

THE CONCERTINA NEWSLETTER

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

ISSUE No. 10

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or on
subscription, and
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donations

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England

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1. EDITORIAL

Our second printed edition, with plenty of music, and plenty of articles for beginners and players of Melodeons, accordeons, Jews harps and pipes as well as Concertinas. The second parts of John Kirkpatrick's Anglo tuition series, and of Frank Pitt's English Concertina Accompaniment series appear in this issue, together with the first set of, we hope, sets of tunes specially selected for the concertina and melodeon by subscribers.

The Newsletter's address has changed, too, so please send any articles, comments and other letters to Duffield, Derbyshire, from now on. More articles and tunes would be welcome from subscribers, and it helps a great deal when I'm setting up the magazine if the diagrams, photographs and illustrations

fit exactly into one column-width of the Newsletter, or into one-half or one-quarter page. To ensure our financial stability, we are now accepting advertising, so please give the advertisers your support, and if you wish to advertise your *own* band, performance or record, just drop us a line — we reach over 500 folk clubs, as well as musical magazines and societies all over the world!

Concertina Workshops This Summer

In addition to our Concertina Conventions, this summer, we are organising Concertina Workshops at many Folk Festivals — to date, the Newsletter will be at Whitby, Bromyard, Sidmouth, and the Berkshire festival, with more workshops planned. Any subscribers wishing to take part in organising Festival Workshops, are welcome to get in touch.

French Free Reed Instrument Research

I recently spent five days in Paris, visiting museums and musicologists with special interests in free reed instruments. There is a great deal of research on these instruments in France; at the Musée de l'Homme, John Wright has spent three years cataloging and classifying the museum's collection of jews harps and other ethnographical free reed instruments. I examined large numbers of Shēngs, Shōs, Khenes and other Asian mouth organs, many with amazingly intricate metal reeds, and am preparing an article on these fascinating instruments, forerunners of the Concertina.

I also spent a fascinating day with M. Pierre Monichon, the foremost Accordeon expert in Europe, who has an extensive collection of early free reed instruments. He is a member of the "Groupe d'Acoustique Musicale" of the Sorbonne, Paris, and has taken part in a great deal of Acoustical Research on the Accordeon, on the physics of reeds, and on the contribution of instrument construction methods to the tone of the instrument. When they have been translated, relevant parts of the work of G.A.M. will be published in the Newsletter.

The Concertina Newsletter and the ICA

At the recent Annual General Meeting of the International Concertina Association, I was elected to the committee, with a view to bringing the two organisations closer together. Would all subscribers who are also I.C.A. members please write in, with a view to organising joint regional meetings with other I.C.A. members?

Finally

The Newsletter has, for the last few months, been fairly irregular — every four to seven weeks. From now on I intend to produce an issue *each* month — perhaps a little smaller than 28 pages, but much more regular! But can anyone think of another name for it? "Newsletter" seems a little outgrown now; so a **Free** subscription or record for the winning suggestion!

Yours for music,
NEIL WAYNE

2. NEWSLETTER FINANCE

Advertising

Although subscriptions and donations are coming in at a steady rate, in order to sustain **regular** issues of the Newsletter until next November's subscriptions fall due, we are now accepting paid advertising, in addition to our previous small advert service. As we now have to plan out three issues ahead, and production costs are over £120 an issue, the income from advertising is essential to keep the newsletter on a sound basis, and it is to be hoped that subscribers will support our advertisers.

Subscription period

There have been many queries about **when** subscriptions are due, and **if** back issues are still available free to new subscribers. To clarify this, subscriptions are due from November 1972, and **new** subscribers starting in 1973 are entitled to all back issues from November 1972 onwards. All subscriptions fall due again in November 1973. However, both the subscription to the Newsletter, **and** all back issues are still available **free** to all those who are, as yet, unable to contribute financially, and readers may make periodic donations if they prefer.

Many thanks for donations and subscriptions to the following readers.

Christine Corkett	Rodney Huddleston
David Boulton	Morwenna Castle
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 Peter Townsend
 Don Bromage
 J. Dunham
 Jim Wrightson
 Elizabeth Smart
 Doug Flack
 Alan Green
 Sean O'Duibhir
 John Price
 Chris Sadler
 Andrew Hindley

3. NEWSLETTER SERVICES

Newsletter Library

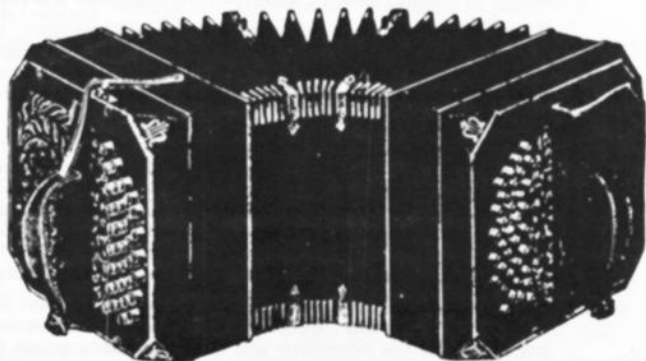
New editions this month include latest issues of:

English Dance and Song
 Treoir
 Lancashire Wakes
 Folk About
 Milwaukee Folk
 "Gigue" the Review of the French Folk Scene

During the editor's recent visit to Paris, the Newsletter Library was given a copy of M. Pierre Monichon's new definitive history of the Accordeon and related European Instruments. We also have his "Petite Histoire de l'accordéon" published in 1958. M. Monichon also gave the library a copy of the proceedings of a recent conference on the accordian held by the "Groupe d'Acoustique Musicale" of the Sorbonne, which is full of recent research on the physics and acoustics of free-reed instruments from the Sheng to the modern Concert Accordeon.

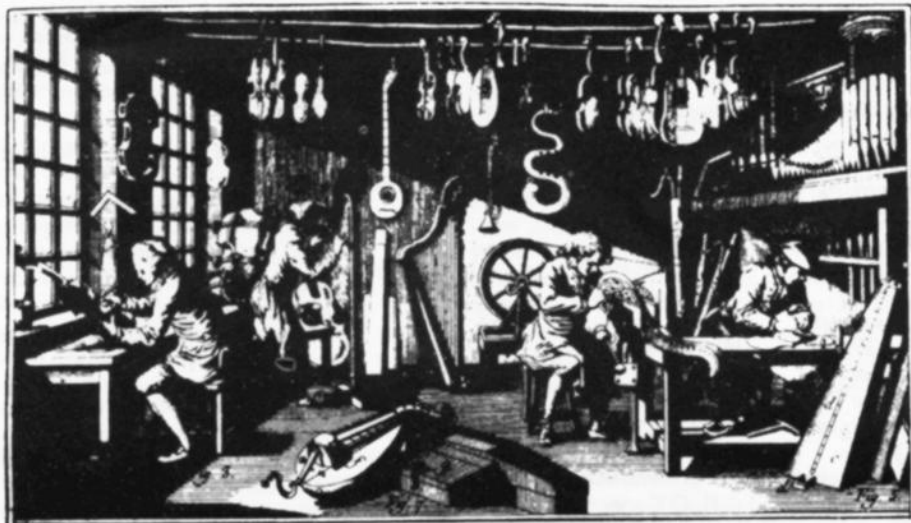
Recordings received include:

"Flute for the Feis" (John Doonan)
 "La Guimbarde (Jews Harp) - special instrumental" (John Wright)



A MODERN CLASSICAL BANDONEON

"The Bandoneon". An LP of Bach Organ Fuges played by Herr. Karl Oriwohl, the noted German Bandonionist.



