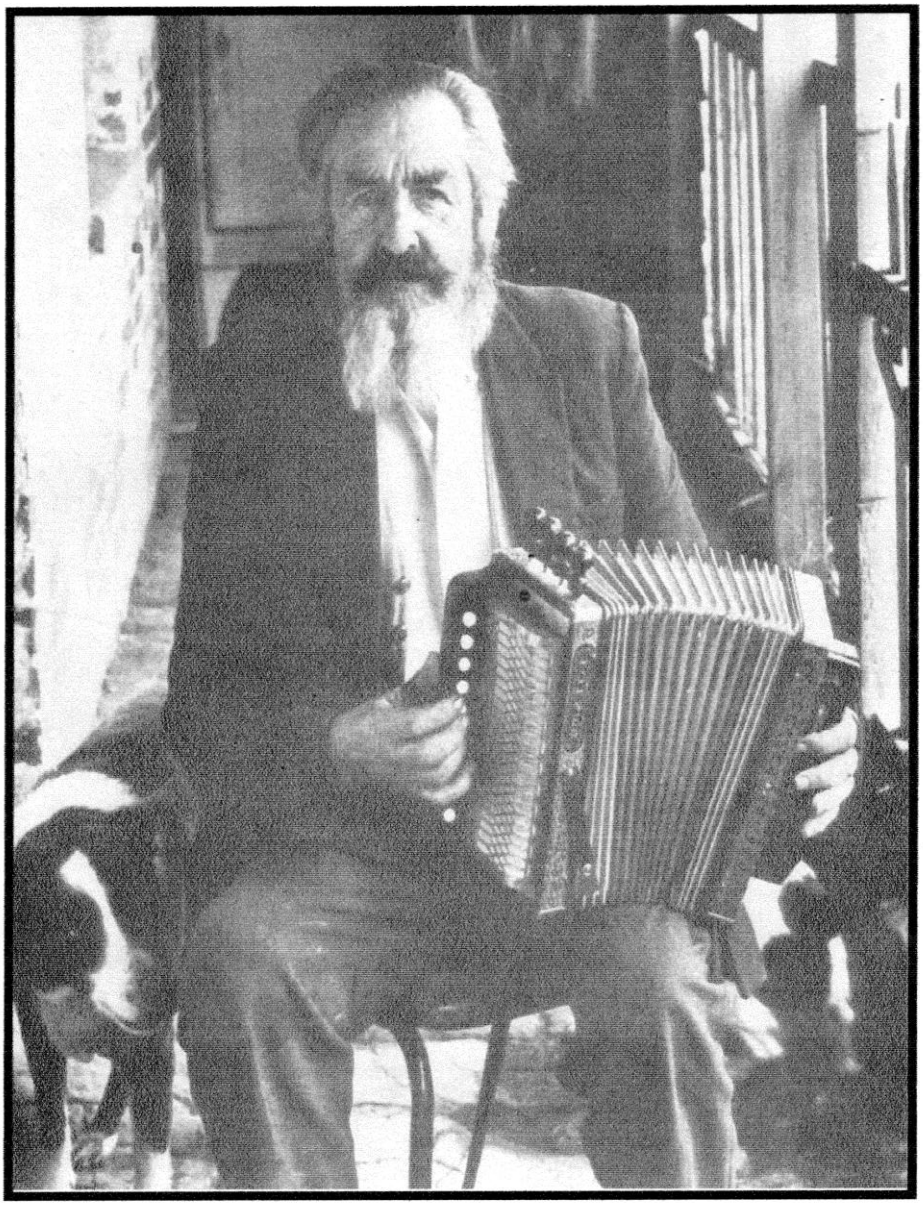
The Music of

HARRY COTTER



Of Binalong N.S.W.

Dave Johnson and Tony Stuart

2017

Bush Traditions Inc

Introduction

This volume was produced for the Bush Traditions *Back to Binalong* weekend; an initiative to focus on the music of a particular region and its musicians. It follows on from last year when the Heritage Ensemble took the music of the Mudgee/ Gulgong area to the Gulgong Folk Festival, and the Bush Music Club celebrated the music of Joe Yates in Sofala. Here the spotlight is on Harry Cotter and his wife Vera and daughter Val Turton. It includes tunes only very recently transcribed by Tony Stuart and myself plus all that were previously available in publications and online.

Harry and Vera both played a single row C melodeon and Harry also played the fiddle. Harry learnt some of his tunes from his father who played the concertina. Collector John Meredith has noted that this was a common pattern in family musical history. The concertina was eminently suited to small dances often held in a room of a private home, with the furniture cleared out to make space for dancing the quadrilles (pronounced cadrilles) or *the sets* as they were referred to. Then as local halls were built the larger venues needed the volume of the accordion to carry the dances.

The initial interest in Harry's music came out of Canberra. In particular union organiser and musician, Colin McJannett, who was followed by others including Chris Sullivan and Jacko Kevans. Harry was feted at several folk festivals including Hill End, where I met him and heard him play. Later Col provided a copy of his recording which Ralph Pride and I used to transcribe some of the tunes for *Bush Dance* (1984). The Sullivan/ Kevans tape is housed in the wonderful repository of Oral History section at the National Library of Australia. Tony was able to access it through their online purchase system. The two sources provide a fair range of Harry's music.

The accordion tunes were relatively easy to notate whereas the fiddle tunes were complicated by Harry's age and rough intonation. Harry played what is called *slack tuning*, which simply has the fiddle strings tuned down a tone. This enables the fiddler's favourite D fingering to be used while playing in C. Some of the tunes are given in two keys to allow for playing on a range of instruments and there are suggested chords for accompanists. Some have been presented in the standard AABB format though the recording may have had the turn (B) just once, or even both sections only once.

I trust this collection gives an insight and pathway into the repertoire of Harry Cotter of Binalong.

Dave Johnson November 2017

A Few Notes for the Musicians

The notes or dots on the page never tell the full story of how to play or approach the tunes of any traditional player. It is always a useful exercise to listen to the old players in order to get a feel for subtleties of style - things like ornamentation, swing and melodic variations which are not often notated. Many of Harry's ornaments don't dominate the tunes as they are subtleties which give it a bit of flavour, almost sitting behind the melody. Speed of individual tunes can vary significantly at different playings e.g. the step dance tune Monkey Shaved me Father is recorded twice by Chris Sullivan and Jacko Kevans at markedly different speeds. Keys of tunes were usually a consequence of the instruments being played, with a C accordion being accompanied by a *slack tuned* fiddle (tuned down a tone to make the fingering a bit friendlier). So enjoy playing Harry & Vera's tunes and appreciate that you have a bit of license to make them your own.

Tony Stuart November 2017

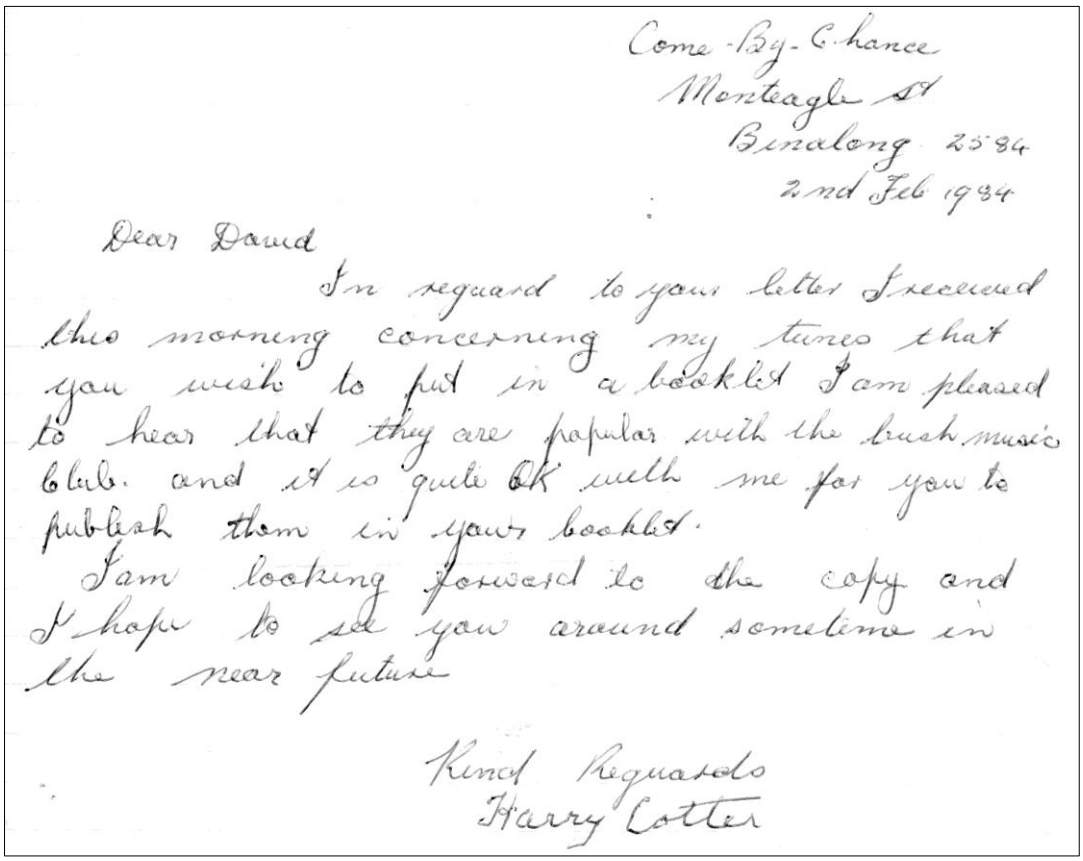
Note

Not all the tunes that we located were transcribed as many were well known tunes however a list is instructive on the breadth of Harry's repertoire.

Jigs	Irish Washerwoman; Rocky Road to Dublin
Waltzes	Mexicana Rose; Blue Danube; Daisy, Daisy; Bird in a Gilded Cage; Lucky Jenny; Waltz Me Around Willy
Mazurka	Clementine
Reels	Miss McLeods; Soldiers Joy; Wind that Shakes the Barley; Redwing
Schottische	Curly Headed Piccaninni
Marches	Double Eagle March; Shores of Tripoli; Tramp Tramp Tramp; If You Knew Suzie; Roll 'em Girls; Show Your Pretty Knees; March from Gilbert & Sullivan
Songs	Galway Bay; Turkey in the Straw; Danny Boy; Wearing of the Green; The Great American Bum; Jolly Good Pal To Me

Postscript

Before publishing Harry's tunes in 1984 I wrote and sought his permission and for interest his reply is reproduced here. D



Come-By-Chance
Monteagle St
Binalong 2584
2nd Feb 1984

Dear David

In regard to your letter I received this morning concerning my tunes that you wish to put in a booklet I am pleased to hear that they are popular with the bush music clubs. and it is quite OK with me for you to publish them in your booklet.

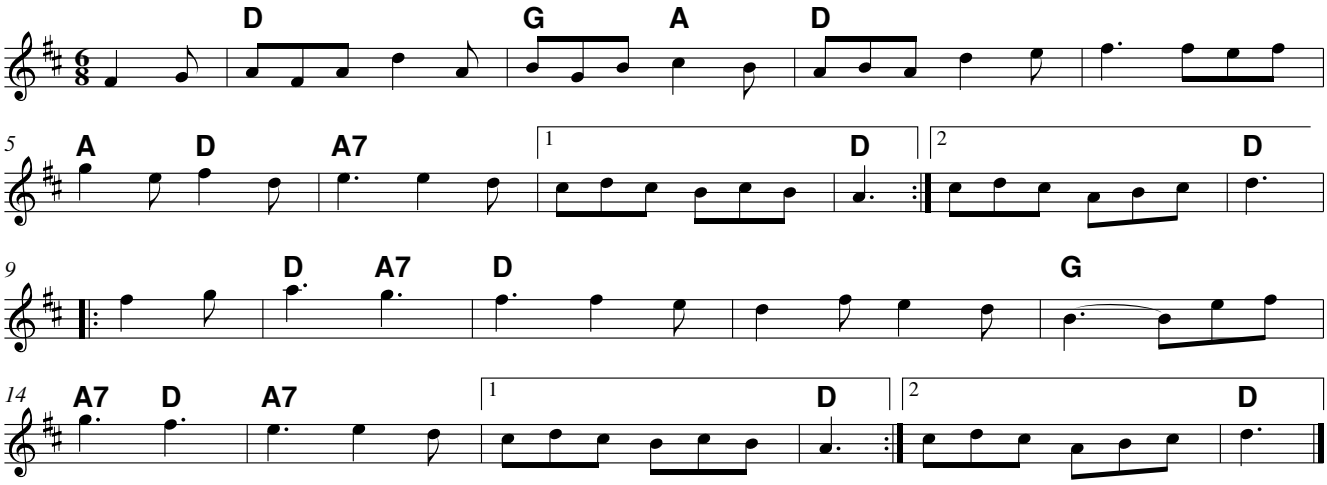
I am looking forward to the copy and I hope to see you around sometime in the near future

