

THE CONCERTINA NEWSLETTER

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

ISSUE No. 11

APRIL 1973

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or on
subscription, and
supported by readers'
donations

Edited by Neil Wayne
Duffield
Derby DE64 EH
England

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1. EDITORIAL

Despite continuing delays due to the newer printed format, the Newsletter continues to grow, largely due to some very kind reviews in magazines and Newsletters both in England and abroad. We now have over 1300 readers, and we hope as many as possible will subscribe, and help us keep our circulation rising.

The Folk music festival season starts soon, both here and in America, and here in Britain there'll be Concertina workshops at virtually every major Folk Festival. I can see from our American fellow Newsletters, that there'll be several special sessions on free reed instruments over there too! There'll be a regular Festival Diary in all this summer's issues.

The next Concertina convention, our sixth, looks like being the best yet. It's at the fine Triad Arts Centre, Bishops Stortford, on Sunday June 10th.

We ALWAYS need letters, queries, articles, and especially photographs and drawings from you for future issues, and will be glad to publish anything that you find of interest, especially more tunes!

Finally, apologies for the delay to this issue, and the delay in reprinting issue No. 6 for which over 300 people are waiting. We've enclosed a special free gift copy of an early Lachenal and Co. price list, dating from about 1925, to make up for it!

Enjoy the springtime, wherever you are,

NEIL WAYNE

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2. NEWSLETTER FINANCE

Subscriptions are now due from November 1972 up to November 1973, and NEW subscribers starting in the middle of this period are entitled to ALL back issues from November 1972 onwards. All subscriptions fall due again in November 1973, but both subscription to the Newsletter, and all back issues, are still available free to those who are not yet able to afford to contribute financially. Readers are welcome to help out with periodic donations, if they prefer, and stamps, envelopes and paper are always useful, as I still get 200 letters a week!

Advertising

The fine response from our advertisers has helped the Newsletter continue its printed format, so please give them your support, and mention the NEWSLETTER in your replies. We'd like more ads from Subscribers and their clubs and will run them free for charity events

Mail Order

As well as by subscriptions and donations, the high costs of running the printed Concertina Newsletter are helped a great deal by the money made on discount records, T-shirts and books — every time you order something, you help keep the magazine going! But if there are any other records and books you'd like supplied via the Newsletter, please let us know!

Many thanks for donations, subscriptions and support from the following readers :

Janice Lane	Diane Maddison
Chris Mann	George Terry
Clifford Abrams	Fred Lane
Roland Ambuhl	Paul Tierney
Rod Stradling	John Foreman
Eileen Jones	C.D. Duckham
Maurice Frost	Keith Haynes
Andrew Harvey	Martin Ellison
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Richard Carlin	Andy Spence
Pickin', Singin', 'n'	David Gillett
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P.A. Earle	The International
Christian Emms	Concertina Association
Marjorie Knowles	John Carney
S.E. Helmsley	Francine Brown
Bert Lloyd	Fred Osborne
Aubrey Richards	Trevor Vale
R.M. Cleveland	Michael Chapman
Mira Curtis	Brig. W.G. Friend
Lesley Smith	J.F. Haines
M. Roche	Tony Gibbons
Paul Watson	John Meecham
Martin Wells	Steve Clemmer
John Hawkins	Clive Richards
A.A. Wickens	John Hancock
Linda Bal	Oliver Heatwole
Chris Clark	Dave Martin
Elizabeth Scalet	Ronald E. White
Robert Balsam	Wendy Clyne
Eve Emshwiller	Mike Feist
Steve Vigurs	R.G. Taylor
M.J. Spenceley	John Sweeney
Richard Allan	Kath Tickell
E.R. Watts	Ben Winnubst
John Hayward	Gordon Goldsmith
Anne O'Brien	Tony Brunton
Russell Wortley	D. Tippey
G. Kaye	Al Seery
D.J. Unwin	The Troubadour Folk
Harry Hatton	Club
Geoff Picton	Emmanuel Lazineir
C.J. Johnson	Pete Damsell
Frank Anderson	Pauline Abbott
Andy Conshaw &	Ian Haigh
Liz Dyer	Paul Hemelryk
R. Brown	Ian E. James
George Crawthorne	P.G. Moulson
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and thanks to Ron Adams for the paper, cards, and envelopes and Alan Williams and Eileen Anderson for photocopying.

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3 NEWSLETTER SERVICES

Concertina Repairs

Virtually all types of Concertina repairs and overhauls can now be carried out, cheaply, for Newsletter subscribers, and work not involving a great deal of tuning can be completed within one week. Before sending instruments for repair, send a letter with details of the symptoms and work required, so we can give you a rough quote for the job. For those readers skilled in repairing The Newsletter now has supplies of a wide range of concertina spares available mail-order, and will run Concertina repair and history workshops for any Folk club or Society that may be interested.

Concertina Spares

For readers anxious to try their hand at repairs, and maintaining their instruments, the Newsletter is now distributing a whole range of useful materials and spare parts. The basic range is as follows:

Felts

- F.1 ordinary quality, for bushing, etc.,
- F.2 soft quality woven
- F.3 Best quality woven
- F.4 Best quality, felted, for strap linings.

Bellows Hinging Tapes

- H.1 light quality, for English models
- H.2 heavy quality, for Anglo models

Leathers

- L.1 very thin white pigskin, for infills behind fretwork
- L.2 best quality dark green, for repair work.
- L.3 Thin red, for infills behind Anglo fretwork.
- L.4 very soft chamois-type, for reed chamber work.
- L.5 best quality black, for repair work and bellows making

Bellows Papers — supplied uncut, in sets of 100.

- P.1 Jeffries Red
- P.2 Jeffries Dull Gold, for repair work
- P.3 Jeffries Gold
- P.4 Jeffries Green
- P.5 Early Wheatstone "circle" motif
- P.6 Suitable for octagonal bellows
- P.7 Later Iachanal/Wheatstone, "gold stars and dots"

Action Spares

- A.1 Pad fixing leathers
- A.2 Circles of button damping felt, ordinary quality
- A.3 Circles of damping felt, best quality.
- A.4 Pad suspension leather.

Pads — Available in a range of sizes.

- A.5 Best quality firm
- A.6 Best quality soft
- A.7 Ordinary Quality
- A.8 Reinforcing leather for anglo pads

Springs

- A.9 left-handed standard type in hard drawn brass or bronze
- A.10 Right-handed, standard type.
- A.11 Heavy duty (an easy solution to leaky pads).
- A.12 Double bend type for light Action
- A.13 Valve flaps

Screws

- S.1 1" x 2 wood screws for English
- S.2 1/4" x 1 wood screws for English
- S.3 1 1/2" x 8ba Brass end bolts
- S.4 3/16" x 9ba Steel screws for inserts in reed frame.

