

THE CONCERTINA NEWSLETTER

*The Specialist Magazine
for Concertina and Free-reed instrument Enthusiasts*

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or on
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CONTENTS

	Page No.		Page No.
1. Editorial	1	9. A Study for the English Concertina: Series II No. 2. by F.E. Butler	18
2. Newsletter Finance	2	10. Styles of English Concertina Accompani- ment by Frank Pitt.	20
3. Newsletter Services	4	Part 1. Single Note melody accompaniment.	
4. Forthcoming Events	6	11. First Encounter, by P.J. Stevenson.	21
5. Notes and Queries	6	12. Different types of Push-Pull "Button Boxes"	22
6. How to play the Anglo Concertina, 9 by John Kirkpatrick. Part 1.	9	13. Record Review: "Jump at the Sun"	23
7. An introduction to Concertina Fingering Systems	13	14. Readers' letters	24
8. Barnsley and Worsbrough Bridge United Concertina Band	18	15. Small Advertisements	27

1. EDITORIAL

This edition marks a new stage in the history of the "Concertina Newsletter". This new printed format, which we'll endeavour to continually improve and expand, allows us considerably more versatility, and we can now publish the music, diagrams and photographs that the Newsletter has been needing for so long. We need lots more articles, letters, music, queries, adverts and photographs from you now, so *please* — pick up your pen now and write that article you've been meaning to for so long! Any form of illustrations and decorative art will be especially welcome.

Questionnaire Reminder

Everyone received a copy of the Readership Survey Questionnaire with Newsletter No. 8. It is essential to return this questionnaire, with at least your name and address filled in, if you wish to continue receiving the Newsletter after this issue, so please don't delay.

Apologies

... To any of you who had to pay excess postage on some compulsorily registered envelopes I used by mistake. Please send them back, as I hope to claim the excess back for you.

... To W.E. Realf of Bognor for not crediting his poem, "To my Tina", in Issue 8.

... To Chris Ridley of Cornwall for not crediting his article "The Melodeon and Folk-song" in Issue 8.

Finally, in the hope I can get this issue out in time,

a friendly, musical, peaceful and
happy Christmas to everyone,

NEIL WAYNE

2. FINANCE OF THE NEWSLETTER

Our first printed issue — at last! At time of writing, I don't know the weight yet, so postage will either be £25 or £50. In spite of the **much** greater cost of printing, we can make this format permanent and regular if the present rate of subscriptions is maintained. The following letter from Mac Macdona raises many important points about Newsletter finance, and I hope that many of you who haven't managed to contribute yet could bear in mind our potentially precarious financial basis!

Over to Mac...

"I hesitate to introduce a note of controversy but I feel rather strongly on the question of subscriptions. Now that the Newsletter is entering a second and more expensive stage in its history, I think that its finances should be put on the strongest possible basis and the method I would suggest for doing this would be the imposition of a universal annual subscription, rather than the present system

which relies heavily upon voluntary donations. In Newsletter No. 8, you have set out the cost of the new printed magazine and this clearly shows that you will need to know reasonably accurately how much money you have coming in, in order to establish and maintain a publication of the standard that you have in mind. The present system is too haphazard to enable you to do this.

It is proposed, I think, that those of us who subscribed during the first year shall continue to receive the magazine free, but I honestly doubt whether any of us would object to paying a regular subscription if it meant that the Concertina Newsletter would be a magazine of consistently high quality and that you would be able to ensure this without financial headaches. Similarly, although you have laid great stress upon not expecting payment from those who cannot afford it. I wonder whether you are not exaggerating the problem. Surely, there cannot be too many people in that position. Certainly, the younger of us will, for the most part, already have spent several pounds in acquiring our instruments and having them repaired. If we can afford this, we can afford a subscription to the magazine as well. I appreciate that the situation may be different for the older ones who are receiving Old Age Pension, but I propose that this be recognised by saying that those over 60 should be entitled to receive the magazine free. They could, of course, make donations if they felt so inclined.

It may be that the average donation exceeds the £1.50 which is the present subscription charged to latecomers and which, I feel, could be the general subscription. If this is the case, it would still be no bad thing to settle for a lower subscription income, for that income would be regular and could be relied upon in budgetting for the future. Voluntary donations are not so reliable.

I believe that what I have said above is sound common-sense. If you think it constructive and likely to stimulate a worthwhile correspondence on this important topic, by all means quote me in the Newsletter"

MAC.

Comment on Letter

Mac has raised some very important points in his letter, some of which I'll attempt to answer here: Firstly, all new subscribers are now sent a free copy and a subscription form to fill in — only if they **specially** request it, does the Newsletter become free. As Mac says, only our most senior subscribers and those still at school **specially** merit free Newsletters, but I feel that no one should miss out through **genuine** lack of funds! Secondly, I have a comprehensive card index of everyone's donations, subscriptions, back issues received, and even S.A.E's and stamps sent, so when their subscription renewals are due, everyone will get a reminder. Thirdly, many one-time subscribers have decided not to return their questionnaire, sent with Issue No. 8, and will thus cease receiving it after Issue 9. This "pruning down" will save us stamps and production costs, and ensures that only folk keen enough to write their name and address on a simple form and return it stay on "the list". Fourthly, the present system is haphazard indeed, the present rate of £1.50 subscriptions coming in would certainly not sustain a regular printed Newsletter for long, even allowing for the generous donations. That many subscribers send in, and the extra funds raised by selling T-shirts and records.

To sum up, I can only stress that this present format **does** need a firmer financial basis than the previous duplicated one. Subscriptions for the year starting November 1972 are now due, and you can also help by buying back issues, records and those amazing "Concertina Consciousness" T-shirts and shoulder bags, if such things are to your taste, of course.

Please write in with your comments and suggestions on this matter.

N.W.

The following people have sent in Subscriptions and Donations since issue 8. So many thanks to all these subscribers!

Raymond Bushby	C. D. Duckham
Will Williams	Ray Crouch
Robin Burnett	Graeme Watson
Carole Mill	R. Davies
Doug Dwyer	Philip Levine
Graham Walker	Arthur Austin
S.J. Frankson	Alison McFarlane
Michael Roberts	Paddy Marchant
David Roberts	David Phillpot
Sue Quick	Derek Sergeant
Reuben Shaw	Roy Harris
Mac and Vera	Barry Johnston
McDougall	Tom Gilfellow
Sean Murphy	Richard Trickey
Harry McIntyre	H. Beard
C.J. Ball	E. Beard
Don Shimmin	Gladys Thorp
Fred Bridson	Robert Watters
W.E.L. Stevens	John Canby
Martin Knowles	Ian Clayton
Alistair Markham	Dave Hillery
Geraldine Hall	M. Dibnah
Mark Davis	William Joy
Tony Hill	John Rodd
Hilary Lamb	Walter Greaves
Richard Dewey	Chris White
Mindy Robinson	Roy Smith
Tony Engle	Frank Butler
Chris Faiszey	Alan Jeffries
Alan Green	Nancy Robinson
Aly & Liz Anderson	Harry Maddocks
Geoff Iverson	Aubrey Richards
Mick Flood	Sarah Ledbury
T. Gates	Chris Ridley

3. NEWSLETTER SERVICES

Back Issues

All back issues are now available, at 10p each post free, and in order to make full use of the Newsletter Index, everyone should have a set! A brief content list of each issue is as follows:

Issue 1. Concertina Repairs

Subscribers interested in The Bandoneon
 Melodeons
 Flutinas
 Concertinas and Education
The International Concertina Association
Concertina Evening Classes
Notes on this history of the Concertina.

Issue 2. Addresses of Subscribers interested in:

Morris Dancing and Music
Button Accordians and Melodeons
Folk Club organising
Other Old Instruments
Northumbrian piping
Sources of English Concertina Music
Dating your Concertina
"Boyd" Concertinas
Concertina Evening Classes in London
An Historic Concert poster from New York City.
The I.C.A. Christmas Meeting
"Herb" Reynolds of Cambridge — a traditional Concertina and Harp player.
The life and times of E. Charlesworth, Anglo player.
Concertinas in the Boer War.
The Acoustics of the Concertina.

Issue 3. Concertina reed Making and tuning

The Tommy Williams Interview — Part 1
Northumbrian pipe tunes and the English Concertina.
Music for the Concertina
Scan Tester
The Festival of Kerry
Melodeon players — unite

Issue 4. Lists of Concertina and Melodeon records

Electronic tuning
Repair tips
An outline history of the Concertina and related free-reed instruments.
Why I play the Concertina — Richard Cross
Reminiscences of a Busker
Courses and Festivals

Issue 5. Notes and Queries:

A note on Wheatstone No. 8222
The Wheatstone Price List
Wheatstone addresses
Concertinas and Canals
The Anglo and Folksong
The Tommy Williams Interview — Part 2.
Music for the Concertina
Magazines of musical interest
The Bandoneon
An American Concertina Concert
The Concertina on the Variety Theatre Stage

Issue 6. The Newcastle on Tyne Concertina Convention

Review: "Alistair Anderson plays English Concertina"
Notes and Queries
Anglo Fingering
The Honri Family
Concertina Makes and Repairers
Wheatstone's Addresses
The Lachenal "Accordeophone"
Concertina Music for learners.

Issue 7. Repairs and Spares

"Concertina Consciousness" T-Shirts
The Second "Concertina Convention"
Notes and Queries
Classical Concertinas in Birmingham
"The Dark Island"
A Lachenal Bill of Sale
Accordian Workshop Manuals
Concertina Repairs
The Concertina in Cornwall around 1890
The Tommy Williams Interview — Part 3
The Concertina Consorte
T. Shakespeare — Concertina Maker.

Issue 8. Concertina Conventions and Workshops

The Third "Concertina Convention"
Notes and Queries
Step Dancing and Concertinas
Percy Honri
Accordian repair hints
Music Hall players
Review: Peter Bellamy "Won't you go my way"
The Melodeon and Folksong
The Anglo, The English, and learning music
Keighley Concertina Band.
Whitby Folk Festival 1972
The Concertina playing of Alf Edwards

Irish Concertina Music
 Concertina Poems
 The Concertina Newsletter Readership
 Survey Questionnaire.

Newsletter Library

We have exchange subscriptions with the following publications, all of which are available for loan:

Lancashire Wakes — The North Lancs EFDSS Magazine
 The Leyland Morris Man — Mag. of Leyland's Morris side.
 Clanfolk — The BBC Folk Magazine.
 Milwaukee Folk — "Beer City's" radical folk Newsletter
 San Francisco Folk Music Club Newsletter
 Brighton Folk Diary — The Guide to all the Sussex Clubs
 Folk Southern — The South's Folk Monthly
 Folk Around — West Cumberland's Folk Magazine
 English Dance and Song — EFDSS Magazine.
 Bristol Folk News
 Treoir — The Magazine of Irish Traditional Song, Music and Dance.
 Rajasthan Folk Legacy Series — Publications from the Rajasthan Institute of Folklore in India.
 Singabout — Bush Music Club of Australia.

Concertina Cases

A limited number of good quality concertina cases are available through the Newsletter. Made in thick veneered ply, they have a water-proof varnished finish, and high quality metal lock and key, with stout leather strap handle. They are made to fit standard sized 48 key English and Anglo Concertinas, with some room to spare, are green baize lined, and even have a little label in the lid on which to write your name!

Prices are:

Rectangular Shape — £3.50
 Hexagonal Shape — £4.40

If you have a specially large or small concertina that you'd like a box made for — send in its dimensions, and I'll obtain a price quote. I also have some solid leather Hexagonal boxes on order, like those fine old Jeffries ones, but don't know how much they'll be yet.

"Concertina Consciousness"

The fame of our own special T-shirt is spreading: about fifty have gone to the U.S.A. while a well-known rock and roll star sported one on BBC2's "Old Grey Whistle Test" recently. I've managed to get the latest batch a bit cheaper and have available:
 Short Sleeved (Med. and Large) 70p + 5p p&p
 Long Sleeve, winter weight

(M & L) £1.15p + 5p p&p
 Concertina Consciousness
 Shoulder Bags (Big enough
 for 2 tinas) £1.40p + 5p p&p

USE THE ORDER FORM IN THIS ISSUE

Concertina Records

Thanks to the generosity of Leader Records, we're able to sell their records through the newsletter at considerable discount, yet still earn a little for Newsletter funds. Our two "best sellers" have been the magnificent solo albums by John Kirkpatrick and Alistair Anderson, which are the definitive records of English Concertina playing, and Anglo Concertina and Button accordion music respectively. Alistairs' record was reviewed in Issue 6, and after some distribution difficulties is now available through the Newsletter, as is John Kirkpatrick's "Jump at the Sun", reviewed in this issue.

Other records of great interest to concertina players are Bernard Wigley's Album "The phenomenal B. Wrigley", featuring his amazing Contrabass Concertina, and some fine Treble English song accompaniments. We also have a few copies of The High Level Ranters "High Level" and "Lads of Northumbria" as well as Lea Nicholson's solo Concertina Album "Horsemusic", surely one of the more underrated Concertina-based records of the last year, and well worth looking into!

Alistair Anderson plays English
 Concertina £1.50
 John Kirkpatrick: "Jump at The
 Sun" £1.50
 Lea Nicholson "Horsemusic" £1.90
 High Level Ranters "High Level" £1.50
 High Level Ranters "Lads of
 Northumbria" £1.50
 "The Phenomenal B. Wrigley" £1.75

4. FORTHCOMING EVENTS

The Fourth "Concertina Convention"

To be held at the Brewery Arts Centre, Kendal, Westmorland, on Saturday January 13th, 1973 from Noon onwards.

All players and enthusiasts of Concertinas, Melodeons, Accordeons, in fact, fans of all types of Free-reed instruments and music are invited to this day of Music, Workshops, displays and concerts, which is sponsored by the "Concertina Newsletter", and organised by Neil Wayne, Howard Elliott and local Newsletter Subscribers. Full details as to programme, directions and accommodation are found on the form in this issue. There's space for over 150, so no tickets — everyone's welcome. See you there!

A Mini-Convention in Long Eaton

On Monday, January 8th, 1972 Neil Wayne and Alistair Anderson are holding a **small** Concertina get-together for subscribers, old and young, in the Derby, Notts, Leicester Area. We hope to have a good playing session and a chat about repairs, music and Concertinas in general. If you live locally, and can't make it to Kendal on the following weekend, drop me a line if you're coming. It's at the "Locomotive Inn", Cross Street, Long Eaton, scene of the great Convention back in September, and you'll find directions of how to get there on Page 5 of Issue No.7. We'll start about 7.30 pm.

Folk Music Festivals in 1973

We've got a scheme afoot to stage Concertina Workshops, Tuition Sessions, instrument displays, and even full scale Conventions at most of the major Folk Festivals this year. Will anyone involved in Festival organisation, or who knows the dates of **any** Festivals this year, please write in for more information on this project.

5. NOTES AND QUERIES

A Stolen Concertina

Nibs Matthews, of the English Folk, Dance and Song Society, Regents Park Road, London N.W.1., writes.

"During the weekend of 4th November, someone stole six silver gilt 1971 Jubilee Commemorative Medals and a Concertina from a cabinet here at Cecil Sharp House.

The Concertina was played for performances by one of the North country sword teams, it was also used for playing the Northumberland Fusiliers 'over the top' in the first World War. It was damaged by shrapnel and repaired by Harry Boyd whose name is worked into the decoration. It is octagonal in shape and has chrome plated ends to it.

I would be grateful if this should be brought to you for repair or tuning if you would please get the name and address of the person in question and inform me. Thanking you for your co-operation"

NIBS MATTHEWS

The Current Availability of new "Wheatstone" Concertinas"

Mr. J. Macree of Boosey and Hawkes (Sales) Ltd., writes

"I note with interest that you are associated with Concertinas and instruments of that type and want if possible to send to your members any notes that you consider may be of possible interest to them. I have glanced through the limited material which we still hold on the subject of Wheatstone Concertinas and, as you know, this organisation is now part of the Boosey & Hawkes Group. I was unable to find much information that I think of interest; we have taken some photostat copies of certain history regarding the Wheatstone Concertina, but I am certain that this is already in your possession.

I realise that so far as maintenance of these instruments is concerned the problem is very disturbing, and I myself have only heard of Mr. Crabb who does a certain amount of renovation, and when he decides to no longer

carry out this function I am wondering if any other body suitable for doing this type of work could be found.

The Wheatstone Concertinas are now being manufactured in a small section at our Edgware Works, and I understand that only two bodies are employed for we make, in the main, in the region of at most one hundred units per year. In the main, these are supplied to fulfil export orders, and although I observe that you consider in the near future there may be a revived interest in these instruments this is to some degree disturbing from the point of view that would be purchasers of instruments would be unable to get supplies.

It may interest you to know that so far as our Company is concerned the manufacture of these hundred pieces each year is not a commercial proposition as we could not find any more makers if larger quantities were required, because if these instruments were sold at a really commercial price they would be far too costly.

With regard to price lists, it is necessary for us at the end of this year to review the prices of the small Wheatstone range which we are now making, and when this information so far as price is concerned is in my possession I will most certainly inform you of the current costs of the models being made."

J. MACREE

An American Concertina Maker

*Stinson R. Behlen, of Behlen-Concertina-Co.,
1010-So. 14th, St. Slaton, Texas 79364 USA
writes*

"Thank you for your Newsletter and asking that I send you my Concertina write up of my line of Concertinas. English system Concertinas.

Yes, I have brand new English system Concertinas, on a very limited scale, always write before, sending a cheque or money order. Please state if you really want to buy or just interested as photos are expensive. I have very excellent 30-Key English system in a Excellent basic Concertina for Beginners and young ladies. These have 30-Basic Chromatic Keys, 60-swedish steel reeds-A-440- Pitch. or A-880-. Mounted on suede leather direct to reed blocks,

Fine key Mechanisms, Compact 6½-inches, Octagonal Shape, covered ends in Pearl, Scroll cut ends, 7-Fold Cloth covered best bellows, edges covered with Genuine Leather, Frames also covered with Leather. Leather Thumb straps and metal finger rests. Tone is Dry, typical Concertina tone. Nice and clear. Comes in Fibre carrying case. My price on this one shipped to England, Postpaid £45.50 equals - \$ 100.00. Packed in crushproof Box. This one has white bone buttons.

Then I have also the 48-Key English system Concertinas, also very limited production, Brand new, my very finest. 48-keys -96-Swedish handmade steel finest Steel reeds, A-880- A-440 Pitch. Size 6½ inches, Octagonal, Dry typical, very responsive action and tone is the very best. Has 8-fold Cloth covered bellows, Leather covered Frames and Edges, Brown Leather, beautiful Scroll cut ends, Light Mahogany. Finest key mechanisms, White Ivoroid Duttons, Best Leather Thumb straps and nickel finger rests. Comes complete with Fibre carrying Case, price: Postpaid to England, £103. equal \$251.32. Finest Quality. Reeds mounted on suede Leather too.

I'm completely out of Concertinas at this time, expect to have several ready by late November and December. And for all of 1973.

I also have 2-row-21-key-8-bass Melodeons, Steel reeds, 14-Fold Cloth Covered Bellows Red Pearl only, Powerful Tremolo tone, White Bone Buttons, size 6" x 11". With Flowers on Front. Comes complete with nice Fibre Carrying Case and Leather shoulder and Bass straps. These are available right now. Come in C-F or F-B keys of tunings. Popular and in demand. Shipped Postpaid to England for only £44. or equal to \$99.50. Limited supply.

I am also Texas Renown Maker of Southern Highland and Hill Country and New Electro-Dulcimers, with great power of tone, in all models of 3-Strings or 4-Strings, Standard or Artist, Concert Classic Dulcimers. Perfection in finish and beauty of Haunting Tone.

I have also in stock some New Anglo-20-Key Concertinas, these are not popular here. This one has Steel Reeds, 20-keys -40-reeds. Key of

G-C tuning, 10-fold Bellows, Wood Ends, Leather Handstraps A-440 Pitch. Good Quality. Comes with Fibre Carrying Case. Your Price only £21 Postpaid. Limited supply, not my line but very fine quality. Delivery soon as possible."

STINSON R. BEHLEN

A new "Anglo" system and some Concertina Nicknames from Australia.

Chris Wendt, of 477 Gleneira Road, Caulfield Vic. Aust. 3162 writes. . . .

"I spent some time recently working around the basis of a 40 key Anglo Chromatic Tina, and the end product to be as close as possible to the normal melodian "1 Row" fingering for all keys normally used for fiddle music.

The idea intrigued me, since such an instrument would have a tremendous "punch" for Ceilidh music (about which I know a fair bit) and presumably also for Morris-music (about which I know practically Zero). In the end, as can be seen from the Keyboard layout, I think I succeeded reasonably well. Someone is bound to deflate my ego by telling me that he's just inherited great grandfather's instrument and it is tuned exactly to the same plan — but I still had fun working it out! I'd also like to comment on the various names applied to concertinas in Australia.

To the old timers in the bush areas who still play 'tinas, their instrument almost invariably, in my experience, is called 'the concertina' or occasionally "squeeze box". This latter term is not usually applied to the melodian, by a player of both. That is normally referred to as the "button accordion", "button box" or simply "accordion".

The city-bred "revivalists" of whom I am one, call the instrument by different names in different areas of the country. In New South Wales, the Concertina is often contracted to "Concer" instead of the usual English contraction of "tina". I have never heard anyone to my knowledge, call a concertina a "tina" in Australia. In Victoria, though, the normal contraction is not "Concer" but "Concert". One is supposed to guess from the context

whether "Concert" refers to the instrument, or the organised musical function where it was played.

In Melbourne, however, people tend to call their instruments "screamers" for obvious reasons! This is a much better name than "Concert" since, to those in the know, it is completely unambiguous. A statement like "Drag out the old Screamer, mate, and we'll have a coupler tunes" is pretty lucid even to a cretin!

Incidentally, among the revivalists, "squeeze-box" seems to be applied almost exclusively to a melodian or British Chromatic Accordion.

A 3-row British Chromatic Accordion, is however, mainly referred to by its owner as "the squeezebox", but to everyone else in Australia it is for some reason a **piano accordion**. No differentiation occurs between accordions in the minds of most Australians; even some people who are pretty musical do not recognise the squeeze-box. The only exceptions to this seem to be those who play piano accordions themselves, and Scottish and Irish Immigrants.

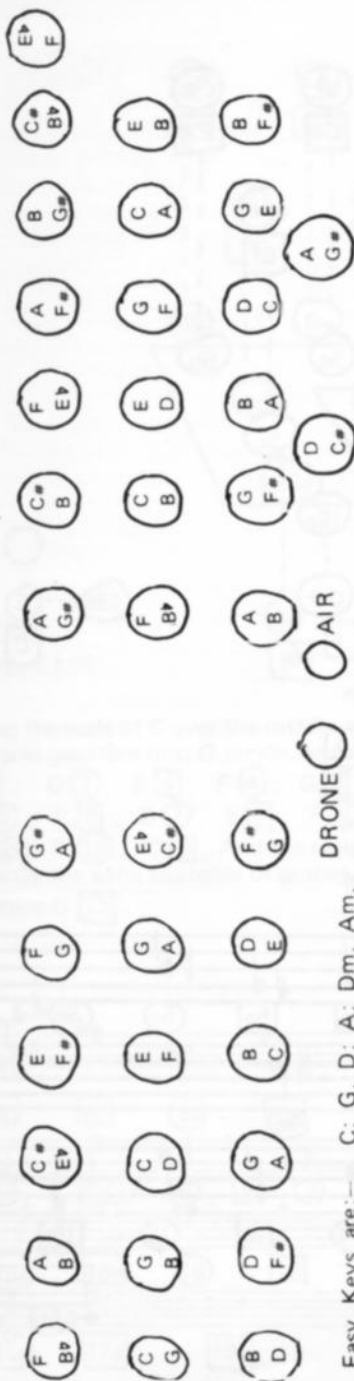
That's enough from me — I'd be interested in hearing people's comments on the "tina layout I devised. It is based on a C, G & Accidental 40 Key machine, and should be relatively easily played in C, G, D, A and E, and associated minor keys. Although, Michael Tubridy of the "Chieftains" seems to play O.K. in G & D on his F/B^b instrument. I suppose it's a matter of practice".

CHRIS WEDOT

"I've collected a few strange nicknames for concertinas too — "Constant Screamer" is one of the less sympathetic, as are Musical Chinese Lantern", and "Musical Caterpillar".

Several subscribers write to say they foam at the mouth at the nickname "tina", though I use it to save writing a 10 letter word 200 times a day. The late Scan Tester always called his "his Music", and it certainly was! I think my favourite of all is the magnificent "leather ferret"! Does anyone else have any nicknames for their instruments? "

N.W.



6. HOW TO PLAY THE ANGLO — Part 1

by John Kirkpatrick

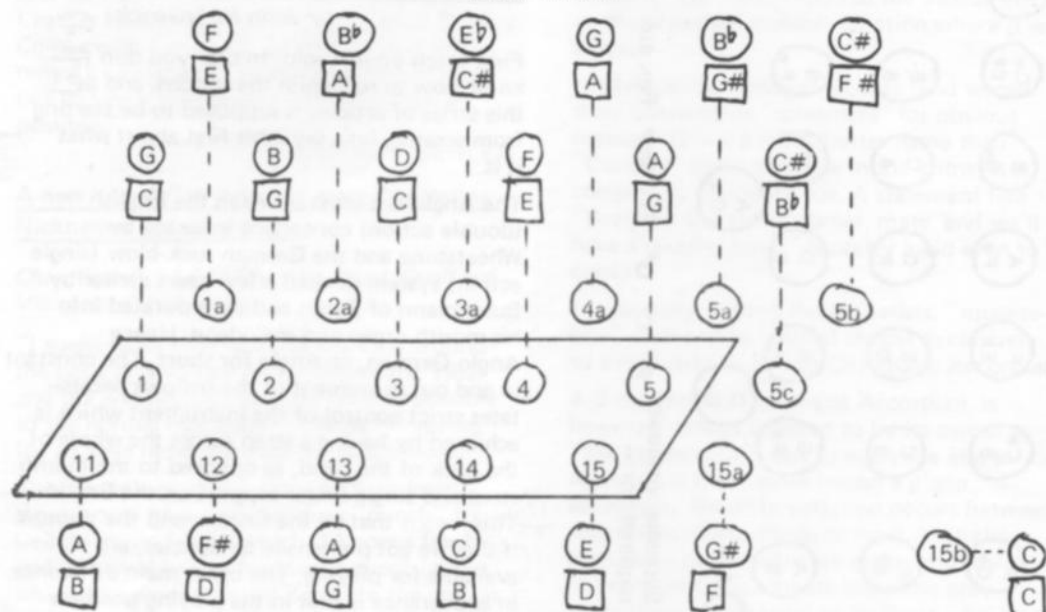
First catch your Anglo. In case you don't know how to recognise the species, and as this series of articles is supposed to be starting from scratch, let's say a bit first about what it is.

The Anglo is a cross between the English (double action) concertina invented by Wheatstone and the German suck-blow (single action) system devised a few years earlier by Buschmann of Berlin and incorporated into his mouth-organ and melodeon. Hence Anglo-German, or Anglo for short. The constant in and out movement of the bellows necessitates strict control of the instrument which is achieved by having a strap across the whole of the back of the hand, as opposed to the thumb strap and single finger support on the English. This means that all the fingers, and the thumbs if they've got prehensile tendencies, are available for playing. The other main difference in appearance is that in the playing position the keys on the Anglo are arranged in vertical rows, falling easily under the fingers, whereas the rows on the English are horizontal.

Now to the diagram, which is a plan of my model (Crabb No. 18264, bought new in December 1968). For those of you who like things that way I've also given the musical notation for the actual notes sounded by each button. If you can understand it you will see that the high notes are on the right hand side, low notes on the left. The middle of the three rows gives the diatonic scale of C major; the row below that the scale of G major; and the row furthest away from you is a haphazard collection of sharps and flats, along with some notes which occur on the other rows in the opposite direction of the bellows.

The area enclosed by the rectangle on each side is the layout on the small 20-key Anglo which you can get easily and cheaply at most music shops. When you first start playing it's best to ignore anything outside this basic area anyway, so these instruments are not bad to begin on if you can't get anything else. However that is all there is to say in their favour as they are little better than toys and their limitations will soon become apparent.

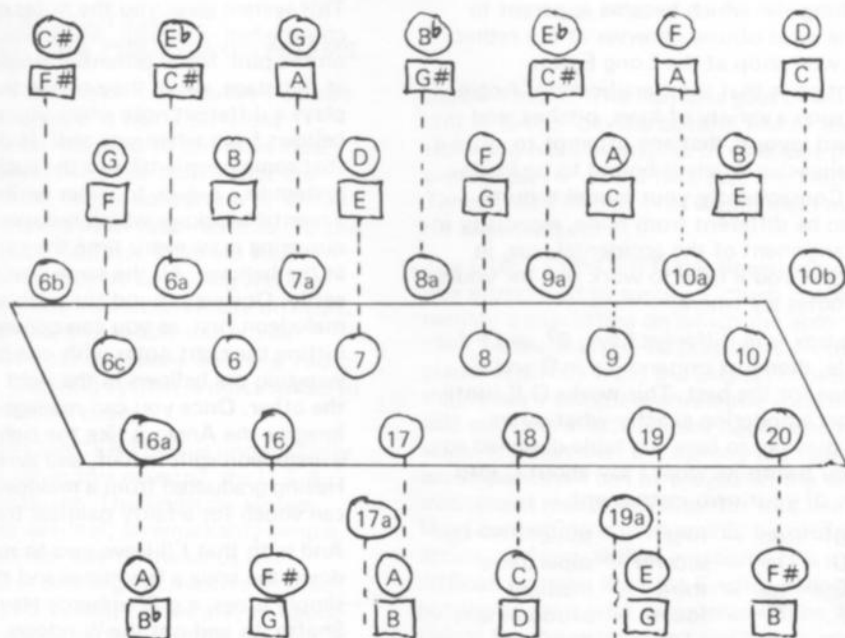
LEFT HAND



To avoid constant repetition of the words "push" and "pull" I'll use a square to represent "push", a circle for "pull". So **[6]** means push button 6 to give C; **(6)** means pull 6 to give B; and in the diagram button 7 gives E when you push the bellows, D when you pull. I hope this isn't too confusing and in the end it will save unnecessary verbage.

The musical notation for the left hand is presented in three staves. The top staff is in bass clef, the middle in alto clef, and the bottom in treble clef. Each staff has notes corresponding to the buttons shown in the diagram above. The notes are labeled with button numbers and circles/squares to indicate push/pull actions. For example, the first staff starts with 1a, 1a, 2a, 2a, 3a, 3a, 4a, 4a, 5a, 5a, 5b, 5b. The second staff starts with 1, 1, 2, 2, 3, 3, 4, 4, 5, 6, 5c, 5c. The third staff starts with 11, 11, 12, 12, 13, 13, 14, 14, 15, 15, 15a, 15a.

RIGHT HAND



AIR
RELEASE

Thus the scale of C over the middle two octaves goes like this: C (or do, or tonic, etc)

[3] ; D [3] ; E [4] ; F [4] ; G [5] ; A [5] ; B [6] ; C [6] ; D [7] ; E [7] ; F [8] ; G [8] ; A [9] ; B [10] ; C [9] . And the scale of G has exactly the same sequence of pushes and pulls starting G [13]

The musical notation for the right hand scale of C over two octaves, showing fingerings and air release points. The notation is divided into two parts: the first part (C4 to C5) and the second part (C5 to C6). The first part includes notes C# (F#), Eb (C#), G (A), Bb (G#), Eb (C#), F (A), and D (C). The second part includes notes 6b, 6a, 7a, 8a, 9a, 10a, and 10b. The notes are connected by dashed lines, indicating the sequence of pushes and pulls. The notes are arranged in a grid-like structure, with the first part above the second part. The notes are labeled with their corresponding fingerings: 6b, 6a, 7a, 8a, 9a, 10a, and 10b. The notes are also labeled with their corresponding air release points: 6c, 6, 7, 8, 9, and 10. The notes are arranged in a grid-like structure, with the first part above the second part. The notes are labeled with their corresponding fingerings: 6b, 6a, 7a, 8a, 9a, 10a, and 10b. The notes are also labeled with their corresponding air release points: 6c, 6, 7, 8, 9, and 10.

Something else which became apparent to even the most obtuse observer at my rather frantic workshop at the Long Eaton Convention is that the classification 'Anglo' covers such a variety of keys, pitches, and keyboard layouts that any attempt to write a comprehensive article is bound to be inadequate. Consequently your model is quite likely to be different from mine, especially in the arrangement of the accidental row, in which case you'll have to work out for yourself which notes are where.

If your box is in different keys, B^b and F for example, then just pretend it's in C and G and hope for the best. This works O.K. until you start wondering exactly what notes you're playing, so here is a table designed to help you transpose what I say about C into the key of your own instrument.

C:	do	—	first	—	tonic
D:	re	—	second	—	supertonic
E:	me	—	third	—	mediant
F:	fa	—	fourth	—	subdominant
G:	so	—	fifth	—	dominant
A:	la	—	sixth	—	submediant
B:	ti	—	seventh	—	leading note

For example, if you have a B^b box and you want to find E^b, with the aid of a few speedy calculations you can eventually reach the conclusion that E^b is the fourth, or subdominant, or Fa, in the scale of B^b. According to the table the relative note in the C scale is F on the diagram and then onto your next note! If you work out every tune like this it may be some weeks before you get as far as the B music but it might help somebody, somewhere, sometime.

Whatever key your box is in, think of it in relative terms rather than in terms of specific notes. The table shows three different ways of describing the relative position of the notes of the scale and just use whichever you can cotton onto most easily. Then whenever you want to find a particular note or chord, work out its relation to the basic key of your box, find out which note or chord is in the same relative position on a C box, and look for it on the diagram.

