

# INTERNATIONAL CONCERTINA ASSOCIATION

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## NEWSLETTER

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No 337

May 1986

### ACTIVE TO THE END

On the morning of Tuesday 13th May, TOM JUKES, a well-loved member of both the ICA and WCCP, collapsed and died while preparing to play at a local Junior School.

Tom, who was 82, became a member of the South Shields Concertina Band at the age of 15 and played with them until the mid 1920s. He gave up playing for many years but renewed his interest in the 1950s when he joined both the ICA and Alf Edwards' Kensington Group.

Following the formation of the WCCP, which appointed him as Musical Director, Tom became one of its staunchest members, never missing a single meeting.

A full obituary will appear in the next Newsletter.

Editorial...

### SITUATION VACANT

The AGM minutes included in last month's Newsletter may have given you the impression that the need for a new editor was not quite as urgent as I had previously suggested. In fact, a slight case of misreporting has confused two issues. The facts are: 1) the July Newsletter WILL be the last one I edit, 2) typing the Newsletter takes a considerable amount of time and, since the cost employing a professional typist is more than the ICA can afford, whoever edits the Newsletter needs either to be a proficient typist or to have one or more volunteers to share the load. It is NOT the case that I will continue to edit the Newsletter if someone else does the typing.

I suspect that more than one reader has wondered about assuming the editing role but has hesitated to volunteer due to uncertainty about what exactly is involved. To help you decide, let's look at the various stages.

#### 1) Gathering material.

Strangely enough, letters, articles, reports, reviews etc seem to arrive almost spontaneously, usually at the exact moment when I'm beginning to wonder whether the next Newsletter is going to be no more than a Dates and Membership page. Of course it's necessary to ask individuals to write specific pieces, but it's still quite surprising how such material is unsolicited.

To manage this part successfully you'll need a file or two - I'm on my seventh - an address list, stamps and envelopes. A typewriter or word processor will be useful but not essential. The same applies to a telephone.

## 2) Editing.

Basically, you need to decide what is going into the next newsletter and what form it ought to take. Contributions often arrive in the form of letters which mention several different subjects. Often a single letter like this will contain sufficient material to provide an item for the letters page, several dates, and an article or report.

For the sake of economy and consistency a certain amount of cutting-out and correction needs to be done, sometimes quite ruthlessly,

Materials needed for this stage are no more than a pen or pencil, a notepad for writing editorial comments and noting points of interest, and a diary or calendar to record important dates,

## 3) Typing.

Most newsletters to date have been produced on an elderly Adler machine with Elite type-face. Recent issues have been produced on a word processor linked to a daisy-wheel printer, while the article you are reading now has been written with the aid of a BBC Micro, a Wordwise Plus word processing program, and an Epson dot-matrix printer with a variety of available type-styles,

Whatever you choose to use the important thing is to be able to produce text which can be photo-copied, and even the most basic typewriter can do this.

## 4) Paste-up.

By this stage you'll find you have a number of bits and pieces of varying lengths. My method of marshalling them into a coherent order is to paste them onto sheets of A4 paper, wielding a pair of scissors where necessary. A bit like a flimsy jig-saw puzzle, but it always amazes me how the various components fall into place, Refinements include making up Letraset headings, writing out music and inserting the occasional drawing or diagram. Photo-copy the results and you have your pages.

## 5) Duplicating.

For this, I use the facilities of my local Community Education Association, of which the ICA is a member. To get from single pages to a pile of printed Newsletters is usually a couple of evenings' work.

Each page is photocopied and the copy used to make a stencil on a heat copier. Each stencil then goes onto a Roneo duplicator which, according to its mood, churns out or chews up the finished pages. Collating - compiling each Newsletter with its pages in the correct order - and stapling probably takes another couple of hours.

## 4) Mailing.

The printed A5 envelopes in which most of you receive your Newsletter are prepared by Pippa Sandford, using Peter Trimming's membership list. Last minute adjustments include removing lapsed members' envelopes and writing addresses for members who have joined since the list was last updated, If you can persuade a friend to join you in licking, sticking and stamping, you should be able to complete the job in a couple of hours. Overseas mail is best stamped and labelled in a Post Office, preferably the one which has the least trouble interpreting its own regulations.

There you have it! Just because this is the way I produce the Newsletter it doesn't mean that you have to do it the same way, If you have the use of more efficient or better quality equipment, let's hear from you straight away.

On the other hand don't rule yourself out if you only have a battered old Remington portable; if you think you can manage stages 1) to 4) and can send me your pasted-up pages each month I can still handle the photo-copying, stencil-cutting, duplicating, collating and mailing, If you have had even the most fleeting thoughts about editing the Newsletter, please write and let me know - it may turn out to be more feasible than you believe.

