

Peter Leyden's

AUSTRALIAN PERCUSSION

and
RECORDER SERIES

8 PERCUSSION plus RECORDER SCORES for -

Click Go the Shears

Waltzing Matilda

Botany Bay

Lachlan Tigers

Moreton Bay

Lime Juice Tub

Advance Australia Fair

Wild Colonial Boy

plus music played by a Bush Band

TEACHERS HANDBOOK

Teachers Introduction

The Australian Percussion programme is based on 8 songs chosen to illustrate Australian themes. Most tunes will be well known with a couple less familiar included for interest, variety of tempo and social studies interest. They are all ideally suited to playing at school concerts and also to add further dimensions to the study of Australian history.

When originally published the Bush Band music was recorded on cassette and the coloured percussion score printed on large charts. Today the cassette player is a part of history and the charts are out of print. So our answer to the continuing demand from schools for replacements for the music and printed material is to go completely to online delivery.

Firstly the music has been converted to MP3 music files. These can be saved to your computer and distributed to classrooms over a network or by a memory device. Most music players can accommodate MP3 formats or you can burn them to a CD.

It is impossible to reprint the large charts. Apart from the cost of printing, delivery to the schools is problematic. Our solution is to scan the original charts and transfer to a full colour pdf file. You then have a choice of how you present the percussion score to the classroom. One way is to give an individual copy to each group of instruments. For example, group the triangles together with an A4 copy of the score with instruction to play the top blue line. Repeat for other instruments. The pdf file can be scaled up to suit any printer you have available.

Alternatively you are granted copyright permission to copy to a large handwritten chart. Use butchers paper and draw 4 sets of stave lines. The original had 5 lines at 12 mm spacing plus a spacing of 50 mm between each group. Then copy the percussion score using coloured marker pens.

For teachers who may like to have a group of recorder players alongside the percussion we have provided a recorder score with these teacher notes. The recorder score has been written with the descant recorder particularly in mind since this is the most common in schools. This recorder cannot play below C, so in the cases where the melody occasionally requires a note below C the recorder score has a harmony note appearing above the voice part. The recorder score could also be played by tenor recorder, chime bars, or any other melodic instrument pitched in C.

This handbook also contains the full text of the songs. Full copyright permission is given for reproduction of all parts of the programme by the purchasing school only. Most students will have had earlier experience with percussion band in Infant grades, but if this is not the case a little practise beforehand in clapping exercises and listening to the music will enable most pupils to join in quite easily. The fact that the tune is well known will mean the pupils can concentrate on the percussion score.

You can buy Australian Percussion one song at a time. Each part will contain an MP3 music file of a bush band playing the tune plus teachers notes with background notes and lyrics plus a full colour copy of the percussion score.

Click go the Shears

BACKGROUND

Click Go The Shears is a very well known ballad from the shearing sheds of New South Wales and hence does not need much introduction as most people can at least sing along with the chorus! It reflects the days when all shearing was done by hand shears - hence the title. Some of the words used in the song need a little explanation.

WORDS IN THE SONG

‘the board’:	the shearing floor.
‘bare-bellied yoe’ :	a ewe with fleece so thin that her skin shows through on her belly.
‘ringer’:	top shearer by number of sheep shorn. Shearers were and still are paid not by hours worked but by the number of sheep shorn.
‘blow’:	the cut of the shears .
‘snagger’:	a clumsy shearer.
‘screen’:	a table on which each fleece is spread as it is shorn, for the wool inspector to determine its quality.
‘tar-boy’:	youngster with the job of dabbing tar onto a sheep cut by the shears.
‘swag’:	bundle of belongings and camping gear, usually rolled in a blanket and hung from the shoulder - also called ‘bluey’ and more rarely ‘matilda’.

PERCUSSION NOTES

Click Go The Shears is a well known tune and the children should feel confident in playing along with this piece. The Percussion arrangement is one of the easiest in the set so this piece would be a good one to introduce children to the set.

The time signature is 4/4 and although the tune is played fairly fast by the musicians on the record, the beat is very regular.

While studying this song the children may enjoy picking out the different instruments they can hear playing the melody in each verse. There is the guitar, banjo, mandolin and violin to listen for.

