jim Harrison, Mary Lloyd, George Klippel and Charlie Ordish, amongst the musicians and it is interesting for us to reflect on the historic nature of the events. For this reason, it is a pleasure particularly to include *If You Want To Catch A Fish*, *John Peel Barn Dance*, *Shoe Black* and *George Cadman's One Step*, which are not part of today's 'Core Tunes' repertoire but were apparently played with great enthusiasm at the time.

Subsequently the contributions of other informants and composers (Joe Bell, Madge Everard, Jim and John Hibberson, Keith Klippel, Ted Konig, Fiona Mahony and Jean Murphy) were obtained thus increasing the proportion of 'Supplementary Tunes' to about half the total. Of necessity, the incorporation of such tunes within the dance brackets in this book, disperses the individual contributions throughout the book and hence it desirable to cross reference here under the names of the Upper Murray contributors as follows, beginning with Con Klippel and thereafter in alphabetical order.

Con Klippel.



CON KLIPPEL

The first Con Klippel tapes contains his own compositions, namely *Arethusa Trail*, *Beat And Me*, *Con Klippel's Gypsy Tap*, *Five To One And She'll Be Home*, *Grandad's Towong Hotel*, *Me Smokey Smokey*, *Music Makes Me Smile (One Step and Waltz)*, *Old Nariel Station*, *Our Flutina*, *Over The Gibb*, and *The Voice I Heard From Charlie*. All tunes except *Con Klippel's Gypsy Tap*, *Me Smokey Smokey*, and *The Voice I Heard From Charlie* were entitled by Con's granddaughter, Penny, who also composed poems for *Beat And Me* and *Music Makes Me Smile* based on notes and memories.

Of these tunes, *Music Makes Me Smile* supplies the title of this book;



it is hoped that it is so catchy as to find its way readily into folk music at large. Indeed Suzanne Hodge learned it aurally not knowing its name.

For other tapes, e.g. '71, '73, Con Klippel played the now traditional tunes *Arthur Byatt's Schottische*, *Con Klippel's Polka Mazurka*, *Daddy's Schottische*, *Grandma Klippel's Schottische*, *Mad As Rabbits*, *Manchester Galop*, *Mill Belongs To Sandy*, *Nariel Valley Waltz*, *Over The Gibb* (pronounced 'jib') and *Tickets Please*.

The '71 tape is historically important because some changes in the melody can be discovered by comparison with today's versions. Usually the Nariel Band's versions today are faster but simpler than played by Con, for example *The Mill Belongs To Sandy*. However, in the example of *Tickets Please* extra bars have been added by the Band in the 1980s.

JOE BELL

As recorded by Peter Ellis, Joe contributed *Joe Bell's Waltz* (*Meet Me in the Shadow of the Pines*), a *Schottische* (*The Dance of The Honey Bees*) and a *Vars O'Vienna* (*Tender and True*) of which the first two are included here.

TOM EDWARDS

At the Great Nariel Session, Tom contributed *Eileen Alannah*, *Only a Pansy Blossom* and the *Polka* variation of *My Mother Said* blended with *Tell Me Ma*.

MADGE EVERARD

From Madge's piano playing for John Meredith, we have transcribed her *Babes In The Wood*, *Come Up Over The Garden Wall* (*Schottische & Waltz*), *Green Grow The Rashes O'*, *Italian Skies*, *Jenny Lind*, *Madge Everard's Princess Polka*, *Robert Donelan's Polka Mazurkas*, *Rory O'More* and *Madge's Vars O'Vienna*. Madge Everard's *Grand Old Duke of York* was transcribed from a tape that Madge made in honour of Valerie Ordish's 50th birthday celebrations.

JIM HARRISON

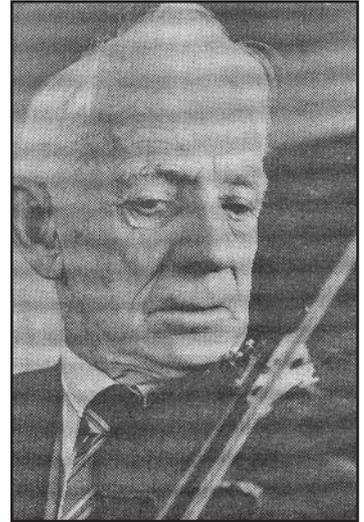
At the recording in George Cadman's home, Jim contributed *Crabby Face*, *Jim Harrison's Waltz No. 1* and *Jim Harrison's Princess Polka*. In addition, twenty years later Jim contributed *Jim Harrison's Waltzes No.s 2 and 3*, *Jim Harrison's Set Tune's No.s 1 and 2*, and *Killaloo*. To complement these, Peter Ellis has contributed *Jim Harrison's Set Tune (PE.)*

JOHN HIBBERSON

John wrote the *Carinya Waltz* and the *Fernvale Polka Mazurka*.

JIM HIBBERSON

From a tape now lodged in the National Library, Olive Dobbyn transcribed *Au Clair De La Lune*, *A Little Boy Called Taps*, *Bubbles*, *Come Back Pat To Your Irish Girl*, *Eileen Alannah*, *I Was Courting A Farmer's*



Above and below: Joe Bell.





Jim Hibberson.

Daughter, Jim Hibberson's Polka Mazurka, Jim Hibberson's Schottisches No.s 1 and 2, Jim Hibberson's Set Tune, Kick Your leg Up, Lee was A Mighty Fine Man, Nightbirds, Only A Pansy Blossom, Spanish Ladies, The Harp That Once Through Tara's Halls and They Call Me Tom Tickletoo.

KEITH KLIPPEL

The tune for *Gabrielle* is collected from Keith Klippel in honour of Gabrielle Jeffs who is Penelope's daughter and Keith and Roma's granddaughter. In addition, distinctive versions of *My Heart Is In The Highland* and other tunes were recorded at intervals during the preparation of this book. *Keith Klippel's One Step* and other tunes are acknowledged.

MARY LLOYD

At the recording, January 1963, Mary played *Cudgewa Barn Dance, Cudgewa Set Tune, Hot Stuff Quadrilles, Hyde Park Hustlers, Italian Skies, Kangaroo Barn Dance, Mary Lloyd's Polkas No.s 1 and 2, and Table Bay Schottische* on the piano.

JEAN MURPHY (of Mitta Mitta)

Jean Murphy's recording's on Norm O'Connor's tapes contributed *Jean Murphy's Schottische, Jean Murphy's Two Step* and *Jean Murphy's Waltz*.

CHARLIE ORDISH

Charlie Ordish contributed some specific tunes, such as *Murphy's Christening*, to the recordings, but it is difficult to be sure of which because of difficulty of assigning voices on the tape. However about three years later Charlie Ordish made his own tape which shows that two tunes, namely, *The Church Is One Foundation* and *The Merry Widow*, by comparison with today's versions, have not altered in more than three decades. Hence we have shown only today's versions because there is so little change in that period. The tape also demonstrates Charlie's ability on concertina, accordion, banjo mandolin, fiddle and mouth organ. In particular, there is a beautiful setting of *The Bluebells of Scotland*. Other tunes that Charlie played included *Charlie Ordish's Waltzes No 1 and No 2, Dublin Streets/When Johnny Comes Marching Home* and *Paddy Will You Now*.



Charlie Ordish, circa 1910.

DIANNE and IAN SIMPSON

A distinctive version of *Loudon's Bonnie Woods and Braes* appeared during editing stages.

NEVILLE SIMPSON

All the regular *Nariel Band* repertoire has Neville's stamp upon it, and in one tune, *McNamara's Band*, Neville plays a lovely duplet, which can be easily overlooked in a general recording of the Band. Neville also supplied a tune that we have named, *Neville Simpson's Waltz*, in his honour, although Neville modestly stated that he had learnt it from Con Klippel.

Background to the Tunes



by Harry Gardner

Andrew Klippel, Ian Simpson, Keith Klippel, Neville Simpson, 1997.

Finding the Tunes

The tunes are classified into groups namely (a) *Airs, Poems, Songs and Tunes* compositions by Con Klippel, (b) dance brackets (e.g. *Barn Dance, Berlin Polka*, etc.) and (c) Quadrilles, all arranged approximately in alphabetical order; see indexes on pages 110-111 and 296-297. Within each bracket, the regular tunes of the Nariel Band are shown first.

Then a *Supplementary Tunes* section comprises ornamental versions or compositions by individual members of the Band and their friends of the Upper Murray and elsewhere.

The two sections should allow players firstly to study tunes which are well tested for dancing and then proceed to less familiar tunes or versions to expand their own individual dance brackets.

Dance Instrumentation

In the days before amplification the volume of music required for dances was delivered by the powerful bellows instruments, namely accordions, both button and piano, and concertinas. The cover page to this book shows Con Klippel playing a concertina, but for teaching the children he chose the button accordion and the next two generations of children have filled the local dance halls with the strongly rhythmical sound of the Nariel button accordion bands. The image on page 60 shows how seriously Con undertook the task with hours of careful preparation in annotating the tunes with button numbers. We have not only continued



this button accordion tradition in this book, but also given examples of concertina-inspired interpretations of three tunes because they show the traditional 'octave doubling style' in right and left hand; see pages 117, 157 and 162, This is very different to the Celtic revival style that has come from overseas since 1950.

According to Dan Worrall, concertina historian and author of the two volume set of *A Social History Of The Anglo German Concertina*, 2010, Australia has the largest collection in the world of archival concertina recordings in the National Library of Australia. The Upper Murray area including Nariel, Thougla and Khancoban within Australia had some tremendous players all of whom were active at the time of commencement of the Nariel Folk Festival and consolidation of the Upper Murray Old Time Dance Band. Many of the recordings have been made available on the recently produced *Music Makes Me Smile* double CD; see page 294.

Furthermore Dan Worrall has shown that the Australian rendition of this octave playing is unique in that an F sharp is frequently introduced into the melody as the players cross row from outer key of C buttons to the inner key of G so as to extend the range of the tune.

Concertina version of *Killaloo* (page 117).



Accidental and Missing Accordion Notes

The printed button numbers are directed towards Hohner single row diatonic accordions in the key of C and, with few exceptions, button numbers are given for all tunes, to encourage such players to learn both the Band repertoire, the compositions of the Nariel area and long neglected tunes. However, since the accordions have neither accidental notes nor lower A and high D, blank spaces are usually left for readers to put in their own substitutes. For guidance as how to tackle this problem see the example on the opposite page (57) that is taken from the *Kangaroo Barn Dance* on page 120).

Note how the chromatic notes of the piano version are substituted by the accordion player finding a nearby note that is still in tune and when that is not possible the natural note of the accidental is clipped to decrease any dissonance.

Andrew Klippel age 9 and sister Gillian Klippel (now Jones) age 7, at the Brick House, Berrigama, 1972.



**Chromatic version of *Kangaroo Barn Dance* on button accordion.**

4 4 (5) 5 7 7 6 5 (4) 5 (5) 5 8 7 7 5 (5) 5 (5) 6 9 9 9 9 8 (8) 9 8

Diatonic version of *Kangaroo Barn Dance* on button accordion.

4 4 5 5 7 7 6 5 4 5 5 5 8 7 7 5 5 5 5 6 9 9 9 9 8 8 9 8

A F G G A F

* = possibly clipped very short when playing in a group.

Similar substitutions could be used for accordions which lack the lower A and upper D, or other notes, but frequently also an octave note is played where it sounds acceptable with all the stops up. Indeed it might be better however to play a short passage of adjacent music which is also transposed by the octave rather than leaping for only one note.

For the accidentals of many transcriptions below the button number space is left blank for the player to improvise a solution.

Accuracy of the Transcriptions

The transcriber's original commission was to put down the basic notes of the tunes. However he rebelled after some weeks at writing only the standard notes of well-known tunes, which have been printed many times elsewhere. Meanwhile there would have been a wealth of musical invention and improvisation still being enthusiastically played at Nariel but never actually printed. (It is generally easier to 'hear' the improvisation, and to play it, than to sight-read these passages.)

Tune Tempos

Dance tempos are listed on page 287, as determined from recordings made from 1962 to circa 2000. Dancers from elsewhere sometimes say that the speeds are slightly slower than their own experience. One Nariel person says that this assists their footwork. This author feels that the dominant button accordion rhythm provides a danceable lilt at most tempos.



Tune Variations

When individual Nariel Band members were recorded away from the Band situation they were heard to play clearly some very beautiful variations and embellishments to tunes that can only be heard in the live dance recordings by listening to the tapes again and again. Sometimes these have been shown as footnotes to the Band's tune (e.g. *Drover's Dream*, *McNamara's Band*, etc.) but also as a separate version in the *Supplementary Tunes* sections, e.g. *Loudon's Bonnie Woods And Braes* and *My Heart Is In The Highland*.

In addition individual *Band* members can be the source of traditional music as is Keith Klippel's version of *Killaloo*, page 114.

Tune Origins

To our best knowledge, composer's right subsist in Con Klippel's tunes *Arethusa Trail*, *Beat And Me*, *Con Klippel's Gypsy Tap*, *Five To One And She'll Be Home*, *Grandad's Towong Hotel*, *Music Makes Me Smile* (One Step and Waltz), *Old Nariel Station*, *Our Flutina*, *Over The Gibb*, and *The Voice I Heard From Charlie* by Con Klippel who recorded them in 1969.

The tune for *Gabrielle* was contributed in 1997 by Keith Klippel.

The *Nariel Wedding Music* was composed by Fiona Mahony for the wedding of Diane Gaylard and David Alleway in 1986. .

The *Carinya Waltz* and *Fernvale Polka Mazurka* were composed by John Hibberson in 1997.

The *Cudgewa Gavotte* was composed by Ted Konig in 2001

Nariel Band Repertoire Today

Although the Nariel Band members originally played Mezon accordions in A, today, instrumentation is centred mostly about the Hohner diatonic accordion in C and the tunes have been gradually modified to better suit diatonic instruments. For example, in the C version, three notes, namely the F below middle C, the A below middle C and the third D above, are absent from the regular sequence of the musical scale and there are no accidentals. Such notes in the normal versions of tunes are replaced as described on page 57.

One 2-4 tune, *Tickets Please*, opens with a lovely twelve bar phrase which would be very good for a twelve bar dance sequence. Otherwise repetition of

Keith Klippel and Neville Simpson, 1997.





the third and fourth bars would convert the first six bar phrase to a regular eight bar phrase.

However, extra bars have been inserted into some tunes since recording began in 1962 to set tunes and waltzes such as *Tickets Please* and *My Heart Is In The Highland*, respectively.

In some of the 'irregular' tunes, the Nariel 'extra bars' are clearly marked in the transcriptions. Where desired they may be omitted to provide normal eight-bar phrasing. In other tunes, six and seven bar phrases are recorded but, where desired, they may be readily converted to eight bar phrases, frequently by doubling the length of a note at the end of a phrase.

However, the authors have shortened a ten bar phrase in *Charlie Ordish's Waltz No. 1* to eight. Also, in her transcriptions of Jim Hibberston's waltzes, the late Olive Dobbyn rationalised irregular tunes into conventional phrasing.

To assist beginners, diatonic button accordion numbers have been inserted in the Band's tunes and some others, according to Con's own preferred system of "●" for push and "■" for pull; see the diagram on page 61.

Embellishment is employed extensively at Nariel, usually on the off-beat, and comprises grace notes, mordents, and turns that can be obtained without disturbing the direction of the bellows. Examples have been shown either in footnotes or in full among the *Supplementary Tunes*.

To make the transcriptions seem more authentic the traditional Nariel spellings *Valetta* and *Vars O'Vienna* have been used on the tunes. They still appear on the dance cards at Nariel/Cudgewa and are also preserved in correspondence between Nariel players of the past.

Maureen and Neville Simpson.





Button accordion playing system - Nariel Style

Diatonic button accordion numbers have been inserted in the tunes throughout the book. This system was Con Klippel's own preferred system using the symbol "." for push and "-" for pull on the bellows while pressing the appropriate melody button. In addition to button numbers, Con also used arcs above or below notes to indicate longer notes and 'V's to indicate shorter notes, respectively. Where necessary the arcs and V's were doubled by Con, but the exact value of the notes still primarily depended upon memory.

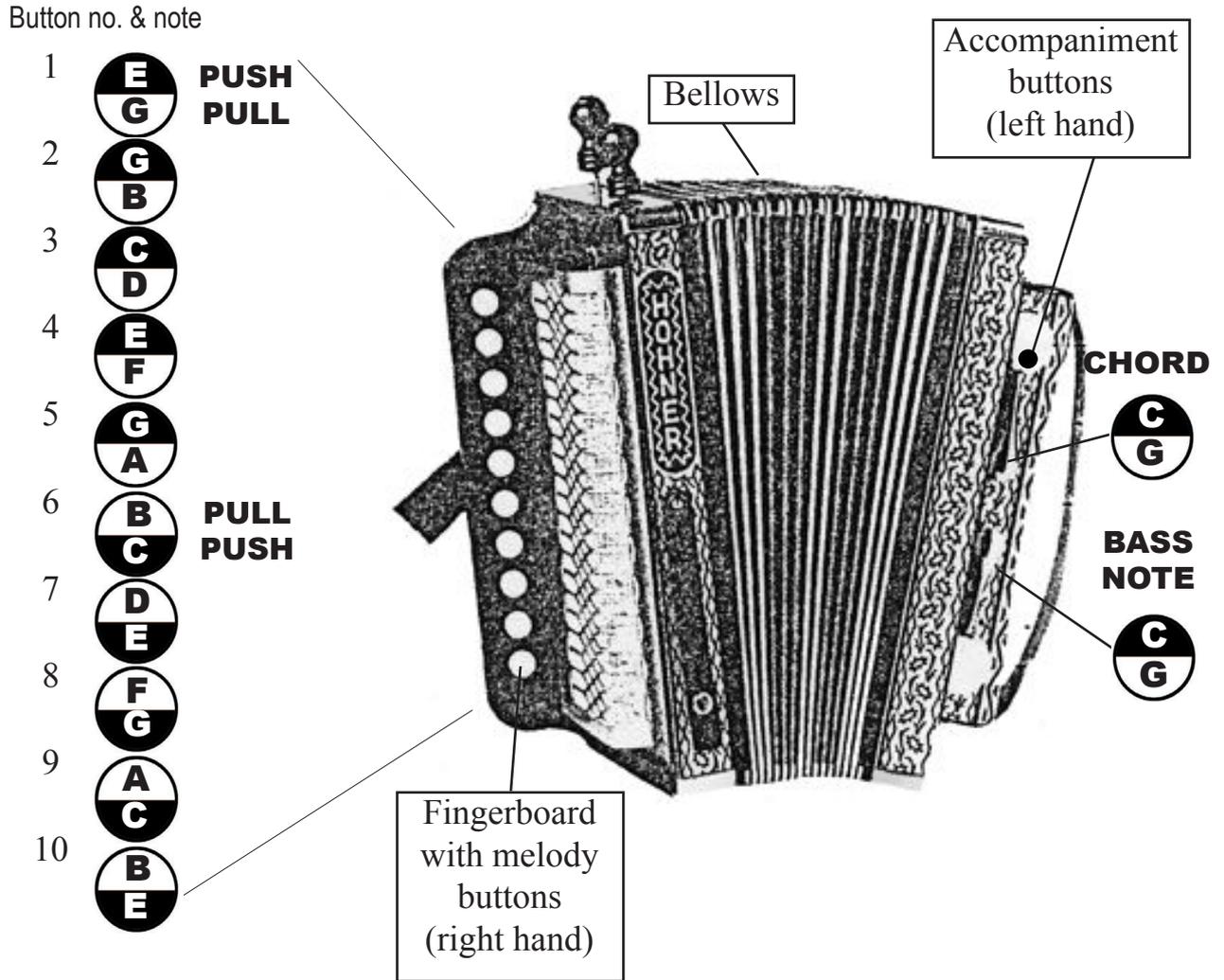


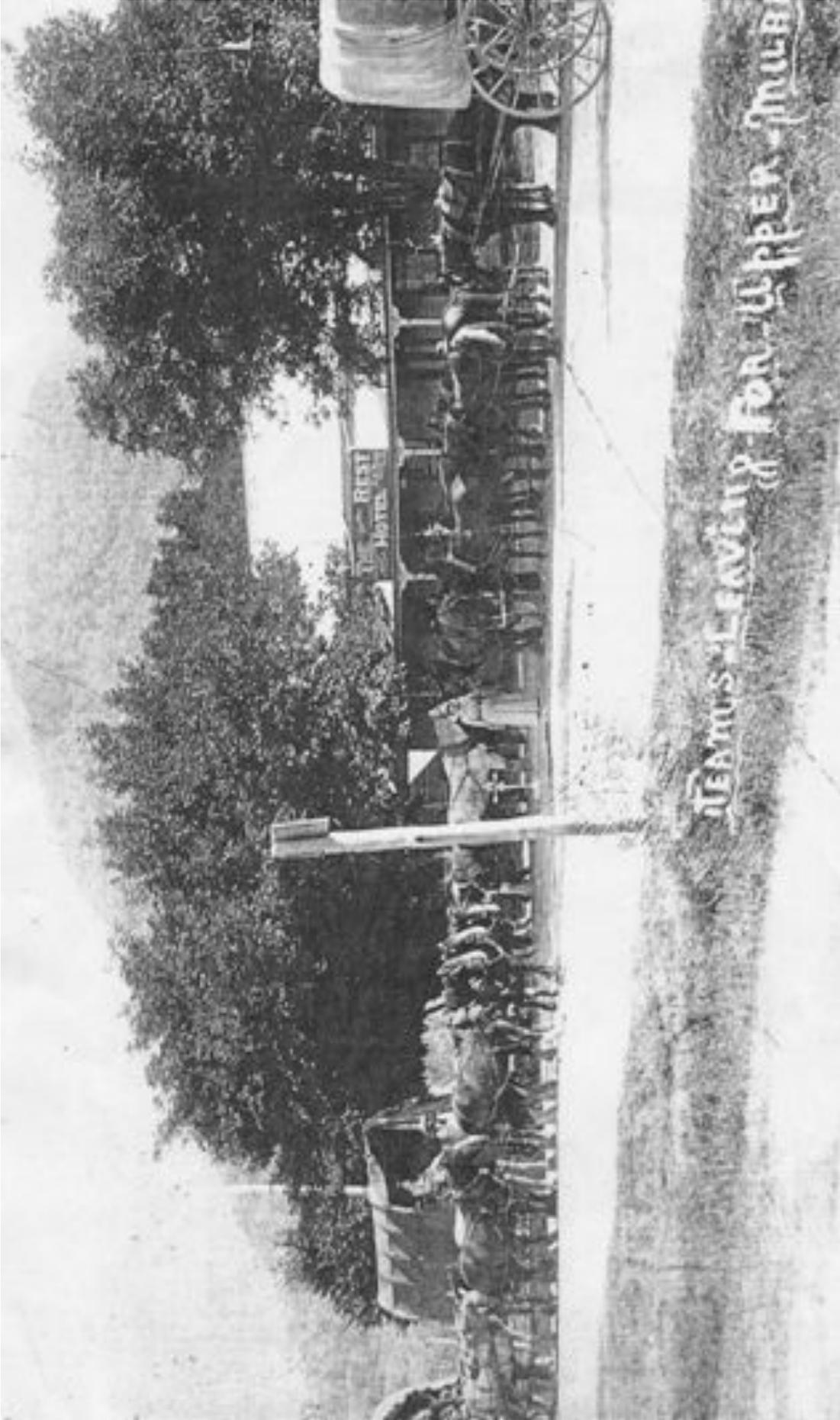
Chart of notes and button numbers - in ascending note order

Top of fingerboard

Bottom of fingerboard

1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 10 9 10
 E G G B C D E F G A B C D E F G A B C E

● Push bellows and press fingerboard melody button - Pull bellows and press fingerboard melody button.



Teams leaving for Upper Murray, circa 1912. Picture taken at Travellers Rest Hotel, Bullioch, at the junction of the Tallangatta Valley Road and the Tallangatta-Corryong Road. All that now remains are the two elm trees. Charlie Ordish's team is centre left.



Airs, Poems, Songs and Tunes

a tribute to Con Klippel

Music Makes Me Smile • 64

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Music Makes Me Smile

Penny Sell (née Klippel) '97

by Con Klippel '69

Oh mus - ic makes me smile Notes of joy and of laugh - ter

Hap - py ev - er af - ter Yes mus - ic makes me smile, Child - ren

dan - cing gai - ly Hands of black or white

Mus - ic is our lang - uage Yes mus - ic makes me smile Come

gath - er a - round one and all,

Sing or dance or just tap a - long Mus - ic's

here a - with us Keeps us all smil - ing It's

here Long - er than an - y old, song,

Chord symbols: F, Gm, C7, Bb

Accordions: 3, 3

Transposed to Key of C with accordion button numbers on page 145, converted to a waltz on page 205

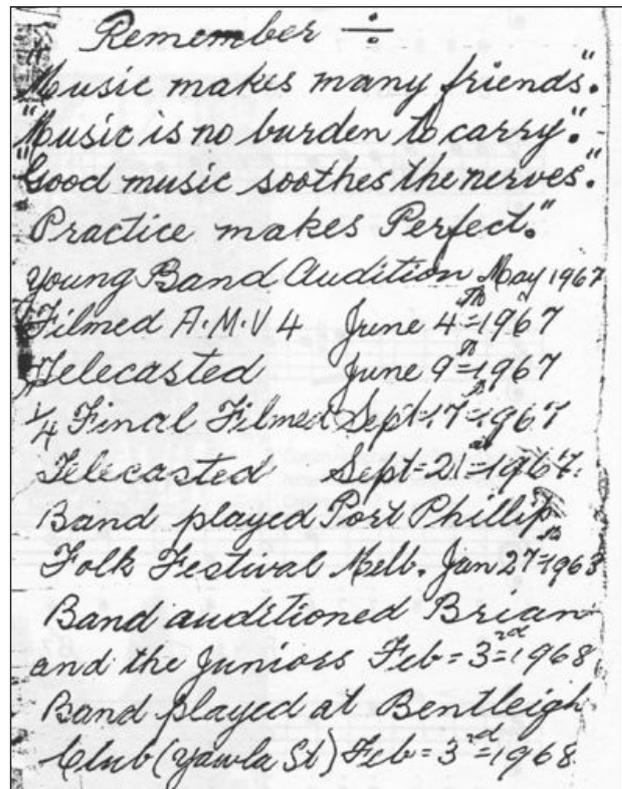


Music Makes Me Smile lyrics continued, as written by Penelope Sell (née Klippel) based on Con's motto, 'My greatest joy is making people happy'.

Oh. Music Makes me smile
Notes of joy and laughter
Happy ever after
Yes! Music makes me smile!

Children dancing gaily
Hands of black or white
Music is our language
Yes! Music makes me smile!

Come gather round, one and all
Sing, dance or just tap along
Music's here with us
To keep us all smiling
Here longer than any old song.



Con's note on the Junior Band, 1967 - 1968.

Denise Ryan, Ann Graham, Sandra Wilson, Sandra Griffiths, Suzie Jarvis, Patricia Nankervis, however, Pamela Klippel, Christine Klippel, Beverley McLachlan, Lorna McLachlan, and Mary McNamara remained as stalwarts and played as the "Junior Band" for about seven years. Adrian Hogg called the set dances for us. Ian & Brenda Simpson also became part of the band. ... Con was very particular, almost a perfectionist, and at times quite stern. It was expected that you turned up for the weekly practice at his house, (how we got to know that road!!!) and the first tune we would play was 'Merry Widow'. At the end of a session we would get a new piece of music with the familiar dots & dashes over the numbers, which was to be mastered & played the following week without looking at the music. Con had always said, "Practice makes Perfect".

AMV 4 (Albury) filmed us on 4 June 1967, (for a talent quest), and we made it through to the quarterfinals which were telecast on 21 September 1967. We auditioned for "Brian & His Juniors" (a talent show) on 3 February 1968 in Melbourne and that evening played at the Bentleigh Club. In 1972, ABC TV filmed portion of the Nariel Creek Folk Festival, for their documentary "A Big Country", in which we featured (page 51). As well as playing for dances locally, we travelled quite extensively, the dances always well patronised. We covered the surrounding areas of Albury/Wodonga, up to Mt Beauty, across to Walla Walla, over to Tumarumba, & down Gippsland way. We had annual trips to Junee and Echuca and a memorable one to Jindabyne. (We had all slept in the cars on the edge of Lake Jindabyne that night not realising the water level varied, you can imagine our surprise when Con awoke early the next morning screaming that the lake had risen!). We made appearances at major events like the Port Phillip Folk Festival on 27 January 1968. Through performances like these, and "jam sessions" with members of other folk clubs over the years, we "rubbed shoulders" with some very talented musicians. Through our music long standing friendships were formed, many of which still flourish today.

from 'Klippel Descendants in Australia - Reunion 26 - 27 February 2000', edited by Barbara G S Klippel.



The Arethusa Trail

by Con Klippel

C G7 C G7 F C

5 7 7 7 7 7 6 6 6 6 5 8 8 8 8 7 7 7

C F D7 G7 C

8 8 8 8 7 7 7 7 5 5 6 5 6 5 5 5

C G7 C G7 F C

7 7 7 7 7 6 6 6 6 6 6 5 8 8 8 8 7 7 7 7

F G7 Dm C G7 C

8 8 8 8 7 7 7 7 9 9 9 8 8 5 7 7 7 6 5

C F G7 D7 G7

7 7 8 7 7 6 5 4 5 6 6 6 7 6 6 6 7 5

C F Dm C G7 C

7 7 8 7 7 6 5 8 5 5 5 5 6 7 8 9

Also recommended as an Air, or for Hesitation Waltz and Modern Waltz



Conrad [2] Charles Klippel and team at the old Nariel Station.



Conrad [2] Charles (centre right) and bullock team, "Arethusa" (The Arethusa Trail was between Tallangatta and Corryong.)



The Arethusa wagon.



Charlie Ordish and Gordon Humphrey with horse teams on the Corryong Tallangatta Road, Christmas 1912.



The Ball at Nariel Creek

**Lyrics: Len Dowdle*

Tune: Dinki Di

Come all my good fellows, a tale I will tell
 Of a most recent happening at old Nariel,
 While travelling through there, I happened to chance
 On the opening occasion of a grand old-time dance.
 Dinki-di dinki-di
 Though I can't say for certain I was just passing by.

An invite was issued to the good folks around
 And soon all the country was Nariel bound
 Oh, they came in their thousands and poured in the door,
 And the final count numbered 200 or more.
 Dinki-di, dinki-di
 Though I can't say for certain, I was just passing by.

Now, ere long the dance hall was packed full of noise,
 As they waited for music from Con and the boys;
 The cakes had been baked, and with lots of hard toil,
 The floors had been polished with goanna oil.
 Dinki-di, dinki-di,
 The shine on that floor, boys, would dazzle your eye.

All bowed to their partners and stepped on the floor,
 Then cried with dismay as they slid through the door,
 They tumbled down-hill for what seemed like a week,
 Then landed slap-bang into Nariel Creek,
 Dinki-di, dinki-di
 The shine on that floor, boys, would dazzle your eye.

The music still playing, had now reached its peak,
 So the company arose in the bed of the creek,
 Their courage undaunted and all very wet,
 They bowed once again, and began the First Set.
 Dinki-di, dinki-di
 Though I can't say for certain, I was just passing by.

Their feet, gripping firm on the ground below,
 They polkaed around on the old heel and toe,
 With Lancers, Cotillions, Mazurkas and all,
 The banks were awash at the Nariel Ball.
 Dinki-di, dinki-di
 Though I can't say for certain, I was just passing by.

(continued on next page)



final verse and the tune for *The Ball at Nariel Creek*.

One final word lads, ere we bid you farewell
 It's just a wee hint about old Nariel,
 Oh, they'll wine you and dine you, and treat you most royal,
 So long as you don't mention goanna oil.
 Dinki-di, dinki-di,
 Oh, the shine on that floor, boys, would dazzle your eye.

**Australian Tradition, 1966.*

C G7 C

Come all my good fel - lows, a tale I will tell Of a

Am G7

most re - cent hap' - ning at old Nar - i - el, While

C F C

trav - el - ling through there I hap - pened to chance On the

G7 C

op' - ning oc - cas - ion - of a grand old time dance. Din - ki

F C

di Din - ki Di Though I

G7 C

can't say for cer - tain, I was just pas - sing by.



The Banks of Nariel Creek



Ken McMaster.

*Lyrics by Nacrsac**

Tune: Road To Gundagai

I've a bent to be sent to an old tattered tent,
 Along the banks of Nariel Creek.
 Where the old gums are falling,
 It really is appalling,
 How we stand it for a week.
 Where the flies and mosquitoes are swarming with glee,
 And geriatric folkies are queueing to pee.
 So I'll jump in my car,
 Find a better place by far,
 Than the banks of Nariel Creek.

Oh the dance in the hall,
 It would make a fakir bawl,
 To see the things we have to do.
 When the band starts a-playing,
 It really is dismaying,
 Just what they put us through.
 We do the Vars O'Vienna,
 The waltz and quadrilles,
 We stamp backwards and forwards,
 Like bloody great dills.
 Then we scoff 'cause it's free,
 All the sandwiches and tea,
 In the hall at Nariel Creek.

New Year's Day on the green,
 It's a nightmare to be seen,
 You won't believe how bad it gets.
 The P.A.'s appalling,
 The compere's just bawling,
 While the audience sits and sweats.
 The singers and musicians
 Are all out of tune,
 Their idea of folk music's to sing Brigadoon.
 But we'll all come back here,
 In another bloody year,
 To the banks of Nariel Creek.
(Without our clothes on)
 To the banks of Nariel Creek.

Note by Ken McMaster: Written at New Year circa 1983 largely by myself, John Caldwell other members of Nacrsac -The Nariel Creek Songwriters' Action Collective.



The Bluebells of Scotland

from Charlie Ordish '65

Musical score for 'The Bluebells of Scotland' in 5/4 time. The score consists of four staves of music with fingerings and chord symbols. The first two staves are in 5/4 time, and the last two are in common time (C). The notes are:
 Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, F, C, F, C, G7, C.
 Staff 2: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, F, C, F, C, G7, C.
 Staff 3: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, F, D7, G7, D7, G7.
 Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, F, C, F, C, G7, C.

On fiddle.

For ∞ play

Fiddle instruction showing a continuous play pattern on a fiddle. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Charlie played this tune on fiddle in the key of F.



Beat and Me

Lyrics by Penny Sell (née Klippel) '97

tune by Con Klippel '69

Chorus

G C G D7 G Verse 1

It's humb-le to you and humb-le to thee but it's just plain bon-ny for Beat and me. With

G C G D7 G

nails and hammers, Just Beat and me, We built our own home from man-y a tree. We

G C G D7 G Verse 2

pulled all the logs, and built the mill, We made it all down to the win - dow sill. It's

G C G D7 G

home to one and home to all. Just bring all your mus - ic, come, we'll have a ball. There's

G C G D7 G Chorus

plenty of tales and treats to eat For this is the home for mus-ic to meet. It's

G C G D7 G Verse 3

humb-le to you and humb-le to thee, but it's just plain bon-ny for Beat and me. Since

G D7 D7 G Chorus

we be-came one in thir - ty one, There's ne'er a dull moment just plen-ty of fun. It's plain

G C D7 G

humb-le to you and humb-le to thee, But it's simp-ly bon-ny for Beat and me.

Played by Con on piano in the key of G, but also arranged in the key of C, together with accordion button numbers on page 196



Beat and Me continued

Humble to you

Humble to thee

But it's just bonny

For Beat and Me.

Nails, hammers, Beat and Me

We built our home from many a tree

We pulled the logs, and built the mill

Made it all down to the window sill.

Home to one and Home to all

Bring your music and have a ball

There's plenty of tales and treats to eat

For this is the home for all music to meet.

Plain Humble to you

And Humble to thee

But it's just bonny

For Beat and me.

Since we became one in '31

There's never a dull moment just plenty of fun

It's plain humble to you

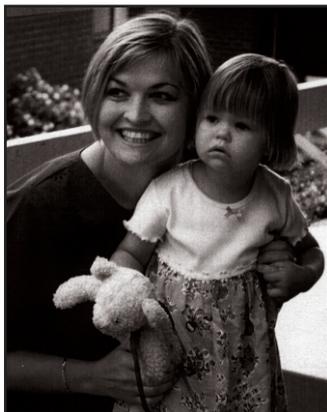
And humble to thee

But it's been simply bonny

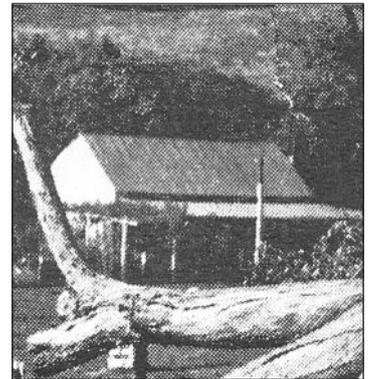
For Beat and Me.

Written by Penelope Sell (nee Klippel).

Penny and her daughter Gabrielle
circa 1999.



Beat Klippel, 1992.



The house that Beat and Con built
at Nariel Gap, Melbourne Herald
12/04/1969.

Beat Klippel, Queen of the Goldfields,
1972.





The Carinya Waltz

by John Hibberson

Sheet music for "The Carinya Waltz" by John Hibberson, featuring guitar chords and fingerings.

Chords: C, Dm, G7, F, Am, G7.

Fingerings: 5 4 4 3 3 4 5 4 4 3 3 4 4 3 4 4 4 4 3 4 4 3 4 4 3 4 4 3 3 4 4 3 3 4 4 3 4 4 4 4 3 3 5 5 4 5 5 5 5 4 4 5 5 4 4 4 5 4 4 3 3 4 3 3 4 5 4 4 3 3 4 4 3 4 4 4 4 3 3 4 3 3 4 5 4 4 3 3 4 4 3 4 4 4 4 3 3

Charlie Ordish at the age of fourteen is second from the left in front of the Ordish's Coffee Palace circa 1900.
Image courtesy of The Man From Snowy River Museum, Corryong.





Billy Can Letters lyrics and song continued

With sorrow we remember
 In the middle of July
 When those six noble miners
 Were all destined to die.

Hemmed in beneath the surface
 No power on earth could save
 For no one could approach them
 Down in their living grave.

Poor Kneebone suffered with pick
 Crushed up against the wall
 Beyond all recognition
 The saddest fate of all.

Oh God he must have struggled
 For freedom all in vain,
 But Death soon lent a kindly hand
 Relieving all his pain.

CHORUS

*It's a touching story,
 The loss we all bewail,
 Extremely sad for us to hear
 This true pathetic tale.
 How these poor fellows suffered
 On that woeful day.
 We mourn in sorrow for them all
 Now silent in the clay.*

Oh God they must have perished
 Locked in that dismal tomb,
 All huddled close together
 They met this fatal doom

Just contemplate the feelings
 All leaving in despair
 As they were slowly dying
 For the want of good air.

They thought of home and mother,
 Their friends so true and kind,
 Their wives and little children
 Whom they would leave behind

Their last words were all praying
 And praising God above.
 They wrote on their Billy Cans
 A message for all of love.

CHORUS

Poor Hawkins died a hero,
 A brave courageous man
 Just listen to the touching words
 He wrote upon his can.

God help my little children
 And keep them from all strife
 And God be kind to Lizzie
 My fond and loving wife.

What money I have in my box
 Please go to it and take
 And kiss my little children
 For their own dear father's sake.

Give love to my dear mother
 And tell her not to cry
 And write and tell that Dear old soul
 Of this cruel death I'll die

CHORUS

*Written by Conrad Charles Klippel,
 11 June 1897.*



Billy Can Letters lyrics and song continued

*This version was adapted by Brian Venten from the song, Brave Dorkins**

C G7 C F

With sor - row we re - mem - ber the mid - dle of Ju - ly, When

G7 C

those six no - ble min - ers were all des - tined to die, Hemmed

G7 C F

in be - neath the sur - face, no pow'r on earth could save For

G7 F C G7 C

no one could ap - proach them, down in their liv - ing grave.

*The disaster occurred before 4:00 am Saturday, 20 July 1895 in the McEvoy mine, Eldorado (near Beechworth), Victoria, when water and mud flooded the mine trapping nineteen miners. A hero, Joseph Ferguson, returned to alert most, but six were trapped in an air pocket and wrote messages to their families on their billy cans.

Versions of the poem have been sung widely in the eastern Australian states and the song above was adapted by Brian Venten from *Brave Dorkins* in *The Big Book of Australian Folk Song* by Ron Edwards, Rigby, 1976, page 47. (When resident in Victoria, Brian was the Secretary of the Victorian Folk Music Club Inc and an enthusiastic supporter of the Nariel Creek Festival. Brian continues to perform this song since moving to Queensland.)

Mass grave for the miners



Memorial



The McEvoy mine site today



Photographs courtesy of Simply Australia, <http://simplyaustralia.net/article-eldorado.html> .



The Celebrated Gold Strike at Nariel Creek

*Lyrics and Music by Clem Parkinson**

I'll tell you a tale, of which seldom I speak,
I once went prospecting at Nariel Creek,
While panning the creek bed, the north and the south,
A tiny gold filling dropped out of my mouth.

I searched for that filling by morning and noon,
When along came Bert Gibson a' whistling a tune,
Like an old-time prospector all loaded with gear,
A hubcap, a sandwich and a skinful of beer.

He stopped on the spot where my filling came out,
He gazed at the creek bed and then gave a shout
"Eureka! I've found it. Great riches untold,"
Then he rushed into town with that wee speck of gold.

And soon in the bar of the Corryong pub
Stood a circle of blokes with young Bert at the hub
Wide eyed and dishevelled the nugget held high,
Bert shouted the drinks and they ran the pub dry.

A grizzled old-timer in stark disbelief,
Cried hoarsely, "He's found it – it's Lasseter's Reef,"
Then two hundred locals with hub caps in hand
Went up on that mountain the creek bed they panned.

In the local museum in a burglar-proof case,
Like a small piece of moon dust it holds pride of place,
And still in the district the legends abound,
Of the young city slicker and the nugget he found.

When Bert tells the story his face fairly glows,
And each time he tells it that nugget sure grows,
But I ain't had the heart boys to tell him the truth,
That fabulous nugget came out of my tooth.

**VFMC monthly magazine, Australian Tradition, June 1972.*

The Celebrated Gold Strike at Nariel Creek continued



G C G

I'll tell you a tale, of which I sel - dom speak,

G D7

I once went pro - spec - ting in Nar - i - el creek,

G C G

While pan - ning the creek bed the north and the south,

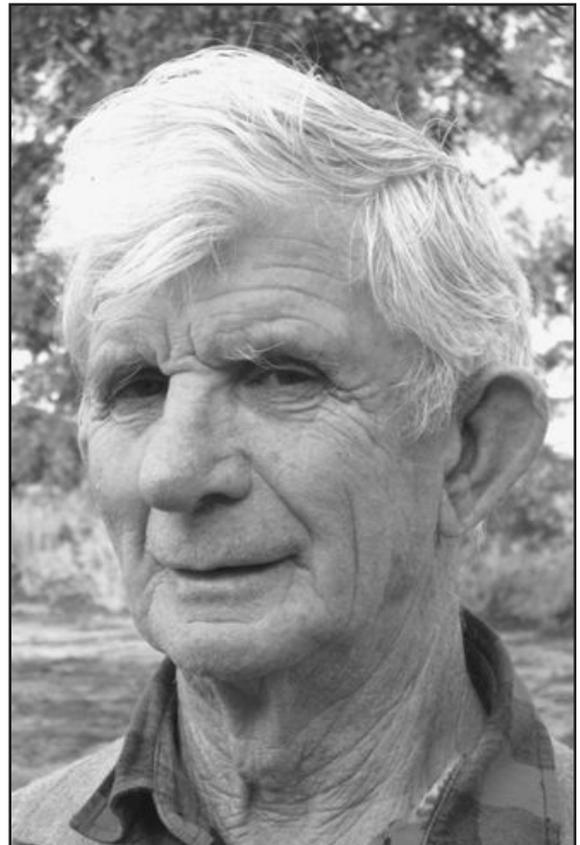
G C D7 G

A ti - ny gold fil - ling dropped out of my mouth. _____

A young Bert Gibson panning for gold on Nariel Creek.



Years on in 2008 Bert is happy, but alas no richer.





Charlie's Violin

by Jennie Simpson and family

The musical score is written in 3/4 time and consists of seven staves of music. The lyrics are written below the notes. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a chorus section starting on the fourth staff. The lyrics are: "My great grand-fa-ther played this old vi-ol-in He played it so fine and so grand On a team of nine hor-ses and a-round a camp-fire He played in an old time dance band So bring out your mu-sic and bring out your songs Bring out your dan-cing shoes too We'll have a cei-lidh, you can all come a-long Let the ma-gic of this fid-dle touch you Let the ma-gic of this fid-dle touch you." The score includes various chords such as C, F, C, C, Dm7, G7, Dm, G, F, G7, C, Chorus F, G7, C, Am, F, G, C, C7, F, G7, C, Am, Dm, G7, Am, F, G7, C, C, and C. The score also includes a section with the numbers 1, 2, 3 and 4, indicating a specific sequence of notes or chords.

My great grand-fa-ther played this old vi-ol-in He played it so
fine and so grand On a team of nine hor-ses and a-round a camp-
fire He played in an old time dance band So bring out your
mu-sic and bring out your songs Bring out your dan-cing shoes too
We'll have a cei-lidh, you can all come a-long Let the
ma-gic of this fid-dle touch you Let the ma-gic of this
fid-dle touch you.

Jennie supplied this in the Nariel key of C, but for singing it could be transposed down to F. For the dance version with accordion button numbers see page 197



Charlie's Violin continued

My great grandfather played this old violin
 He played it so fine and so grand
 On a team of nine horses and around a campfire
 He played in an old time dance band

CHORUS

*So bring out your music and bring out your song
 Bring out your dancing shoes too
 We'll have a ceilidh, you can all come along
 And let the magic of this fiddle touch you,
 And let the magic of this fiddle touch you.*

CHORUS

A teamster's life is a solitary one
 Full of long dusty trails far from home
 But a violin's friend and companion to you
 It keeps you from feeling alone

CHORUS

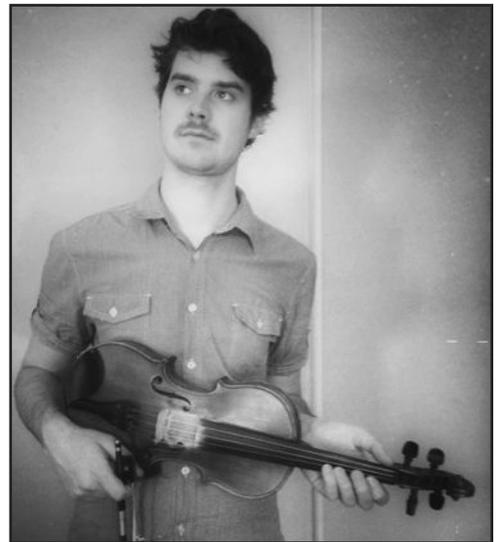
The Corryong Dance was a sight to behold
 The whole town came decked out so fine
 But with things of the feet, you need a good beat
 Charlie's fiddle kept us in time

CHORUS

A century's past, now the fiddle is mine
 Though it was battered and broken you see
 Now we've fixed it, and haired it and strung it again
 Now Charlie still plays on in me.