Straps and Plates

- 0.1 Anglo Straps
- 0.2 Lined Anglo Straps
- 0.3 English Thumb Straps
- 0.4 English finger plates.

We have a limited number of sample boards, prepared with examples of all these spares, and a price list, available for a returnable deposit of 50p. If you're really interested in the spares, we'll be glad to send you one.

Concertina Records

A new **High Level Ranters** record is always a treat, and their latest, "A Mile to Ride", is certainly no exception. As well as the usual great songs and dance music, the record's a feast for the free reed enthusiast with a fine version of "The Dark Island", as published in Newsletter 10, and a superb collection of slip-jigs, horn-pipes and jigs, many of which have been brought to light (and to life!) by the band's own researches. "A Mile to Ride" — "Music and songs from Northumberland and the Border" is available through the Newsletter for £1.50., a saving of 35 pence.

The well-known Irish Folk Band **Horslips** are top of the Irish Folk charts at the moment with their beautiful album "Happy to meet — sorry to part", a record with the most amazing sleeve I've ever seen. It's octagonal, the outer covers showing the fretwork and buttons of a beautiful old inlaid Wheatstone, while the inner layers of the sleeve show the successive layers of the instrument, and its levers, pads, etc., and full colour photographs of the band. We've imported just two dozen of this fine record from Ireland, and it's available to Newsletter subscribers for £2.20.

Tunebooks

In addition to the range of books of music suitable for Concertinas and melodeons reviewed last time, we now have supplies of the essential "Northumbrian Pipers Tunebook", source of so much of the rich music of Northumbria. It is available for 40p a saving of 5p on the shop price.

Newsletter Library

Recent additions to the Library of books, magazines and music include:—

The Folknik. Vol.9. No.1 The Newsletter of San Francisco Folk Music Club.

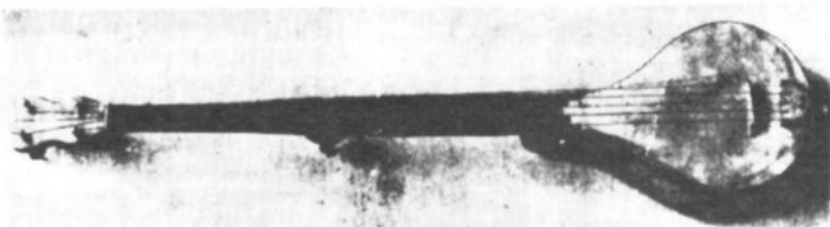
Changes. The new format of left-wing Folk monthly, strongly allied to community action and peoples' arts, based in Milwaukee, U.S.A. Pickin', Singin' and Gatherin' Vol. 7. No.2. A lively Folklore and Folk music Newsletter from Northern New York State, with good reviews of the East Coast Folk Scene, and a useful source of American magazines which specialise in musical instruments.

The International Concertina Association Newsletter. All subscribers living in or near London should get in touch with the I.C.A. for as well as monthly meetings, they organize one-day concertina courses, and evening socials, all in the London area. Write to the I.C.A. Committee, c/o the Newsletter.

Dead Heads. The Newsletter of the Grateful Dead.

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South Midlands Folk Federation Newsletter and Directory.

Traditional Music and Song Association of Scotland Newsletter

The 1973 Folk Directory

Anglian Broadsheet. The Newsletter of The East Anglian area of E.F.D.S.S., edited by Newsletter reader Peter Dashwood from 16 Hatter Street, Bury St. Edmunds, who would be glad to print all the Folk news from Anglian subscribers.

Singabout Newsletter of the Cumberland Folk Clubs.

Bristol Folk News. Another fine edition of this excellent magazine, now 20 pages, with a feature on the Folklore and music of the Cuckoo. The Editor is Anglo player John Maher of Shamboe, Claremont Avenue, Bristol 7.

Herga News. A bumper issue of The Herga Club's newsheet, with articles on mead, inn signs and cheesemaking!

The Folk Songs of Australia. by John Meredith and Hugh Anderson. The definitive work on Australian music and songs, with interviews and photos of many outback Concertina and melodeon players, and full of fine songs. Donated by Tony and June Brunton.

Ethnic. One of the earliest and most controversial of the Folk magazines, which appeared in four quarterly issues in 1959. The set of photocopies was donated by Rollo G. Woods.

The Pipers' Guild Newsletter. See Notes and Queries for information on the Guild.

Mugwumps Instrument Herald. The classified Market-Place of Folk Instruments for Sale and exchange. If you're interested in 1873 Martin Guitars, Dobros, Vegaphone Banjos, supplies of mother-of-pearl inlays, handmade dulcimers, Gibson mandolas, Hurdy Gurdys, guitar repair techniques, then Michael Holme's fine magazine is for you — write to him at 12704, Barbara Road, Iver Spring, Maryland 20906, U.S.A.
The Cruel Wars — 100 Soldiers songs from Agincourt to Ulster. Compiled by Karl Dallas, from Wolfe Publishing Ltd., Earlam Street, London, W.C.2.

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4. FORTHCOMING EVENTS AND FESTIVAL DIARY

Saturday April 28th. International Concertina Association Social, from 6.30 — 9.30 pm. at the Holloway Institute Annexe, Hornsey Road, London, N.7. All Newsletter readers, families and friends are invited — bring your Concertinas, and meet the I.C.A!

Saturday May 12th. A one day school in London on Concertina playing for beginners and advancing players, sponsored by the I.C.A. For more details on I.C.A. activities contact Jim Harvey, 42 St. Barnabas Street, London, SW1.

Wednesday May 16th. Editor's Birthday.

May 25th — 28th CLEETHORPES FOLK FESTIVAL

June 8th, 9th & 10th. CHRISTCHURCH FOLK FESTIVAL

Sunday June 10th. Noon till midnight. The Sixth Great Concertina Convention, at The Triad Arts Centre, Southmill Road, Bishops Stortford. This looks like being the best convention yet, with Alistair Anderson and possibly John Kirkpatrick amongst those leading workshops, many distinguished players from the London membership of the I.C.A., and lots of younger musicians from the East Anglian and London area. In addition, we may get a visit during the day from one of the leading Liverpool Concertina Bands. Application forms and information will be distributed with issue 12, but make a note of the date NOW!

Whit Monday June 11th. The Empire Day March of The Liverpool Province of the Loyal Orange Institution of England.

Mr. A. Sidwell, Secretary of the City of Liverpool Concertina Band, (Stars of the Kendal Concertina Convention) has written to us with the route for this great parade, which has 20 or more Concertina Bands, and many fife-and-drum, Bagpipes, Melodeon, and Accordion Bands. These parades are a great day out, and all Newsletter readers will be welcome to come along and meet the hands in Liverpool.