In the 4th verse the tambourine and the drums have an interesting percussion arrangement to accomplish. This section should be practised several times to master the counting. The tambourine plays for 3 beats in the bar, and the drum comes hastily in to complete the 4th beat in the bar. This can be a very exciting rhythm for the tambourine and drum players and its achievement will no doubt bring its rewards of satisfaction and confidence!

RECORDER AND VOICE CHART

Click Go the Shears is played in the key of C major. There are four verses followed by a chorus so play the whole chart through four times.

Click go the Shears

Out on the board the old shearer stands,
Grasping his shears in his thin bony hands,
Fixed is his gaze on the bare-bellied yoe,
Glory if he gets her, won't he make the ringer go!

CHORUS

*Click go the shears, boys, click, click, click!
Wide is his blow and his hands move quick,
The ringer looks around and is beaten by a blow,
And curses the old snagger with the bare-bellied yoe.*

In the middle of the floor in his cane-bottomed chair,
Sits the boss of the board, with his eyes ev'rywhere,
Notes well each fleece as it comes to the screen,
Paying strict attention that it's taken off clean.

CHORUS

The tar boy is there and awaiting in demand,
With his blacken'd tar pot in his tarry hand,
Sees one old sheep with a cut upon his back,
Here's what he's waiting for - 'Tar here, Jack!'

CHORUS

Shearing is all over and we've all got our cheque,
Roll up your swag, we're off on the track
The first pub we come to it's there we'll have a spree,
And everyone that comes along it's 'Come and drink with me!'

CHORUS

Click Go the Shears

Melody for Recorder

Shearing Song 1860's

MODERATELY
FAST
VERSE

The first staff of music is written on a treble clef with a 4/2 time signature. It begins with a repeat sign. The melody consists of quarter notes and eighth notes, with a fermata over the final note.

The second staff continues the melody from the first staff, featuring a mix of quarter and eighth notes.

CHORUS

The first staff of the chorus begins with a treble clef and a 4/2 time signature. It starts with a repeat sign and contains a series of quarter notes.

The second staff of the chorus continues the melody and concludes with a 4-measure rest, indicated by a large '4' above the staff.

Waltzing Matilda

BACKGROUND

Waltzing Matilda was first sung in Australia in 1895. The words are by A.B. ('Banjo') Paterson and the music is credited to a little known Scottish ballad that appealed to Paterson at the time.

Waltzing Matilda has always been known as Australia's unofficial National Anthem. Advance Australia Fair which is now the song played for all occasions except when Royalty are involved, is the officially recognized National Anthem of Australia.

The word 'matilda' is another word for 'swag' - the blanket roll of possessions that the swagman carried on his shoulder.

The 'waltzing' in the title is an appropriate word to describe the way of life of the rootless, restless, wandering swaggy, who tramped the country because he was too poor to own a horse.

Many of the other words in the song are of aboriginal origin and their explanation is listed below.

WORDS IN THE SONG

- 'a billabong': an aboriginal word for an effluence of a river which sometimes returns to it or sometimes ends in the sand.
- 'coolibah': a variety of gumtree.
- 'jumbuck': a sheep.
- 'billy': a tin with a wire handle.
- 'tuckerbag': a sugar bag in which the swagman carried his provisions.
- 'squatter': a large landowner or grazier.
- 'troopers': mounted police.

PERCUSSION NOTES

Waltzing Matilda has a time signature of 4/4. In keeping with its unofficial anthem qualities it is played moderately slowly in the accompaniment. The Percussion arrangement is varied but not too difficult. The 4 verses of the song have a fairly easy arrangement and there is the opportunity for all the instruments to join together in the 4 choruses.

After the 4 rest bars are counted in, in the introduction, there are no more bars of rest to count. The children should find it easy as verse follows chorus and back again to verse, with no musical bridges in between that need to be counted.

RECORDER AND VOICE CHART

This piece is played in the key of D major.

There are four verses with chorus so play the whole chart through four times. The descant recorder part has been written an octave up for all of the verse and the last half of the chorus. So the recorder follows the top line and the voice the bottom line.

Waltzing Matilda

Once a jolly swagman camped by a billabong,
Under the shade of a coolabah tree;
And he sang as he watched and waited till his billy boiled
“You’ll come a-waltzing Matilda with me”!

