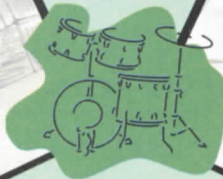
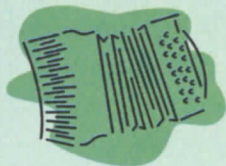


# KARDINIA CAPERS



An album of  
**Scottish Dance Music**

**DAVID SOUTH and his Scottish Dance Band**

## 1. SET OF HORNPIPES (8x32)

Kirk's Hornpipe (Trad. arr. D. South) Dal Segno Music  
Lime Street (Trad. arr. D. South) Dal Segno Music  
Caylie's Hornpipe (D. South) Dal Segno Music  
Arthur's Seat (Trad. [J. S. Skinner] arr. D. South) Dal Segno Music

## 2. SPIFFIN' (Jig 5x32)

The Curlew (Donald Macpherson) Paterson's  
The Banjo Breakdown (Trad. arr. D. South) Dal Segno Music

## 3. JAN WILSON'S STRATHSPEY (Strathspey 8x32)

Jan Wilson's Strathspey (D. South) Dal Segno Music  
The Brig o' Potarch (Trad. [J. S. Skinner] arr. D. Smith) Duncan Smith  
The Waverley Ball (Trad. [J. Lowe] arr. D. South) Dal Segno Music  
Betty Washington (Trad. [J. S. Skinner] arr. D. Smith) Duncan Smith

## 4. DEMONSTRATION MEDLEY #1

(Jig 3x32; Strathspey 2x32; Reel 3x32)  
The Dundee City Police Pipe Band (J. Shand) J. S. Kerr  
Mrs Gregory (Trad. arr. D. South) Dal Segno Music  
Sir James G Baird, Bart. (Trad. arr. D. South) Dal Segno Music  
Martin & Barbara Munro of Ottawa (D. South) Dal Segno Music  
The New Town of Edinburgh (I. MacPhail) Steblin Music  
Angus Campbell (Trad. [J. S. Skinner] arr. D. South)  
Dal Segno Music

## 5. THE WEE COOPER OF FIFE

(Jig 8x40 - 10-bar phrases)  
The Wee Cooper of Fife (Trad. arr. P. White) Hugh Foss  
Last May a Braw Woo'er (Trad. arr. P. White) Hugh Foss  
O Wha's at the Window (Trad. arr. P. White) Hugh Foss  
The Metric Jig (D. South) Dal Segno Music

## 6. RED HOUSE (Reel 6x40)

Where Will Bonnie Annie Lie? (Trad. arr. D. South)  
Dal Segno Music  
Kelvingrove Park (J. Blair) J.S. Kerr  
Quickstep (Trad. [Pringle] arr. D. South) Dal Segno Music

## 7. DEMONSTRATION MEDLEY #2

(Jig 2x48; Slow Air Strathspey 2x32; Reel 3x40)  
Miss Sally Hunter - Thurston (Trad. [William Marshall]  
arr. D. South) Dal Segno Music  
Mrs Loretta Blair (J. Blair) Qate Music

The Parting Glass (Trad. arr. D. South) Dal Segno Music  
The Warrior's Return (Trad. [J. S. Skinner] arr. D. South)  
Dal Segno Music  
Franklyn Hall (D. South) Dal Segno Music  
The Highland Lassie (J. Johnstone) Craighall Music  
The Dawn Express (Trad. arr. D. South) Dal Segno Music

## 8. CAIRN EDWARD (Jig 8x24 - 6-bar phrases)

Cairn Edward  
Laurieston  
Glenrool  
Dundeugh  
(all H. Foss arr. P. White) Hugh Foss

## 9. CAULD COMFORT (Reel 4x40)

Cauld Comfort (D. South) Dal Segno Music  
To Dance To! (R. MacLeod) Mozart Allen  
The Kilt is My Delight (Trad. arr. D. South / D. Smith)  
Dal Segno Music

## 10. MONADH LIATH (Strathspey 8x32)

Am Monadh Liath (Trad. [Capt. S. Fraser] arr. D. South / D. Smith)  
Dal Segno Music  
Loch Ruadhainn (Trad. [Capt. S. Fraser] arr. D. South) Dal Segno  
Music  
'Bhliadh' ùr (Trad. [Capt. S. Fraser] arr. D. South) Dal Segno Music  
Mac mhic Alastair (Trad. [Capt. S. Fraser] arr. D. South)  
Dal Segno Music

## 11. THE TRAVELLING DANCERS (Jig 4x64)

The Bugle Call Two-Step (Trad. [F. Burns] arr. D. South)  
Dal Segno Music  
Liberty Bell (J. P. Sousa)

## 12. DEMONSTRATION MEDLEY #3

(Strathspey 2x32; Reel 2x32)  
The Laird o' Drumblair  
MacKenzie Hay  
MacKenzie Fraser  
The Bungalow  
(all Trad. [J. S. Skinner] arr. D. South) Dal Segno Music

## 13. WALTZ

Castles in the Air (Trad. arr. D. South) Dal Segno Music

## THE BAND:

Through the wonders of a multi-track recording studio, the five instruments on this recording have been played by only three people. They are ...