A youthful Charlie Ordish and violin.



Great grandson, Declan Simpson, with Charlie's violin, which he plays beautifully. Self-photograph by Declan, 2013.

Below: Jennie, Rebecca and Raymond Simpson, circa 1998.





Con Klippel's Gypsy Tap

by Con Klippel '69

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first four staves are in 4/4 time, while the fifth staff is in 3/4 time. The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols (C, G7, Dm) are placed above the staff to indicate the harmonic structure. Fingering numbers (1-5) are provided for the left hand. The piece concludes with a double bar line.

Staff 1: Chords: C, G7, C. Fingering: 6̇ 7̇ 6̇ 5̇ 6̇ 7̇ 6̇ 5̇ | 5̇ 5̇ 5̇ 5̇ 6̇ | 7̇ 8̇ 7̇ 6̇ 7̇ 8̇ 7̇ 5̇ | 5̇ 5̇ 5̇ 5̇ 4̇

Staff 2: Chords: C, G7, C G7. Fingering: 6̇ 7̇ 6̇ 5̇ 6̇ 7̇ 6̇ 5̇ | 5̇ 5̇ 5̇ 5̇ 6̇ | 6̇ 6̇ 7̇ | 6̇ 6̇ | 7̇ 8̇ 8̇ 7̇ 7̇ 6̇ 5̇

Staff 3: Chords: G7, Dm, C, C. Fingering: 8̇ 9̇ 8̇ 7̇ 7̇ 6̇ 6̇ 5̇ | 5̇ 5̇ 5̇ 5̇ 5̇ 6̇ | 8̇ 8̇ 8̇ 7̇ 7̇ 6̇ 6̇ 5̇ | 5̇ 5̇ 5̇ 5̇ 5̇ 4̇

Staff 4: Chords: C, G7. Fingering: 7̇ 7̇ 7̇ 6̇ | 6̇ 5̇ 5̇ 5̇ | 5̇ 4̇ 5̇ 5̇ | 5̇ 6̇ | 7̇ 7̇ 7̇ 6̇ | 6̇ 5̇ 5̇ 5̇

Staff 5: Chords: C, C. Fingering: 5̇ 5̇ 5̇ 5̇ 6̇ 6̇ 5̇ | 5̇ 5̇ 5̇ 5̇ 6̇ 6̇

Played by Con on piano in the key of G.



Con Klippel's Schottische

from Con Klippel, '69

C G7 C G7

6 6 6 7 6 6 7 8 8 7 7 6 7 7 8

C G7 C G7 C G7 C G7

8 7 7 7 8 8 7 7 5 6 6 6 6 7 8 7 7 6 5 5 6

C G7 C G7 C F G7

6 6 6 7 6 6 6 6 7 6 6 9 8 7 6

C G7 C G7 C F G7

6 6 6 6 7 6 6 6 6 7 6 6 9 8 7 7 8

C G7 C G7 C G7 C

8 7 7 7 8 8 7 7 8 8 6 6 6 7 8 7 7 6

Detailed description: The image shows the musical score for 'Con Klippel's Schottische' in C major, 2/4 time. It consists of five staves of music. Each staff begins with a treble clef and a common time signature. Above the notes are chord symbols: C, G7, and F. Below the notes are fingerings for the right hand, indicated by numbers 1-5 and bars over 6-8. The first staff has four measures with chords C, G7, C, and G7. The second staff has six measures with chords C, G7, C, G7, C, and G7. The third staff has four measures with chords C, G7, C, and F, then G7. The fourth staff has four measures with chords C, G7, C, and F, then G7. The fifth staff has six measures with chords C, G7, C, G7, C, and G7, then C. The piece ends with a double bar line.



Cudgewa Gavotte

by Ted König

(Play in rondo form, A-B-A-C-A)

A

C G

Dm Em Am D7 Dm G

C F

Fm C A7 Dm Fm G7 C G C

Fine

B

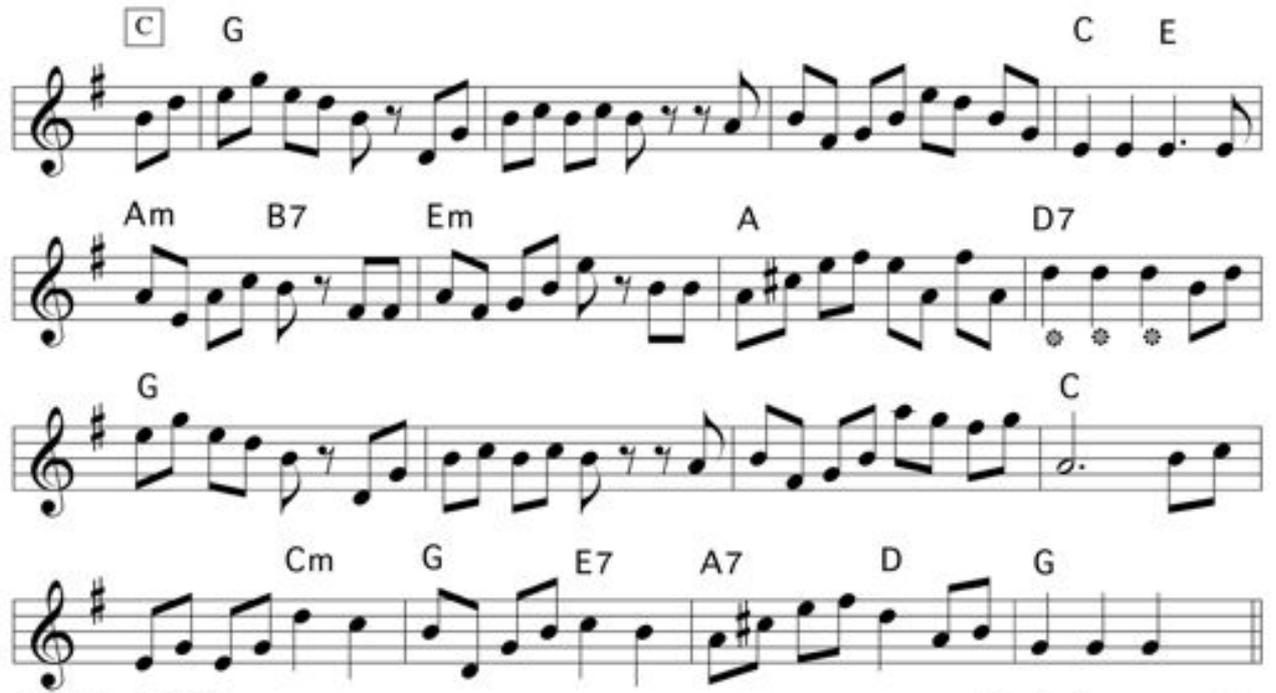
C7 F C7 F

A7 Dm G7 Gm C7

F C7 F

E7 Am D7 Dm G7

Cudgewa Gavotte continued

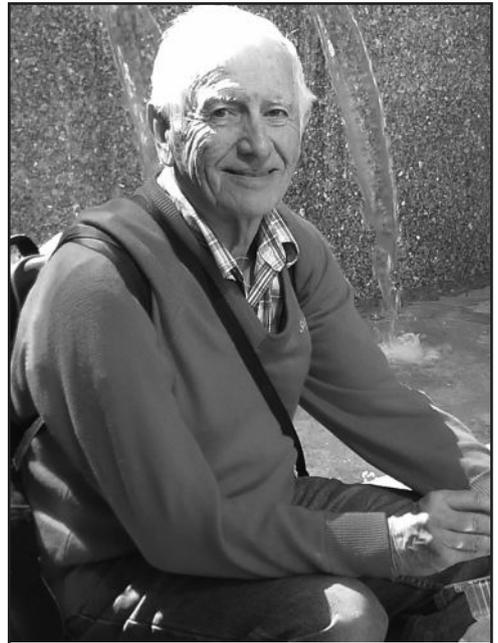


The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a common time signature in a box and is followed by a G chord. The second staff contains chords Am, B7, Em, A, and D7. The third staff contains G and C chords. The fourth staff contains Cm, G, E7, A7, D, and G chords. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

© Ted Konig 1999

* Optional ornamentation

Ted Konig. In 2001 The Cudgewa Gavotte was placed first in the Tune Writing Competition of the National Folk Festival.





The Fernvale Polka Mazurka

by John Hibberson

C G7 C F C G7 C (G7) C

3 3 4 3 3 4 4 3 4 4 5 4 4 5 5 5 5 5 4 5 5 4 3 2 3 4 3 3 3 3

C G7 C F C G7 C (G7) C

4 3 3 4 4 3 4 4 5 4 4 5 5 5 5 5 4 5 5 4 3 2 3 4 3 3 4 4

C F C G7

5 4 4 5 5 5 5 4 5 5 5 4 4 4 4 5 4 4 3 2 3 3 6 6

F C G7 C F C G7 C

5 4 6 5 5 4 5 5 4 3 5 4 4 6 6 5 4 6 5 5 4 5 5 4 5 2 3



Higher reaches of Murray River at Tom Groggin, 2014.



Five To One And She'll Be Home

by Con Klippel

The musical score is written in 2/4 time and G major. It consists of seven staves of music. The chords and fingerings are as follows:

- Staff 1: Chords C, F, G, Dm, G7, C. Fingerings: 8 8, 7 8 6 7, 5 6 5, 5 5 6 6 7 7, 8 8, 8 8, 8 9 7 8, 6 7 5, 5 5 6 6 7, 7 7.
- Staff 2: Chords F, C, Dm, G7, C. Fingerings: 7 8 6 7, 5 6 5, 5 5 6 6 7 7, 8 8, 8 8, 8 9 7 8, 6 7 5, 5 5 6 6 7 7, 6 6.
- Staff 3: Chords C, G7, C, G7. Fingerings: 9 9 9 9, 9 8, 9 9 9 9, 9 8, 8 8, 8 7, 8 7, 5 5 6 7, 7 7.
- Staff 4: Chords G7, C. Fingerings: 8 8 8 8, 8 7, 6, 8 8 8 8, 8 7, 6, 5 5 6 6, 7 7, 7 7, 8 8.
- Staff 5: Chords G7, C. Fingerings: 8 8 8 8, 8 7, 6, 8 8 8 8, 8 7, 6, 5 5 6 6, 7 7, 7 7, 6 6, 8 8.
- Staff 6: Chords F, C, G7, C. Fingerings: 9 9 9 9, 9 10, 9, 8 8 8 8, 8 7, 6, 8 8 8 8, 8 8 8 8, 7 6, 7 8.
- Staff 7: Chords F, C, G7, C. Fingerings: 9 9 9 9, 9 10, 9, 8 8 8 8, 8 7, 6, 5 5 5 5, 5 7, 7 6.

Played by Con on piano in the key of G. Recommended for One Step.



Freedom on the Wallaby

from Con Klippel, '69

Sheet music for the piece "Freedom on the Wallaby" by Con Klippel, '69. The music is written in 6/8 time and features a melody with various chords and fingerings indicated below the notes.

Chords: C, F, G7, C, F, G7, C

Fingerings (from top to bottom line):

- Line 1: 5, 4, 4, 4, 4, 3, 3, 3, 3, 3, 5, 4
- Line 2: 4, 4, 3, 3, 2, 5, 5
- Line 3: 4 5, 4, 4, 3, 3, 3, 3, 4, 4, 5
- Line 4: 5, 5, 4, 4, 3, 6, 5, 5, 4, 5, 4, 3, 4, 3, 3

Gabrielle Jeffs and grandfather Keith Klippel, circa 2000 (see facing page).





Gabrielle

Lyrics: Penny Sell (née Klippel)

Tune from Keith Klippel

C **G7**

Once a boy, man, now pop-pa Time has passed me by It's
 Now here's a word my de-ar From pop-pa to my girl, Be
 Get read.y for your life now With pop-pa by.. your side Through

C

love of your child - That makes it all worth while Now
 true and love one an - oth - er Be proud of your hist - or - y Now the
 waves of lows and high times To re - mind you where your heart lies I'll be

F

I have my darling Darling Gab - ri - elle You've
 world has a darling Be - ware my lit - le girl You'll
 with you my darling My dar - ing Gab.. - ri - elle As

G7 **C**

won my heart my darling You're my Gab.. - ri - elle
 win the hearts of man - y You're.. my spec - ial girl.
 you win the hearts of man - y You're.. pop - pa's.. girl.

Once a boy, man, now poppa
 Time has passed me by
 It's the love of your children
 That makes it all worth while
 Now I have my darling
 Darling Gabrielle
 You've won my heart, my darling
 You're my Gabrielle

Now here's a word my dear
 From poppa to my girl
 Be true and love one another
 Be proud of your history
 Now the world has a darling
 Beware my little girl
 You'll win the hearts of many
 You're my special girl

Get ready for your life now
 With poppa by your side
 Through waves of low and high times
 To remind you where your heart lies
 I'll be with you my darling
 My darling Gabrielle
 As you win the hearts of many
 You're poppa's girl

For dance version with accordion button numbers, page 198



The Gates at Old Nariel

Tune "Strawberry Roan"

By Rose L Sayers Hon. Secretary Folklore Society of Victoria 11/3/1964

Oh, the gates at old Nariel
 Just how many – no-one can tell!
 They're here and they're there – there are gates everywhere
 Oh, those gates at old Nariel!

There's a gate to each paddock you pass
 Inside, there are cows eating grass
 And, when you pass through, whatever you do,
 Shut the gate, at old Nariel!

When you have unhooked the chain
 You must hop out and hook it again
 Then you drive on some more, but it's not long before
 Another gate at old Nariel!

If you have a few days to spare
 Get away from the world's wear and tear!
 I can tell you it pays – you could spend those few days
 Shutting gates at old Nariel!

Musical bush picnic winter (say August) circa 1970. LR seated: Judy the pet kangaroo, Joyce Walton, Betty Coulston (Malcolm Simpson at her feet), Neville Simpson and Con Klippel. L-R standing: Raymond and Ian Simpson. Others are walking in the rear. Photo Maureen Simpson.





Grandad's Towong Hotel

by Con Klippel

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. Each staff includes a line of music with notes, rests, and ornaments, and a line of numbered fingerings below it. Chord symbols (C, F, G7) are placed above the music to indicate the harmonic structure. The piece features several triplet rhythms and a mix of eighth and sixteenth notes.

Staff 1: C, G7, F, G7, C, G7
 Staff 2: C, G7, C
 Staff 3: C, F, C, G7
 Staff 4: C, F, C, G7, C
 Staff 5: F, C, G7
 Staff 6: C, F, C, G7, C

Recommended for Schottische or Two Step. Played originally on the piano in the key of G.



The Klippel Clan

by Barbara Klippel

We're not Klippels born and bred
Just by Klippels wooed and wed
And we sometimes wish we never were at all
We take the good with the bad
Sometimes happy, sometimes sad
And we guess we wouldn't change them at all.

First to Towong they came
And there they built a pub,
They're been patronising them ever since.
They drove the mail and worked the land
And forever left their brand
Just look at the Klippels here today.

Then to Berrigama they went in 1873
Spread to Thougla and the Nariel Valley too
And the land they opened up
Still belongs to them today
Though some of them saw fit to move away.

Now some still work the land,
And some work on the road
And some do no work at all.
They just fish and fish some more
But you're welcome at their door
To listen to the music that they make.

We're not Klippels born and bred
Just by Klippels wooed and wed
And we're bringing up our children just the same.
There'd be no Klippels born and bred
If they hadn't had to wed
Outsiders like us to bear their name.

So when next they say to you
Oh but you're not a Klippel
Just smile and go on your way
Cos if they hadn't had the sense
To marry people like us
There'd be no reunion here today.

Written by Barbara Klippel, Berrigama 1975, sung to a tune similar to I'm Gonna Knock on Your Door.

The Klippel Reunion

by Barbara Klippel

The Klippels are having a reunion
On the banks of the Nariel Creek
Came Ambrose and Conrad and Jakob
To Australia their fortunes to seek.

Conrad, now he had a hotel,
Ambrose, he selected land,
And Jakob was the shoemaker
Conrad also had the band.

You can still hear them playing
The accordions that they play so well,
As we sing and dance to their music
That rings through the valley like a bell.

They're coming back to the good old Upper Murray
Three hundred descendants or so
Back to the homes of their ancestors
And the relatives that they used to know.

Now some still bear the Klippel name
But others have changed theirs too
And its a surprise to a lot of people
To find who is related to who.

So come along to Nariel and join us
Your very welcome one and all.
You'll see all the friendly faces
You're bound to have a ball.

We hope you all enjoy the reunion
And the tree is growing so big
We thank you all for coming
Its worthwhile to have organised the gig.

Written by Barbara Klippel in 1995 at Nariel and sung to the tune of Red River Valley.



Nariel Creek

by Con Klippel

Way back in nineteen sixty two, the weather hot and dry,
 The sun shone down to one hundred and five beneath a cloudless sky.
 Across Mt Gibbo's winding road, three Folklore members came
 'Cause Max and Barby Dyer gave them Con Klippel's name.

They came onto the Nariel Creek and followed it right down
 And called in on the Klippels some twelve miles out of town.
 One said my name is Mary-Jean and this is Norm and Pat,
 And spoke of old time dances, old songs and this and that.

They said they were collecting songs of the days gone by
 With other old material that otherwise would die.
 We wish to learn your dances and record your music too,
 Preserve those great traditions, some peculiar to you.

We know we've found a gold mine in music, dance and song
 And if you hold an old time dance, our group will come along.

So in the year of sixty three, an old time dance was run
 Some thirty members of that group came and joined the fun.
 The dancing started early and ran till 4 a.m.
 You should have seen these people, what fun it was for them.

They danced all the set dances, some fell upon the floor,
 With perspiration flowing, they kept calling out for more.
 This happy crowd kept dancing and made so many friends
 They said they would be sorry when this old time dancing ends.

An announcement from that Nariel stage, a welcome to all was made
 To join the Folklore members with music in the shade.
 Next morning on the Nariel Creek the silence broke with song,
 With music singing in the hills as people came along.

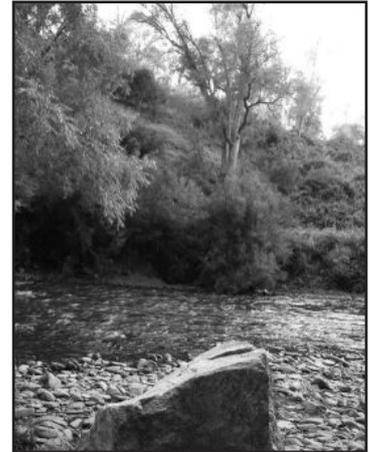
They all joined in the singing and played their music too
 They danced upon the grass so green, the time it really flew.
 All voted it a grand weekend and said we must have more,
 This was our first Folk Festival, since then there's been eight more.

The A.B.C. thought it was good, their cameramen came down.
 They took two miles of film which was shown in every town.
 The letters then came rolling in, the secretary's pen ran hot,
 And now today at Nariel Creek, we seem to have the lot.

This is our tenth anniversary with people from every state
 This goes to show what friendship does and what it can create.
 God bless all you good people, may your pleasures never end
 And keep all these traditions for Australia's sake and friend.



Nariel Creek.





Me Smokey Smokey

Lyrics from Con Klippel

Tune: Shortening Bread

C G7 C F C C F C G7

Me Smok-ey Smok-ey Lit tee girl-ee likee me, We live to-geth-er, very hap-py pair.

C G7 C F C C F C G7 C

We go to Hong Kong, White man he come a-long, Take lit-tee girl from the poor Chin-ee.

As played by Keith Klippel

C G7 C F C F C G7

3 3 4 3 4 3 4 5 5 5 5 5 6 5 5 5 5 4 4 3 4 3

C G7 C F C F C G7 C

3 3 4 3 4 3 4 5 5 5 5 5 6 5 5 5 5 4 4 3 3

The Myrree Sawmill, 1954 (see opposite page 95) that was located near the Benambra-Corryong Road, Nariel.





The Mill Belongs to Sandy

from Con Klippel '69

A

C G7 C

3 4 5 4 3 3 4 5 4 3 3 3 4 5 4 3 4 5 4 5 5 3 2 3 2 3 2 2

C G7 C

3 4 5 4 3 3 4 5 4 3 3 3 4 5 4 3 4 5 4 5 5 3 2 3 2 3 2

B

C F C G7 C F G7 C

5 5 5 4 4 5 5 5 5 4 3 4 5 5 5 4 4 5 5 5 5 3 2 3 2 3 4

C F C G7 C F G7 C

5 5 5 4 4 5 5 5 5 4 3 4 5 5 5 4 4 5 5 5 5 3 2 3 2 3

As played for the wireless programme described on page 276.

The Myrrhee Sawmill at Nariel actually belonged to Julia Hale who lived in the house below and was patron of the Corryong Axemen's Carnival.





Nariel Fair

Frank Nickels

Tune: Widdicombe Fair variation

F C7 F

Con Klip - pel, Con Klip - pel. lend me your brown mare,

F C7

All a - long Curr - y - ong Cud - ge - wa there, I

F C7 F

want to go streak - in' up - on Nar - i - el Fair, And

C7 F

make all the folk stare at some - one so rare, Bea - tie

Klip - pel, Lom - a Hogg, Di - xie Wa - ters, Mau - reen Simp - son, Old

B \flat F C7 F C7 F

Un - cle Bob Jar - vis and all, Old Un - cle Bob Jar - vis and all,

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first five staves are vocal lines with lyrics underneath. The sixth staff is an instrumental line. Chord symbols (F, C7, Bb) are placed above the notes to indicate the harmonic structure. The lyrics are: 'Con Klip - pel, Con Klip - pel. lend me your brown mare, All a - long Curr - y - ong Cud - ge - wa there, I want to go streak - in' up - on Nar - i - el Fair, And make all the folk stare at some - one so rare, Bea - tie Klip - pel, Lom - a Hogg, Di - xie Wa - ters, Mau - reen Simp - son, Old Un - cle Bob Jar - vis and all, Old Un - cle Bob Jar - vis and all,'.

*Nariel Fair continued*

Con Klippel, Con Klippel, lend me your brown mare
All along Curryong,* Cudgewa there (*as pronounced)
I want to go streakin' upon Nariel fair,
And make all the folk stare at someone so rare,
Beatie Klippel, Lorna Hogg, Dixie Waters, Maureen Simpson,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.

Con Klippel, Con Klippel, you keep your brown mare
All along Curryong, Cudgewa there
For I'm never more goin' to streak upon Nariel fair
They gave me the cold-water treatment there,
Beatie Klippel, Lorna Hogg, Dixie Waters, Maureen Simpson,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.

Con Klippel, Con Klippel, lend me your brown mare
All along Curryong, Cudgewa there
For I want to go fishin' down Nariel there,
With Neville Simpson, Fraser Butland, Len Hogg, Colin Klippel, Bill McLachlan, Sid Simpson,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.

Con Klippel, Con Klippel, lend me your brown mare
All along Curryong, Cudgewa there
For I wish to sing at the Nariel fair,
With Neville Simpson, Fraser Butland, Len Hogg, Colin Klippel, Bill McLachlan, Sid Simpson,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.

Con Klippel, Con Klippel, lend me your brown mare
All along Curryong, Cudgewa there
For I wish to camp at the Nariel fair,
With Neville Simpson, Fraser Butland, Len Hogg, Colin Klippel, Bill McLachlan, George Klippel,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.

Con Klippel, Con Klippel, lend me your brown mare
All along Curryong, Cudgewa there
For I wish to play at the Nariel fair,
With my concertina, accordion, piano, bass drum, lagerphone and guitars,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.

Con Klippel, Con Klippel, lend me your brown mare
All along Curryong, Cudgewa there
For I wish to tell tales at the Nariel fair
Of the bush lands, the mountains, the rivers, the valley,
Old Uncle Bob Jarvis and all, Old Uncle Bob Jarvis and all.



Nariel Wedding Suite

by Fiona Mahony



Diane and David Alleway, married 16th July 1988

Introduction

B \flat E \flat A \flat E \flat B \flat 7

The Pipes and the Harp

E \flat C m A \flat E \flat A \flat E \flat F m B \flat

A \flat E \flat C m A \flat B \flat E \flat A \flat E \flat

B \flat E \flat C m B \flat E \flat C m B \flat

E \flat A \flat B \flat C m A \flat E \flat A \flat E \flat

Nariel Wedding Suite continued

Parting



Chords: Gm B♭ Cm Gm F B♭ Dm Gm Gm F Dm Gm E♭ B♭ Cm F Dm Gm F Gm E♭ B♭ Gm F7

Nariel Wedding



Chords: B♭ E♭ B♭ Cm B♭ E♭ F B♭ E♭ B♭ Cm B♭ F B♭ E♭ B♭ F B♭ B♭7 E♭ B♭ Gm B♭ F E♭ B♭ B♭ B♭ F B♭

D.S. al Coda



Old Nariel Station

by Con Klippel

The musical score for "Old Nariel Station" is written in treble clef, G major, and 2/4 time. The tempo is marked as quarter note = 156. The score consists of five staves of music. The first staff begins with a G chord and features a melodic line with eighth-note chords. The second staff starts with a D7 chord and includes a first ending bracket. The third staff contains a second ending bracket with a D7 chord. The fourth staff continues the melodic and harmonic development. The fifth staff concludes the piece with a G chord and a final melodic flourish.

2



The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a dotted quarter note G4, followed by eighth notes A4, B4, and C5, which are beamed together and marked with an 8va ornament. This is followed by a quarter rest, then a quarter note D5, and a quarter note E5. The melody then descends through D5, C5, B4, and A4. A first ending bracket covers the final two measures of this staff. The second staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then features a half note D5, a half note E5, and a quarter note D5. A double bar line with repeat dots follows. The second ending bracket covers the final two measures of this staff. The third staff continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then features a half note D5, a half note E5, and a quarter note D5. A double bar line with repeat dots follows. The fourth staff continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then features a half note D5, a half note E5, and a quarter note D5. A double bar line with repeat dots follows. The fifth staff continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then features a half note D5, a half note E5, and a quarter note D5. A double bar line with repeat dots follows. The sixth staff continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then features a half note D5, a half note E5, and a quarter note D5. A double bar line with repeat dots follows. The seventh staff continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then features a half note D5, a half note E5, and a quarter note D5. A double bar line with repeat dots follows.



Our Flutina

by Con Klippel

Musical score for 'Our Flutina' in 3/4 time, key of G major. The score consists of four staves of music with corresponding guitar chords and fingering numbers written below the notes.

Staff 1: Chords C, D7, Dm, G7, C. Fingering: 5̇ 7̇ 7̇ 9̇ 8̇ 7̇ 7̇ 7̇ 5̇ 5̇ 6̇ 5̇ 7̇ 9̇ 8̇ 8̇ 7̇ 5̇

Staff 2: Chords D7, Dm, G7, C. Fingering: 7̇ 7̇ 9̇ 8̇ 7̇ 7̇ 7̇ 5̇ 5̇ 6̇ 5̇ 7̇ 9̇ 8̇ 6̇ 6̇ 5̇

Staff 3: Chords C, G7, Dm, G7, C. Fingering: 7̇ 7̇ 8̇ 8̇ 8̇ 7̇ 7̇ 5̇ 5̇ 6̇ 6̇ 5̇ 6̇ 5̇ 5̇

Staff 4: Chords C, G7, Dm, G7, C (first ending), C (second ending). Fingering: 7̇ 7̇ 8̇ 8̇ 8̇ 7̇ 7̇ 5̇ 5̇ 6̇ 6̇ 5̇ 7̇ 7̇ 6̇ 5̇ 6̇

Con played this on piano in the key of G.



Jason Klippel circa 1983 with the 1835 flutina, brought from Germany to Australia by his great great grandfather, Konrad Klippel; see also page 284 as Conrad (1) Klippel.

Over The Gibb

by Con Klippel

The musical score for "Over The Gibb" is written in 3/4 time and consists of seven staves of music. Each staff includes a treble clef, a key signature of one sharp (F#), and a series of notes with stems. Below each staff are guitar chord diagrams represented by numbers 1-5 on a six-line staff. The chords are: C, G7, C, C, G7, C, CG, C, G7, C, G7, C, F, G7, C, G7, CC.

Con played this on piano in the key of G.



Paddy Will You Now!

from Charlie Ordish '65

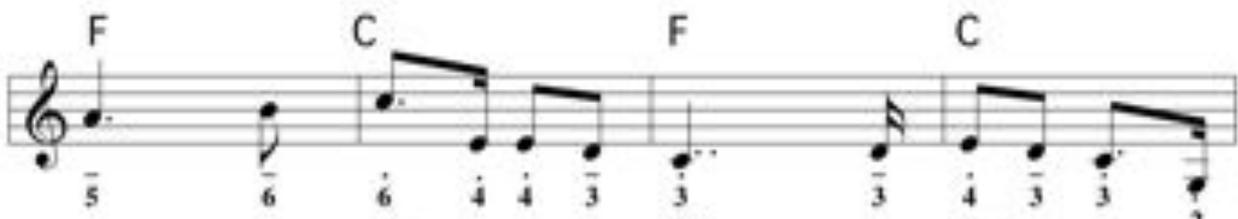
Refrain

C G7 C G7 C G7 C



Pad-dy will y'now, Pad-dy will y' now, Take me while I'm in the hum-our, That's just now!

Introduction



Snowy River Roll

Lyrics: Bill Lovelock

from Nariel Mini Band '75



The musical score is written in 3/4 time and consists of four staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The chords are C, F, and G7. Fingerings are indicated by numbers 1-5 below the notes.

Give me a man who's a man among men,
 Who'll stow his white collar and put down his pen.
 We'll blow down a mountain and build you a dam,
 Bigger and better than old Uncle Sam!

Give me bulldozers and tractors and hoses,
 And diesels to ease all my troubles away.
 With the help of the Lord and good Henry Ford
 The Snowy will roll on her way.

Roll! Roll! Roll on your way!
 Snowy River roll on your way!
 Roll on your way until Judgement Day!
 Snowy River roll.

Don't bring your sweetheart unless she's your wife,
 For here you must follow a bachelor life!
 When woman is woman, a man is a fool!
 Y' get much more work from a bow-legged mule

Sometimes it's raining and sometimes it's hail,
 And sometimes it blows up a blizzardly gale.
 Sometimes there's fire and sometimes there's flood,
 And sometimes you're up to your eyeballs in mud!



The Voice I Heard From Charlie

by Con Klippel '69

My band was play-ing bright-ly, at a real good old time ball When I
 heard a voice and mus-ic, from one not there at all. His
 voice was soft and gent-le, from a smil-ing face quite clear 'Twas
 from a man named Char-lie, whose mem'-ries I hold dear. His
 mus-ic came in rhyth-m, not man-y now can play Of
 picked old tunes for dan-cing, that's now come back to stay. And
 while I played and list-ened, I heard his mus-ic ring And
 in his kind soft voice, said "Please old tim-er sing."



The Voice I Heard From Charlie continued

My band was playing brightly, at a real good old time ball
 When I heard a voice and music, from one not there at all.
 His voice was soft and gentle, from a smiling face quite clear
 'Twas from a man named Charlie, whose memories I hold dear.

His music came in rhythm, not many now can play
 Of picked old tunes for dancing, that's now come back to stay.
 And while I played and listened, I heard his music ring
 And in his usual kind soft voice, said - please old timers sing.

Keep up that great tradition, they'll never put you down
 They haven't got the metal, and you can make them frown.
 I know they tried to stop you, and I know what you have got,
 They may have bits and pieces, but you have got the lot.

Your band of old time rhythm, can challenge any test
 For everywhere we used to play, our music was the best.
 I'm sorry I had to leave you, but I know you'll carry on
 And hold this grand tradition, revived alone by Con.

I won't forget the children, who learned the old time way,
 I trust they follow our footsteps, which will make their lives so gay.
 So with these words I leave you, but I just won't say goodbye,
 I'll always be right with you, old timers never die.

Now with those words from Charlie, his wishes are quite clear,
 So we'll just keep all together, no matter what we hear.
 We'll strengthen our resources, keep straight and be quite true,
 Nobody then can shift us, no matter what they do.



Charlie Ordish (left) and unknown friends fishing on the Cudgewa Creek.

Right: Artist Carolyn Marrone's drawing is a reconstruction from the original 1920s Upper Murray photograph, above, by replacing unknown musicians to represent, L-R: Charlie Ordish, George Cadman, Con Klippel and Jim Harrison.

The picture was commissioned for the cover of the Music Makes Me Smile double CD; see pages 294 - 295.

Con's notes are shown overleaf on page 108.





Three Girls and Ten - The Nariel Disaster

Lyrics: Nacrsac*

Tune: Three Score and Ten

Methinks I see a rubber raft, heading far down the stream,
A mighty craft with a 4 inch draft, full 3 foot beam to beam.
Methinks I see on that bold ship a host of folk so brave,
Going out to take their daily dip on Nariel's fearsome wave.

Chorus:

There were three girls and ten boys and men, were lost on Nariel Creek.
Disaster struck our commodore when his lilo sprung a leak
Our rubber rings, our inner tubes, inflatable boats as well,
They lost the fray, that bitter day, they battled with the swell.

Our crew sailed boldly out that day, for they had had a sleep,
Our sailors were exper-eye-enced, they'd been at it all the week,
We headed down the rapids, but the pilot got it wrong,
He lost his lilo, lost his life, and almost lost a thong.

Chorus

The wind did blow a furious gale, the waves were one inch high,
The people wept and tore their hair " 'Tis certain they will die",
The raging torrent tore away the noble plastic craft
The kookaburras in the willows laughed and laughed and laughed.

Chorus

* Note by Ken McMaster: Written at New Year circa 1983 largely by Ken McMaster and John Caldwell with assistance from other members of Nacrsac -The Nariel Creek Songwriters' Action Collective.



Con's notes on The Voice
I Heard from Charlie.

Dance Tunes

This section comprises tunes that have been transcribed or reconstructed from players records for the various Nariel dance brackets and arranged in approximately alphabetical order where possible. Except where shown otherwise the recordings were made at actual Nariel dances from the 1960s onwards.

The photograph below was made for the cover of the LP record, *Con Klippel's Old-Time Dance Band*, Nariel Creek, Victoria, Fidelis Records, TMS 251 Stereo, 97 Betula Avenue, Vermont, Victoria, 3133, Australia.

Back row L-R: Pam Klippel (bass drum), Sid Simpson, Keith Klippel, Con Klippel

Front row L-R: Christine Klippel, Lorna McLachlan, George Klippel, Betty Coulston, Neville Simpson, Maureen Simpson.





Dance Brackets Index

This is an index to the dance tunes shown in the brackets as shown on pages 112 - 232. The alphabetical index on pages 296 - 297 also includes all the items in *Airs, Poems, Songs and Tunes*, pages 64 - 107.

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Barn Dance

Dance tempo 27-29 bars/minute

Roll Along Covered Wagon

from dance '82 ♩ = 113

Chord progression: C G7 C G7

Chord progression: C F Dm G7 C

The musical notation for 'Roll Along Covered Wagon' consists of two systems of two staves each. The first system has a treble clef, a common time signature, and a key signature of one flat. The notes are quarter notes and eighth notes. The second system also has a treble clef, a common time signature, and a key signature of one flat. The notes are quarter notes and eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

I See the Moon

from session '95 ♩ = 110

Chord progression: C G7 C

Chord progression: F G7 C

Chord progression: G7 C

Chord progression: F Dm G7 C

The musical notation for 'I See the Moon' consists of four systems of two staves each. The first system has a treble clef, a common time signature, and a key signature of one flat. The notes are quarter notes and eighth notes. The second system also has a treble clef, a common time signature, and a key signature of one flat. The notes are quarter notes and eighth notes. The third system also has a treble clef, a common time signature, and a key signature of one flat. The notes are quarter notes and eighth notes. The fourth system also has a treble clef, a common time signature, and a key signature of one flat. The notes are quarter notes and eighth notes. Fingerings are indicated by numbers 1-5 below the notes.



The Drover's Dream

from dance '82 ♩ = 100

Chords: C, F, C, G7

5 6 7 7 7 6 5 5 5 6 6 5 5 5 5 6 6 6 7 7 8 8 7 7 5 5

Chords: C, F, C, G7, C

6 7 7 7 6 5 5 5 6 6 5 5 6 7 7 7 7 6 7 7 7 5 6 6 6 7

Chord: G7

7 7 7 7 7 8 8 8 8 7 6 5 6 6 6 6 6 6 6 7 5 5

Chords: C, F, C, G7, C

6 7 7 7 6 5 5 5 6 6 5 5 6 7 7 7 7 6 7 7 7 5 6 6

Since 1982 significant changes have occurred in the melody and the third line became:

Chords: F, C, G7

8 8 8 8 8 7 8 8 8 8 7 6 5 6 6 6 6 6 6 6 7 5 5

and the triplets in Lines 2 and 4 are now a simple dah-de rhythm of the first and last notes.
Also when playing solo, Keith Klippel plays the following phrase in Line 3:

Chords: F, C, F, C, G7

8 8 8 8 8 7 8 8 8 8 7 6 7 9 9 9 8 7 8 8 7 7 5 5

The fluctuations in version are probably a drift to and fro between Killaloo and The Drover's Dream. Killaloo was played by the older generation of Nariel musicians until the Wattle label recording of The Drover's Dream in the early 1950s.



Killaloo

from Keith Klippel ♩ = 114

C D7 G7

C Dm G7 C G7 C G7 C G7 C

5̇ 6̇ 7̇ 7̇ 6̇ 6̇ 5̇ 5̇ 6̇ 7̇ 7̇ 7̇ 6̇ 5̇ 5̇ 6̇ 6̇ 7̇ 7̇ 8̇ 8̇ 7̇ 7̇ 6̇ 6̇ 5̇ 5̇ 5̇
 8̇ 8̇ 8̇ 8̇ 9̇ 8̇ 7̇ 8̇ 7̇ 7̇ 6̇ 6̇ 5̇ 5̇ 8̇ 7̇ 8̇ 7̇ 7̇ 8̇ 8̇ 7̇ 6̇ 7̇ 6̇ 6̇

Marching Through Georgia

from dances '82 ♩ = 111, 113

C₃ G7 C G7 G7

C F C G7 C C

C F C G7

C F C G7 C D.S. al Fine

4 5̇ 5̇ 5̇ 5̇ 5̇ 5̇ 3̇ 3̇ 3̇ 3̇ 3̇ 3̇ 4 5̇ 5̇ 5̇ 5̇ 5̇ 5̇ 4 3̇ 3̇ 3̇ 3̇ 4 3̇
 3̇ 3̇ 4̇ 4̇ 4̇ 2̇ 3̇ 3̇ 4̇ 3̇ 3̇ 2̇ 3̇ 4̇ 4̇ 3̇ 3̇ 2̇ 3̇ 4̇ 3̇ 2̇ 3̇ 4̇ 3̇
 4 3̇ 3̇ 3̇ 4̇ 5̇ 2̇ 3̇ 3̇ 3̇ 3̇ 3̇ 4 3̇ 3̇ 3̇ 4̇ 5̇ 2̇ 3̇ 3̇ 3̇ 4̇ 3̇
 3̇ 3̇ 4̇ 4̇ 4̇ 2̇ 3̇ 3̇ 4̇ 3̇ 3̇ 2̇ 3̇ 4̇ 4̇ 3̇ 3̇ 2̇ 3̇ 4̇ 4̇ 3̇ 3̇ 2̇ 3̇ 4̇

Old Bullock Dray

from dance '82  = 113

Chord progression: C F G7 C

Chord progression: F C G7 C



Fingerings for the first staff: 4 5 4 3 6 7 6 6 6 5 5 5 3 3 4 4 6 6 5 5 5 5 4 4 4 4

Fingerings for the second staff: 5 4 3 6 7 6 6 6 5 6 7 6 6 6 5 5 4 3 3 3 2 3

Ten Pretty Girls

from session '95  = 111

Chord progression: C

Chord progression: G7 F C G7 C



Fingerings for the first staff: 3 3 4 4 4 4 3 3 4 5 5 6 7 7 7 7 6 5 6 5 4 4 5 5

Fingerings for the second staff: 7 7 6 6 5 6 6 6 5 5 5 5 6 6 5 5 6 7 6

Corryong Accordion Band at Walwa Hall L-R: Mick Smith, George Cadman, Kath Hill, (MC George Thompson is directly behind Kath), Cyril Neil, David Laverty, the mostly obscured pianist, Doug Cohan, Dolly Caldwell, and Kingsley Neil.





Sons of the Sea

from dance '82 & Keith Klippel '95 ♩ = 111, 114

The musical score for "Sons of the Sea" is presented in eight staves of music. Each staff contains a sequence of notes and rests, with corresponding guitar chord diagrams and chord names written below. The chords used are C, G7, Dm, F, and C. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of the eighth staff.



Barn Dance - Supplementary Tunes.

Killaloo

Concertina version from Jim Harrison*

*Transcribed from the playing of Jim Harrison by Dan Worrall in House Dance, published by Musical Traditions Records, 2012. (Dance music was played on the Anglo-German concertina by musicians of the house dance era.) Worrall's transcription was in 6-8 time but here it is redone in 4-4 time.

A Little Boy Called Taps

from Jim Hibberson '82 ♩ = 118

Chords: C, F, Dm, D, D7, GG7, C, G, F, G7, C, D7, Dm, F, G7, C

Fingerings: 7 7 7 7 6, 6 5 5 5 5, 5 5 5 7 5, 7 7 7 7 6, 6 5 5 6 6, 7 6 6 5 7, 5 7 7, 7 5 5 6, 6 7 7 7 7, 7 5 5 6, 6 7 7 7, 7 8 7 7, 6 5, 6 6, 7 7 7 7, 7 7 7, 7 5 5 6, 6 7 7 7 7, 7 7 6 7, 7 7 7 7, 7 7 8 7, 7 5, 5, 7 7 7 7, 5 6

Transcribed by Olive Dobbyn, 1997. Tune originally played in the key of G.



Cudgewa Barn Dance

from Mary Lloyd '62 ♩ = 120

C G7 C

8 8 8 8 9 9 9 9 8 7 7 7 8 7 7 7 7 10 10 10 10 8 7 6 7 7

C G7 C

8 8 8 8 9 9 9 9 8 7 7 7 8 7 7 7 7 10 10 10 10 5 5 4 6 6

C G7 C G7 C

4 5 5 4 3 2 4 5 5 4 3 4 5 5 5 5 6 6 6 4 6 5 5 4 4 3

C G7 C G7 C

5 5 5 5 6 6 6 6 4 4 4 4 4 5 5 5 6 6 6 6 6 6 6 6 5 5 6 5 6

C G7 C

5 5 5 5 6 6 6 6 4 4 3 4 4 3 3 3 3 6 6 6 6 4 3 3 3 4

G7 C

5 5 5 5 6 6 6 6 4 4 3 4 4 3 3 3 3 6 6 6 6 5 5 3 5 3

D'Ye Ken John Peel

from Session '62  = 130



C G7

4 4 5 5 5 4 4 4 5 5 5 4 4 4 4 4 4 3 3 4 4 4 4 4 3 4 3



C F C F C G7 C

3 3 6 6 6 5 5 5 4 5 5 4 3 2 3 3 3

Played in the key of D at the Session

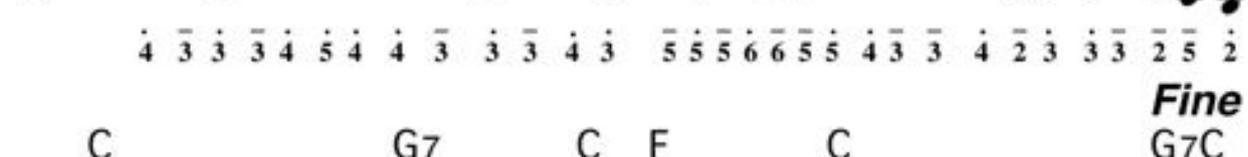
Hyde Park Hustlers

from Mary Lloyd '62  = 116



C G7 C F C Dm D7 G7

4 3 3 3 4 5 4 4 3 3 3 4 3 5 5 5 6 6 5 5 4 3 3 4 2 3 3 3 2 5 2



C G7 C F C

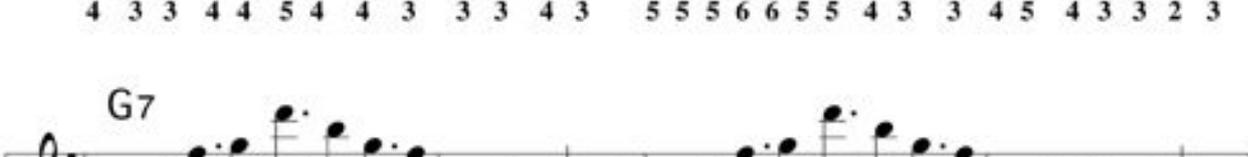
4 3 3 4 4 5 4 4 3 3 3 4 3 5 5 5 6 6 5 5 4 3 3 4 5 4 3 3 2 3

Fine
G7C



G7

6 7 8 8 10 8 8 6 7 5 3 6 7 8 8 10 8 8 6 6 7 6 5 3



C G7 D7 G7 F3 C 1 F G7 2 F G7 C

4 4 4 4 5 5 9 8 7 5 8 7 6 5 4 5 6 8 8 7 6 4 8 7 5 6 6

D.C. al Fine

Originally played on piano, the second part in the key of F. Although no accordion button numbers are suggested for the high D, a B (button 10 draw) sounds fine. For the F#'s in the fourth line the D (button 3 draw) sounds acceptable.



Kangaroo Barn Dance

from Mary Lloyd '62 ♩ = 128

The musical score for 'Kangaroo Barn Dance' is presented in eight staves of music. Each staff contains a melodic line in treble clef with a common time signature (C) and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent triplets. Chord symbols are placed above the notes, and fingerings are indicated by numbers 1-5 below the notes. The chords used include C, Dm, G7, F, D7, G, Am, and E7. The piece concludes with a final chord of C.