SORRY THIS NEWSLETTER'S-LATE. THE DELAY HAS BEEN CAUSED BY A RECALCITRANT COPIER,

NO DIARY OR MEMBERSHIP PAGES THIS MONTH THANKS TO A DESTRUCTIVE DISC DRIVE. BACK IN BUSINESS NEXT MONTH,..Ed

Y O U R L E T T E R S . .

New Music...

I've recently had an important new work written for me by Oliver Hunt, a composer who has has several works published. Called 'Song of the Sea' it's a descriptive and colourful modern work composed for Concertina and piano and lasting about seven minutes, I hope to give a world premiere performance later this year.

Another major work is in preparation by David McConnell. It will be a three-movement work for Concertina and guitar entitled 'Grande Fantaisie de Concert en Memoire de M Jules Regondi'. The composer tells me, 'the harmony is pungent and colourful but the melodies are soaring and songlike; it will truly be a Romantic work like the fantasies of Thalberg and Liszt, glittering with the joy of virtuosity and the sentiment of broken-hearted romanticism...' I can't wait.

Douglas Rogers  
65 Mayfield Gardens  
Hanwell, London W7 3RB

## BUTTONHOLES

A sprig of May from Maggy St.George, burgeoning on about what one concertina can do for a band.

Any two soloists will tell you different things about priorities, technique, tone and intonation; any two who play with barn dance bands will do the same. Band playing happened to me by osmosis, as our band had become one before anyone realised it or booked it. Now we are satisfactorily busy with regular dances and concert gigs, I realise how my playing and musicianship have developed while I thought I was merely having fun.

We are seven. Nick on fiddle, Dave and Alan on melodeons with impressive rapport, Keith on slide guitar, Alex on bass guitar or saxophone, Andy on piano and me on 48-key English. We have full P.A. and fold-back; and this dog who sings the B part to Davey Davey Knick-Knack... Input comes from Morris, swing, blues, modern jazz, as well as traditional. We do bend tunes about a bit. Dancers don't complain. Nice people, dancers!

One might expect, from that line-up, the concertina to carry the tune. Amplification for the instrument is always tricky: Andrew Cronshaw stands very still between two mics, while Keeper's Gate Band's Simon Weston has pickups in each end of his Anglo. To obtain a mixed-down homogeneous sound from the concertina, we prefer one mic placed low and central. When I do get to play a tune I can always be wound up on the desk.

Fold-back is essential in a front line of four. Between the two melodeons I can always hear what they're up to, but it is necessary to complement what the fiddle is doing and, where possible, avoid the same register. My chief delight is in arrangements where the melody is somewhere between all three and I can vamp and sprig about with a counter harmony, in the same way that the slide guitar does. Some tunes are piano-led, and this is normally a signal for the rest of us to improvise like mad. This has become progressively easier with habit, and in any case we are mostly tied to the keys of G,D,E minor C, F, or A minor.

The essential quality of the concertina's sound is useful in that when needed, it can register a line to the most perspiring dancer, to whom of course the general rhythm is the most decipherable factor. The amount of concentrated listening I have learned to do is the most valuable asset - our arrangements can change from one dance to the next - and one must always watch the dance and the caller. It is the most enjoyable, most satisfying playing I have yet found: playing with other concertinas is great, but anyone wishing to increase their awareness of the scope, and the limitations, of their instrument should try playing with a mixed line-up. It's fun!

Angela Bell reports on the...

### MIDLANDS CONCERTINA MEETING

A music-hall night was held on 1st May at the Queen's Head, in Kimberley near Nottingham where £56 was raised for the Nigel Chippindale Fund.

The evening began with the great music-hall song, 'A Little of What You Fancy' which was also the name of one of the 'turns'. This was followed by old favourites like 'Dilly Dally', 'Tipperary', 'It's a Breat Big Shame', and 'Honeysuckle and the Bee.'

To help with the evening another local group, Wheezy Anna, offered their services. Alan Davies - from Wheezy Anna - sang several songs while playing the Anglo Concertina and, in one song, dressed up as a female! What is this world coming to if musicians have to be drag artists as well to make a penny,

Reuben Shaw and Bill Rawson joined in the songs but, unfortunately, both were unable to play.

Thanks to everyone who made the evening possible, For details of the next event at Kimberley on November 22nd, see the diary page.

Barry Wallace reports on..

WEST COUNTRY CONCERTINA PLAYERS AT FRESHFORD  
on Sunday 11th May

In contrast to the last meeting, in February, the seventeen members who gathered at Freshford for the AGM enjoyed a fine spring day. In fact, some members ate their lunch outside after the initial group playing.

The AGM was completed in forty minutes. This was achieved thanks to most of the officers kindly agreeing to serve for a further year. Thanks must be offered to Vi Fordham for her excellent work as Treasurer. She is retiring this year, the post being taken by John Dixon from Gwent, who is an accountant.

We will again be running workshops at Sidmouth this year - Monday to Friday from 10am to 12.30pm at the Christian Alliance Holiday Centre in All Saints Road. Plans are well under way for a Concertina Band Contest at the 1986 Taunton Festival this November. The regulations and compulsory music can be obtained from the Secretary.

For the remainder of the meeting the members split into three groups, according to choice, to practice part playing, folk music and beginners' pieces, coming together finally to perform for each other. Among the highlights of this finale was a refreshing performance of 'Have You Seen the Ghost of Tom?' and 'Jamie Allen' by Clara, Janet and Sarah, three young pupils of Jenny Cox. The girls then led the whole group in Dave Townsend's arrangement of 'Keel Row', "Washing Day," and "Shepherd's Hey", an enjoyable meeting with five hours of playing.

The next meeting will be at the Freshford Village Hall on 6th July. See you there!

BLOOMSBURY CONCERTINA BAND

The Bloomsbury Concertina Band, under the leadership of Douglas Rogers, played at a Summer Festival at Burnell Junior School, Ealing, on 17th May and will next appear at the Bloomsbury Street Fair on Saturday 12th July.

The band, which meets once a week in Central London, has six members but two more are needed to make an ideal number. Practice nights are a mixture of fun and hard work involving technique, musicality, phrasing, bellows control, fingering and articulation. Tea and cakes appear at half-time and the band usually end the evening in the nearby pub.

The band play a variety of music, mostly from the light classics, and any restriction on the choice of pieces is usually due to a lack of bass instruments. Baritone and Bass players, we need you!

Douglas Rogers

John Entract views some ...

ARCHIVE PHOTOGRAPHS

Mrs A R Killick of Whitton, Middlesex, has very kindly presented to the ICA a set of photographs and a theatre programme. Dating back to the 1950s, the photographs show many concertina players of the early days of the ICA, some of whom may still be with us.

The programme lists Mrs Killick's late husband, Len Jones, as a concertina player in 'Ned Kelly' at the Theatre Royal, Stratford.

The plan is to show these items at the next meeting in London and then to place them in the archives.

A CONCERTINA RESOURCE LIST

Subscribers to the American magazine CONCERTINA AND SQUEEZEBOX also receive copies of C & S Player and Resource Listings.

This useful little sheet is intended to help players of free reed instruments locate other players, dealers, repairers, tuners, music and records. Although the majority of people in the list are resident in the States, it is open to any nationality and players of all abilities are represented. To make your name known to a wider public send your information to: Concertina and Squeezebox, Route One, Box 718, White Stone, VA 22578, USA, Phone (904) 435 6494

THIS MONTH'S MUSIC

MR EAGERS STRATHSPEY is intended to whet your appetite for next month's article by Stuart Eydmann on the Concertina in Scotland, in which Mr Eager's identity will be revealed. Players who are unfamiliar with Strathspeys should watch out for that distinctive 'Scotch Snap'. Whatever you do, don't try to turn it into a hornpipe.

THE MINUET FOR MUSICAL CLOCK is a piece of whimsy from 'Papa' Haydn, arranged by Dave Townsend. If, like me, you're used to playing dance tunes and putting in the chords on the off-beat, you'll find this one more demanding than it looks....Ed

## Buying a Secondhand Concertina

By

Andrew C Norman

### Part 1

I have in my capacity as a concertina repairer, been asked many times for advice on buying a concertina, often by musicians or would-be musicians who have little experience of concertinas, but who have been impressed by the sound, flexibility, and portability of this instrument. The purpose of this article is therefore to briefly explain the type of instruments, the makers, and finally what specific points to note when actually buying the chosen instrument. It is not my intention to write a comprehensive work, nor to present a tedious history of obscure facts; more to offer a generalised guideline to the older types of concertina, and a reasonably impartial opinion of the most commonly seen instruments. I hope at least something will be of interest!

### The Makers

In the past there have been many makers and many dealers who sold instruments under their own name, often from different makers. Most commonly found are Lachenal (or Louis Lachenal) also sold under the name of Thomas Dawkins, Peerless, Boyd and Co, Metzler, Keith Prowse, etc. Wheatstone (the oldest and most respected name), Jeffries (C. Jeffries, W. Jeffries, Jeffries Bros.) G. Jones, Crabb, Nickolds, Rock Chidley, Geo. Case and other smaller makers.

Whilst Wheatstone and Jeffries concertinas are undoubtedly the most sought after, it should be remembered that there are good and bad instruments attributed to every maker!

Modern makers in the traditional style are Wheatstone, Crab, and Dipper. The generally unsuccessful 'Shire' concertinas are still seen occasionally too.