CHORUS

*“Waltzing Matilda, Waltzing Matilda,
You’ll come a-waltzing Matilda with me.”
And he sang as he watched and waited till his billy boiled
“You’ll come a-waltzing Matilda with me*

Down came a jumbuck to drink at the billabong,
Up jumped the swagman and grabbed him with glee;
And he sang as he shoved that jumbuck in his tucker-bag,
“You’ll come a-waltzing Matilda with me!”

CHORUS

Up rode the squatter mounted on his thoroughbred;
Down came the troopers - one, two, three.
“Where’s that jolly jumbuck you’ve got in your tucker-bag?
You’ll come a-waltzing Matilda with me.”

CHORUS

Up jumped the swagman, sprang into the billabong,
“You’ll never catch me alive”- said he,
And his ghost may be heard as you pass by that billabong
“Who’ll come a-waltzing Matilda with me?”

CHORUS

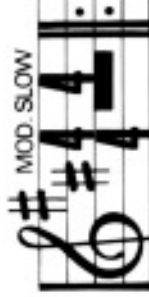
Waltzing Matilda

Words - 'Banjo' Paterson, 1895
Music - old Scottish ballad

Melody for Recorder

VERSE

MOD. SLOW



CHORUS

Botany Bay

BACKGROUND

One of the best known of all Australian songs is Botany Bay. The exact date of its origins is not known and collectors still disagree as to whether it actually dates as far back as 1788 when the first convict ships were arriving. It seems to have made its first official appearance in a musical drama called 'Little Jack Shepherd' performed in Melbourne in 1886. Because the tune is so rollicking and well known, the children should really enjoy playing and singing along with the music.

WORDS IN THE SONG

- 'Old Bailey': the Law Courts in London where the convicts' sentences would be read.
'Bosun': an officer on a ship in charge of loading cargo, maintenance, etc.
'dookies': slang for Dukes.
'rum coves': mates.

PERCUSSION NOTES

Botany Bay has a time signature of 3/4. The pace is fairly fast and the percussion arrangement is graded as being of only medium difficulty.

To simplify the rhythm for the percussion players, there is a bars rest at the beginning of each verse and chorus. In the music, this bar contains what is known as the 'up beat' at the beginning of a song whereas the song actually swings into a rhythmic pattern from the second bar onwards. The children will be able to more easily recognise the start of the music from the strong beat at the beginning of the 2nd bar, so for this reason the rest bars have been inserted.

RECORDER AND VOICE CHART

Botany Bay is played in the key of C major.

Play the whole chart through 3 times to complete the 3 verses. The descant recorder can play exactly the same melody as the singers.

Botany Bay

Farewell to old England for ever,
Farewell to my rum coves as well,
Farewell to the well known old Bailey
Where I used for to cut such a swell.

CHORUS

Singing too-ral-li-ooal-li-addity
Singing too-ral-li-ooal-li-ay,
Singing too-ral-li-ooal-li-addity
We're bound for Botany Bay.

There's the captain as is our commander,
There's the bosun and all the ship's crew,
There's the first and second class passengers,
Knows what we poor convicts goes through.

CHORUS

Now all my young dookies and duchesses,
Take warning from what I've to say,
Mind all is your own as you touchesses,
Or you'll end up in Botany Bay.

CHORUS

Botany Bay

Melody for Recorder

Convict song, early 19th century

The musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'FAST'. The score is divided into two sections: 'VERSE' and 'CHORUS'. The 'VERSE' section consists of 12 measures, starting with a repeat sign. The 'CHORUS' section consists of 12 measures, starting with a repeat sign and a '3' above the first measure, indicating a triplet. The melody is simple and rhythmic, typical of a convict song.

Lachlan Tigers

BACKGROUND

Lachlan Tigers is a very lively shearer's song from the second half of the 19th century. The title is thought to refer to the sheep that grazed around the Lachlan River area - new immigrant shearers thought the sheep were as big and tough as tigers to handle. Some teachers may not be as familiar with this song as with other more well known Australian songs like 'Click Go the Shears'. Apart from the story this song tells, it was chosen to be included in this set for its musical interest and difference. It is the only one in the set written in a minor key. This song may lead to a discussion with the children of minor vs major keys. The minor chords in this song certainly seem to add a tension and seriousness to the atmosphere.

This song was collected by A.L. Lloyd in the Forbes district of NSW as late as 1930, but it certainly refers to the last century before the introduction of mechanical shears.