Mary played this on piano with great dexterity, the third and fourth parts in the key of F



Berlin Polka

Dance tempo 48-53 bars/minute

Ask Old Brown to Tea

from dances '82 - '85 ♩ = 96, 97, 101, 106

Oh ask old Brown to tea, and all his fam - i ly And
 he don't come, I'll tickle him bum With a lump of cel - er - y.

Knees Up Mother Brown

from dances '82 - '85 ♩ = 96, 101, 102

Can speed up to MM = 106 during dancing, the second part frequently omitted



Brown Jug Polka

Dance tempo ca 54 bars/minute

Little Brown Jug (Old)

from dances '82 - '83 ♩ = 807

Musical notation for 'Little Brown Jug (Old)'. The piece is in 2/4 time and consists of four staves of music. The key signature is one flat (F major/D minor). The melody is written in treble clef. Chords are indicated above the staff: C, F, G7, and C. Fingerings are indicated by numbers 1-5 below the notes. The first staff ends with a double bar line.

Little Brown Jug (New)

from Neville Simpson '97 ♩ = 807

Musical notation for 'Little Brown Jug (New)'. The piece is in 2/4 time and consists of four staves of music. The key signature is one flat (F major/D minor). The melody is written in treble clef. Chords are indicated above the staff: C, F, G7, and C. Fingerings are indicated by numbers 1-5 below the notes. The first staff begins with a quarter rest. The second staff ends with a double bar line.

The rhythm of the second part of the 'Old' version matches the hand clapping in the dance.

Brown Jug Polka continued - Supplementary Tunes

Mary Lloyd's Polka No. 1

from Mary '62 ♩ = 111

The musical score consists of five staves of music in 2/4 time. The key signature is one flat (F major). The tempo is marked as ♩ = 111. The score includes various chords and fingering instructions:

- Staff 1: Chords C, G7, C, F, C, G7, C. Fingering: $\bar{7}$ $\dot{7} \bar{7} \dot{7} \dot{5}$ $\dot{6} \dot{5} 4$ $\dot{8} \bar{9} \dot{8} \dot{7}$ $\dot{8}$ $\dot{8} \dot{8}$ $\dot{6} \dot{6} \dot{5} \dot{6}$ $\dot{5} 4 \dot{6} \dot{5}$ $\dot{5} \dot{5} \dot{5} \dot{6}$ $\dot{6} \dot{6} \dot{5} \dot{5}$
- Staff 2: Chords G7, F, G, F, Dm. Fingering: $\bar{8} \bar{8} \bar{8} \dot{7} \bar{7}$ $\bar{8} \bar{8}$ $\dot{7} \bar{7}$ $\dot{6} \dot{5} \dot{5} \dot{6}$ $\dot{7}$ $\dot{7} \dot{7}$ $\dot{6} \dot{5} \dot{5} \dot{6}$ $\dot{6} \dot{5} \dot{7} \dot{6}$ $\dot{5} \dot{6} \dot{7} \dot{7}$ $\bar{8} \dot{7} \bar{7}$
- Staff 3: Chords C, G7, C, F, C, G7, C. Fingering: $\dot{7} \bar{7} \dot{7} \dot{5}$ $\dot{6} \dot{5} 4$ $\dot{8} \bar{9} \dot{8} \dot{7}$ $\dot{8}$ $\dot{8} \dot{8}$ $\dot{6} \dot{6} \dot{5} \dot{6}$ $\dot{5} 4 \dot{6} \dot{5}$ $\dot{5} \dot{5} \dot{5} \dot{6}$ $\dot{6} \dot{6} \dot{5} \dot{5}$
- Staff 4: Chords G7, C, F, G, G7. Fingering: $\bar{8} \bar{8} \bar{8} \dot{7} \bar{7}$ $\bar{8} \bar{8} \bar{8} \dot{7} \bar{7}$ $\bar{8} \bar{8} \bar{8} \bar{8} \dot{7}$ $\dot{8}$ $\dot{8}$ $\dot{9} \dot{8} \bar{8} \dot{7}$ $\dot{5} \dot{6} \dot{5} \dot{5}$ $\dot{6} \dot{5}$ $\dot{5}$
- Staff 5: Chords C, G7, C, C, F, C, G7, C. Fingering: $\dot{7} \bar{7} \dot{7} \dot{5}$ $\dot{6} \dot{5} 4$ $\dot{8} \bar{9} \dot{8} \dot{7}$ $\dot{8}$ $\dot{8} \dot{8}$ $\dot{6} \dot{6} \dot{5} \dot{6}$ $\dot{5} 4 \dot{6} \dot{5}$ $\dot{5} \dot{5} \dot{5} \dot{6}$ $\dot{6}$

Played on piano in the key of F

Mini-band 1974: Back row, L-R: Andrew Klippel, Rodney Milner, Leanne Simpson, Vicki Jarvis
 Front row, L-R: Sandra Klippel, Phillipa Chisolm, Gillian Klippel





Mary Lloyd's Polka No. 2

from Mary Lloyd '62 $\text{♩} = 105$

(Play ABACA)

A C F Dm G7 C

5 5̣ 6̣ 5̣ 4̣ 5̣ 7̣ 6̣ 5̣ 5̣ 6̣ 5̣ 5̣ 8̣ 7̣ 6̣ 6̣ 6̣ 5̣ 6̣ 7̣ 9̣ 8̣ 8̣ 7̣ 7̣ 5̣

F Dm G7 C *Fine*

5̣ 6̣ 5̣ 4̣ 5̣ 7̣ 6̣ 5̣ 5̣ 6̣ 5̣ 5̣ 8̣ 7̣ 6̣ 6̣ 6̣ 5̣ 6̣ 7̣ 9̣ 8̣ 8̣ 5̣ 7̣ 7̣ 6̣ 7̣

B C G7 G7

8̣ 9̣ 8̣ 7̣ 6̣ 7̣ 8̣ 9̣ 7̣ 6̣ 7̣ 8̣ 6̣ 6̣ 7̣ 6̣ 6̣ 8̣ 9̣ 8̣ 8̣ 7̣ 9̣ 8̣ 9̣ 8̣ 8̣ 7̣ 10̣ 8̣ 8̣ 9̣ 8̣ 8̣ 7̣

C G7 C G7

8̣ 9̣ 8̣ 7̣ 6̣ 7̣ 8̣ 9̣ 8̣ 7̣ 6̣ 7̣ 8̣ 6̣ 6̣ 7̣ 6̣ 6̣ 8̣ 9̣ 8̣ 8̣ 7̣ 9̣ 8̣ 9̣ 8̣ 8̣ 7̣ 8̣ 9̣ 8̣ 7̣ 7̣ 6̣ 5̣

C C Am G7 C D7 G7

5̣ 7̣ 8̣ 4̣ 4̣ 7̣ 7̣ 6̣ 5̣ 6̣ 6̣ 7̣ 7̣ 7̣ 6̣ 5̣

C Am G7 C G7 C *D.C. al Fine*

5̣ 7̣ 8̣ 4̣ 5̣ 6̣ 6̣ 6̣ 6̣ 5̣ 8̣ 8̣ 7̣ 7̣ 6̣ 7̣ 6̣

Played on piano in the key of G, with five-bar phrases in the second part here reduced to four.



Galopede

Dance tempo ca. 55 bars/minute.

Herb Gimbert's First Set Tune

from dance '82 ♩ = 110

Chord progression: C F G7 C F G7 C C

4 5 5 5 5 7 7 6 5 5 5 6 7 7 7 4 5 5 5 5 7 7 6 5 5 5 6 6 6 5 6 6 7

Chord progression: C G7 C G7 C G7 C G7 C F G7 C C

7 7 6 5 5 5 5 8 7 7 5 5 5 5 7 7 6 5 5 5 5 5 5 6 6 6 7 6 6

Paddy Whack (McGregor's March)

Chord progression: C F G7 C F G7 C

5 5 6 5 5 5 5 5 6 6 6 5 6 5 5 5 5 6 5 5 5 5 5 5 6 6 6 5 6 5 6 6 6

Chord progression: C F C C F G7 C

7 7 7 5 5 5 6 5 5 6 5 5 5 5 7 7 7 5 5 5 6 5 6 6 6 6 6

The Mill Belongs to Sandy

Chord progression: C G G7 C G7

3 4 3 4 3 4 5 5 5 2 3 2 3 2 3 4 4 4 3 4 3 4 3 4 5 5 5 4 3 2 3 3

Chord progression: C F C G7 C F G7 C

5 5 5 5 4 4 5 5 5 5 5 5 5 4 3 5 5 5 5 4 3 3 3 3



Gypsy Tap

Dance tempo 28 bars/minute

Con Klippel's Gypsy Tap*

from Neville Simpson '86 $\text{♩} = 115$

Musical score for 'Con Klippel's Gypsy Tap' in 6/8 time. The score consists of four staves of music. Each staff begins with a treble clef and a common time signature. The key signature is one flat (F major/D minor). The score includes various musical notations such as eighth notes, quarter notes, and triplet markings (indicated by a '3' above the notes). Chord symbols are placed above the staves: C, G7, and C. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line.

* For Con's original composition see page 82

Jolly Good Company

from dance '82 $\text{♩} = 119$

Musical score for 'Jolly Good Company' in 6/8 time. The score consists of three staves of music. Each staff begins with a treble clef and a 6/8 time signature. The key signature is one flat (F major/D minor). The score includes various musical notations such as eighth notes, quarter notes, and half notes. Chord symbols are placed above the staves: C, G7, F, and C. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line.

McNamara's Band

from dance '82 & Neville Simpson '97 $\text{♩} = 119$

Musical score for McNamara's Band, featuring five staves of music with guitar chords and tap footings. The chords are: C, G7, C, G7, C, D7, G7, C, D7, G7, C, G7, C.

Staff 1: $\dot{5}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{3}$ $\bar{2}$ $\bar{3}$

Staff 2: $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\dot{5}$ $\bar{4}$ $\bar{3}$ $\bar{3}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{3}$ $\bar{3}$ $\dot{5}$ $\bar{4}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{3}$ $\bar{3}$ $\bar{2}$

Staff 3: $\bar{3}$ $\bar{2}$ $\bar{3}$ $\bar{4}$ $\dot{5}$ $\bar{4}$ $\bar{3}$ $\bar{5}$ $\bar{3}$ $\bar{2}$ $\bar{2}$ $\bar{2}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{4}$ $\bar{3}$

Staff 4: $\bar{3}$ $\bar{2}$ $\bar{3}$ $\bar{4}$ $\dot{5}$ $\bar{4}$ $\bar{3}$ $\bar{5}$ $\bar{6}$ $\bar{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\bar{4}$ $\bar{4}$ $\bar{3}$ $\bar{3}$ $\bar{2}$ $\bar{3}$

When playing solo, Neville recorded the following beautiful duplet in the third line:

Musical score for a solo duplet, featuring a single staff of music with tap footings. The footings are: $\bar{3}$ $\bar{2}$ $\bar{3}$ $\bar{4}$ $\dot{5}$ $\bar{4}$ $\bar{3}$ $\bar{5}$ $\bar{3}$ $\bar{2}$ $\bar{2}$ $\bar{2}$ $\bar{5}$ $\bar{5}$ $\bar{4}$ $\bar{4}$ $\bar{3}$

L-R: Andrew Klippel, Keith Klippel and Neville Simpson.





With My Shilleleagh

from dance '85 & Ian Simpson '97 $\text{♩} = 112$

Chords: C F C (F) C G7

Chords: C F C (F) C G7 C

Chords: G7 C Dm D7 G7

Chords: C F C F C G7 C

5 5 6 6 3 3 3 3 3 6 5 5 6 6 5 5 5 6 6 6 6 5 5 4 4 3 3 4 3 5 5 6

6 3 3 3 3 6 5 5 6 6 5 5 5 6 6 6 6 5 5 6 6 7 7 6

3 3 3 4 4 4 4 3 4 3 4 4 5 4 4 4 5 5 5 5 6 7 6 6 5 5 5 5 6

6 3 3 3 3 6 5 5 6 6 5 5 5 6 6 6 6 5 5 6 6 7 7 6

L-R: Pam Klippel, Christine Klippel, Bev McLachlan, Lorna McLachlan, Con Klippel and Pat Nankervis, circa 1970.



Highland Schottische

Dance tempo 28-29 bars/min.

Keel Row

from dances '85, 83 ♩ = 113, 120



Chords: C G7 C G C G7 C G7 C

Fingerings: 4 4 3 4 4 3 4 4 3 4 3 2 2 4 3 4 4 3 4 4 3 3 2 3 4

Chords: F C G C F 1 C G7 C 2 C G7 C

Fingerings: 5 5 5 5 5 5 4 4 3 4 3 2 2 5 5 5 5 5 5 4 4 3 3 2 3 4 4 3 3 2 3 2

Loudon's Bonnie Woods and Braes

Dance '85 ♩ = 115



Chords: C G7 C F G7 C

Fingerings: 3 3 4 5 5 4 4 3 2 2 2 3 3 4 5 5 5 6 6 6

Chords: G F 3 C G 1 F G7 C 2 F G7 C

Fingerings: 6 7 7 6 7 6 5 5 5 6 6 7 6 5 4 4 6 7 7 6 7 6 5 5 5 5 6 5 6 6 3 5 5 6 5 6 6

These two tunes are frequently played as a pair. Both Keith Klippel (1995) and Dianne and Ian Simpson (1997) have played alternative versions of Loudon's, see overleaf facing page 131.



Highland Schottische Supplementary Tunes

Green Grow The Rashes O'

from Madge Everard '87

C G7 C G7 F

3 3 4 3 3 3 4 4 5 5 3 3 4 5 5 4 5 5 3 4 4 3 3 5 5

C G7 C G7 C

4 4 4 4 4 6 6 6 6 7 5 5 6 6 6 6 5 5 4 4 3 4 4 3 3 2 2

C G7 C G7 F

3 3 4 3 3 3 4 4 5 5 3 3 4 5 5 4 5 5 3 4 4 3 3 5 5

C G7 C G7

4 4 4 4 4 6 6 6 6 7 5 5 6 6 6 6 5 5 4 4 3 4 4 3 3 2 2

C G C G C G7 C

4 5 7 6 5 8 7 7 6 7 6 6 5 5 4 5 7 6 5 8 7 7 6 6 6 6

Loudon's Bonnie Woods and Braes

from Keith Klippel '95

C G7 C F G7 C



3 3 4 5 5 4 4 4 4 3 2 2 2 3 3 4 5 5 4 5 5 6 5 6 6 6 6

G F C G F G7 C

6 7 7 6 7 6 5 5 5 6 6 7 6 5 4 4 6 7 7 6 7 6 5 5 5 5 6 5 6 6 6 5

C G7 C F G7 C

6 6 5 5 5 4 4 4 4 3 2 2 2 3 3 4 5 5 4 5 5 6 5 6 6 6 6

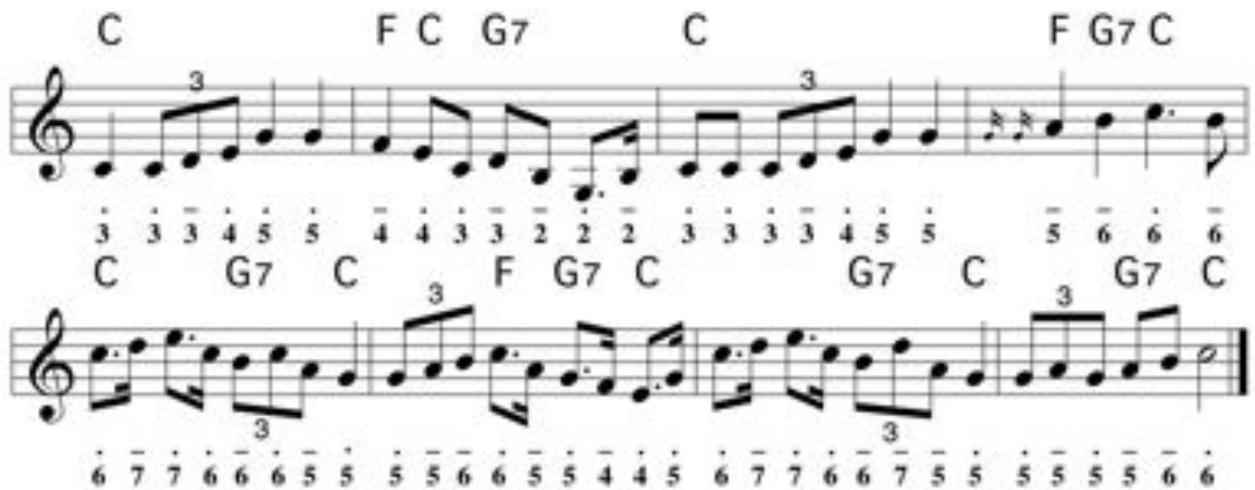
G F C G F G7₃ C

6 7 7 6 7 6 5 5 5 6 6 7 6 5 4 4 6 7 7 6 7 6 5 5 5 5 6 5 6 6

Loudon's Bonnie Woods & Braes

from Dianne & Ian Simpson '97

C F C G7 C F G7 C



3 3 3 4 5 5 4 4 3 3 2 2 2 3 3 3 3 4 5 5 5 6 6 6 6

C G7 C F G7 C G7 C G7 C

6 7 7 6 6 6 5 5 5 5 6 6 5 5 4 4 5 6 7 7 6 6 7 5 5 5 5 5 5 6 6



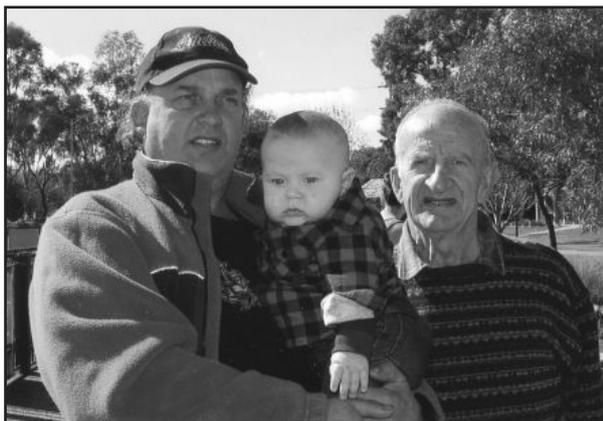
Monkey Musk* (Monymusk)

Highland Schottische from the Mini Band, '75

The musical score is written in treble clef with a 2/4 time signature. It consists of four staves of music. Fingerings are indicated by numbers 1-5 below the notes. Chord markings (C, G7, Dm, F) are placed above the staff lines. The melody is a simple, rhythmic tune characteristic of a Schottische.

The title is widely, but irreverently, derived from Monymusk of Aberdeenshire, Scotland; the Scottish gaelic name is Monadh Musga

L-R: Three living generations of Conrad Klippels in 2013, viz Conrad **Jason**, Conrad William John, and Conrad **Keith**.



Thank Conrad William John's mum, Kirsten Beard, on the far right, for her contribution.

Manchester Galop

Dance tempo 29-30 bars/minute

Manchester Galop (Old)

from dance '83  = 160

Musical notation for Manchester Galop (Old) in C major, 2/4 time. The piece consists of 16 bars. The melody is written on a treble clef staff. Chords are indicated above the staff: C, G7, F, C, F, C, G7, C, C, G7, F, C, F, C, D7, G. Fingerings are indicated by numbers 1-5 below the notes. The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns in the later bars.

Manchester Galop (New)

from Neville and Ian Simpson, '97

Musical notation for Manchester Galop (New) in C major, 2/4 time. The piece consists of 16 bars. The melody is written on a treble clef staff. Chords are indicated above the staff: C, G7, F, C, F, C, G7, C, C, G7, F, C, F, C, G7, C. Fingerings are indicated by numbers 1-5 below the notes. This version includes triplet markings (indicated by a '3' above the notes) in bars 1, 3, 5, 7, 9, 11, and 13, which is a key difference from the 'Old' version.

NB. The main differences above are in Lines 3 and 4. Both versions were played in 1998 with a preference for the early version outdoors and the modern one indoors!



Maxina

Dance speed 25-27 bars/minute

Original Maxina tune

from dances '82 - '85 ♩ = 100, 107, 106, 101

Chord progression: C Dm G7 C

Chord progression: F C D7 G7

Chord progression: C G7 C

Chord progression: F G7 C

Chord progression: Am Dm G7 C G7

Chord progression: C Dm G7 C

Old Black Joe

from dances '84, '85 ♩ = 105, 107



The musical score for "Old Black Joe" is presented in six staves, each containing a line of music with chord symbols and numbered fingering for the right hand. The key signature is C major and the time signature is 2/4. The tempo is marked as ♩ = 105, 107.

Staff 1: Chords: C, F, C. Fingering: 3̣, 4̣, 4̣, 5̣, 5̣, 5̣, 6̣, 6̣, 5̣, 5̣, 5̣, 4̣, 4̣, 3̣.

Staff 2: Chords: C, F, G7. Fingering: 3̣, 4̣, 4̣, 5̣, 5̣, 5̣, 5̣, 5̣, 4̣, 4̣, 3̣.

Staff 3: Chords: C, F, C. Fingering: 3̣, 4̣, 4̣, 5̣, 5̣, 5̣, 5̣, 6̣, 6̣, 5̣, 5̣, 6̣.

Staff 4: Chords: G7, F, C, G7, C. Fingering: 6̣, 6̣, 7̣, 6̣, 6̣, 5̣, 5̣, 5̣, 4̣, 3̣, 3̣, 5̣.

Staff 5: Chords: C, C, F, C. Fingering: 4̣, 5̣, 5̣, 5̣, 4̣, 5̣, 5̣, 5̣, 5̣, 5̣, 6̣, 6̣, 5̣, 5̣, 6̣.

Staff 6: Chords: G7, C, C, G7, C. Fingering: 6̣, 6̣, 7̣, 6̣, 6̣, 5̣, 5̣, 5̣, 4̣, 3̣, 3̣.



Nightbirds

from Peter Ellis '83*

C
G7
C
F
C
G7

7
7
6
6
6
7
5
4
4
4
5
5
5
5
6
6
6
6
7
7
5

C
G7
C
F
G7
C

7
7
7
6
6
6
7
5
5
5
6
5
6
6
6
5
5

F
C

8
7
8
8
7
7
7
8
7
7
6
7
7
7
6
7
7
7
6
5
5

F
G7
C
G7
C

4
4
4
5
5
5
5
6
6
6
6
7
7
7
8
8
8
8
7
7
6
6
5
5

F
C

8
7
8
8
7
7
7
8
7
7
6
7
7
7
6
7
7
7
6
5
5

F
G7
C
G7
C

4
4
4
5
5
5
5
6
6
6
6
7
7
7
8
8
8
8
7
7
6
5
6

*As played by Peter Ellis when accompanying the Nariel Band; the version was learnt from the late Harry McQueen who played it several times at Nariel.

Policeman's Holiday

Dances '82, '85 ♩ = 108, 107, 105

Chord progression: C G7 C G7

Chord progression: C G7 C D7 G7

Chord progression: C G7 C G7

Chord progression: Dm C G7 C



The musical score consists of four staves of music in treble clef, 4/4 time. Each staff includes a melody line with fingerings and a corresponding chord progression. The first staff has chords C, G7, C, G7. The second staff has chords C, G7, C, D7, G7. The third staff has chords C, G7, C, G7. The fourth staff has chords Dm, C, G7, C. Fingerings are indicated by numbers 1-5 with bars above or below the notes.

L-R: Ian Simpson, Christine Klippel, Bev McLachlan, Lorna McLachlan, Pam Klippel (drum kit), and Con Klippel, 1970.



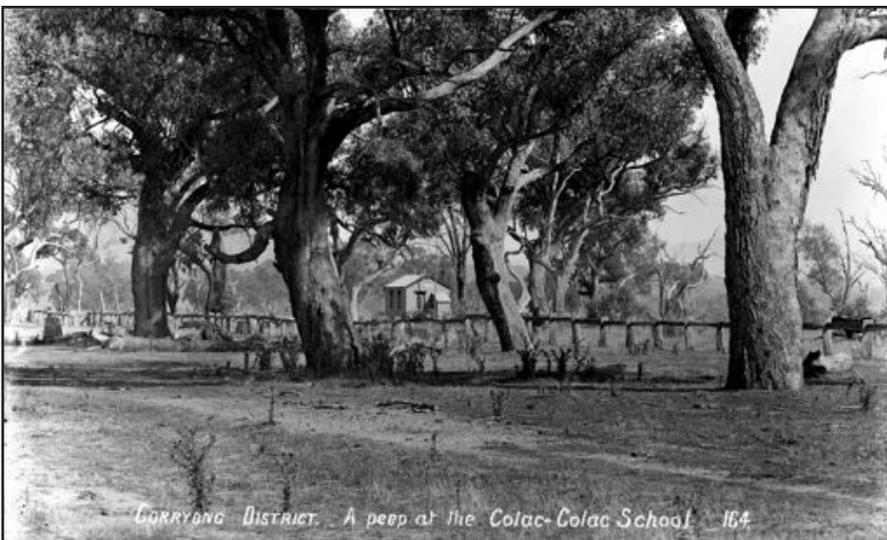


Bubbles

from Jim Hibberson '82 ♩ = 106

Musical score for guitar with six staves. Each staff contains a line of music with chord symbols (Dm, G, C, G7) and fret numbers (5, 6, 5, 5, 5, 6, 5, 5, 6, 7, 7, 6, 5, 5, 5, 4, 5, 4, 4, 4, 4, 4, 5, 5, 6, 5, 5, 5, 5, 4, 5, 4, 4, 4, 4, 4, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 6, 6, 4, 5, 5, 6, 5, 5, 5, 6, 5, 5, 6, 7, 7, 6, 5, 5, 6, 6, 5, 5, 5, 4, 5, 4, 4, 4, 4, 4, 5, 5, 6, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 6, 6, 4, 5, 4, 4, 4, 4, 4, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 6, 6).

Transcribed by Olive Dobbyn, 1997. Originally played by Jim in the key of G.



Colac Colac School, Early 1900s, courtesy of The Man From Snowy River Museum.

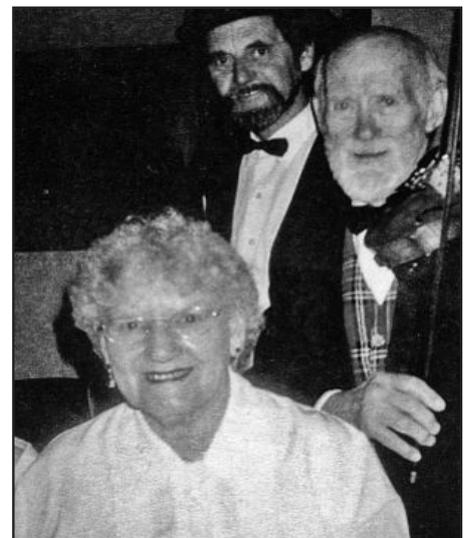
Nightbirds

from Jim Hibberson '82  = 106

The musical score for 'Nightbirds' is presented in six systems, each with a treble clef staff and guitar-specific annotations. The first system includes chords C, G, C, G7, C, and G7. The second system includes C, G, C, F, G, C, and G7. The third system includes F, C, D7, and G7. The fourth system includes C, G, G7, C, and G7. The fifth system includes C, G, C, F, G, C, and G7. The sixth system includes F, C, Dm, G7, and C. Fingerings are indicated by numbers 1-4 on the left hand and 1-5 on the right hand, with some notes marked with a bar over the number. The piece is in 4/4 time.

Transcribed by Olive Dobbyn, 1997 from key of G and modified here for the Maxina

L-R: Olive Dobbyn, Stan Symes and Les Dow.





One Step

Dance tempo 56 bars/minute

Hey Little Hen*

from Keith Klippel '95 ♩ = 99

Chord symbols: C, F, G7, F, G7F, G7, C

Fingerings: 5 6 7 8, 9 8 7 5 6, 6 5 6, 5 8 7

Chord symbols: C, F, G7, F, G7F, G7, F, C

Fingerings: 5 6 7 8, 9 8 7 5 6, 6 5 6, 5 7 6, 7

Chord symbols: C, F, C, G7, C

Fingerings: 8 8 7 8 8, 7 8 7 7 7 8, 7 7 7 6 7 7, 7 7 8 5 5 5 7 6 5

Chord symbols: C, F, G7, F, G7F, G7, C

Fingerings: 5 6 7 8, 9 8 7 5 6, 6 5 6, 5 8 6

*This tune was on Con's tune list but is not played today by the Band.

Put a Light in Every Country Window

from session '95 ♩ = 106

Chord symbols: G7, C, G7, C

Fingerings: 4 4 3 4, 4 4 4 3, 3 4, 4 4 3 4, 4 4 4 3, 4, 5 5

Chord symbols: F, C, G7, C

Fingerings: 5 5 5 5, 4 4 4 5, 5 5 5 4, 4 3 3 4, 3 4, 4 4 4 3, 4 4 4 3, 3

Tune by Don Henderson, Melbourne

Moonlight and Roses

from dance '82  = 107



Musical notation for "Moonlight and Roses" in 2/4 time. The piece consists of four staves of music. The first staff begins with a C chord and ends with a G7 chord. The second staff begins with a C chord and ends with a C chord. The third staff begins with a C chord and ends with an F chord. The fourth staff begins with a G7 chord and ends with a C chord. The notation includes treble clef, a key signature of one flat (B-flat), and a tempo of 107 beats per minute. Fingerings are indicated by numbers 1-5 below the notes.

The Royal Telephone

from session '95  = 101



Musical notation for "The Royal Telephone" in 2/4 time. The piece consists of four staves of music. The first staff begins with a C chord and ends with a C chord. The second staff begins with a C chord and ends with a C chord. The third staff begins with a C chord and ends with a C chord. The fourth staff begins with a C chord and ends with a C chord. The notation includes treble clef, a key signature of one flat (B-flat), and a tempo of 101 beats per minute. Fingerings are indicated by numbers 1-5 below the notes.

George Cadman's One Step

from *George himself* '62 $\text{♩} = 123$

C
G7 C
G7 D7
G
C

C
G7 D7
G7
C *Fine*

G
C

G7
F G7
C *D.S. al Fine*

$\bar{6}$ $\acute{6}$ $\grave{5}$ $\acute{6}$ $\grave{5}$ $\bar{6}$ $\acute{5}$ $\acute{6}$ $\grave{5}$ $\acute{6}$ $\acute{6}$ $\bar{6}$ $\bar{7}$ $\bar{5}$ $\dot{5}$ $\bar{6}$ $\dot{5}$ $\bar{6}$ $\dot{5}$ $\bar{7}$ $\dot{5}$ $\bar{6}$ $\dot{6}$ $\bar{8}$ $\bar{8}$ $\bar{5}$ $\bar{6}$ $\dot{6}$ $\bar{5}$

$\dot{7}$ $\dot{5}$ $\acute{6}$ $\dot{5}$ $\dot{7}$ $\dot{5}$ $\acute{6}$ $\dot{5}$ $\acute{6}$ $\acute{6}$ $\bar{6}$ $\bar{7}$ $\bar{5}$ $\bar{5}$ $\bar{7}$ $\dot{5}$ $\acute{6}$ $\dot{5}$ $\bar{7}$ $\dot{5}$ $\acute{6}$ $\dot{5}$ $\bar{8}$ $\bar{8}$ $\bar{5}$ $\bar{6}$ $\dot{6}$ $\dot{7}$

$\grave{8}$ $\grave{8}$ $\bar{9}$ $\bar{8}$ $\dot{7}$ $\acute{6}$ $\acute{6}$ $\bar{7}$ $\bar{5}$ $\bar{6}$ $\bar{7}$ $\bar{10}$ $\bar{9}$ $\bar{10}$ $\bar{9}$ $\bar{10}$ $\bar{9}$ $\bar{8}$ $\bar{7}$ $\dot{5}$ $\dot{7}$ $\dot{6}$ $\bar{6}$

$\dot{7}$ $\dot{5}$ $\acute{6}$ $\acute{6}$ $\dot{5}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ $\dot{5}$ $\dot{4}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{6}$ $\bar{6}$ $\bar{5}$ $\bar{8}$ $\bar{8}$ $\bar{9}$ $\bar{8}$ $\bar{4}$ $\bar{6}$ $\bar{5}$ $\bar{6}$ $\dot{6}$ $\bar{6}$

Corryong Coffee Palace owned by the Ordish family. Charlie Ordish also became a horse teamster. Image courtesy of The Man From Snowy River Museum, Corryong.



Au Clair De La Lune

from Jim Hibberson '82  = 107

C G C G C G C G7 C



6 6 6 7 7 7 6 7 7 7 6 6 6 7 7 7 6 7 7 7 7

D7 G7 C G C G7 C



7 7 7 7 5 7 7 6 6 5 5 6 6 7 7 7 6 7 7 7 6

Transcribed by Olive Dobbyn, 1997; originally played in the key of G.

Music Makes Me Smile

Accordion version by Con Klippel  = 107

C Dm G7 C G7



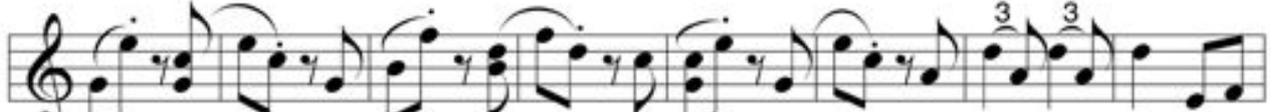
4 4 5 8 7 6 5 6 5 6 5 8 7 6 5 6 6 10 9 8 8 8 5 6 6 5 6 8 8 4 4

C Dm G7 C



5 8 7 6 5 6 5 6 5 8 7 6 5 6 6 10 9 8 8 8 5 6 6 6 6 6 6 6 4 4

G7 C F G7 C



5 7 5 7 6 5 6 8 6 8 7 6 5 7 5 7 6 5 7 5 7 5 7 4 4

G7 C G7 C



5 7 5 7 6 5 6 8 6 8 7 6 5 8 8 8 8 5 6 6 5 5 5 4 3



Parma Waltz

Dance tempo 52 bars/minute

After the Ball

from session '95 $\text{♩} = 51$

The musical score is written in 3/4 time and consists of 32 bars. It is presented in a single system with eight staves. The first staff contains the melody with chord symbols C, F, C, and F above it. The second staff contains the melody with chord symbols C, G7, C, G7, and C above it. The third staff contains the melody with chord symbols C, F, C, and F above it. The fourth staff contains the melody with chord symbols C, G7, C, G7, C, and G7 above it. The fifth staff contains the melody with chord symbols C, F, C, and G7 above it. The sixth staff contains the melody with chord symbols Dm, G, Dm, G7, C, and G7 above it. The seventh staff contains the melody with chord symbols C, F, C, A7, and Dm above it. The eighth staff contains the melody with chord symbols G7, C, A7, D7, G7, and C above it. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line at the end of the eighth staff.

Peggy O'Neil

from dance '82 $\text{♩} = 52$

Chord progression: C Am C Am C G7 Dm G7 Dm G7 C G7 C G7 C A7 F Dm F G7 C

Why Did My Master Sell Me

from dance '82 $\text{♩} = 52$

Chord progression: C G7 C C7 F Fm C G7 C G7 C G7 C



Polka Mazurka

Dance tempo 45-48 bars/minute,

Clementine

from dances '82 - '84 ♩ = 135, 140, 143

Musical notation for Clementine in 3/4 time. The melody is written on a treble clef staff. Chords C, G7, and C are indicated above the staff. Below the staff is a sequence of fingerings: 6̇ 6̇ 6̇ 5̇ 7̇ 7̇ 7̇ 6̇ 6̇ 7̇ 8̇ 8̇ 8̇ 7̇ 7̇ 7̇ 7̇ 8̇ 8̇ 7̇ 7̇ 7̇ 7̇ 6̇ 6̇ 7̇ 7̇ 5̇ 6̇ 7̇ 6̇.

* Frequently speeds to 49 bars/min (148 crotchets/minute) towards the end of the dance.

Corry's Polka Mazurka

from dances '83 - '84 ♩ = 144, 145

Musical notation for Corry's Polka Mazurka in 3/4 time. The melody is written on a treble clef staff. Chords C, G7, and C are indicated above the staff. Below the staff is a sequence of fingerings: 3̇ 3̇ 4̇ 4̇ 3̇ 4̇ 4̇ 5̇ 4̇ 4̇ 4̇ 3̇ 3̇ 4̇ 3̇ 3̇ 4̇ 4̇ 3̇ 4̇ 4̇ 5̇ 4̇ 4̇ 4̇ 4̇ 3̇ 3̇ 5̇. A second line of notation follows with chords F, C, G7, C, F, C, G7, C and fingerings: 6̇ 6̇ 5̇ 5̇ 4̇ 4̇ 4̇ 3̇ 3̇ 4̇ 3̇ 3̇ 6̇ 6̇ 5̇ 5̇ 4̇ 4̇ 4̇ 4̇ 3̇ 3̇.

Mrs Agnes Corry "Corry" playing at Nariel, circa 1986.





Polka Mazurka - Supplementary Tunes follow, but see also page 86 for The Fernvale Polka Mazurka.

Con Klippel's Polka Mazurka (17 bars)* *from Keith Klippel '95* ♩ = 132

Chord progression: C G7 C G7 C

Chord progression: G7 C G7 C

Chord progression: G7 C G7 C

Chord progression: G7 C G7 C

Handwritten musical notation with fingerings and chord changes.

Standing: Jim Harrison
 L-R seated: Sid Simpson, partly obscured on drum, Charlie Ordish, Con Klippel, George Klippel, Tom Lunt.





Jim Hibberson's Polka Mazurka

from Jim '82 ♩ = 155

Musical score for "Jim Hibberson's Polka Mazurka" in 3/4 time. The score consists of four staves of music with fingerings and chord markings (C, G7, F) indicated above the notes.

Staff 1: C, G7, C
 Staff 2: G7, C
 Staff 3: F, C, G7, C
 Staff 4: G7, C

Transcribed by Olive Dobbyn, 1997. Originally played in the key of G.

Junior Band at Beat and Con's property L-R: Pamela Klippel (12), Christine Klippel (10), Patricia Nankervis (11), Bev McLachlan (12), Lorna McLachlan (10), Joyce Klippel (singer), Adrian Hogg (11, caller), Des Klippel (drums), Neville Simpson and Con Klippel, courtesy Herald, 12/04/1969.



Little Children*

from Jim Harrison '82  = 120



The musical score for "Little Children" is written in 3/4 time and consists of four staves. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5 below them. Chord markings (C and G7) are placed above the staves to indicate the harmonic structure. The piece concludes with a double bar line at the end of the fourth staff.

Version of When He Cometh; see overleaf page 152 for similar tunes with

L-R: Ian Simpson, Keith Klippel, Doug Neil and Neville Simpson on stage in the Cudgewa Mechanics Institute hall, circa 1998.





Robert Donelan's Polka Mazurka No. 1 *from Madge Everard '87* ♩ = 128

Chords: C, F, C, G7, C, F, C, G7, C, G7, C, C_{1,2,...}, C_{last time} *Fine*

Robert Donelan's Polka Mazurka No. 2

Chords: C, G7, C, G7, C, F, C, D7, G, F, C, D7, G, D.C. al Fine

Robert's daughter, Madge Everard, played these as a pair on piano in the key of F.

Pride of Erin

Dance speed 50-54 bars/minute

Comrades

from dance's '82 '85 $\text{♩} = 50, 51$

Chord symbols: C, F, C, G^o, G7, C, D7, G7, C, F, E7, F, C^o, C, Am, D7, G7, C.

Fingerings: 4 5 5 6 7 7 6 5 5 6 7, 8 7 7 5 6 6 5 7 7 7 7 7 6 5 5 4 3, 4 5 5 5 6 7 7 6 8 6 7 7 6, 7 5 6 6 6 5 5 4 5 5 6 7 7 6 6 7.

Only a Leaf

Dances '82-5 $\text{♩} = 50, 51$

Chord symbols: C, C^o, Dm, G7, Dm, G7, C, D7, G7, C, D7, G7, C.

Fingerings: 4 4 5 5 4 4 5 5 5 7 7 6 6 7 6 4 4, 4 5 5 6 4 4 5 5 6 5 6 6 6 5 6 6 6 5 4 6 7, 7 7 7 8 7 7 5 5 6 5 6 6 7 7 6 5 6 7, 7 7 7 8 7 7 5 5 6 5 6 6 8 7 7 6.



Springtime in the Rockies

Dances '82-5 $\text{♩} = 50, 50, 54$

Musical score for 'Springtime in the Rockies' in 3/4 time. The score consists of four staves of music with fingerings and chord symbols. The chords are: C, Cdim, G7, Dm, G7, C, C, Cdim, G7, F, G7, Dm, G7, C.

Pride of Erin - Supplementary Tunes follow

The Harp That Once Through Tara's Halls

from Jim Hibberson '82

$\text{♩} = 62$

Musical score for 'The Harp That Once Through Tara's Halls' in 3/4 time. The score consists of four staves of music with fingerings and chord symbols. The chords are: C, F, C, G7, C, C, F, C, G7, C, F, Dm, C, G7, C, F, C, G7, C.

Transcribed by Olive Dobbyn, 1997. Originally played in the key of G.

Eileen Alannah

from Jim Hibberson '82  = 62



The musical score for "Eileen Alannah" is written in 3/4 time and consists of ten staves. Each staff contains a melodic line with notes and rests, accompanied by chord symbols and fingerings. The chords used are C, F, G7, D7, Am, and Dm. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at the end of the tenth staff.

Transcribed by Olive Dobbyn, 1997. Originally played in the key of G.



Princess Polka

Dance tempo 53-55 bars/minute

Tom, Tom, the Piper's Son*

from Keith Klippel '95 ♩ = 100

Chords: C G7 F G7 C

Chords: C G7 C G7 C G7 C

Fingering: 7 7 7 7 6 6 6 6 7 7 8 8 8 8 8 8 7 7 7 6 6 5 6 7 6 6

Fingering: 5 5 6 7 7 7 7 8 8 7 7 7 7 8 8 8 7 7 7 7 6 7 7 5 6 7 6 6

*The opening rhythm matches the heel and toe step of the Princess Polka and this tune was Con's original choice for the dance.

In and Out the Windows (So Early in the Morning)

from dances '82 - '85 ♩ = 100, 107, 110

Chords: C G7 C G7 C

Chords: C G7 C F G7 C

Fingering: 4 4 3 3 4 3 3 3 3 4 2 3 3 3 3 3 4 4 3 3 4 3 3 3 3 4 2 3 3 3 3 3

Fingering: 4 4 3 3 2 3 3 4 4 4 4 3 3 4 4 4 5 5 6 6 6 5 5 5 5 5 5 4 3 3 3 3

*Primarily a Three-Hop Polka tune which is also played for the Princess Polka

Princess Polka - Supplementary Tunes

Jim Harrison's Princess Polka

from Jim '82 ♩ = 92



8 9 8 9 6 7 7 8 7 6 7 8 8 9 8 8 6 7 7 8 9 7 6 6 9

8 7 7 9 8 7 7 9 8 7 7 7 6 5 5 5 8 7 7 9 8 7 7 9 8 7 8 7 7 6 6

Jim Harrison's Princess Polka

Transcribed by Dan Worrall from Jim's concertina playing



Madge's Princess Polka

from Madge Everaard '87 ♩ = 98



4 5 7 6 5 8 7 7 6 7 6 6 5 5 4 5 7 6 5 8 7 7 6 6 6 6

3 4 5 4 5 8 4 7 7 4 6 6 4 5 4 5 5 7 7 4 7 7 4 6 6

4 5 4 5 5 7 7 4 7 7 4 6 6 4 5 4 5 5 7 7 4 7 4 7 6 6



Schottische

Dance tempo 28 bars/minute

Arthur Byatt's Schottische

from dance '83 ♩ = 111

Arthur Byatt's Schottische is a 28-bar piece in C major, 3/4 time. The score consists of four staves of music with corresponding fingerings. The first staff begins with a C chord and a triplet of eighth notes. The second staff continues the melody with a Dm chord. The third and fourth staves complete the piece with various chords including G7 and C.

Grandma Klippel's Schottische

from Con Klippel '71 ♩ = 107

Grandma Klippel's Schottische is a 28-bar piece in C major, 3/4 time. The score consists of four staves of music with corresponding fingerings. The first staff features a triplet of eighth notes. The second staff continues with a G7 chord. The third and fourth staves include chords such as F, G7, and C, ending with a final C chord.

Mrs McNamara's Schottische*

from Keith Klippel '95 ♩ = 117

*The main strain is Mountain Belle Schottische but the second strain is similar to the verse of K,K,K, Katie.

Play twice, then D.S. al Fine

Sid Lunt's Schottische (Daddy's Schottische)

from Con Klippel '71 ♩ = 115



Schottische - Supplementary Tunes; see also page 83 for Con Klippel's Schottische & page 91 for Grandpa's Towong Hotel

Arthur Byatt's Schottische

from Con Klippel '71 $\text{♩} = 102$

Musical score for Arthur Byatt's Schottische, from Con Klippel '71. The piece is in 2/4 time with a tempo of 102 beats per minute. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in eighth and sixteenth notes, with some triplets. Chords are indicated above the staff: C, Dm, G7, and C. Fingerings are shown with numbers 1-5 below the notes. The second staff continues the melody with similar notation and chords. The third and fourth staves complete the piece, ending with a double bar line.

Arthur Byatt's Schottische

from Suzanne Hodge, '12

Musical score for Arthur Byatt's Schottische, from Suzanne Hodge, '12. The piece is in 2/4 time. It consists of four staves of music. The notation is similar to the first piece, with a treble clef, common time signature, and eighth/sixteenth note patterns. Chords are indicated as C, Dm, G7, and C. Fingerings are shown below the notes. The score concludes with a double bar line.



Dance Of The Honey Bees

from Joe Bell '96 ♩ = 114

The musical score for 'Dance Of The Honey Bees' is written in treble clef with a common time signature (C). It consists of four staves of music. Above the first staff are the chords C, C7, G7, C, C7, G. Above the second staff are C, G7, D, G7. Above the third staff are C, C7, G7, C, C7, G7. Above the fourth staff are C, Am, Dm, Gdim, Dm, C, G7. Below the notes are fingerings: Staff 1: 5, 5, 6, 6, 7, 8, 5, 5, 6, 6, 7, 8, 8. Staff 2: 8, 9, 8, 9, 8, 6, 8, 8, 7, 7, 7, 7, 5, 5, 7, 7, 8, 8, 8, 6. Staff 3: 5, 5, 6, 6, 7, 8, 8, 8, 6, 5, 5, 6, 6, 7, 8, 9. Staff 4: 8, 9, 8, 9, 8, 7, 6, 7, 8, 8, 7, 7, 7, 5, 5, 7, 7.