This system gives you the notes of the major chord when you push, while everything else is on the pull. Many potential Anglophils give up at this stage, when they realise that each button plays a different note when you push the bellows from when you pull. It does seem that some people take to the suck-blow system like a duck to water while others have a mental blockage which reduces them to a quivering mass every time they start heaving at the bellows. All the same don't give up too easily. One way round the problem is to try a melodeon first, as you can concentrate on hitting the right notes with one hand and wagging the bellows in the right direction with the other. Once you can manage that just imagine the Anglo is like the right hand end of a melodeon split in half, and away you go. Having graduated from a melodeon myself I can vouch for a fairly painless transition.

And with that I'll leave you to run up and down the scale a few times and then try some simple tunes, e.g. Shepherds Hey, Bobby Shafto, In and out the Windows, God Save The Queen, The Dead March, etc. In later articles I'll tackle fingering and chords among other things, so don't be impatient if you knew all this lot already. Meanwhile you could do worse than to listen to as much Anglo playing as possible — William Kimber (on EFDSS LP 1001), or in the flesh watch out for Kenneth Loveless, John Watcham (of Chingford Morris), Phil Ham (also morris but I don't know which), all of whom have been playing for quite a few years. Pete Bellamy sings with an Anglo, and the whole population of Hull plays the instrument too. Or as a last resort you can hear my own efforts on 'Morris On' (Island Records, HELP 5) and 'Jump at the Sun' (Trailer Ler 2033). Till next month, Happy Squeezing!

© John Kirkpatrick 1972

7. AN INTRODUCTION TO CONCERTINA FINGERING SYSTEMS

Over the years the concertina has been altered and improved upon and many different fingering systems designed to suit individual players, but experience has taught that the four systems used on the concertina of to-day are suitable to meet most requirements. To the beginner the very fact that there are four fingering systems may be confusing and the choice of a suitable instrument made difficult. It is our hope that this article will answer the majority of your questions and help you to decide which fingering system is most suited to your own individual needs.

The **ENGLISH CONCERTINA** is undoubtedly the most popular in this country, the U.S.A. and on the continent. The fingering system, fully described overleaf, is remarkably simple, and once mastered, any of the solos and concerted pieces of the great masters written for the violin, flute, etc., can be played upon it with perhaps greater facility than on the instrument for which the music was originally composed. The instrument can be used either solo or in an orchestra; from the orchestral point of view, the Treble concertina can be compared in range with the violin, and the Tenor treble with the viola. The fingering being the same on all English concertinas enables the player to take part in trios, quartets, orchestral or other concerted music which would be impossible in the case of string or other wind instruments. For example a violin player cannot play Viola, 'Cello, or Bass without knowledge of each instrument, whereas the English concertina player can play any of the parts with equal facility. The Treble concertina — having the same range as the violin is undoubtedly the ideal instrument for playing the majority of the classics and it is also used extensively for folk-song and folk-dance music. The Tenor treble instrument whilst still being ideally suitable for playing classics, has the lower notes — down to tenor C — which are invaluable when playing

modern music. The baritone goes down further still to G or F on the bottom line of the bass stave and has a multitude of uses, but the average player would find that the Treble and Tenor treble instruments would meet most of his requirements.

The **DUET CONCERTINA** fingering system was introduced to supply a much needed want, namely a concertina on which the accompaniment to the solo can be played, as on the piano. It differs from the English concertina in that it has a complete chromatic scale on each side with the middle octave duplicated on both sides. The fact that the melody and the accompaniment can be played on the same instrument makes this ideal for solo work. The Duet concertina is used mainly by professional artists, and very skilled amateurs. It is more difficult to learn than the English concertina but the student who perseveres will be well repaid for the extra effort, by the unlimited range of music that comes within the capabilities of the instrument.

The **CRANE or TRIUMPH DUET CONCERTINA** fingering has a five row system as against the 6 row normal Duet concertina. It is a system that has been popularised by the Salvation Army — the disposition of the keys being more suited to the playing of their music.

Finally there is the **ANGLO-CHROMATIC CONCERTINA** which has a fingering system similar in principle to the original accordion and the melodeon. While it is a slight exaggeration to say that anyone who can play a mouth organ can play the Anglo-Chromatic concertina, the principle is just the same, i.e. a different note is produced — varying by half a tone — depending on whether air is drawn in or blown out. A sound musical knowledge is essential for the playing of most instruments but this particular instrument does also lend itself to playing by ear. It is therefore used considerably by players who do not wish to go too deeply into the theory of music.

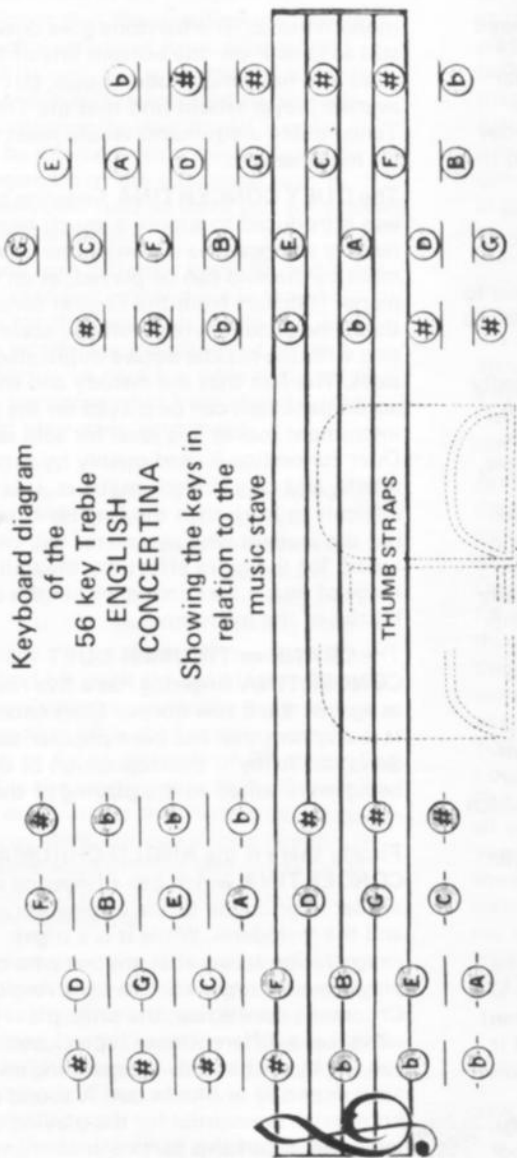
LEFT HAND

Keyboard diagram of the

56 key Treble ENGLISH CONCERTINA

Showing the keys in
relation to the
music stave

RIGHT HAND



The English Concertina is fully chromatic, and the scale runs alternately left and right hand for each succeeding note. The keyboard is easily mastered when it is remembered that all the notes in the spaces of the music stave are on the right hand side of the instrument, and the notes on the lines are on the left hand side; all the natural notes are confined to the two inner rows of keys, and the accidentals, i.e. the sharps and flats, are accommodated in the outer rows. The instrument is made with 48, 56 or 64 keys, and can have either a treble, tenor-treble, or baritone range.

Keyboard diagram of the 72 key DUET CONCERTINA



LEFT HAND

RIGHT HAND

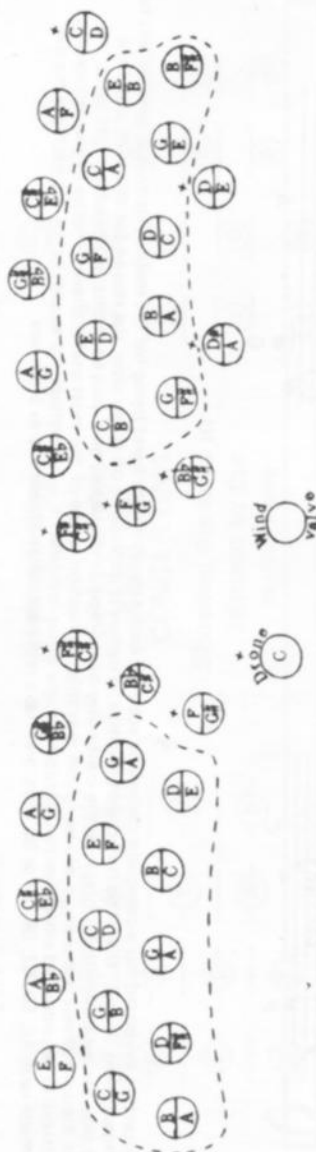


The Duet concertina keyboard has a complete chromatic scale on each side, the right hand being for the melody or treble, and the left hand for the accompaniment or bass. It will be noted that the middle octave is duplicated on either side; the reason for this is to allow the performer to play his melody without breaking the continuity of rhythm or character, be it played on the left hand or right hand. As knowledge of the instrument increases, it will be found that this duplication is one of the most useful characteristics of the instrument, and allows effects to be produced which are not possible on any other instrument, with perhaps the exception of the multiple manual organs. It is made with 46, 58, 62, 68, 72 or 80 keys, and has a compass ranging from 3½ to 5 octaves.

Keyboard diagram of the 40 key ANGLO-CHROMATIC CONCERTINA

LEFT HAND

RIGHT HAND



The musical notation shows three rows of music: 1st Row, 2nd Row, and 3rd Row. Each row contains a series of notes and rests, with some notes marked with an 'x' to indicate keys marked on the bellows. A 'Drone' section is also shown at the bottom.

The upper notes marked on the keys are produced by compressing the bellows, and the lower ones by drawing the bellows out. For 30-keyed instruments the keys marked x are left out, and the keys of the 20-keyed instruments are contained within the dotted lines. This sign over a note indicates that the note is produced by drawing the bellows out.



Here's another trip down Memory Lane for our older readers. Meet the Barnsley and Worsbrough Bridge United Concertina Band of 50 years ago.

The photograph was taken in the yard of the Lord Nelson in Shambles Street, Barnsley, and was loaned to us by Mr. Walton Barton, a 51-years-old miner, of 25 Peel Street, Worsbrough Common.

Mr. Barton's father, Mr. Thomas Barton, is third from the right on the front row.

He died 20 years ago at his home in Worsbrough Bridge, and Mr. Barton still has his concertina.

BARNSELY CHRONICLE 11.8.72

Contributed by Paul Warrender

9. NOTES ON PLAYING THE MUSIC SUPPLEMENT IN THIS ISSUE

by F. E. Butler.

The Study has difficulties in contrast of touch, employing both staccato and legato simultaneously. It should be interpreted as a serenade.

The first five bars should be played with a light firm touch, releasing the keys as soon as the notes are sounded.

In bars 6—9 it is necessary to hold the melody firmly, but to play the underlying chords more quietly, with a very light touch. The same will apply to bars 11—17.

For bar 10 and for bars 18—19, practice the upper and lower lines as separate independent melodies. Then combine them, keeping the two parts distinct, and quite legato. In bar 20 take care to slur the lower tones in pairs while the upper E flat is sustained.

Bars 22—29 introduce another style. The melody remains clear and firm, and now the accompaniment is also to be legato, without over-shadowing the melody. Care is called for with the fingering, the C sharp substitute for D flat being troublesome. Some players will find it an advantage occasionally to substitute D sharp for E flat elsewhere in this passage.

The whole of this short study has ample opportunity for expression, but particularly observe a final slowing down and dying away.

9. STUDIES FOR ENGLISH CONCERTINA. SERIES II No. 2.

by F.E. BUTLER

Moderato

Handwritten musical score for English Concertina, Series II No. 2, by F.E. Butler. The score is written on eight staves in treble clef with a key signature of two flats (Bb, Eb) and a 3/8 time signature. The tempo is marked *Moderato*. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a piano (*pp*) dynamic after a ritardando (*rit*) section.

COPYRIGHT © 1971 F.E. BUTLER

10. STYLES OF ENGLISH CONCERTINA ACCOMPANIMENT, *by Frank Pitt*

Part 1. Single-note melody accompaniment

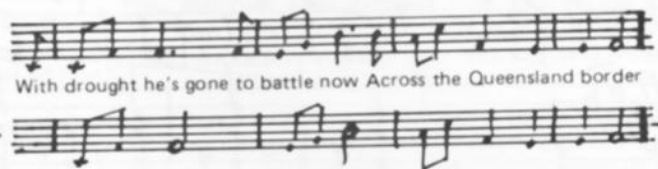
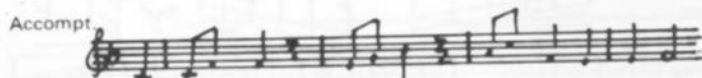
The most obvious, and the simplest, way to play an accompaniment to singing is to play the melody of the song. But although this may seem so straightforward that anyone can do it and no comment appears to be needed, a few points may be helpful:

The player must become accomplished in playing in various keys, or at least in some common keys, say C F B \flat G D and A. The best way to achieve this ability is to play the melodies (in practice, at home) in one key after another, without regard to "singability". Then if a change of key is needed because of a singer's voice range, the accompanist will be able to rise to the occasion — well, satisfactorily at least.

It is important also to be able to play in the high and low registers of the concertina i.e. to play a melody both in its normal range and one octave higher. When accompanying a solo voice, the lower notes are usually most attractive and unobtrusive. In some cases, the very low notes of some concertinas are attractive, but to be used with discretion and only as a variation (Listen to Alf Edwards in "The Shoals of Herrin")

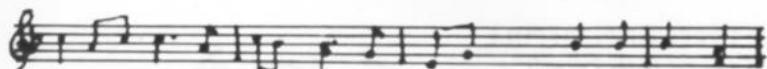
But when accompanying a fair-sized group of singers, the low notes do not carry well enough, and an accompaniment in a higher range is more effective. Don't be misled by the apparent volume and penetration of the music when you are practising at home — you will find your accompaniment ineffective for crowd singing unless you carry over the voices.

There is no need to play all the notes of the melody. Leave the short notes to the voice in some places. And the accompaniment can vary the rhythm pattern while the voice keeps it going.



A phrase of the melody, usually the last phrase, played between verses, gives a pleasant variation. But you may decide not to do that after every verse.

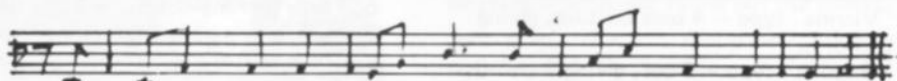
Even when playing a melody-line accompaniment on occasional chord is easy and attractive. The simplest chord for this purpose is a "third" i.e. the melody note and the second scale note below it. The usual place for this simple harmony is on a long note at the end of a line or a phrase. [NOTE: thirds are not used on the key-note of the melody, for example "Andy's Gone with Cattle" is in Key F, so we cannot harmonize F_D for this purpose]



He's left us in dejection now Our thoughts with him are rov-ing

If you want a simple but effective harmony for the tonic (i.e. the key note) play together the tonic and a sixth below. To find the sixth below, count the key note as 1 and count F1, E2, D3, C4, B^b5, A6 — play ^FA. An interesting variant in melody-line accompaniment is to run the accompaniment upwards where the melody runs downwards. You will have to use judgment here and try out all sorts of things to see what works and what doesn't.

VOICE



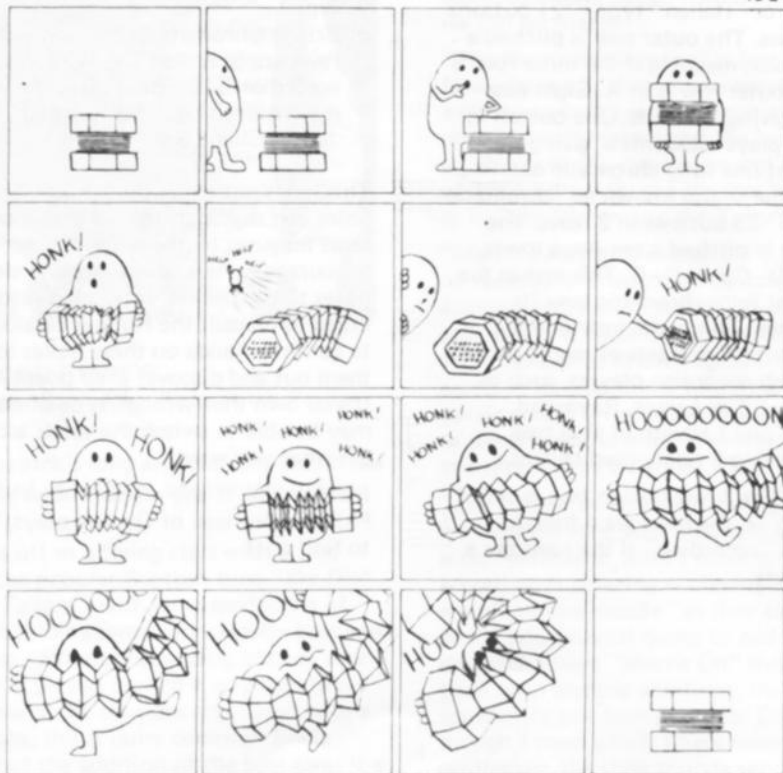
It's dull on this se-lection now since Andy went a - droving

Accomp.



FIRST ENCOUNTER

PJS



12. DIFFERENT TYPES OF PUSH-PULL BUTTON BOXES

by Peter Persoff.

There is some confusion about the different types of button boxes being played. I hope this list will help straighten things out, but if any reader can add to it or correct it, I hope he / she will do so!