The route will be as follows: 9.30 am. start from Everton Brow, on Netherfield Road, to Moss Street, Danby Street, West Derby Street, Crown Street, then around Abercrombie Square (where the parade combines with the parade from The South end

of Liverpool), to Grove Street, Upper Parliament Street, Kingsley Road, Croxteth Road, and along Lodge Lane to Sefton Park, where there will be Marquees, tents, informal playing sessions and an opportunity to meet the bands.

At 5.00 pm. The Parades re-form, and march back along the route, finishing again at Everton Brow.

The Newsletter hopes to have a marquee at Sefton Park for the use of Subscribers, and the C.O.L.C.B. are especially keen to welcome Newsletter readers, so see you in Liverpool Whit Monday.

June 15th, 16th & 17th. NORWICH FOLK FESTIVAL

Saturday June 29th — July 1st. WELLS FOLK FESTIVAL

Concertina Workshops on Saturday 30th from 9.30 — 11.00 am., 12.00 — 1.00 pm. with John K., a 1.30 pm. outside tune session, another workshop from 6.00 — 7.00 pm. and an 8.00 pm. outside playing session — and lots more besides.

July 7th. STAINSBY FOLK FESTIVAL

Thursday July 12th. The Glorious 12th Parade of Orange Lodge Concertina, Pipe, fife, Melodeon and Accordion Bands in Southport, Lancashire.

As with the Whit Monday parade, a super day out, with lots of good music and exciting bands, with the sea not far away. The Newsletter will be there, and many of the Liverpool subscribers from the Concertina bands of the Liverpool Lodges. The Bands arrive at the Station from 10.00 am. onwards, and march through Southport to the Seaside Recreation Ground. The return parade leaves about 5.00 pm.

Saturday July 21st. Southend Folk Club 10th Anniversary Celebration.

Afternoon Concertina Workshop, with Dave Brady and Peter Bellamy, and Witchcraft Workshop too. And a splendid evening concert with Swan Arcade, Magic Lantern, Nic Jones and Peter Bellamy.

July 23rd – 28th. CALLING ALL MUSICIANS' 1973.

The National Folk Musicians Course at Newton Park College of Education Bath, is ESSENTIAL for all Folk musicians intent on improving both their all-round knowledge of Folk music and Instrumental technique and their skills on their special instruments. Full details, and application form, on the back page of this issue.

July 26th – August 3rd. The Pipers' Guild Summer School.

A course in making, playing and decorating bamboo pipes, at St. John's College, Bramcote, Nottingham. You can read more about Piper's Guild in NOTES and QUERIES in this issue, but for more information about the Summer School, send a stamped addressed envelope to Miss W. Ruddick, 15 Wyke Avenue, Worthing Sussex.

August 3rd – 10th. SIDMOUTH FOLK FESTIVAL

We'll be conducting Concertina Workshops every day of the last five days of Sidmouth '73, with Alistair Anderson, Lawrence Platt, and other Festival guests and visiting subscribers.

August 19th. – 24th. WHITBY FOLK FESTIVAL

More workshops at Whitby, with Alan Corkett and John Kirkpatrick in attendance, and Newsletter readers everywhere. Perhaps Steve Wood will lose his Concertina again?

August 25th, 26th & 27th. BARSHAM FAYRE, SUFFOLK.

A medieval Fair with Music, Craftsmen, Jesters, entertainers, food and drink and olde events. Plus mediaeval Concertinas. Information from 33 St Peters Road, Carlton Colville, Lowestoft, Suffolk.

August 27th, 28th & 29th. CAMBRIDGE FOLK FESTIVAL

Advance notice of one of Britain's biggest Festivals, with Concertina workshops for the first time.

September 7th, 8th & 9th. KINROSS FOLK FESTIVAL

Concertina Workshops on Saturday 8th (History, repairs, maintenance) and Sunday 9th, (Playing styles, techniques, repertoire).

September 14th, 15th & 16th.

LOUGHBOROUGH FOLK FESTIVAL
With (so far) Peter Bellamy, Na Fili, Boys of the Lough, Martin Carthy, Fred Jordan, Willie Scott, and Concertina Workshops and displays.

September 21st, 22nd & 23rd. BROMYARD FOLK FESTIVAL

October 6th. WEST RIDING FOLK FESTIVAL (CLECKHEATON)

October THE INTERNATIONAL CONCERTINA ASSOCIATION FESTIVAL

The major event in the I.C.A. Calendar, and this year we hope many Newsletter readers will compete, for the Wheatstone cup and many other fine awards. For the list of test pieces, see NOTES and QUERIES.

This is a provisional list of Festivals and other events at which The Concertina Newsletter will be present, either running workshops or just meeting subscribers and doing repairs. Any visiting readers will be welcome at these events, and help in running the stall and workshops would be much appreciated. It looks like being a great Summer for the Concertina revival!

PETER HONRI

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5. NOTES AND QUERIES

The Pipers' Guild



Mr. Dudley Wilkins, Flute, materials and craft specialist of the Pipers' Guild, writes —

"Our movement was started by a Teacher in a Primary School in a poor neighbourhood who was looking for some inexpensive **instrumental** way of teaching music. She remembered a pipe sent to her from a friend on holiday in Sicily. It had been made by a goat herd with a knife from the stack of plant common in the area. It was hollow and had become hard and dry after being uprooted — The materials from which wind instruments have been made by peasants in a great many countries; an age-old recipe. Sometimes they are sounded by

blowing across the open top of the tube — sometimes by stopping up one end and making a hole in the side of the tube to blow across — a transverse flute. In our case, by making a simple whistle mouthpiece. Experience teaches us where to place the finger holes and in two groups, one for each hand. We have also learnt to use certain bore to length ratios for tone for the various instruments — Treble, Alto, Tenor, Bass.

We have developed a practical way of learning to play them Solo, or in concerted manner, and produced either original or arranged music for them to play. But I think the most important thing is that we each **make** our own instrument and do not permit any buying or selling of instruments.

There is a musical training in making your own instrument and it is an excellent method of training the ear.

The craft of making and playing pipes has spread to many European countries and as a result there are Pipers' Guilds in France, Holland, Switzerland, Italy, Belgium and a few members in other countries like Germany, Austria and Denmark.

5th WELLS FESTIVAL

June 29th & 30th 1973

in Somerset's Cathedral City

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DICK WITT NEIL WAYNE with THE CONCERTINA NEWSLETTER

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Mrs. J. Clegg, Flat 1, Filey, 10, Landemann Circus, Weston-super-Mare.

Telephone: 27483

Programmes available in June

There is a Federation of Pipers' Guilds which meets from time to time and every 3 or 4 years an International Summer School in one country or another. The last one was in 1971 in England.

Most Guilds have a Summer Course in their own country in the years when there is no International Course — ours last year was at Hockerill College here in Bishops Stortford.

Another feature of our society is that there are meetings arranged internationally for those who, excel in experimental work on pipes. This is designed to improve or extend the compass of our instruments.