'VIOLINS ETC' 38/40 ST. STEPHEN STREET, EDINBURGH 3. Victor Manton 031-226 6571

An extensive stock of good violins to suit most people's pockets, and a wide range of unusual Ethnic and traditional instruments. Fine old guitars, mandolins and banjos always in stock, and occasional good concertinas. Good prices or fair part exchanges are offered for violas and 'cellos, which are always needed.

Concertina Newsletter readers will be welcome to drop in when in Edinburgh.

THE CONCERTINA NEWSLETTER

offers CONCERTINA WORKSHOPS at MAJOR 1973 FOLK FESTIVALS

During the past few years, the British traditional Folk Music scene has witnessed a remarkable revival of interest in the Concertina, the Melodeon and related "free-reed" instruments

To encourage the many newcomers to these instruments, and to present their many fine players to a wider audience, the Concertina Newsletter has been organising regular, day-long "Conventions" for its subscribers. These feature talks on early free-reed instrument history, demonstrations of playing techniques, workshops on repairs and concerts by young folk musicians, and traditional and music-hall players.

We are now available to run similar workshops at this summer's Folk Festivals and Traditional Music Festivals. We can offer a very flexible service, based on the needs of each festival, and involving the Concertina players and Newsletter subscribers already booked to appear. For example, at Sidmouth 73, where Alistair Anderson (English Concertina), and Laurence Platt (Anglo Concertina) are booked to appear, we are organising a series of five morning workshops, each dealing in detail with aspects of playing, repairing and maintaining these instruments. There will also be a session on the history of free-reed instruments, illustrated by a large display of early or unusual instruments.

In addition to organising workshops, the Newsletter will provide a free "running repair" service throughout a Festival, and will have stocks of all spare parts, Concertina and Melodeon records, back issues of the Newsletter and even reasonably priced Concertinas.

Fees are negotiable, but travelling expenses and accommodation for 2 or 3 Newsletter staff would be appreciated.

As the demand is heavy; you are advised to book early; for further information contact —

Neil Wayne,

— THE CONCERTINA NEWSLETTER
DUFFIELD,
Derby
DE6 4EH

A cassette of the Russian Concertina Virtuoso, Raphael and Alexander Prince given by John Reuther, California.

A tape of "The Accordeon in Argentina" from Buenos Aires. Presented by A.L. Lloyd.

"A confection of Concertina, Whistle, small-pipes, Melodeon, song, mouth organ, Phonofiddle, Antoharp and 'Anglo' A tape from Fred Osborne.

A cassette of an interview with Tommy Williams, late of Lachenal and Co.

We have recently bought a very large quantity of early Victorian Concertina music, with pieces by Regondi, Blagrove, Molique, McFarren and many other Victorian Virtuosi. In addition we have a seven volume series of "Regondi's Comic song and Christy Minstrel song" Albums, full of many Victorian comic songs, all arranged for simple Anglo. As this old music is very fragile, photocopies will be available soon, for loan or purchase; A complete catalogue of Newsletter Library music and tutors will be included in issue Eleven.

Discount Records

When choosing records to offer for sale to subscribers, we always try to select records which illustrate the highest standards of free-reed instrument playing, whether it be solo work, song accompaniment or playing for dancing. The new additions to the list this month include more such records, all at substantial discounts, and we hope they'll be of interest.

To enlarge our range of the *High Level Ranters'* records, we now have their album of Tyneside Songs — "Blaydon races", "Adam Buckham", "Cushie Butterfield" and more, called "*Keep your feet still, Geordie Hinnie*" at £1.50 instead of £1.85.

One of the finest "live" folk albums of last year was Mike Harding's "*A Lancashire Lad*" — Mike plays tenor Concertina, banjo, mandolin and guitar, and the expert song accompaniments are shared by Bernard Wrigley, on piano, and bass and tenor Concertinas. Mike Harding's album is £1.50 through the Newsletter, a saving of 35p on the list price.

We've started supplying the next record due to public demand! So many readers wrote in praising "Morris On" that we now have it available at £1.30, a 20p. reduction on shop prices. "Morris on" features liberally the talents of John Kirkpatrick on Button Accordion, Anglo Concertina and Harmonium, and many players have commented that this album is an important source of well played Morris tunes — "Staines Morris", "The Bacca pipes Jig", "Old Woman tossed up", "Shepherds hey", "Trunckles", "Lads a'bunchum", "Bean Setting" and a couple of songs as well. The record also features Richard Thompson, Barry Dransfield, Ashley Hutchings and Dave Mattacks and Shirley Collins as a guest singer. Great Stuff!

Though in a distinct minority, the Jews Harpers amongst our readership can no longer complain of neglect, for we have obtained a limited supply of John Wright's Jews harp record "*La Guimbarde — Special Instrumental*". Specially imported from France, this lavishly produced album has a triple fold-out sleeve with a short history of the Jews Harp, and on easy to follow tuition section, with photographs of some of John's collection of Jews Harps. And the music is simply amazing — "the Flogging Reel", "Old Rigado", "Bucks of Oranmore" and many more jigs, reels, horn-pipes and airs many of which John has learned from Uilleann pipers.

A complete translation of the French sleeve-note will be published in Issue 11, and this record sells at £2.20 a saving of 65p over the price in British import shops; there is only a dozen available.

As well as definitive recordings of free reed instruments, we feel it is important to make available records which are a useful source of traditional tunes suitable for the concertina; one such record is the classic album of Northumbrian smallpiping, "Billy Pigg, the Border Minstrel", available from Leader Records. We've found another in John Doonan's virtuoso Irish flute record "Flute for the Feis". Full of fine Irish set dances, reels, single and double jigs and airs, this album will be of great help to the player who wishes to enlarge his repertoire. "Flute for the Feis" is £1.50.

Tune books

Again by popular demand, we offer a selection of Song and Tune books, with music suitable for Concertina, Melodeon and Accordion.

The High Level Ranters Song and Tune book
Fifteen songs, Thirty-four tunes, from the repertoire of the country's best Traditional Band.

Band Call

76 tunes for Folk Dance Musicians and Bands includes "Jump at the sun" and "Puddleglum's Misery" from John Kirkpatrick's record which was reviewed in the last issue by Alistair Anderson.

A Popular Selection of English Dance Airs

Volume 1. 17th and 18th Century Country Dance tunes

Volume 2. Reels and Rants, Hornpipes and Schottishes

Volume 3. Cotswold Morris Dance Tunes

Volume 4. Longsword, Dapper, and Ceremonial Dance Tunes

Bagpipe Music for Dancing. Solo Dances, Team Dances and Country Dances, with detailed instructions. Complete with all grace notes, and written as described in the Article on Bagpipe music in the next issue.

Ceol Rince na h'Eireann A superb collection of Irish Traditional Tunes — over 200 of them, with titles in English and gaelic.

All tune books are available, post free, from the Newsletter, but for a much wider selection visit the Folk Shop of Cecil Sharp House, London.



4. FORTHCOMING EVENTS

Saturday, February 17th — At Albert's
"Out of Town Ceilidh", Bath University.

As well as much singing and dancing, there'll be a Concertina Workshop with Alistair Anderson, and Morris, Sword, Spoons, Handbell, Corn Dolly and Mumming workshops as well! For further details, see the display advert in this issue.

February 26th — March 2nd —
Concertina Field Recording Trip.

