

# Sally Sloane's Set Tune

Australia, NSW, Lithgow

D A7 D

D A7 D A7 1 D 2 D

D A7 Em A

D A7 1 D 2 D

D A7 D A7 D

A7 1 D 2 D

Rhythm: Jig

Source: collected from Sally Sloane  
collected by the Bush Music Club  
from the playing of Jamie Carlin

Notes: Other versions:

- VMP, Browne Family MS.13, No 66, (c.1825) as "The Village Boy, Quadrille"
- VMP, George Spencer MS, No 37, (1831) as "La Fantase"
- VMP, Lionel Winslip MS, No 132, (1831) as "Quadrille"
- VMP, John Hall MS, No 35, (1833) as "Trip to Cottingham"
- Elias Howe, "The Musician's Companion", No 21363 (1843) as "Hurricane Sett (tune 3)"
- Kerrs v.1, No 236, (c.1875) as "Garcon Volange"

This tune was collected in Australia from:

- Alexander Laing MS, Tasmania (1863), p 14, Tasmanian State Archives as "Mrs G.Burns of Roslyn"
- Sally Sloane, Bathurst NSW, as "Sally Sloane's Barn Dance" & "Sally's Jig"
- Joe Yates, Sofala, NSW as "Joe Yates Jig No 4 - Lancers Fig 2"
- Pop Holland's Jig, (in this collection)

Transcription: transcribed by David Johnson

*History: I learnt the tune from Jamie Carlin, one of the stalwarts of the Bush Music Club when I first went. We were performing at Australiana Village near Sydney one Sunday and Jamie remembered it and played it when I asked if he knew any of Sally's tunes. Sally was a life member of the BMC in recognition of her immense contribution to Australian folk music. A formidable woman who showed me once, quite forcefully, how to do the varsovienna. I have a copy of Sally playing the tune in Meredith's first collection from the National Library. They couldn't find it presumably because the name you used is not as Meredith named it. Sally played it for a figure of one of the quadrilles so he just noted it as a "set tune". It is on cassette and it will take some time to locate it and transfer it for you. [I have just gone to check the index of the collection and it is listed on tape 14 A Item 3 as "Set Tune". I have handwritten on this that it is "just as Jamie played it". The index doesn't specify what instrument she played (She was adept on fiddle, box, whistle, and I think concertina though she didn't have one)] It is interesting to note that in your recording and music the triplets in the first two bars which are eminently suited to box players and awkward on the fiddle have been adapted to suit the fiddle and yet played on the box. Ah, the folk process. I have included a pdf and abc file of the tune as I know it.*

*Dave Johnson*