Kind Regards
Harry Cotter

The Music of Harry and Vera Cotter

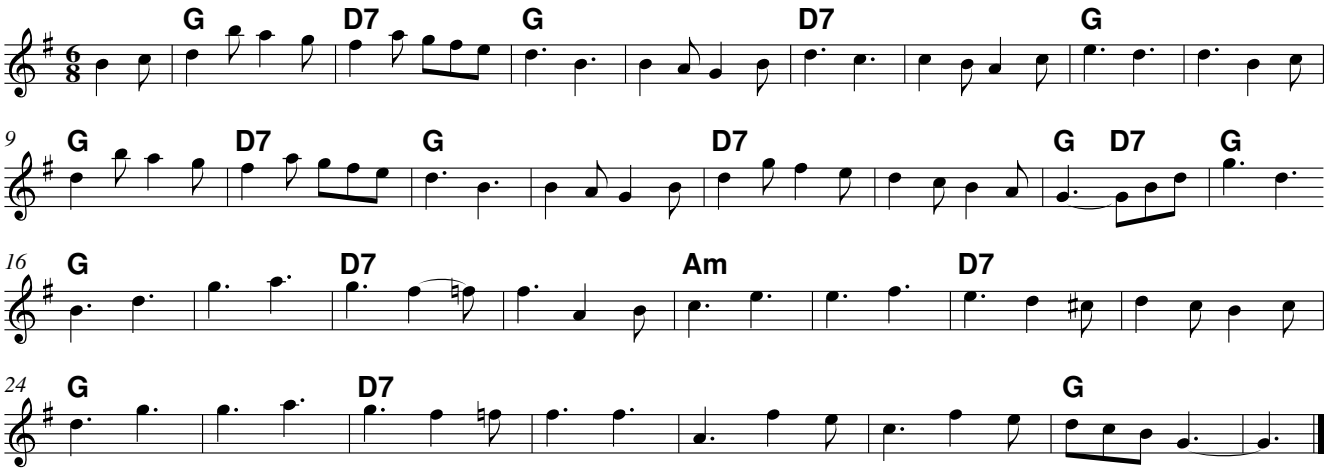
Girls of Ivy

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson

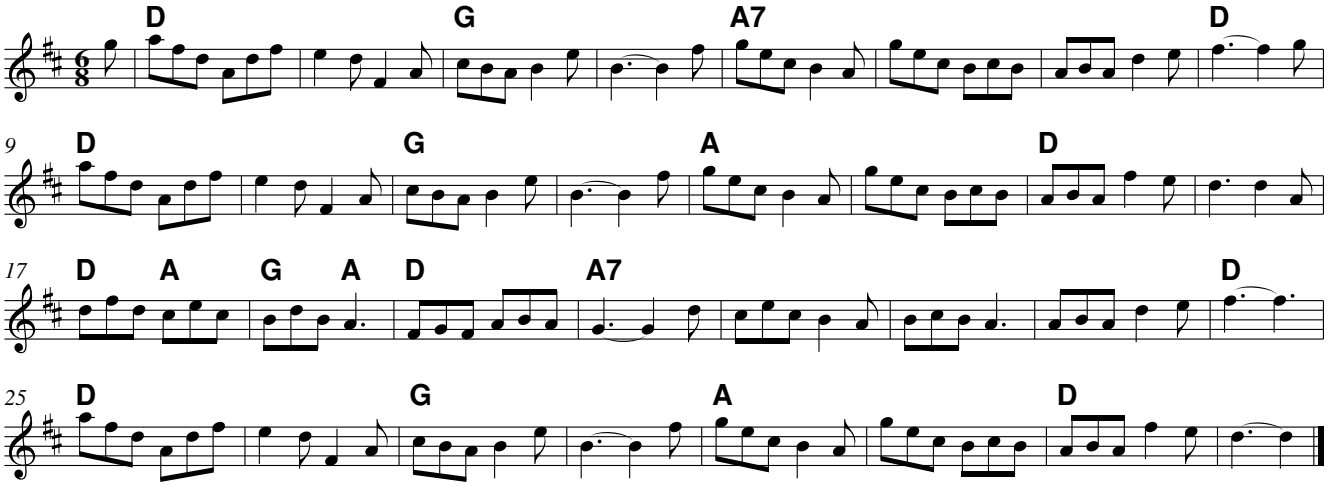


Harry Cotter's Jig

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson



All That He's Done For Me



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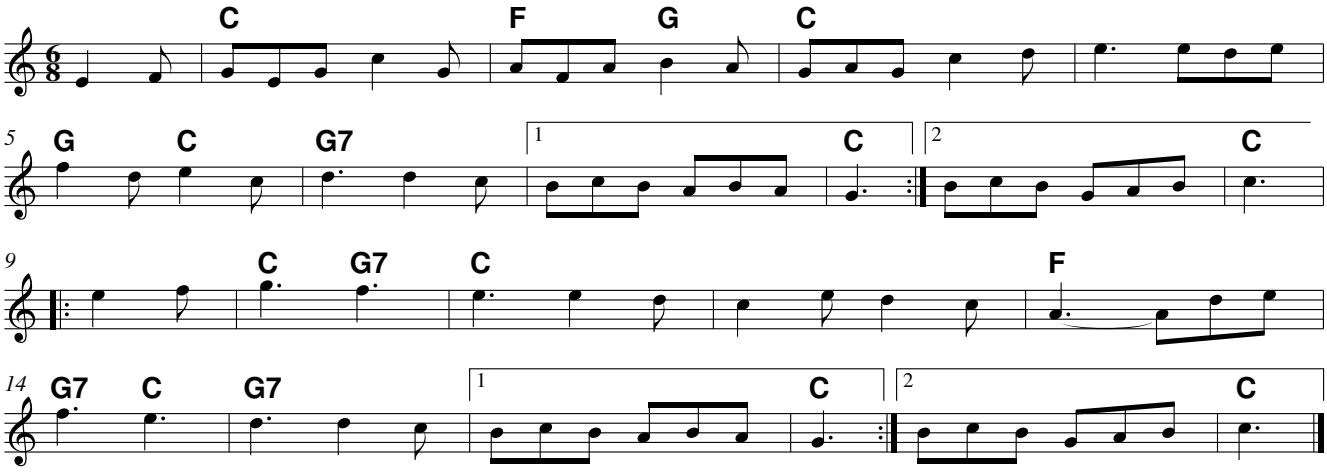

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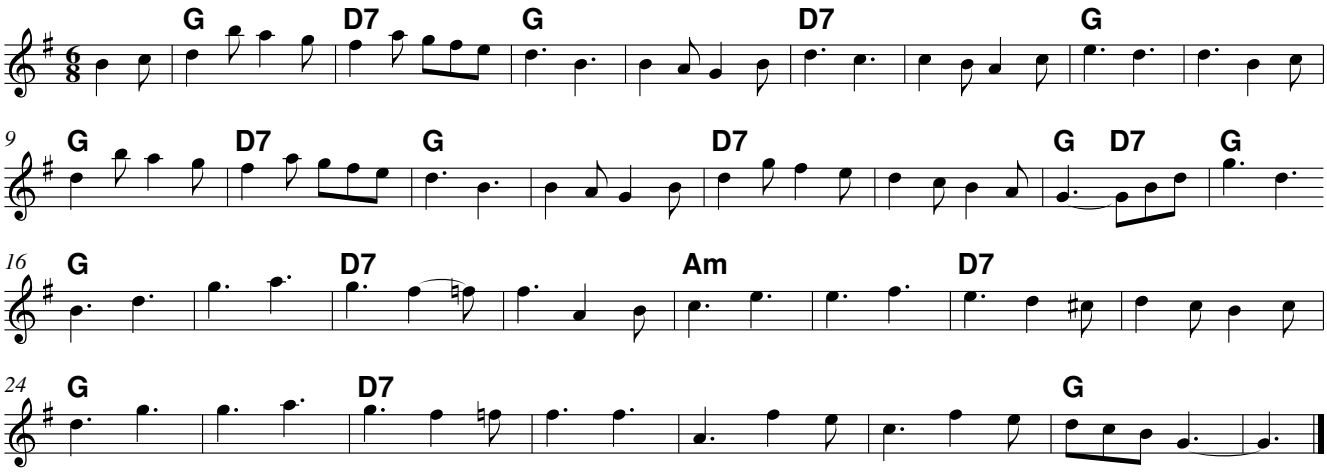

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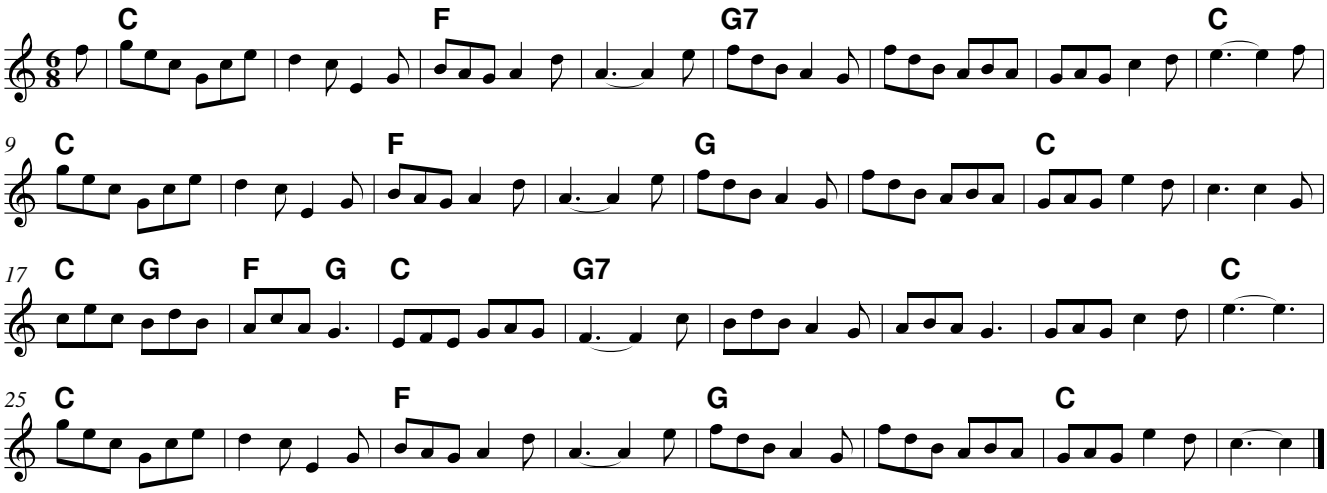
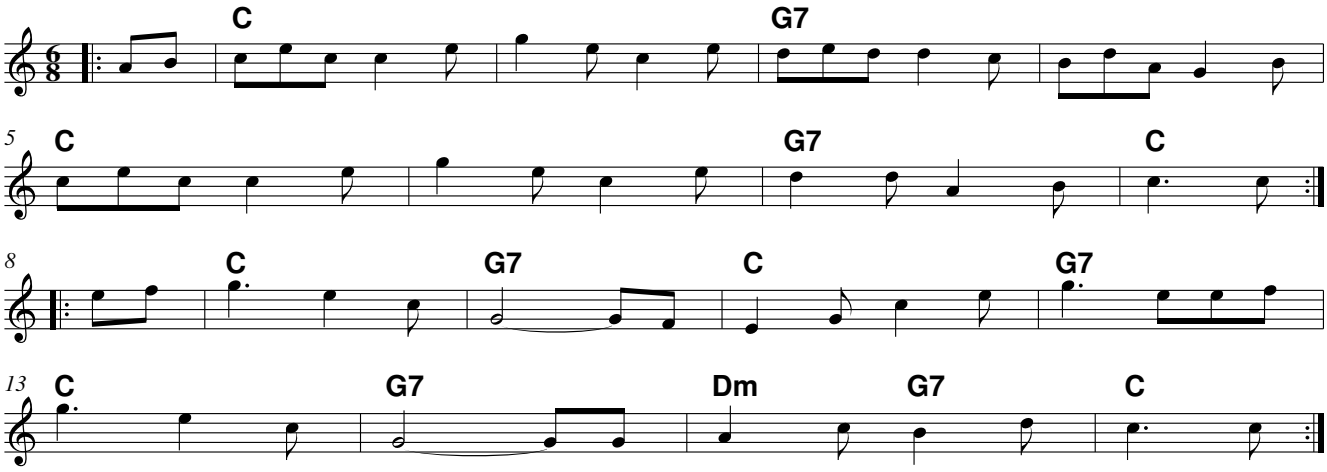


The Music of Harry and Vera Cotter

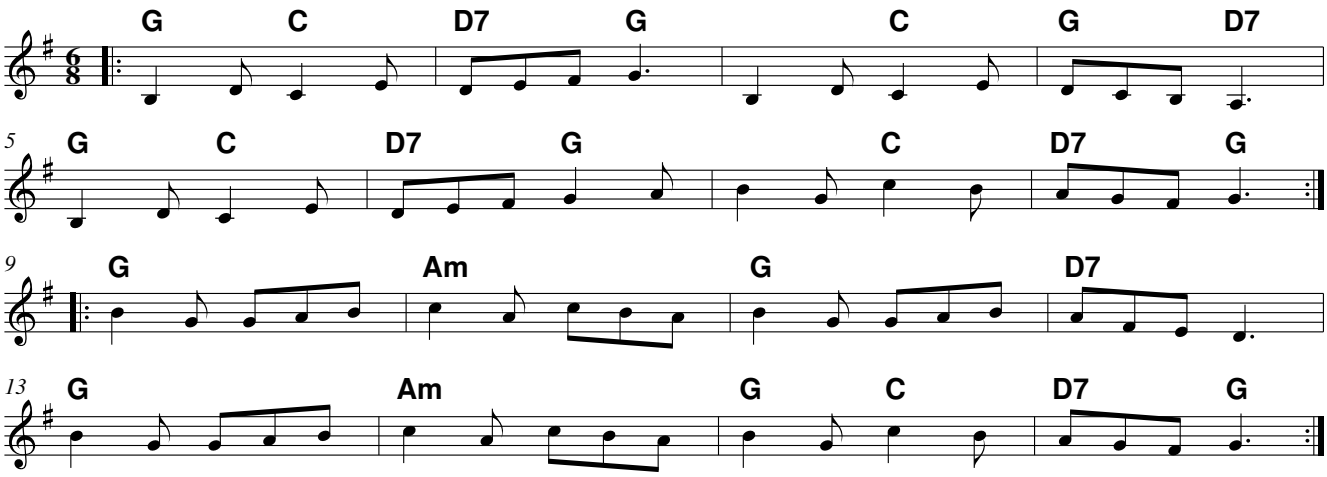
Here We Go Round the Mulberry Bush

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Tony Stuart



Off She Goes

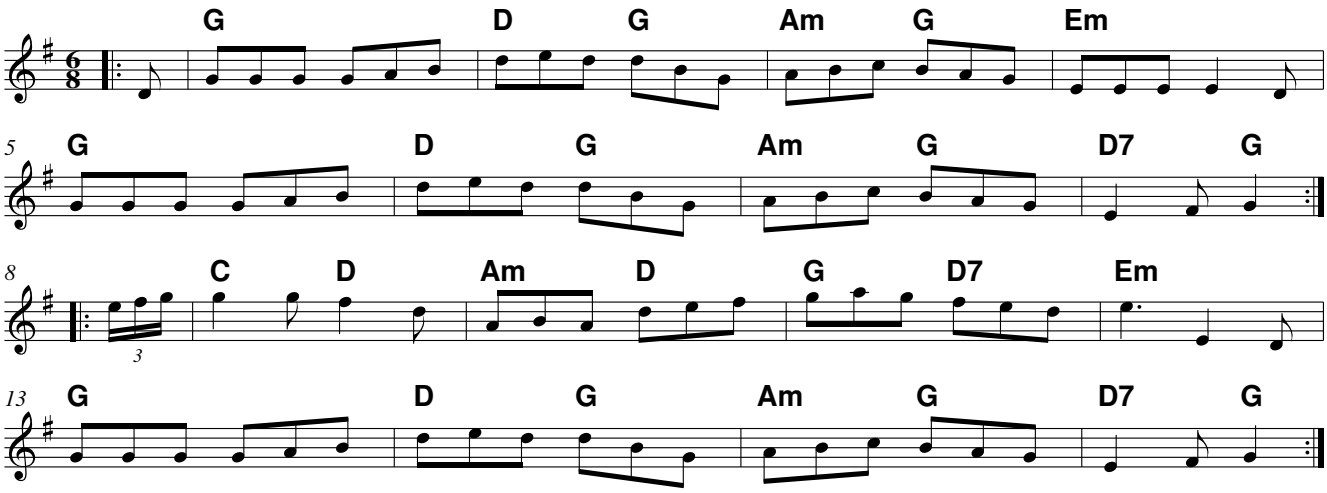
collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