During this week, Bill Leader will be visiting the Midlands, the Manchester/Liverpool area and Tyneside, recording both old and young players of Concertinas, melodeons and other free-reed instruments. We hope to build a really extensive Newsletter Library of tunes, playing styles and well-known players, be they folk, classical or music hall and popular, so if anyone would like to play for us or has friends they consider would like to be recorded, do get in touch and we will fix a suitable date.

Saturday February 24th — London Club's
Ceilidh, Cecil Sharp House, with The
Orange and Blue Band.

Monday, March 5th — Albion Country Band at
Derby Guildhall.

Saturday March 17th — FIFTH GREAT
"CONCERTINA CONVENTION"

At the University of Bath, from noon onwards. All players and Enthusiasts of Concertinas, Melodeons and Accordeons are warmly invited to this day of Music, Workshops, displays and Concerts, which is sponsored by the Concertina Newsletter, presented by the Folk Society of Bath University Students' Union, and organised by Neil Wayne, Colin Mallett and local Newsletter subscribers. Full details appear on the form in this issue, and maps and travel advice will be sent to all applicants. No tickets are required, and everyone is welcome!

Monday, March 19th — The Doncaster Citadel
Concertina Band.

Will visit the Mosboro' (Sheffield) Salvation Army Corps at 7.30. The Commander, Lieutenant Mike Moy, would welcome visiting subscribers, and more information can be got from him at 38C High Street, Mosborough, Sheffield.

Saturday, March 24th, 2.30 pm. — Eastern Area
Special Folk night Ceilidh, at Cecil Sharp
House.

Friday, March 30th, 7.30 pm. — The High Level
Ranters in Concert at Newcastle City Hall.

Tickets at 60p. and 40p. from City Hall Box
Office.

Saturday March 31st — at Cecil Sharp House,
the Headington Quarry Ceilidh.

Sunday, 10th June — Advance notice, for your
diary, of the SIXTH Concertina Convention!

At the Triad Arts Centre, Southmill Road, Bishop's Stortford, Hertfordshire, from noon onwards with Alistair Anderson and others. The centre is near the A.11. Midway between London and Cambridge, and is just half an hour away from London's Liverpool Street Station. Further information will appear in later issues of the Newsletter.

Monday 23rd to Saturday 28th July —
"Calling All Musicians 73"

A National Folk Musicians Course at Newton Park College of Education, Bath. For further details and application form, see the full page advert in this issue.

Every THURSDAY — at Cecil Sharp House
until April 5th.

From 7.00 pm — 10.00 pm. an introduction for musicians and dancers, with Alan Corkett and Mervyn Clayton. Instrumentalists especially welcome to play, and learn, in the band.

5. NOTES AND QUERIES

The Concertina and Early Classical Recordings

John F.C. Heather writes

"Joe Batten in his book, 'Joe Batten's Book', published by Rockcliffe, Salisbury Square, London, 1956 (and available in reference libraries), pages 56-59, recalls when he was discharged from the Army at the end of the 1914-1918 war. He took an appointment with Edison Bell Company. Until 1920, this company had been one of the foremost manufacturers of popular records, selling many hundreds of thousands of Winner records. Then came a change of policy; it was decided to compete with HMV & Columbia with a new venture called 'Velvet Face' and Batten was assigned the onus of building a catalogue of good music. The recording he looks back on with the greatest pride was Elgar's Dream of Gerontius. The days of pre-electrical recording required a drastic cutting down of orchestra and singers, and to record Gerontius was considered an impossible feat as all had to be crowded around three small recording horns. One of the perplexities was the grand organ, an instrument that had hitherto never been recorded effectively. 'Fortunately, and surprisingly', Joe Batten writes, 'the bass concertina made a convincing substitute'. The full account of this recording and how difficulties were overcome is well worth reading, and the finished recording made musical history in recording."

Instruments Observed in The Peoples' Palace Museum, Glasgow Green.

Universal Accordion or Melodeon sold and constructed by Messrs. Campbell & Irongate, Glasgow. (Now long out of business) sold under German Patent 1890.

The Melodeon, a favourite instrument in many districts of Scotland, particularly where the people had been persuaded to destroy their traditional instruments through misguided piety, was the property of Donald W.E. Long

8 Henley Road, Leicester and obtained for the Museum through Mr. J.F.L. Norwood, keeper of Antiquities, City of Leicester Museum Art Galleries (10 Keyed - very old condition).

Single Key Board Melodeon (3 octave) by Busson. Patentees Paris. Very popular Glasgow 1890-1900. (To me this is really a flutina). In nice condition.

48 Concertina. Wheatstone No.31718 flat nickel ends seems nice order. No history available apart from Curator's report. He purchased from an old man for £5.00.

These are all displayed in showcase with phonographs, etc. Other exhibits, Jas Watt ORGAN (small pipe, good tone). Also Harry Lauders Piano, Gramophone, Phonograph, etc.

from DAVID HAXTON

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 swap 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 Contrabass Concertinas are also of interest. Information and enquiries to Neil Wayne, c/o the Newsletter.

6. HOW TO PLAY THE ANGLO : Part II

by John Kirkpatrick.

First of all let me clear up any confusion you may have experienced from the glut of keyboard diagrams in the last issue, half of which were for Anglos. Mine was the one on pages 10 and 11, although the diagram on page 16 was exactly the same except for one note. And the rectangle on the right hand side, showing the 20-key layout should not have included buttons 6c and 16a. Something else which confused me was the editor's decision to change the order of some of my paragraphs and in the process losing some of the sense of the language. So if you didn't follow Part I, don't tell I, tell 'ee. *(Sorry, my mistake, ED.)*

By now you may have reached the conclusion that to do the Anglo full justice you could do with a few more fingers on each hand. No doubt the day will dawn when a race of concertina players can be specially bred with as many fingers as you care to order, but meanwhile let's see how to make the most of what nature has provided. To save space I won't bother to specify the left hand or the right hand unless it isn't obvious from the context. You can tell from the number of the button which side is under discussion, 1—5 and 11—15 on the left, 6—10 and 16—20 on the right.

Whatever style you adopt eventually (and more about styles later) your best bet to start with is to give yourself confidence by becoming fully acquainted with the way the Anglo behaves up and down the major rows. So assuming you're going to play a tune in one of the two major keys, and perhaps have a basic position for your fingers, and this is the way I rest mine when I pick up the instrument; little finger (L) on button 1; ring finger (R) on 3; middle finger (M) on 4; index finger (I) on 5; and on the right hand, I on 6, M on 7, R on 8, L on 9.

If you push the bellows with your hands in this position you get the major chord of your main key, C on my box. When you want to play in the second key, G in my case, you get the same effect by resting L on 2, R on 13, M on 14, I on 15, I on 16, M on 17, R on 18, L on 19.

You'll avoid a lot of initial fumbling about if you keep your hands in the basic position for the key you're playing in and always press the same button with the same finger. When you need to play any note which lies on a button not immediately covered by a finger, just give it a poke with the nearest digit at your disposal and return your hand to normal as soon as possible.

As your playing develops then obviously your fingers will become more nimble and increasingly accurate at hitting buttons that lie off the beaten track, and you may well find that you can manage better with some other basic position, or even without one at all. This will depend on the size and weight of your box, the number of buttons you have to cover, the style you adopt, the key or keys you play in the length and thickness of your fingers, whether you bite your nails and how sweaty your hands get. In any case you'll soon experience enough situations calling for a vital decision about which finger to use to realise that this is only a general guide for the uninitiated rather than a hard and fast rule, and to prove it here is the first main exception.