WORDS IN THE SONG

'the whipping side': is the last side of the sheep to be sheared before the wool is kicked away.

'the board': the shearing floor.

'Jacky Howe': who is mentioned in the song, was known as the champion blade shearer of Australia. Jacky Howe is said to have made famous the now familiar blue singlet worn by most shearers.

'ringer': the top shearer.

'Ward and Paine's': was the brand name for a type of blade shears. (This dates the song to before the introduction of mechanical shears.)

PERCUSSION NOTES

Lachlan Tigers has a time signature of 2/4. It is in a minor key and is played very very fast! The teacher will need to play the tune through several times for the children to pick up the very fast pace. The 8 bars introduction are counted very fast, so no child should think there is time to rest once the music has started!!

Because of the speed of the music the percussion arrangement has been kept very simple with never more than 2 beats in each bar, and many rests are included to help slow the percussion pace. Apart from its pace, this percussion arrangement is graded as one of the easier ones in the set to accomplish.

RECORDER AND VOICE CHART

Lachlan Tigers is played in the key of C minor.

This chart shows the first two verses, so play the chart through 3 times to complete all 6 verses. The descant recorder plays a D in place of a Bb - for example in bar 4.

Lachlan Tigers

Well, at his gate each shearer stood as the whistle loudly blew,
With eyebrows fixed and lips set tight, and the tigers all fed too,
You can hear the clicking of the shears as through the wool they glide,
And see the ringer already turned, and on the whipping side.

A lot of Lachlan tigers, it's plain to see they are,
And the ringer goes on driving as he loudly calls for tar;
'Tar here, you dozy loafer' and quick the tar-boy flies,
'Broom here, and sweep them locks away' another loudly cries.

The scene it is a lively one, and ought to be admired,
There's never been a better board since Jacky Howe expired,
Along the board the contractor walks, his face all in a frown,
And passing by the ringer, he says, 'My lad, keep down'.

I mean to have them bellies off, and topknots too likewise,
My eye is quick, so none of your tricks, or from me you will fly.
My curse on that contractor by flaming day and night,
To shear a decent tally here in vain I've often tried.

I have a pair of ward and Paine's that are both bright and new,
I'll rig 'em up and let you see what I can really do;
For I've shore on the Bogan, where they shear 'em by the score,
But such a terror as this clip, I've never saw before.

A lot of Lachlan tigers, it's plain to see they are,
And the ringer goes on driving as he loudly calls for tar;
The scene it is a lively one, and ought to be admired;
There's never been a better board since Jack Howe expired.

Lachlan Tigers

Melody for Recorder

NSW shearing song late 19th century

VERY FAST

The first staff of music is in G major (one flat) and 2/8 time. It begins with a treble clef and a key signature of one flat. The tempo marking 'VERY FAST' is written above the staff. The notation consists of a series of eighth notes and quarter notes, with a repeat sign at the end. A fermata is placed over the final note of the first measure.

The second staff of music continues the melody from the first staff. It features a treble clef and a key signature of one flat. The notation includes eighth notes, quarter notes, and a half note, ending with a fermata.

The third staff of music continues the melody from the second staff. It features a treble clef and a key signature of one flat. The notation includes eighth notes, quarter notes, and a half note.

The fourth staff of music continues the melody from the third staff. It features a treble clef and a key signature of one flat. The notation includes eighth notes, quarter notes, and a half note, ending with a fermata.

Moreton Bay

BACKGROUND

This song was written in about 1830 and is one of the typical songs of this early period in Australian history when convict oppression was so harsh and blatant. Many now famous songs such as ‘Jim Jones’ and ‘Moreton Bay’ record the convicts conditions and resistance to this horrible oppression.

The Moreton Bay Penal Settlement at Brisbane, was ruled by a Captain Logan. He was hated by both the convicts and the local aborigines. Logan’s job in the area was to continue with exploration, and he dealt ruthlessly with any black resistance to his continual invasion of the land. In 1830 the aborigines speared Logan to death.

Moreton Bay was written shortly after this incident, and the conditions of the Settlement described in this song, explain why the convicts were so happy at his death.

This song remained unknown to collectors for many years as there was an unofficial ban on the singing of any songs by convicts that appeared to voice any disapproval of their conditions or the System under which they were enslaved.