Billy Boiled Over

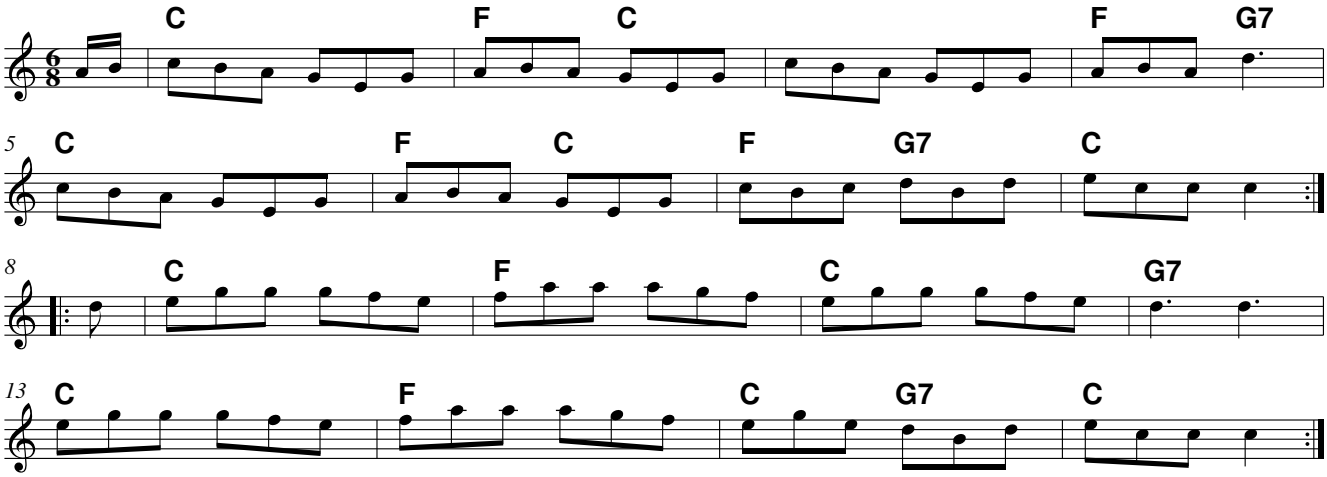
Kitty Lie Over; St Patrick's Day

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson
this version adapted to 32 bars



Moriarty's Jig

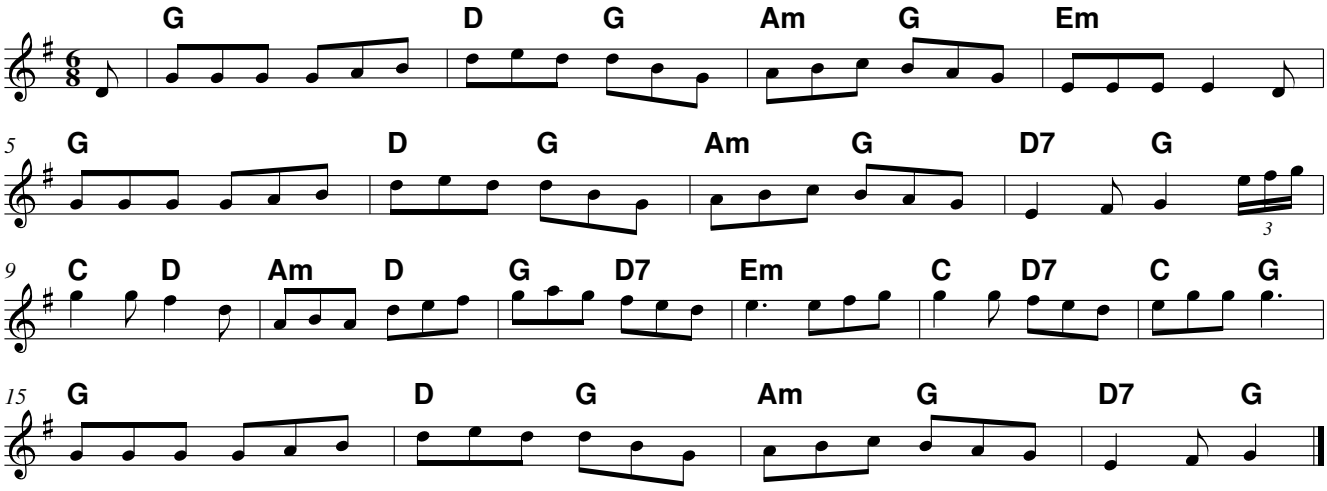
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Ralph Pride



Billy Boiled Over

Kitty Lie Over; St Patrick's Day

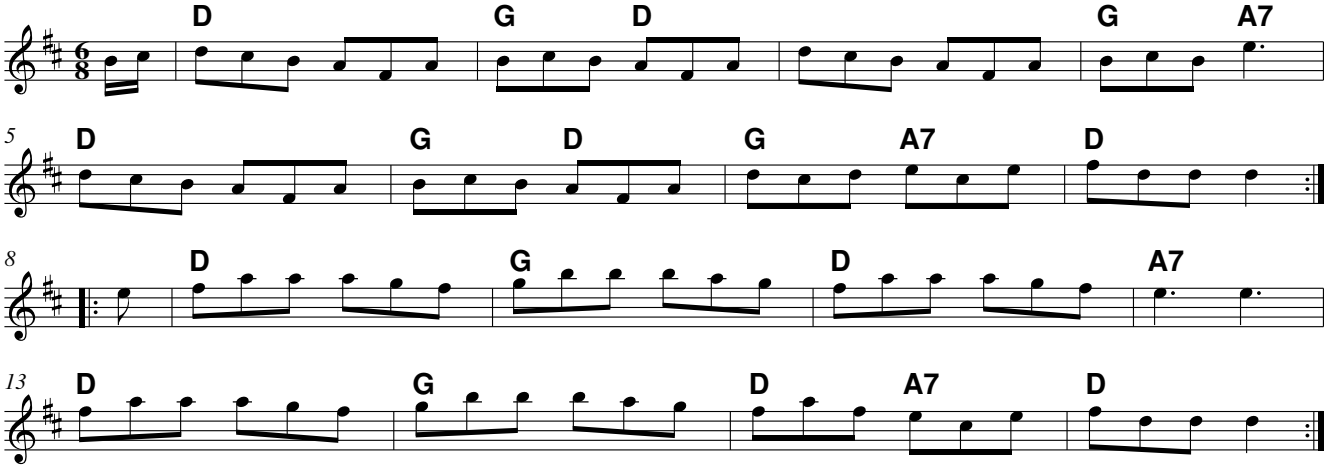
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson
Note the odd bar count in the B section - similar but different to St Patrick's Day's oddity



Q. "And what would you do if the billy boiled over?"
A. "I'd go gown to the river and fill it again."
Q. "And what would you do if the pigs ate the clover?"
A. "I'd go to the paddock and set it again."

Moriarty's Jig

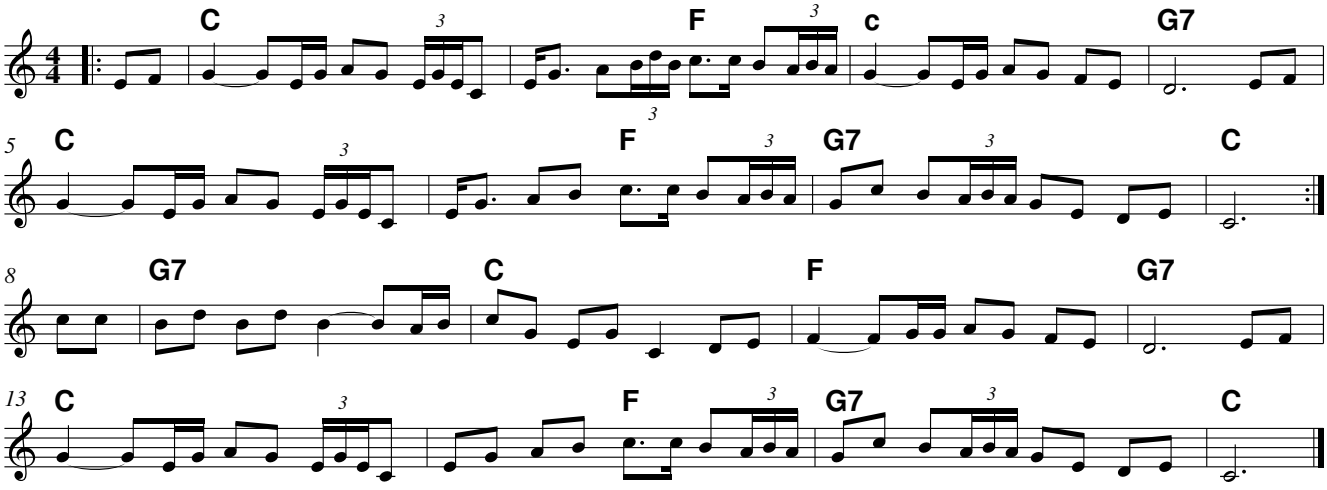
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Ralph Pride



The Music of Harry and Vera Cotter

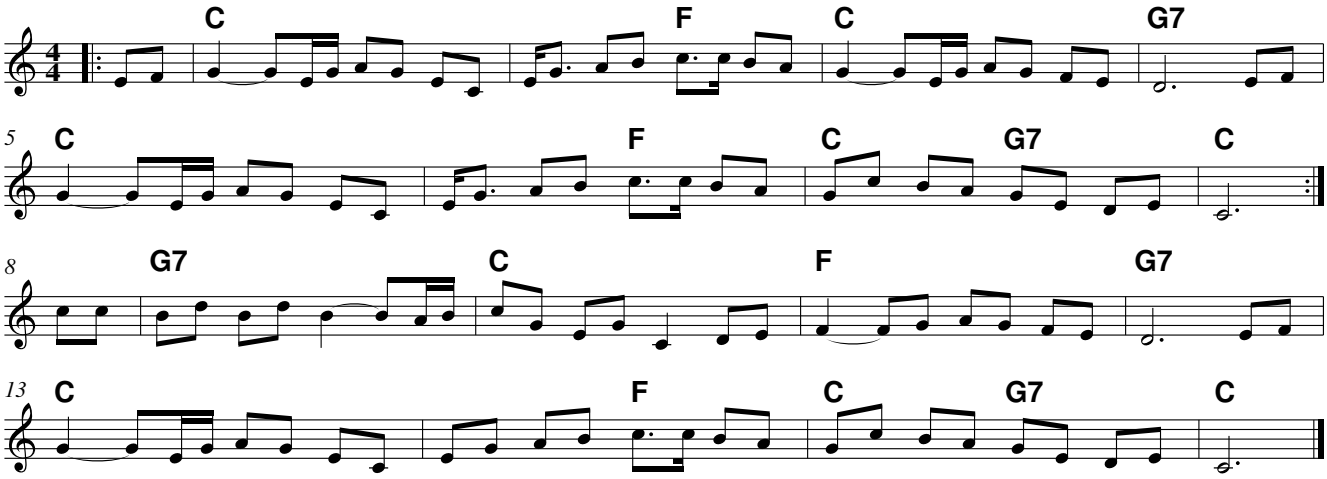
The Little Old Log Cabin in the Lane

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson



The Little Old Log Cabin in the Lane*

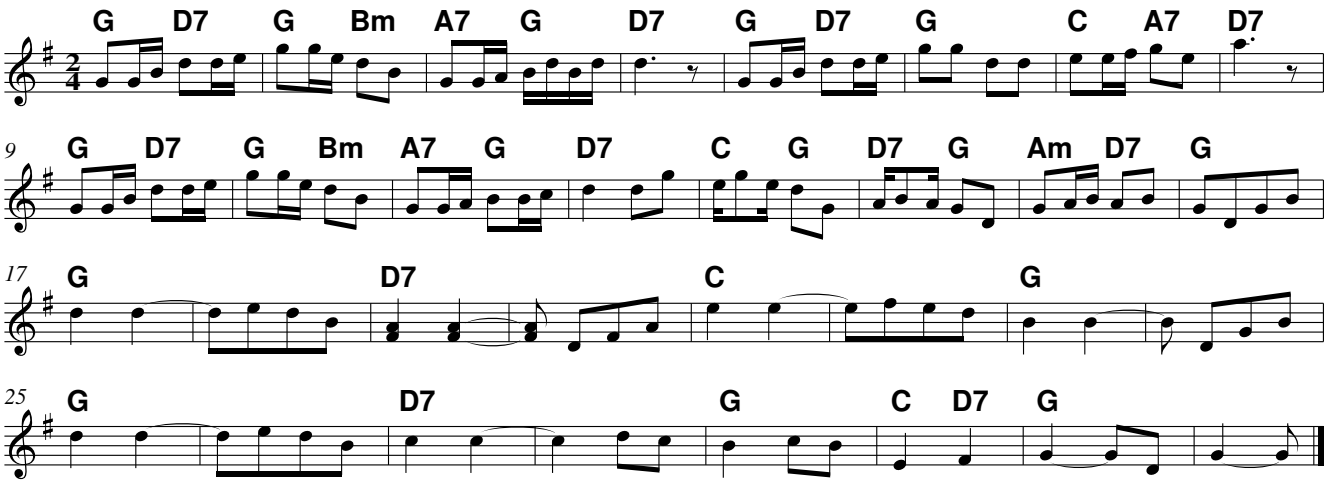
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson (Here without decoration)



Whistling Rufus

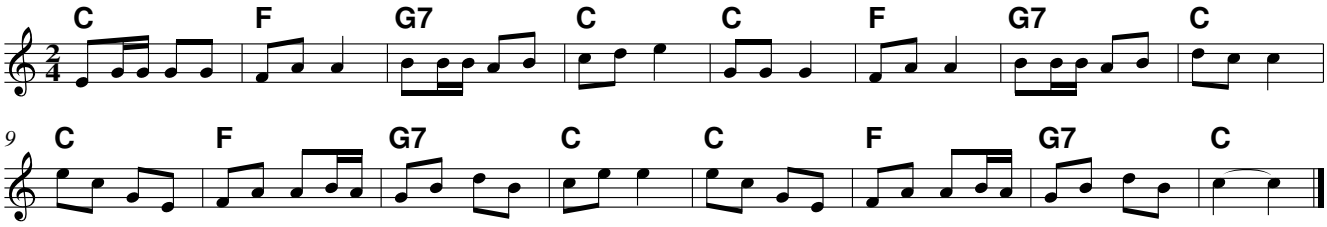
One Man Band Polka

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson. Original by Kerry Mills (1899)



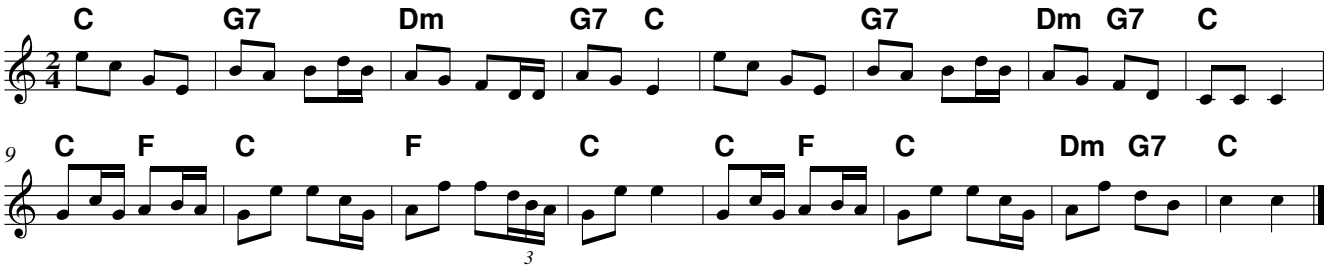
Harry Cotter's Brown Jug Polka

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson



See-Saw Polka

collected from Harry Cotter by Col McJannett transcribed for "Bush Dance" by David Johnson in 1983 and revisited in 2017 with better transcription tools.