With the position I suggested, the seventh of the upper octave — B in the key of C, —

⑩, F# in G, ② — is left exposed to the elements with never a friend in sight save a rather weak little finger on the next button down. As soon as you try a run from the dominant upwards the little finger has to cope with ⑨, ⑩, ⑨, ⑩b, ⑩, ⑩a, ⑩, — obviously too much to expect of a member so feebly endowed. So if you need to reach the seventh, move all your fingers up one button — I on 7, M on 8, etc. and for going over the top of the scale, move up another button, I on 8, etc. It's easier to jump a long distance with the index finger or middle finger than the others so leave that part of the work to them and make sure the weaker fingers don't have far to travel.

Once you're happy sticking to the one row try crossing the rows and find where alternative notes lie. For example another way of playing the high notes in the C scale is to play them on

the G row. A scale of C could go like this:

C 6 (I); D 7 (M); E 7 (M);
F 8 (R); G 16 (I); A 17 (M);
B 17 (M); C 18 (R); D 18 (R);
E 19 (L); F 10a (R); G 19 (L);

The little finger seems better going up this run than coming down, so on the way down try:

G 19 (R); F 10a (M); E 19 (R);
D 18 (M); C 18 (M); B 17 (I);
A 17 (M); G 16 (I). I find I often

press a button with one finger and then, still holding it down, slide another finger onto it, leaving the first finger free for the next note. Hence the change in fingering on button 17. This might seem awkward at first but it's a useful trick to cultivate and one that will help you out of some nasty situations.

The sequence I've just described will be especially useful when a tune in C leads up to a chord on the dominant (G) and you need a sharpened fourth (— F# in this case. Tunes that do this are Jockie to the Fair and the Happy Clown, at the end of the A music, and Bellingham Boat at the end of the B music.

Another run involving crossing the rows comes in useful when you're playing a tune in G which goes down the scale below G on 16. Instead of playing the lower notes on your left hand you can do this: G 16 (I); F# 16 (I); E 7 (M); D 7 (M); C 6 (I); B 6 (M); A 17a (R); G 6c (I). The A on 17a comes in handy when you're playing in C too, if you need a run from E the tonic (C 5) down to the dominant (G 6c). These runs help you keep your left hand free to do whatever it likes by way of accompaniment, whether you want to play the tune in unison on both hands, or a counter melody a sixth lower, or just bash out chords.

It's worth trying out every possible combination of buttons and fingers, especially over difficult passages, till you find the most economical one with the fewest wide stretches. This isn't quite so crucial when you just play a single-line melody, but when it comes to adding counter melodies or chords or both, or whipping off four-part fugues, then the less jumping around you have to do the better the music will flow. It only needs one or two missed notes or slips in timing caused by a

finger getting lost in mid-air and your concentration and confidence will suffer and your audience will begin to cringe. There are enough people trying to knock the Anglo as it is without you encouraging them by making a careless mistake which could have been avoided by more intelligent practising.

Once you can get the right notes without too much trouble, it shouldn't take you long to realise that you accompany a slow ballad in a different style to what you would use if you were playing for a morris dance. So try out different ways of sounding the notes and see what effects you can get. For a song try a legato approach, holding each note on till you play the next one, but being careful not to run notes into each other. You can get a gradual sounding of a note by holding the bellows still, pressing the button down, then moving the bellows very slowly. Try this with one note, then with two and three, then with a handful of notes. See how quietly you can play and try playing a tune or an accompanying chord sequence through as quietly as possible. This requires much more control than loud playing and is a good practice exercise even if you never want to play in the gentle, subtle style that a lot of songs demand.

At the other extreme dance tunes need to pack a lot of punch, and the best way to achieve this is to keep the finger action strong and crisp. To get a powerful staccato effect hold your finger over the button and start moving the bellows in the required direction so that they are under pressure before you play any notes. Then hit the button quickly and take your finger off straight away. This will give you a loud, clean note and is the sort of procedure you should bear in mind if you want to produce good dance music. It's especially effective, and fairly easy, to vamp chords in this manner, which not only provides a strong rhythmic basis but also leaves enough space between each vamp to allow the tune to come over clearly whether you're playing it yourself on your other hand or accompanying some other instrument. Try doing this quietly as well — it takes some getting used to.

One exercise which helps strengthen the fingers and therefore makes this staccato technique easier to perform is to tap each finger separately as quickly as you can and for as long as you can bear to on any hard surface — a chair arm or table or a friendly knee — and develop the hammer action involved. You might get some funny looks if you indulge in this indiscriminately but it's all in the cause of Art.

This will also help prepare your fingers for jumping from button to button over the keyboard as we mentioned earlier. Ultimately it's possible to play a tune fairly quickly with just one finger by athletic leaps in all directions, and while I have my doubts about advocating this as a regular feature of Anglo playing it is a useful ability to have and is bound to affect the rate of your progress as soon as you try and play more than one note at a time on one hand.

Next month, chords and where to put them!

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7. MAKING BELLOWS

by John Hazlehurst

Newsletter readers may be interested to know of my experiments in bellows making, performed on a 20 key Anglo found in a junk shop, and purchased for about £1.50.

I began by stripping the original bellows layer by layer so that I could see how it was constructed, and then, by using some pieces as a pattern, and cutting out new parts, building up from scratch again (and, incidentally, using nearly 400 individually cut-out pieces of cardboard, leather, paper and fabric, and several tubes of adhesive).

The first part of the construction was the cardboard 'skeleton', built flat, and held together by strips of old cotton shirt, six pieces wide and 14 pieces deep, so as to make an eventual 6-fold bellows. (I'll leave the mathematicians to work out what relationship 14 has to a 6-fold bellows!)

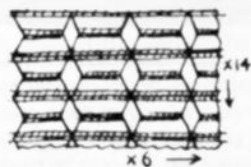


DIAGRAM 1

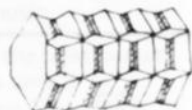


DIAGRAM 2

and when it was all securely stuck, it was folded to make a hexagonal tube, ready to be covered with leather, with the cotton on the inside of the tube.

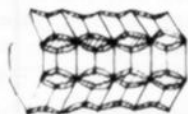


DIAGRAM 3

Contrary to popular belief, this does not all go in one piece (92 pieces on this bellows), and the first to go on are the strips (shown by hatching on the various diagrams) which join the shorter of the parallel edges

of the cardboard (diag. 2). Next, are the oval shaped pieces in the corners (diag. 3), which overlap the cardboard at all points. These are the pieces of leather which alone prevent the bellows from expanding too far, and so care has

to be taken to make them fit precisely, with the same overlap and the same tension throughout.

Finally, come the long strips which go all round the widest part of the bellows, and the two pieces at either end which attach the bellows to the reed

frames (diag. 4). Care must be taken at every stage to make sure that each new piece of leather overlaps the one below, so as to achieve ultimate airtightness (diag. 5). It will also be seen that some of the original cardboard skeleton is still exposed on each panel of the bellows. This can be covered with patterned paper, or leather, cut slightly smaller than the original cardboard and pasted on. I used red paper with a gold pattern.