Finally accordion-type reeds have been, and still are, used at the lower end of the price range, but I do not intend to deal with these other than to mention the abundance of cheap German Anglo concertinas, the Wheatstone 'Mayfair' concertinas and, latterly, Bastari, Gremlin, Hohner, etc. Cheaply made instruments cost as much, if not more, to repair than the traditionally constructed instruments, but when new should play quite satisfactorily of course, and cost a good deal less.

### General Construction

The quality of a concertina can usually be seen by its construction and the type of material used. The more basic concertinas usually had mahogany ends and bone buttons, whilst the better quality ones used rosewood, or better quality veneers with ivory buttons. Ebony was occasionally used but dark-stained, or ebonised, veneer is less prone to splitting, and Wheatstone Aeolas - fine quality, mostly eight sided instruments with raised ends - used this method of construction. Amboyna was used too with either gold plated or glass buttons. Metal ends were used, as were metal or metal-capped buttons.

Various combinations of these materials were used together but at least a general impression of the relative standards can be appreciated.

The earliest instruments used brass (Bell metal) or nickel (German sliver) for the reeds which are now prone to breaking. Since the introduction of steel reeds in 1862, only cheaper 'all weather' instruments used brass reeds. Steel reeds give a louder, brighter sound, especially in conjunction with metal ends, although for English and Duets, wooden ends were often employed for a more mellow tone.

Held by straps around the backs of the hands, this is an instrument with a different note on the pull and push, but with a treble side (right) and a bass side (left). Based around two diatonic scales, roughly like two mouth organs stacked on top of each other and divided in half for bass and treble sections, Anglos are referred to by their two keys; most commonly C/G, also G/D, B/F and A/E . Sometimes more unusual keys are found.

At this point it is well worth remembering that our modern concert pitch is lower than the pitches in which most instruments were made - they were offered at one time in 'Continental', 'New Philharmonic', 'Medium', and 'Philharmonic' - and some tuning, if not a complete re-tune, is always necessary. Nowadays, with equal temperament as standard, Eb and D# are the same, as are G# and Ab.

The basic Anglo has 20 buttons, or keys, but by adding extra buttons, it is possible to play in other keys - most Irish players choose a C/G box to play in 'D'! - although each maker usually had his own ideas of what these extra notes should be! 26, 30, 32, 39 & 40 button instruments are all common. (See fingering charts).

The Anglo is undoubtedly the best instrument for folk dance tunes, as the constant pushing and pulling gives a definite lift to the tune. It is also ideal for players who play by ear.

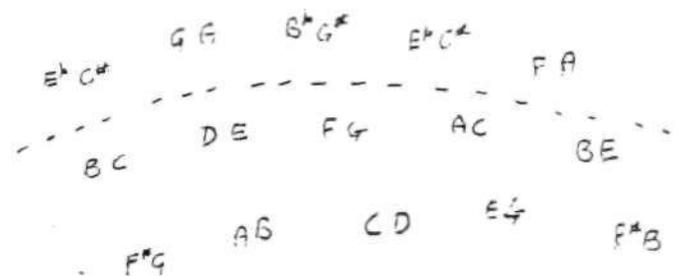
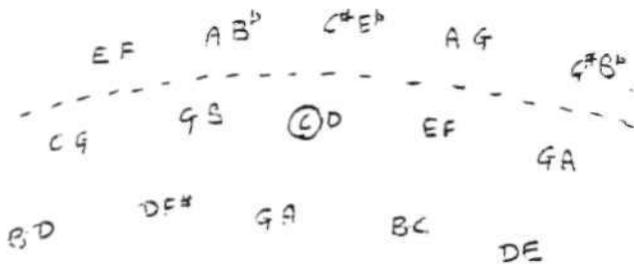
The earliest Anglos were imported from Germany from around 1847 and received little respect:...."not to confuse the 'English Concertina' with the article called the 'German Concertina'... this is only a toy, and does not bear any resemblance to the English Concertina in either tone, fingering, or class of music" (from the National Tutor for the English Concertina - Guisepe T. Pietra).

Left

Right

LACHENAL 20 & 30 BUTTON ANGLO IN C/G

Accidentals are normally placed nearest their natural notes in the same octave.