Recently one of these groups met in Holland to investigate the tenor pipe. The main reason being to bring its range of notes into line with the treble alto and bass.

Of course people are brought together by a common interest and many life long friendships have been formed. In my own case I met my wife at one Summer School in Wales and we have been married 34 years.

Making pipes led me to experiment with flutes and eventually I evolved what has become our standard transverse flute. It led me to own a Boehm orchestral flute and to have lessons and to study it. Now I spend much of my time teaching it.

We have a Pipers' Guild branch in London that meets once a month at the **Mary Ward Centre** in **Tavistock Place, W.C.1**. They also hold a pipe making class every Saturday afternoon. Apply to **Robert Rich** at the Centre.

For more information on the Pipers' Guild, write to the Secretary, Miss W. Ruddick, 15 Wyke Avenue, Worthing, Sussex.

The Wireless Preservation Society

Douglas Byrne, Secretary and Curator, writes . . .

"The recently inaugurated Wireless Preservation Society is exclusively devoted to the collection, Preservation and restoration of wireless and electronic equipment (including sound reproduction, gramophone and television gear) for purely cultural, educational and historical purposes.

An entirely non-profit-making organisation, all its officers are honorary, and entry to the Wireless Museum is free of charge.

The Wireless Museum has now been established, containing many receivers dating back to the first days of broadcasting in this country in November 1922. Several of these very old sets have been completely refurbished by local radio amateurs and short wave listeners, and brought back into working order.

It is understood that this is the **ONLY** museum in the world where the exhibits may actually be taken down and handled by the visitors — a particularly valuable feature for research workers.

Viewing is entirely free of charge, and at any mutually convenient time; please ring the Curator for details at Gosberton 485 (STD — 077-584 485).

The Wireless Preservation Society would be grateful for the donation of additional items, and would also appreciate any old wireless books, magazines or catalogues — these help in "dating" and classifying the various exhibits."

FOURTH NORWICH FOLK FESTIVAL

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The Catgut Acoustical Society



"The Catgut Acoustical Society is a group of people interested in the support and development of new musical instruments and improvement of existing instruments. In recent years it has become possible to apply scientific knowledge, acoustical principles and testing methods to these ends.

The Society provides a place for interested laymen and professional people to participate in its program. Among the latter are performing musicians, musicologists instrument makers, composers, scientists and engineers whose disciplines are pertinent.

The Society is best known for pioneer work in applying scientific principles to the making of conventional and new instruments of the violin family. Other projects include studies of the properties and behaviour of materials used in instrument construction, such as wood, varnish, and the effect of environmental conditions on tone quality. It also supports publications, musical composition, lectures and concerts.

Members will receive the semi-annual Newsletter of the Society and other publications of interest from time to time. Correspondence and informal meetings among the membership are encouraged. Articles on appropriate subjects are welcomed for the Newsletter.

TO BECOME A MEMBER. A candidate should be interested in the work of the Society. Such interest may be expressed through musical or technical projects, or by a monetary contribution. Dues are \$ 5.00 a year. Please inquire for overseas rates. After two years of non-payment of dues, names will be removed from the membership list. For more information,

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| 12TS211 | The Phenomenal B. Wrigley | Bernard Wrigley |
| 12TS186 | Northumberland For Ever | The High Level Ranters |
| 12T184 | The Breeze from Erin | Irish traditional music on wind and reed instruments. |
| 12T176 | Paddy In The Smoke | Irish dance music from a London Pub. |

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The Concertina Newsletter has recently joined the Catgut Acoustical Society, and is buying a set of their fascinating Newsletters for our Library.

Concertina Field Recording Trip

The week of recording which Dave Bland of Leader Sound Ltd. and I spent in Derbyshire, Lancashire, Yorkshire and Durham was most exciting. We interviewed and recorded many fine players, old and young, folk and classical, in Bands and by firesides, and plan several more ventures. As well as building up a fine library of good Concertina playing for the Newsletter, a special cassette or record featuring The Concertina in Britain will be released later this year. If any of our readers would like to be recorded, or know of any players near them who would play for us, please write in with details.

The New Name for the Concertina Newsletter.

The offer of a free record or subscription for the winning suggestion has brought in lots of entries. Those received so far are:

Concertina Concord	Vibrating Reed
Tina	Squeeze on
Tina Times	Free Reed
Free Reeding	Tina Talk
Freed	Squeeze
Concertina Convention and Concertina Newsletter!	

One more month, folks – and if you've got any firm preferences for any of the above, write in and cast your vote!

Wiltens – It could be music hall's "National Theatre"

'WILTON'S – THE HANDSOMEST ROOM IN LONDON!', that was the slogan proclaimed by John Wilton, when he opened Wiltens Music Hall on March 28th 1859; having built it behind the 'Prince of Denmark' public house in Grace's Alley, Stepney. Local people used to call it 'The Old Mahogany Bar' and it was also known as the 'Albion Saloon'.

The Greater London Council are seeking to achieve a re-birth of Wilton's Music Hall – as a playhouse within an area of virtual re-development close by the Tower of London.

This is a unique opportunity to create a "National Theatre" of the Music Hall. With this end in view a trust was set up on December 15th 1972 by John Betjeman, Don Ross, Peter Cotes, Marius Goring and Peter Honri.

The initial aims of the Trust are to obtain a long term lease on Wiltens Music Hall from the G.L.C. at a reasonable rental, and raise funds to refurbish Wiltens in its authentic form. This would probably cost about £300,000.

If this project is successful, Wiltens will be used as a Theatre, for music concerts, for Music hall film shows in co-operation with The British Film Institute. It is also hoped to set up a British Music Hall museum as an integral part of the "new" Wiltens. However, the Trustees believe that music hall is essentially a living art, and they hope to incorporate a school of music hall techniques.

As music hall is traditionally a people's Theatre the Trust would seek to include Club rooms, refreshment facilities etc. within the scheme, so that Wiltens could become a focal point in the Tower Hamlets re-development.

Anyone requiring further information, or offering support to The Wiltens Albion Music Hall Trust should write to:
Peter Honri, 32 Complins, Holybourne, Alton, Hants.

6. ENGLISH AND SCOTCH:

Bagpipe Music & the English Concertina.

by Tony Watson

The bagpipe was undoubtedly an instrument of major significance in the playing of traditional music and has been largely replaced by the fiddle, accordion etc. The concertina has no doubt played its part in taking over music from the bagpipe, particularly in the north-east of England. The question does arise, however, of the extent to which justice has been done to the peculiar characteristics of the instrument — characteristics not unrelated to the model features of many surviving folksongs. One suspects that when the Northumbrian small-pipes became a chromatic instrument with the addition of extra notes and stops in the 19th Century, these supposed improvements may have had the effect of removing the musical distinctiveness of the instrument. The sociologist might here talk of the "bourgeoisification" of the instrument: making it respectable to the ears of the rising middle class whose taste was being influenced by the major and minor keys of European court music (any comments, Geordie historians?)! Nevertheless, the potential of the instrument is not lost as we can hear on listening to recordings of the Northumbrian piper Billy Pigg (on LEA 4006) who not only added his drones on occasions to give a sound nearer to what I am suggesting is the essence of the bagpipe. The idea that a chromatic instrument can be played to give the musical quality of a more ancient instrument has clear implications for the concertina — as I hope to show.