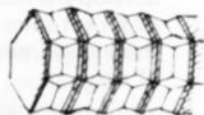


DIAGRAM 4

All the leather used should ideally be paper thin. Mine was a bit too thick, but the bellows are airtight, though a bit stiff (and incidentally, I should be glad if someone could furnish me with the address of a suitable

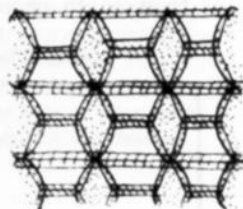


DIAGRAM 5

leather supplier as I am dying to make a bellows for an English single action 'tina which I have!). I used navy blue leather, with the red and gold contrast it looks very attractive. The adhesives I used were phillips Neoprene cement (as supplied for shoe repairs) for blue leather work, and Uhu glue for the paper.

I hope this might stimulate some other owners to do-it-themselves (if they can understand the diagrams!), but, beware, because it's an awful long job! It took 8 hours to draw up, cut out and glue together the cardboard skeleton alone. The estimated cost was about £3.00 — mainly for leather. The cardboard (stiff, but not too thick) I managed to get for free, and the red paper was originally Xmas wrapping paper."

8. THE THIRD CONCERTINA NEWS- LETTER CONVENTION at KINGSTON ON THAMES.

We foregathered in the bar of the "Fighting Cocks", Kingston and soon after 12.00, people began arriving from all over the country. The two car-loads from Coventry, including Ron. Shuttleworth of Coventry Mummers, and Harry and Edward Beard, who played at the Second Convention in Long Eaton. Steve Wood brought a car-load from Loughborough, and the Bar began to fill up with eager musicians and lots of very loud Anglo playing began. Norman Chalmers came from Scotland, Morwenna Castle from Bristol, and many others travelled from way out of town.

The first part of the afternoon session was a short talk on the history of the concertina family given by Neil Wayne and illustrated with some of the 30 old and unusual free-reed instruments he'd brought for display. Then we had a superb hour and a half of playing from the many fine musicians, old and young, who'd come along.

Rod Stradling (of Oak) and *Doug Sherriff*, custodian of Cecil Sharp House folk shop started us off with a rousing batch of melodeon and anglo concertina dance tunes, some from the playing of Scan Tester.

Then, *Peter Honri*, the grandson of the great Music Hall and Variety performer Percy Honri, gave a humorous and well illustrated account of his "grandpa's" career, playing some of Percy's greatest hits, such as *The Lost Chord*, and used a tiny miniature concertina to great effect. Peter plays regularly in stage shows, films, musicals and on T.V. and is a great entertainer, really setting the day off to a rib-tickling start.

Bill Haines, and Dave Calderhead, The "singing Toby Jug", then played together using the anglo concertina both as a solo instrument, and also as song accompaniment. The bugle calls in Dave's "Gentleman Soldier" were particularly well played.

Joe Ward from Aylesbury, and Harry Mousdell, of the Broadwood Morris men, then played

and sung to anglo accompaniment, followed by the complete contrast of Tommy William's masterful "duet" concertina playing. Tommy is 79, and the last surviving workman of the long-defunct concertina-making firm of Lachenal and Co. He still tunes and repairs concertinas, and since coming in touch with young players through the Newsletter, is kept really busy and active. He played selections from "The Desert Song" and "Rose Marie" on a beautiful 72 keyed Wheatstone duet, and was persuaded to play many more tunes during the day and evening.

Then Billy Hartford, George Crawthorne and Hubert Greene took the stage — all "around 60" as they put it, and all veteran duet concertina players with years of professional and semi-professional experience; they played a rapid fire selection of expertly played duet concertina pieces, including a blues solo from Mr. Greene! By now at least 80 people were packed in the room and Alistair Anderson took the stage and gave a short talk on his concertina playing and the musicians who have influenced him. Alistair was then joined by Mr. Frank Butler, who for 15 years was Secretary of the International Concertina Association, and after a short talk on teaching and learning the English Concertina, Mr. Butler and Alistair led a discussion workshop on finding, repairing and learning the Concertina. From 6.00 to 7.30 food was served, and informal discussion and playing groups sprang up all over the pub.

After the tea, or beer break, we had another hour's playing from, amongst others, Steve Wood, who played jigs and Hornpipes on a Crabb Anglo. Harry Beard, who played some fine classical solos, Tommy Williams and Billy, George and Herbert played again.

After a short beer and food break, during which Neil Wayne led a short repair workshop, we finished off with a concert and singaround ably led by Alistair Anderson, who played some new solo classical pieces, and some fine Northumbrian tunes with his old chum, Jim O'Boyle from Newcastle. Peter Wood brought the evening to a fine close with some songs, excellently accompanied on the English Concertina.

9. MUSIC SECTION

Tune 1

COQUET DALE HORNPIPE

Tom Carruthers

A

This is a very little-known tune — I have not heard anyone but pipers play it, and I understand that some of the fingering is tricky. You can't live North of the Humber and not love hornpipes, and even with the selection available, this is one of my favourites: it is simply not like any other. Played well, it literally glitters.

From Carole Hill, Northumbrian Pipers Society.

Tune 2

THE WATERS OF TYNE

Concertina Arrangement

slowly - with feeling

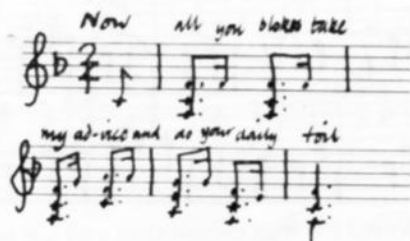
From Tony Davis, Gateshead.

10. STYLES OF ACCOMPANIMENT ON CONCERTINA

by Frank Pitt of
Melbourne, Australia.

Part 2. Chord Accompaniments and how to construct them.

Another fairly obvious and simple form of accompaniment is to follow the melody line (with the variations, etc. as described in my first article), but to insert simple chords on the main or longer notes, with the TOP notes of the chord being the **melody** note.



As I said in my first article, not all the notes need be played for accompaniments; indeed, it may not be possible to play them all. So the above line possibly becomes:



The question now arises in the minds of players whose theory of music is about as advanced as mine: **what** chords are to be played at the various points? One answer to this is that some experiment will soon show the best-sounding chord, and that one will be the right one. A word of advice, though: a **suitable** chord may not be the **best**, and a bit more experiment may discover a better chord.

Now a little musical theory is needed, so here goes:

1. In any key, the scale of 8 notes can be expressed by a sequence of numbers or by the familiar so-fa system, e.g.:

Key F	F	G	A	B ^b	C	D	E	F
	1	2	3	4	5	6	7	8
	doh	re	mi	fa	soh	la	ti	do
Key C	C	D	E	F	G	A	B	C
	1	2	3	4	5	6	7	8
Key G	G	A	B	C	D	E	F [#]	G

2. Chords are always built onto the lowest note, which gives the chord its name:

G (being higher than E)
C chord E (being higher than C)
C

C
A is F chord
F

D^b
B^b is G minor
G

3. Chords are basically constructed from the **first, third and fifth** notes in the scale (key) being used, beginning from the note that gives the chord its name.

F	G	A	B ^b	C	D	E	F
1		3		5			

So if F chord is

C	5
A	3
F	1

B chord is

F	5th from B
D	3rd counting from B
B	1st

The lowest note can be repeated above

F	C F chord
A	
F	

4. Variations of chords, called **INVERSIONS**, are made by bringing the bottom note of the chord up to the top, but still using only three notes.

C	→	F	This is still F chord (first inversion)
A		C	
F		A	

C	—	F	—	A	(second inversion)
A		C		F	
F		A		C	

This procedure can be used with all chords, and is a rich source of variants when searching for the "right" chord as illustrated by the example below.