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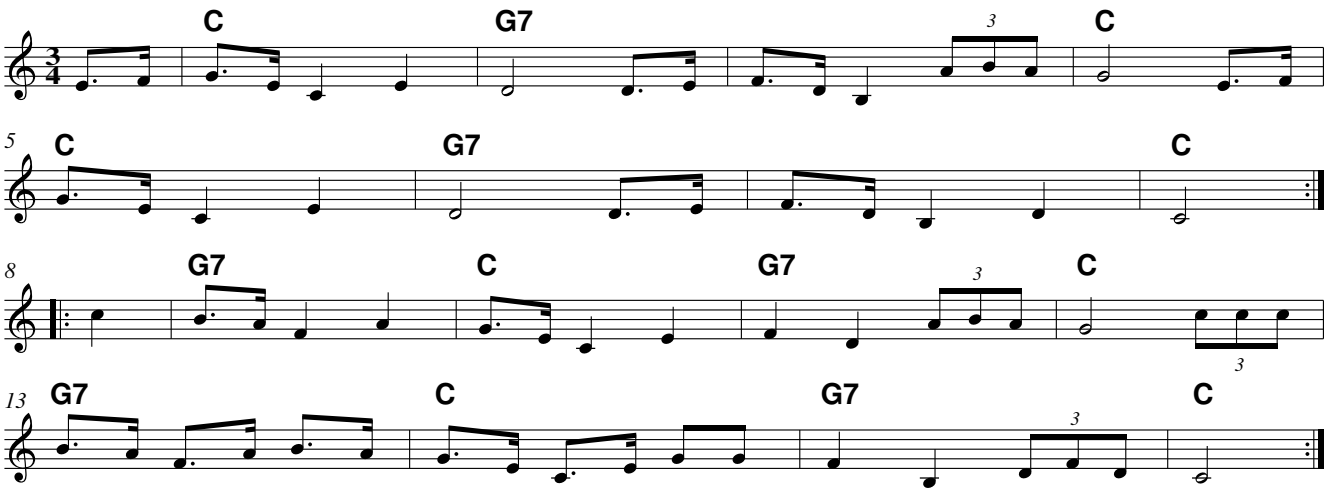
Harry Cotter's Varsovienna

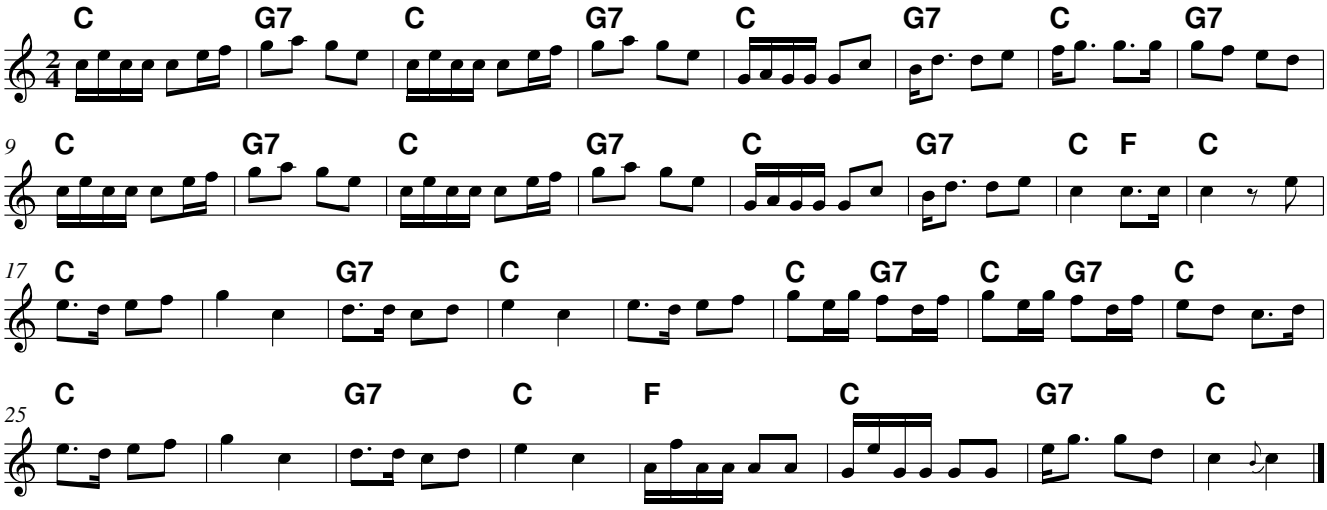
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson



The Music of Harry and Vera Cotter

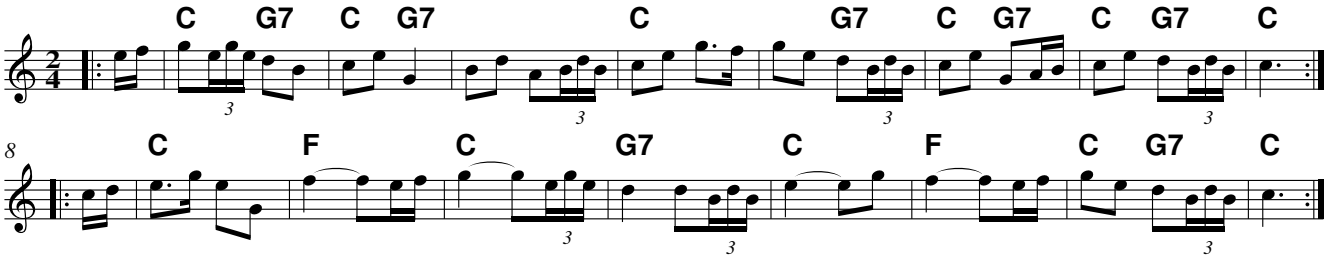
Another Little Job for the Tombstone Maker

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans andtranscribed by Tony Stuart



Harry Cotter's Set Tune

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson
On the recording transcribed Harry played the tune AABA



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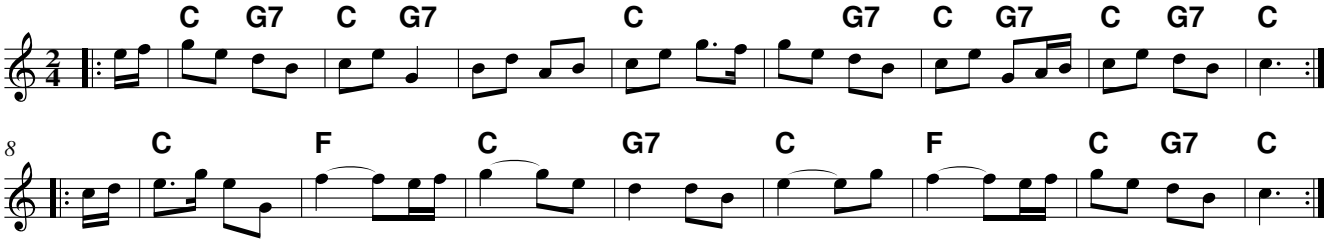
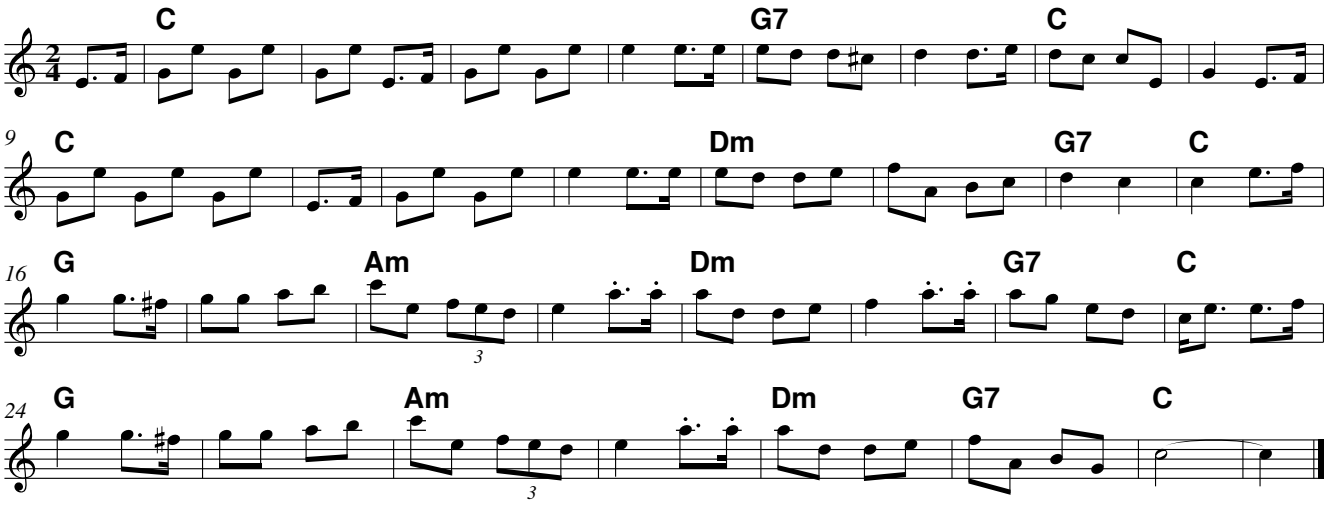


Sidney Moore's Reel

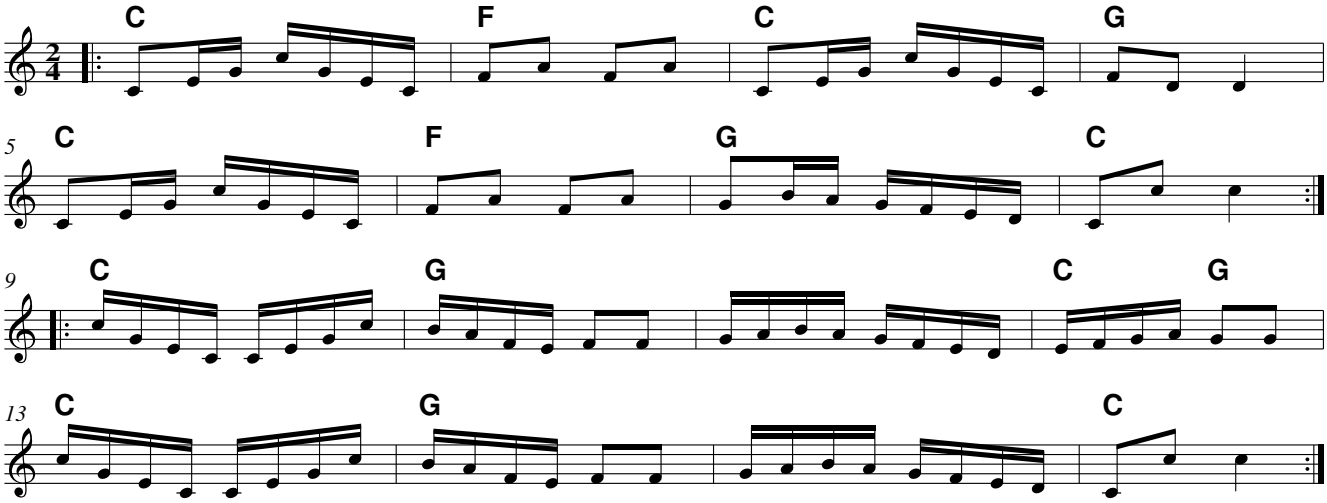
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson.
Notes shown dotted above are played on the fiddle by doubling the e note on both A and E strings (not staccato)



Let's Have a Little Fun With Gertie

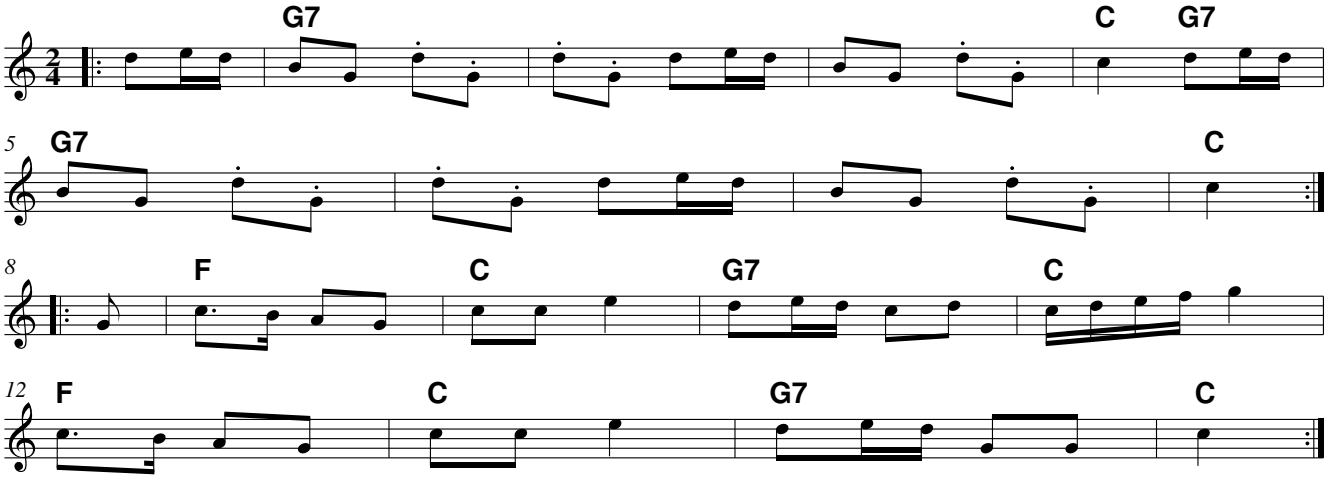
Jack Had a Little Fun with Gertie

Collected by John Meredith from Val Turton who learnt by it from her father Harry Cotter



Johnny Up the Orchard

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson.
The structure of the tune was rather blurry, hopefully this catches its essence. Dotted notes are played by plucking on a fiddle.
Harry played "slack tuned" fiddle with each string down a tone. This allowed D fingering while playing with a C accordion.



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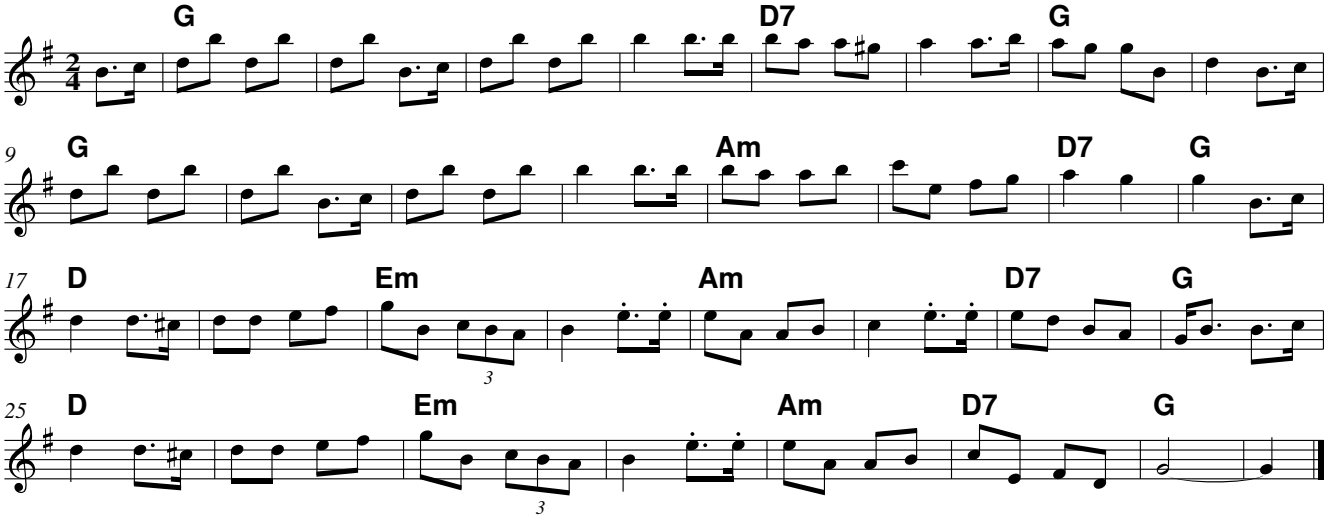

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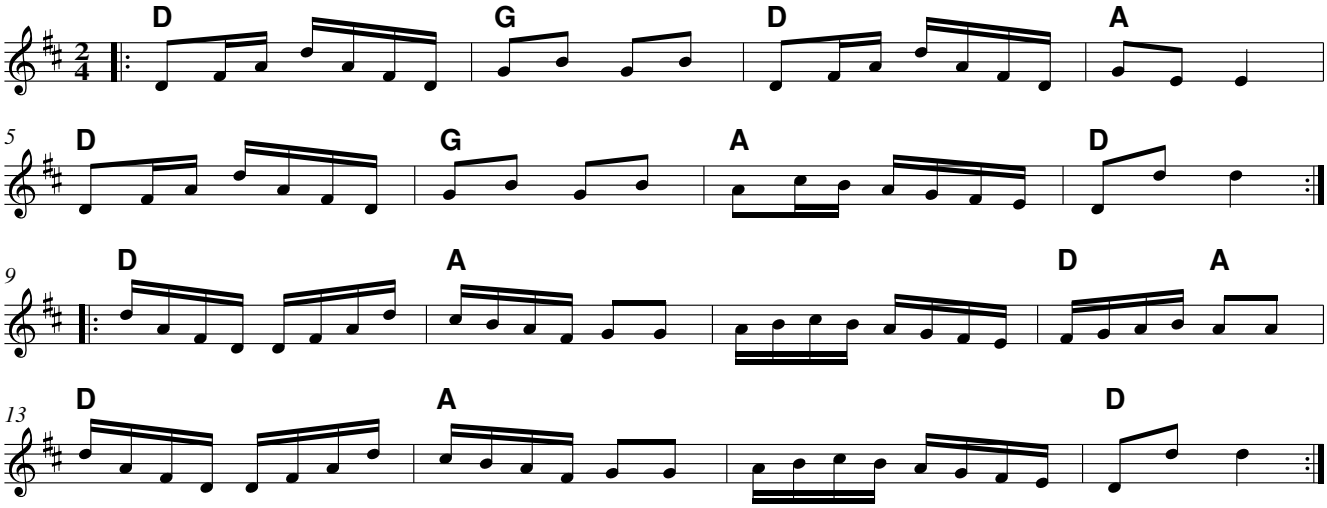

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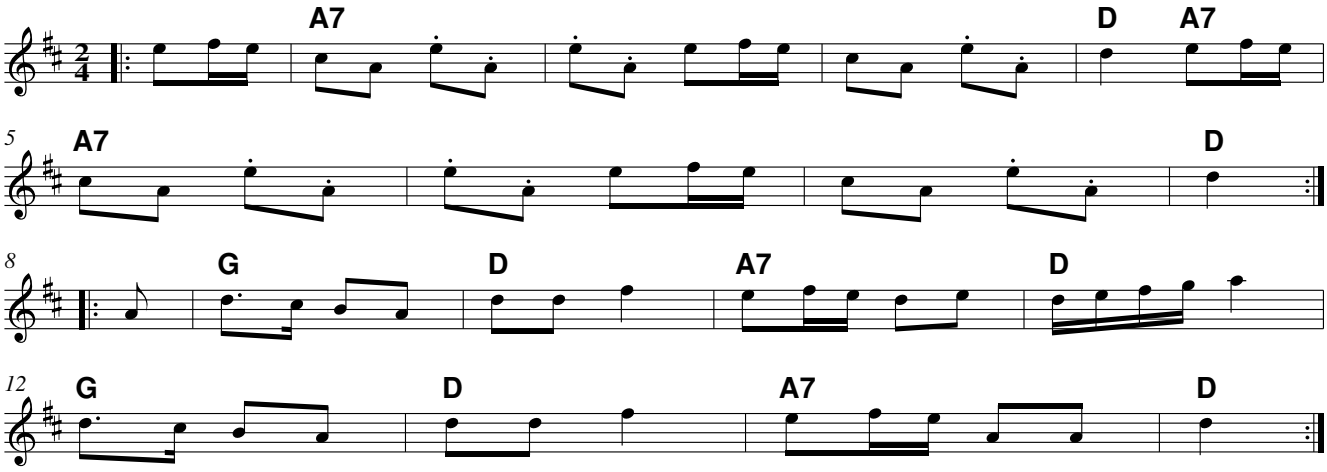
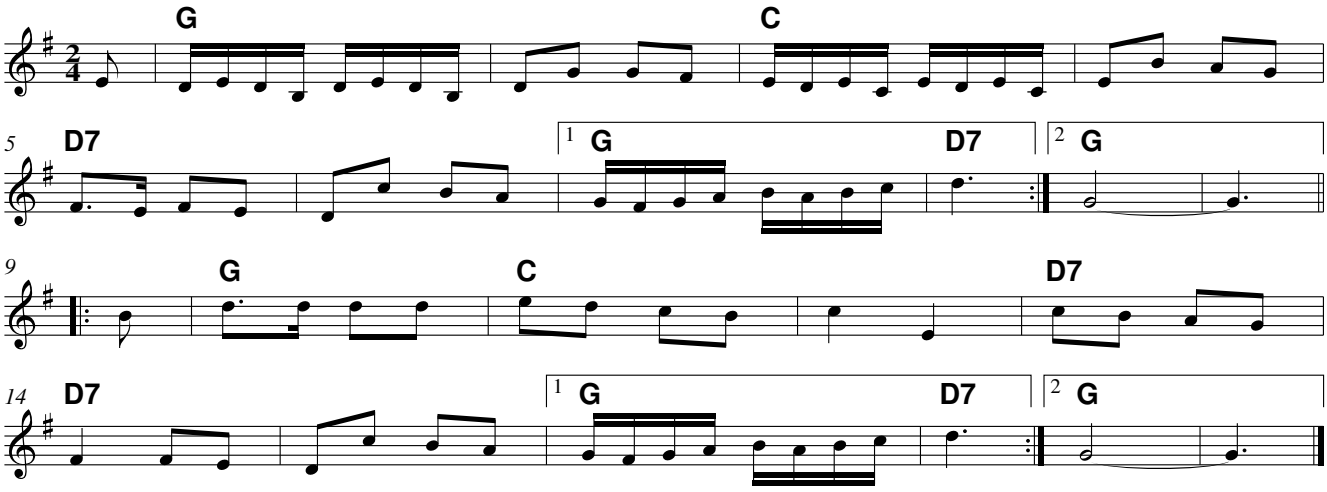


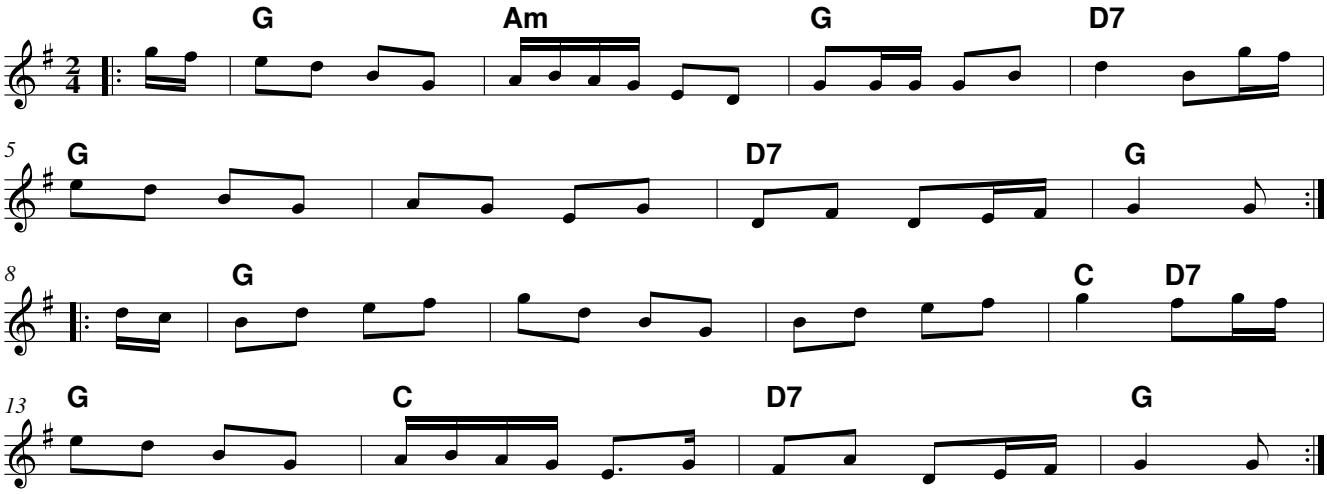
Single Reel #1

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



The Girl I Left Behind Me

A slight variant from Harry Cotter recorded by Colin McJannett



Single Reel #2

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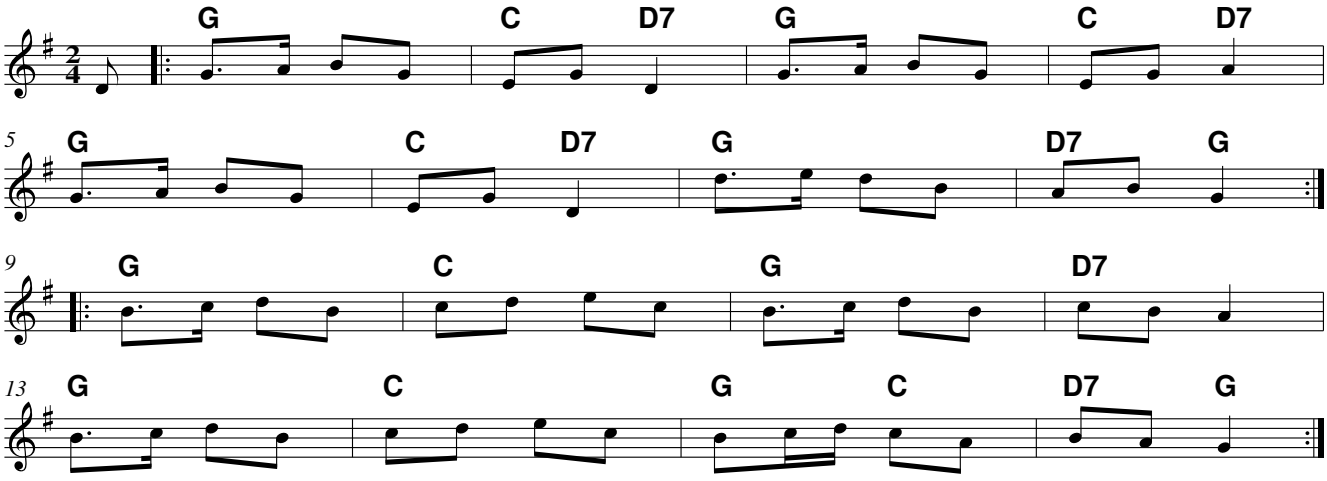
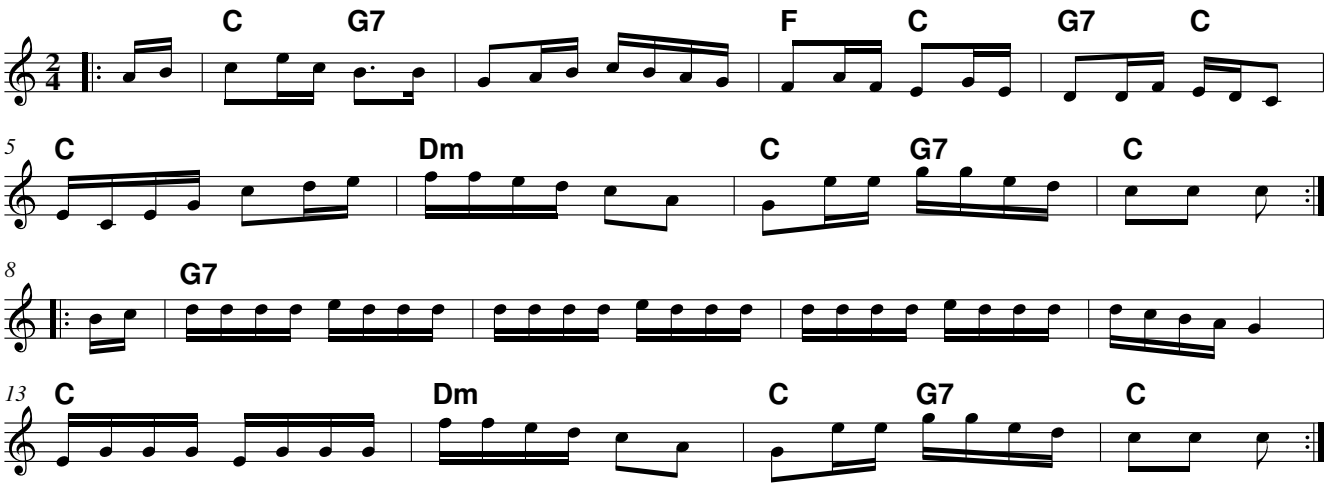