The Highland Bagpipe

It may appear that a preference is being expressed for the Highland pipe over the Northumbrian. This is not the intention at all. The Highland pipe has suffered a corresponding abuse following its recruitment into the British army and the invention of the pipe band. One cannot complain too much of this, however, as the pipe band functions well in its context and has in the long run given impetus to the playing of solo music; the classical and dance music not having been submerged by the marches. The major regret it seems to me does not lie in the military use of what was a warpipe anyway but in the loss of the Scottish small-

pipe for which the "half-set" or miniaturised warpipe is a poor substitute. Perhaps it is only the problems of availability that have prevented the adoption by Highland pipers of Northumbrian or Uilleann pipes for domestic use (I for one would dearly like a set of either!).

Bagpipes Scores

One of the major contributions that the Army has made to pipe music is the systematic collecting, printing and publication of what constitutes a significant area of British music. There are thus a fund of tunes which are available to the concertina player. However, it is not just a simple matter of reading straight from the score. At first sight, for instance, the music all appears to be in the key of C Major, a key which in fact it is never in! Some explanation has therefore to be given of the somewhat exotic musical features of the Highland chanter.

Scales

The chanter has 9 holes producing the following notes:

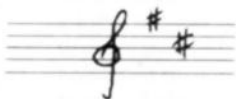


The tonic is A but the notes do not correspond to their equivalents in "normal" music. For instance, if we tuned the A string of a guitar to the chanter's A, we would find the chanter's B to be flatter than the guitars, the C to be much flatter than the guitar's, the D to be much sharper . . . and so on. The nearest we can get to describing the scale, taking note of only its major peculiarities, is as A Major with an augmented D and a diminished G #

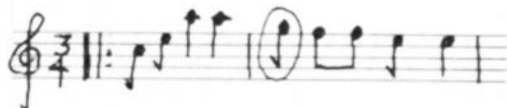
Translating for the English Concertina

So how does the concertina player (or fiddle player or whatever) convert music designed for pipers for his own use? Apart from the exclusion of any indication of which notes are sharpened or flattened (because one cannot sharpen or flatten on the chanter) the notation is quite normal. To get round this

problem I would like to suggest a simple formula: play from the score as written but sharpening all the C's and F's as if one were playing in D Major or, more accurately, A Major forgetting to sharpen the G's. More simply, one can pencil in the key signature:



But unfortunately this is not the end of the story. The chanter can, in its own way, cope with more than one "key"—in the case of certain tunes. A tune could be in a Mixolydian mode or in the pentatonic scale GAB—DE—G. The above formula may not therefore always work perfectly. My suggestion, however, is that one always starts with the formula and listens out for notes which do not sound correct and which should be sharpened or flattened accordingly. This should not happen very often. Sometimes taste has to come into this. If we take the well known pipe tune "The Green Hills of Tyrol" for instance (a 19th C. import from Italian folksong via Rossini, the Tyrol and the Crimean War!) we find a G in the second part which could be played as G or G# I would choose to play G if I were using a drone (of which more below) and G# if I were not! Try it for yourself:



Decoration

This is basic to Highland bagpipe music and the complexities of its gracenote system leads to the tremendous discipline which learning to play the instrument involves. Grace-notes are important because the chanter is open-ended unlike the Northumbrian chanter and these notes are the only way of separating notes in the melody. The purest form of Highland pipe music the Ceol Mor or Piobaireachd (Pibroch) would be relatively simple were it not for clusters of grace-notes like



and remember that this is likely to be inserted between, say, a quaver and a semi-quaver of the tune! Even the simplest tune in the general repertoire is likely to be dotted with 1, 2, 3, and 4 note decorations and my advice is to replace them where appropriate with your own decorations, applying the criteria of (1) taste (2) what the instrument can do (3) what you can do. As with folksong, no decoration is always better than badly executed decoration.

Drone

The Highland pipe has three drones; two tenors an octave below the tonic and one bass two octaves below. It is in introducing a drone that we can add a distinctive bagpipe sound to music played on the concertina. This involves holding down the low A on the left hand side of the concertina whilst playing. This of course means that one's third finger is taken out of use, so requiring the second finger to cope with the F# on that side of the instrument.

The Repertoire

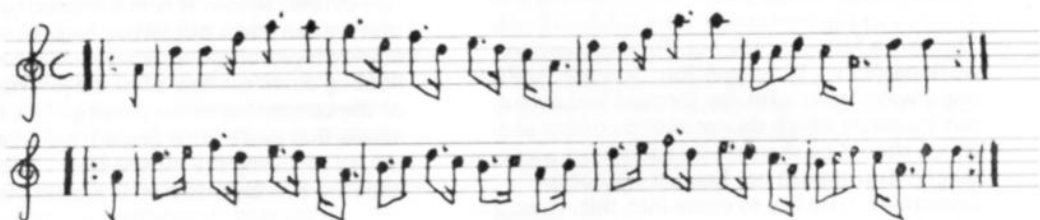
The classical pipe music — the ceol mor — is unlikely to interest the concertina player, partly because it is a specialist taste and partly because of the difficulty in playing it. In fact I defy any concertina player to even attempt it! It is the ceol beg that forms the basis of the regimental collections which are probably the best bet for the concertina player (Paterson's, 26 Wigmore Street, London is a publisher of these). Collections of this type usually set out tunes under the following headings: 6/8 marches, 2/4 marches, strathspeys, reels, retreats, slow marches, jigs and hornpipes. Some comments may be useful here:

- (1) Marches can be played as dance tunes.
- (2) the so called "retreats" are usually 3/4 tunes and are more song-like than the march or dance tunes. (In fact singers often lift these tunes and put words to them — remember "The Scottish Soldier"?).
- (3) Retreats and slow marches are sometimes published with "seconds" — harmony parts which could be played by a second concertina player.
- (4) Strathspeys are a particularly delightful type of slow reel which are not played as often as they deserve outside Scotland. Their

peculiarity lies in their relative slowness and their dotted rhythm. I hope that my choice of a popular strathspey as a musical illustration to this article might arouse some interest in this type of tune and that eventually strathspeys will be played in folk song clubs and elsewhere as increasingly the faster reels and jigs are.

N.B. this is how the tune would be written, more or less, in a collection of pipe music, except that I have not put in any grace notes. Don't forget to sharpen the C's and F's!