I. One-row button boxes (10 buttons)

- a) "Vienna" type — 4 bass buttons, giving 3 chords.
- b) "German" type — 2 bass giving 2 chords keys shaped like spoons
- c) "Cajun" type — 2 bass buttons, giving 2 chords. Four pull stops to couple sets of reeds tuned an octave apart.
- d) "Irish" type — 2 bass buttons, giving 2 chords.

II. Two row button boxes

- a) "Vienna" or "Italian" type — 21 buttons in two rows. The outer row is pitched a fourth lower, meaning if the inner row is in D, the outer row is in A. Eight bass buttons, giving 6 chords. One button in each row plays accidentals giving the instrument one fully chromatic octave.
- b) "Irish" type — also known as "chromatic accordian" 23 buttons in 2 rows. The outer row is pitched a semitone lower, meaning D—C# or C—B. This makes the instrument fully chromatic over its whole range. This is the instrument (usually with 4 or 5 sets of reeds) played by the Irish accordian players, such as Joe Cooley, Tim Lyons, Raymond Roland, Tony Ledwith et al. 8 bass buttons giving 8 rarely-used chords.

Generally a 2 or 3-row button box is called a "melodeon" if the rows are a fourth apart and an "accordion" if the rows are a semitone apart.

III. Three-row button boxes

- a) "Club" models — The same as II(a), but with a third row of accidentals, making the instrument fully chromatic. Played in the Swiss Alps (according to Hohner). Gilbert Trudel, a French Canadian, plays this type.
- b) Three row melodeons — 31 buttons in 3 rows, giving keys GDA (for instance). Three buttons give accidentals, making the instrument chromatic over 2 octaves. Twelve bass buttons give 9 chords. This is the one played in Mexico, usually in flat key — e.g. E b — Bb — F B, C and C#, making the instrument fully chromatic over its whole range. Twelve bass buttons give twelve rarely used chords. The Hohner "Trichord" is this type.
- d) British Chromatic accordion — Three rows are B C and C#, with a piano accordion bass side. This is the instrument played by John Kirkpatrick and Jimmy Shand Sr.

This list is not exhaustive. I only want to point out that instruments that look the same may not be the same, and to encourage writers of reviews and sleeve notes to be specific. Interested readers are urged to consult the Hohner catalogue, and to get their hands on these boxes to try them out and discover their possibilities. If you own the "wrong" type of box, you may be able to switch the reeds around to get what you want.

Incidentally, if any reader knows what Philippe Bruneau of Quebec plays, I'd like to find out!



13. RECORD REVIEW

"Jump At the Sun" John Kirkpatrick Trailer
Ler 2033.

John Kirkpatrick's long awaited solo album has at last reached us, and has been worth waiting for.

The LP gets off to a flying start with a fine version of the popular Scottish tune *"the Diel amang the Tailors"*, with an extended set of variations including some very punchy bass work against some "Skinner" sounding phrases where the melody is played in such a way that the notes that carry the tune are alternated with a repeated note; this is quite common fiddle technique but the addition of the bass gives it a new perspective.

He follows this with a section with two great rhythm breaks, then launches into the last set variations, which are distinctly Kirkpatrick sounding; these really flow along, in fact he seems more at home on these than on the original theme.

"The Roving Journey Man" is a fine song, well sung, with a very full accompaniment on the anglo, with lots of chords and harmony lines weaving around and filling out the sound.

John sings *"The Jolly Ploughboys"* in harmony with himself; The harmonies themselves are more interesting than the average "folk" harmonies but to hear all the harmonies sung by one voice and particularly a voice with such definite tonal qualities as John's is an experience not to be missed.

"Alle Psallite" is a Medieval piece which uses not only oboe, recorder and voice but also both the English and Anglo concertina just to prove we can be friends.

"The Rambling Comber" is fast becoming my favourite track. John's fine sense of rhythm is well shown in his unaccompanied singing. The phrasing really brings out the best in the song especially in the third verse and in the last verse where John breaks the rhythm just as effectively as in *"the Diel amang the Tailors"*.

"Morris tunes sung in chorale"; Experimenting on records is frowned on by some. I find it exciting and I think this track works. To a certain extent it owes its success to the fact that John has a deep knowledge and respect for the music in its traditional format and thus this development is not **instead of** but rather **as well as** the original, one being neither more nor less important than the other.

"The Widow of Westmorland's Daughter", a well known song well sung with a tremendous accompaniment. John's work on the button accordion is amazing — playing it "up the sides and down the middle" as they say; and slipping in the odd musical quote to add to the fun. For those who have "Morris On" this is the only track with electric additions; the bass player is apparently one Humphray de Echvingham, and though I must admit I have never met the gentleman, the style sounds very familiar.

"The Princess Royal" is another morris tune arranged by John for the choir, and apart from a couple of notes at the top end is just as effective as the other selection.

"Gigue," A beautifully executed piece; the different lines can be heard quite clearly so you can enjoy them both as individual melodies and as part of a moving pattern of one note against another. John plays with the control and sensitivity that is essential to stop the chords becoming strident and unbalancing the sound.

I first heard John play Playford tunes for the Dance team Folk Weave and the fact that he has been playing these tunes for many years shines through this performance; he is absolutely at home here and plays with the maturity that can only come from cherishing a piece in one's repertoire for a number of years.

"Dust to Dust" The Anglo accompaniment on this doleful song is a masterpiece of apparent simplicity opening with the concertina more or less staying with the tune, then developing into a harmony line which has a 'round like' affect seeming at times in front of the song and at times behind. All in all a track that will bring something new each time you hear it.

The record closes with three of John's own compositions, all in the traditional vein but with the unmistakable Kirkpatrick sound, with his love of the more complex chord sequences and his sense of humour both well displayed. During the second tune "Accordionism" he plays the tune on the left hand bases: the punch with which he plays this perhaps gives a guide to why he is such a lively player — no one with a stodgy left hand could play that bass solo. The track finishes with what can only be described as a delightful cacophony as the oboe and concertina joins the accordion. I only wish they had played it a few more times, as it is tremendously exciting, and sounds as if they would really take off next time around.

This is a record by a man who takes his music seriously but enjoys every minute of it.

14. READERS' LETTERS

Leo Stevens of Basildon, Essex, writes . . .

"First of all I should like to say what a great pleasure it was to me to attend the Concertina Convention last Saturday at Kingston on Thames. Although I arrived as a stranger to the company I was soon befriended by Mr. Beard and his son who I soon found to be typical of the fraternity which is as friendly as any I have experienced, promising great prospects for it in the future. The refreshment arrangements were adequate and the main purpose of the gathering, the music, was of the highest order; played by the country's most outstanding performers, bringing delight to players and listeners alike and encouragement to aspiring players like myself. Being already a musician I am naturally impatient to get started, but of course the difficulty I am experiencing in common with others is obtaining an instrument. It may be necessary for me to commission Crabb & Co., to supply a new instrument however costly. Having previous musical experience and being a "reader" as approved by Mr. F. Butler, I believe that this would be in my interests, but unfortunately the delivery time for a new concertina is apparently from 8-12 months.

I am looking forward to receiving the back issues of the Newsletter which I asked for and to increase my background knowledge of the instruments thereby."

Chris Wendt, of 472 Gleneira Rd., Caulfield, Vict. 3162, Australia writes . . .

Perhaps some fellow readers could fill me in on a few things about Anglo Concertinas. I'd like to know what numbers of buttons were standard on 2 and 3 row Anglo Concertinas. Also, a correspondent in a back issue gave information on a 4-row Anglo Chromatic in C + G + 2 rows of accidentals. Can someone please give me any known details of this instrument? makers, period, tuning diagram or keyboard plan etc. Also, if anyone has one of these, I'd give my toes and teeth to get hold of one in reasonable and repairable condition".

Julian Pilling, of Colne Royal Morris Men, writes . . .

"Ian Dunmur's query about people playing and dancing at the same time: This is of course quite an old trick employed by some extroverts and frowned upon by the more serious. There is an engraving of Scot Skinner's brother Sandy Skinner dancing Gillie Calum while playing his fiddle which was reproduced in an article by John Junmer in the Scots Magazine about 12 years ago, the same article showed a photograph while playing his fiddle, which amounts to the same thing almost. Following this line and perhaps more appropriate to our Newsletter I was told of a performer in a working men's club in Cardiff who played a trio with himself on three Anglo concertinas. One he held between his feet and played with his toes and the other two he held, one in each hand and juggled with them and gravity to good musical (I am assured) effect. When I lived near Reading Messrs. Currys held a talent competition in the Hall on the opposite side of the road near Sergeant's tool shop (1938) and one of the unsuccessful competitors was a young man who did a step dance on roller skates. This chap would be about sixty now. If Ian can trace him and re-establish the tradition he might then be able to change the name of his group to the Reading Rollers."

Gladys Thorp, of 24c Star Hill, Rochester, Kent. writes . . .

"I am writing to say many thanks for a most delightful day at Kingston — I had looked forward very much to it and it more than came up to expectations.

To meet other enthusiasts is quite something — I was a 'loner' for so long and at the time when I was frequently at C# House 1955-61 — concertinas were the OUT instrument — how times change!!

I can offer — through the Newsletter two things:

1. If anyone enjoys a 'play up' I shall be pleased to see them at this address, if they contact me first to make sure of the date.
2. If anyone wants to get started on playing English I will be pleased to help them. I have started lots of people off over the years, and some play much better than me today.

I was interested in Mr. Butler's account of teaching but could not go with him all the way; I know that a child who learns to read only by a STRUCTURED system will become a very halting reader who will probably never enjoy books, and I reckon that the same applies to music lessons — it needs some of both — I find that if a person is willing to have a go at reading music and I recommend School Recorder Handbook 1 — they will quickly be able to have a stab at all sorts of tunes and that this usually leads them on to lots of practise and a reasonable standard of proficiency in a relatively short time.

A book of tunes which I find very useful is Country Dance Tunes for Today Bk. II — published by E.S.D.F.S.S. at 25p. Every tune in that book is a suitable subject for our instruments"

Henry Daniels of Kings Norton, Birmingham writes

"Here are a couple of tips for temporary repairs which may interest others.

1. Valve leathers which have curled away from the hole can be sprung back using self-adhesive paper label strip. Cut a narrow piece to go over the leather, but bend it first so that when the ends are stuck down the centre is clear of the leather. Then press it down with a knife blade and the leather will be sprung back to gover the hole properly.

2. The reed pan often becomes a loose fit in old instruments due to shrinkage. A good temporary repair can be made with surgical tape. I use the smooth kind, 1 inch wide, which can be cut to fit over the chamois leather, either all the way round, or only part of the way, according to how loose the reed pan is.

If the fitted tape is then rubbed over with a candle, the reed pan will slide in nicely and fit tightly. Of course, it must eventually be replaced by leather, but my favourite instrument has stayed like this for four years! But it probably wouldn't be too good in hot climates.

Also I have a 30 Anglo when tuning at the bottom end doesn't agree with Mr. Wetstone's in the "First Step" tutor.

He gives	1a	b
	E	G
Mine has	1a	b
	EF	D
		B

Is there a "correct" standard tuning for these?

"Anglos were made in all sorts of fingerings, tunings, key arrangements and pitches. I'll be publishing keyboard diagrams of some of the commoner systems in a future issue. Do many people have whistles and squeakers in their Anglos?" N.W.

Ronnie Robertson of 43/4 Muirhouse Green, Edinburgh 4. writes

' Lothian's Morris Men, now meet in Leith Community Centre on Wednesday nights, 7.30 pm — 9.30 pm, all visitors welcome. Or get in contact with the Squire.

Steve Arcari
6 Cambridge Gardens,
Edinburgh

031 - 554 - 3113

by the way, we have a good selection of free reeds in the team. 2 melodeons and an Anglo, all subscribers. Not bad for Scotland's only Morris team!"

15. SMALL ADS

WANTED 72 Key Wheatstone Duet or similar.
A. Green, 50 Wellwood Road, Goodmayes, Ilford,
Essex.

"FOLK SOUTHERN MAGAZINE" The Folk Magazine with all the news, now featuring a "wanted and for sale" page for musical instruments each month. Information from: Peter Sparks, Slades Hill Nursery, Templecombe, Somerset.
Tel: Templecombe 243

WANTED A playable Anglo for a man eager and willing to play and entertain. Reasonable, not Rothschild! Please help. C.D. Duckham, 32 Wellington Terrace, Falmouth, Cornwall.

WANTED English Concertina for penniless young teacher. Definitely a beginner. Must be playable and incredibly cheap. Miss P. Neal, 38 Fortescue Lane, Rugeley, Staffs.

WANTED Concertina, preferably English. Only £20 cash available, but I make stringed instruments and would consider supplementary cash with Dulcimer, 3 or 4 string or Zither etc. David Phillpot, Three Firs, Cock Lane, Bradford, Nr. Reading, Berks.

WANTED TO SWOP OR BUY. Old or damaged Concertinas and any other old metal reed instruments, and Concertinas with unusual labels, stamps, decorations or keyboard arrangements. I'd be interested in any melophones, symphoniums, square concertinas, and bandoneons that people may wish to part exchange. Concertinas I'm specially interested in are those with the labels of G. Jones, Shakespeare, Ebbelwhite, Sedgwick, George Case, Louis Lachenal, Nickolds, Simpson, Joseph Scates, Myers, Howson, Winrow, G. Jeffries, W. Jeffries, Journet, Metzler, Murdock and early Crabb. Condition is unimportant, and I'd prefer to exchange them for some of my more modern playable Anglos and English instruments. I could also trade for Banjos (Grey, Winsor and Vega) Guitars (Panormo, Lacôte, Gibson), Mandolins, Phonofiddle, Citterns, lutes, or for old Fairground penny Amusement machines, stereo rock records or Antique silver! Large and small duets, Bass and Contra-bass Concertinas are also of interest. Information and enquiries to Neil Wayne, c/o the Newsletter.

A MAXI-SINGLE FROM CORNWALL A small Cornish record-company has just issued a small Cornish record. It is called "A TASTE OF CORNWALL" (number HURLS 008) and contains four songs collected in or associated with this glorious region.

There is an exciting version of "TRELAWNEY" (with Trevor Bingham of Truro speaking the words), the well-known "SWEET NIGHTINGALE", "THE ROBBERS' RETREAT" from Cadgwith, and an intriguing version of "SEARCHING FOR LAMBS". The folk-group involved is the popular "Warm Gold", and here they use banjo, melodeon, auto-harp, guitar, mouthorgan, piano, triangle, tamborine, drum, Jew's-harp, bells and toast-racks. The record comes in an attractive stiff cover, and is outstanding value at 50p, especially as we will pay postage and packing. Orders (remittances payable to Hurler Records) should be sent to Hurler Records, St. Columb, Cornwall, Great Britain; or direct to Warm Gold at Trenillocks, St. Columb.

FOR SALE Double action bass Edeophone by Lachenal. Reg. No. 129662. (Probably 1910). Nine-fold bellows, 11" wooden ends. Four octaves completely chromatic (two octaves above and below middle C). Square leather case with carrying handle. In good condition for immediate use. Offers please, to F.E. Butler, 60 Mayfield Crescent, London, N.9 7NJ.

WANTED 30 or 32 key Anglo, in playable condition. Write stating price to Chris Sadler, 40 Blackswan Lane, Luton, Beds.

ANY CONCERTINA PLAYERS who would like to play for English and International Folk Dancing, at our club in Bethnal Green, please get in touch with: Mr. G. Sweetland, 28 Hayes Court, Camberwell New Road, London, SE5. Telephone: 01-701-3785.

FOLK DANCE and MUSIC

Tuesday evenings, January 9th to March 27th 1973, inclusive from 7.30 pm. to 9.30 pm. at Burleigh Community College, Loughborough.

A course in dancing, singing and playing for beginners and experts, introducing many aspects of folk activities, with particular help in sharing one's own enjoyment with others as social entertainment or as a club activity.

Leadership. The course is for existing and new leaders as well as those who just wish to sing, dance and play for their own fun.

A choice of interests will be offered in order to cater for all levels of experience and all kinds of people. To quote a few from which choice may be made:—

1. Dancing for fun
2. Playing for dancing
3. Playing for fun
4. Dancing for School leavers and Youth Clubs
5. Improving one's own dancing
6. Organising and guiding a folk group or club
7. Introducing dancing to adult groups

On the opening night Sibyl Clark and Barry Lewis from the English Folk Dance and Song Society will set the scene with a ceilidh, a traditional country dance party. During the course you will be able to enjoy the dancing and learn how to involve other people in this old and well tried form of community entertainment.

Topics discussed will include the background to folk traditions, the varying role of the M.C., adopting the programme to suit the dancers, using records, forming abband and where to look for further information.

The Staff The Course will be directed by Sibyl Clark, Midland Regional Organiser of the English Folk Dance and Song Society and visiting specialists will include Barry Lewis, Kenneth Clark, Bunty Wynn-Jones and others.

Students with specialist knowledge will also be invited to contribute.

Cost There are no fees for this course but early application is advisable.

Please ask for anything you are particularly interested in and put your choice on the form.

Application forms from: Mr. C. Crowe, B.A., Burleigh Community College, Thorpe Hill, Loughborough.

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For full information about our workshop, recently established for research into the design and construction of Early musical instruments, please write to us at :

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