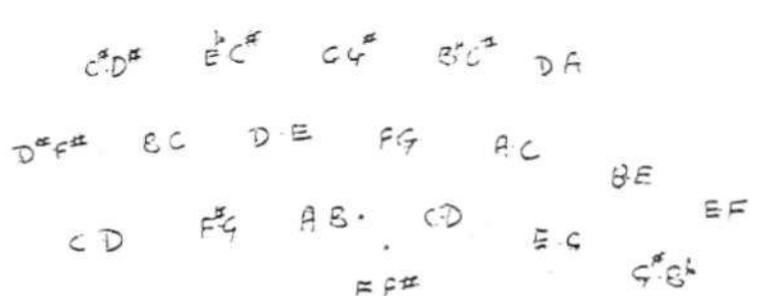
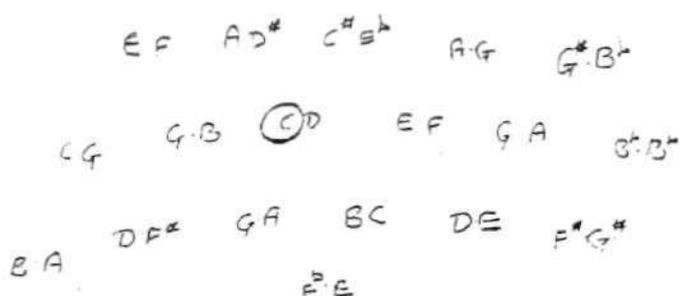


O AIR

C JEFFRIES 39 BUTTON C/G

Push notes (^) written first.

Pull notes (v) written first.



FL O AIR

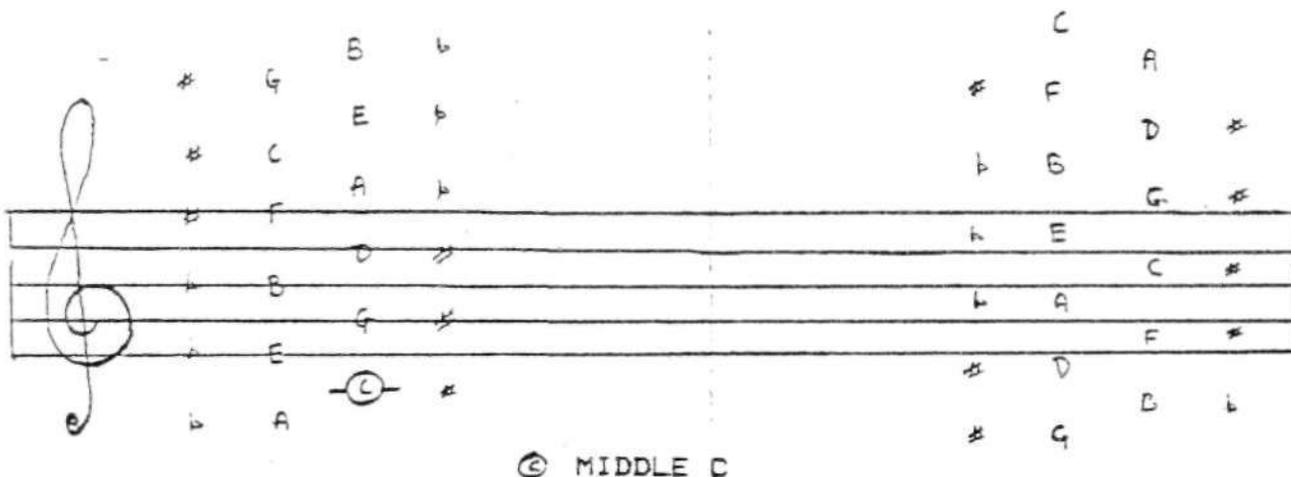
## The English

Held by a thumb-strap and 4th finger rest, this was the original system for English-made concertinas. The same note is sounded when either pushing or pulling, with each side corresponding to either the lines or spaces on a stave of music. The bass notes are therefore lower down the keyboard on both ends. The C natural scale running from end to end alternately, with sharp and flat notes either side of the two central rows of buttons, making playing in all keys possible (see diagram). The standard treble instrument has 48 buttons. Earlier ones had fewer and variants include Bass Concertinas. Baritones, Tenor/treble with extra bass buttons, extended treble with extra high notes, and piccolo concertinas.

Bass Concertinas often have a single action working on push notes only, with valves to allow air to enter quickly on the pull. Other variants made include the 'double-bass', clarionets, bassoon, and the 'C' notes may correspond to Bb or Eb for transposing.

The English Concertinas are ideal for playing from music especially ensemble playing with other concertinas of different ranges. However, it is not so easy as on an Anglo to play a melody and accompany it with the lower notes. A better instrument, though, for sustained notes and chords.

### 48 BUTTON ENGLISH



## The Duet Systems

These concertinas were developed so that a single instrument could play a melody line on the right and a complete accompaniment on the left without the need to change direction. As with the English, the same notes sound on the push and pull on all the duet systems.

The McCann Duet has six vertical rows of buttons on each end, the C natural scale being produced with a spider-like movement. This is the most common system.

The Crane or Triumph Duet has five vertical rows of buttons, the central three containing all the notes of the 'C' natural scale. The sharps and flats are all in the outer rows.

The Jeffriesj Duet is more akin to an Anglo in layout, very roughly corresponding to a row for the push and a row for the pull notes - usually of a B scale - with the remaining notes encircling them. In view of the seemingly complex arrangement, I would welcome views from any polayer on the advantages of this over other Duet systems.

Whilst Duet concertinas are extremely versatile, they are naturally correspondingly harder to master than either the English or Anglo systems, and larger in size.

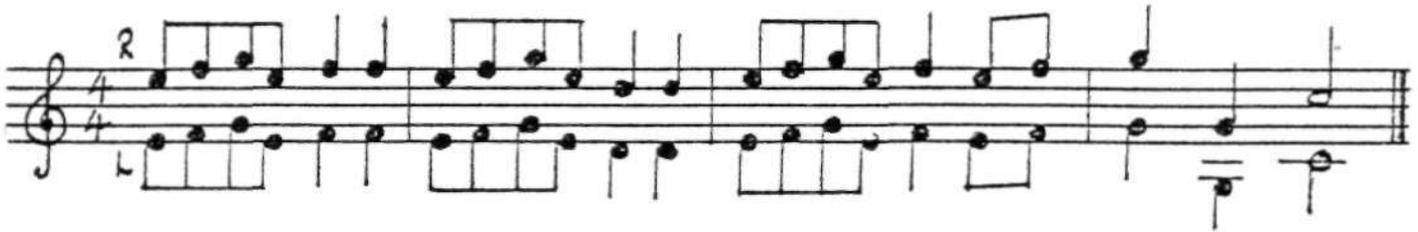




One style which seems to have been fairly common in bygone days is that of playing the tune in unison on both hands an octave apart. This is what Scan Tester did most of the time, as far as I can tell from what little I've heard of his playing. Incidentally, Scan Tester can be heard at length on the Folktracks Cassette, 'The Man in the Moon', FSA-45-085, published in 1975 by Folktracks, 2 Fircliff Park, Portishead, Bristol, BS10 9HQ. I don't know if this tape is still available now. There are a couple of tracks on 'Boscastle Breakdown', Topic Records 12T 240, still in print. And Topic plan to issue an LP of Scan't playing very soon.

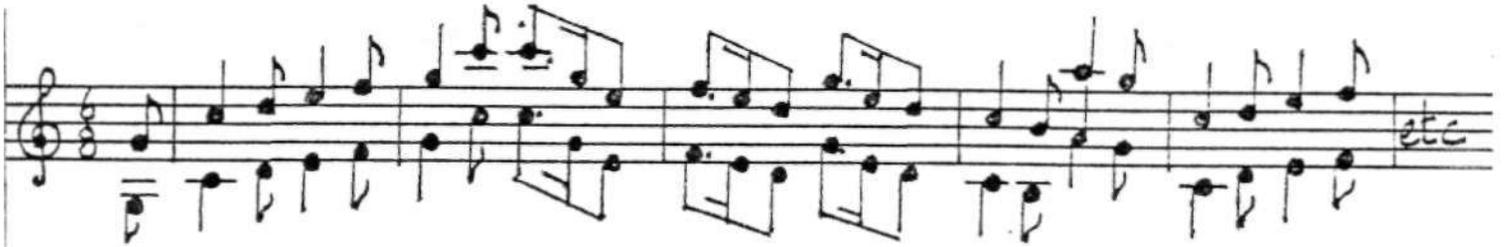
This unison style obviously requires equal agility on both hands, so unless you're ambidextrous it will take a while to get them both working completely together. If you can manage it you get quite a full sound, more powerful than you'd expect from the individual parts. (fig 4).

Fig 4 SHEPHERD'S HEY



However, one of the drawbacks with this style is that if a tune goes down below the range of the right hand you have to move up an octave in each part to accommodate the lower notes and at the same time keep the unison effect (fig 5 - Bobbing Around).

Fig 5 BOBBING AROUND



Sometimes this sounds great, sometimes it sounds a bit peculiar, but don't take my word for it, - try it for yourself.

It's interesting to note that while this technique is not the most apparent feature of William Kimber's playing, it does crop up in some of his tunes very noticeably, eg The Ribbon Dance on the EFDSS LP. On the same record, compare his singing of The Willow Tree with the way he plays it - the tune is almost identical to Bobbing Around, And in his version of Jockey to the Fair the same phrase occurs as in bar 4 of fig. 5, but this time the tune was actually noted by Sharp as jumping up at that point - an example of the way an instrument can change a tune simply because of the nature of that instrument itself, rather than any deliberate move by its player.

Fig 6 shows what happens when you play two buttons at once all the time, i.e. the tune plays the next button down, so that you play in thirds. This is quite easy and fits most major tunes most of the time. In Shepherds Hey (fig 6) it's only in the last bar that it doesn't really work.

Fig 4 SHEPHERD'S HEY



In Bobbing Around (fig 7) you need to be more discriminating, so observe the lower melody line staying on E in bar 2 and dropping out altogether in bar 4. Again don't take my word for it but try yourself and judge whether you think it sounds OK.

**Fig 7** BOBBING AROUND



You can do a similar thing a sixth lower instead of a third, so that you'd be playing more of the second part on the left hand. (fig 8). This isn't quite my cup of tea and it sounds best on tunes that don't jump around too much, but try it and see.

**Fig 8** BEAN SETTING - A music.



These last two techniques - playing a parallel part a third lower or a sixth lower - supplement the tune without drowning it out. The ear usually picks out the highest notes most easily and so far we've kept the tune on top all the time. But it is effective sometimes to do exactly the same thing above the tune. If you do this it's probably a good idea to keep the tune as your highest part for a couple of times through, then add the higher line later after your audience has got the hang of the first bit.

**Fig 9** BEAN SETTING - B music



Fig 9 shows the B part of Bean Setting. To keep a parallel part the whole time you have to go over onto your second row some of the time, and the phrases you have to play in this way are shown in square brackets. The last chord can be played either by pulling on the G row or by pushing on the C row, and in this case the former is easier. Kimber sounds as though he used to cross rows a fair bit although he never seems to have done it as explicitly as this.

Before we finally tackle chords another style must be discussed - the Irish Anglo style from (mainly) County Clare. This involves playing a single-note melody line, not in the basic keys of the instrument but in the normal fiddle keys of G,D,A minor, E minor etc, and picking notes from all over the keyboard.

To achieve the same thing on an Anglo your fingers have to fly all over both sides of the instrument, making the whole process more laborious and less likely to succeed. Of course it can be done and there are fine exponents of this school of Anglo playing, some of whom can be heard on the records published by Comhaltas Ceolttoiri Eireann, the Irish traditional music association. If you want details write to the C.C.E., 6 Sr Fherachair, Baile Atha Cliath, 2, Ireland. [Baile Atha Cliath = Dublin - Ed.]

The prospect of playing in different keys on what is basically a 2-key instrument is a fairly daunting one and something that you will have to cope with yourself. As your playing improves and your aspirations rise you may be tempted to have a go at tunes in other keys, and I would be the last to discourage you. However, reticent though I am about expressing too many of my own preferences with regard to style, I think that you should not lose sight of the fact that the Anglo is a lovely medium for providing full, happy music, and is a complete band in itself. To stick to a single-note melody, even though it may cover the whole range of the keyboard, is to completely ignore the massive potential that lies at your finger tips. And so, at last, on to chords.

The beauty of the Concertina is that you can make up chords at any pitch you choose, from simple two-note efforts right up to positive palm-stretching fistfuls spanning the whole range of the instrument. Whatever you decide to use depends ultimately on your own taste and ability, but there are certain considerations to bear in mind. If you're playing a tune you want people to be able to distinguish it from the other notes that you're playing as accompaniment to it, so you should not bury the tune in a cacophony of chords which makes it unrecognisable. In Part 2 I suggested one way round this was to play the tune on the right hand and add very staccato chords on the left hand so that the tune comes over easily. This works the other way round too, tune on the left and chords on the right. The concertina can sound a bit thin on the very high notes and this would avoid the problem of the tune not being loud enough to come over the lower chords. Kimber did this sometimes too. Certainly the tune always comes over very clearly in his playing, even though he usually plays a fairly full style.

My own views on how to play chords have been largely determined by the fact that I came to the Anglo from the melodeon, and was already conditioned to playing the tune on my right hand and chords on the left. After playing the Anglo for some time I still think this is the most logical way of doing it and it comes most easily to me, so this is the way I suggest you set about chords, at least to start with. For dance music you need a strong rhythmic vamp, and again influenced by the melodean, I think a low bass note followed by a high chord sounds best, to give an um-pa effect. Here's some suggested chord shapes to get this melodeon-like effect.

Chord	Um	Pa
C	C 1 (L)	C 3 (R); E 4 (M); G 5 (I)
G	{ G 1 (L) G 2 (L)	B 2 (R); D 3 (M); G 4a (I) G 13 (R); B 14 (M); D 15 (I)
F	F 1a (L)	F 4 (M); A 5 (I); C 14 (R)
B	Bb 2a (L)	D 3 (R); F 4 (M); Bb 5a (I)
D	{ D 3 (M) D 12 (L)	F 12 (L); A 13 (R); D 7 (M) F 5b (I); A 4a (R); D 15 (M)
D min	D 3 (R)	F 4 (M); A 5 (I)
A	{ A 11 (L) A 2a (L)	A 13 (R); C# 5c (I); E 15 (M) C 3a (R); E 4 (M); A 4a (I)
A min	{ A 11 (L) A 2a (L)	A 13 (R); C 14 (M); E 15 (I) C 3 (R); E 4 (M); A 4a (I)
E	E 1a (L)	E 4 (M); G 5a (I); B 14 (R)
E min	E 1a (L)	E 4 (M); G 5 (I); B 14 (R)



For songs, at first you'll find it easiest to stick to tunes with a dancy rhythm that you can play in much the same way as dance tunes. But once you feel the need to go onto greater things make sure you can play the accompaniment first before you try singing with it. Don't learn the song and the accompaniment together, as it'll take ages and will just frustrate you. Learn the song first, work out what you want to play to supplement it, learn to play it, then try the two together. There are no rules for song styles, as long as you remember that you've got to play quietly enough for your voice to be heard over the top of the concertina. It's easy to make a lot of noise on the Anglo, so watch it.

Well, that's it. I don't think it's possible or worthwhile to go into any more detail in general articles like these. Apart from anything else, I'm very conscious of influencing anyone who reads this with my own views, and while this is reasonable to expect at a basic level it may serve to hamper another player's development at a more advanced stage. With a basic grounding, such as I've tried to provide, the imaginative anglo player can find the full potential of his instrument and his ability on it for himself, so now I'll leave you to get on with doing just that. Meanwhile, good luck.

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## MR EAGER'S

## STRATHSPEY

Handwritten musical notation for two tunes. The first line is titled 'MR EAGER'S' and the second line is titled 'STRATHSPEY'. Both are written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The 'STRATHSPEY' section features several triplet markings (indicated by a '3' above the notes) and some notes with a 'p' (piano) dynamic marking.

from LOWE'S COLLECTION OF REELS, STRATHSPEYS AND JIGS book 3 1844

'On, on thou noblest English!'  
by Douglas Rogers

In some ways the article on 'How to Practise' by Mr Nechanicky was one of the most valuable to have been published.

It highlights a problem that besets so many players: having been inspired perhaps by a fine performance, uplifting words or a beautiful piece of music, they're not always trained to follow up that enthusiasm, and so stutter through their pieces with serious intent and rueful smile.

It's not surprising that I've met so many concertinists who wish they had a teacher to guide them. Even if they were able to find one, the chances are he'd turn out to be an exponent of another sort of concertina, or so far away that regular attendance would be impossible. There are the occasional workshops by excellent players, but there simply isn't the time at these events for them to do much more than make generalised, if helpful, remarks - although the inspiration they give is often so valuable. What is lacking is the teacher able to offer regular, graded lessons and able to help players develop themselves fully.

The result of having neither guidance nor ordered approach both in the long and the short term, is enjoyment often coupled with a fair amount of frustration, lack of direction, and a kind of acceptance that one has limited talent, didn't start young enough, and so on. Musically and technically one can reach a plateau surprisingly quickly, and this, while being quite safe, can insidiously lead to stagnation. This static state can often be stirred a little by a constant search for more and more pieces but this is done BO often at the cost of excellence and the further development of any musical talent.

In teaching the guitar over many years I've come across people who are perfectly happy to dabble, their cry being: "I do it for fun." Fair enough perhaps, but do they know what they're missing? Maybe they do! The writer of "How to Practise" is right when he says: "practising .... is hard disciplined work and usually not enjoyable." (Although hard work can, if you're winning, be highly invigorating and pleasurable!) The great violin teacher and player Carl Flesch even describes some aspects of practice as a "necessary evil". The real joy comes from making the impossible easy, from attaining a complete mastery over the instrument, from performing great music with ease and power and especially from being able to share all this with others.

Most musicians agree that one's ability on an instrument is largely determined by one's method of practising, and while each person's method may be different, Mr Nechanicky's article has so much very good basic advice to offer, that even in the absence of a teacher it is possible to begin along the right lines. Nevertheless, the article obviously couldn't include everything. Two further points might be raised, for example:

1) How does one divide such time as is available between say, exercises, scales, sightreading, performing - the enjoyable bit! - and perfecting difficult passages?

2) How does one train the ear to hear faulty touch, rhythm or tone?

It is possible to get some good ideas for the former from books and articles - 1 hour for scales, 1 1/2 hours for difficult passages and so on. The path to the latter can be considerably eased by a teacher, although increased awareness can initially create new problems!

In a further article I will deal with various ideas and techniques including ways in which the self-taught player can develop using some of the excellent tutor books available.

*Minuet for Musical Clock*

A handwritten musical score for a piece titled "Minuet for Musical Clock". The score is written on ten staves, each with a treble clef. The time signature is 3/4, indicated at the beginning of the first staff. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "V" (forte) and "V" (piano), and some accidentals like sharps (#). The piece concludes with a double bar line and repeat dots. The handwriting is clear and legible.

Arrangement

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