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7. UNUSUAL FREE REED INSTRUMENTS

No.1. The Khae-n

The khae-n is a wind instrument which the Thai have liked to play since very ancient times. It is usually made from a kind of strong, hollow



khae-n

cane. Sometimes it is made from a light, slender bamboo, in which case the nodes must be hollowed through. Fourteen pieces of cane or bamboo about the size of a man's finger are used. A metal reed, similar to that in the "pi-saw", is put into each "pipe", the same distance from the bottom end. The sections of cane are put together in two rows, seven in each row. The longest pair is considered the front of the instrument, and the pipes decrease in length with each pair, the seventh pair being the shortest. The reeds in the pipes must all be facing outward and must be side by side. Then a piece of hardwood is shaped into a slender, barrel-shaped mouthpiece, hollowed through the centre. This mouthpiece must be a little longer than the seven pairs of pipes. It is

called "tao" or "tao nom"

Another large rectangular hole is made in the mouthpiece from top to bottom through which the pipes are put and fastened so that the reeds are inside the mouthpiece. A caulking mixture such as beeswax and powdered lead is used to close all the small openings so that no air can escape when the instrument is blown, which is by both inhaling and exhaling — the same method as that for playing the pi-saw. The second pair of pipes through the seventh pair are pierced with small finger holes about 4-5 cm. (2") above the mouthpiece on the outside face of the cane or bamboo. The first pair have finger holes in the front 2-3 cm. (1") above the mouthpiece, which are manipulated by the thumbs. The bottom ends of the cane below the mouthpiece are trimmed so that they are all even. At the other end, the two front pairs are the longest and are trimmed off evenly. Each of the succeeding pairs is cut shorter than the preceding. This arrangement is not only to give the proper tone, but is also considered to

make the instrument more attractive. Often the fourteen pipes are bound together at the bottom and above the mouthpiece, just below the shortest pair of pipes, to help hold the pipes firmly together in two rows. The two front pairs are also bound at the very top. In the old days the khae-n was often made as long as 2 meters (80") or more but today they are made shorter — from 50 cm. (20") to a meter (40") in length.

The khae-n might be called a type of mouth organ. It is played in a manner very similar to the Japanese sho and the Chinese sheng: the fingertips of both hands are used to open and close the finger holes to give the desired tones and the breath is continuous, the player blowing air into and inhaling air out of the instrument without removing his mouth from the mouthpiece. The instrument is a favourite with the Thai people in the northeastern provinces and also with the people in the country of Laos. It is much used in solos and for accompanying folk songs. Often many khae-n are played together in one group and the instrument is sometimes included in the khrer-a-ng sai- (string) ensemble.

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8. STYLES OF CONCERTINA ACCOMPANIMENT — by Frank Pitt, of Melbourne, Australia.

PART 3

An effective and fairly simple method of accompanying is to play drawn-out chords harmonizing with the main notes of the melody. Where the guitar player plays the notes of a G chord throughout the bars:

The notation shows a single staff in G major (one sharp) and 2/4 time. A 'G' is written above the first bar. The melody consists of eighth and quarter notes. Below the staff, the text reads: "the concertina plays a 6 chord for each bar:". Further down, the lyrics "John Gilbert was a bush ranger of" are aligned with the melody. At the bottom, the word "ACC." is written next to a series of six chords, each held for the duration of a bar.

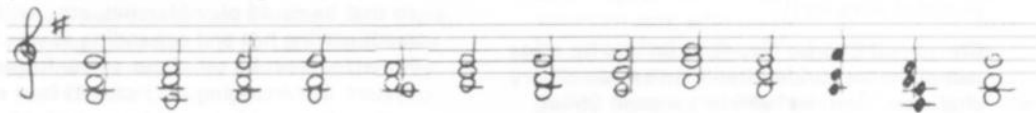
For this method of accompanying, two things are essential.

1. an understanding of chord inversions, as discussed in the second article. (Issue 10, p6)
2. a good deal of trial and error, to find the appropriate chord.

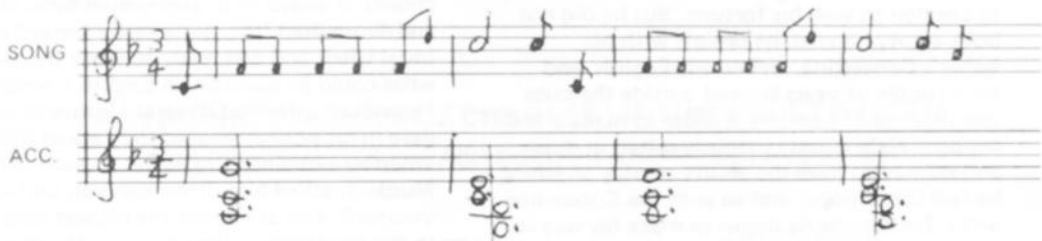
The notation is for a song in G major (one sharp) and 2/4 time. It begins with an "INTRO" section. The "SONG" section follows, with lyrics: "John Gilbert was a bush ranger of terrible renown for shooting lots of people up & shooting others down John Gilbert said un- to his mates tho partners we have been in all rascaljty yet we no festive day have seen". The "ACC." section shows 16 numbered chords corresponding to the lyrics. The chords are: 1. G, 2. G, 3. G, 4. G, 5. G, 6. G, 7. G, 8. G, 9. G, 10. G, 11. G, 12. G, 13. G, 14. G, 15. G, 16. G.

- | | | | | |
|-----|------|--|------------------------------------|--|
| BAR | 1 | G Major | = { 7C
5A
3F#
1D | |
| | 2 | G Major | | |
| | 3 | D chord 2nd inversion | | |
| | 7 | Part of D7 chord: D7 | | |
| | 8 | C major | = { 5B
3G ← flattened 3rd
1E | |
| | 9-10 | Sustain the chord during 2 bars | | |
| | 13 | E minor chord 2nd inversion E min. | | |
| | 15 | A min. 1st inversion, followed by D7, 2nd inversion. | | |

The choice of appropriate chords must result, not only on chords in correct harmony, but in chords which make an agreeable progression in themselves. This can be tested by playing the chords in sequence, without the song.



The chords do not have to follow the melody, nor does the top note of each chord have to be the melody note as it would be in the method discussed in the second article.



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9. CHARLES LINTON — "THE GOVERNER"

by F. Linton-Gay

Without doubt the world's greatest Concertina player was CHARLES LINTON. Not only because Lachenal and Wheatstone, the two Concertina makers readily acknowledged this fact, but it was also admitted by Charles Linton himself! In most cases this would savour of bragging, but when you can prove it by putting your performance where your mouth is, it becomes pure fact!