Mick Murphy's Hornpipe

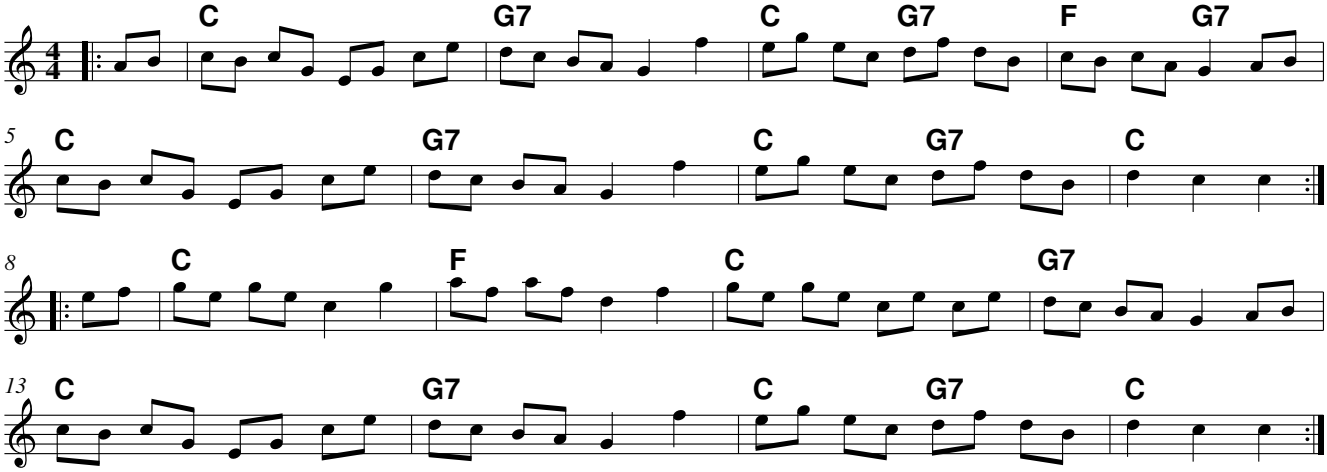
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson.
Harry had no name for the tune so it is named for a version collected from Doddy Murphy.



Monkey Shaved Me Father

The Manchester Hornpipe

collected from Harry Cotter from Binalong NSW by Colin McJannett
Harry sang "Monkey shaved me father, father shaved the cat. I'm a decent married woman get your finger out of that."



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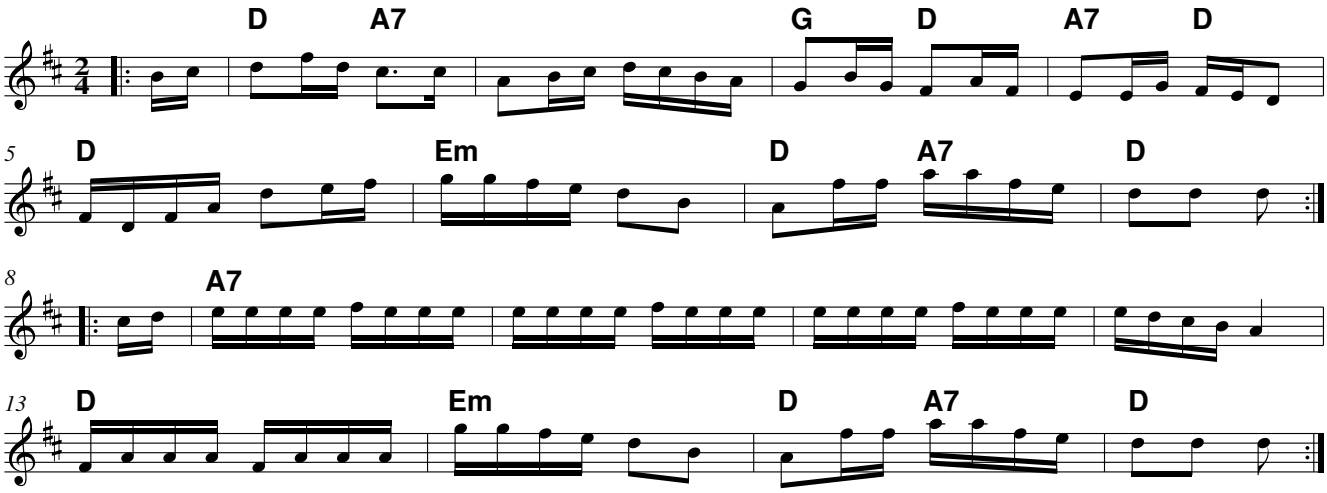

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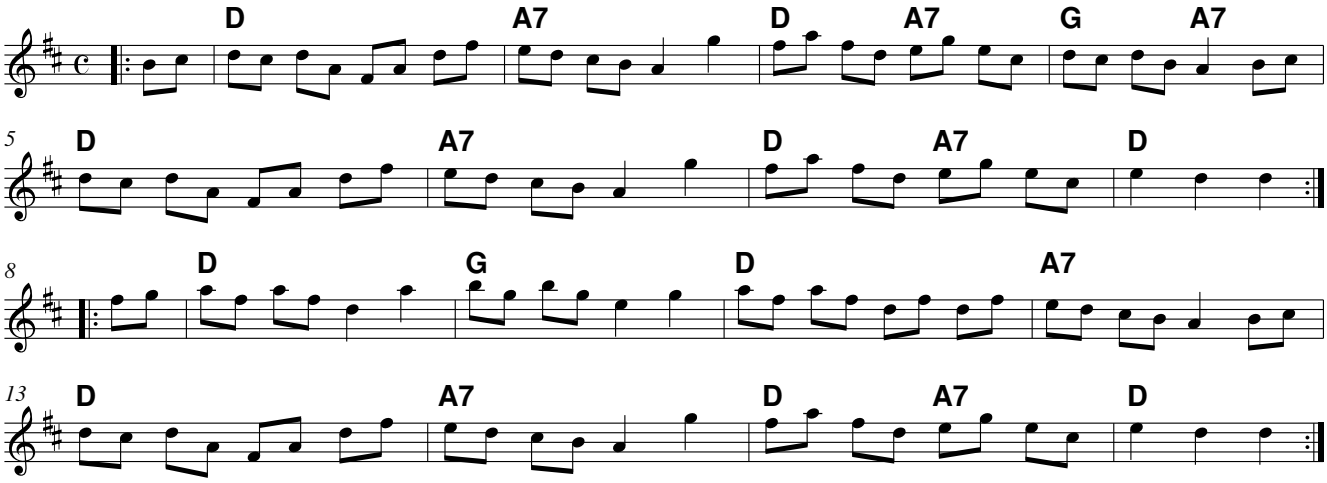
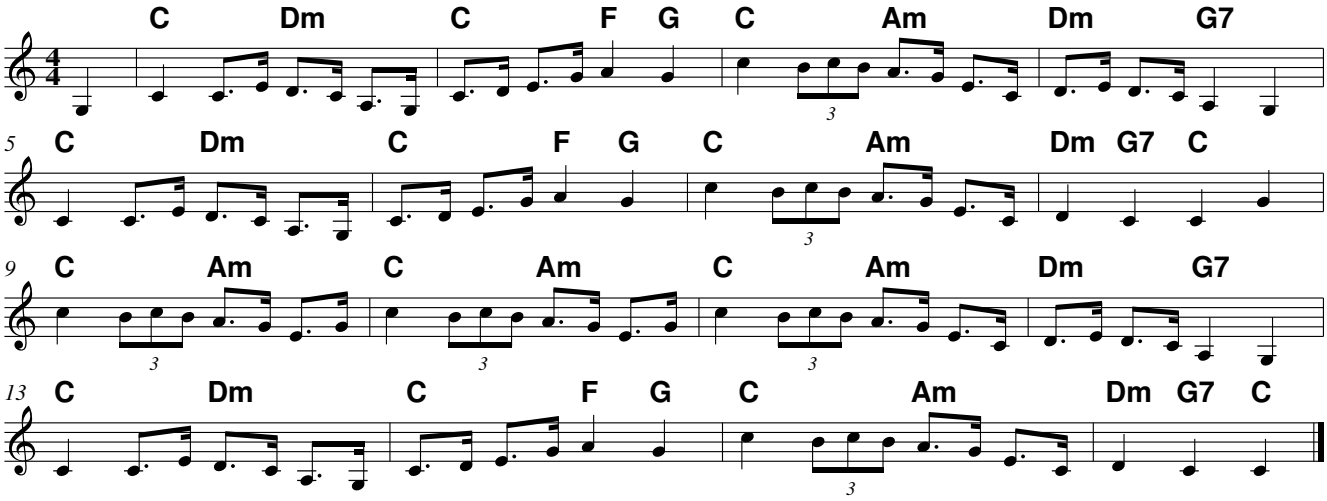


The Music of Harry and Vera Cotter

Harry Cotter's Schottische

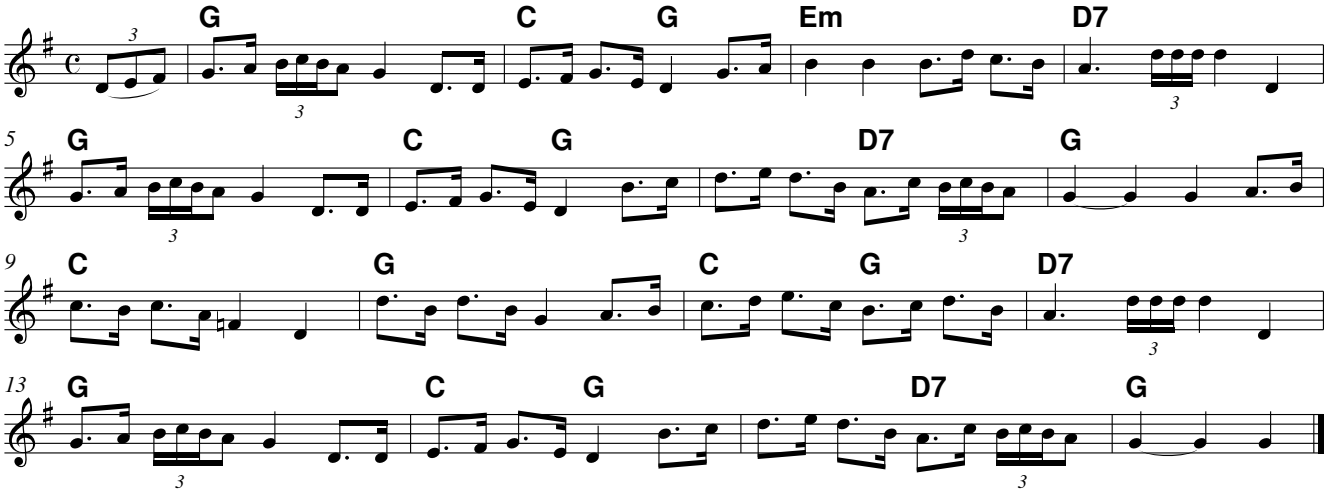
Off To California

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson



Kilalloe

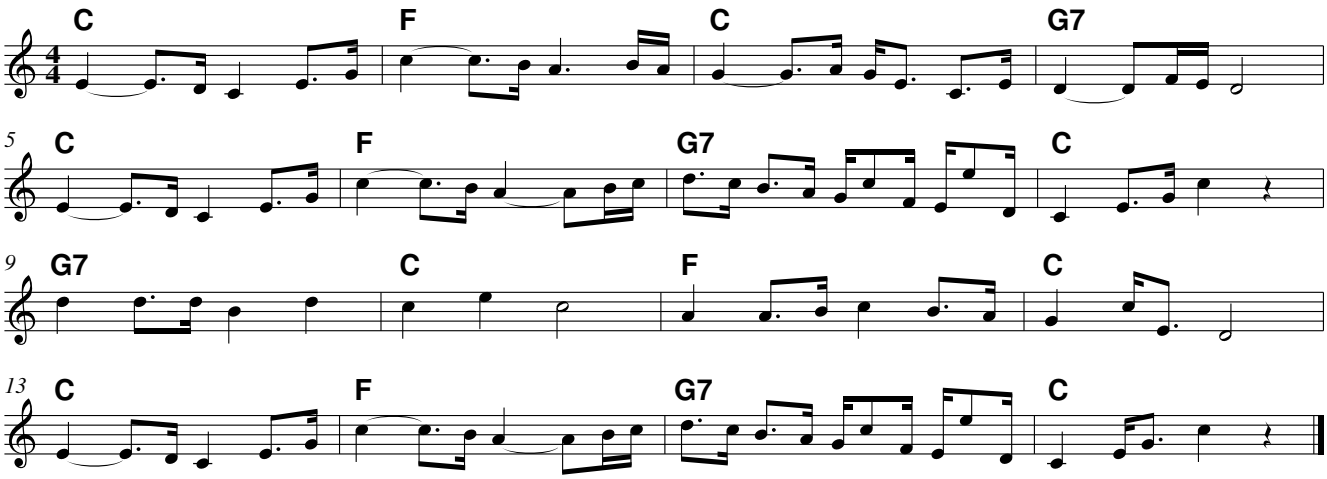
from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson.
note that it is similar to but different from Drover's Dream



Ring the Bell Watchman

Click Go the Shears

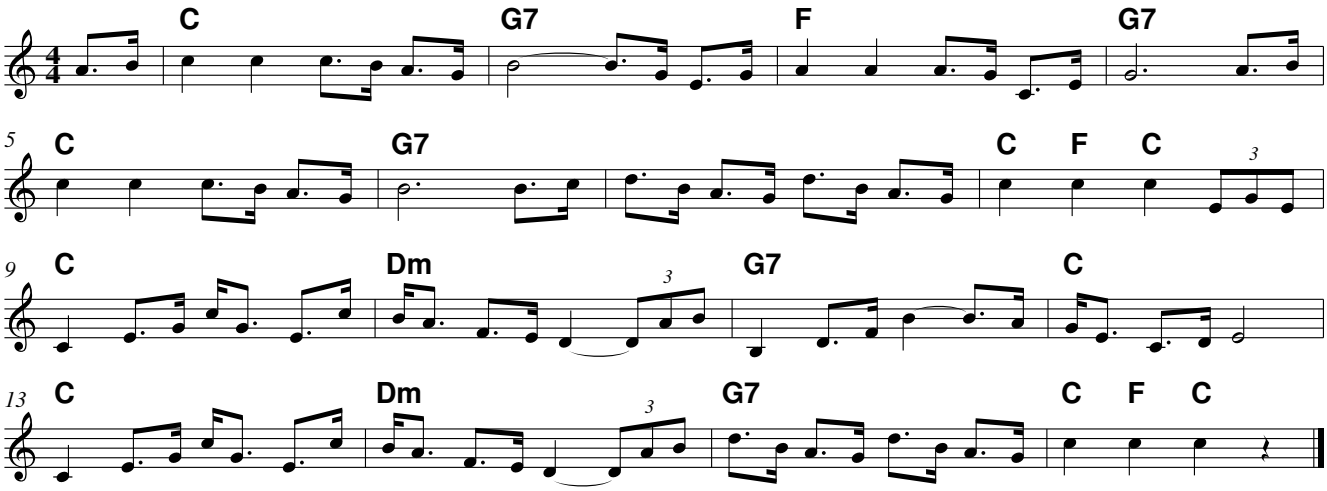
collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



Sid Croft's Schottische

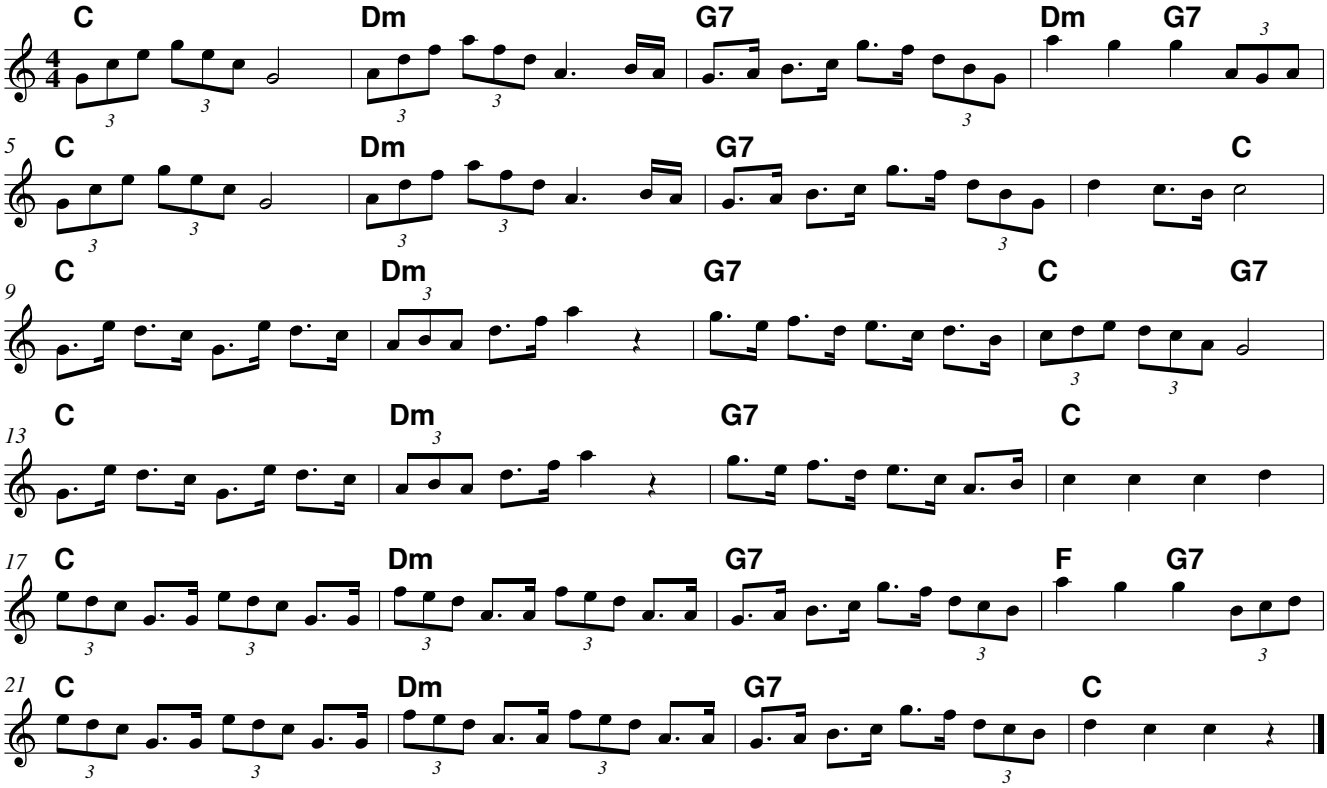
Rose Elise

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart
Harry gave both names to the tune



Vera Cotter's Schottische

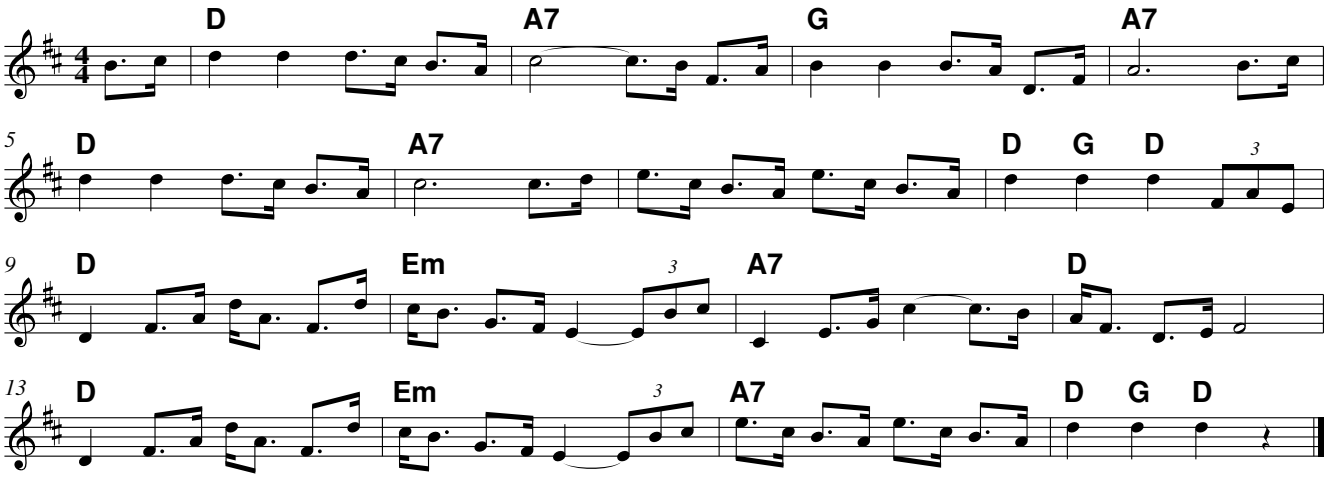
collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



Sid Croft's Schottische

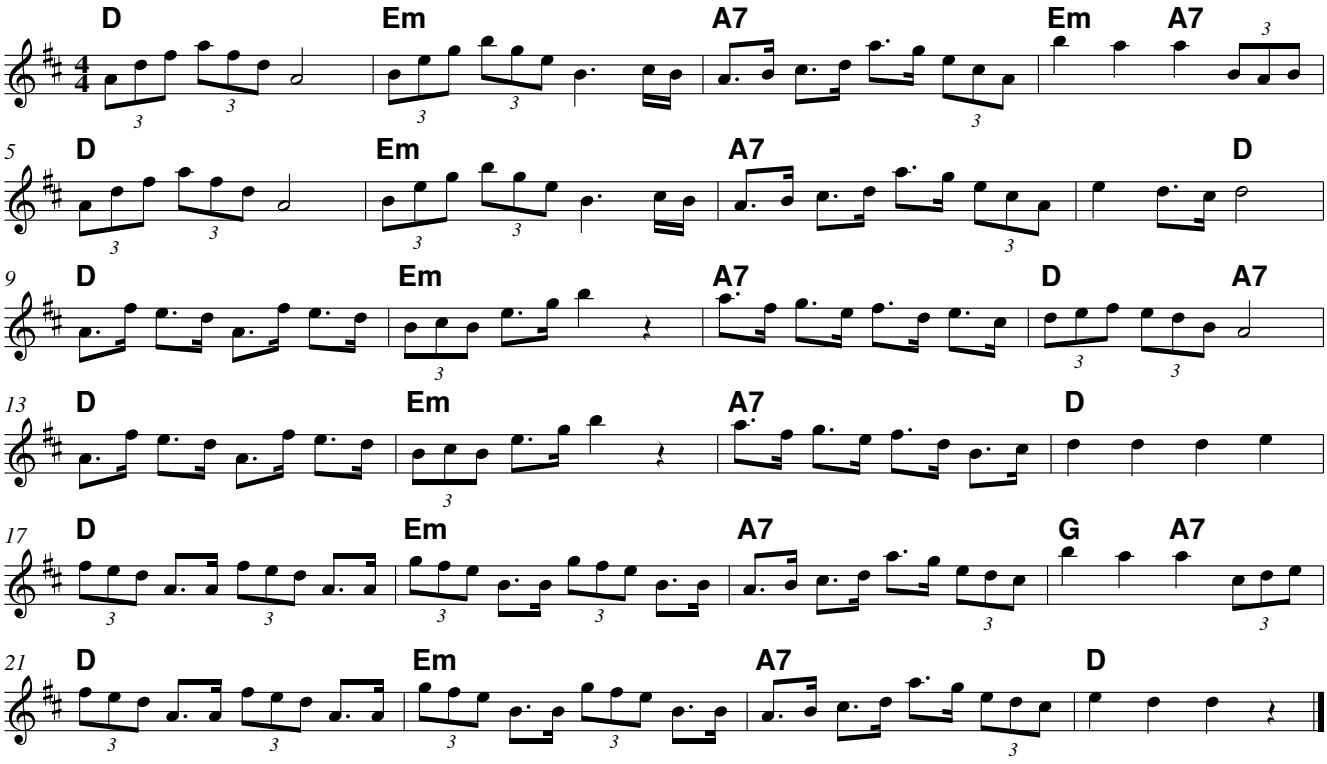
Rose Elise

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart
Harry gave both names to the tune



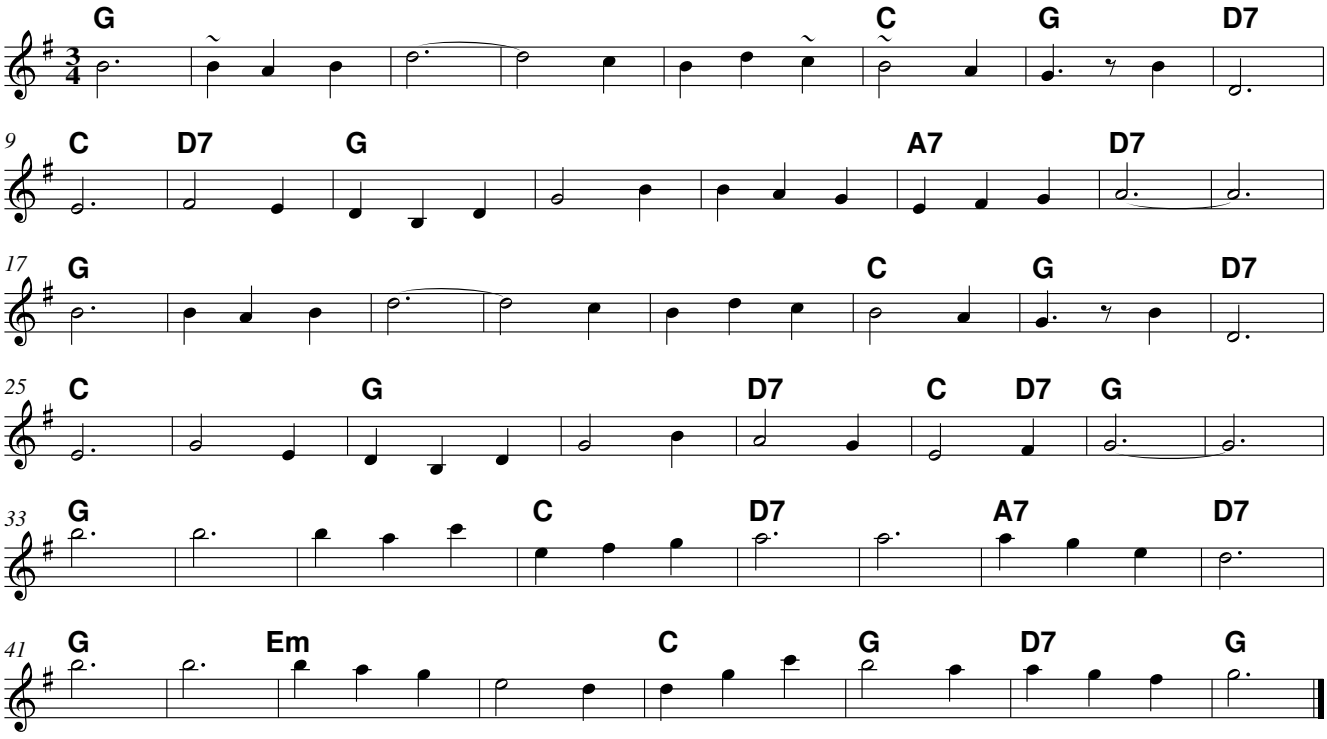
Vera Cotter's Schottische

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



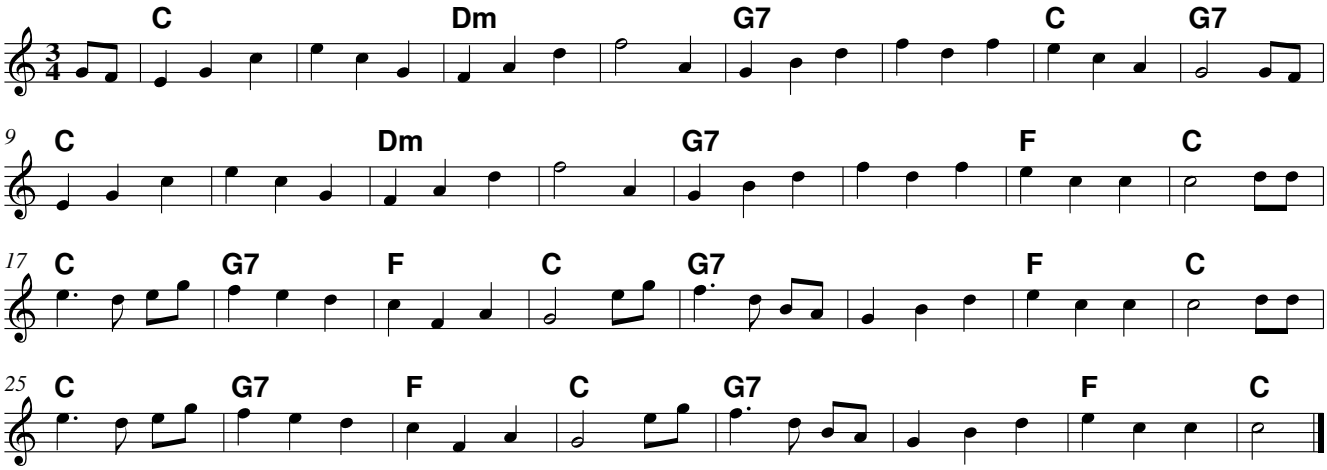
Old Jim Lilac's

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



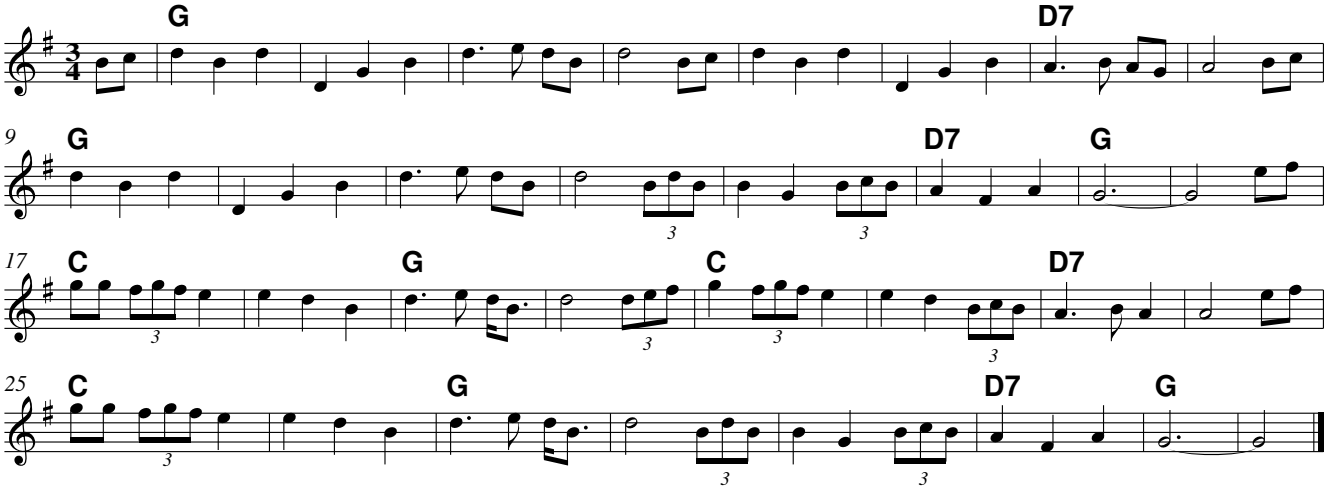
Mockingbird Hill

collected from Harry and Vera Cotter by Chris Sullivan and Jacko Kevans and transcribed by Tony Stuart



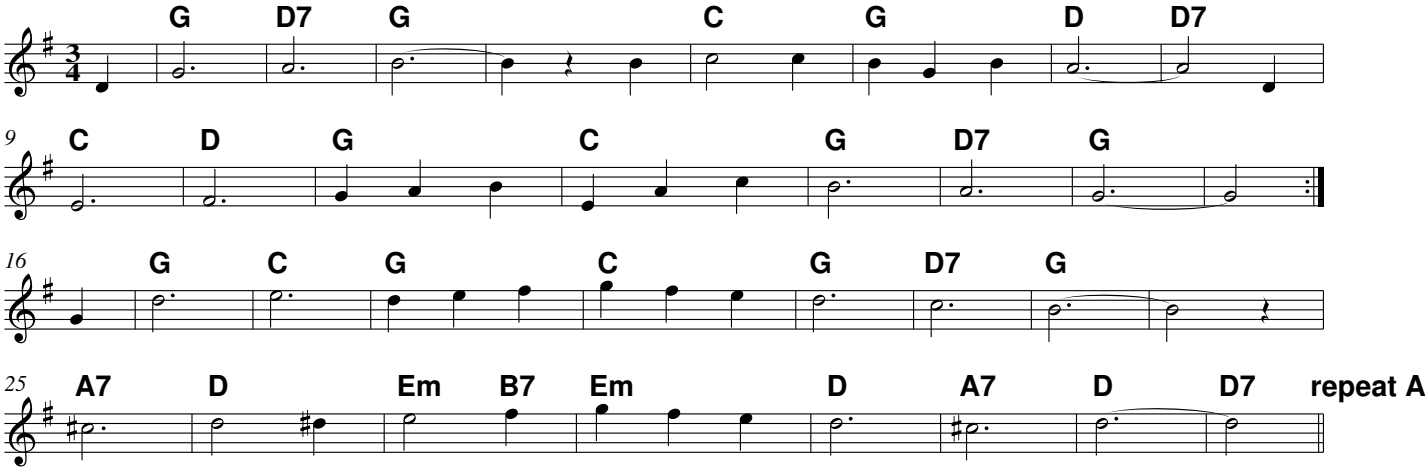
White Wings Waltz

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson
On the recording transcribed Harry played the tune AABBA



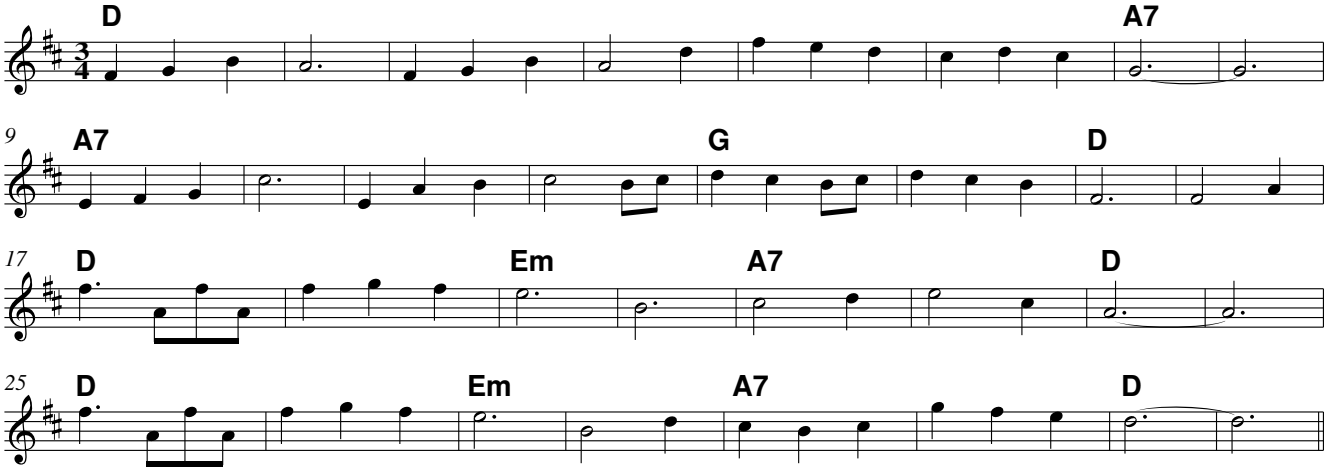
Plaisir d'Amour

The classic French love song written in 1784 by Jean-Paul-Égide Martini (1741 - 1816)
Play AABA



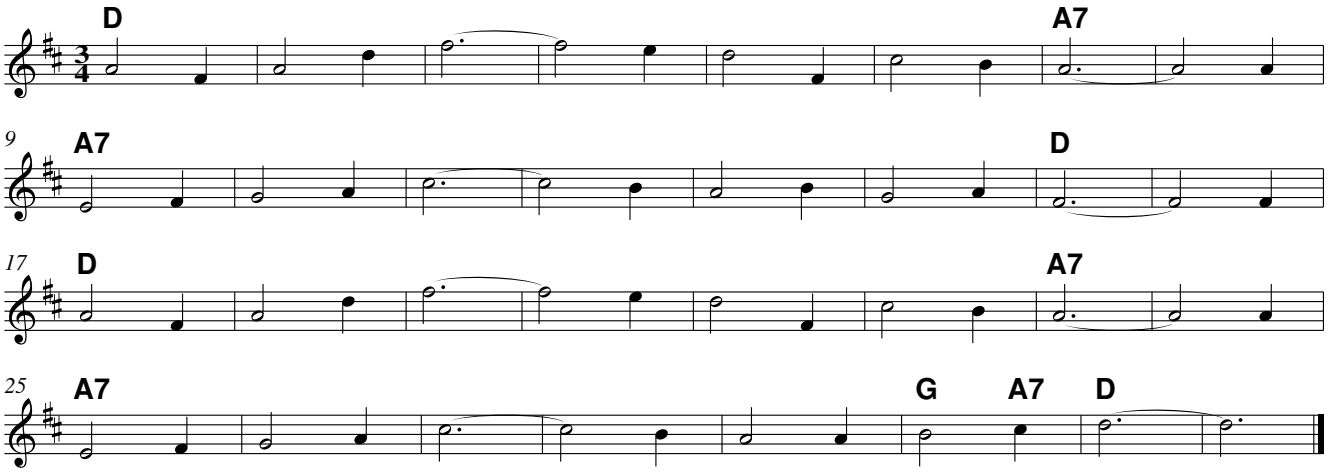
Only the Leaf of a Rosebud

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Ralph Pride. Original tune by T.B. Fayme



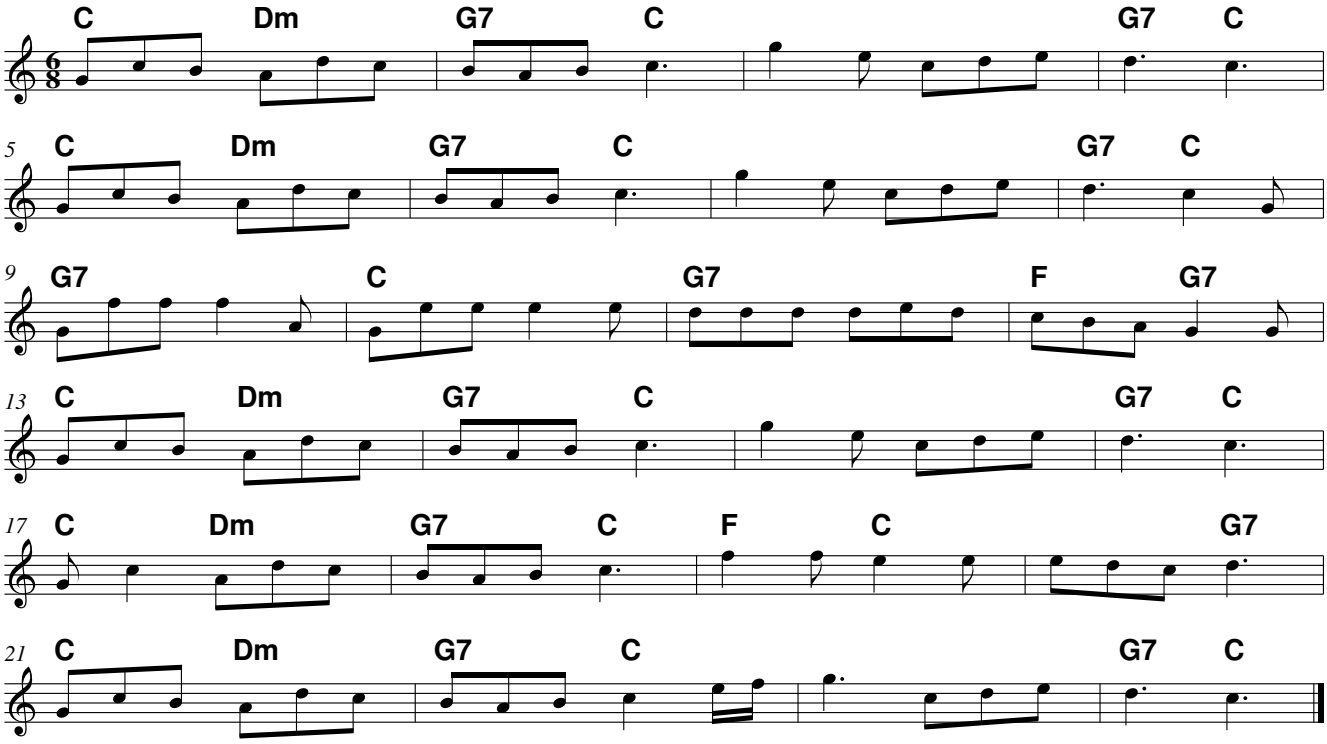
Your Smile Tonight Mother Dear

from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Ralph Pride



Boozin', Jolly Well Boozin'

Collected from Harry Cotter of Binalong NSW by Colin McJannett



Where do you think I have been all the day
Boozin', jolly well boozin'.
Where do you think I have spent all me pay
Boozin', jolly well boozin'.
I won't say you're wrong, I won't say you're right
I don't want to argue, I don't want to fight
But where would you like me to take you tonight?
Boozin', jolly well boozin'.

Chorus:
Boozin', boozin', whenever you're dry
Boozin', boozin' suits you and I
Some do it open and some on the sly
But we all love to go boozin'.

What are the joys of a hard working man?
Boozin', jolly well boozin'.
What is he doin' whenever he can?
Boozin', jolly well boozin'.
He goes home on payday and he gives his wife all
At many a pub there's been many a call
What makes him prop himself up by the wall?
Boozin', jolly well boozin'.

What do the Salvation Army run down?
Boozin', jolly well boozin'.
What are they doin' in every town?
Boozin', jolly well boozin'.
They stand on the street corners, they holler and shout
They jump on beer barrels they spruik and they spout,
But what are they doing when the lights are turned out?
Boozin', jolly well boozin'.

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