Played on fiddle in the key of E with great slides and vibrato. Joe's tone very bright by bow close to bridge

Grandma Klippel's Schottische

Full concertina version*

The musical score for 'Grandma Klippel's Schottische' is written in treble clef with a common time signature (C). It consists of four staves of music. The score features numerous triplets, indicated by the number '3' above groups of notes. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

*Transcribed from the playing of Con Klippel by Peter Ellis and Dan Worrall.

Come Back Pat To Your Irish Girl

from Jim Hibberson '82  = 129

Chords: C, G7, C, G7, C

Fingering: 4 4 4 3 3 4 4 4 4 4 3 4 6 6 6 5 5 6 6 5 5

Fingering: 4 4 4 3 3 4 4 4 4 4 3 4 6 6 5 5 5 5 6 6

Jim Hibberson's Schottische No. 1

from Jim '82  = 131

Chords: F, G7, C, F, G7, C

Fingering: 4 5 5 5 4 5 6 7 7 6 3 6 6 6 5 5 3 4 4 4 4 4 5

Fingering: 5 5 4 5 6 7 7 6 3 6 6 6 5 5 5 5 6 6

Jim Hibberson's Schottische No. 2

from Jim '82  = 130

Chords: C, F, C, G7, C, C, F, C, G7, C

Fingering: 2 3 3 4 4 4 4 3 4 4 3 3 3 4 3 3 2 3

Fingering: 2 3 3 4 4 4 3 4 4 3 3 3 4 3

All Jim's Schottisches were transcribed by Olive Dobbins, 1997. Originally played in the key of G.



Jean Murphy's Schottische

Played A, B, C, D, E, D, C by Jean in 1963

A C Am G C Am G C Am G F

5 6 5 5 3 4 5 4 5 6 6 5 5 4 3 5 4 4

G7 G Am C G

7 6 6 5 6 5 6 6 5 5 5 6 5 3 4 5 4 5

C Am G C Am G Gm D7 Gm G7

6 6 5 5 3 4 5 4 5 6 5 4 3 3 4 3 4 4

F G Am C G Am G G7 F G G7 C G7

3 3 6 6 6 5 3 3 6 6 5 2 2 8 8 5 2 3 5 5 6

B C G7 F3 C3 G F G7 F G7 G F G G7

6 6 6 6 5 4 5 5 4 2 5 5 5 2 2 3 3 8 8 5 2 2 3 3 2 5 5 5 5 5 6

C G7 F3 G7 G F G G7

6 6 6 6 5 5 4 5 5 4 2 7 7 7 7 6 6 6 6 2 5 5 5 5 5 5 6

C C Am G C Am G7 C Am G F

6 6 5 5 4 5 4 5 3 6 5 5 4 3 5 4 4

G7 G Am C G

7 6 6 5 6 5 6 6 6 5 5 6 5 3 4 5 4 5

Jean Murphy's Schottische continued

C Am G C Am G Gm D7 Gm G7



F 6 6 5 5 3 4 5 4 5 G7 F G G7 C *Fine*



3 3 6 6 6 5 3 3 6 6 5 5 2 2 5 5 5 4 3

D F Dm C7 Dm Bb



Bb C7 Bb A C7 Bb Dm C7



F Dm C7 Dm F Dm Bb



Bb F C7 Bb F C7 F



9 9 10 9 8 10 9 10 10 9 Dm A

E Dm 3 A Dm 3 A Dm 3 A Dm A



3 6 6 6 3 6 7 5 6 6 6 3 6 4 3 6 6 6 3 6 7 6 7 7 6 6

Dm 3 Am Dm 3 A Dm 3 A Dm A



3 6 6 6 5 6 7 5 6 6 6 5 6 4 5 6 6 6 5 6 7 6 7 7 6 6

Now repeat section 'C' and fini.



Sid Lunt's Schottische

from Peter Faram*, 2012

The musical score consists of eight staves of music. Each staff begins with a treble clef and a common time signature (C). The key signature is one flat (B-flat major). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped into triplets. Chords are indicated by 'C' (C major) and 'G7' (G dominant seventh). Fingerings are indicated by numbers 1-5 below the notes.

*Peter Faram is Sid Lunt's grandson; this is a different version to Daddy's Schottische on page 159 above

Table Bay Schottische

from Mary Lloyd '63  = 128

Wouldn't You Like To Have Me For A Sweetheart?

from Keith Klippel '98  = 112



Set Tunes

Arthur Byatt's Set Tune

from Suzanne Hodge, 2012

Musical score for Arthur Byatt's Set Tune, featuring four staves of music with fingerings and chord markings (C, G7).

Staff 1: C G7 C
 4 4 5 4 4 5 4 5 6 6 5 5 4 3 4 4 3 4 4 3 4 6 5 5 5 4 4 4

Staff 2: C G7 C
 5 4 4 5 4 5 6 6 5 5 4 3 4 4 3 4 4 3 4 6 5 5 5 6 5

Staff 3: C G7 C G7
 6 6 5 6 7 6 6 5 5 5 4 5 5 5 5 5 5 4 4 3 4 4

Staff 4: C G7 C
 5 4 4 5 4 5 6 6 5 5 4 3 4 4 3 4 4 3 4 6 5 5 5 6

Bullock teams, 108 Hanson Street, Corryong, with pipes possibly for Thoughla gold mines circa 1900. From The Man From Snowy River Museum.



Charlie's Lost His Oil Can*

from Con, 1969, and Keith Klippel, 2012

Musical notation for "Charlie's Lost His Oil Can*" in 6/8 time. The piece consists of four staves of music. The first staff begins with a C chord and ends with a C chord. The second staff begins with a G7 chord and ends with a C chord. The third staff begins with a C chord and ends with a C chord. The fourth staff begins with a G7 chord and ends with a C chord. Fingerings are indicated by numbers 1-5 with dots below the notes.

**Believed to be Charlie Fardon.*

Cudgewa Set Tune

from Mary Lloyd '63  = 127

Musical notation for "Cudgewa Set Tune" in 2/4 time. The piece consists of four staves of music. The first staff begins with a C chord and ends with a C chord. The second staff begins with a G chord and ends with a G chord. The third staff begins with a C chord and ends with a G chord. The fourth staff begins with a C chord and ends with a C chord. Fingerings are indicated by numbers 1-5 with dots below the notes.

Played on piano in the key of F and originally a Galop



Dublin Streets

from Charlie Ordish '65 ♩ = 98-108

Musical score for "Dublin Streets" in G major, 6/8 time. The score consists of two staves of music with fingerings and chord markings.

Staff 1: G C G
 Fingerings: 5̇ 6̇ 7̇ 7̇ 8̇ 9̇ 8̇ 7̇ 9̇ 8̇ 7̇ 6̇ 7̇ 7̇ 8̇ 8̇ 8̇ 8̇ 7̇ 6̇

Staff 2: D7 C D7
 Fingerings: 5̇ 7̇ 7̇ 8̇ 9̇ 8̇ 7̇ 9̇ 8̇ 7̇ 9̇ 10̇ 9̇ 8̇ 8̇ 7̇ 7̇ 9̇

When Johnny Comes Marching Home

Musical score for "When Johnny Comes Marching Home" in G major, 4/4 time. The score consists of four staves of music with fingerings and chord markings.

Staff 1: Am Em
 Fingerings: 5̇ 5̇ 5̇ 6̇ 6̇ 6̇ 6̇ 6̇ 5̇ 5̇ 4̇ 5̇ 4̇

Staff 2: Am Em
 Fingerings: 4̇ 5̇ 5̇ 6̇ 6̇ 6̇ 6̇ 7̇ 7̇ 6̇ 7̇ 6̇

Staff 3: Am G Am E7
 Fingerings: 7̇ 7̇ 7̇ 7̇ 6̇ 7̇ 7̇ 7̇ 7̇ 6̇ 6̇ 6̇ 6̇ 6̇ 5̇ 6̇ 6̇ 6̇ 6̇ 5̇ 6̇

Staff 4: Am G Am E7 Am Em Am
 Fingerings: 7̇ 7̇ 6̇ 6̇ 4̇ 5̇ 5̇ 5̇ 5̇ 5̇ 5̇

The above two tunes were played as a pair of tunes consecutively on violin at different speeds. The tune combination is unusual because Dublin Streets is better known as a 9-8 slip jig. Perhaps the pair were played for the Sir Roger De Coverley (Haymaker's Jig) or Virginia Reel, both of which were well known in the 1800s

Grand Old Duke of York

from Madge Everard '87  = 100



Chords: C, G7, C C7, F, C G7 C, Dm, G, Dm, G, D7, G C, D7, G7, C, G7, C C7, F, C G7 C

Fingering: $\dot{7} \dot{7} \dot{6} \dot{5} \dot{4} \dot{5} \dot{6} \dot{6} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{6} \dot{7} \dot{7} \dot{7} \dot{7} \dot{8} \dot{7} \dot{7} \dot{6} \dot{6} \dot{6} \dot{7} \dot{6} \dot{6} \dot{6}$
 $\dot{5} \dot{5} \dot{6} \dot{6} \dot{7} \dot{7} \dot{7} \dot{6} \dot{5} \dot{5} \dot{6} \dot{6} \dot{7} \dot{6} \dot{6} \dot{5} \dot{5} \dot{6} \dot{6} \dot{7} \dot{7} \dot{6} \dot{7} \dot{5} \dot{5} \dot{7} \dot{7}$
 $\dot{6} \dot{5} \dot{4} \dot{5} \dot{6} \dot{6} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{6} \dot{7} \dot{7} \dot{7} \dot{7} \dot{8} \dot{7} \dot{7} \dot{6} \dot{6} \dot{6} \dot{7} \dot{6}$

Tune version is thought to be of Cornish origin; played on piano.

Hot Stuff Quadrille

from Mary Lloyd '63  = 119



Chords: C, G7, C, G, C, C, G7, C

Fingering: $\dot{5} \dot{5} \dot{4} \dot{5} \dot{4} \dot{5} \dot{4} \dot{7} \dot{6} \dot{5} \dot{5} \dot{5} \dot{5} \dot{4} \dot{5} \dot{4} \dot{3} \dot{5} \dot{5} \dot{4} \dot{5} \dot{4} \dot{5} \dot{4} \dot{7} \dot{6} \dot{5} \dot{4} \dot{5} \dot{6} \dot{6} \dot{6}$
 $\dot{5} \dot{4} \dot{5} \dot{5} \dot{4} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{4} \dot{3} \dot{3} \dot{2} \dot{5} \dot{4} \dot{5} \dot{5} \dot{4} \dot{5} \dot{5} \dot{5} \dot{6} \dot{6} \dot{6}$

I Was Courting A Farmer's Daughter

from Jim Hibberson '82  = 115



Chords: C, F G7, C G7, C, F G7, C, G7, C, F, Dm, C, F G7, C

Fingering: $\dot{7} \dot{7} \dot{6} \dot{5} \dot{5} \dot{4} \dot{5} \dot{5} \dot{5} \dot{6} \dot{7} \dot{6} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{6} \dot{5} \dot{5} \dot{4} \dot{5} \dot{5} \dot{6} \dot{6} \dot{7} \dot{6} \dot{7} \dot{7} \dot{6} \dot{6}$
 $\dot{7} \dot{7} \dot{8} \dot{8} \dot{7} \dot{7} \dot{7} \dot{8} \dot{7} \dot{8} \dot{9} \dot{9} \dot{9} \dot{8} \dot{7} \dot{7} \dot{7} \dot{6} \dot{5} \dot{5} \dot{4} \dot{5} \dot{5} \dot{6} \dot{7} \dot{6} \dot{7} \dot{7} \dot{6} \dot{6}$

Transcribed by Olive Dobbyn. Played originally in G and has a nine-bar phrase.



If You Want To Catch A Fish

from sessions '62 - 63 ♩ = 126

Musical score for 'If You Want To Catch A Fish' in C major, 4/4 time. The score consists of two staves of music. The first staff has four measures with chords C, G7 C, F G7, and C. The second staff has four measures with chords G7 C, F G7, and C. Fingerings are indicated by numbers 1-5 below the notes.

* If you want to catch a fish,
Get some possum's liver,
Tie it on a piece of string
and throw it in the river

*Ditty by Charlie Fardon

Mad as Rabbits

from Con Klippel '73 ♩ = 80

Musical score for 'Mad as Rabbits' in C major, 2/4 time. The score consists of four staves of music. The first staff has six measures with chords C, F, C, G7 C, F, and C G7. The second staff has six measures with chords C, F, C, F, G7, and C C G7. The third staff has six measures with chords C, F, C, G7 C, F, and C G7. The fourth staff has six measures with chords C, F, C, F, G7, and C. Fingerings are indicated by numbers 1-5 below the notes.

Con played this for highland dancing, it could also be used for a step dance.

Jim Hibberson's Set Tune

from Jim '82  = 110

C F C F C G7 C F C F C G7 C



3 4 5 5 5 5 5 5 5 5 4 3 4 3 3

C F C F C G7 C F C F G7 C



6 6 5 5 5 5 5 4 5 5 5 4 3 4 3 3 3 4 5 5 5 5 5 5 5 5 5 5 6 6 6

Transcribed by Olive Dobbyn, 1997. Originally played in the key of G.

St Patrick's Day

from Charlie Ordish*

C G7 C F



4 3 3 3 3 4 4 5 5 5 5 4 3 7 6 7 7 7 6 5 6 5 5 5

C G7 C F G7 F



3 3 3 3 4 4 5 5 5 5 4 3 7 6 7 7 7 6 5 6 6

*Played on concertina, but transcribed here for accordion

Spanish Ladies

from Jim Hibberson '85  = 111

C F G7 C F G7



4 5 5 5 6 6 6 6 7 7 6 7 6 5 5 5 4 5 5 5 6 6 6 6 7 7 6 7 6 5 5 5

C G7 C G7 C G7 C



7 8 8 7 7 6 7 7 7 7 6 5 5 5 4 5 5 5 6 6 6 6 7 7 6 7 6 5 5 5

Transcribed by Olive Dobbyn. Originally played in the key of G.



Jim Harrison's Set Tune No. 1

both set tunes from Jim '82

8̇ 9̇ 8̇ 9̇ 8̇ 9̇ 8̇ 7̇ 7̇ 5̇ 6̇ 7̇ 6̇ 5̇ 9̇ 8̇ 9̇ 8̇ 9̇ 8̇ 7̇ 7̇ 5̇ 6̇ 6̇

3̇ 3̇ 4̇ 3̇ 3̇ 5̇ 6̇ 3̇ 3̇ 5̇ 5̇ 5̇ 5̇ 5̇ 4̇ 3̇ 5̇ 3̇ 3̇ 3̇ 4̇ 3̇ 3̇ 5̇ 6̇ 3̇ 3̇ 5̇ 5̇ 5̇ 6̇ 6̇

Jim Harrison's Set Tune No. 2

8̇ 9̇ 8̇ 9̇ 8̇ 7̇ 7̇ 7̇ 7̇ 5̇ 6̇ 7̇ 6̇ 5̇ 9̇ 8̇ 9̇ 8̇ 7̇ 7̇ 5̇ 6̇ 5̇ 6̇ 6̇ 8̇ 8̇ 6̇ 6̇ 5̇

3̇ 3̇ 5̇ 6̇ 6̇ 3̇ 5̇ 5̇ 5̇ 5̇ 4̇ 3̇ 4̇ 6̇ 6̇ 3̇ 5̇ 6̇ 6̇ 3̇ 5̇

5̇ 6̇ 6̇ 6̇ 5̇ 5̇ 5̇ 6̇ 6̇

Fragmentary melodies. Because Jim had difficulty in recalling the precise melody we print two versions which were recorded separately. On the next page, Peter Ellis's version may be considered a variation of either tune.

Variation on a theme by Jim Harrison

by Peter N. Ellis '97



The musical score is written in 3/4 time and consists of four staves. The first staff begins with a C chord and includes chords C, G7, and C. The second staff includes chords C, F, C, G7, C, F, and C. The third staff includes chords C, C, C, and G7. The fourth staff shows two first endings, both with a C chord. Fingering numbers (1-5) are provided below the notes for each staff.

At Victoria's first and Australia's longest running folk festival.





Kelvin Grove

from Charlie Ordish '65 ♩ = 115

C G7 C F G7 C G7 C F G7 C

6 7 7 8 7 7 6 6 5 5 7 7 7 6 7 7 8 7 7 6 6 5 5 5 6 6 7 7

G7 C G7 C G7 C F G7 C

8 7 8 8 9 7 8 8 7 6 7 7 6 7 7 8 7 7 6 6 5 5 5 6 6

Played on concertina. The pitch raised here by an octave.

Murphy's Christening

from Charlie Ordish '65 ♩ = 113

C G7 C G7 C F C G7

4 4 4 3 4 3 3 3 4 4 4 3 4 3 3 5 5 5 5 5 4 3 4 3 3 3 3 4 3

C G7 C G7 C F C G7 C G7 C

4 3 4 4 4 3 4 3 3 4 3 4 4 4 3 4 3 5 5 5 5 5 5 4 4 3 3 3 3 2 3 3 5 4

C G7 C G7

4 5 3 3 3 5 4 4 5 3 3 4 4 4 4 4 3 4 4 4 4 4 5 4 4 5 3 4

C G7 C G7 C

4 5 4 3 4 4 4 4 5 5 5 4 4 5 3 4 4 4 4 5 5 5 6 6 6 6 7 6

Tickets Please*

from Con Klippel '71  = 100

C G7 C G7 C G7



6 7 7 6 5 6 7 6 5 6 5 5 6 5 6 7 6 5 6 5 5 6 7

C G7 C G7 C

7 7 6 5 6 7 6 5 6 5 5 6 5 6 7 6 5 6 5 5 6 5

F C

4 5 5 5 5 4 4 5 6 6 6 6 7 6 6 5 5 6 5 4 5 5 5

G7 C

5 5 4 3 4 3 3 5 4 5 5 5 4 4 5 6 6 6 6

F C 1 G7 C 2 G7 C

7 6 6 5 5 6 5 4 5 5 5 6 5 4 2 3 6 5 5 4 3 3

* See also the Alberts (page 212) for a simpler version



Left: L-R Betty Coulston and Neville Simpson playing their button accordions.



Right: L-R Graeme Higman and Neville Simpson at Harry McQueen's 80th birthday party, Castlemaine, 1990.



Three Hop Polka

Dance tempo 54 bars/minute

In and Out the Windows (So Early in the Morning)

from dance '85 ♩ = 107

Musical notation for 'In and Out the Windows' in 2/4 time. The piece consists of two staves of music. The first staff has a key signature of one flat (F major/D minor) and a tempo of 107 beats per minute. The second staff continues the melody. Chords are indicated above the notes: C, G7, C, G7, C, C, G7, C, F, G7, C. Fingerings are indicated by numbers 1-5 below the notes.

Three Hop Polka - Supplementary Tunes; see also Mary Lloyd's Polkas 1 & 2, pages 123 - 124, respectively

Jenny Lind

from Madge Everard '85 ♩ = 97

Musical notation for 'Jenny Lind' in 2/4 time. The piece consists of two staves of music. The first staff has a key signature of one flat (F major/D minor) and a tempo of 97 beats per minute. The second staff continues the melody. Chords are indicated above the notes: C, G7, C, G7, C, G7, C, G7, C, G7, F, C, G7, C, G7, F, C, G7, C. Fingerings are indicated by numbers 1-5 below the notes.

Played on piano in the key of F.

My Mother Said*

from session '62 ♩ = 95

Musical notation for 'My Mother Said' in 2/4 time. The piece consists of two staves of music. The first staff has a key signature of one flat (F major/D minor) and a tempo of 95 beats per minute. The second staff continues the melody. Chords are indicated above the notes: C, G7, C, G7, C, G7, C, G7, C, G7, C. Fingerings are indicated by numbers 1-5 below the notes.

*Similar to Tell Me Ma.

Two Step

Dance tempo 56 - 59 bars/minute.,

Albury Ram

from dances '82,'83  = 116,117

C C7 F C D7 G



2 3 3 3 3 2 2 2 3 3 3 3 4 5 5 5 5 6 5 5 4 3 3 4 3 3 2 3 2 2

C C7 F C G7 1 C G 2 C



3 3 3 3 3 2 2 2 3 3 3 3 4 5 5 5 5 6 5 5 4 3 3 4 3 2 3

Mud Puddles

from session '95  = 112

C G7 C G7 C



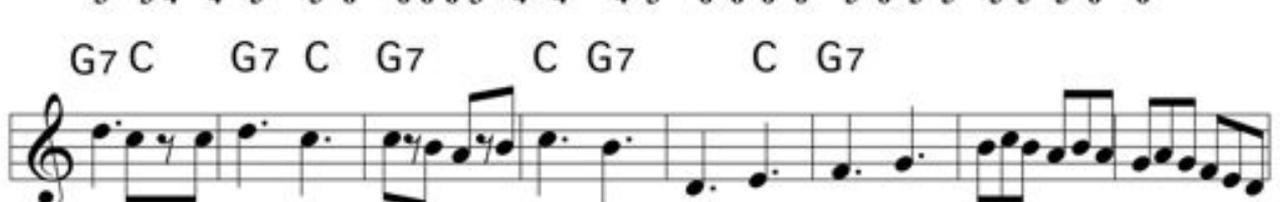
3 3 4 4 5 5 6 6 6 6 3 4 4 4 3 4 5 4 3 4 4 4 3 4 4 4 3 3 4 3 3

C G7 F G7 C



3 3 4 4 5 5 6 6 6 6 3 4 4 4 3 6 6 6 6 5 6 5 5 5 5 5 6 6

G7 C G7 C G7 C G7 C G7



7 6 6 7 6 6 6 5 6 6 6 3 4 4 5 6 6 6 5 6 5 5 5 5 5 4 4 3

C G7 F G7 C



3 3 4 4 5 5 6 6 6 6 3 4 4 4 3 6 6 6 6 5 6 5 5 5 5 5 6 6



What's the Matter With Father

from dance '82 ♩ = 116

Chord progression: C F C G7 C G7 F G D7 G

Chord progression: C G7 C G7 F C G7 C

Detailed description: This block contains the musical notation for the piece 'What's the Matter With Father'. It consists of two staves of music in 6/8 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The second staff continues with: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Fingerings are indicated by numbers 1-5 below the notes.

Yip I Addi I Ay

from dance '82 ♩ = 113

Chord progression: C G7 C F

Chord progression: G7 C D7 G7

Chord progression: C G7 C C7 F

Chord progression: C G7 C

Detailed description: This block contains the musical notation for the piece 'Yip I Addi I Ay'. It consists of four staves of music in 6/8 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The second staff continues with: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The third staff continues with: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The fourth staff continues with: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Fingerings are indicated by numbers 1-5 below the notes.

Two Step - One only Supplementary Tune follows

Jean Murphy's Two Step

from Jean '63*



The musical score consists of two systems of treble clef staves. The first system is in G major (one sharp) and 2/4 time. It contains four staves of music with the following chord annotations: G, C, G, D7, G, D; G, C, G, D7G, D7G, A7, G; D7, G, D7, C, D7, G; D7, G, D, D+, G, D7, G. The second system is in Eb major (three flats) and 2/4 time. It contains two staves of music with the following chord annotations: Eb, Ab Bb7, Eb, Bb7, Eb; Ab Bb7, Eb, Bb7, Eb. The piece concludes with a double bar line and a fermata over the final note.

D.C. al Fine

*Norm O'Connor Collection. The first part is very close to a Two Step played by the late Elma Ross, pianist of the Wedderburn Oldtimers.



Uncle Ev's Barn Dance

Dance tempo 27-29 bars/minute

Uncle Ev's Barn Dance Tune

from dances '82 - '85 ♩ = 109, 109, 110, 117

Chords: C G7 C C7 F C D7 G7

Chords: C C7 F C G7 C C

Fingering: 7 7 7 7 6 7 7 6 6 5 8 8 7 7 6 7 7 7 7 7 8 7 6 7 8 7 6 7 6 6 7 6 6 6 7 6 6

Supplementary Tune

The Strut

from Ian Johnston ♩ = 109

Chords: G7 C G7 C G7

Chords: C F C A7 D7 G7 C

Fingering: 6 6 6 7 6 7 6 6 6 7 7 7 7 6 7 6 7 7 8 7 8 9 8 8 9 8 8 7 8 8 8 9 8 8 9 8 8 7 7 7 6 7 7 6 6 7 6 7 6

Uncle Ev's Barn Dance is known in Australia only in the Upper Murray, and was a favourite dance of one of Beat Klippel's uncles, Evan Evans (pages 6, 19, 46, 242), who always requested the dance on the programme. Beat Klippel and Joe Byatt were fine performers of the dance and several of the next generation of locals are also very good dancers, Barbara Klippel and Val Ordish being the most notable.

The Strut was learnt by Ian Johnston from an elderly player at Cobram and was briefly adopted by the Nariel Band many years ago to be revived in the Cudgewa Mechanics Institute Hall, 30 December 1997, and used as the second part of a pair with Uncle Ev's tune. The Nariel Band also uses Arthur Byatt's Schottische, Grandma Klippel's Schottische, and Daddy's Schottische. Elsewhere the Mudgee Schottische has been found to suit the stepping very well; see Collector's Choice, Volume 1, page 88 (for Collector's Choice details see page 293 below).



Valetta (Veleta) Waltz

Dance tempo about 52 bars/min.

Let Me Call You Sweetheart

from dance '82 $\text{♩} = 52$

Chord progression: C F Dm A7 Dm G7 C G7 C F Dm A7 D D7 F G7 C F Dm G7 C

Fingerings: 4 5 6 7 7 5 4 5 5 5 5 5 5 4 5 4 3

Fingerings: 6 5 6 6 7 6 5 6 5 5 5 4 5 4 3

Fingerings: 4 5 6 7 7 5 4 5 5 5 5 5 7 6

Fingerings: 7 6 6 6 7 5 8 7 5 6 6

Goodbye My Bluebell

from Keith Klippel '95, Ian Simpson '97 $\text{♩} = 51$

Chord progression: C G7 C G7 C F G7 Dm D D7 G7 C G7 C G7 C F Dm G7 Am C G7 C

Fingerings: 7 7 6 6 6 7 8 7 7 7

Fingerings: 8 8 7 7 5 6 6 7 7 6 7

Fingerings: 7 7 6 6 6 7 8 7 7 7

Fingerings: 8 8 7 7 5 6 6 7 8 7 7 8 8



Vars O'Vienna

Dance Tempo 46-48 bars per minute

'Allelujah I'm A Bum

from session '95 ♩ = 144

Musical score for 'Allelujah I'm A Bum' in 3/4 time. The score consists of four staves of music with guitar chords and fingerings. The chords are: C, G7, C, G7, C, C, G7, C, G7, C, C, Dm, G7, C, C, Dm, G7, C.

Fingerings for the first staff: 5 5 5 5 4 3 3 5 5 5 5 4 3 3 5 5 5 5 4 3 3 3 4 4 4 3 3 5 5

Fingerings for the second staff: 5 5 4 3 3 5 5 5 5 4 3 3 5 5 5 5 4 3 3 3 4 4 4 3 3 3

Fingerings for the third staff: 5 5 5 4 4 4 4 3 3 3 4 3 5 5 4 5 4 4 3 4 3 3 2 2 3 2 3

Fingerings for the fourth staff: 5 5 5 4 4 4 4 3 3 3 4 3 5 5 4 5 4 4 3 4 3 3 2 2 2 3

Turn Around And Then Stop

from dance '82 ♩ = 138

Musical score for 'Turn Around And Then Stop' in 3/4 time. The score consists of three staves of music with guitar chords and fingerings. The chords are: C, G7, C, G7, C, G7, C, C, Dm, G7, G7, C, F, G7, C.

Fingerings for the first staff: 4 3 3 4 5 5 4 3 3 4 5 3 4 3 3 4 5 5 4 4 5 4 3 3 4 3 3 4

Fingerings for the second staff: 5 5 5 4 4 4 4 3 3 3 4 3 5 5 4 5 4 4 3 4 3 3 2 2 3 2 3

Fingerings for the third staff: 5 5 5 4 4 4 4 3 3 3 4 3 5 5 4 4 4 4 3 4 3 3 2 2 2 3

George Cadman's Vars O'Vienna

from dance '82  = 140



4 4 5 4 5 6 5 6 5 5 3 3 2 3 5 6 5 5 5 5 4 4 4

5 4 5 6 5 6 5 5 3 3 2 3 5 6 5 5 5 5 6 6 7

7 8 7 6 7 7 8 7 6 7 7 8 7 7 5 7 8 7 5 6 7 7 7 5 6 7 7 7 6 7

7 8 7 6 7 7 8 7 7 5 6 7 7 7 5 6 7 7 7 5 6 7 7 7 6

Poor Babes In The Wood

from dances '82  = 138, 142



4 4 5 6 6 4 3 4 4 5 5 4 4 4 4 3 4 4 4 4 5 5 5 3 3 4 4

5 6 6 4 3 4 4 5 5 4 4 4 4 3 4 4 4 4 5 5 5 2 3 3

5 5 5 4 4 4 4 3 3 3 4 3 5 4 4 5 4 4 3 4 3 3 2 2 2 3 3

5 5 5 4 4 4 4 3 3 3 4 3 5 4 4 5 4 4 3 4 3 3 2 2 2 3



The Pub With No Beer

from dance '82 ♩ = 128

C F Dm G7 C

5̇ 6̇ 6̇ 7̇ 6̇ 5̇ 4̇ 3̇ 3̇ 3̇ 5̇ 5̇ 5̇ 5̇ 6̇ 5̇ 5̇ 3̇ 3̇ 4̇ 4̇ 4̇ 5̇ 5̇

C D7 Dm G7 C

6̇ 6̇ 7̇ 6̇ 5̇ 4̇ 3̇ 3̇ 3̇ 5̇ 5̇ 5̇ 5̇ 6̇ 5̇ 5̇ 3̇ 4̇ 4̇ 4̇ 3̇ 3̇ 3̇

C Dm G7 C

5̇ 5̇ 5̇ 4̇ 4̇ 4̇ 4̇ 3̇ 3̇ 3̇ 4̇ 3̇ 5̇ 4̇ 4̇ 5̇ 4̇ 4̇ 3̇ 4̇ 3̇ 3̇ 2̇ 2̇ 3̇ 2̇ 3̇

C F G7 C

5̇ 5̇ 5̇ 4̇ 4̇ 4̇ 4̇ 3̇ 3̇ 3̇ 4̇ 3̇ 5̇ 4̇ 4̇ 5̇ 4̇ 4̇ 3̇ 4̇ 3̇ 3̇ 2̇ 2̇ 2̇ 3̇

Shoe Black

from sessions '95 ♩ = 150, 145

C Dm G7 C

5̇ 6̇ 7̇ 6̇ 6̇ 6̇ 6̇ 6̇ 7̇ 5̇ 5̇ 5̇ 5̇ 5̇ 6̇ 6̇ 6̇ 6̇ 6̇ 5̇ 6̇ 5̇ 5̇ 5̇ 5̇ 5̇ 5̇ 6̇

C Dm G7 C

7̇ 6̇ 6̇ 6̇ 6̇ 6̇ 7̇ 5̇ 5̇ 5̇ 5̇ 5̇ 6̇ 6̇ 6̇ 6̇ 6̇ 5̇ 6̇ 7̇ 6̇ 6̇ 6̇ 7̇

C F G7

8̇ 9̇ 8̇ 9̇ 8̇ 8̇ 7̇ 8̇ 7̇ 7̇ 7̇ 6̇ 7̇ 7̇ 5̇ 5̇ 8̇ 8̇ 8̇ 8̇ 8̇ 7̇ 7̇ 7̇ 7̇ 7̇ 6̇

1 C 2 C

6̇ 6̇ 6̇ 6̇ 5̇ 5̇ 7̇ 6̇ 5̇ 6̇ 6̇

Vars O'Vienna - Supplementary Tunes

Babes In The Wood

from Madge Everard '87 ♩ = 140

7 8 8 9 10 8 7 7 8 9 8 7 4 5 5 6 6 7 7 8 8 7 8 9 8 6 6 7 8

8 9 10 8 7 7 8 9 8 7 4 5 5 6 6 7 7 8 8 7 8 9 8 6 6 5

7 7 7 5 7 7 7 5 7 7 7 8 7 5 7 7 5 7 7 5 7 7 7 6 5

7 7 7 5 7 7 7 5 7 7 7 8 7 8 9 10 10 9 8 10 10 9 8 9 10 10 9

Transcribed by Olive Dobbyn, 1997. Played by Madge in the key of F.

Italian Skies

from Mary Lloyd '63 ♩ = 135

5 5 6 6 4 5 5 4 5 5 6 3 5 5 2 2 3 3 4 4 4 4 5 2 3 5 6

6 4 4 5 4 5 5 6 3 5 5 2 2 3 3 4 4 4 4 5 4 3 6

6 6 6 5 5 5 4 4 4 3 4 5 5 6 6 6 5 6 5 4 4 4 3 3 5 5 6 3

Played by Mary on piano in the key of F.



Kick Your Leg Up

from Jim Hibberson '82* $\text{♩} = 125$

C Dm G7 C Dm G7 C *Play 3 times*

4 4 4 6 6 4 3 4 4 5 5 4 4 4 4 3 4 4 4 4 5 5 4 3 4 4

C Dm G7 G7

5 6 4 4 5 6 4 4 5 5 6 5 3 3 4 4 5 3 4 4 5 3 4 4 5 5 5 3

* Transcribed by Olive Dobbyn, 1997 from Jim's playing in the key of G.

Madge's Vars O'Vienna*

from Madge Everard '87 $\text{♩} = 140$

C G7 C G7 C

6 6 5 5 4 3 3 6 6 5 5 4 4 3 6 6 5 5 4 3 3 3 4 4 4 3 3 6 6

C G7 C G7 C

5 5 4 3 3 6 6 5 5 4 3 6 6 5 5 4 3 3 3 4 4 4 3 3 2 3

G C G7 C G C G7 C₁ C₂

3 2 2 3 3 4 2 3 4 4 4 3 3 2 3 3 2 2 3 3 4 2 3 4 4 4 3 3 2 3 3

Played by Madge in the key of F and transcribed by Olive Dobbyn, 1997.



Suzanne's Vars O'Vienna

from Suzanne Hodge 2012

The musical score is written in 3/4 time and consists of four staves. Fingerings are indicated by numbers 1-5 with dots above or below the notes. Chord markings (C, G7, C₁, C₂) are placed above the staff lines. The first staff begins with a C chord and ends with a G7 chord. The second staff has C and G7 chords, followed by C₁ and C₂ sections. The third staff has alternating C and G7 chords. The fourth staff has C₁ and C₂ sections.

The Rifle Club, Corryong, 1960s

Back row L-R: Len Harris, Jim Klippel, Ben Hodge,
David Simpson, Bill Ordish, Mac McKenzie

Middle row L-R: Basil Simpson, Ian Hale, Doug
Bryceson, Howard (Tiger) Tyrell, Charlie Ordish,
Wally Bales

Front row L-R: Kevin Carlyle, Tom Edwards, Ron
Bryceson, Jim Edwards, Con Klippel.





Waltz, Circular and General

Dance tempo 49-52 bars/minute

Ehren on the Rhine (Poor Henry's Been On The Wine)

from dance '85 $\text{♩} = 50$

Musical score for "Ehren on the Rhine" in 3/4 time. The score consists of three staves of music with chord symbols and fingerings. The first staff has chords C, F, C, F, G7, C. The second staff has chords C, Am, Dm, G7, C, G7. The third staff has chords C, F, C, G7, C. Fingerings are indicated by numbers 1-5 with bars above them.

24 bar waltz. Use for La Rinka (composed circa 1912) or for "waltz the hall", e.g. Waltz Of Cotillions page 231

Merry Widow

from dance '82 $\text{♩} = 51$

Musical score for "Merry Widow" in 3/4 time. The score consists of four staves of music with chord symbols and fingerings. The first staff has chords C, G7, C, G7, F, C, G7. The second staff has chords C, G7, C, G7, C, G7, C. The third staff has chords F, G7, C, Dm, G7, C. The fourth staff has chords G7, C, Am, F, G7, C. Fingerings are indicated by numbers 1-5 with bars above them.

This unusual setting in the second line has remained unchanged for over fifty years.

My Maree

from Keith Klippel $\text{♩} = 52$



Chord progression: C, F, G7, G7, C, G7, C, Dm, C, G7, C.

Fingerings: $\dot{5} \dot{5} \dot{6} \dot{6}$, $\dot{5} \dot{6} \dot{5}$, $\dot{4} \dot{5} \dot{5} \dot{5} \dot{5} \dot{5} \dot{6} \dot{4} \dot{4}$, $\dot{5}$, $\dot{6}$, $\dot{6} \dot{7} \dot{6} \dot{5}$, $\dot{5}$, $\dot{6} \dot{6} \dot{5}$, $\dot{6} \dot{6} \dot{7}$, $\dot{5} \dot{5}$, $\dot{6} \dot{7}$, $\dot{6}$, $\dot{5} \dot{6} \dot{5}$, $\dot{6} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7} \dot{7}$, $\dot{8} \dot{8}$, $\dot{7}$, $\dot{8}$, $\dot{7} \dot{8} \dot{9} \dot{6}$, $\dot{5} \dot{6} \dot{5}$, $\dot{7} \dot{7} \dot{6}$.

Nellie Kelly

from dance 85 $\text{♩} = 57$



Chord progression: C, Am, G7, C, C, G7, D7, G, G7, C, Am, G7, E7, Am, E7, Am, F, G7, C.

Fingerings: $\dot{7} \dot{7} \dot{6}$, $\dot{5}$, $\dot{5} \dot{4} \dot{3}$, $\dot{5}$, $\dot{7}$, $\dot{6}$, $\dot{5}$, $\dot{5} \dot{5} \dot{5} \dot{5} \dot{5} \dot{6} \dot{6}$, $\dot{6} \dot{7}$, $\dot{7} \dot{7}$, $\dot{6}$, $\dot{5} \dot{6} \dot{5}$, $\dot{7}$, $\dot{6} \dot{7}$, $\dot{7} \dot{6} \dot{7} \dot{7}$, $\dot{7} \dot{7} \dot{7}$, $\dot{6}$, $\dot{5}$, $\dot{6}$, $\dot{6}$, $\dot{6}$, $\dot{7}$, $\dot{6}$.



The Sunshine of Paradise Alley*

Session '95 *♩* = 50

The musical score is written in 3/4 time and consists of seven staves of music. Each staff includes a treble clef, a key signature of one flat (F major), and a series of notes with stems. Chord symbols are placed above the notes, and fingerings are indicated by numbers 1-5 with bars above them. The chords used are C, G7, F, C, Am, and F.

Staff 1: C G7
 Staff 2: G7 C G7 C
 Staff 3: F C G7 C G7
 Staff 4: F C F G7
 Staff 5: C F C G7 C G7 F
 Staff 6: G7 C Am C G7 C

* 48 bar waltz.

The Place Where The Old Silver Mines Fell

Session '95  = 58



Chords: C, G7, C, G7, C, G7, C, G7, F, G7, C

Fret numbers: 3 4 4 4 5 4 4 4 4 4 5 5 5 5 5 4 3 3 3; 4 4 4 5 4 4 4 4 4 5 5 5 6 5 5 4 3 3 3; 4 4 4 5 4 4 4 4 4 5 5 5 5 5 4 3 3 3; 4 4 4 5 4 4 4 4 4 5 5 5 6 5 5 4 3 3

This lovely waltz commemorates an accident at Randwick, NSW, 2 January, 1888, where the jockey, Alec Robertson, was killed when riding Silvermine. With the passage of time 'Silvermine' has wonderfully become 'Silver Mines' and 'Robertson' has become 'Robinson', but let no one declaim, "It's wrong!"

The Death of Alec Robinson (or Jockey Boys) *from Keith Klippel, 2012*



Chords: C, G7, C, G7, C, G7, C

Fret numbers: 2 4 4 5 4 3 4 4 4 5 5 5 5 4 3 3 2; 4 4 5 4 3 4 4 4 5 5 5 6 5 5 4 3 3



Waltz, Circular and General - Supplementary Tunes follow, but see also The Arethusa Trail by Con Klippel (page 66), Old Nariel Station (page 100) and Over the Gibb (page 103) all by Con Klippel and The Carinya Waltz by John Hibberson (page 74).

All Smiles Tonight

*from Con Klippel, '62**

Musical score for 'All Smiles Tonight' in 3/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, C7, F, G7, F, G7, C, C7, F, G7, F, G7, C. Fingerings are indicated by numbers 1-5 below the notes.

**Played on piano accordion.*

Charlie Ordish's Waltz No. 1

from Charlie '65 $\text{♩} = 59$

Musical score for 'Charlie Ordish's Waltz No. 1' in 3/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, G, C, G7, C, F, G, G7, C, G7, C, F, G, G7, C, Dm, C, G7, C, G7, C. Fingerings are indicated by numbers 1-5 below the notes.

Three bars have been added to the end of the original to make eight-bar phrases throughout.

Charlie Ordish's Waltz No. 2

from Charlie '65

C G7 Dm G7 C G7 C



4 4 5 3 3 3 4 4

C C F C G7



4 4 4 2 3 3 3 2 3 4 5 5 4 5 5 5 3 4 4

C G7 Dm G7 C G7 C



5 3 3 3 4 4 4 4 5 3 3 3 3 4 3 3

G7 Am C G C F C G7 C



3 4 4 4 3 3 3 5 5 3 3 4 3 3

Eileen Alannah

from Tom Edwards '62  = 60

C G7 C F C



4 4 5 5 7 7 7 7 6 5 5 4

C G7 C F G7



4 4 5 5 7 7 7 6 5 7

C G7 C F C



4 4 5 5 7 7 7 6 5 5

F C G7 C



5 6 8 8 7 6 7 7 7 5 6 6

Originally played by Tom in the key of D.



Beat and Me

by Con Klippel '69 $\text{♩} = 45$

The musical score for "Beat and Me" is written in 3/4 time and consists of seven staves of music. The first six staves are the main melody, and the seventh staff contains two variations of a rhythmic accompaniment. Chords are indicated above the notes, and fingerings are indicated by numbers 1-5 below the notes.

Staff 1: Chords: C, F, C, G7, C. Fingerings: 5 7 7 7 6 6 5 5 5 6 5 5 5 8 7 6 5 6 5 9 8 8 7 5

Staff 2: Chords: C, F, C, G7, C. Fingerings: 7 7 7 6 6 5 5 5 6 5 5 5 8 7 6 6 6 7 8 7 6 6 5

Staff 3: Chords: C, F, C, G7, C. Fingerings: 7 7 7 6 6 5 5 5 6 5 5 5 8 7 6 6 7 7 9 8 8 7 5

Staff 4: Chords: C, F, C, G7, C. Fingerings: 7 7 7 6 6 5 5 5 6 5 5 5 8 7 6 5 6 7 8 7 7 6 5

Staff 5: Chords: C, G7, C. Fingerings: 7 7 7 7 7 7 7 6 6 6 7 6 6 5 8 7 8 7 8 7 8 7 7 7 6 7 7 5

Staff 6 (1): Chords: C, G7, C, Dm, G7. Fingerings: 7 7 7 7 7 7 7 6 6 6 7 7 8 8 8 8 8 8 8 8 8 8 8 8 5

Staff 7 (2): Chords: C, F, G7, C. Fingerings: 7 7 7 7 7 7 7 6 6 6 7 7 8 8 8 8 8 8 8 8 8 8 5 6 6

See also page 72.

Charlie's Violin

by Jennie Simpson and family, 2011

Sheet music for "Charlie's Violin" in 3/4 time. The music is written on six staves with guitar chords and fingering numbers indicated below the notes.

Staff 1: Chords C, F, C, C, Dm7. Fingering: 6 7, 7 7, 7 7, 7 7, 7 7, 6 5, 4, 4, 4, 5, 6, 6, 7, 7.

Staff 2: Chords G, Dm, G. Fingering: 7, 7 7, 8 8, 8 8, 8 8, 7 7, 7 7, 7 7, 7 7, 7 7, 5.

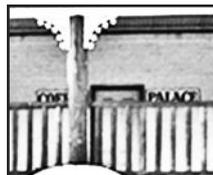
Staff 3: Chords F, G, C, F, G7. Fingering: 8 8, 8 8, 8 8, 8 7, 7 7, 6, 6, 9 9, 9 9, 9 9, 8 8.

Staff 4: Chords C, Am, F, G, C, C7. Fingering: 8 8, 7 7, 6, 8 8, 8 8, 8 8, 7 7, 7 7, 7 8.

Staff 5: Chords F, G7, C, Am. Fingering: 9 9, 9 9, 9 9, 9 9, 8 8, 8 8, 8 8, 8 8, 7 7, 7 7, 6 5.

Staff 6: Chords F, G7, C 1, C 2. Fingering: 5 5, 5 5, 5 5, 8 7, 7 6, 6 7, 6.

See also page 80.



Charlie Ordish's family's Coffee Palace (page 74) in 2010. The insert shows a Coffee Palace sign straddling the balcony doorway. Image by Google.





Come Up Over The Garden Wall

from Madge Everard '87 $\text{♩} = 49$

Chord progression: C G7 C G7 C

The score consists of four staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (F major). The notes are: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are C, G7, C. The second staff has a treble clef and notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are G7, C, D7, G7. The third staff has a treble clef and notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are C, G7, C, D7, G7. The fourth staff has a bass clef and notes: F3, A3, C4, B3, A3, G3, F3, E3, D3, C3. Chords below are C, F, C, Am, C, G, C.

Played by Madge in the key of F on piano.

Gabrielle*

tune from Keith Klippel '95 $\text{♩} = 59$

Chord progression: C G7 C F C

The score consists of four staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (F major). The notes are: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are C, G7. The second staff has a treble clef and notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are C, F. The third staff has a treble clef and notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are C, C. The fourth staff has a treble clef and notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are G7, C.

*See page 89 for song.

Doris Waltz

from Con Klippel '71

Chords: C, G7, G7, C°7, C, G7, C, F, F, G, F, C, G7, C, G7, C.

Doris Waltz

from Keith Klippel '95

Chords: C, G7, G7, C°7, C, G7, C, F, C, C°7, Am, G7, C.