Christened Charles Gay (Linton was his stage name), he was undoubtedly an extraordinary character. Born in 1865 in Leopold Street, Birmingham, where he lived for 15 years until, like many a youth of that era, he could no longer stand the bullying of his father, he ran away to London to seek his fortune. But he did not leave empty-handed; he ran off with his father's Concertina, an ancient English, and for a couple of years busked outside the pubs and theatres of London in order to make a few coppers. He was tremendously gifted in music and seemed to have the ability to play anything he laid hands upon, and so with the Concertina and a Tin Whistle he began to make his way in the big City. At about 17 years of age he joined the Hillier Piano and Organ Company and later Sames Piano Company and began to learn the trade of Piano Tuning. It was not long before he became so proficient that after trying three or four pianos in the lunchtime that had been tuned by the head tuner (Matt Sames), he reached the conclusion that he was the better tuner, and began a series of tricks and practical jokes upon his fellow workers in order to get back his indentures. Finally he obtained them and went to work for Murdoch & Sons. After a while he realised that there was such a scarcity of Organ Tuners and Reed Voicers that the firm frequently had to send cabs to the pubs to collect the erring tuners who had imbibed too freely in the lunchtime.

He soon became head tuner at Murdochs, the largest firm in the world in their field, and whilst there tuned and voiced every one of the 3,000 reeds which went into their Organ at the Olympia Exhibition. He also became responsible for the first small reed organs made in England. (Hitherto they had been manufactured in America), and so proved that he could "voice" reeds to get all the effects that the Americans

got, Bourdon, diapason, clarinet, vox humana, etc., and so started an English industry in household organs.

About this time he was becoming quite dissatisfied with the scope and performance of his "nicked" 'tina; because of the thumb strap and little finger rest he could only use three fingers of each hand to play with. He devised a palm strap below the thumb which left him four fingers to use instead of three. He then made sets of steel reeds instead of the brass ones so that he could play Marches, etc., without the reeds getting hot and expanding as was the case hitherto. Next he set about a new fingering system. By arranging the notes in four rows of octaves he would now, if he wished, play twelve notes at a time by extending his fingers across the rows of keys. He could also play chords of added 6ths. augmented 5ths. 9ths. and diminished 7ths. quite easily instead of the usual triads and was ready to show the world what could be done on an English Concertina. He walked into the Office at Murdochs and gave in his notice; amazed they asked him why? When he explained "to better myself", Mr. Murdoch asked him "How can you better yourself? You are by far the highest paid tuner in the country" — "I'm going on the stage" he said "where I can earn as much money in 30 minutes as I am getting here in a week". Thus began the great stage career as a single act, playing his Concertina, Tin Whistle and Banjo.

Later, billed as "MELODY" the MASTER MUSICIAN, he played five instruments in his act, including the Guitar and Cello. — Having by now perfected this "ideal" Concertina, and not having the finance to patent it himself, he came to an arrangement with Lachenal & Co. They would make him two Concertinas, treble and tenor, and allow him twelve month's grace, using these in his act, before putting the patent on the market. This was duly arranged; very soon he was producing his own Revues and Pantomimes and with his wife and two eldest sons and their wives formed the very formidable "LINTON'S CONCERTINA BAND" which toured England between 1915 and 1925.

At this time the North of England was teeming with Concertina Bands but the sheer ability of Charles Linton to play such things as Tannhauser, Il Travaitore, all the standard Overtures and Marches in full chords as written, on one Concertina soon discouraged the Northern

bandsmen and was the one factor more than anything else which was responsible for the breaking up of many concertina Bands — What merit was there in sixteen men playing with obvious duplications, what one man could play on his own?

Charles Linton's bill matter at that time challenged any two men living to equal him in harmony produced on his one Concertina, and believe me there were no takers. His contemporaries, Prince, Dutch Daly, Percy Honri, all performed well enough on the stage, but there was nothing quite like "THE LINTONS". (As a matter of interest Percy Honri was the only man that Charles Linton would ever listen to and this because he was a real musician.)

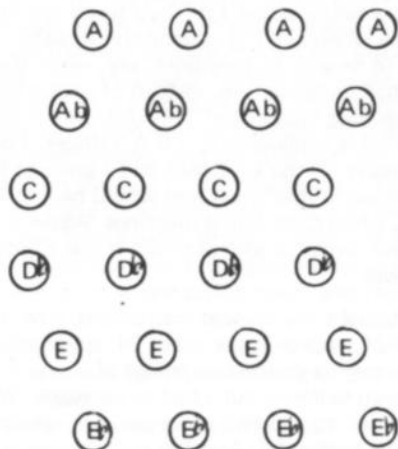
Soon however, the Piano Accordion gradually took over from the more strident Concertina and even Percy Honri (and daughter) introduced one into their act.

Charles still continued to produce his own shows and to play, but by 1930 the Concertina was seldom heard upon the stage and at the age of 65 the governor had settled down with the family in Birmingham and his incursions into theatreland became sporadic. He died in 1947 at the age of 82, still able to play duets with his youngest son, who declined to make the stage his career but perforce had to listen over and over again to the tales of his father's successes during these wonderful years — Yes! like all the great showmen of his day my father was quite a character.

KEYBOARD DIAGRAM OF CHARLES LINTON'S DUET SYSTEM

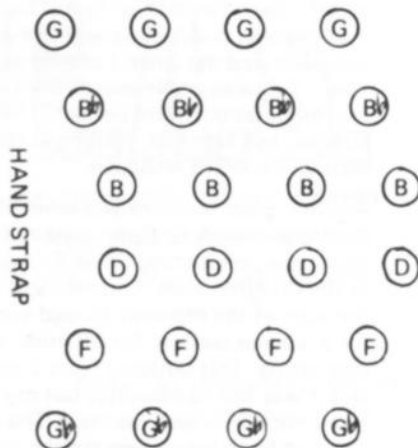
SUCCESSIVE NOTES IN EACH COLUMN ARE AN OCTAVE APART

LEFT SIDE



HAND STRAP

RIGHT SIDE



HAND STRAP

10. THE SALVATION ARMY AND MY CONCERTINA

by Brigadier W.G. Friend.

I commenced playing a concertina in August 1913, it was an Anglo German; but I was not satisfied, so I bought my twin brother's Wheatstone duet, because he was getting a better one!

We did not know much about Concertinas (one system to us was as good as the other!) but I soon found out it was a difficult one to play, but very rewarding in the beautiful chords which could be produced.

My idea in learning to play a Concertina was simply to accompany the congregational singing, especially where there was no band, further, I knew it would save me straining my voice too much, which has really worked, and now at 81 years of age, I can sing reasonably well!

It was not long before I was asked to play a solo and dear me! what could I play? Well, I borrowed a Band Score of a selection I was acquainted with, and reduced the parts down to three or four, so as to retain the main features and the theme of this piece of music. It has stood me in good stead ever since!