But don't go down to bury a rose to work in the chocolate soil

Bb chord 1st inversion C C 1st inversion

The days they are so long no day they'll break your heart

Bb inversion term of thumb → F, 2nd inversion

And if ever you work for Rocky Burke you very soon will know

C 3rd inversion

Scale notes: F A Bb C D E F G A Bb C D E F G A etc. C7 = $\begin{matrix} Bb \\ F \\ C \end{matrix}$ $\begin{matrix} C \\ Bb \\ E \end{matrix}$ (1st inversion) $\begin{matrix} G \\ F \\ Bb \end{matrix}$ (2nd inversion)

11. PLAYING THE PIANO ACCORDION

by Brian Willcocks

As yet there do not seem to have been many jokes about elephants playing the accordion; it is easy to believe that they do, simply by listening to the sounds coming from pubs up and down the country — great surging gobbets of noise that offend the ears and give the accordion a reputation for being coarse and noisy. The trouble is that the piano accordion is an easy instrument to play badly. But with a little thought and plenty of practice it is well within most people's ability to play it well.

For obvious reasons this article does not set out to teach music — only to help you develop a technique on the accordion. If this is your first musical venture, then a basic piano tutor will help you to read music and relate it to the layout of the treble keyboard.

Playing Position

The essence of playing is in *control*, not just the control of the fingering, phrasing and volume but of the instrument as a whole. The shoulder straps should be as tight as you can comfortably bear, and should cross your shoulders as near your neck as possible. It is also worthwhile to use a backstrap to connect the shoulder straps behind you, so that they do not tend to work out of position as you play.

The instrument should now feel part of you, rather than being a weight suspended vaguely from your shoulders. Now check the position of the accordion across your body; with the treble keyboard upright the top bracket to which the straps are fixed should be in line with your chin. If not, adjustment is easily carried out by shortening one shoulder strap and lengthening the other. Having made these basic adjustments it is usually convenient to tilt the accordion sideways to give a view of the keyboard.

The wrist strap should also be kept firm, with all slackness taken up by turning the adjusting wheel at the top of the box, or, on earlier models, by moving the fixing screws. If the strap hurts the hand when tight, it is a simple matter to attach some sort of padding, — a thin layer of foam rubber topped with velvet for instance.

Having got the instrument positioned correctly, it doesn't matter whether you play standing or sitting but if you sit keep *upright* so that the accordion doesn't slope.

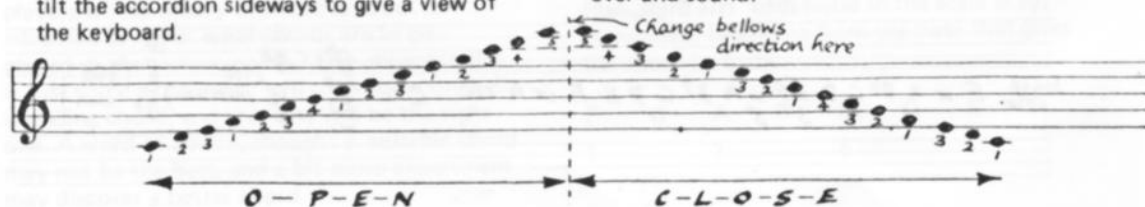
The bellows

Open the bellows gently whilst playing a single treble note. Imagine the bellows to be a fan, so that the bottom stays closed while the top opens wide. Keep the sound smooth and firm but *gentle* — no need to yank the bellows since their own weight will be almost enough.

When you have opened them about a foot or so, do the same in reverse, releasing the note for the moment when you change over, but avoiding a surge of noise when you play it again. Once more, keep it smooth and gentle, changing direction again when the bellows are almost (don't leave it too late!) closed. Aim to change direction as quickly as possible with no variation in the sound of the note. After that, try it without lifting off the key. Naturally, the smoother it is, the better. Like changing gear, it seems hopeless at first, but improves with practice.

When playing tunes you should time your changeover *between notes* so that it is imperceptible. Holding on during the change-over is only meant as a guide so that you can hear how you're doing.

When you feel happy about the results so far, vary the amount of bellows movement and pressure and aim at the same smooth change-over and sound.



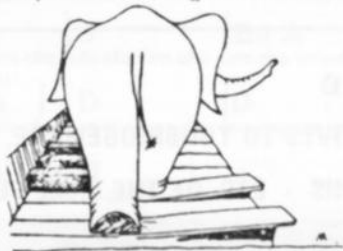
Right hand technique

Keep the elbow well forward, so that your hand can sweep in a smooth arc over the full length of the keyboard. This position also helps to avoid cramping the hand over the keys.

In the bellows control section you played a single note while operating the bellows smoothly smoothly but firmly. Now try the same thing, playing a simple scale — take C major, for instance, using the accepted fingering shown (1=thumb, etc.).

(If your keyboard is too short for a two-octave scale in C, try a different scale or reduce to one octave only).

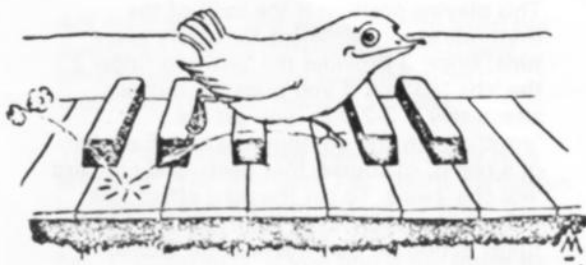
Change the bellows direction at the top of the scale so that one 'C' is on 'open,' the other on 'close.' At all times lift off one key before depressing the next, so that every note is separate and distinct. Avoid, under pain of elephant classification, overlapping the notes; the moment when two adjacent notes are both sounding can present nothing but a discordant



"drawings by 'Mick'."

smudge, apart from destroying the rhythm. As you become proficient at avoiding *legato* playing, speed up and include longer passages on your opening and closing strokes — but keep the bellows action consistent and unobtrusive. Scales of course are at first the most useful exercises for developing the right touch, but actual tunes are far more enjoyable and provide a means of assessing the sounds you produce.

As you speed up, your touch must become lighter, so that on very fast tunes each note undergoes a flick (staccato) rather than a pressure, the hand being held sufficiently clear of the keys for the fingers to be dynamic in their action.



By keeping the majority of your playing light and detached, you can phrase tunes very effectively by adding accent to particular notes — by slight increases in volume and duration. I recommend listening to other musicians and gramophone records. The only particular point I would mention here is the accenting (slightly) of the last note of a phrase to drive the tune into the next — it has the effect of lifting the dancers into each movement so that they have impetus rather than inertia.

Left hand technique

Playing the bass of an accordion is popularly regarded as a particularly complex form of pushbutton warfare. It often sounds like it, too. However, mastering the many buttons holds no terrors if tackled slowly, calmly and logically.

Place your left hand through the wrist strap and find the 'C' button. This is usually marked with either an indentation or a small rough 'jewel' making it easy to feel. On small instruments it will be found near the middle of the front row (i.e. nearest the bellows) and on larger instruments in the next row back. When you have found it, position your hand so that you can press 'C' with the *very tip* of the longest finger — not with the finger across the button but with it jabbing the button end-on. (To conform with the usual piano convention, this finger is numbered '3'). This button plays a single note of C only, and is called 'C fundamental'. The button immediately behind it is C major chord and is played by finger 2 (that's the one between the thumb and 3). When you have found it, the nail of finger 2 will be directly behind the pad of finger 3.