The origin of this tune was unknown at Nariel until the source tune, the Waves of the Danube, was identified by John Hibberson of Fernvale. Morrie Güerisch and Stuart Simms of the Gay Charmers Band, Lake Charm, play another version. The adaptation from Waves of the Danube to Doris Waltz probably done circa 1907



Jean Murphy's Waltz

from Jean '63 $\text{♩} = 59$

The musical score for "Jean Murphy's Waltz" is presented in 3/4 time with a tempo of 59 beats per minute. The key signature is one flat (F major/D minor). The score consists of six staves of music, each with chord symbols and fingering numbers indicated below the notes.

Staff 1: Chords: C, G7, C. Fingering: 4, 5 5 5 4, 3 4 4, 5 6 5 5, 4.

Staff 2: Chords: G7, C, G7, C. Fingering: 6, 6 6 6 5, 5, 4, 4 3 3 4, 3 4 3 3, 6.

Staff 3: Chords: G7, C, Dm, G7, C. Fingering: 6, 5, 5, 5 6 5 4, 4 5 4, 4, 5, 6 6 6.

Staff 4: Chords: G7, G, G7, C, G7. Fingering: 6, 6, 5, 5, 5, 5, 5 6 5, 5 6, 6, 5, 5 5 5 5, 5, 4.

Staff 5: Chords: C, G7, C. Fingering: 4, 5 6 5 4, 3 4 4, 5 6 5 5, 4.

Staff 6: Chords: G7, C, G7, C. Fingering: 6, 6 6 6 5, 5, 4, 3 4 3 3.

Jim Gay's Waltz

from Con Klippel '73

Chord symbols: C, G7, Dm, A7, D7, G7, C.

Con's voice on tape describes this tune as "a good Pride of Erin waltz".

Jim Harrison's Waltz No. 1

from Jim '82

Chord symbols: C, G7, F, A7, D7, G6, G7, C.

Played on concertina



Jim Harrison's Waltz No. 2

from Jim '82

Chord symbols: C, F, C, G7, C, F, C, Am, G7, C, G7, C, G7, C.

Fingering numbers: 6 6 6 7 6 5 5 4 3 4 5 4 3 2 5 5 5 2 3 6, 6 6 6 7 6 5 5 4 3 3 4 5 5 6 6 5, 4 3 4 4 4 4 5 6 4 5 5 6 4 4 5 4 4 5, 4 3 4 4 4 4 5 6 4 5 4 5 5 6 6.

Played on concertina.

Jim Harrison's Waltz No. 3

from Jim '82

Chord symbols: C, G7, C, G, C, G7, C, C, D7, G, G7, C.

Fingering numbers: 5 7 7 5 7 7 5 8 8 8 7 7 8 7 7 6 6 5 5 6 7 8 7 8 6 5, 5 7 7 5 7 7 5 8 8 8 7 7 8 7 7 6 6 5 5 7 7 6 5 6 3 4, 5 5 6 6 5 5 5 5 7 6 6 6 5 5, 5 7 7 6 5 6.

Played in the key of G on concertina

Little Black Shoe Waltz

from Suzanne Hodge, 2012

Musical score for 'Little Black Shoe Waltz' in 3/4 time. The score consists of four staves of music. Chords are indicated above the notes: G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C.

Learnt from Dolly Caldwell and George Cadman by Suzanne Hodge of Corryong, Victoria.

Meet Me In The Shadow Of The Pines

from Joe Bell '96

Musical score for 'Meet Me In The Shadow Of The Pines' in 3/4 time. The score consists of four staves of music. Chords are indicated above the notes: C, G7, C, G7, C, D7, Dm, D7, G, C, G7, C, G7, C, F, C, G7, C. Fingering numbers (7, 8, 7, 7, 8, 7, 7, 6, 6, 7, 6, 7, 7, 8, 7, 7, 6, 6, 7, 6, 7, 7, 8, 8, 9, 8, 8, 7, 8, 8, 7, 5, 6, 5, 6) are written below the notes.

Joe played this on the fiddle in the key of G.

Music Makes Me Smile

by Con Klippel

The musical score for "Music Makes Me Smile" is written in 3/4 time and consists of six staves of music. The key signature is one flat (F major/D minor). The score includes various chord symbols and fingerings for the left hand.

Staff 1: Chords: C, C, C, Dm, F, G7. Fingerings: 4 4, 5, 8 7 6, 6 5, 6 5, 8 7 6, 5, 5 6, 6, 8 8 7.

Staff 2: Chords: C, C, C, F. Fingerings: 8 7 6 7 7, 4 4, 5, 8 7 7, 6 5, 6 5, 8 7 6.

Staff 3: Chords: F, G7, C. Fingerings: 5, 5 6, 6, 6, 8 7, 6 7, 6, 4 4.

Staff 4: Chords: C, F, C. Fingerings: 5 7, 4 7, 6, 6, 5 8, 5 8 7, 6, 5 7, 5 7, 6, 6.

Staff 5: Chords: G7, G, C, F. Fingerings: 7, 6 7 6, 7, 4 4, 5 7, 4 7, 6, 6, 5 8, 5 8, 5.

Staff 6: Chords: G7, C, C. Fingerings: 5, 8 8, 8 8, 7 5, 6, 6, 4 4, 6 5, 4 3.



My Heart Is In The Highland

from Keith Klippel '95 *♩* = 50

Musical score for 'My Heart Is In The Highland' in 3/4 time. The score consists of five staves of music with guitar chords (C and G7) and fingerings indicated by numbers 1-7. The first staff includes a repeat sign. The second staff has an 'Extra bar' section. The fifth staff also includes an 'Extra bar' section.

Nariel Valley Waltz

from Con Klippel '71 *♩* = 48

Musical score for 'Nariel Valley Waltz' in 3/4 time. The score consists of two staves of music with guitar chords (C and G7) and fingerings indicated by numbers 1-5. The first staff has a repeat sign.

Continued on facing page.

Nariel Valley Waltz continued.



Two staves of musical notation for the Nariel Valley Waltz. The first staff has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above are G7, C, G7, C. Fingerings below are: 6 3 5 6 5 6 4 5 4 5 3 4 4 6 6. The second staff has the same notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above are G7, C, G7, C. Fingerings below are: 6 3 5 6 5 6 4 5 4 5 2 2 3 3.

Neville Simpson's Waltz

from Neville '97 $\text{♩} = 58$



Four staves of musical notation for Neville Simpson's Waltz. The first staff has a treble clef and a 3/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above are C, F, G7, C, G7. Fingerings below are: 2 4 3 4 5 4 3 4 4 4 5 5 6 5 5 5 5 4 3 3 3 3. The second staff has the same notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above are C, F, G, G7, C. Fingerings below are: 4 3 4 5 4 3 4 4 4 5 5 6 5 5 6 5 5 4 3 3 6. The third staff has the same notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above are G7, C, G7, C. Fingerings below are: 6 5 5 5 6 5 5 5 4 5 5 6 5 5 4 4 4 5 4 4 4 3 4 7 6. The fourth staff has the same notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above are G7, F, C, G7, C. Fingerings below are: 6 5 5 5 6 5 5 5 4 5 5 6 5 5 3 4 4 4 3 3.

The first sixteen bars are 'Jockey Boys'



Only A Pansy Blossom

from Tom Edwards '62 $\text{♩} = 58$

Tom played this in the key of D.

Only A Pansy Blossom*

from Jim Hibberson '82 $\text{♩} = 69$

* Transcribed by Olive Dobbyn 1997. Jim played this in the key of G.

Rory O'More

from Madge Everard '87 $\text{♩} = 52$

The score for 'Rory O'More' consists of four staves of music in 3/4 time. The key signature is one flat (F major). The tempo is marked as quarter note = 52. The music is written in treble clef. Fingerings are indicated by numbers 1-5 below the notes. Chords are indicated by letters C, F, G7, and D7 above the staves.

Staff 1: Chords C, D7, G7. Fingerings: 5 5 3 3 4 3 3 5 3 3 3 5 5 4 4 4 3 3 2 3 3 3 5

Staff 2: Chords C, F, C, G7, C. Fingerings: 5 3 3 4 3 3 4 4 5 5 5 4 4 4 5 5 5 6 6 3 3 3 5

Staff 3: Chords G7, C, G7, C. Fingerings: 6 6 5 5 4 3 4 4 3 3 3 2 2 3 3 4 4 5 5 5 5 5

Staff 4: Chords G7, C, G7, C. Fingerings: 6 6 5 5 4 3 4 4 3 3 3 2 2 3 3 4 4 5 3 3 3

Madge played this on piano in the key of F.

They Call Me Tom Tickletoo

from Jim Hibberson '82

The score for 'They Call Me Tom Tickletoo' consists of four staves of music in 3/4 time. The key signature is one sharp (G major). The music is written in treble clef. Fingerings are indicated by numbers 1-7 below the notes. Chords are indicated by letters C, F, G7, and D7 above the staves.

Staff 1: Chords C, F, C, D7, G7. Fingerings: 5 7 7 7 7 7 6 5 6 6 5 5 6 6 6 6 6 6 7 5

Staff 2: Chords C, F, C, F, G7, C. Fingerings: 7 7 7 7 7 6 5 6 6 5 5 5 6 6 7 7 7 6 5

Staff 3: Chords C, G7. Fingerings: 6 7 7 5 5 6 7 7 5 5 6 7 7 5 6 7 7 5

Staff 4: Chords C, F, G7, C. Fingerings: 6 7 7 5 5 6 7 7 5 5 5 6 6 7 7 7 6

Transcribed by Olive Dobbyn, 1997. Played by Jim in the key of G.



Shoe Black Waltz

from session '62

C F G7 C

G7 G7 C

C G7 1 C 2 C

Shoe Black Waltz

from Suzanne Hodge, 2012

C DM G7 C

C DM G7 C

Dm G7 C

Dm G7 C

Learnt from Dolly Caldwell and George Cadman by Suzanne of Corryong, Victoria.

The Voice I Heard From Charlie*

by Con Klippel $\text{♩} = 45$

The musical score is written in treble clef with a 3/4 time signature. It consists of eight staves of music. Chord symbols are placed above the notes, and fingering numbers (1-7) are placed below the notes. The key signature has one sharp (F#), indicating the key of A major. The piece concludes with a double bar line.

Chord symbols: C, F, C, G7, C, D7, G7, C, F, C, G7, C, C, F, Dm, G, F, G7, C, C, F, C, G7, C, Am, Dm, G7, C.

Fingering numbers: 5̇ 4̇ 5̇ 6̇ 7̇ 7̇ 6̇, 5̇ 5̇ 5̇ 4̇ 6̇ 5̇ 5̇, 4̇ 5̇ 5̇ 4̇ 5̇ 5̇ 7̇ 6̇, 6̇ 7̇ 5̇ 7̇ 7̇ 7̇ 5̇, 4̇ 5̇ 6̇ 7̇ 7̇ 6̇, 5̇ 5̇ 5̇ 4̇ 6̇ 5̇ 5̇, 4̇ 5̇ 5̇ 4̇ 5̇ 5̇ 7̇ 6̇, 5̇ 5̇ 5̇ 6̇ 6̇ 6̇ 5̇, 4̇ 4̇ 5̇ 7̇ 7̇ 7̇ 7̇ 7̇ 8̇ 7̇ 5̇, 6̇ 5̇ 6̇ 7̇ 8̇ 8̇ 8̇ 9̇ 8̇ 7̇ 7̇ 5̇, 4̇ 4̇ 5̇ 7̇ 7̇ 7̇ 7̇ 7̇ 8̇ 7̇ 5̇, 6̇ 6̇ 5̇ 5̇ 5̇ 7̇ 5̇ 5̇ 6̇ 7̇ 6̇.

*See also page 106. Played by Con on piano in the key of A.



Alberts, Figure 1

Dance tempo 53-57 bars/minute

Tickets Please

from dances '82 - 84 ♩ = 106, 107, 107, 109

C G7 C G7 C

C G7 C G7 C

C G7 C G7 C

C F C G7 C

C F C G7 C G C

Extra bar!

Playing for quadrilles and sets. In the case of *Tickets Please* there might be spots where the swing is shortened by ear to 6 bars, or lengthened to 10 or even 12 bars to fit the phrasing. This is an on the spot occurrence, 'ad lib' if you like, and cannot be suitably covered in regular dance instructions. Basically what is lost or gained on the 'hurdy-gurdy' is made up on the 'merry go round'.

Tickets Please is very important in the *Nariel* tradition, page 276. In the main, in the country, the dancers and musicians cooperate closely. The dancers dance by 'ear' and likewise the musicians follow by ear, watching and playing to the dancers because the local tunes do not always follow the regular number of bars in the quadrilles and sets. Everyone has a ball. It is of no concern or consequence if the musicians finish the figure at the nearest end of phrase within the tune. The MC or caller and the lead musician communicate with each other by eye contact and perhaps a nod, The other musicians automatically follow the leader, whilst all also watch the dancing. The caller traditionally indicates the finish of the figure with a single clap of his hands a couple of bars in advance.

Alberts, Figure 2

Dance tempo 54-57 bars/minute

The Mill Belongs to Sandy

from session '95 ♩ = 112

Chord progression: C G G7 C G7

Chord progression: C F C G7 C F G7 C

Fingering: 3 4 3 4 3 4 5 5 5 2 3 2 3 2 3 4 4 4 3 4 3 4 3 4 5 5 5 4 3 2 3 3

Fingering: 5 5 5 5 4 4 5 5 5 5 5 5 4 3 5 5 5 5 4 4 5 5 5 5 5 5 4 3 3 3 3

Alberts, Figure 3

Dance tempo 53-57 bars/minute

Swanee River

from dances '82 - '84 ♩ = 107, 111, 111, 113

Chord progression: C G7 C F C Am D7 G G7

Chord progression: C G7 C F C G7 C G7 C

Chord progression: G7 C C7 F C G7

Chord progression: C G7 C F C G7 C G7 C

Fingering: 3 4 4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 6 6 5 5 4 4 3

Fingering: 4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 4 4 3 3 2 3 6

Fingering: 6 6 7 5 5 5 6 6 5 4 5 5 6 6 5 5 4 4 3

Fingering: 4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 4 4 3 3 2 3



Alberts, Figure 4

Dance tempo, 51-52 bars/minute

Loveliest Night of the Year (derived from Over the Waves)

from session '95 ♩ = 49

The musical score consists of six staves of music in 3/4 time. The key signature is C major. The score includes fingerings (numbers 1-5) and chord symbols (C, G7, F) above the notes. The piece concludes with a 'Fine' marking and a 'D.S. al Fine' instruction.

Staff 1: Chord symbols: C, G7. Fingerings: 4, 4, 3 4 5 6, 6 6 7 6 6, 6 4 5 6, 4.

Staff 2: Chord symbol: C. Fingerings: 4, 4 4 5 6, 5 5 6 5 5, 6 5 4 4, 4.

Staff 3: Chord symbol: F. Fingerings: 4, 3 4 5 6, 6 6 7 6 6, 6 4 5 5, 5.

Staff 4: Chord symbols: C, G7, C. Marking: *Fine*. Fingerings: 5, 6 6 5, 8 7 7 6 6, 5 6 7 6.

Staff 5: Chord symbols: C, G7. Fingerings: 4 3 4 6 6 5 6, 6 5 4 3 4, 5 5 3 2, 3.

Staff 6: Chord symbols: C, G7. Marking: *D.S. al Fine*. Fingerings: 2 2 2 5 5 4 5, 5 4 3 2 3, 4 4 3 3, 3.

Alberts, Figure 5

Dance tempo 49-51 bars/minute

My Heart Is In The Highland*

from dances '82 & '83 $\text{♩} = 51$

The musical score is written in 3/4 time and consists of four staves. Each staff begins with a treble clef and a common time signature (C). The first staff has a key signature of one flat (Bb) and a tempo marking of quarter note = 51. The score includes various chord markings (C, G, G7) and fingerings (e.g., 5 6 6 6 7, 7 6 5, 5 5 4, 5 4 4, 7 7 7 7, 8 7 6 5, 5 5 5, 4 5) written below the notes. The second and fourth staves end with an 'Extra bar'.

**Also known as La Cachucha and the Spanish Waltz.*

Junior Band, early 1970s.

Back row L-R: Adrian Hogg (caller), Ian Simpson, Brenda Simpson, Neville Simpson.

Front row L-R: Pam Klippel, Christine Klippel, Bev McLachlan, Lorna McLachlan, Con Klippel, Mary McNamara.





Caledonians, Figure 1

Dance tempo, 52-56 bars/minute

Scotland the Brave

from session '95 ♩ = 107

Musical score for 'Scotland the Brave' in 2/4 time. The score consists of four staves of music with fingerings and chord symbols. The chords are: C, F, C, G7, C, F, C, G7, C, G7, C, F, C, G7, D7, G7, C, F, C, G7, C.

Fingerings for the first staff: 3 3 3 4 3 3 5 4 6 6 6 6 5 4 3 4 5 4 4 5 4 3 3 5 5 5 4 4 3

Fingerings for the second staff: 3 3 3 4 3 4 5 4 6 6 6 6 5 4 3 4 5 4 4 5 4 3 3 3 2 3 5

Fingerings for the third staff: 7 7 7 7 6 5 6 7 7 6 5 5 6 6 6 6 6 6 5 6 6 5 5 4 4 3

Fingerings for the fourth staff: 3 3 3 4 3 4 5 4 6 6 6 6 5 4 3 4 5 4 4 5 4 3 3 3 2 3

Caledonians, Figure 2

Dance tempo 53-57 bars/minute

Paddy Whack (McGregor's March)

from session '95 ♩ = 107

Musical score for 'Paddy Whack (McGregor's March)' in 2/4 time. The score consists of two staves of music with fingerings and chord symbols. The chords are: C, F, G7, C, F, G7, C, C, Dm, F, C, F, G7, C.

Fingerings for the first staff: 5 5 5 5 4 5 6 6 6 5 6 5 5 5 5 7 7 5 5 5 5 5 4 5 6 6 6 5 6 5 6 6 6

Fingerings for the second staff: 7 7 7 5 5 5 6 5 5 6 5 5 5 5 5 7 7 7 7 7 5 5 5 6 5 6 6 6

"Paddy Whack, Paddy Whack my blue britches, Paddy Whack, Paddy Whack, my arse itches" (in a whisper from Beat Klippel on her front verandah at the conclusion of a folk festival)

Caledonians, Figure 3

Dance tempo 56-57 bars

Aunty Mary (Cock O' The North)

from dances '82 - '84 ♩ = 112, 113

C F C F C Am G7 C F C F C G7 C



5 6 5 5 5 6 5 5 5 4 4 4 3 3 4 5 6 5 5 5 6 5 5 5 4 4 3 4 3 3 5

C F C Am D7G7 C F C G7 C

4 4 4 3 3 4 5 5 5 4 4 4 3 3 3 4 4 4 3 3 4 5 5 5 4 4 3 4 3 3

Caledonians, Figure 4

Dance tempo 53-56 bars/minute

Grand Old Duke of York

from session '95 ♩ = 105

C G7 C F C G7 C



7 7 6 5 4 5 6 6 7 7 7 6 7 6 7 7 7 7 8 8 7 7 6 6 6 7 6

Nariel Band, 1973.

L-R: Sid Simpson, Charlie Fardon (MC), Betty Coulston, Keith Klippel, Neville Simpson, Con Klippel, George Klippel.





Caledonians, Figure 5

Dance tempo 53-56 bars/minute

Bluebells of Scotland

from session '95 ♩ = 102

Musical score for "Bluebells of Scotland" in 2/4 time. The score consists of four staves of music with corresponding chords and fingerings.

Staff 1: Chords: C, F, C, F, C, G7, C. Fingerings: 5̇ 5̄ 6̇, 6̄ 5̄ 5̇, 5̄ 6̄ 6̇ 4̇ 4̇ 4̇ 3̇ 3̇, 5̇ 5̄ 6̇.

Staff 2: Chords: C, F, C, F, C, G7, C. Fingerings: 6̇, 6̄ 5̄ 5̇, 5̄ 6̄ 6̇ 4̇ 4̇ 4̇ 3̇ 3̇, 5̇ 4̇.

Staff 3: Chords: C, D7, G, G7, F, G. Fingerings: 4̇ 3̇, 4̇ 4̇ 5̇ 6̇, 6̇, 5̄ 6̄ 6̇ 6̇ 5̇ 5̄ 4̇ 5̇, 5̇ 5̄ 6̇.

Staff 4: Chords: C, F, C, F, C, G7, C. Fingerings: 6̇, 6̄ 5̄ 5̇, 5̄ 6̄ 6̇ 4̇ 4̇ 4̇ 3̇ 3̇.



L-R: Jason, Keith and Con Klippel with Penny shyly between Keith and Con and Joker, the dog, guarding Jason, circa 1972.



Exions and Fitzroys tune lists

The tunes are from a card of Con Klippel's and can be assembled from the pages shown below.

Exions

- Swanee River • 223
- The Mill Belongs To Sandy • 213
- Aunty Mary • 221
- Loveliest Night Of The Year • 214
- Irish Washerwoman • 222
- So Early in the Morning • 156

Fitzroys

- Paddy Whack • 216
- The Mill Belongs To Sandy • 213
- Jolly Good Fellows • 225
- My Heart Is In The Highland • 215

A Simpson family photograph at the Nariel Creek Festival 2013 - 2014, courtesy of The Border Mail, Albury, 30 December 2013.

Back row L-R: Ian, Raymond, and two of Raymond's children, Declan and Rebecca. (For Declan's fiddle see pages 80 - 81)

Front row L-R: Ian's daughter Emma Gilette and her daughter, Zoe. (Jennie, Raymond's wife, and Clancy, their second son, were absent.)





First Set, Figure 1

Dance tempo 53-57 bars/minute

Tickets Please

from dances '82 - '84 ♩ = 106, 107, 107, 109

Chord symbols: C G7 C G7 G7 C

Fingering: 6 7 7 6 5 6 6 6 5 5 6 5 6 6 6 5 5 6 7

Chord symbols: C G7 C G7 G7 C

Fingering: 7 7 6 5 6 6 6 5 5 6 5 6 6 6 5 5 6 5

Chord symbols: C F C G7 C

Fingering: 4 5 5 5 5 4 4 5 6 7 6 7 6 6 5 5 5 5 5 5 4 3 4 3

Chord symbols: C F C G7 C G C

Fingering: 4 5 5 5 5 4 4 5 6 7 6 7 6 6 5 5 5 5 5 5 4 3 3 2 3

Extra bar!

See footnote on page 212 for instructions regarding the use of Tickets Please in in Quadrilles.

First Set, Figure 2

Dance tempo 53-57 bars/minute

Wearing O' the Green

from dance '84 ♩ = 108

Chord symbols: C G7 F G7 C G7 C C

Fingering: 4 4 4 4 4 5 4 4 3 3 4 3 5 5 5 6 6 5 5 4 3 3 3 2 3 3 3 3 6 6

Chord symbols: F C G7 C

Fingering: 5 4 4 4 6 5 5 4 4 4 5 5 5 6 5 5 4 3 4 3 3 2 3 3 3

First Set, Figure 2 continued from opposite page



Musical notation for Figure 2 continuation. The staff shows a sequence of notes with fingerings indicated below. Chords G7, F, G7, C, G7, and C are written above the staff.

Fingerings: 4 4 4 5 4 4 3 3 4 3 5 5 5 6 6 5 5 4 3 3 3 2 3 3

First Set, Figure 3

Dance tempo 54-57 bars/minute

Aunty Mary (Cock O' The North)

from dances '82 - 84  = 112, 113



Musical notation for Aunty Mary. The staff shows a sequence of notes with fingerings indicated below. Chords C, F, C, F, C, Am, G7, C, F, C, F, C, G7, C are written above the staff.

Fingerings: 5 6 5 5 5 6 5 5 5 4 4 4 3 3 4 5 6 5 5 5 6 5 5 5 4 4 3 4 3 3 5

Chords: C F C F C Am G7 C F C F C G7 C

Fingerings: 4 4 4 3 3 4 5 5 5 4 4 4 3 3 3 4 4 4 3 3 4 5 5 5 4 4 3 4 3 3

Chords: C F C Am D7 G7 C F C G7 C

First Set, Figure 4

Dance tempo 53-57 bars/minute

Oh Susannah

from dance '82  = 108



Musical notation for Oh Susannah. The staff shows a sequence of notes with fingerings indicated below. Chords C, G7, C, G7, C, F, C, G7, C, G7, C, G7, C are written above the staff.

Fingerings: 3 4 5 5 5 5 4 3 3 4 4 3 3 3 4 5 5 5 5 4 3 3 3 3 3 3 3

Chords: C G7 C G7 C

Fingerings: 4 4 5 5 5 5 5 4 3 3 4 5 5 5 5 4 3 3 4 4 3 3 3 3 3 3

Chords: F C G7 C G7 C G7 C

Extra bar



First Set, Figure 5

Dance tempo 53-57 bars/minute

Camptown Races

from dance '84 ♩ = 107

Chord progression: C G7 C G7 C

Chord progression: C F C G7 C

Tablature: 5 5 5 4 5 5 5 4 3 4 3 3 4 3 5 5 4 5 5 5 4 3 4 4 3 3 3

Tablature: 3 3 4 5 6 6 6 5 6 6 5 5 4 5 5 4 5 5 5 4 3 4 4 3 3

First Set, Figure 6 (Stockyards)

Dance tempo 59-60 bars/minute

Irish Washerwoman

from dance '82 ♩ = 116

Chord progression: C G7

Chord progression: C F G7 C

Chord progression: C G7 C G7

Chord progression: C Dm G7 C Extra beat C Last time C

Tablature: 5 4 4 4 4 3 4 4 4 4 5 4 5 4 3 4 5 4 5

Tablature: 4 4 4 4 3 4 4 5 4 5 4 5 4 3 4 5 4 3 5

Tablature: 6 7 6 6 6 6 6 7 6 7 6 7 6 6 6 6 6 7 6 7

Tablature: 6 7 6 6 6 6 6 7 6 5 4 5 4 3 4 5 4 3 5 4 5 4 3

Lancers, Call to dance

Tempo 53-57 bars/minute

Finnigan's Wake

"Form up your sets!"

C G7 C G7 C G7 C



4 4 4 4 3 4 5 5 4 6 6 6 6 4 5 5 3 4 4 4 4 3 4 5 5 5 6 6 6 6 4 4 3 3 2 3

Lancers, Figure 1

Tempo 53-57 bars/minute

from dances '82 - '85 ♩ = 107, 109, 111, 113

Swanee River

Intro. "Salute partners and corners"
"1st lady and opposite gent swing in the centre, partners cross over"

C G7 C F C G7 C G7



4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 4 4 3 3 2 3 3

C G7 C F C Am D7 G G7

4 4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 6 6 5 5 4 4 3

"Partners and lead through to places"

C G7 C F C G7 C G7 C

4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 4 4 3 3 2 3 6

"Swing corners"

G7 C C7 F C G7

6 6 7 5 5 5 5 6 6 5 4 5 5 6 6 5 5 4 4 3

Play 4 times

C G7 C F C G7 C G7 C

4 3 3 4 3 3 6 5 6 6 5 5 4 3 3 4 4 3 3 2 3



Lancers, Figure 2

Dance tempo 53-57 bars/min.

Redwings

from dances '82 - '85 ♩ = 100, 108, 109, 113

"1st couple lead up and back to place and swing"

Introduction

C G7 C G7

5 5 5 5 6 6 5 5 4 4 5 5 5 5 4 3 3 4 4 3 3 2 3

C F C G7 C D7 G7

3 3 3 4 5 5 4 4 5 5 6 5 5 5 4 4 4 3 4 4 4 3 4 3 3 2 3 3 3 2

"Side couples divide. Form top and bottom lines"

C F C G7 C D7 C

3 3 3 4 5 5 4 4 5 5 6 5 5 5 4 4 4 3 4 4 4 3 4 3 3 2 3 3 6 6

"Swing partners"

F C G7 C

5 5 5 5 6 6 5 5 4 4 5 5 5 5 4 3 3 5 5 5 4 4 6 6

Play 4 times

F C G7 C G7 C

5 5 5 5 6 6 5 5 4 4 5 5 5 5 4 3 3 4 4 3 3 2 3

Lancers, Figure 3

Jolly Good Fellows

Tempo 53-57 bars/minute from dances '82-'85 ♩ = 109, 108, 112, 113

Introduction C F G7 C



(Play slower) "All ladies to the centre" F G7 C "Gents circle left and right!"



(Normal dance speed) C F C C F C



"Reverse!" F C G7 C



C F G7 C



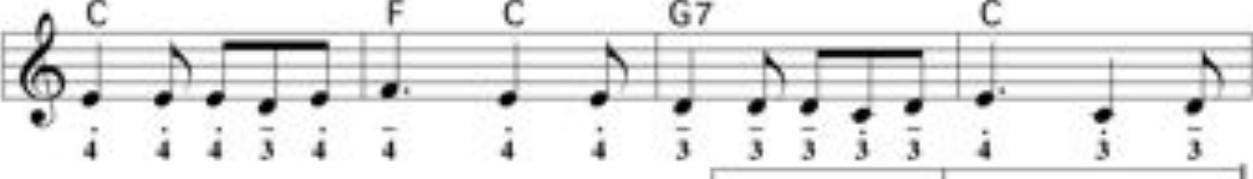
(Play slower) "Gents left hand across, form a star and promenade!" C F G7 C



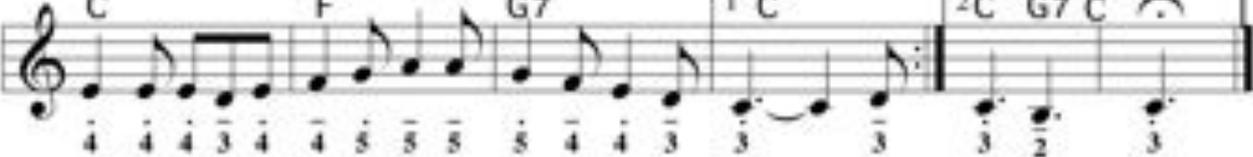
(Normal dance speed) C F C C F C



C F C G7 C



C F G7 1 C 2 C G7 C





Lancers, Figure 4

Tempo 53-57 bars/minute

Golden Slippers

from dances '82 - '85 ♩ = 117, 108, 110, 111

Introduction

1st & 2nd couples visit right

C G7

4 4 4 3 4 4 4 3 4 4 5 4 4 4 3 3

... and left*

Hands across, circle left & back again

C G7 C

4 4 4 3 4 4 4 3 4 4 5 4 4 3 3 4 3 3 3 4 3 3 3 4 3 4 4 3 3 3 3 3

Both hands across, circle left & right

C G7 C

4 4 4 3 4 4 4 3 4 4 5 4 4 3 3 4 3 3 3 4 3 3 3 4 3 4 4 3 3 3 3 3

Reverse

F G7 C

2 3 4 3 3 2 5 4 4 4 3 3 2 3 3 3 3 2 3 3 4

4 hands around, circle left & right

F G7 C

2 3 4 3 3 2 5 4 4 4 3 3 2 3 3 4 4 4 3 3

C G7 C

4 4 4 3 4 4 4 3 4 4 5 4 4 3 3 4 3 3 3 4 3 3 3 4 3 4 4 3 3 3 3 3

Places, 3rd & 4th couples visit

C G7 C

4 4 4 3 4 4 4 3 4 4 5 4 4 3 3 4 3 3 3 4 3 3 3 4 3 4 4 3 3 3 3 3

Lancers, Figure 5

Tempo 54-57 bars/minute

Jingle Bells and Little Old Log Cabin

"Right hand to partners & grand chain"

from dances '82 - '85  = 118, 109, 112

3 5 4 4 4 4 3 4 4 4 3 4 5 3 3 4 4 4 4 4 5 4 4 4 4 5 4 3 3 3 4 3 5 4

(Short swing)

"1st couple lead up & back to place"

4 4 4 3 4 4 4 3 4 5 3 3 4 4 4 4 4 5 4 4 4 4 5 4 5 5 5 6 6 4 4

"Side couples fall in"

5 5 5 6 5 5 4 3 3 4 3 3 2 2 2 3 3 2 3 4 5 4 3 4 3 4 4

... ladies to the right, gents to the left"

"Form side lines"

5 5 5 6 5 5 4 3 3 4 3 3 5 2 3 3 4 5 5 4 3 4 4 3 3 2 3 3 4

"Swing partners"

4 4 4 4 4 5 5 5 5 4 4 4 5 4 3 3 3 2 3 4 5 4 3 4 3 4 4

"Right hand to ..."

5 5 5 6 5 5 4 3 3 4 3 3 5 2 3 3 4 5 5 4 3 4 4 3 3 2 3

Play Jingle Bells and Log Cabin four times then Jingle Bells twice for grand chain and long swing.



Nariel Wedding Suite

Fiona Mahoney

Introduction

G C F C G7

3 3 3 3 3 4 5 4 3 3 5 3 2 3 3

The Pipes and the Harp

C Am F C F C Dm G

4 5 5 5 4 3 3 4 3 3 5 3 4 4 4 5 5 5 4 3 3 4 3 3 3 3 3 3 3 4 5 4 3 3 5 3

F C Am F G C F C

5 6 5 6 5 5 4 3 3 3 3 2 5 2 5 3 3 3 3 3 3 4 5 4 3 3 5 3

G C Am G C Am G

3 3 3 4 5 5 6 5 5 4 3 5 2 5 3 3 3 3 4 5 6 5 5 4 3 4 3 3 3

C F G Am F C F C

4 5 5 5 6 5 7 7 8 7 8 7 7 7 6 5 5 4 3 3 4 3 3 5 3 2 4 5 6

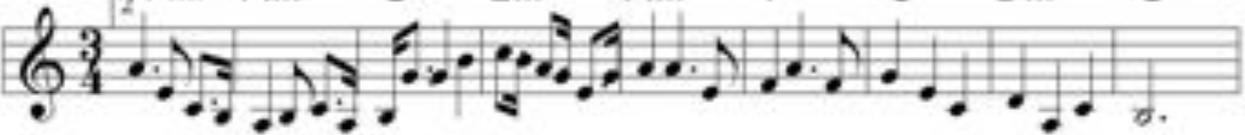
Parting

Am C Dm Am G CC Am

9 10 9 7 8 7 7 6 6 7 7 7 7 7 6 6 6 5 5 4 5 6 7 7 7 8 7 7 7 6 7 6 5 4 5 5 4 5 6 7

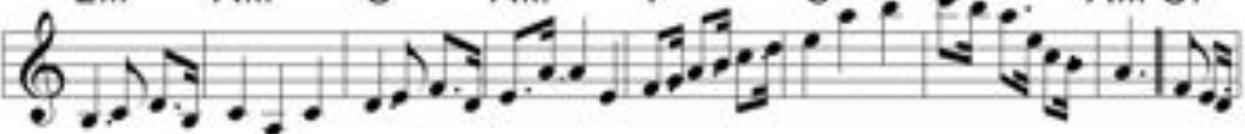
Nariel Wedding Suite - The Parting continued

2 Am Am G Em Am F C Dm G



5 4 3 2 5 2 3 5 2 5 5 6 6 6 5 5 4 5 5 5 4 4 5 4 5 4 3 3 5 3 2

Em Am G Am F C Am G7



2 3 3 2 3 5 3 3 4 4 3 4 5 5 4 4 5 5 6 6 7 7 9 10 9 10 9 7 6 6 5 4 4 3

Nariel Wedding (tune)

C F C ³ Dm C F G



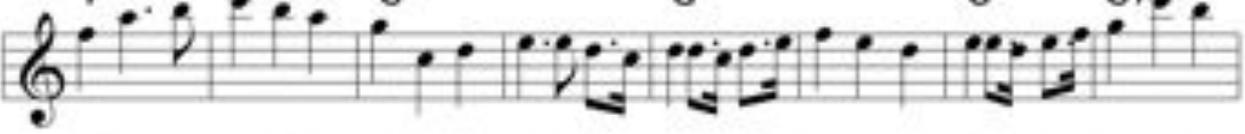
3 3 4 5 6 7 7 6 4 5 5 5 5 4 4 4 5 5 4 5 6 7 4 5 6 5 5 4 4 3

C F C ³ Dm C G C



3 3 4 5 6 5 7 5 7 7 6 4 6 5 5 5 4 4 5 4 4 5 6 7 4 6 7 6 6 7 7

F C G C C7



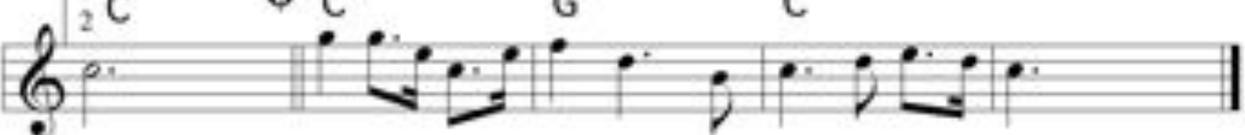
8 9 10 9 10 9 8 6 7 7 7 7 6 7 6 7 7 8 7 7 7 7 7 8 8 9 10

F C Am C G F C



9 8 9 10 9 6 10 6 9 6 8 6 7 7 9 9 8 7 6 7 8 7 6 6 7 7 7 6 4 4 5

2 C C G C



6 8 8 7 6 7 8 7 6 6 7 7 7 6

D.S. al Coda



Waltz Cotillions

Dance tempo 49-51 bars/minute.

Jockey Boys

from session 54

Chords: C, F, C, G7, C

Play once

Musical notation for 'Jockey Boys' in 3/4 time. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. The second staff continues the melody. Fingerings are indicated by numbers 1-5 below the notes. Chords C, F, C, G7, and C are written above the notes. The instruction 'Play once' is at the end.

Goodbye My Bluebell

from session 53

Chords: C, G7, C, G7, C, G, F, G7, Dm, D7, G7, C, G7, C, G7, Dm, G7, Am, C, G7, C

Play 3 times

Musical notation for 'Goodbye My Bluebell' in 3/4 time. It consists of four staves of music. The first staff has a treble clef and a key signature of one flat. The melody is written in quarter and eighth notes. The second and third staves continue the melody. The fourth staff ends with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. Chords C, G7, C, G7, C, G, F, G7, Dm, D7, G7, C, G7, C, G7, Dm, G7, Am, C, G7, C are written above the notes. The instruction 'Play 3 times' is at the end.

If those Lips Could Only Speak

from dance '82 53

Chords: C, Dm, G7, C, A7, Dm, G7, C

Play 3 times

Musical notation for 'If those Lips Could Only Speak' in 3/4 time. It consists of four staves of music. The first staff has a treble clef and a key signature of one flat. The melody is written in quarter and eighth notes. The second and third staves continue the melody. The fourth staff ends with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. Chords C, Dm, G7, C, A7, Dm, G7, C are written above the notes. The instruction 'Play 3 times' is at the end.

Waltz Cotillions continued

Won't You Buy My Pretty Flowers

from dance '82 $\text{♩} = 20, 28$

Musical notation for the first piece, consisting of two staves. The first staff has a treble clef, a 3/4 time signature, and a key signature of one flat. It contains a melody with notes and rests, and a bass line with fingerings (5, 5, 5, 4, 4, 5, 4, 3, 4, 3, 3, 4, 3, 5, 5). Chords C, G7, and C are indicated above the staff. The second staff continues the melody and bass line, ending with a fermata and the instruction "Play 6 times".

The Church Is One Foundation*

from dance '82 $\text{♩} = 28$
Waltz the hall

Musical notation for the second piece, consisting of ten staves. The first staff has a treble clef, a 3/4 time signature, and a key signature of one flat. It contains a melody with notes and rests, and a bass line with fingerings (3, 3, 3, 2, 3, 3, 3, 2, 3, 3, 3, 4, 3, 4, 4, 5). Chords C, F, C, G7, and C are indicated above the staff. The second staff continues the melody and bass line, ending with a fermata. The remaining staves continue the piece with various chord changes (G7, C, G7, C) and complex bass line fingerings.

*This tune with its unusual 7-bar phrases has remained virtually unaltered since the 1960's.



Waltz Cotillions continued - Alternative tunes for the final Grand Waltz Chain and "Waltz the Hall!"

My Heart Is In the Highland

from session '95 $\text{♩} = 51$

Musical notation for "My Heart Is In the Highland" in 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes. Chord symbols C, G7, and C are placed above the staff. Fingering numbers (1-5) are written below the notes. The second staff continues the melody and includes an "Extra bar" with a whole note chord. The third staff features a bass line with eighth notes and quarter notes, with a G7 chord symbol above. The fourth staff continues the bass line and also includes an "Extra bar".

Tom Blackman's Waltz (Mudgee Waltz)

from dance '84 $\text{♩} = 51$

Musical notation for "Tom Blackman's Waltz (Mudgee Waltz)" in 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes. Chord symbols C, F, Dm, G7, C, and G7 are placed above the staff. Fingering numbers (1-5) are written below the notes. The second staff continues the melody and includes an "Extra bar" with a whole note chord. The third staff features a bass line with eighth notes and quarter notes, with a G7 chord symbol above. The fourth staff continues the bass line and also includes an "Extra bar".

*Alternative tunes for final Grand Waltz Chain and "Waltz the hall!"



Dance Instructions

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Running the dance

NARIEL STYLE PROGRAMME

This is a typical Nariel Old Time Dance programme such as for a general dance at Cudgewa on the opening night of a Nariel Creek Festival annually on 27 December, the night following Boxing Day. It is close to a “Cinderella” style dance, i.e. concluding early between midnight and 12.30 am.

Circular Waltz/Valetta Waltz (Opening waltz is a traditional start): 3-4 *Waltz*.

Schottische (Plain): 4-4 *Schottische*.

Evening 3 Step: 6-8 *Two Step* tunes.

Galopede (if enough dancers have arrived): 2-4 single reel *Set Tune*, or **Brown Jug Polka**: *Three Hop Polka* tunes.

Pride of Erin: 3-4 *Waltz* very popular.

Progressive Barn Dance: with lucky spots 4-4 *Schottische* tunes with novelties, very popular ice breaker and crowd mixer.

Hokey Pokey novelty dance and lolly scramble: for families and children.

Manchester Galop: 4-4 signature tunes, a traditional lively Nariel *Two Step* stepping style dance.

Monte Carlo (One Step 2-4 lively or Circular Waltz or 3-4 steady): novelty, elimination with prizes, very popular.

Maxina: 4-4 signature tune and *Schottische* tunes - a Nariel favourite.

Vars O'Vienna/Polka Mazurka Medley: 3-4 lively traditional Nariel dances.

Gypsy Tap: 6-8 or 2-4 lively popular dance.

Lancers: 2-4 or 6-8 *Set Tunes*, lively social group participation, traditional Nariel favourite quadrille.

Parma Waltz: 3-4 *Waltz*, popular dance.

Princess Polka: 2-4 *Three Hop Polka* tunes, easy and popular dance particularly with children.

Swing Waltz: 3-4 *Waltz*, advanced dance but extremely popular.

Military Two Step: 6-8 or 2-4 *Two Step* tunes to martial airs, easy popular dance, fun when progressive.

Circular Waltz: 3-4 *Waltz*, traditional conclusion to an Old Time Dance.

Auld Lang Syne: (crowd participation favourite and extremely popular).

For later dances in the festival period the dance programme is vastly extended and may go another hour or more. The following dances may be included on the programme,

1. Country Dance: *Circassian Circle, Part 1*, and two quadrilles from *First Set, Alberts, Waltz Cotillions, Exions, Fitzroys or Caledonians*,

2. Other Couple Dances: *St Bernard Waltz, Uncle Ev's Barn Dance, Two Step, Highland Schottische (Nariel), Berlin Polka*, and

3. Further novelty dances: *Polonaise, Brown Jug Polka or Princess Polka*.



SETTING UP THE HALL

The floor needs to be clean and 'smooth'; a judicious sprinkling of 'floor fast' is applied by hand, walking around from the outside in ever decreasing circles, just releasing a little powder trickle by trickle. An organiser could provide the 'floor fast' and arrange for volunteers to prepare the floor for the MC.

The MC is in total charge and may often have to alter the programme around, adding dances or deleting others according to the participants. Everything is drafted to try and be welcoming and encourage dancer participation and social exchange. Musicians do not interfere or challenge an MC, except for consultation and mutual agreement between the MC and the Band Leader. Children are allowed the run of the floor between dances, but must be well behaved and sit quietly during dances, although they are encouraged to dance and particularly if partnered by older siblings, family members or friends. They may need to be controlled if 'galloping around' in a Monte Carlo or racing across the floor during a dance, the well being of older and very elderly participants must be a priority over children, particularly if parental discipline is not forthcoming.

The organisers should have prizes: four for the *Barn Dance*, a pair for the *Monte Carlo*, sometimes an extra lucky spot (pair) for one of the other couple dances and a lolly scramble for the *Hokey Pokey*. A lolly scramble traditionally consists of throwing the lollies across the floor in various directions, thus they need to be in wrappers. (Volunteers usually bring the prizes for the first of the dances on the night following Boxing Day.)

THE MONTE CARLO

The *Monte Carlo* is an elimination dance in which the two jokers in a pack of cards are a fundamental facet. The dance must be one that continually travels around the hall, a Waltz is the traditional *Monte Carlo* dance in the Upper Murray, however in contemporary times a *One Step (Quickstep)* has replaced the *Waltz*. After the opening round the MC or deputy divides the dancers into four quarters at the end of each tune played by the band, having already placed four aces face down in the centre of the floor, each ace aligning with one of the quarters of the hall. The MC shuffles the pack of cards and selects a member of the sitting crowd to cut the pack. The cut suit of the pack determines which quarter of the dancers is out. The MC needs to keep an eye out for 'cheats' who 'drift' back into the dance, children in particular. After each elimination the aces are turned face down and are swapped around thus matching different quarters. If a joker is drawn, all eliminated dancers are 'back in', i.e. dancers return to the dance floor. The MC might then remove the drawn joker from the pack. Once this happens, the *Monte Carlo* is converted to what is known as 'cut throat'. The aces on the floor are turned face up and arranged so that two reds and two blacks are together and the elimination is now in halves, top and bottom or sides. The pack is reshuffled before being 'cut'. If the second joker is drawn, it is 'all back in' again. The MC can now choose to alter the cut throat procedure back to four corners, but amends and announces the rules so that the corner the Ace matching the suit cut is now the only corner left in. i.e. the other 3 corners are eliminated.

When four couples only remain on the dance floor, the MC picks up the aces and hands one to each couple. The suit drawn matching a couple with the Ace, is the winner. Then the MC announces 'everybody' up for a final round of the dance after presenting the winning couple with a prize each. Spinning the bottle is an alternative to using aces, if the bottle is a 'liner' after the spin; some consider this the joker, and 'all back in'. With the last four couples, the winner is the one the bottle points towards.

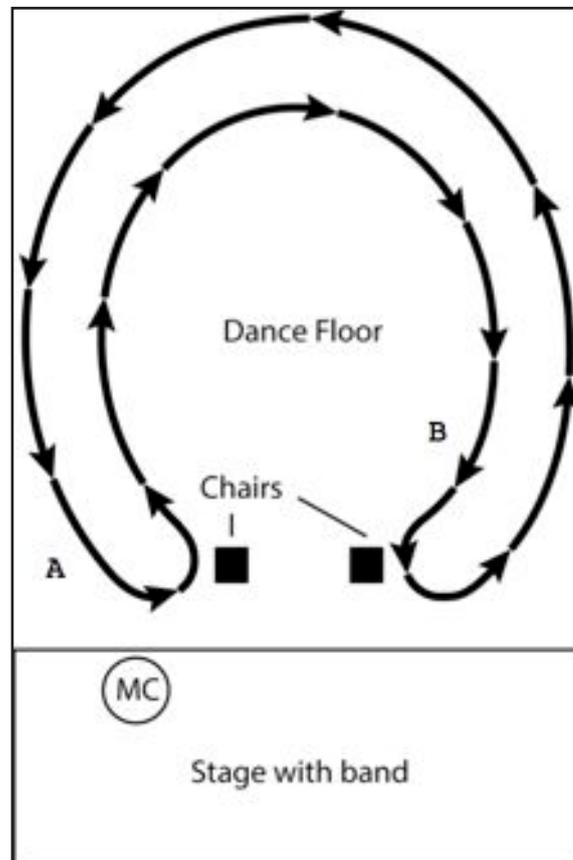


Dances with prizes and other novelties should be programmed in the first half before supper. A lucky spot can be held after supper but it is essential the *Progressive Barn Dance* and the *Monte Carlo* is held before supper as many will leave after supper.

PROGRESSIVE DANCES AND A 'HORSESHOE'

It is normal to have an opening round of the dance non-progressive, which allows time for further couples to take to the floor and join in. In the case of the *Barn Dance* (page 238), the non-progressive form continues forward around the line of dance with a step hop knee lift on the 4th count, whereas when made progressive it is changed to the forward and back routine (i.e. three steps forward pause and three steps back pause). This may seem confusing but it is the tradition; some dancers use the plain *Schottische* (modern dance version of routine) for the opening round instead of the old *Barn Dance*. This is not the traditional way, but was probably introduced by the ballroom dance profession to get around the problem between the old *Barn Dance* and the newer progressive version with the retrograde adaptation, as at least everybody knew the *Schottische* kept going forward. However at the Nariel/Cudgewa Dances the old *Barn Dance* routine is still traditionally used for the opening round before it becomes progressive.

In the *Progressive Barn Dance*, couples change partners after each sequence (8 bars of the tune) and must be arranged in a large circle to do this. The first change of partners commences 2 bars into the tune and is completed on the 4th bar; it is every 8 bars after that. Thus it is forward and back, change partners, forward and back, waltz twice round then repeat etc.





If the circle is very crowded then the MC will direct a couple to 'lead off' and form a horseshoe which allows the couples to spread out with more room to dance. The horseshoe (see diagram) is led off by a couple, as nominated by the MC, to stage left in front of and from the MC's perspective. The couple turns anti-clockwise 90 degrees and walks in an inside loop with the couples behind following towards the other side of the hall. When the leading couple reaches its limit, as it encounters the outer circle, it U-turns clockwise back to the stage and then, upon reaching it, quarter turns anti-clockwise linking up with the tail. The horseshoe is now formed and the MC instructs them to space out evenly before indicating to the musicians to strike up.

Sometimes between rounds, the left side of the horseshoe (A in diagram) is too far from the front of the stage and causes a build-up of couples and hence a bulge in the other arm (B in diagram.) The horseshoe is then 'straightened up' by getting the nearest couple to the stage on the left hand loop (from the MC's position) to walk up closer to the stage before turning around into the inside circle. The left hand loop needs to be close to the stage from the beginning when forming up; the MC ensures this arrangement before the dance commences.

When the 'bulge' is a real problem or unknowing dancers cut across the horseshoe (there is a risk others may follow and the horseshoe collapses), two chairs are sometimes placed on the dance floor between the head of each loop.

The arrows in the horseshoe diagram indicate the path the dancing couples take during the progression.

NOVELTIES

Novelties can also be introduced after a couple of rounds of the Progressive Barn Dance by having the couples change to every second person, then after the next stop in the music, every third person and even every fourth. A further variation can be introduced by going back to single change, but swapping the men over to dance the ladies' part and the ladies the men's part. After that a final round of 'normal' progressive dance should be included before finishing.

One way of organising lucky spots in the progressive dances is for each Ace of a pack of cards to be handed to two men and two women who have confirmed they will be dancing. After the music stops each time, one of the Aces is announced by the MC and the holder brings his or her partner forward to be presented with a small prize, usually a roll of lifesavers or a small bar of chocolate.

SUPPERTIME

The MC should maintain contact between the organiser of the supper so that it is known about 20 minutes ahead when supper is to be held. Contact is also arranged with the doorkeeper so that the lucky door ticket and any raffle ticket should respectively be drawn before supper. At Nariel/Cudgewa it is a tradition that the Lancers is formed up just before announcing the first sitting of supper. (This does not happen beyond this Upper Murray district)

When the Lancers is finished, the MC checks with the supper organisers before announcing the second sitting.

At the first Festival dance, 'extras' (folk musicians) sometimes play for several dances and the MC elects a caller or two to conduct the dances, he or she retires for supper.



Couple Dances (Nariel versions)

BARN DANCE, PLAIN AND PROGRESSIVE



PLAIN. Promenade hold (see picture), except the gent's left hand remains at his side, as does the lady's right to her side. The other hand is placed behind the respective partner's back.

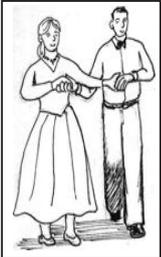
Gent left foot, lady right, walk three steps forward along the line of dance (LOD) pausing for an instant on the fourth and then performing a slight hop by throwing the inside foot forward with a subtle light knee lift. (1 bar).

Repeat the sequence forward along LOD starting on the inside foot and then *Circular Waltz* 2 bars (twice round).



PROGRESSIVE. Promenade hold (see picture). Take three steps forward with a knee lift, but no hop on the fourth count. Then back to place and change partners. Repeat forward and back, and *Waltz*.

BERLIN POLKA



Skater's hold (see picture), right hand under left, counting '&' 1,2,3 & 'four', & 1,2,3, & 'four' following the metre of the song and tune, *Ask Old Brown to Tea* (page 121).

Gent left foot, lady right, polka three steps forward along LOD resting the inside foot pointed forward on the floor on the 4th count, then on the "&" turn to face against LOD and repeat the forward polka movement back to place, again resting the inside foot pointed forward on the floor.



"Wash the dishes" game. Government school playground, Melbourne, 1954. Source: Australian Children's Folklore Collection, Museum Victoria

The tune, *Ask Old Brown to Tea* (page 121), tells the dancer what to do. The music is especially phrased to coincide with the footwork. In the 2nd section using polka stepping with hops the lady now turns anti-clockwise under raised arms as the gent (who is facing against LOD) polka steps backwards, and then turns clockwise under raised arms to face LOD. This "wash the dishes, dry the dishes, turn the dishes over" movement is repeated. The movement will not work if the couples do not have the right hand crossed under left, and if they try to turn back to back together. The lady turns under, then the gent, then the lady, then the gent again. Polka step-hops facilitate the turn.



HIGHLAND SCHOTTISCHE



Waltz hold (see picture), gent facing wall.

While hopping on the right foot the gent performs two heel and toe taps on the floor with his left foot and then four galop slip-steps down LOD (Ladies start on the opposite foot.) The dance is then repeated on the opposite foot reversing direction back to place. Then *Circular Waltz* or neatly *Polka* round the hall along LOD.

This dance is not the true *Highland Schottische* but is the form that is mostly danced throughout Victoria. Some MCs must have known the proper dance and sometimes referred to the above as the "*Half Highland Schottische*." At Nariel it was sometimes called the "*Heel and Toe Polka*" which except for the music is a truer description. Indeed another way of remembering the dance is to compare it with the first section of *Brown Jug Polka*, delete the hand claps and "Polka the hall" instead.

THE MANCHESTER GALOP



Waltz hold (see picture), gent facing wall.

Starting left foot (lady right) take four slow chassé steps (side together) sideways along LOD, turning anti-clockwise on the 4th step (1/2 turn) so that the gent is now facing centre and with the right foot leading continues his path around LOD for 8 quick galop steps.

Without stopping the gent then half turns clockwise on the last galop step to face the wall again and repeats the sequence around LOD, i.e. 4 slow steps and 8 quick and then performs a smooth quick turning *Circular Waltz* for the next 8 bars to the completion of the tune. (The waltz turns are the same style as in a *Barn Dance* or *Evening Three Step*; there is not the slightest bounce or hint of a *Polka*).

One of the delights of performing the *Manchester Galop* on a good fast dance floor, can be like the *Maxina* with its lovely smooth turning waltz section. The common zigzag routine was learned by a mistake during collecting the dance (page 243) and works well even on crowded floors if everybody is performing the same style. The 'folkie' trend of mistakenly moving sideways into the centre of the hall and galoping back out without the half turns and then polka-ing around the floor, may perhaps resemble the original *Lott is(t) dod/dood/tot* from Europe, but is in no way representative of the Nariel *Manchester Galop*. However it is permissible on the uneven surface of Nariel Green.



POLKA



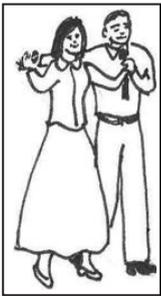
Basic step (circular polka) Waltz hold (see picture)

The man rises smartly on the count of "and" (weight on the right foot) just preceding the first beat of music, and then with the first beat lands on the left foot to commence a chassé waltz-type turn counting one, two, three hop etc. The hop is only a small upward movement on one foot followed simultaneously on the count of "and" with a smart back and upward flick of the other foot, from the knee. The polka steps are small and in neat circles and the hops are upward with a little spring rather than travelling, and with back kicks from the knee rather than a forward knee lift which is a common fault. The spring of the *Polka* is produced by rise and fall from the ball of the foot and ankle, with a light flexible knee. If performed correctly in this manner the dancers can circle the hall many times without getting puffed and exhausted. If danced in a vigorous loping mode in the manner of the American *Polka* then the dancers will not last the distance.

The polka can be alternatively described as a circular "and step close, step hop" movement. This is popularly called as 'and one, two, three hop'.

The circular polka was generally known as the *Plain Polka* or *Three Hop Polka*, however at Nariel there was a special version, the *Three Hop Polka* (see facing page 241) that Beat Klippel and Joe Byatt taught.

PRINCESS POLKA



Open position, upper hold (see picture)

Using gent's left foot and lady right point the outside heel to the ground, then the toe a little to the rear.

Using polka accented steps, the lady moves to the left across and in front of the man by commencing with her right foot brought across and in front. (She has to angle a little to do this) The man at the same time uses much smaller steps as he moves only a little to the right in comparison to the lady who more noticeably travels across in front of her partner. The movement is repeated back to place commencing in a similar manner with the opposite foot. This is then repeated to take up the first 8 bars. Then perform a forward polka travelling movement along the line of dance to complete the next 8 bars.

The first section does not have any *Highland Schottische* or *Brown Jug Polka* hops as is frequently performed in the folk scene, and the second section is very much a neat springy polka accented travelling step with the "and one, two, three hop" emphasis rather than the smoother evenly stepped Scottish travelling style. If danced correctly the feet will actually tap out the polka rhythm in the second section.



SCHOTTISCHE (PLAIN)



Waltz hold, gent facing along LOD

Walk three steps forward or angled diagonal centre as in the *Slow Foxtrot*, pausing on the 4th beat and then repeat on the opposite foot diagonal wall and *Circular Waltz* for the next 2 bars. (twice round). This is the more modern version of *Schottische* which is or was danced over much of Victoria, the older form seldom within living memory even at Nariel.

The older form has a step hop in place of each pause in the first section and then rotary schottische step-hops instead of the waltz. The Nariel *Schottische* tunes are all excellent and suit the old *Schottische* particularly well.

NOTE: many dancers confuse this dance with the *Highland Schottische*.

THREE HOP POLKA



Waltz hold, gent facing along LOD

It consisted of alternations of four sidesteps and hop (hopping on the fourth and half turning clockwise) and continuing sideways down the LOD for another three sequences with each half-turn in the same clockwise circular direction, and then circular polka (plain) as described on page 241. It is counted as "and one and two and three and hop", and one and two and three and hop and repeat and repeat (totals 8 bars to this point) and then circular polka one two three hop etc. for the next 8 bars, see www.bendigobushdance.org.au and select Nariel Three-hop Polka.

TWO-STEP



Waltz hold, gent facing wall (diagonally)

With the left foot leading take four neat galop steps (chassé) along LOD but angled diagonally towards the centre of the hall. On the 4th step perform a quarter turn (anti-clockwise) so that the gent can continue another 4 steps along LOD, but now facing centre and travelling diagonal wall (4 bars).

Circular waltz (2 times round) along LOD 4 bars.

This is a very simple form of *Two Step* and once known from other areas, (sometimes as the *Four Step*), it had a pivot turn in lieu of the last 2 bars of waltz.



UNCLE EV'S BARN DANCE



Skater's hold, hands crossed in front, right under left.

The couple commencing on outside feet progress along LOD with 4 step hops. The action is very subtle with a slight slide of the outside foot as the hop is commenced with a knee lift and throw on the inside in a similar fashion to the old barn dance. After the 4 step-hops the lady turns anti-clockwise under raised arms the gent only waltzing a half turn clockwise with a pause, so he is facing against LOD (Lady is facing against LOD at this point.) Turning in the same clockwise direction the gent then turns under raised arms to end facing LOD and the lady follows just after and gent brings right arm up over her head and down into starting position. (There is only one turn under raised arms in this dance in contrast to the Berlin Polka which has two.)



Australian Children's Folklore Collection, Museum of Victoria; see also page 238

There is a marked pause at this point, bringing inside feet forward, then the dance recommences.

(Beat Klippel and Joe Byatt used *Barn Dance* waltz steps during the turns, whereas Barbara Klippel and Val Ordish used a very smart flattened step-hop turn.)



Uncle Evan 'Ev' Evans

NOTE: ON THE BERLIN POLKA, UNCLE EV'S BARN DANCE AND THE MANCHESTER GALOP

The Berlin Polka and Uncle Ev's Barn Dance share a routine in common and similar to the delightful children's game, "Wash the dishes, Dry the dishes, Turn the dishes over", except that in the *Berlin Polka* it is done with polka step-hops to make the movement easier. Both this movement and the step hops can certainly be seen to be Germanic in character. However, the *Berlin Polka* was taught to Beat Klippel (née Collins) by an Albury man, and *Uncle Ev's Barn Dance* seemed to be the domain of Beat's mother's side through Uncle Ev of the Thougla Valley.

The *Berlin Polka* and the *Manchester Galop* share a reputation in common, namely they have a German connotation. The *Manchester Galop* has no English connection under that name although there is an English folk dance collected as the *Dannish* [sic] *Waltz* (Vaughn Williams library) and the steps are similar and the tune identical with that of Nariel. A ballroom form of *Danish Waltz* is described in old dance manuals of the middle to late 1800s, such as Wivell's in Adelaide and Lovenberry's in Brisbane. These descriptions would have been taken from earlier British dance manuals of the day. It is likely the English folk dance and the tune that has survived and widely known is derived from the ballroom manuals as the itinerant 'Dancies' taught villagers from resources such as these. It was not unusual for dancing masters to take a national or folk dance and launch it under another name as one of the latest ballroom dances.

All indications therefore are that the original dance is German. The German dance '*Mänschester*' appears to be directly derived from the folk dance *Lott ist Dod/Dood/Tot* (Lott is Dead) - the opening slow steps are towards the centre, representing going to the cemetery, the 8 quick galop



steps come out of the centre, diagonal LOD, representing getting away from the cemetery, this is then repeated then either two step turns or polka step hops travelling around LOD representing the wake or celebration of Lott's life. There are several other German folk versions and fast pivot turns are also often incorporated. As the *Mänschester* was a German ballroom dance in the 1850s it is more likely the Klippels of Essen and/or the Häusers may have learnt the dance from Berlin or Hamburg on their way to embark for Australia.

John Carroll discovered via Trove (NLA) a dance programme of 1864 from Launceston, Tasmania which includes the *Manchester Galop* twice, viz:

A COUNTER CHARM FOR ADVERSITIES. [letter] To the Editor of the Launceston Examiner. Launceston Examiner (Tas.: 1842 - 1899) Saturday 9 April 1864 page 3, viz. "... a dance [programme reads] "Triumph, Schottische, 1st set Quadrilles, Polka, Lancers, Highland Schottische, Caledonians, Varsoviennne [sic.], Waltz, Royal Eight, Circassian Circle, Frysken Reel, Manchester Galop, Polka, Varsoviennne, Caledonians, Lancers, Quadrilles, Manchester Galop, Sir Roger de Coverley - just 20 in number"

(Published programmes such as these relate to society events of the day, even for Farmers' Groups or Cricket Clubs. As the *Frysken Reel* appears to be a folk dance from Friesland off the Holland coast and interchanged between there and Scotland by sailors, it is possible it and the isolated Tasmanian reference to the *Manchester Galop* are genuine folk dances introduced by European seafarers.)

After arriving in Ballarat in 1855 the Klippels moved to Yackandandah first, then on to Nariel and it is possible they introduced the *Manchester Galop* to the Upper Murray. It was danced in Yackandandah on New Year's Eve 1923 - Yackandandah Times, 7 December, 1923 page 4, "*Mollie and I have made up our minds to avail ourselves of the opportunity to disport our portly figures in the good old Manchester Galop, Circassian Circle, Polka Mazurka, and Highland Schottische not forgetting the good old Royal Irish Quadrille, Lancers and the Majestic Waltz and Sir Roger de Coverley.*"

The *Manchester Galop* was also danced in the Ritz and Palais Ballrooms in Albury as recently as the 1930s according to the late Joe Bell (see page 53) who played that very *Manchester Galop* tune for the dance with the orchestra in Albury. The *Manchester Galop* was widely known - Biggara, Thougla and Towong on the outskirts of Corryong and not collected elsewhere in Australia.

This Upper Murray dance is traditionally smooth, travelling around the LOD (not into the centre) followed by quick smooth galop waltz turns. These latter type rotary turns are very small stepping like the *Circular Waltz* in 3-4. However when first revived by Shirley Andrews she got it wrong as the MC, Charlie Fardon, in demonstrating it in his small lounge room, had to move into the centre to avoid arm chairs and friends present. In later years Shirley attempted to bring the dance back to the traditional Nariel form as known by the Nariel people; however the misconstrued version survives in the folk scene. This was further consolidated because polka-ing on the uneven Nariel Green by visiting folkies became an accepted necessity. As such it coincidentally resembles *Lott ist Dod/Dodd/Tot* and German variations of the *Mänschester*. The protocol remains for indoors that dancers follow the locals with the smooth version around LOD and with waltz turns. Traditionally dancers should always follow the Romans.

As to the origin of an English place name in the German language it seems that in the 1850s corduroy imported from Manchester was the height of fashion for waist coats and trousers (Korthozen) at the time *Lott ist Dod/Dood/Tot* was taken up as a ballroom dance in the saloons of Berlin. The German name for corduroy is 'Mänschester' and this became attached to the dance.

Note: - The older ballroom *Galop* had fast racing chassé steps and smooth rotary waltz type turns in contrast to the bouncy step-hopping Polka. That is why our *Manchester* is called a *Galop*.



Sets: Quadrilles

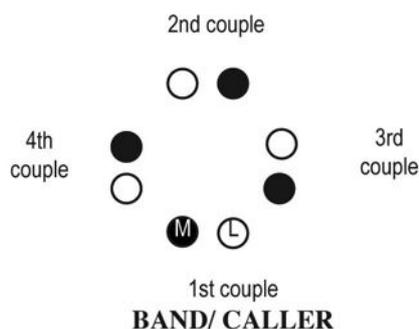
INTRODUCTION

This section comprises seven traditional quadrilles in alphabetical order. However the chronological order is important, namely, *First Set*, *Lancers*, *Caledonians*, *Waltz Cotillions*, *Alberts*, *Fitzroys*, and *Exions*, together with one contemporary quadrille, *Nariel Wedding*. Then follow two traditional country dances, *Circassian Circle* and *Galopede*, and one contemporary, *Cudgewa Gavotte*.

Quadrille Set numbering

The 1st couple has their backs to the band and caller. The 2nd couple are facing the 1st couple and the band and caller. The 3rd couple is on the right hand side of the 1st couple and the 4th opposite the 3rd.

The 1st and 2nd couples are called tops and bottoms and the 3rd and 4th couples are the sides. Lady is on the right hand side of the man.



Stepping

The travelling step is always a neat walking step unless otherwise advised. The travelling step in the quadrilles is a plain walking step. **There is no skip change.** Occasional **step-hop skips** (but not skip change) can be used in lively figures.

Swinging

Swinging is neat and smooth with the right foot diagonally forward on the ball of the foot as the pivot point and the propulsion is with the left foot in the manner of using a skateboard. The method of swinging with the forward galop step is the same step used in basket figures and four hands round circling unless otherwise specified.

Arming

Arming occurs in movements such as presenting partners to corners, in visiting, in turning ladies to the centre. This needs to be demonstrated and can be viewed on You Tube via BDMC website, www.bendigobushdance.org.au, and by following the video link selection to which reference will be in the Dance Instructions below.

The dance call, "Right and left"

In the 'right and left' movement there is no presenting of hands.



ALBERTS

Alberts Figure 1 4 x 40 bars

Salute partners & corners (during the introduction) *(8 bars)*

1st and 2nd couples right and left *8 bars*

Using the neat walking step and without presenting hands, the couples cross over by advancing to the centre and passing through, men keeping to the outside and ladies passing between the opposite couple. Just as the couple pass in the centre the ladies turn diagonally left and the men diagonally right. The men are careful to keep to the rear letting their partners cross in front and thereby they arrive at opposite places turning around. The lady at this point is on her partner's right and the turn around has been mirror image, i.e. they turned inwards as they have completed the "right and left". Without stopping the couples repeat the movement returning to place.

Swing partners *8 bars*

Ladies chain across and back *8 bars*

The ladies touch right hands in crossing over to the opposite gent who at the same time moves forward diagonally right to meet her by left hand to left hand. He turns the lady in a single clockwise direction as he walks anti-clockwise direction around his place. The movement continues exactly the same as ladies chain back to partners.

Promenade to places *8 bars*

Swing partners *8 bars*

Repeat with 3rd and 4th couples

Repeat 1st and 2nd, then 3rd and 4th

Alberts Figure 2 4 x 32 bars

1st couple lead up and back again *16 bars*

Re-advance and **Swing** in the centre

Sides divide and **Form top and bottom lines** *8 bars*
and advance and retire twice

All swing partners *8 bars*

Repeat 2nd, 3rd, 4th (side lines 3rd and 4th times)



Alberts Figure 3 4 x 32 bars

1st lady and opposite gent swing in the centre, *16 bars*
partners cross over at the same time

Then **Partners and lead through to places** then *4 bars*

turn partners to face corners, which is done by the inactive couples who take right hand to right hand and the gent with the flick of his hand prompts his partner to do a half anti-clockwise turn to face her corner. The active couples "arm" to corners at the same time. This happens as they reach place following the lead through. In the lead-through the lady who was swinging and her partner promenade directly back to place as the opposite couple separates, walking either side and back at place simultaneously.

All swing corners *12 bars*

Repeat 2nd, 3rd and 4th

Alberts Figure 4 4 x 48 bars waltz

1st and 2nd couples waltz right and left *8 bars*

Same pattern as described for the right and left in Figure 1 *Alberts* or *First Set* except forward waltz steps are used, and the couple do not return fully to place as the movement is followed by circling up in the centre for the *Spanish waltz*. In fact as they pass in the centre on the return they turn around immediately at that point crossing sides to ensure the ladies are on the right of their partners.

Circle up in the centre and Spanish Waltz, i.e. *32 bars*

using a neat contra body type sway the couples balance mirror image. This is performed by the gents stepping with their left foot and neatly swinging right foot and hand forward and back and changing weight and repeating on the opposite direction and foot, while the lady has performed the same movement but on the right foot, then left. This has taken 2 bars and is repeated.

Ladies chain on etc.

In the Nariel version there are 4 balances to 4 bars and then the ladies pass from their partners right to the next gentleman's right in another 4 bars moving in two forward chassé waltz steps diagonal right, then two more chassé waltz steps backwards which brings them to the right hand side of the next gent's place. During this chain the men continue to balance as the lady passes in front. They re-circle up during this chain-on and the balances and chaining continue until the ladies have travelled twice around the inside of the set in an anti-clockwise path.

Waltz to places *8 bars*

The two couples waltz around LOD (anti-clockwise path) inside the set to place.

Repeat with 3rd & 4th couples, then 1st & 2nd, then 3rd & 4th

**Alberts Figure 5 4 x 48 bars plus extra music for waltz the hall****Circle up for the grand waltz chain and balance.** 32 bars

All 4 couples circle up and Spanish waltz with the ladies travelling once around the set in the same pattern of balancing and chaining as in Figure 4, above.

Waltz to places 16 bars

The four couples waltz around LOD (anti-clockwise path) inside the set to place. Repeat 3 more times and waltz the hall.

NOTE: - This version of the *Alberts* is very similar to the common version throughout Victoria, the significant difference is the ladies chain in Figure 1 which Beat Klippel and Joe Byatt demonstrated, and the chain-on in the *Spanish waltz* (figs 4 & 5) by Peg Byatt. Both of these variations are most likely survivors of the old *Alberts* as the ladies chain in Fig. 1 has since been observed in the same form at the Victoria Valley dances in the Grampians, Dimboola and as far away as Goombungee in QLD. The (modern) ballroom dance teachers of Melbourne in the 1930s are responsible for the changes in the 1st figure and in the *Spanish Waltz* - figures that are now almost universal elsewhere, and in introducing the *Polka Mazurka*. Any twirling of ladies in the waltz chain at Nariel has become established mainly because the majority of the patrons have come from other areas. The Nariel version was successfully restored in 2012.

CALEDONIANS**Caledonians Figure 1 4 x 40 bars****Salute partners & corners** (*during the introduction*) (8 bars)**1st and 2nd couples hands across and back again.** 8 bars

This is a right and left star in the centre of the set, the couples using a handshake hold with the opposite person and ladies hands clasped above the gents. It is right hands across and walk to the left for 8 steps and then reverse direction with left hands joined across.

Swing partners 8 bars**Ladies chain across and back** 8 bars

in the same manner as in Figure 1 of the First Set.

Promenade the set 8 bars**Swing partners** 8 bars

Repeat with 3rd and 4th, then 1st and 2nd, then 3rd and 4th



Caledonians Figure 2 4 x 32 bars

1st gent solo *8 bars*

There are several ways in which this can be performed and it is usually up to the individual. In the original way the gent advances and retires twice. Another way is for the gent to advance to centre and perform a solo pivot on the spot as if clockwise swinging with an imaginary partner. Yet another is for the gent to visit anti-clockwise round the set with a brief 'bob-bow' to each couple. Many like to make up their own solo step dance in the centre in the style of the *Highland Fling*, with arms raised in the air.

All swing corners *8 bars*

Promenade the set (to the gents place) *8 bars*

The ladies have progressed with the corner partner with whom they have swung so that on the 4th time they are back to original places and partners.

Swing partners (i.e. with the person promenaded) *8 bars*

Repeat 2nd, 3rd, 4th gent solo etc.

NOTE: - This figure is often danced where the 1st and 2nd men swing in the centre in place of solo. It is repeated with 3rd and 4th gents, then repeated 1st and 2nd, then 3rd and 4th This variation came from the late Ken Cooper, MC at Fryerstown, and the late Sid Menz, MC at Hepburn Springs.

Caledonians Figure 3 4 x 32 bars

1st lady and opposite gent swing in the centre *8 bars*

1st couple lead through to opposite place, 2nd couple separate to walk either side of 1st couple in this movement, then 2nd couple lead back to place and 1st couple separate *8 bars*

All swing corners *8 bars*

Advance and retire (called as **Circle, Centre**) and all **swing partners** *8 bars*

Repeat 2nd, 3rd, 4th

Caledonians Figure 4 4 x 32 bars

1st and 2nd couples advance and retire, 3rd and 4th

couples advance and retire *8 bars*

All swing partners *8 bars*

Ladies to the right, gents to the left *12 bars*

This is not the Lancers style of cast off, but a grand chain in reverse direction, i.e. the gents turn to their corner ladies and commence a grand chain all the way round the set.

Short Swing partners *4 bars*

Repeat with 3rd and 4th couples leading, then 1st and 2nd, then 3rd and 4th.

**Caledonians Figure 5 4 x 48 bars**

1st couple visit (promenade with a bob-bow to each couple in passing) 8 bars

All ladies to the centre (advance, curtsy and retire),
all gents to the centre (bow and retire) 8 bars

All swing partners 8 bars

Half grand chain (to opposite place) and **promenade** on to place, and a short swing 16 bars

Chassé croisé 8 bars

Change sides to meet corners using 4 neat slip steps, men moving to the right behind their partners, and take right hand with the corner lady and walk around in one small circle and repeat back to partners and walk round (reverse) by left hand.

Repeat 2nd, 3rd, 4th

CODA. As in the 3rd Lancers men turn the ladies into the centre, anti-clockwise twirl, right hand to right hand, and facing each other bow and curtsy. Turn the ladies back to place and promenade the set and then promenade the hall to seats.

NOTE: - Although the Caledonians remained on the Nariel dance cards and may have been performed at the early period of revival in the 1960s, no recollection of the dance by the elderly dancers could be recalled in the 80s as all the MCs were deceased. The figure-work given here is very similar to the original with a little adaptation based on Nariel versions from the other quadrilles. The main difference is in Figure 4 where a collected version from the north east of Victoria (Wangaratta) has been used. This is likely to be easier than the original figure for social dancers. However sometimes at Nariel the majority of the attendance is from people with folk dance clubs background in which case the original figure would be known and performed.

EXIONS**Exions Figure 1 4 x 32 bars**

Salute partners & corners (*during the introduction*) (8 bars)

1st lady and opposite gent swing in the centre,
partners cross over at the same time 16 bars

Then **Partners and lead through to places** 4 bars

Turn partners to face corners, which is done by the inactive couples who take right hand to right hand and the gent with the flick of his hand prompts his partner to do a half anti-clockwise turn to face her corner. The active couples 'arm' to corners at the same time. This happens as they reach place following the lead through. In the lead-through the lady who was swinging and her partner promenade directly back to place as the opposite couple separates, walking either side and back at place simultaneously.

All swing corners 12 bars

Repeat 2nd, 3rd and 4th.



Exions Figure 2 4 x 32 bars

1st gent solo *8 bars*

There are several ways in which this can be performed and it is usually up to the individual. In the original way the gent advances and retires twice. Another way is for the gent to advance to centre and perform a solo pivot on the spot as if clockwise swinging with an imaginary partner. Yet another is for the gent to visit anti-clockwise round the set with a brief bob-bow to each couple. Many like to make up their own solo step dance in the centre in the style of the *Highland Fling*, with arms raised in the air.

All swing corners *8 bars*

Promenade the set (to the gents place) *8 bars*

The ladies have progressed with the corner partner with whom have swung so that on the 4th time they are back to original places and partners.

Swing partners (i.e. with the person promenaded) *8 bars*

Repeat 2nd, 3rd, 4th gent solo etc.

NOTE: - This figure is often danced where the 1st and 2nd men swing in the centre in place of solo. It is repeated with 3rd and 4th gents, then repeated 1st and 2nd, then 3rd and 4th. This variation came from the late Ken Cooper, MC at Fryerstown, and the late Sid Menz, MC at Hepburn Springs.

Exions Figure 3 4 x 24 bars

1st lady round 2nd gent, right hands to partners and balance *8 bars*

The 1st lady and 2nd gent advance to the centre and take left hands (handshake hold) and walk anti-clockwise in a circle so that while retaining their left hand hold, they can join their right hands to their partner's right hands to make a line of four. The partners must do a quarter turn so as to form up the line of four and they then smoothly balance for four beats.

Promenade inside the set to places *8 bars*

Swing partners *8 bars*

Repeat 2nd, 3rd, and 4th

Exions Figure 4 4 x 48 bars waltz (Nariel version)

1st and 2nd couples waltz right and left *8 bars*

This is the same pattern described for the right and left in Figure 1 Alberts or First Set except forward waltz steps are used, but the couple do not return fully to place as the movement is followed by circling up in the centre for the Spanish waltz. In fact as they pass



in the centre on the return they turn around immediately at that point crossing sides to ensure the ladies are on the right of their partners.

Circle up in the centre and Spanish waltz, i.e. *32 bars*

using a neat contra body type sway the couples balance mirror image. This is performed by the gents stepping on their left foot and neatly swinging right foot and hand forward and back and changing weight and repeating on the opposite direction and foot, while the lady has performed the same movement, but on the right foot, then left. This has taken 2 bars and is repeated.

Ladies chain on etc.

In the Nariel version there are 4 balances to 4 bars and then the ladies pass from their partners right to the next gentleman's right in another 4 bars moving in two forward chassé waltz steps diagonal right, then two more chassé waltz steps backwards which brings them to the right hand side of the next gents' place. During this chain the men continue to balance as the lady passes in front. They re-circle up during this chain-on and the balances and chaining continue until the ladies have travelled twice around the inside of the set in an anti-clockwise path.

Waltz to places *8 bars*

The couples waltz around the line of dance (anti-clockwise path) inside the set to place.

Repeat with 3rd and 4th couples, then 1st & 2nd , then 3rd 4th

Exions Figure 5 Last figure of First Set

All **circle up and advance into the centre** *4 bars*
(with a loud "Hoy") and retire

Swing partners *12 bars*

Promenade the set *8 bars*

Swing partners *8 bars*

Chain on and swing corners *8 bars*

Promenade (corners)

Repeat chain on and swinging corners until back to partners.

Conclude with grand circle, swing partners and promenade the hall to seats.

(If the First Set has not been on the programme the Stockyards can be used for this figure; see Figure 6 of the First Set).



FIRST SET

(This 'Set' is traditionally the first of the Quadrilles. It is renamed Royal Irish when danced to Irish tunes.)

First Set Figure 1 4 x 40 bars

Salute partners & corners (during the introduction)

1st and 2nd couples right and left *8 bars*

Using a neat walking step and without presenting hands, the couples cross over by advancing to the centre and passing through, men keeping to the outside and ladies passing between the opposite couple. Just as the couple pass in the centre the ladies turn diagonally left and the men diagonally right. The men are careful to keep to the rear letting their partners cross in front and thereby they arrive at opposite places turning around. The lady at this point is on her partner's right and the turn around has been mirror image, i.e. they turned inwards as they have completed the 'half right and left'. Without stopping the couples repeat the movement returning to place.

Swing partners *8 bars*

Ladies chain across and back (Nariel version) *8 bars*

The ladies touch right hands in crossing over to the opposite gent who at the same time moves forward diagonally right to meet her by left hand to left hand. He turns the lady in a single clockwise direction as he walks anti-clockwise direction around his place. The movement continues exactly the same as ladies chain back to partners.

Promenade to places *8 bars*

Swing partners *8 bars*

Repeat with 3rd and 4th couples then 1st and 2nd, then 3rd and 4th

First Set Figure 2 4 x 24 bars

1st and 2nd couples double l'été *16 bars*

The couples advance and retire and then cross over and turn around and repeat back to place. The men keep to the outside in the crossover, the ladies passing between the opposite couple, and unlike the right and left of the previous figure, they stay on the same side and repeat back to place.

Swing partners *8 bars*

Repeat with 3rd and 4th couples, then 1st and 2nd, then 3rd and 4th

**First Set Figure 3 4 x 24 bars**

1st lady round 2nd gent, right hands to partners and balance in a line of four *8 bars*

The 1st lady and 2nd gent advance to the centre and take left hands (handshake hold) and walk anti-clockwise in a circle so that while retaining their left hand hold, they can join their right hands to their partner's right hands (handshake) to make a line of four. The partners must do a quarter turn so as to form up the line of four and they then smoothly balance for four beats.

Promenade around the set (inside) to places *8 bars*

Swing partners *8 bars*

Repeat 2nd, 3rd, and 4th

First Set Figure 4 4 x 48 bars

1st couple lead up forming 3 in 1 *16 bars*

Holding right hand to right hand, the 1st couple advances to the 2nd couple and the 1st gent takes the 2nd lady in his left hand (to her left) while half turning his partner to face same direction as the 2nd lady. In this line of 3 the gent retires with the ladies as they walk forward, then he advances to the 2nd gent (ladies moving backwards) and passes the ladies across (with an outwards flick of the hands) to him to similarly advance and retire 3 in 1. The movement is completed with the 2nd gent advancing again to the centre 3 in 1 and with the same arming movement (outwards flick of the hands and half twirl for the ladies) they form up in a circle with the 1st gent who has followed the line of 3 to centre.

Four hands round and circle left *8 bars* and **circle right** *16 bars*

The two couples join hands and use a forward galop step, i.e. right foot diagonally forward and propelling with the left foot to travel left. (When reversing to the right the left foot is put forward and the right used to propel.) This action is described more fully under Figure 4 of the Lancers (page 259).

Promenade to places *8 bars*

Swing partners *8 bars*

Repeat 2nd, 3rd, 4th

First Set Figure 5 4 x 32 bars

1st and 2nd couples double l'été *16 bars*

(as in the 2nd figure with the walking step)

Ladies chain across and back (as in the 1st figure.) *8 bars*

Swing partners *8 bars*

Repeat 3rd and 4th, then 1st and 2nd, then 3rd and 4th



First Set Figure 6, Stockyards 32 bar tunes.

All sets circle up in one large circle around the hall, with the ladies on the right of their partners.

Advance and retire and repeat (called as **Circle, Centre**) *8 bars*

Swing partners *8 bars*

Promenade forward around the line of dance with hands crossed in front, right under left (skater's hold). *8 bars*

Swing partners again *8 bars*

The figure is then repeated many times, except from now on the swing is with the corner lady (still clockwise swing). The lady then progresses with her new partner swing again after the promenade.

Traditionally the dance would continue until partners have progressed all the way around the hall to original partners. (The band then frequently converted to 3-4 time for a waltz the hall. Kate Masterman (page 42), remembers this.)

This version worked well in the small schools, barns and halls, but is not so practical with the larger venues of today. The MC will finish the dance after six to twelve sequences by

Promenade partners to seats.

FITZROYS, CONTEMPORARY (1920s to present)

Fitzroys Figure 1 4 x 40 bars

Salute partners & corners (during the introduction) *(8 bars)*

1st and 2nd couples right and left *8 bars*

Using a walking step and without presenting hands, the couples cross over by advancing to the centre and passing through, men keeping to the outside and ladies passing between the opposite couple. Just as the couple pass in the centre the ladies turn diagonally left and the men diagonally right. The men are careful to keep to the rear letting their partners cross in front and thereby they arrive at opposite places turning around. The lady at this point is on her partner's right and the turn around has been mirror image, i.e. they turned inwards as they have completed the 'half right and left'. Without stopping the couples repeat the movement returning to place.

Swing partners *8 bars*

Ladies chain across and back - (Nariel version) *8 bars*

The ladies touch right hands in crossing over to the opposite gent who at the same time moves forward diagonally right to meet her by left hand to left hand. He turns the lady in a single clockwise direction as he walks anti-clockwise direction around his place. The movement continues exactly the same as ladies chain back to partners.



(Fitzroys Figure 1 continued)

Promenade to places 8 bars

Swing partners 8 bars

Repeat with 3rd and 4th couples

Repeat 1st and 2nd, then 3rd and 4th

Fitzroys Figure 2 4 x 32 bars

1st gent solo 8 bars

There are several ways in which this can be performed and it is usually up to the individual. In the original way the gent advances and retires twice. Another way is for the gent to advance to centre and perform a solo pivot on the spot as if clockwise swinging with an imaginary partner. Yet another is for the gent to visit anti-clockwise round the set with a brief bob-bow to each couple. Many like to make up their own solo step dance in the centre in the style of the *Highland Fling*, with arms raised in the air.

All swing corners 8 bars

Promenade the set (to the gents place) 8 bars

The ladies have progressed with the corner partner with whom they have swung so that on the 4th time they are back to original places and partners.

Swing partners (i.e. with the person promenaded) 8 bars

Repeat 2nd, 3rd, 4th gent solo etc.

NOTE: - This figure is often danced where the 1st and 2nd men swing in the centre in place of solo. It is repeated with 3rd and 4th gents, then repeated 1st and 2nd, then 3rd and 4th This variation came from the late Ken Cooper, MC at Fryerstown, and the late Sid Menz, MC at Hepburn Springs.

On New Year's Day 2008, Ian and Dianne Simpson, together with Bert Gibson, display the Community Choice Award made by Australian Folk Alliance to the Nariel Creek Folk Festival.





Fitzroys Figure 3 2 x 32 bars

All ladies to the centre *16 bars*

The gents take their partners' right hands in their own and drawing the ladies hand forward, part overhead and releasing, the ladies perform a neat anti-clockwise twirl into the centre of the set, and stay there facing inwards. The gents, joining hands, circle one and a half with sideways slip-steps left and right around the ladies.

Gents left hand across, form a star and promenade *16 bars*

The gents on approaching their place after circling move into the centre behind their partners, putting left hands across into a clasped hold with the opposite man and putting their right arm around their partner's waist to form a star (grand cross). The ladies place their left hand on their partners' right shoulder, and then in this star formation promenade around the set to finish at place with the music. A neat plain skipping step (not the Scottish skip change step) is often used in this section.

NOTE: as a variation the basket figure from the common Lancers is often used for this figure in the Fitzroys.

Fitzroys Figure 4 (half Waltz Cotillion) 4 x 40 bars, plus waltz the hall

1st couple waltz round the inside of the set *16 bars*

1st and 2nd ladies crossover (passing by right shoulders) *4 bars*

3rd and 4th ladies crossover (passing by right shoulders) *4 bars*

1st and 2nd gents crossover (passing by right shoulders) *4 bars*

3rd and 4th gents crossover (passing by right shoulders) *4 bars*

All waltz to places *8 bars*

Repeat 2nd, 3rd, 4th (3rd and 4th ladies followed by 3rd and 4th gents commence the crossover on the 3rd and 4th time)

Waltz the hall

NOTE: If the last figure of the First Set were added to the *Fitzroy Quadrille* you would have the original *Albert's Quadrille*. Presumably this modern version of the *Fitzroys* came into vogue sometime after the turn of the century when the Alberts had changed into its present form. Although the *Fitzroy Quadrille* is on the Nariel dance cards and must have been danced up until the 1960s, the figure work could not be recalled by the elderly Nariel dancers 20 years later, as all the old MCs were deceased. For this reason the various versions of figures from other areas are used.



FITZROYS, ORIGINAL (1870s to 1920s)

The full set consists of (i) Figure 1 from the *First Set*, (ii) Figure 1 from the *Lancers*, (iii) Figure 1 from the *Caledonians*, (iv) Figure 1 from *Prince Imperials*, and (v) half of the *Waltz Cotillions*; the latter two figures below.

Figure 1 Prince Imperials 4 x 24 bars (Figure 4 of the old *Fitzroys*)

1st and 2nd couples visit using the skater's hold 8 bars

Leading to the right, right-hand-to right-hand, visit right, to 3rd couple and 4th couples respectively, bob-bow and then the 1st and 2nd gent take the 3rd and 4th ladies respectively in their left hand to form a line of 3. As the line of 3 is formed the gents half turn their partners so they face the same direction as the side ladies, i.e. the ladies are facing opposite to the gents. The 3 in 1 line retires to opposite place and the gentleman with a neat outwards flick of the hands turns the ladies (half turn) so they are facing the centre of the set.

The **ladies** commencing right hand then **grand chain** in a 8 bars
square around the centre of the set, finishing back with partners.

Swing partners 8 bars

The figure is then repeated with 1st and 2nd couples leading which will bring them back to original places. It is then repeated two more times with 3rd and 4th couples leading.

Half Waltz Cotillion (Figure 5 of the old *Fitzroys*)

1st and 2nd couples waltz the set 16 bars

All **promenade** (walk) round the set 16 bars

Waltz chain (as in Nariel version of the Waltz Cotillion) 32 bars

Waltz the set 16 bars

Repeat with 3rd and 4th couples leading then waltz the hall.

Notes: Although this figure is described in terms of waltzing, and therefore waltz music, original sheet music indicates that it was danced to 6-8 or 2-4 time. Therefore waltz movements would be similar to couple dances of those time signatures, e.g. *Evening Three Step*.

The duration of the contemporary and original Fitzroy Quadrilles overlap. For example there is a 1907 reference to the contemporary version in the Australian Town and Country Journal, Sydney, NSW, 1870 - 1907, Wednesday 29 August 1906 page 43. Also information has come to light from nearby Tumbarumba, from a Mrs Matty Harvey of Tumut who had her MC father's (the late Mr Whiting of Argelong near Tumut) notebook of calls for this set. The same version and extra figure details were also supplied by Mrs Doss Radecker of Tewantin, Queensland. Her sister's husband, the late Mr Ron Myers, was an MC at Kenilworth, QLD, and in his handwritten notes, dated 1934, were the extra details needed for the *Prince Imperials* figure, and the half *Waltz Cotillion*.



LANCERS

Lancers Figure 1 4 x 32 bars

Salute partners & corners (*during the introduction*)

1st lady and opposite gent swing in the centre, *16 bars*
partners cross over at the same time

Partners and lead through to places then *4 bars*

turn partners to face corners, which is done by the inactive couples who take right hand to right hand and the gent with the flick of his hand prompts his partner to do a half anti-clockwise turn to face her corner. The active couples "arm" to corners at the same time. This happens as they reach place following the lead through. In the lead-through the lady who was swinging and her partner promenade directly back to place as the opposite couple separates, walking either side and back to place simultaneously.

Swing corners *12 bars*

Repeat 2nd, 3rd and 4th

Lancers Figure 2 4 x 32 bars

1st couple lead up and back again *16 bars*

Re-advance and **Swing** in the centre

Sides divide and **Form top and bottom lines** *8 bars*
 and advance and retire twice

All swing partners *8 bars*

Repeat 2nd, 3rd, 4th (side lines 3rd and 4th times)

Lancers Figure 3 2 x 32 bars

All ladies to the centre *16 bars*

The gents take their partners' right hands in their own and drawing the ladies hand forward, part overhead and releasing, the ladies perform a neat anti-clockwise twirl into the centre of the set, and stay there facing inwards. The gents, joining hands, circle one and a half times with sideways slip-steps left and then right around the ladies.

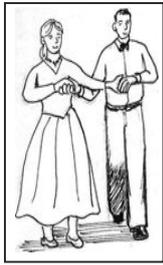
Gents left hand across, form a star and promenade *16 bars*

The gents on approaching their place after circling move into the centre behind their partners, putting left hands across into a clasped hold with the opposite man and putting their right arm around their partners waist to form a star (grand cross). The ladies place their left hand on their partners right shoulder, and then in this star formation promenade around the set to finish at place with the music. A neat plain skipping step (not the Scottish skip change step) is often used in this section.



Lancers Figure 4 4 x 48 bars

1st and 2nd couples visit right and left around the set *8 bars*



Using the skater's hold (hands crossed in front right under left), the 1st and 2nd couples promenade across to the right and bob-bow with the side couples and then continue around the set anti-clockwise to meet the left side couples. Between passing in the centre after visiting the right couples, the men right hand to partners right, neatly twirl the ladies anti-clockwise one turn as they approach the left hand corner couples. (This arming movement is similar to turning partners to corners in the 1st figure; see also www.bendigobushdance.org.au .)

1st & 2nd couples hands across & back again *8 bars*

This is a **right and left star**, the couples take right hands in a handshake hold (ladies hands joined above the men's) and walk 8 steps to the left and then reverse to the right putting left hands across.

Both hands across and Circle left and right *16 bars*

The 1st and 2nd couples form baskets with the 4th and 3rd couples respectively, men putting both hands across in a clasp and the ladies similarly linking hands by putting their arms over the men's. In this formation the men must have their elbows bent down and outwards and like wise the ladies elbows similarly "crooked" over the men's arms. Leaning out slightly and keeping the right feet diagonally into the centre all propel around to the left using the left foot in a similar action to that on a skate board. To reverse direction they angle opposite way with the left foot towards centre and propel to the right with the right foot. The circling can be quite brisk but must be neat and smooth with no bobbing up and down and the forward galop step used for circling is the same as that used in swinging.

It is important that the ladies to lean out enough to counter centrifugal force keeping their feet and weight well into the centre. It is equally important that the men keep in a tight shoulder to shoulder formation and never allow the ladies to lose their footing.

4 hands round, circle left and right *16 bars*

(2 circles each left and then right, traditionally with the forward galop step as in the basket section above.)

Finish by breaking and arriving back in places with the music.

Repeat with 3rd and 4th couples visiting right and left.

The figure is then repeated 2 more times, but with the visiting reversed, i.e. left and right or clockwise round the inside of the set.



Lancers Figure 5 4 x 48 bars plus Coda of 16 to 32 bars

Right hands to partners and (half) Grand chain and

half **promenade** to place and **swing partners** *16 bars*

Face partners and take right hands and promenade (men anti-clockwise, ladies clockwise), left hand to the next person, then right, then left. When meeting to partners half way round the set, ladies turn and join their partners in the skater's hold to promenade on to place (total 12 bars). A short 4-bar swing is incorporated to use up the last 16 bar section of grand chain music.

1st couple lead up and back to place

8 bars

Man keeps his partner on his right side as he turns and walks back to place facing out of the set. Then side couples fall in, 3rd, 4th behind the leading couple, and it is the side couple that was on the right of the leading couple that falls in first. The couples are now in a column of 4 facing out from the lead couple's place. The order in the column is 1st, 3rd, 4th, and 2nd

Ladies to the right, gents to the left

8 bars

The lead couple separate and cast off around the outside of their respective side, the others follow their respective line Indian file, and meeting at the bottom, joining hands and lead back up the centre to starting point and face each other forming side lines (ladies in one line facing the men in the other)

Side lines (advance and retire twice)

8 bars

All **Swing partners** into place

8 bars

Repeat grand chain, then 2nd couple lead up. Fall in is 4th, 3rd, i.e. 2nd, 4th, 3rd, 1st etc.

Repeat grand chain, then 3rd couple lead up. Fall in is 2nd, 1st i.e. 3rd, 2nd, 1st, 4th etc.

Repeat grand chain, then 4th couple lead up. Fall in 1st, 2nd, i.e. 4th 1st, 2nd, 3rd etc.

CODA - conclude with Grand chain and Long swing *32 bars +*
to the end of the music

NOTES: The Lancers remained the most popular set at Nariel and survived without the call when the old MCs had passed on and the other sets had been lost. The band always played a few bars of *Finnigan's Wake* as the cue to form up sets as everybody would race for partners and take up their positions on the dance floor. The two significant differences in the Nariel *Lancers* version to the common *Lancers* are (a) the 3rd figure where there is no basket and the men circle around the ladies, and (b) in the 5th figure, where instead of the full grand chain of the common



version there is a half grand chain and promenade to place. There was a time when Nariel danced the basket figure as in nearby Tallangatta, and it was at first thought the traditional basket figure might have been dropped for the other when it became too rough for the ladies through male thoughtlessness. But Beat Klippel said the current version was older and they went back to this when the old-time dancing was revived. The locals were so acquainted with the dance that musical introductions by the band were not used, but today introductions have become a necessity.

The arming movements in turning ladies to corners in Figure 1 and in the visiting movements in Figure 4 have been described above as best as possible, but need to be seen to be properly learnt. Beat Klippel and Joe Byatt were fine exponents of these very neat and attractive movements in their day. (View these arming movements at www.bendigobushdance.org.au and following the video selection link.)

Below: demonstration of the Lancers (double tops) by members of the Sandhurst Dance Club to music by the Nariel Band, at Bendigo, 1982.

Photo by the Bendigo Advertiser

Band L-R: Sid Simpson (bones), Leanne Simpson, Brenda Simpson, Maureen Simpson, Ray Simpson, Andrew Klippel, Ian Simpson, Keith Klippel, Neville Simpson

Dancers Back row - Mr & Mrs J Pennington, Mr & Mrs G. Lawry, Joy Height & Wayne Blandford, Mr & Mrs H. McGregor

Front Row - Mary Smith & Peter Ellis, Mr & Mrs Colin Silk.





NARIEL WEDDING (QUADRILLE)

A waltz quadrille romantically signifying four main elements of a happy marriage, loving, caring, friendship and sharing, in celebration of a romance which began at the Nariel Folk Festival in 1987 and culminated in a wedding seven months later.

Choreographed by Anne Didcott. Music: Nariel Wedding Suite

Formation - quadrille, with tops and sides

Music - 4 bars introduction, 6 x 32 bars for the dance body and 4 bars to finish

Salute partner and corner *4 bars*

Tops waltz* (tops circular waltz anti-clockwise around the inside of set. *8 bars*

* Second time through sides go first.

Sides repeat *8 bars*

Balance and change (balance partner, lady turns under man's arm to meet adjacent man, man turns to meet adjacent lady) *4 bars*

Balance and return (balance new partner and turn, keep holding right hands. Finish facing each other in each other's place) *4 bars*

Repeat above sequence to finish with original partner and in own place *8 bars*

Ladies' right mill (hold inside hand with partner) *8 bars*

Men's left mill (hold inside hand with partner) *8 bars*

Spanish waltz (in a circle, all balance in and out, lady on left of man turns across to his right and curtseys to him. This movement is done in half time and with three steps only - man honours lady. This repeated three more times until lady is back in original place. (Man always stays in his own position.) *16 bars*

Top ladies back to back (ladies pass each other by right, move past each other, remaining back to back and move backwards to place). *4 bars*

Side ladies same *4 bars*

Top men same *4 bars*

Side men same *4 bars*

Circle left (all hold hands, man starts left foot, lady right) *6 bars*

Ladies turn (lady does solo turn, right shoulder in man continues forward and finishes facing partner, left shoulder to centre) *2 bars*

Waltz back to place (anti-clockwise, finish facing partners at end in original place) *8 bars*

Repeat the whole dance with sides doing the first circular waltz and the back-to-back figure first. To finish man turns lady under and both honour.

Note: Ladies right mill is ladies step into centre and forming a right hand star proceed in a clockwise direction for the required number of bars; partners accompany their ladies using the hold as directed.



(Nariel Wedding continued)

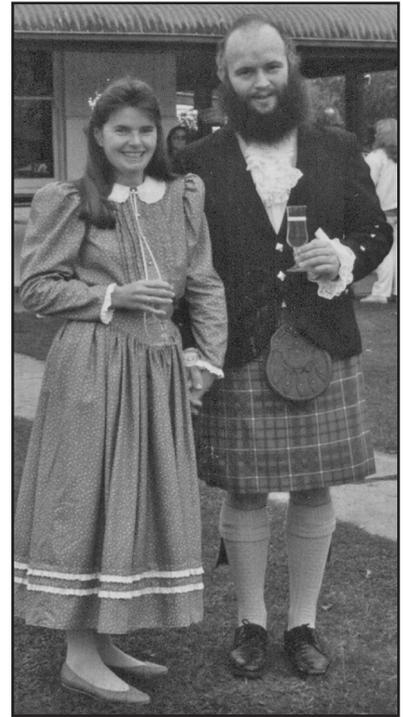
Background to the Nariel Wedding

Highland piper, Diane Gaylard, living in Canberra and harpist, David Alleway, living in Melbourne, got together at the Nariel Folk Festival, held on the banks of Nariel Creek near Corryong over the Christmas/New year period of 1987/8.

Diane was born in nearby Tumbarumba, and her parents had close family links with the Nariel/Corryong community. David has been a regular attendee at the Nariel Festival for many years and had formed close friendships with many local families, especially Simpson, Klippel and Tregilgas.

They were going to hold their wedding at Bluff Falls, near Cudgewa, but due to threatening inclement weather were married outside the Cudgewa Hotel where the reception was being held on 16th July 1988. After dinner there was a dance at the Nariel Hall (see page 9), where gifts of the dance and the music for the Nariel Wedding were made to Diane and David by their very close friends Annie Didcott and Fiona Mahony. Musicians playing for the dance included Fiona Mahony, Lins Masterson, Janine Lancaster, David Rackham, Simon Kravis and Tim Nield. Annie was assisted in composing the dance by Roger Brown, John Garden and Lance Green.

The wedding was a mini-festival, beginning on the Friday with music at the Colac Colac caravan park, decorating the Hall with the local Simpson family members on Saturday morning, the ceremony in the afternoon, singing and dancing on Saturday night at the Hall, and continuing celebrations next day at Bluff Falls, where the remainders of a magnificent Nariel Hall Ladies Committee Supper were enjoyed.



Diane and David Alleway

Cudgewa pub, 2014





WALTZ COTILLIONS

Salute partners & corners *(8 bars of introduction)*

All couples waltz once round the set *16 bars*
(line of dance i.e. anti-clockwise path)

1st couple waltz round the inside of the set (this can be once round as a tight circular waltz, or twice round in a freer style.)
16 bars

1st and 2nd ladies crossover *4 bars*
to opposite place passing by right shoulders and using the forward waltz travelling step - pas de valse, and bob curtsy to the opposite gent.

3rd and 4th ladies likewise **crossover**, then **1st and 2nd gents**, followed by **3rd and 4th gents** (gents bob-bow to ladies as they reach opposite place) *12 bars*

All couples **waltz back to original places** *8 bars*

Form top and bottom lines *16 bars*

Side couples separate during the previous 2 bars so that all couples have formed into top and bottom lines at the end of that phrase. Holding hands and using the pas de valse step and neat contra-body sway (not over exaggerated) the lines advance and crossover to opposite sides. It takes 4 bars to reach the centre and passing by right shoulders, a further 4 bars to reach the opposite side - the couples turning round on bars 7 and 8. Repeat the waltz lines in the same manner back to place, side couples need to move away from the returning lines on bars 6 and 7 so as to reach place and all couples will turn outwards on bar 7 revolving round and joining hands (crossed, right under left) at place (bar 8), ready for the waltz-chain.

Waltz chain *32 bars*

The waltz-chain is commenced at this point, all men are facing their partners and hands are crossed right under left. In a neat manner balance diagonally towards the centre of the set (man's weight transfers to his left foot as he gently sways his right foot and hand diagonal centre and then repeat opposite way with the other foot and hand out of the set. Lady's action is the same but mirror image so that she uses the opposite foot and hand to balance in the same direction in unison with the man's movement.)

This balancing in and out is performed for 5 bars and after bar 5 (from a 5th in swing) the couples chain on, the ladies twirling anti-clockwise (waltz-step turn) travelling clockwise around the outside of the set. The chain on is performed a little in the manner of the Berlin polka, except waltz steps (turn) are used, i.e. on bar 6, 7, and 8 the arms are raised and the man while performing a normal clockwise waltz turn passes his partner onto the next man



(behind him), releasing hands and himself meeting the next lady on the outswing on bar 8. There is no bob-bowing in this chain.

This balancing and waltz chain is repeated 3 more times so that the men meet their partners halfway round the set. There is a subtle rhythmic hand action in the waltz chain balances which comes from experience and would need to be shown, as it is easy for novice attempts to render an exaggerated untidy performance. The action is comparable with that used in the final section of part B of the St. Bernard waltz (Australian version) just prior to the waltzing.

All couples then **waltz to places** and the next couple whose *8 bars* turn it is to lead will continue waltzing without stopping at place. (i.e. 2nd couple etc., and in fact it is generally called as "**2nd couple continue waltzing**").

In this way the whole figure is repeated 3 more times, but side ladies (and men) cross over first on the 3rd and 4th time and it will also be side lines. (i.e. in place of 1st and 2nd couples with top and bottom lines)

After the 4th time the couples commence a *Circular Waltz* around the hall by 'unwinding sets' i.e. follow 1st couple out of the set.

Optional finale when it is the last dance on the programme.

All waltz out from their sets and form one large circle around the hall, men facing partners and taking hands for a grand waltz chain. At the direction of the MC the balancing is coordinated so that all commence together and chain completely round the hall saying farewell etc. to everybody, and then waltzing the hall on regaining original partners. (The Nariel style, and in fact general Victorian *Waltz Cotillions* may be viewed on www.bendigobushdance.org.au.)

Carol Rowe and Bert Gibson swinging in the Nariel Hall.





Sets: Country Dances

CIRCASSIAN CIRCLE

(In contemporary dancing this is referred to as Part 1, but there is no Part 2 reported in either Australia or Britain in the nineteenth century; Part 2 is from the English folk revival.)

Music is 32 bar set tunes (pages 168-177) or 2-4 tunes from the quadrilles.

Progressive Sicilian formation, i.e. couples face an opposite couple and in one large circle around the hall standing sideways to the centre.

Couples **Right & left** (Fig. 1, First Set movement) 8 bars
 or **Hands across and back again** (Fig. 1, Caledonians movement)

Set to and swing partners 8 bars

Face partners and move smoothly to your right, away from each other, using a side-together-side-together (chassé change of weight) then repeat to the left back to place back together. *There is a subtle change of weight in this movement a little like the positions of the Strathspey setting step but without the hop. It takes 4 bars to set and the remaining 4 bars to swing partners (see above).*

Ladies chain across & back (Nariel version) 8 bars

The ladies touch right hands in crossing over to the opposite gent who at the same time moves forward diagonally right to meet her by left hand to left hand. He turns the lady in a single clockwise direction as he walks anti-clockwise direction around his place. The movement continues exactly the same as ladies chain back to partners.

Couples **Promenade.** 8 bars

Men come shoulder to shoulder and with their partners in the skater's hold, walk in a tight anti-clockwise circle around place, and then walk on in the direction they were originally facing to meet the next oncoming couple.

The dance repeats ad lib. In the small venues such as the schools and barns of the olden days the dance continues until back to original partners.

NOTE: The *Circassian Circle* is derived from several favourite figures from the quadrilles such as Figure 1 of either the *Caledonians* (247) or the *First Set* (page 252.).

The dance had not survived at Nariel, but has now been revived. The late Charlie Fardon, MC at Nariel, recalled the *Circassian Circle* from his youth and when interviewed by Shirley Andrews in 1962 said, "... it was a pretty dance and the figure went all the way round the hall. It was hard on the musicians as it was constant playing for a long time." *Circassian Circle* was on a 1901



Rifle Club Ball Programme at nearby Walwa and Kate Masterman (page 42) confirmed dancing it in her youth seventy to eighty years ago. Charlie Fardon did not give the exact figure work but, the style and steps described in the relevant figure of the *First Set* or *Caledonians* and using the Nariel method of ladies chain would apply.

In Australia it is likely that the ballroom version of setting in the quadrilles was used, particularly at Nariel and has been chosen instead of the pas de basque Scottish set.

GALOPEDE

Music is 7 x 32 bar galops

Longways formation of 7 couples, ladies in one line on the right of the set, facing their partners in the opposite line. The couple nearest the band are the top couple.

The couples **Advance & retire** (4 steps forward & back) 4 bars

Crossover to the partners place passing by right shoulder 4 bars
turning around & stopping briefly

Repeat the **Advance & retire** and **cross back** to place 8 bars
by the right shoulder again

All **Swing** partners (clockwise two handed 8 bars
swing as in the quadrilles)

Top couple swing down the centre of the set **to the bottom** 8 bars

The lines reform quickly ensuring any small children are back in place and all move up one position as the top couple swing (still clockwise direction) to the bottom of the set.

Repeat the dance 6 times. 6 x 32 bars

NOTE: This dance would have been introduced to Nariel in the 1960s by members of the Victorian Folk Music Club. Although not of local origin the dance has proved very popular at Nariel having been adopted as one of their own. It is always included on their programmes and is a favourite with young and old alike. The signature tune is a *First Set* tune collected from Herb Gimbert by John Meredith.



CUDGEWA GAVOTTE

Composed by Jane Bullock,

Music: Cudgewa Gavotte by Ted Konig. Play **ABACA** (see pages 84-85)

Couple facing couple – non-progressive – **Walking step used throughout**

Part A Steps

Acknowledge during intro

Holding inside hands with partner, Balance out and in and turn opposite with two hands once around – acknowledge same still holding hands. *8 bars*

Holding inside hands with partner, Balance in and out and turn partner with two hands once around – acknowledge same still holding hands *8 bars*

All 4 of you Right hand star once around – let go star and all turn single (turning left) and flow into: *8 bars*

All 4 of you Left hand star once around – let go star and all turn single (turning right) – acknowledge partner *8 bars*

Part B Gypsy Right with partners & flow into a do-si-do Left with opposites *8 bars*

Women cross to opposite places by passing Right shoulders *2 bars*

Women turn single, clockwise (turning right) **while** *2 bars*

Men cross to opposite places by passing Right shoulders *2 bars*

Men turn single, anti-clockwise (turning left) **while**

Women Half Ladies chain - back to their original places (Men are in opposite places) *2 bars*

Gypsy Right with your opposite (should be original partner) and flow into a do-si-do Left with the one beside you (should be the other lady) *8 bars*

Women cross to opposite places by passing Right shoulders *2 bars*

Women turn single, clockwise (turning right) **while** *2 bars*

Men cross to opposite places by passing Right shoulders (Men are now back home)

Men turn single, anti-clockwise (turning left) **while** *2 bars*

Women Half Ladies chain - back to their original places

Everybody back in their original positions. *2 bars*

Repeat A.



(Cudgewa Gavotte continued)

Part C

All in a double and back – rising on the fourth beat, (come back far enough to give room for reel) *4 bars*

Men lead into a **half** reel of 4 by passing Left shoulders in the middle, and pass the Lady by the Right (only **half way**, everyone is now on the opposite side) **Men turning wide at the end to allow the women time to finish their reel. And flow into:** *4 bars*

Join up hands and circle 4 once around – as a couple acknowledge the opposite couple (this should get you back side by side) *8 bars*

All in a double and back – rising on the fourth beat, (come back far enough to give room for reel) *4 bars*

Men lead into a **half** reel of 4 by passing Left shoulders in the middle, and pass the Lady by the **Right** (only **half way**, everyone is now back in original places) **MEN turning wide at the end to allow the women time to finish their reel. And flow into:**

4 bars

Join up hands and circle 4 once around - as a couple acknowledge the opposite couple (this should get you back side by side) *8 bars*

Repeat A and Finish.

Copyright Jane Bullock 30th July 2001. Jane (below) was joint winner of the 2002 Traditional Social Dance Association of Victoria Inc. (TSDAV) Dance Composers Competition - More Experienced Dance section.





Dance Calls

ALBERTS

Fig 1 4 x 40 bars

Salute partners & corners	(8 bars)
1st & 2nd couples right & left	8 bars
Swing partners	8 bars
Ladies chain across & back	8 bars
Promenade to places	8 bars
Swing partners	8 bars

Repeat with 3rd & 4th couples. Repeat 1st & 2nd, then 3rd & 4th

Fig 2 4 x 32 bars

1st couple lead up & back to place	8 bars
Swing in the centre	8 bars
Form top & bottom lines	8 bars
Swing partners	8 bars

Repeat 2nd, 3rd, 4th (side lines 3rd & 4th times)

Fig 3 4 x 32 bars

1st lady & opposite gent swing in the centre, partners cross over.	16 bars
Partners & lead through to places & swing corners	16 bars

repeat 2nd, 3rd & 4th.

Fig 4 4 x 48 bars waltz

1st & 2nd couples waltz right & left	8 bars
Circle up & Spanish Waltz	32 bars
Waltz to places	8 bars

Repeat with 3rd & 4th couples, then 1st & 2nd, then 3rd & 4th.

Fig 5 4 x 48 bars plus waltz the hall

All circle up for the grand waltz chain and balance	32 bars
Waltz to places	16 bars

Repeat 3 more times and waltz the hall.

CALEDONIANS

Fig 1 4 x 40 bars

Salute partners & corners	(8 bars)
1st & 2nd couples hands across & back again.	8 bars
Swing partners	8 bars
Ladies chain across & back	8 bars
Promenade to places	8 bars
Swing partners	8 bars

repeat with 3rd & 4th, then 1st & 2nd, then 3rd & 4th

Fig 2 4 x 32 bars

1st gent solo	8 bars
Swing corners	8 bars
Swing partners	8 bars

repeat 2nd, 3rd, 4th gent solo etc.

Fig 3 4 x 32 bars

1st lady & opposite gent swing in the centre	8 bars
1st couple lead through, 2nd back	8 bars
All swing corners	8 bars
Circle, centre, swing partners	8 bars

repeat 2nd, 3rd, 4th.

Fig 4 4 x 32 bars

1st & 2nd couples advance & retire,	4 bars
3rd & 4th couples advance & retire	4 bars
Swing partners	8 bars
Ladies to the right, gents to the left	12 bars
Swing partners	4 bars

repeat with 3rd & 4th couples leading, then 1st & 2nd, then 3rd & 4th.



(Caledonians continued)

Fig 5 4 x 48 bars

1st couple visit	8 bars
All ladies to the centre, all gents to the centre	8 bars
Swing partners	8 bars
Half grand chain and promenade & swing	16 bars
Chassé croisé	8 bars

Repeat 2nd, 3rd, 4th

(CODA) Ladies to the centre, promenade the set and then promenade the hall.

CIRCASSIAN CIRCLE

Progressive Sicilian formation, couple facing couple in a circle round the hall, 32 bar set tunes

Couples right & left (<i>First Set</i>) <i>or</i> Hands across & back again (Caledonians)	8 bars
Set to and swing partners	8 bars
Ladies chain across & back (<i>Nariel style</i>)	8 bars
Promenade	8 bars

repeat right round the hall.

EXIONS

Fig 1 4 x 32 bars

Salute partners and corners	(8 bars)
1st lady & opposite gent swing in the centre, partners crossover	16 bars
Partners & lead through to places & swing corners	16 bars

repeat 2nd, 3rd & 4th.

Fig 2 4 x 32 bars

1st gent solo	8 bars
Swing corners	8 bars
Promenade	8 bars
Swing partners	8 bars

Repeat 2nd, 3rd, 4th gent solo etc.

As a variation, 1st gent solo can be 1st and 2nd gents swing, then 3rd and 4th etc.

Fig 3 4 x 24 bars

1st lady round 2nd gent, right hands to partners, balance	8 bars
Promenade	8 bars
Swing partners	8 bars

Repeat 2nd, 3rd, & 4th.

Fig 4 4 x 48 bars waltz

1st & 2nd couples waltz right & left	8 bars
Circle up in centre & Spanish waltz	32 bars
Waltz to places	8 bars

Repeat with 3rd & 4th couples, then 1st & 2nd, then 3rd & 4th.

Fig 5 Last fig of First Set

Circle, centre	8 bars
Swing partners	12 bars
Promenade	8 bars
Swing partners	8 bars
Chain on and swing corners	8 bars
Promenade corners	8 bars

Repeat chain on and swinging corners until back to partners.

(CODA) Circle. Centre. Swing partners and promenade the hall to seats.

If the First Set has not been on the programme the Stockyards can be used for this figure (refer to fig. 6 First Set). Otherwise a simple Polka Quadrille can be added as Fig. 6.

FIRST SET

Fig 1 4 x 40 bars

Salute partners and corners	(8 bars)
1st & 2nd couples right & left	8 bars
Swing partners	8 bars
Ladies chain across & back	8 bars
Promenade to places	8 bars
Swing partners	8 bars

Repeat with 3rd & 4th couples then repeat 1st & 2nd, then 3rd & 4th.



(First Set continued)

Fig 2 4 x 24 bars

1st & 2nd couples double l'été 16 bars

Swing partners 8 bars

Repeat with 3rd & 4th couples, then 1st & 2nd, then 3rd & 4th.

Fig 3 4 x 24 bars

1st lady round 2nd gent, right hands to partners & balance 8 bars

Promenade 8 bars

Swing partners 8 bars

repeat 2nd, 3rd, & 4th.

Fig 4 4 x 48 bars

1st couple lead up 3 in 1 16 bars

4 hands round and circle left and then right 16 bars

Promenade to places 8 bars

Swing partners 8 bars

repeat 2nd, 3rd, 4th.

Fig 5 4 x 32 bars

1st and 2nd couples double l'été 16 bars

Ladies chain across & back 8 bars

Swing partners 8 bars

repeat 3rd & 4th, then 1st & 2nd, then 3rd & 4th

Fig 6 Stockyards 32 bar tunes. All sets join up in one large circle.

Circle centre (Advance & retire twice) 8 bars

Swing partners 8 bars

Promenade 8 bars

Swing partners again 8 bars

Repeat with corners until fully round the hall.

FITZROYS

Fig 1 4 x 40 bars

Salute partners and corners (8 bars)

1st & 2nd couples right & left 8 bars

Swing partners 8 bars

Ladies chain across & back 8 bars

Promenade to places 8 bars

Swing partners 8 bars

Repeat with 3rd & 4th couples, repeat 1st & 2nd, then 3rd & 4th.

Fig 2 4 x 32 bars

1st gent solo 8 bars

Swing corners 8 bars

Promenade 8 bars

Swing partners 8 bars

repeat 2nd, 3rd, 4th gent solo etc.

As a variation, 1st gent solo can be 1st and 2nd gents swing, then 3rd and 4th etc.

Fig 3 2 x 32 bars

All ladies to the centre, gents circle left & right 16 bars

Gents left hand across, form a star and promenade 16 bars

Repeat figure 32 bars

As a variation the basket figure from the common Lancers is often used for this figure in the Fitzroys.

Fig 4 (half Waltz Cotillion) 4 x 40 bars, plus waltz the hall

1st couple waltz the set 16 bars

1st & 2nd ladies crossover, 4 bars

3rd & 4th ladies (4 bars), 1st & 2nd gents (4 bars), 3rd & 4th gents (4 bars)

All waltz to places 8 bars

Repeat 2nd, 3rd, 4th

Waltz the hall.

(Old Fitzroys Fig 1 First Set, Fig 1 Lancers, Fig 1 Caledonians, Fig 1 Prince Imperials and then the half Waltz Cotillion)

GALOPEDÉ Long set of 7 couples**7 x 32 bars**

Advance & retire	4 bars
Cross over	4 bars
Advance & retire	4 bars
Cross back	4 bars
Swing partners	8 bars
Top couple swing down to the bottom	8 bars

*Repeat the dance 6 more times.***LANCERS****Fig 1 4 x 32 bars**

Salute partners and corners	(8 bars)
1st lady & opposite gent swing in the centre, partners crossover	16 bars
Partners & lead through to places & swing corners	16 bars

*Repeat 2nd, 3rd & 4th.***Fig 2 4 x 32 bars**

1st couple lead up & back to place	8 bars
Swing in the centre	8 bars
Form top & bottom lines	8 bars
Swing partners	8 bars

*Repeat 2nd, 3rd, 4th (side lines 3rd & 4th times)***Fig 3 2 x 32 bars**

All ladies to the centre	
Gents circle left & right	16 bars
Gents left hand across, form a star and promenade	16 bars
Repeat figure	32 bars

Fig 4 4 x 48 bars

1st & 2nd couples visit right & left	8 bars
Hands across & back again	8 bars
Both hands across and circle left & right	16 bars
4 hands round, circle left & right	16 bars

*Repeat 3rd & 4th couples**Repeat figure two more times, but visiting left & right.***Fig 5 4 x 48 bars plus coda of 16 to 32 bars**

Right hands to partners, half grand chain, promenade to place.	16 bars
1st couple lead up & back to place	
Side couples fall in "3rd, 4th"	8 bars
Ladies to the right, gents to the left	8 bars
Side lines	8 bars
Swing partners	8 bars

*Repeat grand chain, 2nd, 3rd, 4th, grand chain.**(CODA) long swing***WALTZ COTILLIONS**

Salute partners and corners	(8 bars)
All couples waltz the set	16 bars
1st. couple continue waltzing the set	16 bars
1st. & 2nd. ladies crossover	4 bars
3rd. & 4th. ladies crossover	4 bars
1st. & 2nd. gents crossover	4 bars
3rd. & 4th. gents crossover	4 bars
waltz to places	8 bars
form top & bottom lines	16 bars
waltz-chain	32 bars
waltz to places	8 bars

Repeat 2nd, 3rd, 4th from '1st couple waltzing the set' 3 x 96 bars*(CODA) Waltz the hall**or special coda:**All couples waltz out of set to form one large circle round the hall. At the direction of the caller commence a grand waltz chain as above all the way round until back to partner.*



Interviews

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1. Charlie Fardon talked about earlier dances to Norm O'Connor in 1962

Q. Commencing a dance in the country? Ans. Now if you wanted to know how they'd commence a dance in the country; we'll say that this is a ball and the MC is going to keep it right and one has to do what the MC says in those days they were fairly strict. They'd always say for example "Now select your partners for the quadrilles and promenade." [The quadrilles is always the *First Set*.]

Q. Asking a partner for a dance? Ans. And you want to know the way we'd ask ... now you'd go up to a young lady and you would say "Are you engaged for this dance, miss?" And she'd say "No!" you'd say "May I have the pleasure?" it just always had to be that way. Well then when you'd finished your dance you took that young lady back to her seat and sat her down. And we went with flaming starched shirts and that as stiff as anything and HOT and sometimes the collar'd be drooping down your neck by one or two o'clock. [Men often carried two spare collars.]

Q. Start dancing? Ans. The first dance is the quadrilles, and there was no leader of that set. I've heard that expression, but I never saw it. And they'd finish the quadrilles and it'd be "Seats please!" just the same as any other one.

Q. Describe the quadrilles? Ans. Well the first thing would be Salute, some of the MCs would be just keeping time and then the music would be started and two bars in he would give them the order to go, and invariably clap his hands to close each figure. There would be half right and left and promenade in a bit of a canter around and back to places, then to third and fourth. That one would be finished when they had done that. The next one would be a different kind. It was double l'été. They walked up to the centre, and back, and then on through. They didn't cross over as they would do in half right and left - as the half right and left would suggest, - and back and swung with their partners and that was done twice in that case. (1st & 2nd , 3rd & 4th , repeat from 1st & 2nd)

The next figure was ladies chain half right and left. Now the ladies had to go .

Would be a quarter of an hour for the *First Set*, six figures in this instance finishing with what they called the *Stockyards* with the galop each time they swung corners until they came back to their partners. Five times round the set if just ordinary four couple set as it starts with the partner, then continues with



each corner and has to keep going until back to partners.

Q. Would novices be considered? Ans. In any public dance the MC would always call. The novices went down and selected their partners and did the best they could. Would try and get novices into a set with experienced dancers.

Q. Dress in ordinary dances versus balls? Ans. It was the same dances for both types, but the dancers were better dressed for the balls; ladies wore evening dress, gents dark clothes. It was mining [area] where I was and there were ordinary clothes that they worked in and the others were good sets of clothes and we could get good clothes really cheaply. Could get lovely English materials and trills. A really good set of clothes measured by a man that came around would be £4/10/0. If a man was a bit better off he may have two sets of suits, sometimes with an extra pair of trousers. £2/10/0 the lot. I got a £1 a week and my keep. The dress had a different cut of clothes in those days of course, but changed all the way down the line. They had short coats, well then they came to long ones. The starched shirts, most country women were fine cooks and could do the shirts up beautifully.

Q. The next dance in the programme? Ans. It would always be three-four time the *Waltz*. There's no point in describing *Waltzes*. They're the same as today – *Circular Waltzes*.

Q. The Lancers? Ans. Again Salute partners and then in that figure they hardly dance with their partners at all. (Fardon describes the figures in turn. The interviewer, Norm O'Connor says that one of the collectors, Shirley [Andrews] is taking notes and will ask questions later on.)

Q. Would following dances be the *Alberts, Vars O'Vienna, Royal Irish, Polkas*? Ans. The *First Set* as the *Royal Irish* with Irish tunes and the tunes were quite good – very popular. Then were the polkas – tried to mix them. And a *Barn Dance* was dancing on your toes, almost jumping and turning around and they'd turn around and the hands would go over that crossing and they'd come underneath. It was an average sort of dance and they had to be good stayers. It was never progressive in those days, not in 1900. The other way was that they'd just walk along and lead lightly and [find] the next person and forward and do the sixteen bars ...

Q. Caledonians followed? Ans. The *Caledonians* was really a pretty hard dance to MC because there were more calls for each portion of a figure such as *chassé croisé*. In the second figure the first gent solo went into the centre of the set and took the corner lady and that went on until they came back to their partners again.

Q. Polka Mazurka? Ans. *Three Hop Polka, Scotch Polka, Plain Polka* and *Waltz Cotillions*? **Ans.** The *Polka Mazurka* was a circular and you'd be getting on towards morning by dancing all those. Incidentally there were some beautiful dancers ... both partners had to be the same. They had to dance on their toes and if they took too big a step there was no grace in it and the old timers saw that they did them sedately.

Q. Dances now out of fashion? Ans. They wouldn't be bothered now with the *Polka Mazurka* or the *Polka*. *The Maxina* came in around 1913 – 1914. The *Highland Schottische* would follow the square dance. A small room wouldn't do a polka and one polka would be sufficient, even in a hall for that matter and they'd just cut them out. But out in the country areas in private areas and kitchens with a great big fireplace that would be seven feet across say and logs rolled in by two strong men.

At Thougla Mr. Arthur kept me at the battery after all the workers had gone and I had to be interested in the gold being taken off the plates, copper plates about six feet long and two foot six inches wide and I didn't get to the dance [early] but they were still dancing at eleven o'clock next day.

Q. Manchester Galop? Ans. It was a particular one and incidentally had slow music.

Q. Berlin Polka? Ans. That was a very pretty one with the tune *Ask Old Brown to Tea*. [The *Cinderella Polka* was mentioned, but Fardon didn't know the *Redowa Waltz* when asked, but mentioned the *hesitation waltzes* although didn't describe them. The interview concluded with the playing of the *Manchester Galop* and another tune.]



2. Peter Ellis comments on Charlie Fardon's remarks.

My grandmother said that the men would carry spare starched collars and change them 2 or 3 times in an evening.

The '*quadrilles*' is *The Quadrille* also known as the *First Set of Quadrilles* or simply *First Set*.

Although not mentioned, the *Stockyards* often concluded with a "Waltz the hall" when back to original partners, the band converting from 2-4 or 6-8 into 3-4 time. Kate Masterman (Mrs McNamara's daughter) remembers the MCs "Waltz the hall" concluding the *Stockyards*,

The description of the *Barn Dance* indicates it was the one later called *Uncle Ev's Barn Dance*.

A "*circular*" is the term Charlie Fardon uses for a couple dance, also called a "round dance" because the couples travel round the hall like horses on a race track, as distinct from the set dances which stay at place.

Harry McQueen related to me (Ellis) that the *Princess Polka* originally came out as the *Scotch Polka*.

The *Maxina* arrived after World War 1, it was choreographed in 1917. Horrie Donellan a dance musician from Koo Wee Rup and veteran of the Great War told me (Ellis) that the soldiers practiced the new *Maxina* on the ships returning from England using music found on board ship.

3. Con Klippel talked to Norm O'Connor about the tune, Tickets Please, in 1962

Q. What's this *Tickets Please*? Was that anything to do with the dance? **Ans.** Oh yes, we'd play that for the first figure of the *First Set*.

Q. What about the name, *Tickets Please*? **Ans.** Well (laughs) that came from Charlie Ordish in the first place. When he was a little boy, somewhere about seventy five years ago there was a Merry-Go-Round in Corryong, and there was a chap there turning a handle to make the Merry-Go-Round go round, and another chap was playing the accordion, and after the tickets were all sold and when the children were all on the horses and they were ready to start a chap would go round saying, "Tickets Please". As soon as he'd said that the musician would start playing that tune.

Q. And Charlie, how'd he come to remember it? Was he playing an instrument then? **Ans.** Well he lived on the road on the way back to Wodonga. The Merry-Go-Round people came back and camped out for the night after the show and they walked over to the house for something and the first thing that the old chap spotted when they walked inside was the accordion on the couch. So he picked it up and he played that tune and Charlie picked it up from then and handed it down.

Q. (laughing)? And I was wondering how he could remember it? **Ans.** Well that's what Charlie told us and we learnt it off Charlie.

4. Con Klippel's answers to Garry Ord of the ABC

Hullo Garry,

This is Con Klippel of Nariel Creek in the far north-east of Victoria near Corryong.

I believe you may be interested in traditional music, song and dancing, and I have pleasure in giving you a brief outline on what I have done to try to revive it in our district.

In 1962, three members of the *Folk Lore Society* in Melbourne, namely Mary Jean Officer, Norm O'Connor and his wife, Pat, were researching material in East Gippsland when Alf and Max Dyer told him that Con Klippel and family would have some very interesting material on old time dancing, music and song. After these folk arrived and had a cup of tea, they outlined what they were seeking in Australia for. So firstly I



brought out my flutina, which my grandfather brought out from Germany, in 1855. Then my ... concertina, which my father carried ... around Corryong before the turn of the century. ... dancing music and song handed down from my grandfather before the turn of the century, through my father also [known as] Con Klippel to me, and my son, Con Klippel, also known as Keith, is doing a good job in carrying on the tradition.

The folk group claimed it was a rich gold find Whilst I played the old dance tunes they were so excited and asked whether we did these dances regularly and if so they would like to trip up from Melbourne for a night. When I told them the last real old time dance in the district was some twenty five years ago they looked sad, very sad, but when I said I would organise an old time ball for them they were all smiles so after advertising my intentions much interest was aroused ... ten or twelve old time musicians with button accordions, concertinas, violins and piano, three MCs and some old time dancers gathered. After a few practise nights all was set. I sent word to the Folk Lore Society of Victoria and the Bush Music Club that all was in readiness for them. The date was February 23, 1963, and the place - Nariel Hall. Twenty-five members motored up from Melbourne, a distance just on three hundred miles.

At 7:30 pm the dance was in full swing and with some two hundred locals continued on non-stop until 3:30 am. The chief MC was Mr Charlie Fardon, aged seventy-six years, and he never missed a dance, and Mr Charlie Ordish, who was seventy-seven years of age swung his concertina all night.

We had *Lancers*, *Albert's Quadrille*, *Waltz Cotillions*, *Circular Waltz*, *Barn Dance*, *Polka*, *Manchester Galop*, *Vars O'Vienna*, *Polka Mazurka*, *Two Step*, *Berlin Polka*, *Highland Schottische*, *Valetta Waltz*, *Schottische* and many other dances.

The Melbourne folk were more than pleased and the old players and my band were called upon to play for dances in many parts of New South Wales and Victoria, which included Melbourne.

Then I could see that another young dance band was needed to carry on the traditions so I formed and taught a junior band of ten, mostly teenagers. They did well, but later broke up. Some left the district while others joined my senior band. Then I got some ten or a dozen girls of ages ranging from eight to eleven years and taught them the true old time tempo and rhythm. This band also lost a number of its musicians, and for the past twelve months I have had only five, but it's claimed that they are the only junior dance band of its type in existence. They have competed in several talent quests including the playing of button accordions, not piano accordions, piano and drums and I intend including a banjo and concertina in the very near future. Their ages at the moment range from ten to twelve years and they can play at least twenty different old time dances. A recording of their new hit is on another track on this tape. I so far have had no luck with them in breakthrough on TV or radio. However they will shine one day.

Getting back to the ... old time at Nariel the folk singers and *Victorian Bush Music Club* invited everyone to the free open air concert on the shady banks of the Nariel Creek on the day following the dance. This particular weekend proved so popular it turned into a two-day music, dance and song festival on Victoria's Labour Day long weekend and more than sixty from Melbourne joined the locals each year in a very happy get together. The dance is held on the Saturday night and the picnic concert begins on Sunday morning and goes to midnight with music, songs, poems, recitations, yarns, tall stories, with dancing on the green [Nariel Green] under mobile electric lights. I hope to have Original Saltbush Bill's daughter displaying a fifty-five long whip, which her father used to crack on this world ... during which time she was his assistant. By the way, Saltbush Bill, twenty-one stone, six foot three inch man was world champion whip cracker, tomahawk ... and boomerang thrower and was decorated by the King. I'm also expecting Alan Marshall and his sister who is also an author at our eighth festival next March. So you see that we still keep up that grand tradition. And I also mention my junior band consisting of Beverley McLachlan, Pam and Christine Klippel, and Patricia Nankervis. My senior band has Con, Keith, George, Des and Joyce Klippel, Neville and Sid Simpson, Betty Coulston, Charlie Fardon, who is over eighty-two years of age, and plays dances and MCs all night. So you see that we have a firm hold on what was almost forgotten.



Further to this the wife and I organise and have run old time dances for the past five years in Corryong and have taught - well hundreds of children to dance. These lessons and all the music I have taught in the old time field have been given free, just to promote and preserve that almost forgotten tradition. On track 1 of this tape is a novelty programme, which I thought may be suitable for one of your hospital hours sessions. If you do think it's fit and consider putting it over I would like to know the particular date and as many people who know my band would make every effort to hear it. Thanks for your anticipated consideration and listening. It's over to you now Garry. Cheerio, Con. But before you switch me off, give me three and three quarter's speed and I will play some tunes which you may be able to give me the names of.

5. Tom Mitchell, MP, at the Black and White Concert, Nariel Creek Folk Festival circa 1972

(Tom Mitchell spoke for about four minutes on the Aboriginal heritage in the Nariel Festival Ground and a reason why the festival was called the Black and White Festival. The following excerpts were extracted from a faulty tape recording.)

Thanks everybody!

Now at this moment on a manifestation of Australian spirit is best, can anyone tell me why we have the stars in the Australian flag? Can anyone tell me why we have the stars in the Australian flag? (repeated)

A boy from the audience answers "To represent the States!"

Tom Mitchell replies "To represent the States - Not bad' - 'Deep silence to the rest of the vast meeting of the tribes' [meaning the concert audience]

We have the stars in the Australian flag to show the tie up between modern Australia and the Australia of the Aborigines - the Southern Cross in the legends of the Dreamtime Abos [sic] before even the Negritos who preceded our present Aborigines when they came.

The dreamtime Aborigines looked upon the Southern Cross as two things, either a giant emu gazing down from nigh high on Australia, or the foot of the giant emu. So you see in our flag we honour the bygone Australians as well as the present. And that's why it's so typical [to be] here on one of the tribal gatherings the Jaitamatang tribe, we honour the past and the present and the future of our lovely country.

Now up here we're right among a rare breed of Aborigines. They were the outlying tribes, [including] the Wiradjuri, the Jaitamatang, the Wolgal, Ngarigo and the ... Taungurong (Daung Wurrung), and they

Elyne and Tom Mitchell. Courtesy National Museum of Australia



were rare because of the toll [disease or genocide]. There weren't many of them and they had two main characteristics. One was in their religion. They had a god that served all the [regular] ceremonies. But they had something far deeper, something from a long probing. They had a far deeper sense of religion. That's why once a year they went up into land they feared. They feared the Alps. They were the homes of strange animals, strange creatures, half-man half-animal. The Aborigines feared them, but once a year they went up there without arms [weapons], without a bimbal, they had a tipping of water juice and then they came back to Albury which is known as Mungabareena there ['the talking place'], an appropriate name for the Mitchell property, it was our property in 1838, Mungabareena means they did talk - ['the



talking place?]. So it is appropriately named.

Anyway they had the great conference of the year when all their main policies were settled and who married who and all the rest of it, so that there was this deeper sense, a sense of spiritualism tied up with this land on which we are here today.

The second and last point I want to make is that we are finding, and want to find more, strange Aborigine caves in these hills, not only like the stone here, but these are caves of Aborigine times and they're unique in Australia because they were made not in a dreamtime or a Gibbo time but they're made ... over a hundred years ago when the tribes saw like in New Guinea and elsewhere in the world they saw the ancient cultures, their beliefs, everything they held dear, being swept away by an alien philosophy and they went up in the mountains to revive those spirits, that had made them strong all down the years. And we're in such an honoured place like this carrying on the tradition. [hence the Nariel Black and White festival]

And one final point: the language was [Dhudhuroa according to <http://www.vaclang.org.au/maps.aspx>]: [Quotation phonetically is] "Ba guli a biam" I heard these words by a man who was brought up with blacks and could speak Wiradjuri, "Ba guli a biam" i.e. 'By the white moon'. How true, true in the sense of wonderful. How wonderful. That could be applied to the gathering today.

There's one other piece of the local Aborigine language I remember and that was [phonetically], "Barl oopa yambal yabba." That means I'm not a B[...] liar.

6. Peter Ellis and Harry Gardner comment on Tom Mitchell.

We were taught at Primary School (1930s and 1950s respectively) that there was an earlier race of Aboriginal people that were called Negritos and that the Tasmanians were of such a race as well as small pockets of similar groups along the Eastern Coast fringe of mainland Australia. But this is an antiquated philosophy.

Aborigines have their own 'dreamtime' legends of origin and consider they have always been here whilst science has certainly extended the theories from speculated arrival 40,000 years ago to 60,000 and even over 100,000 years. The Dingo was only introduced about 4,000 years ago and was responsible for the extinction on the mainland of the Thylacine (Tasmania Tiger) and some other animals. One clue to this is that near Chilton there is a cave drawing of the Thylacine at Mt Pilot. Also it is now widely known that another reason for the Upper Murray Aborigines in visiting the Alps was to feast on the annual masses of Bogong moths which were a great source of protein.

We've made these points to help readers understand Tom Mitchell's comment:-

"We have the stars in the Australian flag to show the tie up between modern Australia and the Australia of the Aborigines - the Southern Cross in the legends of the Dreamtime Abos [sic] before the Negritos that preceded them when our present Aborigines came."

It seems that there was enormous respect for the Aboriginal people not only by Tom Mitchell, but also his good friend Con Klippel and the poster advertising the Nariel Festival was altered in 1972 for the 10th Celebration to read 'Australian Black and White Folk Lore' including a mention it was held at "Adjie" Aboriginal Meeting and Corroboree Grounds. "**Adjie**" means 'meeting place.' On these Nariel picnic grounds Aborigines met for hundreds of years from Gippsland, Monaro, North East Victoria and many other parts. Canoe stripping from red gum trees still show up. Corroboree grounds of burnt earth up to 30 feet across are monuments and a burial ground is not far distant.

This may also have been in connection with the ABC filming of A Big Country, but also Shirley Andrews may have been a player in that concept as well, she was certainly proud to wear her black and



white chequered dress on special Nariel occasions such as when we danced the *Lancers* to music of the Nariel Band for the Bicentennial Celebrations at Wodonga in 1988. Shirley had been a founding activist for Aboriginal Rights and it was she that helped orchestrate the campaign to gain Aboriginals the right to vote in 1967. She and Rae Dowdle stood outside football matches gaining signatures on the petition as the spectators entered. She commented this was carefully thought out, she knew they'd have no hope of stopping them for signatures on departure when the match was over. Shirley and Rae also campaigned for the release of Albert Namatjira from Gaol until they discovered the power of the system and the finance was beyond their means.

According to Glenda Datson (sister to the co-author, Peter Ellis), "Tom Mitchell was a descendant of Elizabeth Mitchell who was given a property Mungabareena Station by her brother Charles Huon De Kerilleau after her husband, Captain William Mitchell died. The original (Aboriginal) name of Albury was Bungramawartha and was renamed because whites couldn't pronounce it although whites certainly use that name nowadays for the creek). Elizabeth had 4 sons and 5 daughters. Tom is likely a grandchild. Tom was a lawyer and grazier of "Towong Hill" in the Upper Murray, 1935. He was a Japanese POW. His wife Elyne was author of The Silver Brumby books. Elizabeth Mitchell Drive at Thurgoona was named after Elizabeth as an early settler. There is also Thomas Mitchell Drive in Wodonga and other Mitchell Streets around the area."

The Tom Mitchell Reserve at Shelley is also named after Tom Mitchell.

Thomas Walter Mitchell was born 11 November 1906 and died 4 February 1984. He spent only his very young years at "Towong Hill" because his mother took him and his sister to England for their schooling. He received a BA and MA from Cambridge, studied law at the Inns of Court, and was called to the Bar in London. He was a downhill and slalom ski champion in Australia and NZ and after returning to Australia to live spent each European winter skiing there. His mother only opened up the "Towong Hill" home for the summer holidays each year until Tom returned there with his new wife Elyne in 1934. He did not like horses or riding but did so when he had to. Elyne spent a very lonely life after Tom left for the war (Captain T.W. Mitchell, HQ 8th Division, AIF) but she loved riding around the property. She really knew the wildflowers and kept a 50+ years diary on the changing bird life and other matters. She talked

'Black Mag', Towong, 1883. Photo, The Man from Snowy River Museum





of being amazed to find Tom trying to play the tin whistle in town once. In 1936 Tom became president of the committee organizing a 'Back to Corryong.' He became the Member for Benambra in May 1947 until 1976 and was away from home most of the time. A State funeral was held for him when he died. He was heavily involved in the progress of the Upper Murray (building Khancoban township, enlarging the hospital, growth of Corryong, road building, making airfields, tunnelling and dam building).

The source of this information is from Elyne Mitchell. 1989. "Towong Hill - 50 years on an Upper Murray Cattle Station", published by The MacMillan Company of Australia Pty Ltd, South Yarra, 3205. One amusing account from the book is that the Aborigines referred to a very cold night as a two dog night - meaning they slept with two dogs to keep warm. This is connected with the term "a dog of a night", which refers to a freezing cold night and sleeping with the dog to keep warm.

Elyne Mitchell also mentioned the making of a documentary on their property, entitled "Experiencing Australia".

7. Suzanne Hodge (née Byatt) remembers in 2012

I have the most wonderful memories of my early years. My parents, Tom and Peg Byatt, owned a farm at Upper Thougla and I soon realized how important socialising was in the form of music, dancing, cards and visitation of family and friends. Listening to the old stories, Upper Thougla seemed to me to be the home of dance and music in our area, as many of the old musicians, Sid Lunt, Arthur Byatt, Cadman brothers, Ab Meurant, Klippel family, Jim Gay, Ev Evans to name a few, all lived in the surrounding area and would meet at the school and each other's homes to celebrate occasions. Also our McKenzie family (father's mother's side) in the homestead opposite the hall had many fantastic musical evenings.

As the years passed, cars replaced horse and gig, and halls were built in each valley. Musicians began to play together as a group rather than individually, and this group later became the *Upper Murray Old Time Dance Band* and later the *Corryong Accordion Band* in which I was involved settled out of that as well as *Con Klippel's Old Time Dance Band*. During all the years I played, the band took it in turns of playing in halls including Thougla, Towong, Colac Colac and the Catholic hall for a series of 6 weeks. As well as dancing, a very serious and competitive game of euchre would be played in the supper room. The band donated their time and all money raised from these series would go to a charity of the hall committee's choosing.

I can remember from a very early age going to old time dances every Saturday night with my parents and always going up onto the stage to sit with the musicians, and in particular Jim Gay at the piano. I was around 12 years of age when Jim Gay stood up and said "Sit down here Suzanne, and I will show you the chords and how to vamp on the piano." George Cadman and members of the band said, "Well let's have a practise" and that's how I became a member of the band. From then on, I replaced Jim Gay, who was in his eighties and wanting to retire, as the group's pianist, and went with them to all the balls and dances for many years. George would often ring up and say "I'm going to play at Biggara or somewhere for a kitchen tea, anniversary, party or community event" and ask if I could accompany him on the piano. These were very enjoyable and special occasions for me.

I will always be grateful to George, Dolly and all the members of the band who surrounded me with their love of music. Today, these memories and the tunes we played, are still very vivid in my memory.

George and Edna were also frequent visitors at our house and George always brought his accordion and played for us. One day a cousin brought an accordion to our house, and he couldn't play it and wanted to sell it. It was sitting on the kitchen table and I begged Dad to have that accordion. I can still remember him saying to me 'My dear, when you can play me a song, it's yours.' So I walked with the accordion to



the cow yard and sat on dad's old milking stool and thought it had to be easy, as everyone seemed to be able to play it. So I thought of a song, *Click go the Shears*, and all George did was pull in and out and the song seemed to fall into place. Half an hour later, I was able to play the song to Dad and the accordion was mine. It cost £20 and it is still my most treasured possession, and I still play it today.

Peg (Suzanne's mother) tells the story that on her first night at Upper Thoughla; she went to a dance at the school and met Tom Byatt. They won the lucky spot dance and were given a beautiful decorative plate that Suzanne still has. They were married a year later.

Arthur Byatt (Suzanne's grandfather) was invited to play at many dances and balls at Upper Thoughla and surrounding areas, and one night it was noticed he was asleep whilst playing a *Schottische*, in perfect time. (Arthur Byatt's *Schottische* in on page 158 and 160 and his *Set Tune* is on page 168. Both are on the *MMMS CD*, tracks 41 and 42, respectively, see page 294.)

I remember Uncle Joe Byatt* was telling me, that when he was 14, his father took him to his first dance where he was playing his concertina at the Federal Football grand final ball in the main Corryong Hall. In those days the musicians took turns of playing individually, and that night brothers Lindsay and Charlie Cadman played their accordions and Jim Gay played the piano. They travelled from Colac Colac by horse and gig and he said the hall was so crowded and it was a night of wonderful music.

Dances were the main entertainment in the early years and people would walk or ride long distances to dances in other valleys. When the Byatt family moved to Upper Thoughla and wanted to go to a dance at Biggara, they would walk to Lower Thoughla with their little white horse and other people joined them along the way. They walked on a track called 'The Gap' which started behind where Dick and Vinnie McKenzie lived, up and around the mountain and down in to Biggara Valley to the dances. On the way home it would be very dark in the early hours of the morning and they would follow the little white horse home as it knew its way. Then they would do their chores, milk the cows and go to bed.

Dolly Farram was telling me that she could remember when she was about 6, her father Sid Lunt was playing at the Upper Thoughla School and it was a very cold, wet night. The oldest and the youngest rode in the gig whilst other members of the family walked to the dance and back home through the mud and rain. Dolly had no shoes on. She went to sleep with the other young children under the seats and out on the porch, till suppertime when they had special milk coffees with the milk heated up in kerosene tins, before walking home. Every Easter, family, friends and valley residents would ride up to Frank McKenzie's home at Upper Thoughla to attend the annual Easter ball he held at his home.

The night of the opening of the Upper Nariel hall (circa 1948), Suzanne remembers how excited her friend Suzette was that night. Before anybody arrived, Wilfred Heyenga stood up on the stage as MC, whilst his daughter Suzette and wife Ruth had the first waltz around the hall.

*[Joe Byatt was a fine dancer and with Beat Klippel taught the young people how to dance. He and Beat are on video from the *1986 National Folk Festival* at Latrobe in Melbourne demonstrating *Uncle Ev's Barn Dance*, *Manchester Galop*, *Three Hop Polka*, *Berlin Polka*, *Princess Polka*, *Two Step* and the old *Waltz Cotillion* with the full two handed turn *chain on*.]



Jacksons

Collected from Wally Wilesmith by John Meredith*



As we start - ed down from Nar - i - el one ear - ly morn in spring, The



bus - y bees were hum - ming and the mock - ing bird did sing, The



lit - le birds all round us joined in the morn - ing song So we



sad - dled up the hor - ses and we steered for Corr - y - ong.

As we started down from Narie! one early morn in spring,
The busy bees were humming and the mocking bird did sing,
The little birds all round us joined in the morning song,
So we saddled up our horses and we steered for Coeryong.

There was Billy Moore and Brownie, Dave Warland and two
more,
And none of us afraid of quod [jail], we'd all been there before,
We'd whips and whips of rhino and I mean to let you know,
That I won't go back with Jacksons on the road to Omeo.

Now we steered into Tintakra to see big Jack McGrath,
His breath would fairly stun you as he served behind the bar,
His wine would knock you silly, and his beer would make
you blow,
But we won't go back with Jacksons on the road to Omeo.

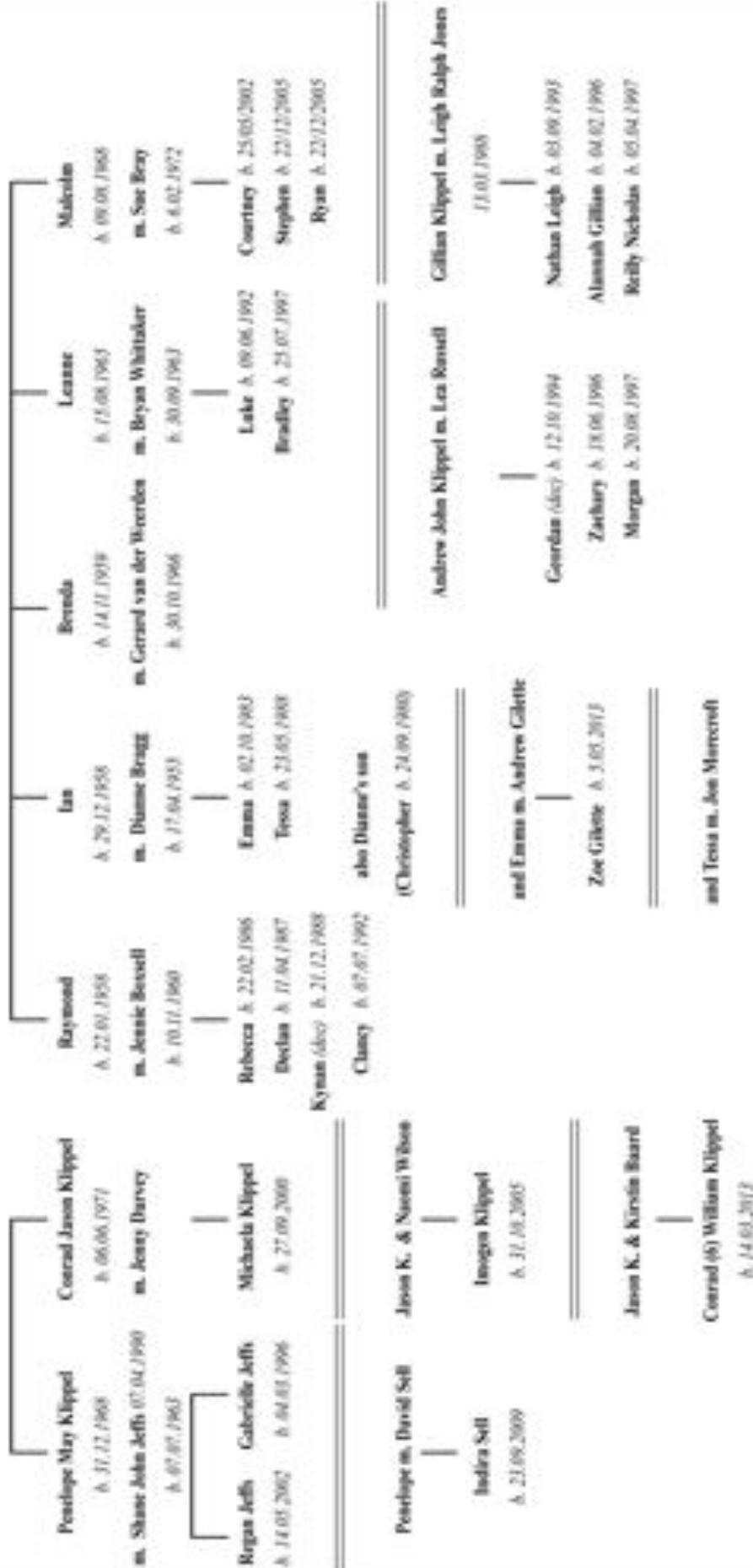
Now we reined them up at Wirms Hotel, the best pub in the town,
We wasn't there so very long and our cheques was all knocked
down,
Brownie said, "We're stoney broke, I think we'll have to go."
But we won't go back with Jacksons on the road to Omeo.

Now my spree is nearly ended and I think I've drank me share,
If ever I get another cheque I'll act up on the square;
Saddle up the old grey horse and a shearin' I will go,
But we won't go back with Jacksons on the road to Omeo.

Oh now my spree is over and it's home I will return,
I'll go back to that pretty girl, her heart will surely yearn,
I'll roll her in the clover, let the wind blow high or low,
But we won't go back with Jacksons on the road to Omeo.

*from *Folk Songs of Australia volume 2* by J. Meredith, R. Covell and P. Brown, NSW University Press, 1987, page 271

KLIPPEL - SIMPSON MUSICAL TREE* continued



In 2014 Jennie and Ray Simpson and Chris Lazzaro perform together as *Blackberry Ann*, and Rebecca, Declan and Clancy Simpson perform together as *The Simpson Three*

*Klippel family material is contained in Klippel Descendants in Australia 26th February 1856 - 3rd Revision compiled by Barbara G S Klippel, Brick House, Berrington, Victoria



Notes on the recordings:

- 1962 - 1966 The Great Nariel Recording Season firstly at Con Klippel's farm on the Nariel Gap Road, Victoria, Australia, and then at other homes in the Corryong-Nariel-Thougla area.
- 1963 Jean Murphy and Mary Lloyd at Mary Lloyd's home, Cudgewa.
- 1965 Charlie Ordish, at his home in Corryong, Victoria (tape courtesy of Charlie's daughter, Valerie Ordish).
- 1969 Con Klippel playing his own compositions at his home (tape courtesy of Keith Klippel).
- 1971 Con Klippel playing tunes for a radio broadcast at his home (tape courtesy of Keith Klippel).
- 1973 Con Klippel playing Mad As Rabbits at his home.
- 1982 Recordings of Madge Everard (Corryong), Jim Harrison (Khancoban), Jim Hibberson (Fernvale), Keith Klippel (Tallangatta), Neville Simpson (Nariel), and Sid Simpson (Nariel) made at their respective homes by Peter Ellis and later by John Meredith.
- 1982-1985 Several tapes of the Nariel Band playing for dances at Nariel Hall, Yackandandah, and Bendigo, recorded by Ron Lewis, John Ottery and Peter Ellis, respectively.
- Dec. 1986 Recordings of Jim Harrison and Neville Simpson made by John Meredith for the National Library of Australia (NLA) at Neville Simpson's home.
- Sept. 1987 Recordings of Madge Everard made by John Meredith for the NLA at her home.
- June 1995 Recordings of Keith Klippel by Peter Ellis for the NLA at Keith's home.
- June 1995 Recording of the four accordion players (Andrew and Keith Klippel, Ian and Neville Simpson) of the Nariel Band by Peter Ellis for the NLA at the home of the late Con Klippel, Nariel.
- Dec. 1995 Recording of Keith Klippel by Harry Gardner at Colac Colac Caravan Park.
- 1996 Recording of Joe Bell by Peter Ellis for the NLA at Joe's home in Wodonga.
- Mar. 1997 Recordings of Keith Klippel and Neville Simpson by Peter Ellis at Keith's home in Tallangatta.
- May 1997 Recording of Neville Simpson by Harry Gardner, back stage Woolshed Ball, Central Hall, Fitzroy, Victoria.
- Ca. June 1997 At Ringwood, Victoria, at intervals throughout 1997 in the absence of regular Band members, Peter Ellis played The Strut, as originally taught by Ian Johnston of Cobram, who in turn learned it from an elderly player (page 182). Written music of their compositions was provided by John Hibberson of Fernvale, and Fiona Mahony of Brighton, Victoria, and alterations to many Band music drafts were made by Ian and Dianne Simpson of the Nariel Valley.
- Dec. 1997 Recordings were made at a great accordion session in the Colac Colac Caravan Park, in the Cudgewa Mechanics Institute Hall during the Nariel Creek Folk Festival, or recorded in the home of Val Ordish in Corryong.
- Mid Dec. 1997 - 20 January 1998. Penelope Sell and her father Keith Klippel transmitted songs and tunes by telephone.
- 2 Jan. 1998 John Hibberson and Keith Klippel performed their compositions in the Cudgewa Mechanics Institute Hall.
- Oct. 2012 Co-authors visited Suzanne Hodge, Doug O'Neil and Maureen Simpson of Corryong-Nariel; also to Thougla.
- 2013-20114 Peter Ellis made several trips to the National Library of Australia, Canberra, ACT.

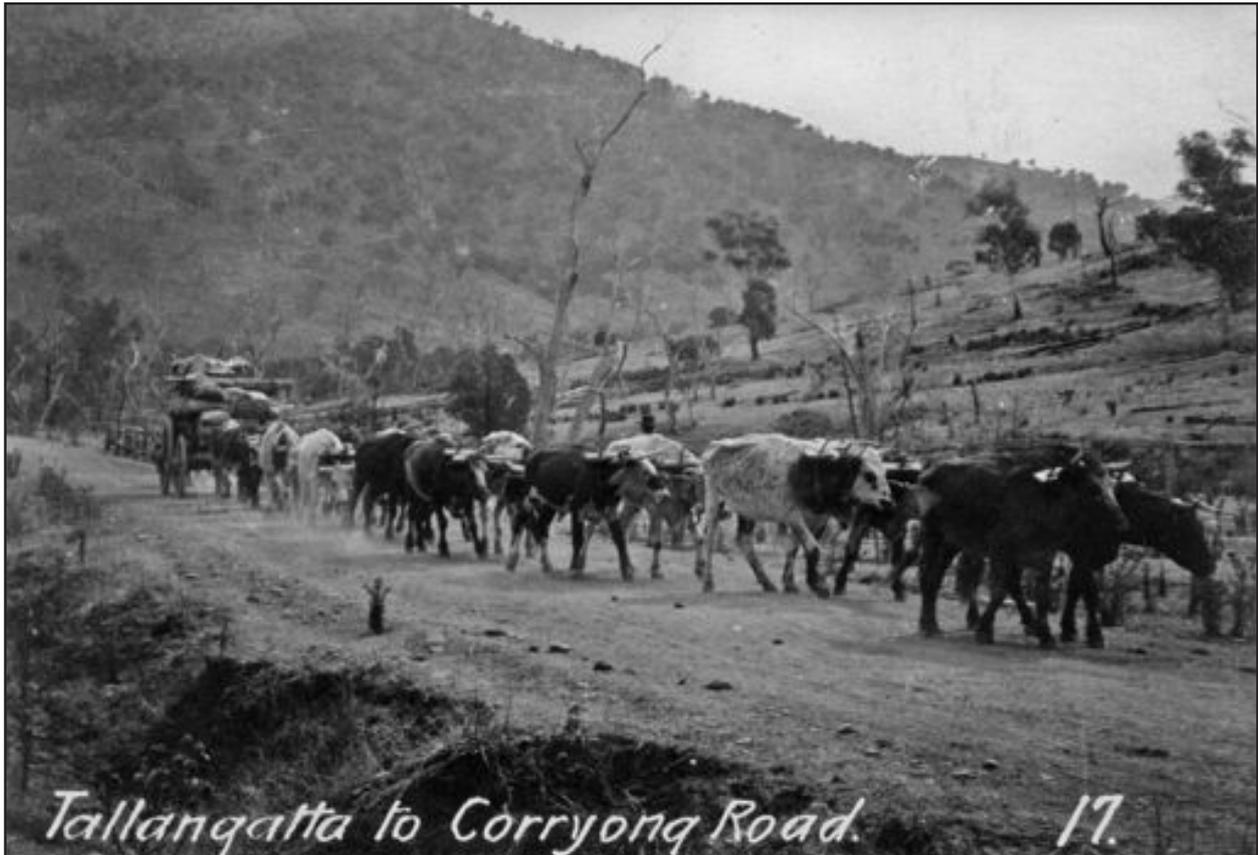


Nariel Band Tempos

The range of tempos as determined from recordings of live Nariel dances (or sessions if no dances were recorded) are as follows. The recommended range of tempos in bars per minute are also shown below and on the dance brackets themselves.

	Metronome speeds	Recommended bars per minute
<u>4-4 time</u>		
Barn Dance	109-113	27-29
Gypsy Tap	110-113	28-30
Highland Schottische	113-120	29
Manchester Galop	119	29-30
Maxina	101-109	25-27
Schottische	110	28
Uncle Ev's Barn Dance	109-117	27-29
<u>2-2 time</u>		
One Step	107	54
<u>2-4 or 6-8 time</u>		
Galopede	110	55
Set tunes (2-4)	105-114	57-60
Set tunes (6-8)	112-116	60-62
Two Step	113-117	56-59
<u>2-4 Polka</u>		
Berlin	96-106	48-53
Brown Jug	107	54
Princess	107-110	53-55
Three Hop	107	54
<u>3-4 Waltz</u>		
Circular	147-156	49-52
Cotillions	147-153	47-51
Parma	152-156	50-52
Pride of Erin	147-165	49-52
Waltzes in sets	147-153	49-51
Valetta	156-168	53-56
<u>3-4, not waltzes</u>		
Polka Mazurka	135-145	43-48
Vars O'Vienna	137-142	46-48

Usually the tempo is very constant throughout the dance except rarely (e.g. *Polka Mazurka*) where once the Band deliberately speeded up towards the finish. The first and second rhythms of the *Manchester Galop* and the *Vars O'Vienna* dances are played very nearly at the same tempo.



Above: the slow train into Corryong below Wabba Gap. Below the Horse Team Dairy Co. Butter Express train from Corryong in 1912. Both pictures courtesy of The Man From Snowy River Museum.



Corryong / Nariel District

Victoria



Original map by the Man from Snowy River Tourist Association.



About the authors



Above: Harry working on 1st Edition;
below: Harry working on 2nd Edition.



Above: Peter relaxing for 1st Edition;
below: Peter working on 2nd Edition.



Harry Gardner

Harry Gardner, (aged eighty seven from 15 January 2014), is currently the president of the Victorian Folk Music Club Inc and also an Honorary Life Member thereof. He was a scientific researcher and Fulbright Scholar who tried unsuccessfully to leave his music behind him, but the fiddle went with him everywhere leading to wonderful experiences with folk players in many countries. Harry met his late wife, Lorrie, in the USA and they shared both music and science together until Lorrie became a self-taught puppeteer and performed in kindergartens and schools in Victoria for nearly forty years. Upon retirement from CSIRO Harry became an education entertainer with shows in music and science. Today he also continues Lorrie's puppetry with a *Waltzing Matilda* marionette show in addition to folk fiddle gigs.

Harry has three children (one man and two women), all better musicians than dad, and four grandchildren (one girl and three boys) all appreciative of or actually playing music).

Harry wishes the Nariel Creek dancers, players and friends well in the preservation of their traditions and is proud to have helped them by transcriptions of recordings, performance of the Nariel tunes and type-setting this 2nd Edition.

Peter Ellis

Bendigo born in 1946, Peter Ellis trained as an analytical chemist at what was formerly the School of Mines & Industries, Bendigo. La Trobe University Bendigo on a different site has grown out of the former institution and Peter, although retired works there two days per week as a laboratory technician.

Having a life long interest in the Australian bush and countryside he has been a member of the Bendigo Field Naturalists Club for nearly fifty years, photographer and grower of native plants and one-time conservation activist from issues dating back to Lake Pedder and to the establishment of the Whipstick and Kamarooka State Parks and local flora reserves respectively.

Self taught on mouth organ from about ten years of age, Peter later at twenty-three took on formal training on piano and at thirty-three reverted to ear playing on traditional instruments such as tin whistle, concertina and button accordion. Over many years he has conducted Continuing Education classes on tin whistle, mouth organ and old time dancing.

A friendship with Harry McQueen of Castlemaine lead to an increased knowledge on the dances, calls of the sets and the various tunes to be used.



Peter joined the Wedderburn Oldtimers Orchestra in late 1978 and travelling round Victoria with them was of immense help in learning to MC dances, call sets acoustically and in collecting new 'old dances' and tunes. As a result of the gathering of this information and first contact with the folk scene, he instigated the formation of the Bush Dance and Music Club of Bendigo and District by 1979 and by 1981, its band, later to take the name Emu Creek, and thirty years on since 1983.

Further demand for the tunes for dances in this sphere led to the publishing of the Collector's Choice series from the mid '80s and then in collaboration with Shirley Andrews, co-authorship of 200 Dancing Years for the bicentennial celebration. Attending the first Nariel Folk Festival in 1979, Peter regards it a privilege to have been accepted as MC for their dances and to sit in with the band. The sharing of music, dancing and friendship with these very talented yet so unassuming people, has been the catalyst for producing this book. Later publications include, Merry Country Dance and The Waltz, Polka and all Kinds of Dance Music. Peter was awarded OAM on Australia Day, 2012.

David De Santi

David comes from an Italian background but has been involved in Australian folk music since 1984. He was taught the piano accordion at an early age by his father, Aniello, and became interested in bush music after hearing the Bushwackers (the modern version). An early association with folklore collectors Rob Willis, Peter Ellis and John Meredith provided David an insight into the real tradition of Australian folk music and dance.

Along with his wife, Tania, a fifth generation Australian, they have performed with the band Wongawilli since its inception in 1987. The band has won numerous awards for its unique presentation of Australian folk music. David and Tania are also actively involved in the production and promotion of the Pioneer Performer Series, an initiative of the Wongawilli Colonial Dance Club Inc. It was established in 1991 with Rob Willis to further produce publications and recordings of Australian folk music and dance. To date 14 publications and 6 recordings have been produced. Many of the field collectors have provided material for dissemination.

On a personal note, David was born on 1st March 1963 in Wollongong, coincidentally St David's Day. He was educated in the Illawarra and attended Wollongong University acquiring a Bachelor and Masters of Civil Engineering. David has worked at the Bluescope Steel, Port Kembla Steel, since 1981 in the beautification and improvement of the Plant.

He is secretary of the Wongawilli Colonial Dance Club Inc, Vice-President of PATHS (Preservation of Australia's Traditions and Heritage Society), a committee member of the Illawarra Folk Club and Festival Director for both the Illawarra Folk Festival at Jamberoo and the Australian Folk Festival at Kiama.

He is also the proud father of Samuel Aniello, born 4 December 1996.



Tania and David De Santi



Publishers



Nariel Creek [Folk] Festival Inc.

Founded by Con Klippel in 1963 following visits to Nariel by Melbourne folk collectors as described in the two Introductions to this edition. During the fifty years of largely isolated history it has presented a cogent picture of traditional Australian folk life and has inspired dancers and musicians widely. The Festival has convened at least annually and has remained an informal participant's meeting rather than a professional performers' festival. The regular festival period is from 27 December through New Year's Day.



Victorian Folk Music Club Inc.

Founded on 26 June 1959, and known as the Victorian Bush Music Club until 1963, the Club's primary aim is "to preserve, research and popularise our Australian Folklore Heritage of traditional songs, music, poetry, prose and dance". Events organised by the Club include three playing sessions per week, monthly dances and prestigious balls. Also the Wattle Day Festivities have been organised together with the Traditional Social Dance Association of Victoria Inc. The Club has strongly supported the Nariel Creek Festival since inception in 1963. Currently based on Ringwood East the Club enjoys the much-appreciated support of the Maroondah City Council and is active in local musical activities, including busking to spread the Australia folk tradition!



Wongawilli Colonial Dance Club Inc.

Wongawilli Colonial Dance Club was established in 1987 and incorporated as a non-profit incorporated association in 1990. It promotes, preserves and performs Australian traditional music, song and dance through events and performers, the Wongawilli Band and Wongawilli Colonial Dancers. The band, club and dancers are involved in recording, publishing, arranging functions and folk festivals. The Club is based in the Illawarra region, 130 km south of Sydney, New South Wales and has presented a number of events including the Australian Folk Music and Dance Gathering. It was previously the Australian Folk Festival. The Club also assists the Illawarra Folk Club with the staging of the popular Illawarra Folk Festival now held at Bulli since 1987. David De Santi, member of the Wongawilli Band, has been the Illawarra Folk Festival director since 1996.

The contact details of the three Clubs are shown on the Foreword page.

Wongawilli Colonial Dance Club Inc Productions

Since 1990 the Wongawilli Colonial Dance Club, under the direction of David De Santi, has produced a number of recordings and publications to help preserve and promote Australian folk music and dance.

Publications in the Pioneer Performer Series

Tunes of Bert Jamieson
 Tunes of Arthur Bowley
 Songs of the Baulch Brothers
 Songs, Tunes & Stories of Ebb Wren
 Tunes of Ma Seal
 A Queensland Selection
 A Collector's Songbook
 Mister Joe, Songs, Tunes of Joe Cashmere
 The Tunes of Harry Schaefer
 Music Makes Me Smile - Nariel Valley
 Tunes of John McKinnon
 Australian Traditional Dance Tunes, Volume 1
 Australian Traditional Dance Tunes, Volume 2
 Australian Dance Tunes for Fiddle (CD and Book)

Recordings

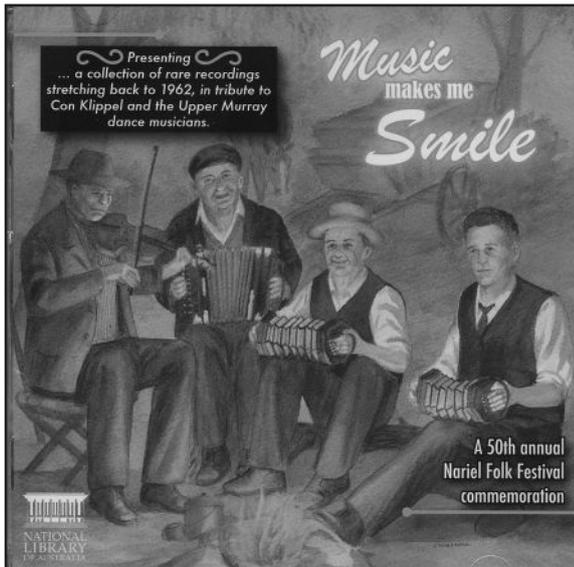
Tunes of Bert Jamieson, cassette
 Folk Songs of Australia, 2 cassettes
 Songs of the Baulch Brothers, video
 Sharing the Harvest - Folk Songs of Australia, 2 cassettes
 Australian Traditional Dance Tunes Volume 1
 Australian Traditional Dance Tunes Volume 2

Victorian Folk Music Club Inc. (VFMC) publications

Collector's Choice Volumes 1 by Peter Ellis - Over 180 tunes for bush dancing; quadrilles, folk couples dances.
 Collector's Choice Volume 2 by Peter Ellis - Over 250 tunes in brackets for 40 bush dances and Old Time sets.
 Collector's Choice Volume 3 by Peter Ellis - Over 300 tunes for 40 dances, special occasions and novelties
 Joy Durst Memorial Songbook Collection - 100 songs with music, including guitar chords
 Music for Colonial Dancing - CD and instruction book covering 10 dances.
 Traditional Singers and Musicians in Victoria, a re-print of the original Wattle Archive Series 2 LP
 The Waltz, The Polka and All Kinds of Dance Music by Peter Ellis (reprinting)
 Music Makes Me Smile - Upper Murray including Nariel Valley by Peter Ellis and Harry Gardner, 2nd Edition.

The VFMC has also assisted publication of the following:

Take Your Partners by Shirley Andrews - History of folk dancing in Australia, with instructions for 68 dances
 A Small Part of Whole - by Maurie Foun, poetry.



Music Makes Me Smile double CD

This CD reproduces many of the recordings from which the tunes in this book were transcribed. The tracks are listed below:

(CD cover by Carolyn Marrone; see also page 107)

MMMS CD Vol 1

- 1 Music Makes Me Smile (C.Klippel accordion)
- 2 The Gumtree Canoe (Max Dyer, vocals/guitar)
- 3 First Set of Quadrilles fig 1 to Tickets Please (Nariel Band)
- 4 Grandma Klippel's Schottische (C.Klippel concertina)
- 5 Circassian Circle discussion C.Fardon
- 6 Mill Belongs to Sandy 2 versions (C.Klippel concertina)
- 7 Arthur Byatt's Schottische (C.Klippel concertina)
- 8 Con Klippel's Gypsy Tap (C.Klippel piano)
- 9 The Manchester Galop (Upper Murray OTDB G. Cadman b. accordion then C. Klippel concertina)
- 10 The Nariel Valley Waltz (C.Klippel button accordion)
- 11 Set Tune – Charlie Lost His Oil Can (C.Klippel button accordion)
- 12 Con Klippel's Princess Polka (C.Klippel piano then K.Klippel b. accordion)
- 13 Sid Lunt's Schottische (Daddy's Sch. C.Klippel b. accordion then piano)
- 14 Me Smokey Smokey (C.Klippel button accordion)
- 15 Set Tune Tickets Please (C.Klippel button accordion)
- 16 Set Tune Murphy's Christening (C.Ordish concertina)
- 17 Set Tune St. Patrick's Day in the Morning (C.Ordish concertina)
- 18 Waltz The Sunshine of Paradise Alley (C.Ordish concertina)
- 19 Set Tune The Kelvin Grove (C.Ordish concertina)
- 20 Set Tune The Wearing o' the Green (C.Ordish banjo mandolin)
- 21 Set Tunes Dublin Streets & When Johnny Comes Marching Home (C.Ordish violin)
- 22 Waltz When I Grow Too Old To Dream (C.Ordish mouth organ)
- 23 Set Tune The Blue Bells of Scotland (C.Ordish violin)
- 24 Set Tune Hey Mr Banjo (C.Ordish mouth organ)
- 25 Set Tune Paddy Will You Now (C.Ordish button accordion and vocals)
- 26 The Cachuca or Spanish Waltz (J.Harrison & C.Ordish concertinas & G.Klippel piano)
- 27 Jim Harrison's Princess Polka (J.Harrison concertina & G.Klippel piano then P.Ellis concertina)
- 28 If You Want To Catch a Fish (discussion J.Harrison & C. Fardon) & Killaloo (J.Harrison concertina & G.Klippel piano)
- 29 Vars O'Vienna Joe Bell's 'Turn Around and then Stop' (Tender & True variations) (J.Bell violin)
- 30 Joe Bell's 'Dance of the Honeybees Schottische' (J.Bell violin)
- 31 Joe Bell's Waltz (Meet Me in the Shadow of the Pines) (J.Bell violin)
- 32 George Cadman's One Step (G.Cadman button accordion & G.Klippel piano)
- 33 George Cadman's Vars O'Vienna (Upper Murray OTDB & G.Cadman b.accordion)
- 34 One Step Grandfather's Clock, Yankee Doodle Dandy, It's a Long Long Way to Tipperary (Upper Murray OTDB G.Cadman b. accordion S.Hodge piano, D. or K.Neil drums)
- 35 Jean Murphy's Waltz (J.Murphy piano)
- 36 Jean Murphy's Plain Schottische (J.Murphy piano)
- 37 Italian Skies Vars O'Vienna (M. Lloyd piano)
- 38 Jean Murphy's Two Step (J.Murphy piano)
- 39 Kangaroo Barn Dance (M.Lloyd piano)
- 40 Mary Lloyd's Three Hop Polka (M.Lloyd piano)
- 41 Arthur Byatt's Schottische (Suzanne Hodge button accordion)
- 42 Arthur Byatt's Set Tune (Suzanne Hodge b.accordion, R. Hodge jingle stick)
- 43 Sid Lunt's Schottische (Peter Farram button accordion)
- 44 Vars O'Vienna Babes in the Woods & vars. (M.Everard piano)
- 45 Robert Donelan's 2 Polka Mazurkas (M.Everard piano)
- 46 Madge Everard's 2 Princess Polkas (M.Everard piano)
- 47 Jenny Lind Three Hop Polka (M.Everard piano)
- 48 Waltz Rory O'More (M.Everard piano)



49 The Maxina (M.Everard piano)
 50 Waltz Come Up Over the Garden Wall (M.Everard piano)
 51 One Step Thoroughly Modern Millie (M.Everard piano & extras)
 52 Circular Waltz The Merry Widow (M.Everard piano)
 53 Modern Waltz Melody of Love (Everard's Dance Band)

MMMS CD Vol 2

1 Beat and Me (C.Klippel piano)
 2 Old Nariel Station (C.Klippel piano)
 3 Over the Gibb (C.Klippel piano)
 4 Grandad's Towong Hotel (C.Klippel piano)
 5 Five to One and She'll Be Home (C.Klippel piano)
 6 The Voice I Heard From Charlie (C.Klippel piano)
 7 The Arethusa Trail (C.Klippel piano)
 8 Our Flutina (C.Klippel piano)
 9 Ring The Bell Watchman (B.Klippel on flutina)
 10 Waltz: Music Makes Me Smile (C.Klippel button accordion)
 11 Jim Gay's Waltz & Doris Waltz (C.Klippel button accordion)
 12 Step Dance & Highland Dance 'Mad As Rabbits' (C.Klippel button accordion)

13 Waltz Ehren on the Rhine (C.Klippel piano)
 14 Hummer's Creek bush poem (A.Lloyd recitation)
 15 Wheels, The Saints & Bells of St Mary's (B.Williams b.accordion, F.Williams beer bottles and spoons)
 16 The Swaggy and the Shearer bush poem (R.Gadd recitation)
 17 The Waltz Cotillion I'll Be All Smiles Tonight (C.Fardon MC, C.Klippel p.accordion & G.Klippel piano)
 18 Adrian Hogg (junior MC) and the Junior Band Fig. 1 Lancers Swanee River, Fig 3 Jolly Good Fellows
 19 Adrian Hogg and the Junior Band Highland Schottische The Keel Row
 20 Mini Band Highland Schottische Cock o' the North (Aunty Mary) and Monkey Musk
 21 The Rose of Tralee (I.Simpson concertina, D. Simpson whistle)
 22 Uncle Ev's Barn Dance & the Strut (Nariel Band & friends)
 23 Vars O'Vienna Turn and then Stop George Cadman's (Nariel Band & friends)
 24 Polka Mazurka Clementine and Mrs Corry's Polka Mazurka (Nariel Band & friends)

25 Maxina The Maxina & Old Black Joe (Nariel Band & friends)
 26 Pride of Erin, Peggy O'Neil & Springtime in the Rockies (Con Klippel's OTDB & Joyce Klippel vocals)
 27 Three Hop Polka So Early in the Morning (Nariel Band & friends)
 28 Progressive Barn Dance John Brown's Body, Keep the Homefires Burning, All By Yourself in the Moonlight (Nariel Band & friends)
 29 Extras Dashing White Sergeant (R.Webb, R&J Mundy, R.Lewis, L.Dow & friends – caller N.Ellis)
 30 Extras Haymaker's Jig (R.Webb, R&J Mundy, R.Lewis, L.Dow & friends – caller N.Ellis)
 31 After the Ball is Over & Two Little Girls in Blue (C.Klippel and Junior Band)
 32 Waltzing Matilda farewell (C.Klippel and Junior Band)
 33 Snowy River Roll (N.Simpson and Mini Band)
 34 The Voice I Heard From Charlie (J.Simpson keyboard, Raymond Simpson concertina, D.Simpson violin, C.Simpson banjo mandolin – vocals J.Simpson, Rebecca Simpson & family)

Music Makes Me Smile Commemorative 50th Year of the Nariel Folk Festival CD - Peter Ellis.

Nariel is the longest continuing folk festival in Australia and New Year's Eve 2012/13 on the Nariel Green with hundreds of young people joining in was incredible; there were well over 2,000 camped at the creek and about 70 at Colac Colac (pronounced "Clack Clack").

The CD launch of "Music Makes Me Smile" at the New Year's Day concert was very well received and quite moving when extracts of the Nariel Junior Band and the Mini Band from the 1970s were played over the sound system. When the final track of Con Klippel's dream of a song 'The Voice I Heard From Charlie' track by Ray and Jennie Simpson (Ray is Charlie Ordish's grandson) was played they waltzed on the Green in front of the stage. Michael Crichton, President of the VFMC Inc. who was launching the CD was moved to tears and had to regain composure. I must admit that although I had compiled the tracks and heard them several times I was also moved when I heard Con Klippel and Junior band say 'Farewell' while playing Waltzing Matilda and likewise the next track followed by the late Neville Simpson introducing the Mini band, saying Con had passed away and that these children would be his followers and keep the tradition going.

In producing the CD I acknowledge the support from the National Library of Australia who made their sound engineers available to process the tracks acquired from their archives. Additionally the craftsmanship of our sound engineer and graphic artist Hans Meinig is held in high regard. There are 53 archival tracks on the first CD and 34 on the second with some of the old Nariel dances at the hall as well as earlier tracks of the Junior Band.



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Acknowledgement

If the cards had fallen right in 2012 this second edition would have been finished in time to accompany the launching of the Music Makes Me Smile double CD (pages 294 - 295). However not only was there insufficient voluntary person-power available to do the job but also the collecting word was out and attracting contributions of dance composition, memorabilia, poems and tunes. Without them this edition would have been much slimmer and less important. However valuable contributions are still arriving from people such as Wendy Kinsella, granddaughter of Edwin Klippel (pages 10 and 284) and Barbara Klippel (page 284). Alas a stop must be made and such contributions may be shown instead on the Victorian Folk Music Club Inc. (VFMC) website, <http://www.vfmc.org.au/>. My own contribution is made primarily on behalf of the VFMC whose early members assisted the Nariel Valley folk revival by meeting with the late Conrad (3) Klippel in 1962. Hence I must say, "Thank you!" to the present Club committee for their personal support.

The 2013 - 2015 committee members are: Terry Anderson, Jane and Steve Bullock, Bill and Maree Buttler, Don Fraser, Don Gingrich, Frances Lester, Maggie Somerville (Editor), Trevor Voake and myself. Also amongst the ordinary Club members, most have shown their interest by dancing quadrilles at Nariel and playing Nariel tunes. Some however stand out, namely (i) Stan Alexander who has devoted hours and hours to proofreading together with the supply of several photographs, (ii) Bert Gibson himself (see pages 5 and 78-79) who has exhorted us for 54 years to get the Club back to our founding days of 1959 (see <http://www.vfmc.org.au/VFMCHistory.pdf>), (iii) Keith Bell and Jo White who have provided a meeting place for the co-authors, (iv) my co-author, Peter Ellis, who has exchanged many wonderful visits with us, my late wife, Lorrie, and me, and nowadays recent stays at each other's houses, and also a collecting trip to Nariel.

More widely in Melbourne the members of my Fireside Fiddlers group, <http://www.vfmc.org.au/FiresideFiddlers/index.html>, the Melbourne Colonial Dance Band, <http://www.melbournecolonialdancers.org.au/bandf.html>, and a regular group of VFMC members, have played Nariel tunes with me both indoors and in the street, busking for the last eight years. Thanks also to my own children Gayle, Henry and Jenny (and grandchildren) who have joined us playing occasionally and put up with my preoccupation on the job.

Finally there are the personal contacts with some of the Nariel folk themselves. Suzanne and Reg (Darkie) Hodge, Roma and Keith Klippel, Doug Neil, Val Ordish, Dianne Simpson, Ian Simpson, and Maureen and the late Neville Simpson have extended hospitality personally. The current Nariel Creek Festival secretary, Jamie Molloy, himself has accompanied Ian Simpson to my place at Ringwood East to help this edition along. Also Ian's brother, Raymond, and his wife, Jennie, have performed music together with Lorrie and myself. Hence I wish all the Nariel people well.

And in postscript I thank the arranger, Dave De Santi, for his cheerful tolerance.