I have had the pleasure of playing in some of our largest halls in Gt. Britain. The late Bandmaster, Geo. Marshall of South Shields (one of the foremost conductors and composers) congratulated me when I played at the New Year's Festivals at Newcastle-on-Tyne, saying 'my modulations were perfect' I felt very humble, but satisfied, coming as it did from such an excellent musician.

Another great moment was when the late Commissioner A.G. Cunningham, Chief of the Staff, was conducting Good Friday's Meetings at the Congress Hall, London, and asked me on the spur of the moment to lead some choruses for a 'chorus session' for 20 mins. with my concertina. This building seats 2,600 people and it was full to capacity, but my concertina 'filled the bill' — and the Hall! The Chief afterwards offered his sincere thanks, passing remarks about my instrument.

I had a concertina band when stationed in the D.H.Q. at Durham City; There were twelve players and I had to think again how to arrange the music, so I got some early journals and deputed the parts in a simplified form as follows :—

1st and 2nd cornet
Asst. & 2nd Baritone
Solo euphonium and Bb bass.

My task was to get each member to play their own part only; they were so used to 'putting their fingers on all the keys !!! However, we succeeded after a few practices and functioned at several engagements and conducted a weekend's meeting at Leadgate S.A. Corps.

I also had a concertina party at Middlesbrough and Clapton Congress Hall, London.

I was then appointed to National Headquarters, London, and so was able to take over the leadership of the Loughborough Junction Songsters. I found that there had been a Concertina Band at this Corps, but it was not really functioning. So I incorporated this section into my Brigade, when they were able to feature in our programmes, which became very interesting, and was always a welcome change. I was there from 1946 to 1949.

In conclusion I would add that the concertina has been of untold service to me in my ministry; very seldom have I pitched tunes too high or low when playing extempore. Another advantage is to be able to transpose, say, when there is a small congregation, instead of undue strain in reaching high notes! This instrument to my mind is invaluable to a S.A. Officer. I put my fingers on the keyboard and I seem to know what I want immediately and would be lost without it, when conducting meetings. Again it brings such personal joy, as music is one of my greatest loves.

I bought my present instrument, new, in June 1924, approximate cost £24, trade price, through a concertina friend of mine, it had seven bellows, but I had to persuade 'Wheatstones' to add two more bellows, which they reluctantly did. And I'm still playing it, at the Salvation Army Club Choir in Oxford!

11. "DIFFERENT TYPES OF PUSH-PULL
BUTTON BOXES" — A Comment by
Alan Pittwood.

The note by Peter Persoff (Persoff P. in Wayne (ed) The Concertina Newsletter IX DEC. 72 p.22) goes some way toward resolving the "confusion about the different types of button boxes being played", whilst at the same time including descriptive names that could be confusing. In this comment I draw on his work and that of Mervyn Plunkett (Plunkett M.A. Note on the Accordion Melodeon and Concertina. in Ethnic Vol.1 No.4 pp.4-11). in whose work the term 'vienna accordion' is used.

In the naming of the instruments Plunkett uses -ion (the German termination) for diatonic instruments and -eon (the French) for the chromatic (Plunkett op. cit. p.11), but retains the name melodeon for early diatonic instruments. He notes that either form of spelling is equally legitimate. Persoff, however, uses the name 'melodeon' for diatonic, and 'accordion' for the chromatic. It is worth noting that the early diatonic instruments to which the name 'melodeon' is applied, were, in their time, called 'accordeons' and this name is often to be found stamped in the metal work along with the makers name and trademark. In this note a 'melodeon' is considered to be a push-pull button box having externally visible treble key mechanism, slides for manipulating sets of reeds and the bass buttons or keys mounted on a distinct bass keyboard. Following Plunkett, the name 'vienna accordion' will be applied to the modern instruments which have no slides, covered mechanisms, and the bass buttons mounted on the side of the headboard. The basses on these instruments are tuned to the treble rows whereas the British Chromatic 3-Row Button Accordion has a full piano-accordion bass made up of single-action notes and chords.

A.MELODEON

- a single row. 10 treble buttons, 2 bass up to 4 slides.
 - 1. buttons to operate the bass
 - 2. 'spoon' shaped keys to operate the bass
- b double row 20 treble. 4 bass. up to 8 slides. tuned in a fifth apart.
 - 1. with bass buttons
 - 2. with bass keys



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- c double row. 20 treble. 4 bass. 4 slides.
tuned a semi-tone apart (chromatic)
 - 1. With bass buttons
 - 2. With bass keys.

the 2 bass instruments have 2 chords, and the 4 bass have 4.

B. 'VIENNA ACCORDION' (modern melodeon substitute).

- a single row 10 treble
 - 1. 2 bass buttons — 2 chords
 - 2. 4 bass buttons — 3 chords.
- b. double row 21 treble 8 bass — 6 chords
 - 1. diatonic tuned in fifths, may have two buttons of accidentals.
 - 2. chromatic tuned a semi-tone apart — "British Chromatic" 12 bass (9 chbrds).
- c. three row.
 - 1. tuned in fifths 12 bass — 9 chords, may have 3 buttons of accidentals
 - 2. tuned a semi-tone apart, 12 bass — 9 chords "British Chromatic".

C. 'VIENNA ACCORDIONS WITH "CLUB" TUNING

"club" tuning gives one note a single action and adds a partial third row of accidentals.

- 1. double row 21 treble 7 accidentals 8 bass
- 2. three row 30 odd plus accidentals 12 bass

D. THREE ROW WITH PIANO-ACCORDION BASS

A large "British Chromatic" button accordion with a chromatic double-action treble keyboard and single-action bass. The treble rows are tuned in semi-tones. (example: Shand Morino).

This table gives 15 sub-divisions of button boxes, and this could be multiplied to over 40 by considering the many different tunings. Furthermore, it does not take into account the addition to the instrument of 'cycle bells and other percussive effects! Although this note is more detailed than Persoff's it lays no claim to be exhaustive, for I have in my collection instruments that have unusual features — for example, a Swiss made "club" tuned 'Vienna accordion' that has two buttons for accidentals on the treble row linked mechanically to two more in a partial third row giving a choice when playing as which to use.

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THE NEW HERITAGE

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I have a 61 key wood end Lachenal Duet (McCann System) which I'd like to exchange for one with a COMPLETE octave on the left hand. Mine goes up to the A above G on the Treble Clef. Derek McGowan, 7 Blagg Avenue, Nantwich, Cheshire.

WANTED:

Is there anyone within travelling distance of Hull who would teach "clogging" to some of the Folk Union One members?

Yvonne Grundy, 18 Lawnsagarth, Cottingham, Hull

WANTED:

Left hand fretwork to repair damaged 48 key Lachenal Edeophone. John Gall, Hollingside, Lanchester, Co. Durham.

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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 (Piano 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 ☐ am a Member of the English Folk Dance and Song Society (No)

I ☐ am 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: