Twenty Button Anglo Tutor

Note from the Author

This tutor was initially made for my friend Daniel Bradbury in Tampa, Florida and shortly after I finished the first side a number of people were showing an interest in English style playing, particularly Alex C Jones on the concertina.net website. I decided to add a second side to the tape and included some recent and old playing with GIGCB and Rosbif.

The tutor was not recorded in a studio and does include some playing and verbal mistakes. Alex however has done a superb job in converting the tape to CD, in removing the recording clicks and ensuring that the CD is now in tune for people to play along with. My thanks to Alex for this work and in his help with the distribution of the CD.

I cannot express the importance of the first lesson, which was a major help to me when I first started. It is not included but a useful addition would be to practice the 1 & 3 buttons on the left hand on the pull notes only before advancing to the first tune.

I would like to thank David Barnert for his hard work in writing out the music for me, which must have been a nightmare as I rarely play a tune the same way each time. Chords have not been included for this reason.

Finally my thanks to Dan, Dave, Alex and the International Concertina Association for their support to me in this project.

The music has been written as I played it and could vary from the original version.

I am happy for this tutor to be copied and distributed providing no profit is made.

Alan Day
Horley, Surrey, England
January 2004

Note from the Transcriber

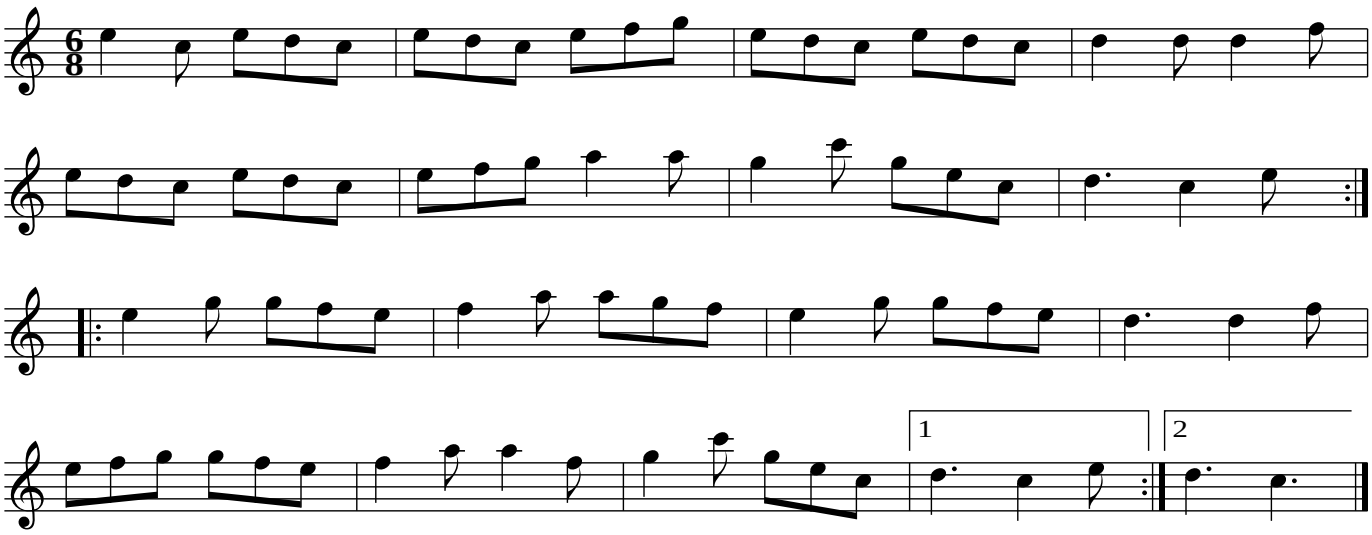
I love the way Alan plays the concertina for the very reasons that make transcribing his music frustratingly difficult. He plays in a way that clearly is not bound to a paper version of the music. He plays what he hears, what he feels. He is free with ornamentation and never plays anything quite the same way twice. He and I agree that the tunes on the accompanying recording ought to be learned by ear. It will not only lead to a kind of learning of the tunes that will be more meaningful but will foster a facility with listening and learning by ear that will be of great value in the future.

But recognizing that some students need to have notation to begin learning these tunes and responding to their requests, Alan decided to make these transcriptions available. Alan and I had to make several compromises in order to put on paper what he played on the recording. In all cases, I wrote what I heard, even when what Alan plays is different from familiar or standard versions of the tune. When there were differences in how he played it from one repeat to the next, I made a choice (or asked Alan which he preferred). What you see here, then, may not match every note you hear, but represents the tune on the recording as nearly as is practical.

The C/G Anglo concertina often plays in a range so high that many of the notes are way above the lines of the treble clef. In certain tunes, we decided to bring the notation down an octave for clarity, and all these tunes are so marked.

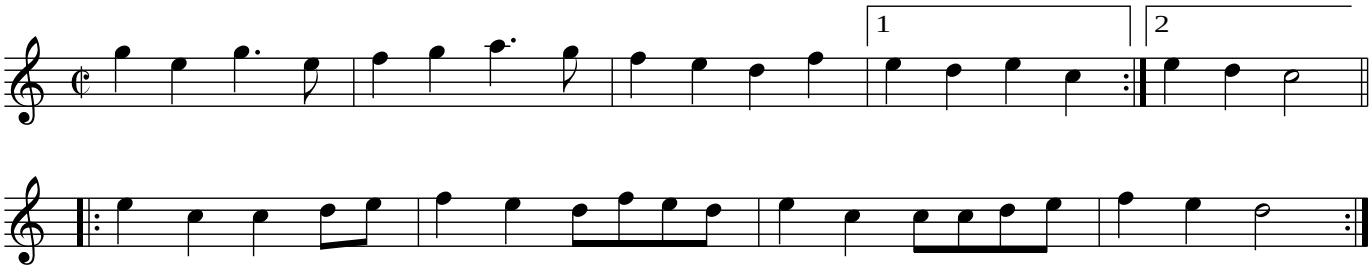
David Barnert
Albany, NY, USA
January 2004

Tracks 4 & 5: Oscar Wood's Jig

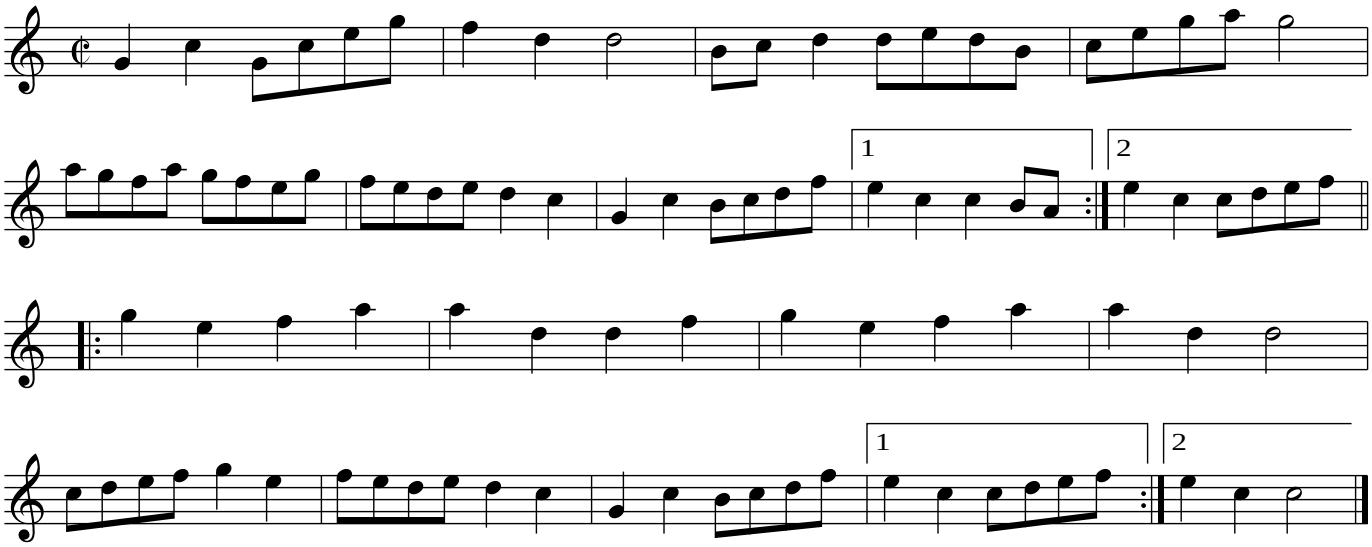


Track 7: Congo

Traditional, SW France



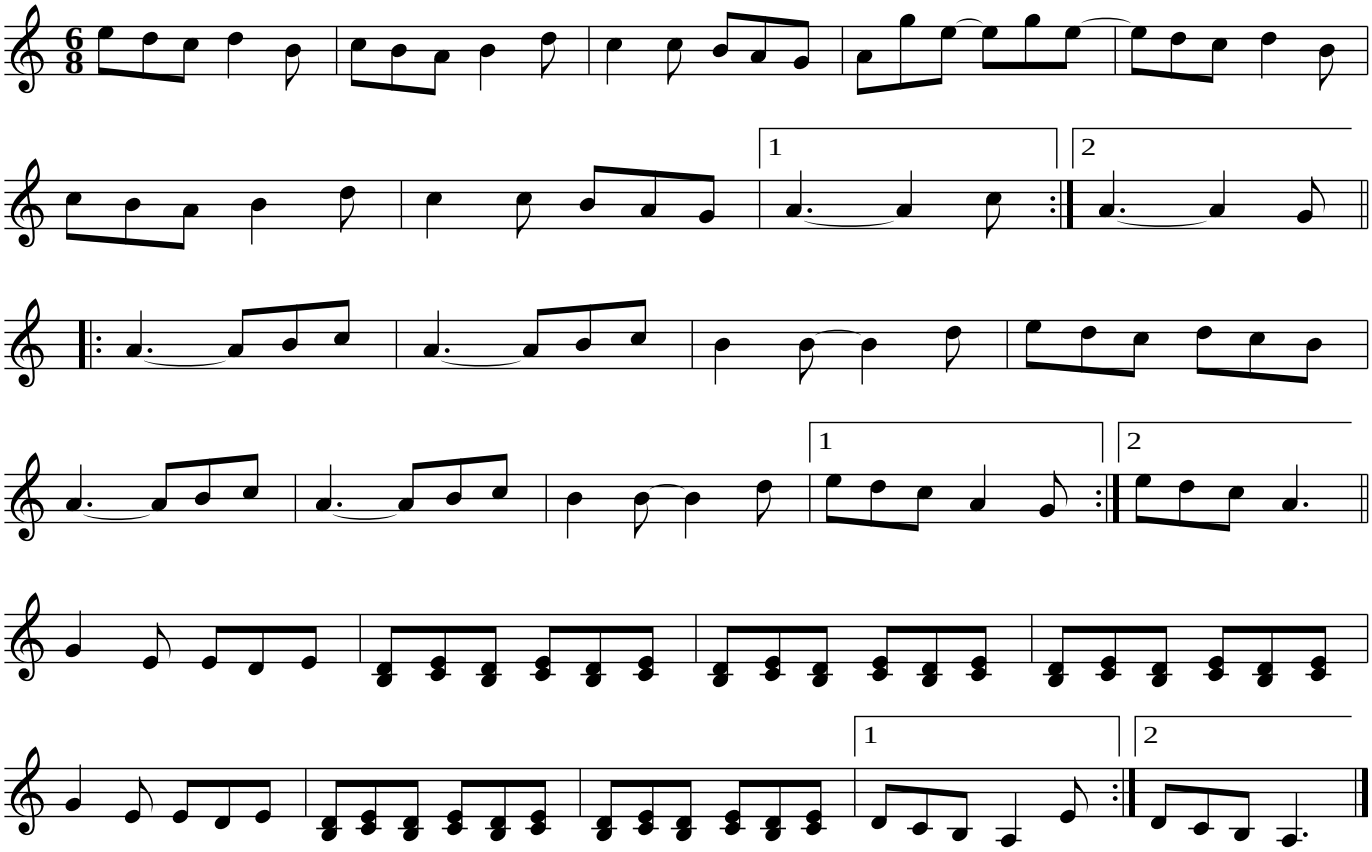
Track 8: Jack O'Robinson



Tracks 10 & 11: Willow Express