This playing position is the basis of the rhythmic accompaniment for nearly every tune; finger 3 provides the 'um' and finger 2 the 'cha,' so that if you press the buttons alternately — 3-2-3-2— you get the 'um-cha', um-cha' rhythm of a reel. Each bar of a reel is, of course, four beats, and contains 'um-cha' twice. To get the right effect, the buttons must be played lightly with a jabbing finger action, so that the note (or chord) sounds positively but is immediately cut off by releasing the button.

If you now move finger 2 even further back, to the next row, the button you find is C minor chord and should be practised the same way as C major; um-cha, um-cha, etc.

Now try this exercise:—

C C Cm Cm C C Cm Cm C Cm C Cm C C Cm
Cm C Cm C

For C, play "um-cha" on C fundamental and C major. For Cm, play "um-cha" on C fundamental and C minor. Remember your bellows control and make your changes of stroke smooth and unobtrusive.

The remaining buttons behind the minor chord on larger instruments can be left alone for the moment.

To recap : we have now used three buttons: The fundamental, the major chord and the minor chord. This pattern, in different keys, occurs at all positions up or down the bass keyboard. If you now move your hand upwards to the adjacent three buttons, you will find G G major and G minor. These are played in exactly the same fashion as in the key of C: finger 3 on the fundamental, 2 on the chord, whether major or minor. To accustom yourself to moving about on the keyboard, practice the 'um-cha' rhythm whilst alternating between C and G, thus:—

C C G G C C Cm Cm G G Gm Gm G G C C etc.

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Remember at all times to keep your button action firm but crisp and punchy, with the bellows *smooth*.

Moving up again from G, the next set of buttons are in the key of D, the next A, then E then B then a few more which you will not yet need! If you place this pattern in front of

B
E ↑ up
A
D
G ↓ down
C

you, you can now experiment with all sorts of chord sequences; stick to the 'um-cha', 'um-cha' rhythm and try some tunes from, say, a Community Dances Manual. Where a chord change occurs, the pattern will tell you

whether to go up or down to find the one you want, until you know the positions by heart. Taking C.D.M. No.6, a good tune to try first is Captain Maguire. Ignore the '7' you see next to a chord symbol and just use the major chord. Play two 'um-cha's per bar like this:—

Captain Maguire

A music

D	D	Em A
um-cha um-cha	um-cha um-cha	um-cha um-cha
D A	D	D
um-cha um-cha	um-cha um-cha	um-cha um-cha
Em A	D	
um-cha um-cha	um-cha um-cha	

Try other tunes from the same book, say: The Huntsmen's Chorus, Storrers, Roxburgh Castle, get used to jumping rows to the buttons you want. Play them slowly at first, then speed up when you feel capable. Then try them with the right hand playing as well, as slowly as you need, and build up speed only when it comes naturally.

Other rhythms should be tried also, the 'um-cha' frameworks being like this: Waltz (3/4) um-cha-cha; jig (6/8) um—cha, um—cha. (Think of the word 'overcoat' and play "um" for "o", and "cha" for coat; two overcoats to a bar. The overall effect should be: over—coatover—coatover—coatover, etc.); hornpipe (4/4)—as for a reel, but slower. The rant is a

4/4 rhythm also, and very similar to a reel but possessing a subtle difference which is best understood by listening to experienced musicians. (It tends towards a polka).

The other buttons your instrument may have are these: *The dominant 7th*. This is the button behind the minor chord, played by finger 2, and used as 'cha' wherever a chord symbol has '7' added to it. If you find it too much to cope with at first, just use the major chord and try again later. *The diminished 7th*. The very back button, behind the dominant 7th. Rarely used, but shown as 'C dim' or 'E dim,' etc., and played as 'cha' by finger 2.

The counterbass

The very front button, in front of the fundamental. This is also a single note, and can be used as an alternative 'um' when playing 'um-cha' on a *major* or 7th chord. In C major for instance, the fundamental is C, the counterbass E, and G fundamental is adjacent also. As C, E and G are the notes forming C major chord, both E counterbass and G fundamental will harmonise as alternative 'um's. 'Um' is always played by finger 3, so it needs practice to jump around, but if you can't comfortably manage it at first, just stick to the fundamental as 'um' and try again later.

Occasionally you will meet tunes in keys not yet mentioned, So that you can cope with the chords, the arrangement of buttons going downwards from C is: C, F, B flat, E flat, A flat (plus perhaps more, depending on your accordion).

Playing both hands together.

Choose your tune, learn each hand thoroughly, by itself, then *slowly* try both together. At this stage, style is far more important than wrong notes. Keep it light and crisp! Even if your tune sounds funereal at first, be careful to put the rhythm in the right part of the tune. Try several other tunes — not terribly hard ones, and the co-ordination will gradually develop. Playing with a record, or a patient experienced friend, will help to carry you along.

Remember, always the dance music is for *dancing* and your music must dance, too. Seize every opportunity to listen to good musicians to find the phrasing, the timing and the sound effects that carry the dancers along.

I would be happy, within reason, to deal with any correspondence and queries, should they arise. Write to Laurel Cottage, Kingsdown, Chippenham, Wilts.

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12. READERS' LETTERS

David Field writes

"I am at present in Africa for 2 years on Voluntary Service, but would like to continue receiving the Newsletter, which I find extremely interesting.

You may be interested to know that we are trying to get some form of folk club going here in Botswana (only on a very small scale as yet) incorporating both English and African songs. Also we are considering the possibility of starting a Morris side or a combined Morris/African dance group. If anything comes of either of these I will let you know more"

Leo Stevens writes

"I am a certificated First Mate (Foreign-going) in the Merchant Service, a profession in which I am glad to say there is a continuing tradition of self-made music for pleasure. In this respect, modern day seamen do not differ from their predecessors in the days of sail, as there is still plenty of spare time on sea passages for the practice of such a hobby. Being such a portable instrument and not of an awkward shape for carrying, I think the Concertina revival may well find a following among seafarers again as it did before"

F. Bridson writes

"My first lessons on the 'Tina at the age of 12 years, in 1922 on a 48-key Brass-reed Lachenal were, on looking back, quite a turning point in my life musically speaking. However, at 16 I was much more occupied with my studies at local Technical Schools in connection with my trade of Wood-Pattern making. I resumed playing again in 1936 while working at Barrow-in-Furness. Came the second World War and so once more I said au-revoir to my 'Tina, and not until 1945 was I able to help entertain my workmates at a large aircraft factory in north Manchester, where they certainly GAVE ME THE BEAT in the 'Moisenere Duet from Il Trovatore', (all in good fun) at the annual lunch and concert by members from all departments. Christmas Eve also was a great singing event, 'Tina and Accordion plus 3 mikes to relay Carols and songs to 3,000 employees. But for sheer delight of happy 'tina times almost 50 years ago were the Contests at belle Vue, Manchester, with bands from both sides of the Pennines and Provinces, not the least was the Barnsley and Worsborough United Band featured in Number 9 of the Newsletter, as well as Ashton-under-Lyne and Bolton near Manchester. My old teacher, Jack Hart, of Yoxton, East Manchester, was a wizard on his Edeophone, "Belphegor March" was his favourite and my efforts at 15 years of age were feeble by comparison when he asked me to join him after the lesson.