PERCUSSION NOTES

The melody of Moreton Bay has a very regular rhythm and is in 3/4 time. The pace of this musical arrangement is quite slow.

It is suggested that the teacher always lets the children hear the music right through before they start percussion practise so that they become familiar with the pace of the rhythm.

The percussion arrangement for this piece is graded as being of medium difficulty. The most difficult bar is at the end of line 2 (and repeated at the end of line 4). This is a rest bar for the Percussion and covers the bridge passage in the music. (A Bridge passage refers to the music played between identical verses). The rhythm of the song changes suddenly from 3/4 to 2/4 time for one bar, but this is not a great problem in the piece and should not cause undue concern!! After listening and counting the change a couple of times, the children should feel confident of this section.

The children may also like to listen for the harmonica being played in the music. This instrument seems to add to the lament of the poor convicts.

The music begins with 3 clicks that set the rhythm and lead into the music. Count in the music “1, 2, 3 and—” in time with the clicks and the melody will start with an upbeat on the “and”.

RECORDER AND VOICE CHART

The melody is played in the key of D major. Play the whole chart through 4 times to complete the 4 verses. Watch out for the 2/4 bar at the end each time.

There are 2 notes in the voice melody that a descant recorder will not be able to reach. In place of the A (e.g. bar 1) the recorder plays a D and in place of the B (e.g. last bar first line) the recorder plays a G.

Moreton Bay

One Sunday morning as I went walking
By Brisbane Waters I chanced to stray;
I heard a convict his fate bewailing,
As on the sunny river bank he lay;
“I am a native of Erin’s Island
And banished now from my native shore;
They tore me from my aged parents
And from the maiden whom I adore.”

“I’ve been a prisoner at Port Macquarie,
At Norfolk Island and Emu Plains,
Castle Hill and at cursed Toongabbie,
At all those settlements I’ve worked in chains;
But of all the places of condemnation
And penal stations in New South Wales,
To Moreton Bay I have found no equal,
Excessive tyranny each day prevails.”

For three long years I was beastly treated
And heavy irons on my legs I wore;
My back with flogging was lacerated
And oft times painted with my crimson gore;
Any many a man from downright starvation lies
Mouldering now underneath the clay,
And Captain Logan he had us mangled
At the triangles of Moreton Bay.

Like Egyptians and ancient Hebrews
We were oppressed under Logan’s yoke,
Till a native black, lying there in ambush
Did deal our tyrant with his mortal stroke.
My fellow prisoners, be exhilarated that all such monsters
Such a death shall find,
And when from bondage we’re liberated
Our former sufferings will fade from mind!

Moreton Bay

Melody for Recorder

Queensland Convict Ballad, 1830's

SLOW

(COUNT 1, 2)

4

Lime Juice Tub

BACKGROUND

The 'Lime Juice Tub' is a shearer's song and is representative of the period 1860 - 1890. By this time, in Australian history, sheepraising and the wool industry had taken over from the cattle business. The number of cattle remained fairly constant at about 212-million, while the number of sheep increased from 6 million to nearly tenfold that number.

The shearers considered themselves the kings of the colony, proud of their skill and speed with the shears. From their position they were contemptuous of any new migrants who arrived in Australia in English ships (lime-juice tubs) and also looked down on the small mixed farmers of the coastal districts whom they called 'cockies' (because it was said their farms were too poor to raise anything but cockatoos!!).

The champion shearer, known as the 'gun' or 'ringer' was idolised; clumsy practitioners such as immigrants and cockies' sons were ridiculed as the song Lime Juice Tub clearly shows.

WORDS IN THE SONG

'the board':	the shearing floor.
'brand new-chum':	newly arrived migrants.
'cocky':	small scale farmer.
'lime-juice tub':	an English ship on which lime-juice is served to prevent scurvy.
'damper':	coarse bread made with baking soda for leavening.

PERCUSSION NOTES

Lime Juice Tub is a very lively number and it should be noted that the rhythm is very fast. It is in 2/4 time and has a strong beat.

Although the tune is very fast, it is not a difficult percussion arrangement as the instruments play with the beat the whole way through.

It is suggested that the teacher practises, with the children, counting in the first 8 bars rest which are very fast.

On the record, the melody of 'Lime Juice Tub' is played by the violin.

The special sound of this instrument combined with the speed with which it is played gives quite a tension to the piece. One can almost visualise the shearers, bent back, heads down, competing with one another to be the champion 'ringer' of the shed.

RECORDER AND VOICE CHART

The melody is played in G major. The descant recorder plays a D in place of the B in the first bar of lines 2 and 4. After the Introduction, play the first section seven times then finish with the last section.

Lime Juice Tub

When shearing comes lay down your drums,
Step on the board you brand new chums,
with a rar-rum rar-rum rub-ba-dub-dub,
we'll send you home in a lime-juice tub.

Here we are in New South Wales,
Shearing sheep as big as whales,
With leather necks and dirty tails,
And fleas as tough as rusty nails.

Those brand new chums and cockies' sons
They fancy that they are great guns,
They fancy that they can shear wool,
But the beggars can only tear and pull.

Since they have crossed the briny deep
They fancy they can shear a sheep,
With a rarrum, rarrum, rub-adub-dub,
We'll send them home in a lime-juice tub.

The very next job they undertake
To press the wool, but they made a mistake,
They press the wool without any bale
For shearing's tough in New South Wales.

And when their sheep with tar are black
Roll up, roll up, you get the sack,
Once more, once more on the wallaby track,
Once more to look for work outback.

We camp in huts without any doors,
Sleep upon the dirty floors,
With a pannikin of flour and a sheet of bark
We can wallop up a damper in the dark.

Home! it's home I'd like to be,
Not humping a load in the sheep country,
Over a thousand miles I've come
To march along with a blanket and drum.

Lime Juice Tub

Melody for Recorder

Shearer's song, mid 19th century

The musical score is written on four staves in treble clef with a key signature of one sharp (F#). The first staff begins with the tempo marking 'VERY FAST' and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign at the beginning. The second staff continues the melody and includes a first ending bracket with a '7' above it. The third and fourth staves complete the piece with a final double bar line.

Advance Australia Fair

BACKGROUND

Advance Australia Fair was raised to the status of Australia's National Anthem on 19th April, 1984. It was to be used alone, on all occasions, except those where the Queen was present or in conjunction with the playing of another national anthem in the presence of foreign dignitaries. On these occasions 'God Save the Queen' is also to be played.

Before 1974, God Save the Queen was Australia's National Anthem. During the years of transition between the two anthems unofficial anthems such as Advance Australia Fair, Song of Australia and Waltzing Matilda were also played on non-royal occasions. However, since 1984 there are no unofficial anthems.

Advance Australia Fair was composed about 20 years before Waltzing Matilda, in the mid 1870s. It was first played in Sydney in 1878. Its author was a Scot named Peter Dodds McCormick. The four original verses of Advance Australia Fair are typical of most national anthems. The style is flowery, self-congratulatory and patriotic. Since becoming the official national anthem some words have been changed and it now consists of only two verses.

PERCUSSION NOTES

Advance Australia Fair has a time signature of 4/4. The pace of the music is described as being moderate. The percussion arrangement is quite full and hence graded as fairly difficult, as most of the instruments are playing throughout the song. However the percussion given is for only 1 verse and the whole section is merely repeated for the 2nd verse of the song, so this repetition will allow children to become familiar with the arrangement.

As this piece may be popular for children to learn and perform in the school assembly, particular care has been taken in writing the percussion so that it complements the 'grandness' in the music. The cymbal player will enjoy the emphasis he can give to the last line of the song, with three resounding notes for the words 'Advance Australia Fair'. There is a deliberate slowing down of the accompanying music at the end of the whole piece to add emphasis to the end of the song. The children should practise listening and counting in this section so that the ending does not become too discordant!!

RECORDER AND VOICE CHART

This piece is played in the key of Bb major to suit children's voices. So the descant recorder will need to play D in place of the Bb in the last bar of the first line.

Regarding the words, teachers may choose to sing the standard first verse twice or encourage the children to learn the second verse.

Advance Australia Fair

Australians all let us rejoice for we are young and free
We've golden soil and wealth for toil, our home is girt by sea.
Our land abounds in nature's gifts of beauty rich and rare
In history's page let every stage Advance Australia Fair.

CHORUS

*in joyful strains then let us sing
Advance Australia Fair.*

Beneath our radiant Southern Cross, we'll toil with hearts and hands
To make this Commonwealth of ours renowned of all the lands,
For those who've come across the seas, we've boundless plains to share,
With courage let us all combine to Advance Australia Fair.

CHORUS

Advance Australia Fair

Melody for Recorder

Words and Music - P.D. McCormick 1878
National Anthem

MUSICAL SCORE FOR RECORDER

The score is written on four staves in G major (one flat) and 4/4 time. The tempo is marked 'MODERATE'. The first staff includes a repeat sign and a first ending bracket. The second and third staves continue the melody. The fourth staff is labeled 'CHORUS' and ends with a double bar line and repeat dots.

Wild Colonial Boy

BACKGROUND

During the years 1829 - 1831 more than 500 convicts escaped to the bush. Many of these convicts became bushrangers and roamed the bush throughout the century. In the eyes of the colonial authorities they were regarded as extremely dangerous but many convicts and poor settlers saw them as heroes who were like the rest of them, only attempting to survive against hostile and brutal administrators in a hostile and harsh environment. When the well known bushranger Matthew Brady was publicly executed in Hobart, it was noted that hundreds cheered him for his courage and grieved bitterly at his death. There are many such 'heroes' of the bush in Australia's history and 'The Wild Colonial Boy' is a well known song that typifies the resistance of the oppressed against British Colonialism at the time.

WORDS IN THE SONG

'bailed up': held up at pistol point

PERCUSSION NOTES

The Wild Colonial Boy is a ballad and consequently the rhythm has a medium rollicking pace.

It is the only one in this set with a 6/8 time signature, and because of this unusual time signature the percussion arrangement is probably the most difficult one in the set and should perhaps be left until the children have gained confidence with easier pieces.

It is suggested that although 6/8 rhythm mainly falls into two strong beats in the bar of 3 counts each (see bar 3), children should also practise counting the full value of 6 counts. This should help to give them the rhythm for the more difficult quaver beats (see bar 1). Although this rhythm may at first seem difficult, once it has been learnt it is then repeated many times by different instruments. Through this repetition all the children, on whichever instrument, should have an opportunity to experience and learn a more difficult rhythm.

The difficult rhythm of the quaver beats complements the musical arrangement and the rollicking beat gives the impression of horses galloping along! The children may also feel they are riding with the bushrangers themselves!!

RECORDER AND VOICE CHART

This piece is played in the key of D major.

The descant recorder will need to play a C in place of an A in 2 places in the second last bar of lines 1 and 4. To complete all the verses play this chart through 6 times.

Wild Colonial Boy

'Tis of a wild colonial boy, Jack Doolan was his name.
Of poor but honest parents, he was born in Castlenaine,
He was his father's pride and hope, his mother's only joy,
And dearly did they love their son, the wild colonial boy.

He was scarcely sixteen years of age when he left his father's home
And through Australia's sunny clime a bushranger did roam,
He robbed the wealthy squatters and their stock he did destroy,
And a terror to Australia was the wild colonial boy.

In sixty-one this daring youth commenced his wild career,
With a heart that knew no danger, no foeman did he fear.
He baled up the Beechworth mail coach, and robbed Judge Macaboy
Who trembled cold, gave up his gold to the wild colonial boy.

One day he was riding the mountain-side along,
A-listening to the kookaburra's happy laughing song.
Three mounted troopers rode along, Kelly, Davies and Fitzroy,
They thought that they would capture him, the wild colonial boy.

'Surrender now, Jack Doolan! You see there's three to one.
Surrender in the Queen's name, for you're a highwayman'.
Jack drew a pistol from his belt and spun it like a toy,
'I'll fight but not surrender' cried the wild colonial boy.

He fired at Trooper Kelly, and brought him to the ground,
And in return, from Davies, received a mortal wound.
All shattered through the jaws he lay, still firing at Fitzroy,
And that's the way they captured him, the wild colonial boy.

The Wild Colonial Boy

Melody for Recorder

Bush ballad, mid 19th century

MEDIUM

The musical score is written on four staves in G major (one sharp) and 3/4 time. The first staff includes a treble clef, a key signature of one sharp (F#), a 3/4 time signature, and a dynamic marking of 'MEDIUM'. The melody begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff continues the melody with a final ending bracket. The fourth staff concludes the piece with a double bar line and a final ending bracket. The melody consists of quarter and eighth notes, with some notes beamed together. The piece ends with a final cadence.