Sounds 1 octave higher than written

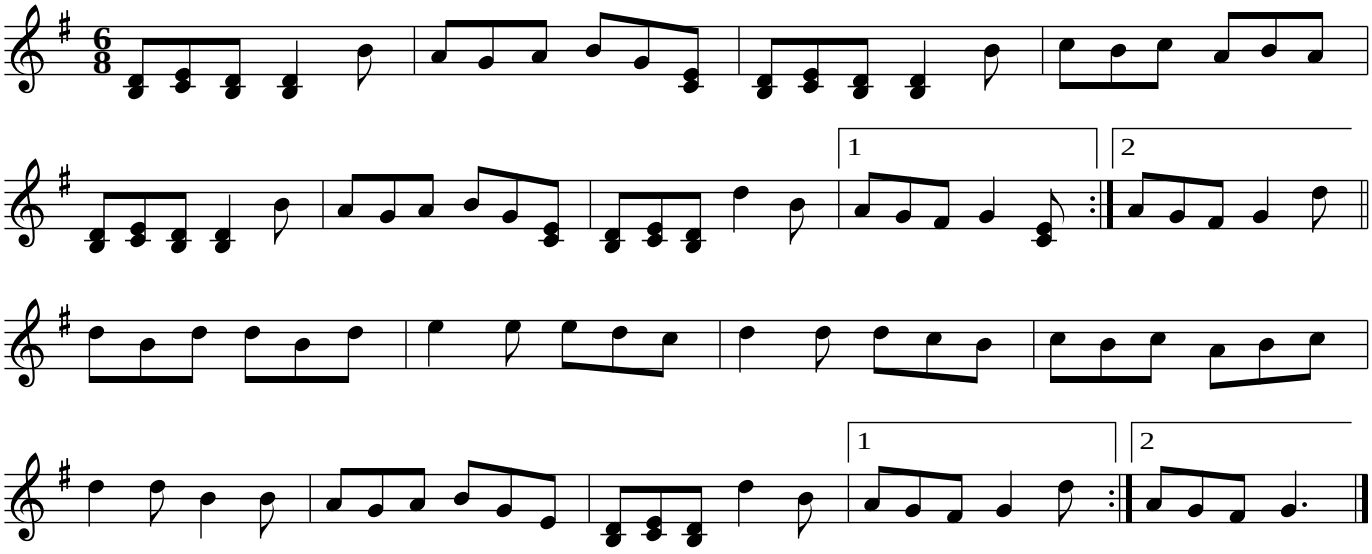
Chris Shaw



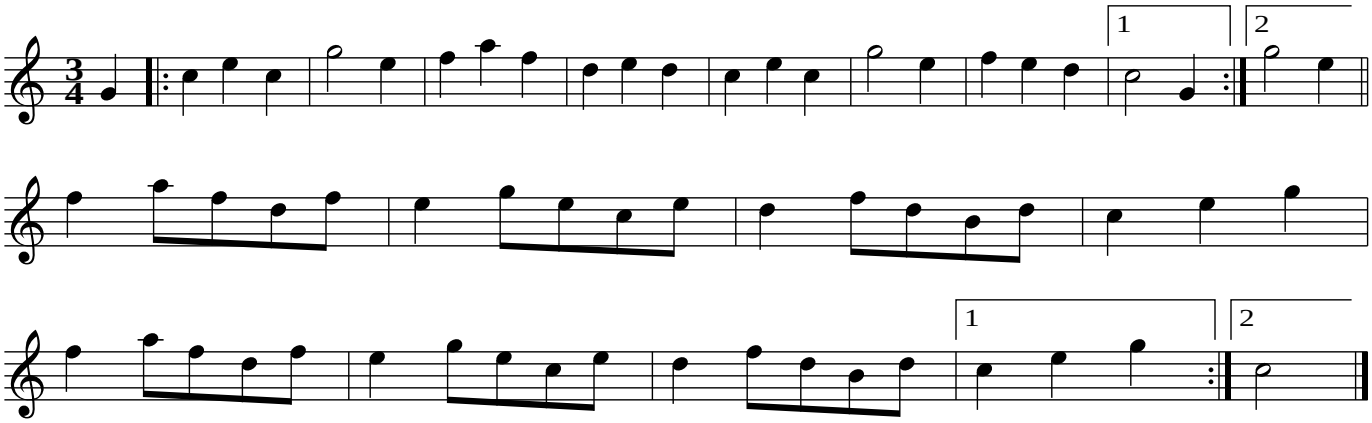
Track 13: Haste to the Wedding

Sounds 1 octave higher than written

Traditional

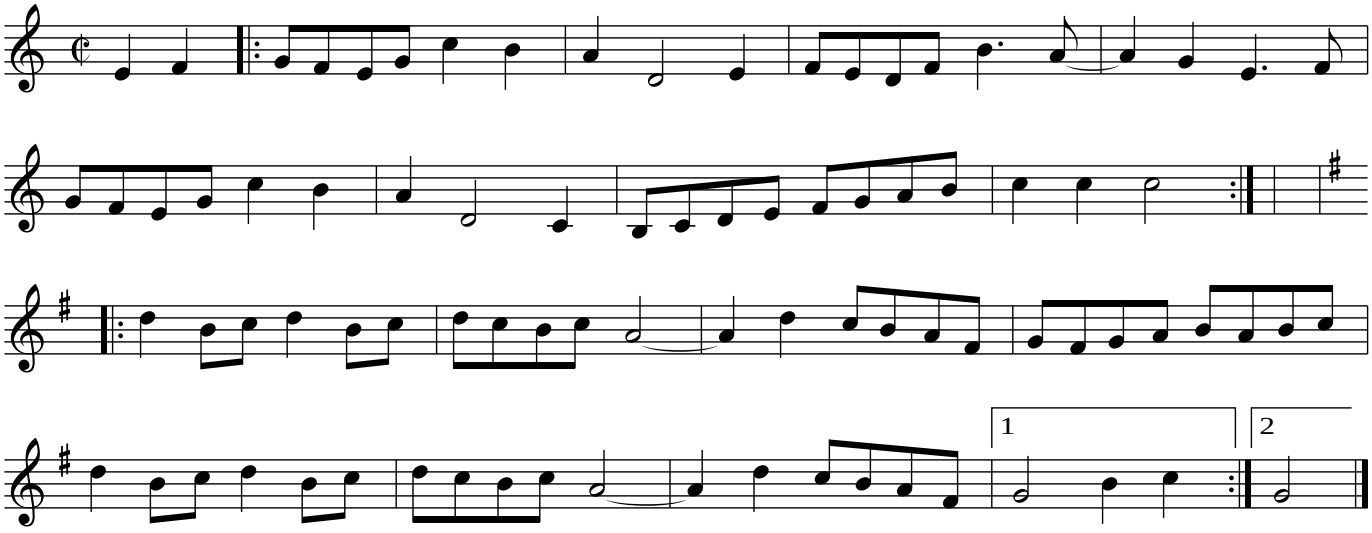


Track 14: Marianne Waltz

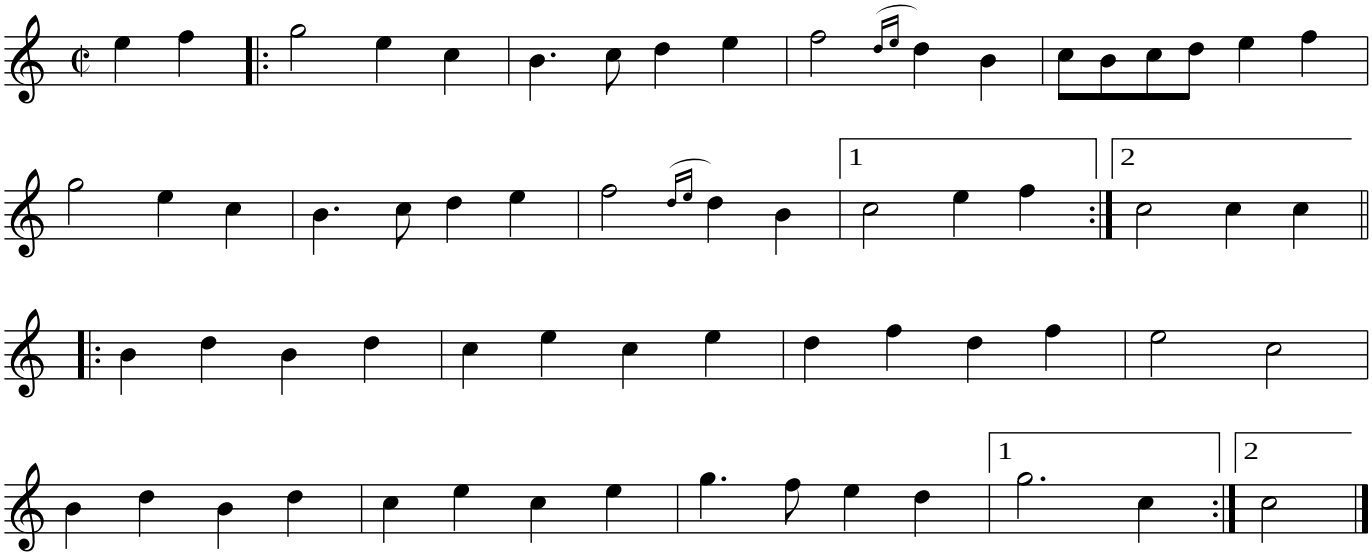


Track 15: Walter Bulwer's Polka No. 1

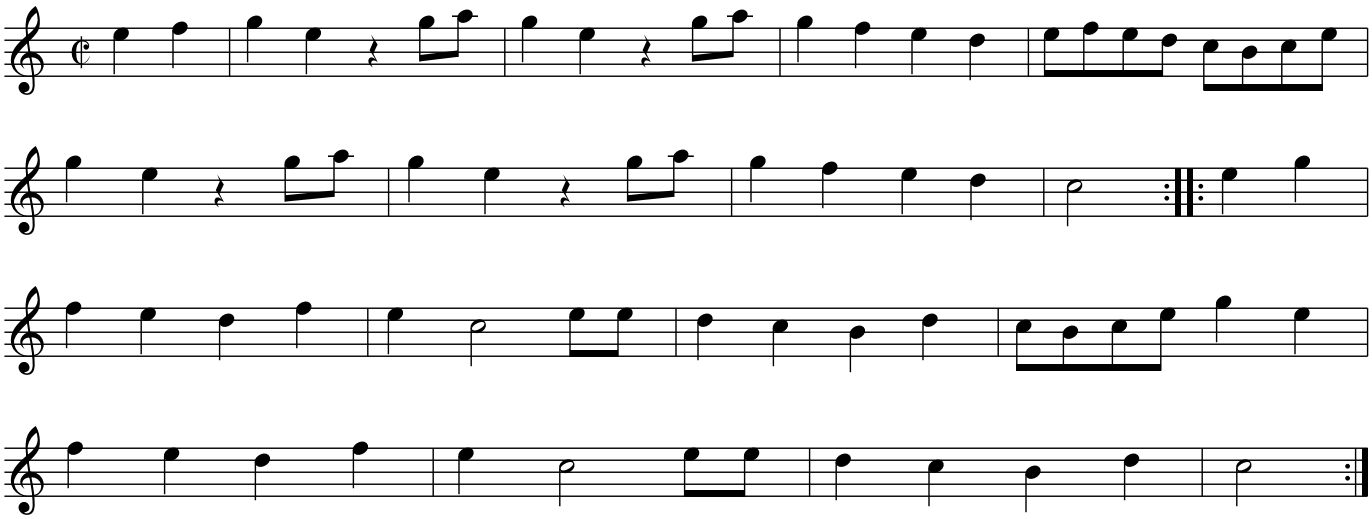
Sounds 1 octave higher than written



Track 16: La Ruban Bleu



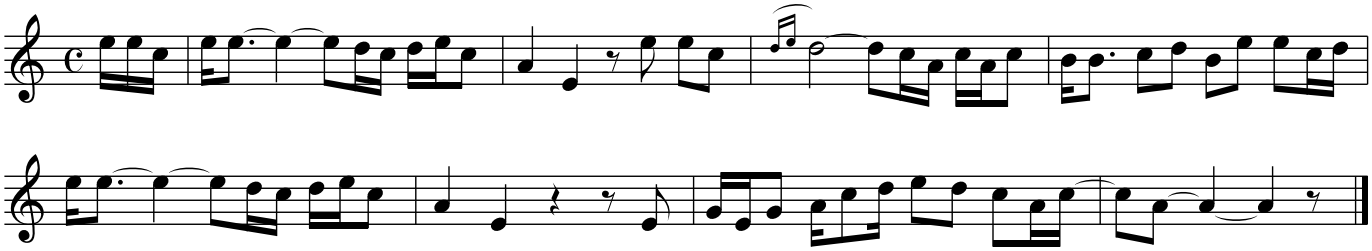
Track 17: French Polka



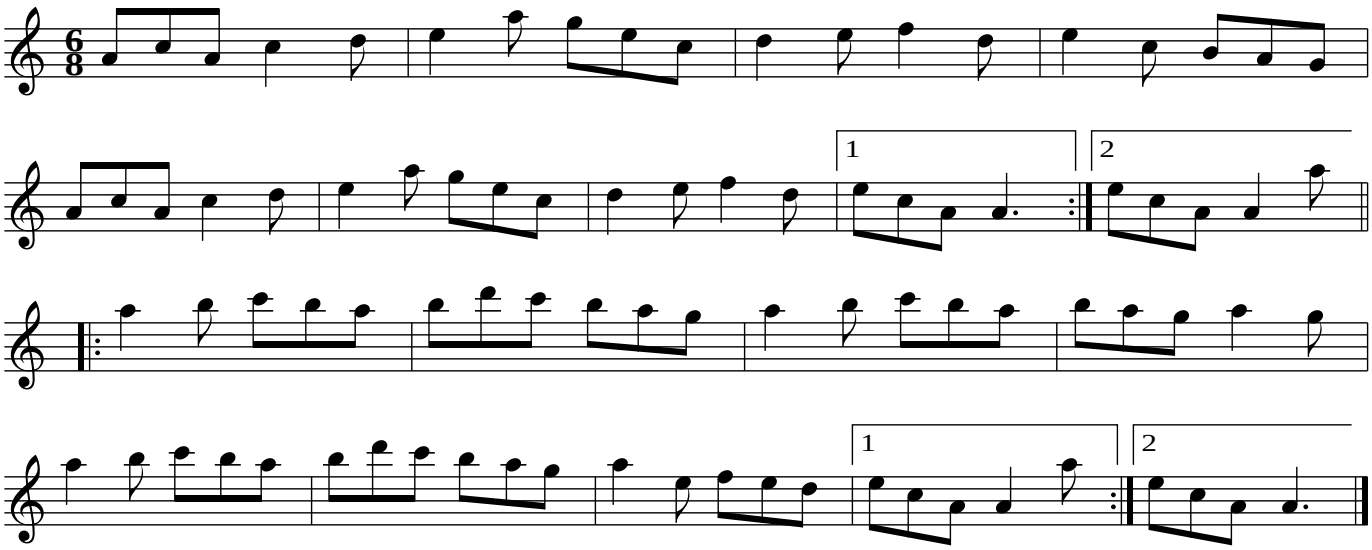
Track 18: Summertime

(an example of bellows shake)

Gershwin

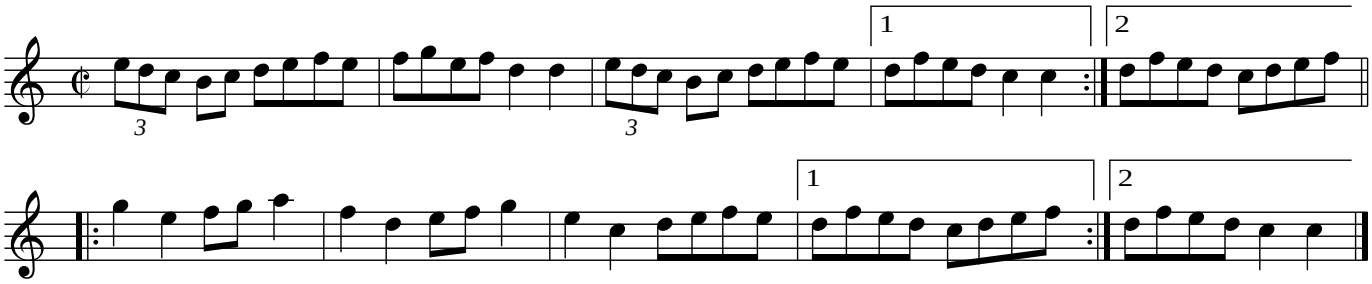


Track 21: Brothers in York



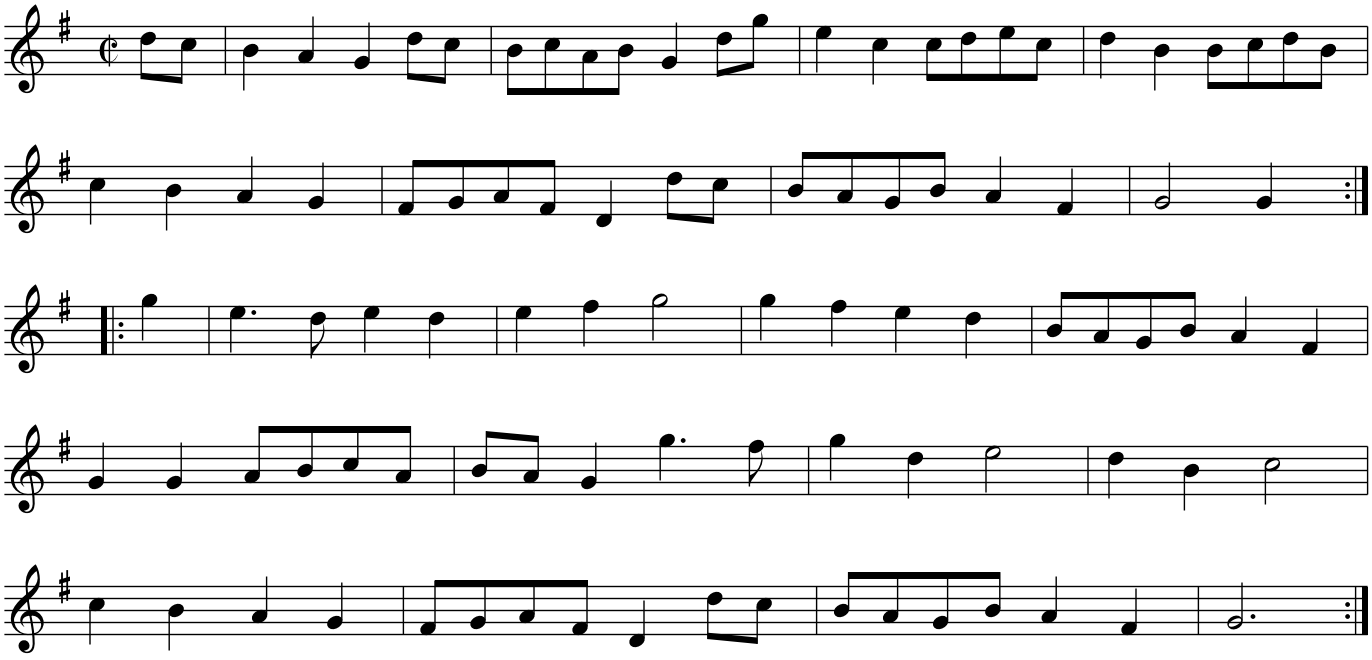
Track 22: Kost er C’hoat

Traditional Breton



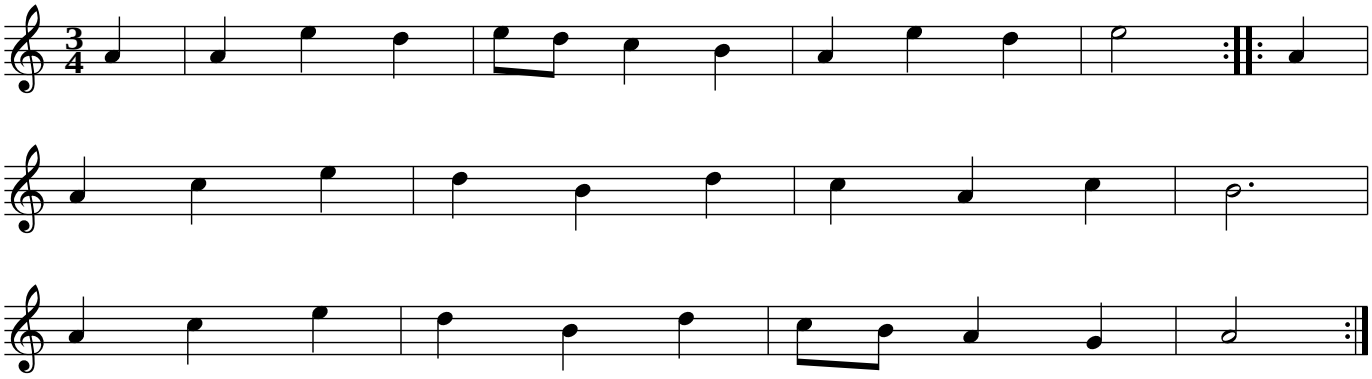
Track 23: Princess Royal

Sounds 1 octave higher than written

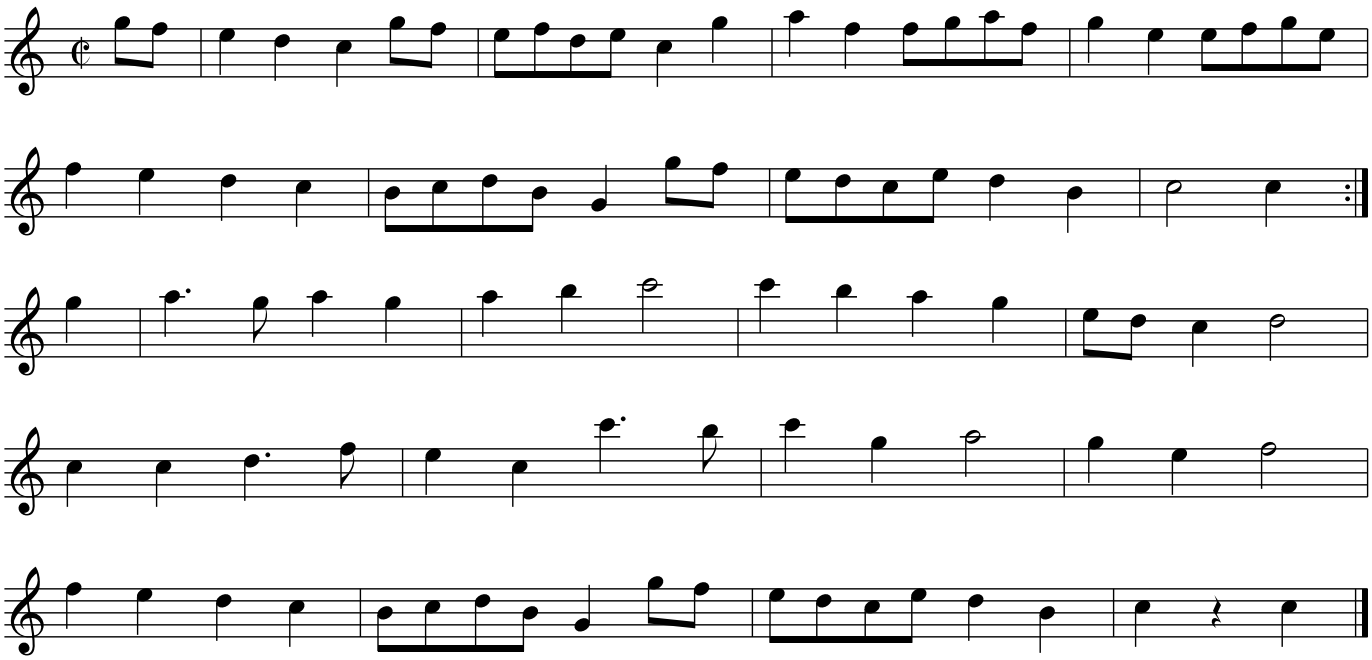


Track 26: French Bouree (unnamed)

Sounds 1 octave higher than written



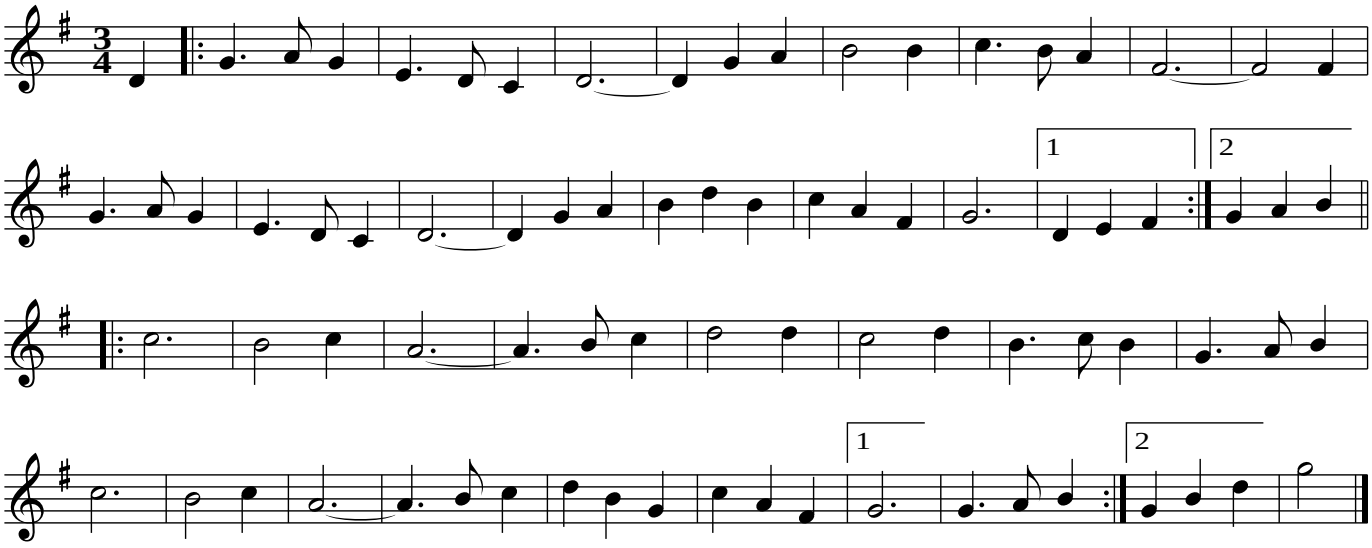
Track 29: Princess Royal



Track 32: Jean's Waltz

Sounds 1 octave higher than written

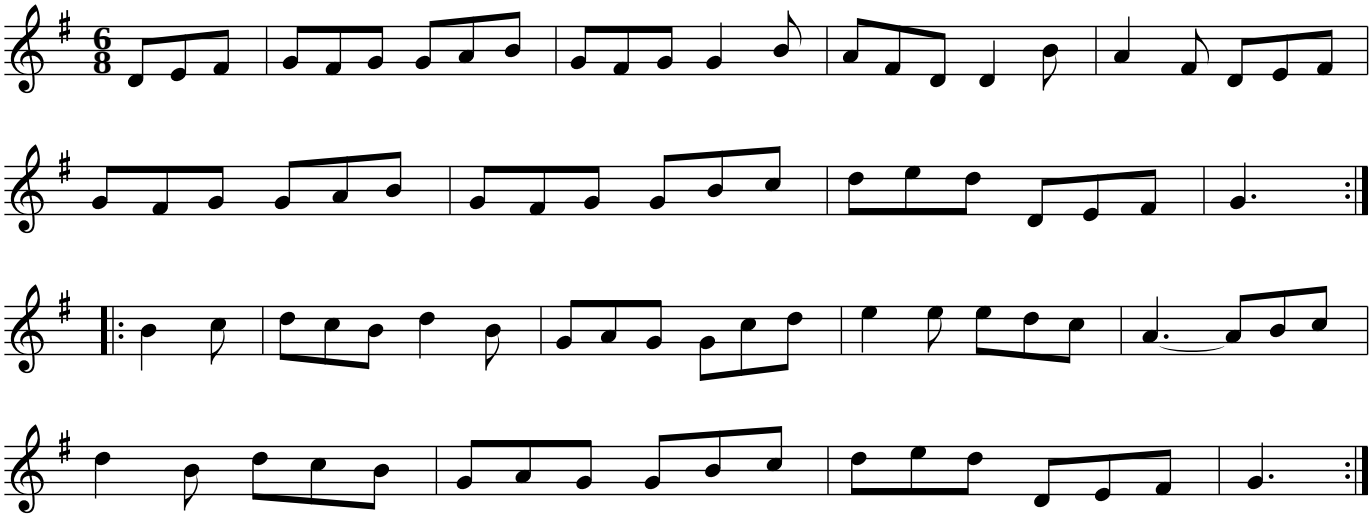
Alan Day



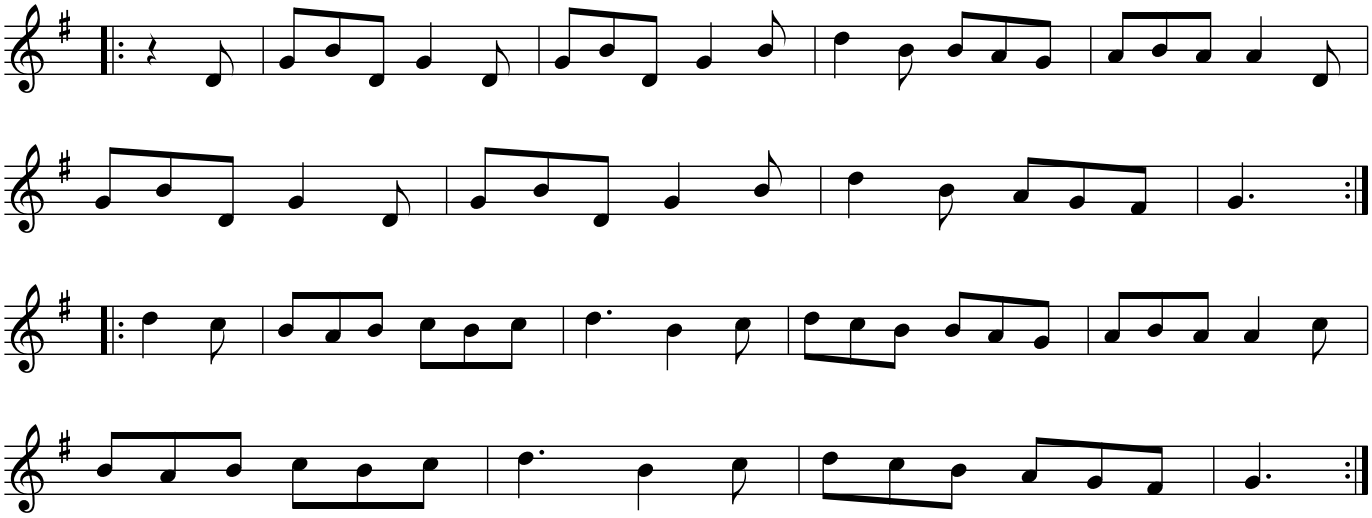
Track 34: New Rigged Ship and The Lady in the Boat

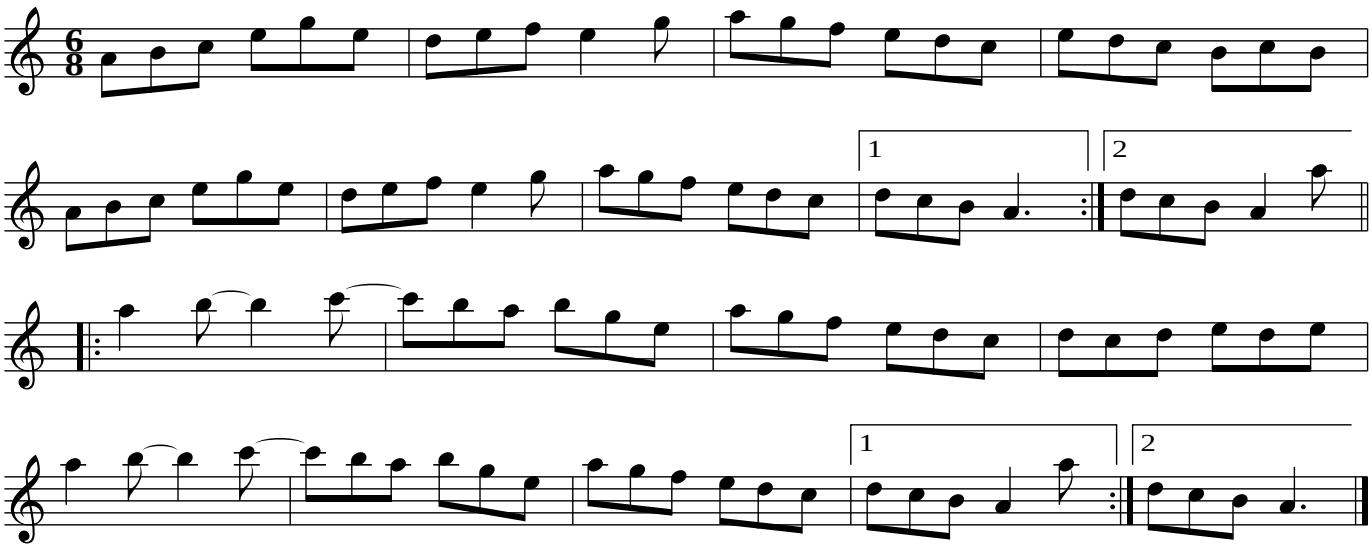
Sounds 1 octave higher than written

New Rigged Ship



The Lady in the Boat



Track 36: Spaghetti Panic

Andrew Cutting