### DAVID SOUTH – 1st & 2nd Accordions:



David has been involved in Scottish country dancing all his life. He has been playing piano since the age of 4 and played regularly for his mother's Scottish Country Dance class from the age of 8. At 10 years of age he taught himself the accordion and it is for this instrument that David has achieved a reputation as one of Australia's leading Scottish Country Dance musicians. David formed his first band in Brisbane in 1990. He now resides in rural Victoria and plays regularly in the Melbourne area and beyond, mostly with Duncan Smith. In 1996 David established *Dal Segno Music*. He released his first book of original music in 1997. By day David is an assistant to a government vet. This is his first recording.

### DUNCAN SMITH – Piano & Bass Keyboard:



Originally from Boston, USA, Duncan moved to Australia in 1991. Duncan's parents are Scottish Country Dance teachers and Duncan has heard Scottish Country Dance music "from the womb". Before moving to Australia Duncan was heavily involved in the Boston Branch of the Royal Scottish Country Dance Society as a dancer, teacher, musician and Branch President. Duncan studied mainly as a harpsichordist but switched to piano when he began playing for dances. In 1987 he made a recording with Susan Worland titled "Dancin' Music" – an album of fiddle and piano music. Duncan regularly performs with David at dances in and around Melbourne and is sought after as a guest teacher at classes, day schools and weekend schools. He now lives in the mountains east of Melbourne and runs a successful consultancy business.

### JONATHAN JONES – Drums:



Jonathan comes from a background of many musical styles including pipe bands, rock, jazz, blues and folk. It is through his love of traditional folk music that his talent has been extended to conga drums, washboard, bodhran and darabuka as well as the standard kit drums. Jonathan performs and tours regularly with Eric Bogle, Spot The Dog, Straight Ahead, Earthly Delights, The Melbourne Scottish Fiddle Club, Zingaro and Tico Tico. It was his involvement with the Melbourne Scottish Fiddle Club which led to his meeting with David and eventually his appearance on this recording. Jonathan is now based in Canberra where he teaches and conducts seminars and workshops when he is not performing. This is his first Scottish Country Dance recording.

### THE SOUND ENGINEERS:



NICK BOWDEN



STEVE CLARK



BRIAN CAVAGNINO

When Jan Wilson (teacher of the Prince of Wales Hospital Scottish Country Dance Group in Sydney) approached me to make this CD I had no idea how much time and work went into making a recording, or how much fun it would be. My experience performing live was surprisingly little help once the sessions got under way. However the process was made easier by the support of the people around me, both inside and outside the studio.

My thanks go to Duncan and Jonathan for their ability and professional approach towards transferring what was in my head and on paper to recorded sound.

To Nick, Steve and Brian who have faithfully recorded how we sound and whose skill behind all those knobs and buttons helped to calm a musician who had been taken out of his comfort zone.

To Jan whose support in the planning and promotion of this recording was wonderful. Also to her group of dancers who agreed to finance the project.

Last, but not least, to my wife Kim and children Caylie and Liam who had to put up with the "artistic temperament" and the time without me while we were planning and recording.

#### THE MUSIC:

In selecting dances and tunes for this album I have mixed the familiar with the not so familiar. You will also find tunes by many of the Scottish dance "legends".

We have included three demonstration medleys to cater for the many Scottish Country Dance groups who attend gatherings of all sorts displaying and promoting Scottish Country Dancing. Tracks 4, 7 and 12 contain a varied assortment of rhythms and sequences to allow for multiple dances to be performed as one item. The sets of tunes are not related to any particular dance and can be used for dances with the same numbers of bars.

The opening track is suitable for dances that recommend "any good reel" or "any good hornpipe" and commences with the well known *Kirk's Hornpipe*. The third tune, *Caylie's Hornpipe* was written for my step-daughter.

The dance *Spiffin'* was written by ten North Americans and is fast gaining in popularity in Australia. This is the set of tunes that I used when the dance was taught at the 1998 RSCDS Australian Winter School.

*Jan Wilson's Strathspey* was devised by John Drewry in 1994 during his trip to Australia and New Zealand and is published in his Australian Book. It was the Prince of Wales Hospital Group who funded his trip and Jan who oversaw the organising. John wrote this as a "thank you". The original tune was especially written for this album. Thanks to Duncan for his contribution. (Dance instructions included).

The influence of Jimmy Shand on many Scottish Dance musicians the world over is legendary. I am happy to be counted amongst them and include *The Dundee City Police Pipe Band in Demonstration Medley #1* as a tribute to him. I first heard the two strathspeys on a record by another influential band of the 1960's – Stan Hamilton & The Flying Scotsmen. The first reel was written for a Canadian couple who were based in Australia for 12 months and attended my mother's dance class in Brisbane. I wrote this upon their return to Canada.

*Red House* is a favourite dance of the Prince of Wales Hospital Group and here it is recorded a six times through as an alternative for groups who wish to dance this in three couple sets. The second tune *Kelvingrove Park* was written and recorded by the late Jimmy Blair and will soon be published in a collection of his music by *Dal Segno Music*.

Many Scottish country dancers have nostalgic thoughts when the dance *The Wee Cooper of Fife* is mentioned, mainly due to the recording by the late Peter White & his band. We have re-recorded the White arrangement for this dance with the addition of a tune I wrote some years ago. The phrasing of this dance seems to neatly fall in line with the philosophy of the metric system of measurement by using multiples of ten.

There are many influences attached to the selection of tunes for the *Demonstration Medley #2*. *The Parting Glass* is a tune I first heard on a recording of "The Lea Rig" by Charlie Jemmett – an accordionist from New Zealand who led a highly successful Scottish Band during the 1970's and 1980's. I had the pleasure of meeting Charlie while on a trip to New Zealand during the Hogmanay of 1998/9. It was on this trip I wrote *Franklyn Hall*. This was one of the halls of residence for the 1998/9 RSCDS New Zealand Summer School. The recordings of Jimmy Blair's Band were a favourite of my mothers and she still uses them frequently at her dance classes. The inclusion of his tunes, including *Mrs Loreta Blair*, are my tribute to his legacy and enormous popularity. *The Highland Lassie* by Jim

Johnstone is included as a recognition of my regard for him as an accordionist, composer and band leader.

To my knowledge *Cairn Edward* has not been recorded since the early 1960's version by Peter White and his band. We have recorded the arrangement as published by Hugh Foss in "The Galloway Album" and it is hoped that its inclusion on this CD will help to reignite the popularity of this fun dance.

The dance *Cauld Comfort* is the result of a collaboration between the well known American deviser and teacher Ron Wallace and myself. It was written at the 1998 RSCDS Australian Winter School. The story appears with the dance instructions which are included in this booklet.

*Monadh Liath* is a dance devised by John Drewry and is published in the Bankhead Book of Scottish Country Dances, Part 6. The lead tune for this is an unusual one from the Simon Fraser Collection and I have chosen other tunes from that collection to match. Thanks again to Duncan Smith for his contribution to this track. (Dance instructions included).

During an evening of playing I usually try to include a set of tunes which are "not the usual" for a Scottish country dance. This was how the set for *The Travelling Dancers* came about. Whilst *Liberty Bell* isn't exactly Scottish it is a popular tune amongst Scottish dance bands. This and *The Bugle Call Two-Step* (also known as *Sporty Boys*) seem to suit this dance which was devised by Carol Smith of New Zealand. (Dance instructions included).

*Demonstration Medley #3* is intended for dances with a Highland feel, such as "The Foursome Reel" or "Schiehallion", though could be adapted for anything with the same number of bars. All the tunes are by James Scott Skinner whose prolific output has had a major influence on Scottish music in the 20th Century.

To finish – a *Waltz* to give you a chance to cool down after a solid session of dancing or listening.

I hope you enjoy this first recording and, who knows, we may be back for more ...

David South.

## KARDINIA CAPERS

An album of Scottish Dance Music  
(DSMCD-001)

DAVID SOUTH & HIS SCOTTISH DANCE BAND:  
David South – 1st & 2nd accordion  
Duncan Smith – piano & bass  
Jonathan Jones – drums

Produced by:  
David South and Jan Wilson  
(with special thanks to Ron Wallace for his assistance).

Sound Engineers:  
Nick Bowden, Steve Clark and Brian Cavagnino

Recorded and mixed at:  
The Lockup, Geelong, Victoria, Australia.

Recorded, mastered, produced and replicated in Australia at:  
Crystal Mastering, Ascot Vale, Victoria, Australia.

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Jodie Abbott

Booklet and insert design by:  
David South, Jodie Abbott and Giovanna Favata

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