Incidentally, I would be very grateful to any players who have a copy for Treble 'Tina, of "Belphegor", to photocopy and return with all postage costs. Two years ago I gave a talk to a local Secondary School Orchestra explaining Tina technique. I played Purcell's Trumpet Voluntary from Piano copy, also "Ecoutez Moi" (Listen to me), introduction by H. Lea and the theme by J. Funke. The girls and Headmistress were very thrilled at hearing a long neglected musical instrument."

John Hewes of 26 Baird Place, Newform Loch, Kilmarnock, writes

"Many thanks for organising the convention at Kendal, a most enjoyable day. The variety of talent was considerable and certainly shows what can be achieved.

Especial thanks for Alistair's very well organised "English" workshop — the difficulty comes when I try to remember all that was said when I get back home!

If there are any other subscribers in this area who would like to call round, they would be very welcome. I have been playing the English for about a year, and would be pleased to pass on my limited knowledge, or to obtain help from more experienced players. I have a cupboard full of Home brew bitter!

Thanks again for the Newsletter — the article on Song Accompaniment was very good".

Edgar Hunt, Honorary Secretary of The Glapin Society, writes

"I'm interested to learn that the English Concertina is enjoying something of a revival. My father, Dr. Hubert Hunt of Bristol (1865—1945), played 2nd violin in the Blagrove String Quartet — in the 1890's; and he used to tell me that the Blagrove family also played Concertinas in a family quartet. I understood that they had concertinas of different sizes and could play arrangements of Mozart string quartets and similar classics."

A. Sidwell, Band Secretary of the City of Liverpool Concertina Band, writes

"On behalf of officers and members of the above band, it is my privilege and pleasure to write to you and thank you and all concerned with the Kendal Concertina Convention.

It was a very pleasant and interesting day, and evening, and a pleasure hearing very good playing of the concertina and seeing so much enthusiasm.

We, the members of the C.O.L.B. sincerely hope the Concertina Conventions go from strength to strength. If in any way we can help we are more than willing to do so. I was (asked) about the Band's Parades here in Liverpool, especially Whit Monday and 12th July; I can assure you that once I get the information I will send it on to you."

Alan Corkett, of the Southerners Band, writes ..

'Lead the Band' on Thursdays

THURSDAY NIGHTS at Cecil Sharp House are for beginners, dancers and musicians. We encourage everybody, and regularly have one or two concertinas, and melodeons joining in. I would like through your columns to invite people who are shy or reluctant to be playing in public to take the bull by the horns and have a go. And if the urge to have a dance too, comes over them, then this is all included in the admission charge (7 — 10 pm.) 25p. (EFDDS Members 20p).

CALLING ALL MUSICIANS: is a course for musicians who have a basic knowledge of their instrument; ALISTAIR ANDERSON is booked to take the Concertina Workshops, Bob Rundle — melodeon, are probably the two of most interest, but if their numbers are too low, then changes will have to be made. Do please invite people to apply, it is worth trying to, for if everyone feels that they are not up to standard, then there is no Course, and that would be a tragedy, and a needless loss. I have enclosed an application form and leaflet combined. There are plenty of these at Cecil Sharp House, and I have a good stock as I am on the organising committee with Ian Graham (Vice-Chairman N.E.C. of EFDDS) and Brian Wilcocks (Artistic Development Committee)"



MR. A.H. AUSTIN, (CENTRE) AND HIS PUPILS, ABOUT 1920. MR. AUSTIN PLAYED AT THE KINGSTON CONVENTION LAST NOVEMBER



THE PAGET TRIO, 1918. MORE INFORMATION WOULD BE WELCOME ABOUT THIS GROUP AND THEIR UNUSUAL CONCERTINAS.

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tions" for Amateurs, with good prizes, and Concertina Newsletter Subscribers and International
Concertina Association Members receive half-price admission at 50p. but accommodation is limited,
so book now with the form below!

Please reserve seats @ 50p each (I.C.A. and C.N.L.) @

Please reserve seats @ £1.00 each (others) @

I/We are members/non-members of the International Concertina Association. @

I/We are subscribers/non-subscribers to "Concertina Newsletter" @

I/We will be attending on Sunday April / May / June @

@ Please delete where applicable.

Crossed cheques payable to "Concert-in-a Room" to be sent to FLYING SWAN PRODUCTIONS,
15a, Kings Gardens, LONDON, N.W.6. I enclose my cheque/P.O. for £

Name: (block capitals)

Address

Subscribers not wishing to cut their magazine can apply on a separate sheet.

13. SMALL ADS.

WANTED — A small portable harmonium, easy to carry up and down stairs.

Ivor Cutler, 21 Laurier Road, London, NW5 15D
(07(01-485-9572)

WANTED — Playable Anglo in exchange for good wood end lachenal duet.
Aubrey Richards, 40 Galway Road, Arnold, Notts.

WANTED — An English Concertina, mainly to accompany voice. I have only a limited amount of cash available (less than £20), but I make Dulcimers, bowed Psalteries, Zithers, Lutes, etc. and would consider a swap or part cash part swap.
David Phillpot, Three First Cock Lane, Bradfield, Nr. Reading, Berks. — Bradfield 428.

THE GREEN GINGER MORRIS

Squire — Frank Bull — Anglo/Melodeon

Bagman — Tony Grundy — Duet — Learner

Other musicians who occasionally play for the morris:

Paul Ritzema — Fiddle

Steve Gardham — Anglo/Melodeon

Martin Bull — Anglo

Tony Betts — Anglo

Chris Dickinson — Melodeon

Ken Hall — English

Various other visiting musicians.

The club meets every Tuesday evening at the Bluebell Inn, Lowgate, Hull. Dancers and musicians from other teams are always welcome.

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Calling all Musicians '73

The English Folk Dance and Song Society is organising a National Folk Musicians' Course at Newton Park College of Education, Bath from Monday, 23rd to Saturday 28th July, 1973.

The course, the first of its kind is designed to develop folk players and folk music techniques, rather than to teach musicians their instruments. It is assumed that the course members will already have a working knowledge of their chosen instruments, and are willing to respond with hard work to specialised tuition in all skills necessary to extend their existing musicianship.

There will be opportunities for both individual and group practice, also sessions on particular aspects such as: basic rhythms, harmony, technique, parallel skills and traditions.

There will be tutorials on such topics as the Development of Folk Instruments; the Relationship of Band and M.C.; and the comparison of folk music from Ireland, Scotland, Wales and the Shetlands.

The staff will be: Nan Fleming-Williams and Jim Coleman (Fiddle), Brian Willcocks and Alan Corkett (Pinao Accordion), Bob Rundle (Melodeon) Alistair Anderson (Concertina), Linda Bradshaw (Double Bass), Alan Humberstone (Piano), David Springball (Guitar).

The visiting lecturers will include:

Anthony Baines, Pat Shaw, John Tether, Ian Graham and Peter Pilbeam.

APPLICATION FORM: Please return to:

Music Course Administrator — S.A. Matthews, Cecil Sharp House, 2 Regents Park Road,
London, NW1 7AY

NAME: Mr./Mrs./Miss.

(Block capitals please)

ADDRESS:

I $\frac{\text{am}}{\text{am not}}$ a Member of the English Folk Dance and Song Society (No)

I $\frac{\text{am}}{\text{am not}}$ a Subscriber to the Concertina Newsletter

I enclose £ full fee
(£1.50 booking fee (non-returnable))

(The balance of the Course fee must be paid by 25th June, 1973).

Main Instrument: 2nd Instrument:

Experience:

Band:

Whilst there will be opportunities to play different instruments, it is expected that students will keep to their main instrument for instrumental tuition periods.

Signature: Date: