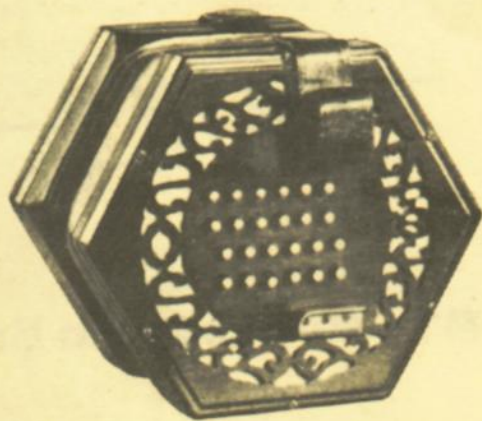


FREE REED

The Concertina Newsletter



No. 13

July, 1973

THE CONCERTINA NEWSLETTER

The specialist magazine for concertina and free-reed instrument enthusiasts.

Available free,
or on subscription,
and supported by
readers' donations

© The Concertina Newsletter 1973

Edited by: Neil Wayne
Duffield
Derby
England.

The editor welcomes articles, letters, and musical contributions from subscribers, on any subject relating to the history, repair, revival and use of free-reed instruments of all types.

Subscriptions become due on November 1st each year, and new subscribers are entitled to all back issues from the previous November. Both subscription to the Newsletter, and any back issues, remain free to all who are not able to afford to contribute financially and readers may subscribe by periodic donations if they prefer.

The Newsletter library has an extensive collection of early concertina music, tutors, tune-books, concertina catalogues, early photographs, and an extensive collection of folk music and musicological magazines from all over the world. Any subscriber can borrow from the library, and can buy concertina, melodeon and instrumental folk records, tune-books, concertina spares, and "Concertina Consciousness" T-shirts and shoulder bags at good discounts. A full concertina repair and overhaul service is available.

Subscription rates from 1st November 1972 — 1973:-

Great Britain £1.50 Europe £2.00 Elsewhere: Surface \$7.00 Air-Mail \$12.00

From August 1973, renewals can be made with Banker's Order.

TOPIC

New Release

BOB HART ~ Songs from Suffolk

12TS225

*An important recording of one of England's outstanding
traditional singers.*

Are you being frustrated in your efforts to obtain Topic Records — then use the Topic Mail Order Dept. which is growing ever more popular in helping frustrated buyers of our records. Full details from Topic Records Ltd., 27 Nassington Road, London, NW3 2TX.

THE CONCERTINA NEWSLETTER

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1. EDITORIAL

The Folk music festival season is now in full swing with widespread interest in concertinas and related instruments evident everywhere. Many of the major festivals are having specialised Concertina Workshops and a list of them appears in the forthcoming events section, as well as advance news of the next two conventions.

The Sixth Convention

A splendid day, well attended, and with a fascinating range of music — it's reviewed elsewhere in this issue.

Concertina Tutors

For those of you with Jeffries duet system concertinas, some good news: I have acquired a handwritten copy of a tutor for this difficult system, written by Mr. W. Jeffries, the last of the Jeffries Brothers. It explains the unusual chord shapes and scales for this instrument, and has layouts of chord sequences for any key. If there is sufficient demand, we can reprint this tutor, so please let me know if you have a Jeffries Duet.

Good news too, for beginners on the English concertina: Mr. Frank Butler, the well-known concertina teacher, is preparing a superb 64 page English Concertina tutor, embodying many of the principles used in his concertina classes. All being well, the Newsletter will be publishing this tutor within the next few months in a limited edition for sale through the magazine.

Concertina Spares

There's been such a demand for spares that all the sample boards and price lists are out on loan at the moment. Could subscribers please return them as soon as possible?

The Liverpool Concertina Club

On the 4th July 1973, a meeting was held in the Crescent Hotel, Netherfield Road, Liverpool to inaugurate a fortnightly club for concertina enthusiasts of all ages and interests. The next meeting is on July 18th, then August 1st, 15th etc., The Crescent is only 10 minutes from the city centre, and the organiser, Bob Dawson, of 19, Bankburn Road, Tuebrook, Liverpool 13, will be pleased to hear from anyone who can come along. By means of collections and small subs, the club hopes to invite noted concertina players along as guests, both from the folk scene and from the many more senior players in the area. Your Editor will be there on August 15th, talking on the history and range of concertinas.

A Stolen Concertina

Richard Doctors, of 45 Edgwarebury Gardens, Edgware, Middlesex has had his concertina stolen. It is a Wheatstone 48 key crane system Duet. No. 31577 with raised ebony ends. It has a battered brown leather case. Please keep your eyes open for it.

New Concertina Records

Two of our finest older concertina players are both making solo concertina albums to be released in the next few months. Gordon Cutty, of Co. Durham, has recorded a wealth of his favourite material for Topic Records, while Tommy Williams, whose interview appeared in earlier issues, is recording an album of his amazing duet playing on the Concertina Newsletter label sometime in August. Both will be well worth waiting for! Incidentally Tommy Williams was recently invited to play for Gladys Thorp's concertina group in Kent, and afterwards did a spot at Rochester Folk Club: clearly, 80 years old is not too late to join the Folk Revival!

Forthcoming Articles

In addition to articles promised by subscribers, the following articles are in various stages of preparation:—

Concertina repairs — a detailed, stage by stage course of articles.

The Heckmondwike Concertina band

The Bolton Concertina band

The Concertina Bands of the Salvation Army

The Concertina for American enthusiasts

Acoustical theory of Free-Reed instruments.

The letters of Alexander Prince — some comments on the man's personality and career.

George Jones and the Victorian Concertina trade.

A Glossary of terms used in describing free-reed instruments.

Analysis of The Newsletter readership survey.

BROMYARD FOLK FESTIVAL

West Midland Folk Federation

September, 1973

Friday 21st Saturday 22nd Sunday 23rd

Fred Jordan
The Broadside
Boys of the Lough
Barbara Dickson
Bob Davenport
Dave Burland
Tommy Giffellon
Magic Lantern
Fred Wedlock
Graham & Mary Cole
Hugh Rippon
Tex Blomfield
Nibs Matthews
John Chapman
The Bidford Band
The Bonnetts Band
The Journeymen
The Corn Rigs
Manley Morris
Bury Pace Eggers

Further Information:

Jim Brannigan,
40 Emscote Rd., Coventry CV3 1HF
Coventry (0203) 451482

Advance Tickets — £3

Christine Barker,
Greenstreet Hay, Hallow, Worcester WR2 6PY
Worcester (0905) 640058

Stamped addressed envelopes please.
Cheques, etc., payable to Bromyard Folk Festival.

Over 40 events including:

Ceilidhs
Song Spots
Dances
Concerts
Music Hall
Folk Forum
Massed Morris
Dance Display
Workshops on:
Dance Music
Morris Music
Cotswold Morris
Lancashire Morris
Song
Calling for Dance
Clog
Guitar
Fiddle
Concertina

2. NEWSLETTER FINANCE

As I mentioned in Issue 12, the rate at which readers are sending in their subscriptions has declined markedly, as we approach the beginning of a new subscription year. This has been offset to some extent by the revenue from adverts, but the important contribution to our printing costs by record, T-shirt and book sales has been reduced by manufacturers price increases. Accordingly, we have to increase prices of all T-shirts and records by between 5 and 10 pence. Books will stay the same. However, if these increases make records or T-shirts just too expensive for any of you, you can use one of the earlier order forms with the old prices.

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

David Taylor
A.F. Wankowski
Syd Beale (New Zealand)
Patricia Ryan
G.A. Murphy
D.A. Whitwell
Nick Oliver
Capt. Howard Harding
(USA)
S.J. Pearcey
C.D. Duckham
O. Heatwole (USA)
Billy Hartford
Johnny Handle
Mrs. N. Turnbull
Mick Slocum (Australia)
Judith O'Nians
Dick Cross
Andrew Frost
Bill Whaley
Rosalind Brown
Pete Stewart
Frank Singleton
Arthur Rowe
Peter & Anita Bartle
Andrew Alden
S.W. Smyth
Roy Harris
David O. Smith
John Joyce

J. Clifford
Pete and Chris Coe
M. J. Aslin
Sue Mountney
William H. Nuttall
Dave Blayney
John Addison
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Joe Leaf
Jack Deeble (USA)
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Richard Oakes
Lars Larsen (USA)
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Eireann
Brian Cardy
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D. Richardson
Harry Crabb & Son
Bernie Evans (Canada)
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S.D. Curry
Derek McRobert
P. Beeson
John Barlow
Geoff Wooff
Lynette Milward
Bernard Overton
Colin Burrows

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C.J. Ball	(Australia)
Maria Luke (Denmark)	Jim Fingleton
Les & Jen Foster	(Australia)
E.W. Holland	Malcolm Swindells
Gordon Fenwick	M. Weddle
Graham Williams	Tina Liden-Jones
Ian McCalman	(USA)
D. Shea	Paul Webber
Barry Lewis	(Australia)
Michael Hebbert	Denver Folklore
Kate Scott (Australia)	Centre (USA)
Dave Dixon	Ronan Power
George F. Madaus (Eire)	Kate Scott
	(Australia)

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!

On the following Records -

"The Bitter and the Sweet"
TOPIC 12TS217
"The Cheerful 'Orn"
TRADITION T 011
"English Garland (99p Sampler)
TOPIC TSS21

ROY HARRIS -

is accompanied by Ian Stewart (Melodeon)
Lawrence Platt (Anglo Concertina) Roger
Grimes (Accordeon) and Roger Watson
(English Concertina).

For bookings :

25 CORONATION AVENUE
SANDIACRE,
NOTTINGHAM NG10 5EW
Tel: SANDIACRE 2789

3. NEWSLETTER SERVICES

New Records

It's always been our policy to supply any good records which feature concertina, melodeons, and other free-reed instruments, at good discounts, and this month subscribers can choose from more such records. Firstly, OPEN THE DOOR AND LET US IN, Peter and Chris Coe's long awaited first album, has a good deal of well played melodeon and duet concertina song accompaniments. Since they recorded this over a year ago, the style and intricacy of Chris's duet playing has improved even more, and Newsletter readers should try and see them live if at all possible. Their record is available through the Newsletter at £1.50, a saving of nearly 30p. "ENGLISH GARLAND" a budget Sampler L.P. from Topic Records is also a treat for the Free Reed enthusiast — of the 15 tracks, 12 feature either English or Anglo concertinas, Bass concertina, and melodeon, played by Muckram Wakes, Peter Bellamy, Dave and Toni Arthur, Bernard Wrigley, Oak, and the High Level Ranters — good value too, at 95p. The High Level Ranters feature on our next selection, NORTHUMBERLAND FOREVER — we've

obtained some copies of their first album on Topic, which has 22 tunes alone, including concertina solos, Jews Harp solos, and the whole band, also half a dozen fine songs. NORTHUMBERLAND FOREVER is £1.75 a saving of 41p. Muckram Wakes, the Derbyshire based group have their first record out this month, a splendid collection of five songs and music mainly collected by themselves. Roger Watson plays excellent English concertina and melodeon (an unlikely combination) while Helen plays harmonium. Muckram Wakes' "A MAP OF DERBYSHIRE", is £1.50.

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 High Level Ranters

LATEST LP A MILE TO RIDE Trailer LER 2037

"The Ranters are a group who can set the feet tapping pretty well anywhere they happen to play. The root of this ability is no secret, neither is it commonplace among groups — it's all down to first class musicianship blended together by bubbling enthusiasm for their work.

The whole production is an absolute delight, an album for the Ranters and Bill Leader to be proud of"

Northern Echo

OTHER RANTERS' RECORDINGS

NORTHUMBERLAND FOR EVER Topic 12 T 186
THE LADS OF NORTHUMBRIA Trailer LER 2007
KEEP YOUR FEET STILL
GEORDIE HINNIE Trailer LER 2020
HIGH LEVEL Trailer LER 2030

Enquiries: Johnny Handle, Roselea, Noel Terrace,
Winlaton Mill, Blaydon, Co. Durham. Tel: 0894 25 3047



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.

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 26p on the list price. 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", "Trunkles", "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 14, and this record sells at £2.20 a saving of 65p over the price in British import shops; there is only a dozen available.

New T-shirts!!

Just in time for the summer weather which we're all expecting, we've just had two new batches of T-shirts printed at G.A.S. of London. The first design for Lachenal owners, is a full-colour enlargement of a Louis Lachenal Patent Concertina label, nine inches across, with the multi-colour legend "Concertina Consciousness" printed around it, while the second new design is a similar enlarged facsimile of an early Wheatstone label — "By her Majesty's letters patent, C. Wheatstone, Inventor, 20 Conduit Street, Regent Street, London," again with "Concertina Consciousness" printed around it. So now you can wear a T-shirt featuring your own concertina! We'll continue to have the original T-shirts, with a full-size 72 key Wheatstone McCann Concertina printed on them, but will now have the two new designs on long and short sleeved shirts in three sizes and five colours, and on shoulder bags too. If there's enough demand, there'll soon be a "Jeffries" T-shirt as well! Newer subscribers might be interested to know that before it became necessary to have a subscription fee, the Newsletter was financed largely from the sale of T-shirts and records, and still relies to great extent on such sales, now that production costs are so high. Hence the optimistic order form in each issue!

4. FORTHCOMING EVENTS

Conventions

Advance notice of a Convention on September 1st — probably in Keighley, Yorkshire, but possibly in Liverpool. Also, the EIGHTH Convention is at the Brewery arts Centre, Kendal, Westmorland, on Saturday November 10th.

Festivals

July 27th, 28th 29th. CAMBRIDGE FOLK FESTIVAL.

August 3rd-10th. SIDMOUTH FOLK FESTIVAL.

Concertina Workshops are being held in the Lower Methodist Hall, Sidmouth at 3.00 p.m. as follows :-

Sunday 5th History & Exhibition -

Neil Wayne

Monday 8th English concertina -

Alistair Anderson

Tuesday 7th Anglo concertina -

Lawrence Platt

Wednesday 8th Anglo concertina -

Lawrence Platt

Thursday 9th English concertina -

Tony Rose

Friday 10th Repair and maintenance -

Neil Wayne

August 19th-24th WHITBY FOLK FESTIVAL
Workshops and repair sessions throughout the week.

September 7th, 8th, 9th. KINROSS FESTIVAL
Workshops on Sat. 7th 1.00-2.30 pm. Technical Aspects

Sunday 8th 12.30-2.30 pm. Playing.

September 7th, 8th 9th. BIRMINGHAM FOLK FESTIVAL. See back page!

Friday 7th, 4.00-5.00 pm. Concertina Workshop.

I.C.A. Meetings

Jim Harvey tells me that the dates for the next International Concertina Association meetings in London are:

September 29th Conway Hall.

October 27th The I.C.A. Festival, Whitefield Hall, Tottenham Court Road.

December 1st Conway Hall.

Now that your editor is on the I.C.A. Committee, we're hoping that our two organisations will work even closer together, and a fine opportunity is the bi-annual I.C.A. Festival to be held in October this year. It would be super if lots of younger Newsletter readers could enter the Competitions at the Festival, and the test pieces and classes were published in issue 12.

THE NEW HERITAGE

KEITH MARSDEN and BRIAN SENIOR

Traditional Songs, both in the unaccompanied style, and with melodious accompaniment on guitar, melodeon, Concertina, bowed psaltery, Harmonium, and all manner of things.

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9. NOTES AND QUERIES

CONCERTINA CLASSES IN LONDON

Frank Butler reports a record season for the 1972/3 session, particularly at Battersea, where about fifteen beginners enrolled. The shortage of instruments was the greatest problem, and led to several students dropping out, but more than half the new enrolment are ready for advanced work next term, and others are not far behind. An assistant teacher, Ann Foster, was appointed by the I.L.E.A. to help at Battersea, and she is now on the Authority's Panel of concertina teachers.

Holloway English concertina class has a bigger proportion of students of long standing, and some very advanced work is attempted.

To close the session, and by special request, an additional joint lesson was given, on basic harmony for concertina players, with a talk on extemporising, composing and arranging, and this proved very popular. So popular that next autumn it might be expanded into a short course, either a Saturday whole day, or one evening a week for four weeks. It would be intense, and it would be practical, with students playing the arrangements they help to make. But whether it is held or not will depend on the promises of support that Frank Butler receives.

The next term for the concertina playing classes commences on September 24th, and further information can be obtained from BATTERSEA INSTITUTE, Latchmere Road, London, S.W.1. Thursday class, instructor Mr. Frank Butler.

HOLLOWAY INSTITUTE, Eden Grove,
Holloway Road, London, N.9.
Monday Class, instructor Mr. Frank Butler.
Friday Class, instructor Mr. Harry Crabb.

TUTORS FOR THE CONCERTINA
in the Library of Congress, Washington D.C.
USA.

Adrian, C.F. Adrian's concertina instructor
Chicago: Forster Music Publisher, Inc.
1938

Howe, Elias, Elias Howe's western German concertina school. . . Boston: Elias Howe, 1879.

Howe's eclectic school for the concertina
Boston: Elias Howe, 1879.

Matusewitch, Boris Gregory and Sergi. Method for the "English" concertina. Brooklyn, New York: Gregory-Matusewitch Associates, 1952.

Ryan, Sidney, Ryan's true concertina instructor. Cincinnati: John Church & Co., 1875

Cincinnati: John Church & Co., 1903

Sedgwick, Alfred B. Sedgwick's improved and complete instructions for the German concertina. New York: Firth, Son & Co., 1865.

New York: J.L. Peters, 1873.

Boston: Oliver Ditson & Co. 1893.

The Singing Toby Jug



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Sedgwick's new method for the German concertina. New York: S.T. Gordon, 1869.

Sedgwick's new method for the English concertina. New York: S.T. Gordon, 1870.

Sedgwick's perfect method for the German concertina. New York: J.S. Peters, 1873.

Silberhorn, Henry. Henry Silberhorn's instructor for the concertina. Books I & II.
Chicago: Henry Silberhorn 1911.

Fourth improved edition. Chicago: Henry Silberhorn, 1920.

Sixth improved edition. Chicago: Henry Silberhorn, 1927.

Synnberg, Margaret J. New Standard Concertina Course. Chicago: M.M. Cole Publishing Co. 1938.

Winner, Septimius. Winner's perfect guide for the German concertina. Boston: Oliver Ditson, 1869.

Winner's easy system for the German concertina. Philadelphia: Lee & Walker 1869.

Winner's primary school for the concertina. Cleveland: S. Brainard's Sons, 1872.

Winner's new American school for the concertina. Boston: White, Smith & Co. 1883.

Winner's easy system for the German concertina. Boston: Oliver Ditson, 1897.

Winner's perfect guide for the German concertina. Boston: Oliver Ditson, 1897.

Winner's new primer for the German concertina. New York: Wm. A. Pond & Co. 1897.

Zalewski, B.J. Szkola na Koncertyne i Bandonium
Chicago: B.J. Zalewski. 1912.

Zimmermann, C.F. Zi (missing)'s new and com (missing) for the concertina. Philadelphia: C.F. Zimmermann, 1869.

Catalogs of concertina music

Catalogue of concertina music n.p., n.d.

Catalogue of music for the concertina. Chicago: Henry Silberhorn, 1911.



19th INTERNATIONAL FOLK

FESTIVAL SIDMOUTH

AUGUST 3rd - 10th

High Level Ranters
The Fettleers
Yetties in Concert
Derek & Dorothy Elliott
Tony Rose
Janet Simpson
Colin Cater
Chanticleer
Carolanne Pegg
Don Shepherd

Geoff & Pennie Harris
Keith Glover
Brer Stoot
The Gabriels
The Riggers
The Songwainers
Pete & Chris Coe
Richard & Carole Hill
Bob Stewart
Keith Kendrick

Five Concertina Workshops

Concertina Workshop with Alistair Anderson, Songs and Singing Games for the 4 to 8 year olds, Bampton Morris Men - Grenoside Sword Team, Hoddesdon Crownsmen etc.

Teams from the Appalachians (North Carolina), Turkey, France, Greece, Yugoslavia, Germany, Belgium and Poland.

Booking Form:- 3 Barnfield Crescent, Exeter, EX1 1RD.

Record Reviews

by Paul Adams

"Open the Door and Let us in"

Peter and Christine Coe.

Trailer LER 2077

For my sins I did not meet up with this duo until a few months ago when they impressed me greatly and since then I have been waiting impatiently for the release of this LP which has been held up for technical reasons. The record consists of twelve songs in good, but uncommon versions and includes two and half original compositions on traditional themes. Add to this accompaniments on guitar, concertina, melodeon, dulcimer and drum, two distinctive voices, and place them all in various combinations and the result is an excellent debut album. Christine never gets out of her depth on the concertina whilst Peter proves himself to be a spirited melodeon player. Peter also ranks as one of my favourite singers and handles his solo tracks with taste and ease. I haven't a favourite track because it is such a well-balanced mixture which I would recommend to anyone. The pressing, too, is better than many recent Trailer releases.

"The Traveller's Rest"

Johnny Collins and Friends

Tradition TSR 014

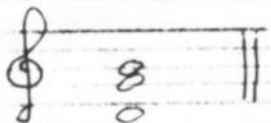
This record abounds in value: sixteen tracks of fair length, good songs well sung. And what good songs they are too! Gems like "The Ox-Plough Song", "Mars for Evermore" and the "Farewell Shanty" abound and unite happily with Johnny's remarkable voice with its magnificent range. Johnny is greatly indebted to his "Friends"; the Cutlers offer splendid vocal support and the various instrumentalists give the record a fair degree of variety. For readers of this magazine the presence of Roger Watson playing melodeon and concertina will be of interest. Roger is a player of note both in the ensemble and as a soloist.

It all sounds rather heady praise, but the album rather defies you to find fault with it; it is well produced, both sleeve and recording quality are first class. In being one of the best albums I have heard in a long time it is a credit to Brian Horsfall's Tradition Label. Just buy it and judge for yourself. They deserve to have to press a second batch of this one!

ZENITH LEATHER
MAKE CONCERTINA STRAPS AND REPAIR CONCERTINA CASES
THEY LIVE AT BAYFIELD HOUSE, WHITE HART ST, AYLSHAM, NORFOLK
TELEPHONE: AYLSHAM 3551
AND WILL HAVE A STALL TO TAKE ORDERS AND SELL LEATHER
BELTS, BAGS, HATS, POUCHES ETC. AT CAMBRIDGE & ESSEX FOLK FESTIVALS
COME AND SEE US

The Resolution of Chords

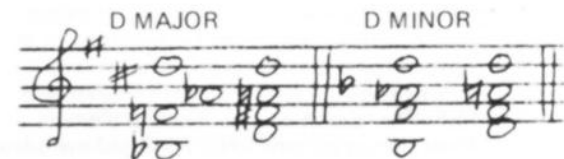
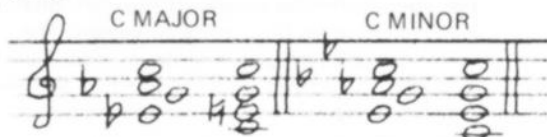
"I have followed Frank Pitts' correspondence from Australia with interest. However I have noted two errors in Part 3 of his articles in Issue No. 11, pages 18 and 19. I am sure there must have been a misprint for in the 'John Gilbert' piece of music, he refers to BAR 13 and states that the chord is the 2nd inversion of E MINOR. It is in fact the 2nd version of G MAJOR.



"The music on page 19 has the chord A, C, G, surely this must be the chord of F MAJOR, judging by the prominent C 7ths in inversion? (My mistake, I'm afraid! N.W.)

"Talking of harmony, I would like the opinions of players after playing a different kind of resolution to the common dominant 7th to Tonic (Perfect), and SUBDOMINANT to Tonic (PLAGAL). The idea is to raise the Dominant a semitone. The resolution is certainly not new, but I don't hear it very often. Instead of using G# 7th to C, and A# 7th to D, it is much simpler to look upon the

'new' chord to be resolved as the chord built on to the MINOR 6th from the TONIC, i.e. Ab 7th to C, and Bb 7th to D, etc. The beauty of this chord is that it can be resolved in both Major and Minor keys; also it can either *replace* the normal Dominant 7th or *delay* it, to resolve in the usual way, dominant to tonic.



"It should be noted, however, that as far as *quick* tempo tunes, such as marches are concerned, the above resolutions are ineffective."

Harry Beard.



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LAMPLIGHT

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Eileen Anderson Folk

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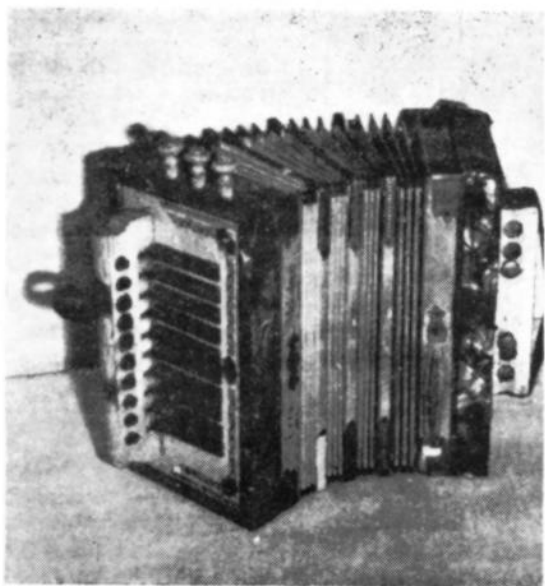
6. THE MELODEON

by Bob Rundle (who knows his buttons)

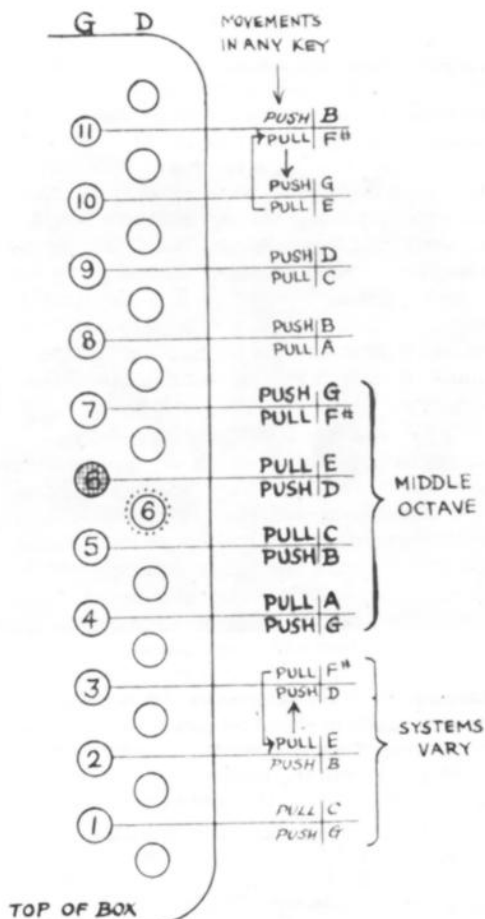
The instrument I am writing about is the modernised version of the old 'cordion, now usually with two rows of buttons on the melody end, sometimes three, and simple eight button bass or more. These double row boxes are, I am sure, really meant to be played chromatically, achieved by having the two rows tuned in keys which, between them, include all the notes of the fully chromatic scale, i.e. C/C sharp. For folk playing, where the fiddle plays such a prominent part, a tuning of G D is most convenient for playing with others but on only one row at a time of course. If you convert a three-row type, then have the other row in A and you will be well away. If you intend playing only solo for morris or sword then any keys will do — but you never know!

COMFORTABLE HOLD — The old 'cordion used to be held solely by the right thumb through a leather loop at the back of the keyboard, but this is not satisfactory for the larger modern models although some are fitted with them. Have at least one shoulder strap over the right, adjusted to allow the instrument to rest just on the lap when seated. A left strap is useful if you have to play while standing; you will find it needs to be a bit shorter than the other. The wrist strap over the bass end should be just nicely firm to suit you, making for positive action both ways. I find a good pad tied top to bottom helps matters and prevents any soreness to the inside of the wrist.

MELODY END — To begin playing, forget the bass buttons and concentrate on learning the scale on the inside row of buttons — G if tuned G D. (This allows the thumb to be placed firmly under the keyboard while the fingers fall conveniently on the inside row). Since all the buttons look alike a good idea is to number them temporarily with sticky paper discs, starting from the lowest sounding note. I find that my inside row has eleven and the other twelve.



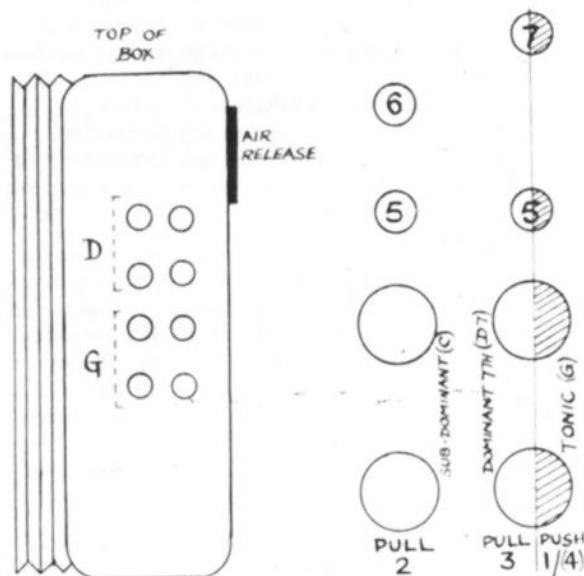
I have permanently roughened the surface of the centre button (6) to be able to feel my way around from there. By pressing the ones on each side (5 and 7) and the bellows inwards, I sound the open chord of G. The middle octave of the row is then played, descending through numbers 7 to 4, the sequence being: 7 push (G) — pull (F sharp); 6 pull (E) — push (D); 5 pull (C) — push (B); 4 pull (A) — push (G). It should then be fairly easy to extend in both directions from the middle octave. Systems among the lower notes vary from box to box and you will just have to feel and hear your way on your model. My scale, for instance, extends downwards into 3 pull (F sharp); 2 pull (E) and back to 3 push (D); upwards into 8 pull (A) — push (B); 9 pull (C) — push (D); 10 pull (E); 11 pull (F sharp) and back to 10 push (G). Do not try anything else until you can play the full range of the row fluently: it is not straightforward because of the double pulls on 7 and 6 which upset the natural push-pull sequence. The other row will work exactly the same if movements are based on its No.6 as described for G.



TUNES — Now we can start on tunes. I would suggest a golden rule of trying only tunes which you know thoroughly; not learning tune and instrument at the same time. The National Anthem is as good and simple as any for a start, beginning with two pushes and a pull on the lower G (4). Good King Wenceslas is another which, I trust, you know thoroughly! From here on you will have to get to know the differences in rhythm between reels (Bobby Shafto), jigs (Cock o' the North), hornpipes (Waltzing Matilda) and waltzes (My Bonny Lies Over the Ocean). Waltzes, incidentally, are probably the most difficult of all because of the need for a comparatively slow flowing rhythm against the constant directional changes of the bellows.

BASS END — Take the bass separately before trying to merge it with the melody buttons. Unlike the diagonal positioning of piano-accordion bass buttons, the simple melodeon bass is arranged with two opposite pairs of buttons to each key. On a two-row model the upper four bass buttons are related to the outside row and the lower four to the inside. Again systems vary, sometimes with minor bass chords; yours will soon be obvious.

Working with only the lower two pairs; 1. Press the inside (nearest the hand) pair together, pushing; 2. The outside pair together, together, pulling; 3. Back to the inside pair, still pulling and 4. the same pair pushing — as for 1. On my system this sequence produces the three main basic chords; tonic (G), sub-dominant (C) and dominant 7th (D7) which are sufficient for a crude accompaniment of any tune in the open or major key. (The other four, of course, do exactly the same for the outside row). To relate these chords to the melody row 1 begin by playing the open chord thus: 5 and 7 pushing with bass 1; 5 and 6 pulling with bass 2; 5 and 7 pulling with bass 3 and complete by repeating the first 5 and 7 pushing with bass 1.



BASS ACCOMPANIMENT — The next move is to introduce a vamping action in the bass. Repeat the sequence above but with an um-pah-pah, um-pah-pah, waltz rhythm; achieved by pressing the lowest button of each pair once (um) and other one twice (pah-pah). When this sequence is second nature begin using the bass to accompany the tunes you first learnt (though not necessarily in waltz rhythm). Jigs require the buttons to be repeated alternately in an uneven way and reels, evenly in quick succession.

As soon as you begin fitting bass to melody you will find, obviously, that you have no option but to push and pull as the tune demands and will have to fit in the bass as best you can. Actually, if you just keep bashing away at the inside pair of buttons they will always blend whatever is happening the other end. The outside pair is used mostly on pulls, so it's not so bad after all.

AIR CONTROL — Another button, yet unmentioned, is the one which, literally, can cause a tune to be either squeezed or pulled to death — the air release. Actions of these vary but all are operated with the left-hand thumb. There are no set rules for when to use it but you will soon find the tunes with long

sequences of pulls or pushes in which you have to take every opportunity to let in some air on the other direction.

MUSIC — If you are a gifted intellectual who understands the mysteries of the dots, bars and semi-demi-crochetty things, then you might somehow be able to learn tunes in an adapted way straight on to the squeeze-box. Various systems have been devised but I have never caught on to any — sheer laziness that's what it is (or just plain dim? — Ed). Great help can be had from sitting-in with records and tapes. Almost any of the Society's dance music records would be suitable but make sure they are in the right keys for your box.

STYLE — If you keep to the golden rule suggested then a silver rule would be to learn each tune properly before trying any more. For a platinum rule, with regard to achieving a crisp style, remove the finger from each button between each note, especially when consecutive notes are on the same button; don't do it on the bellows. I maintain that a well-played melodeon will always outstrip a piano-accordion which has to be played to imitate the style of a melodeon for best instant do-it-yourself folk music.

Happy Squeezing!

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7. MUSIC SECTION

PLAISIR D'AMOUR

Martini

This arrangement for the English Concertina is by F.E. Butler, and is one of the concluding exercises from his forthcoming tutor for beginners on the English Concertina.

Keep the melody prominent; notes with tails above and below the stave belong to both melody and accompaniment. In bar 4 the E flat and F are sounded together.

Lento

The musical score is written for English Concertina in 6/8 time, key of B-flat major (two flats). It consists of 16 measures, divided into two systems of eight measures each. The tempo is marked 'Lento'. The dynamics are marked as follows: *mp* (measures 1-4), *mf* (measures 5-8), *rall.* (measures 9-12), *a tempo* (measures 13-16), and *pp* (measures 17-20). The melody is written on a single staff, and the accompaniment is written on a single staff. Notes with tails above and below the stave belong to both melody and accompaniment. In bar 4, the E flat and F are sounded together. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings and tempo changes.

8. HOW TO PLAY THE ANGLO : Part III

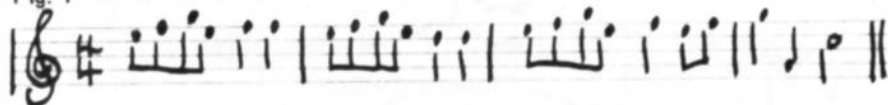
By John Kirkpatrick

First of all I must offer my apologies for the long delay of this article, which is entirely due to my own inefficiency, and hope that the gap since the last one hasn't been so long that some of you have abandoned hope and taken up the trombone or something. New then, before getting bogged down in the ins and outs of chords it's worth considering some Anglo styles, because style is largely determined by the manner and extent to which chords are used.

Simplest of all is the single-note melody played up and down one row. Hardly a style but common enough to merit a mention. The A part of *Shepherds Hey* would come out exactly as it looks in the music books (fig. W)

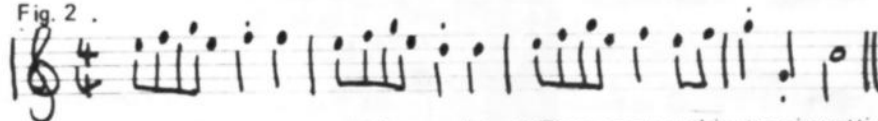
SHEPHERD'S HEY. A music

Fig. 1



This can sound pretty deadly if you play each note in exactly the same way, so try putting in some expression by varying the volume to emphasise the natural climaxes in the music, and by employing contrasting legato and staccato techniques such as I suggested in Part II, issue 10. Fig 2 shows one way of using staccato notes to add interest — cut short the notes with a dot over them.

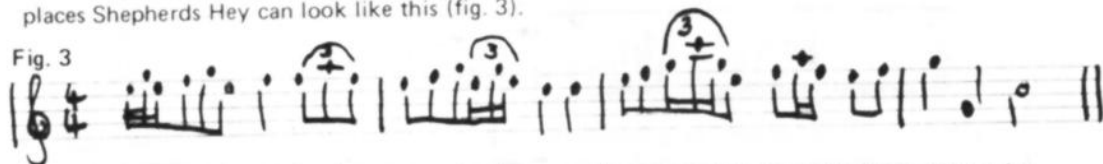
Fig. 2



Try some other ways and see what you think sounds best. Time spent at this stage in getting light and shade into your music will prove invaluable later on. However fast and flashy you become later the whole process is a sterile intellectual exercise unless you can give your music life and feeling.

Decorations on the individual notes of the tune can enhance the rhythm and add lift and bounce and danciness, as well as make life much less dreary for the player. With a few twiddles in the appropriate places *Shepherds Hey* can look like this (fig. 3).

Fig. 3



It's a pretty terrifying sight when you write these quick ornamentations down, but once you've worked them out they're much easier to play than they look. All the twiddles I've shown are done simply by going up to the button above on the same row and then back again. This kind of thing is dead easy on all squeeze-boxes with buttons, and although you don't get it so much with traditional English players as with Irish, it sounds well on morris and sword tunes and makes whatever you're playing sound more interesting. Even if you decide you don't like this sort of thing it's worth having a go as it helps develop the quickness and accuracy of your fingers.

One style which seems to have been fairly common in bygone days is that of playing the tune in unison on both hands an octave apart. This is what Scan Tester did most of the time, as far as I can tell from what little I've heard of his playing. Incidentally the only commercial recording of Scan that I know is on a Folk tape published by EFDSS called 'Songs and Music of the Sussex Weald', recorded by Tony Wales. Only a couple of tunes but better than nothing. The L.P. Leader Records are preparing won't be out for at least several months.

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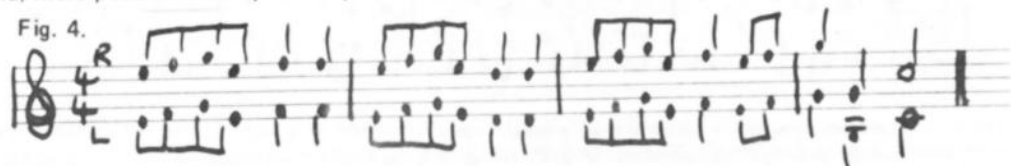
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This unison style obviously requires equal agility on both hands, so unless you're ambidextrous it will take a while to get them both working completely together. If you can manage it you get quite a full sound, more powerful than you'd expect from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

Fig. 4.



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

Fig. 5.

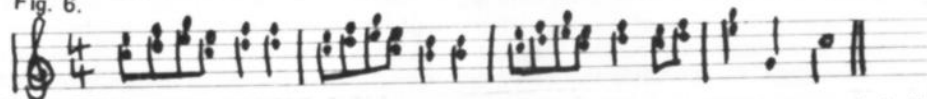


Sometimes this sounds great, sometimes it sounds a bit peculiar, but don't take my word for it – try it for yourself.

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

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

Fig. 6.



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

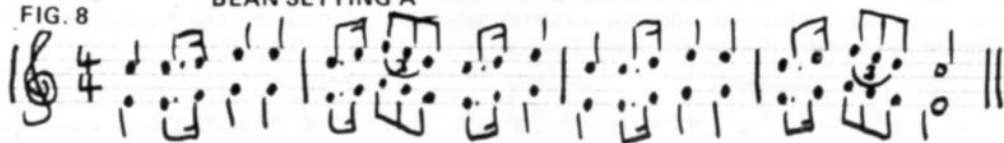
Fig. 7.



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

FIG. 8

BEAN SETTING A



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

FIG. 9



FIG.

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

Before we finally tackle chords another style must be discussed — the Irish Anglo style from (mainly) County Clare. This involves playing a single note melody line, not in the basic keys of the instrument but in the normal fiddle keys of G, D, A minor, E minor, etc., and picking notes from all over the keyboard to achieve this. One of the Newsletter's previous correspondents, talking about the concertina in Irish music, implied that it was generally regarded as definitely inferior to the more common 'accordion' (— actually a two row melodeon usually in B and C, but tuning of C/C#, C#/D, D/# are also found among Irish box players). This is obviously not a view likely to be shared by readers of this magazine, but to understand it one must appreciate that both instruments are played in a similar way. On the accordion the accepted style is to play chromatically, i.e. across the rows, in the normal fiddle keys mentioned above. This system falls easily onto these boxes because the notes are arranged fairly logically and you don't have to reach far for any accidentals, passing grace notes, or alternative fingerings that you might need. As I mentioned earlier the Irish put a lot of decoration into their music and the less jumping about your hand has to do the more freedom the fingers are allowed to execute complicated patterns of ornamentation on a very few notes.

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

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

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

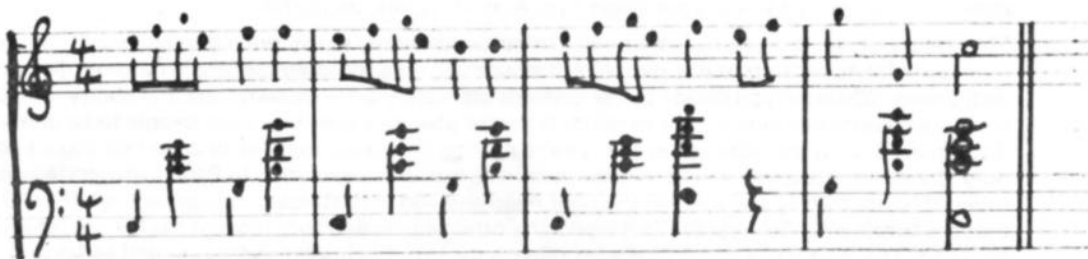
My own views on how to play chords have been largely determined by the fact that I came to the Anglo from the melodeon, and was already conditioned to playing the tune on my right hand and chords on the left. After playing the Anglo for some time I still think this is the most logical way of doing it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

Chord	um	pa
C	C 1(L)	C 3(R); E 4(M); G 5(I).
G	{ G 1(L) G 2(L)	B 2(R); D 3(M); G 4a(I).
F	F 1a(L)	G 13(R); B 14(M); D 15(I).
Bb	Bb 2a(L)	F 4(M); A 5(I); C 14(R).
D	{ D 3(M) D 12(L)	D 3(R); F 4(M); Bb 5a(I).
D min.	D 3(R)	F# 12(L); A 13(R); D 7(M).
A	{ A 1(L) A 2a(L)	F# 5b(I); A 43(R); D 15(M).
A min.	{ A 1(L) A 2a(L)	F 4(M); A 5(I); A 13(R); C# 5c(I); E 15(M).
E	E 1a(L)	C# 3A(R); F 4(M); A 4a(I).
E min.	E 1a(L)	A 13(R); C 14(M); E 15(I).
		C 3(R); E 4(M); A 4a(I).
		E 4(M); G# 5a(I); B 14(R).
		E 4(M); G 5(I); B 14(R).

Where you get chords that could easily occur on either direction of the bellows I've given both alternatives. Practice each chord separately, once you've found where the notes are, then try the vamping action by playing the little finger first, then the other three together. Once you can manage that, put your skill to the test by accompanying a tune. You will find that the direction of the bellows is determined by the notes in the tune, and this can be frustrating sometimes if you can only get the chord you want in the opposite direction. Such a problem occurs in *Shepherds Hey* in the third bar, where the E at the end means you can't play a chord of F, which would have been

desirable. When this happens, you can try changing the bellows direction in the tune by looking for an alternative fingering, E on the pull in this case. E lies on 15 and 19a but if you haven't got a 19a you'll find there are no spare fingers for 15, so the easiest way out is to play the 'um' and the 'pa' at the same time, and just leave a gap under the tune when the E sounds. So Shepherds Hey would end up like this (fig. 10).

Fig. 10



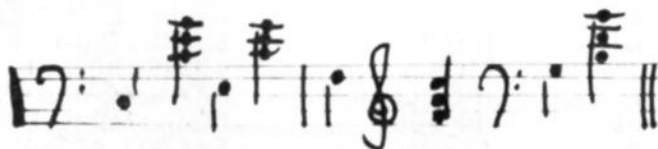
The G's in the last bar are best played pulling the bellows — 7a and 6c or 4a. This enables you to play the G chord with less jumping around on the left hand than if you pushed the bellows. Try it both ways and find the easiest way for you.

To develop your little finger here's an exercise which fits in as a bass run in quite a few tunes (fig. 11).

Fig. 11

um	pa
C 1 (L)	C 3 (R); E 4 (M); G 5 (I).
E 1a (L)	C 3 (R); E 4 (M); G 5 (I).
F 1a (L)	F 4 (M); A 5 (I); C 4 (R).
G 1 (L)	E 2 (R); D 3 (M); G 4a (I).

Giving:



Once you have grasped the idea of this um-pa accompaniment you can experiment with your little finger and poke about for more runs like this to have ready up your sleeve. However don't think that I'm suggesting you should never vary your technique. This would obviously be tedious for you and for anyone who's listening. Apart from the other styles I've mentioned above, which can be introduced in some passages to relieve the monotony, there are a number of other ways of playing chords. As we have described already, you can put the 'um' and the 'pa' down at once, to give a series of repeated block chords. Or play the 'pa' with the 'um' as well as in its own place. Or leave out the 'um' altogether, as long as there's something going on to make up for its absence.

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

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

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Recorded Anglo Concertina Music

Many of the styles and tunes quoted by John Kirkpatrick in his series of articles are available on Record. A postal listing is as follows:-

William Kimber EFDSS LP1001

Over 20 Headington Quarry Morris tunes, plus ten traditional Country Dance tunes played on the 30 keyed Jeffries Anglo.

Morris On Island HELP 5

Featuring John Kirkpatrick on Button Accordion and Anglo Concertina, this album is also an important source of Morris tunes, and song accompaniments with Anglo.

Jump at the Sun Leader LER 2033

John Kirkpatrick's solo Album, with the Anglo used in song accompaniments, dance tunes, and a brilliant fugue from the 17th Century.

English Garland Topic Tps 221

A fine sampler record from Topic, with Concertinas featuring on eleven of the fifteen tracks. The Anglo is used by Notts. Alliance, Dave and Toni Arthur, Peter Bellamy, and Oak, for both song accompaniments and dance tunes.

Songs and Music of the Sussex Weald EFDSS Folktape

Examples of Scan Tester's Anglo Playing.

The first four records in this short list are all available at discount prices, through the Newsletter.

10. SMALL ADVERTS

FOR SALE — Paulo Soprani 120 Bass Piano Accordion, Black and White, Pearl Casing . . . £30. Arthur Appleby, 12 Leigh Street, Bloomsbury, London, W.C.1.

FOR SALE — ENGLISH CONCERTINA, Lachenal Wood-end 48-key playable, restored ends with case No. 20025. . . . £20. HOHNER MELODEON modern 10-button 3 couplers, 2-bass, better than nothing . . . £5. BORSINI 120-BASS ACCORDION. Old but very playable, white with case . . . £15, also Large Autoharp . . . £5. Andrew Alden, 54 Cardigan Road, Headingley, Leeds 6.

For Sale: 20 Key Anglo Concertina, Bandmaster. Brand new condition. £5. G. Williams, 80 Manor Road, Burton-on-Trent, Staffs.

WANTED: Someone to rebuild and tune the reedpan assembly on the right side of a/hexagonal Anglo-German Concertina. The remainder of the instrument is satisfactory. Or, will consider the purchase of a similar instrument. Write box 592, Springfield, S.D. USA. 57062

FOR SALE — Wheatstone 72 key McCann Duet, like new. Pat Watters, R.3., Box 139, Mosinee, Wisconsin 54455, U.S.A.

10. READERS' LETTERS

*Paul Thompson of 34 Station Road,
West Wickham, Kent writes . . .*

"Richard Carlin of Princeton NJ mentioned Cajun Melodeon playing briefly in his letter to the last *free-reed*. I wonder if any other readers apart from myself are interested in the music of the french-speaking community of Louisiana, and in particular their use of free-reed instruments. I am a melodeon player — British folk music mainly — and I have been almost breaking my wrists trying to imitate the Country Western/Rock'n'roll style of the Cajuns. My box is a two-row Hohner, and I was surprised when I was informed that the most used instrument in Cajun music was the one-row, four-bass model! More modern Cajun music features just about every type and size from the old one-row to keyboard boxes with 120 basses and more couplers than a church organ. The sound of their music is unmistakeable, and I urge readers to listen to some if they can.

Unfortunately there has been very little in the way of Cajun music released in the UK. The easiest example to quote being the Apple Records' single 'Saturday Night Special' by the Sundown Playboys, which is due for re-release in June, I am told (having been out once last year without doing very well). One of the few radio disc jockeys who ever plays Cajun music is Charlie Gillett, on his Rock'n'Roll programme on BBC Radio London, noon on Sundays. I haven't heard much of it on his shows lately, but a few letters from free-reed players should change that.

Meanwhile, I am going to see if I can get Skinner's Rats, our ceilidh band, to have a bash at one or two Cajun — style numbers.

If anyone would like some lists of available Cajun records, they could send me a SAE and I will endeavour to come up with some photocopies. A better idea still is to get your own price lists, catalogues and order form from the proverbial horses mouth. Write to Peggy Ann Soileau, Floyd's Record Shop, PO Box 506, Ville Platte, Louisiana 70586, USA.

I'll be looking forward to hearing from anyone who writes."

From 'Tradition', excerpt from
The Waaia Race Ball . . .

...every now and then my partner would give a high call like a Highland Dancer and we'd laugh and go at it harder still. Faster and faster grew the music. The concertina player was sweating and he wiped his brow on his shirt sleeve without missing a beat. The axeman playing the gumleaf would blow one and reach in his pocket for another and fix it to his lips and blow the reed-like music again.

"See me dance the polka
Just see me twirling round,
See me dance the polka,
My feet scarce touch the ground!"
sang my partner...

From Michael Slocum, Australia.



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

David Smith of York writes . . .

"It was good to see the references to Cajun music in issue No. 12. This has been researched as an offshoot of the blues field and many articles have appeared in past copies of 'Blues Unlimited' magazine. I'm enclosing for your library a copy of a booklet issued by them in 1967. This lists Cajun recordings available at that time — literally hundreds of singles and about thirty LPs. Most of these will feature 4-stop melodeon, or 'French accordion' as it's known over there. Since then many more LPs have become available, notably reissues of pre-war recordings made by unamplified groups. These may be of most interest to Newsletter readers and I can recommend marvellous LPs on the Old Timey label 'Louisiana Cajun Music' Volumes 1 and 2. Modern recordings in this style can be heard for example on 'Cajun Fais Do Do' Arhoolie F 5004. Melodeon or accordion fans looking for something completely different should try the negro players on 'Zydeco' Arhoolie F 1009, which incidentally features two tracks by the famous blues singer Leadbelly playing melodeon. Another melodeon track by Leadbelly is on Ember CW 132. Anyone interested in Cajun records should write to Robin Gosden of Flyright Records, 21 Wickham Avenue, Bexhill-on-Sea, Sussex, for lists."

Further information on Cajun music and record releases can be obtained from the following addresses:-

Lanor Records, Box 233, Church Point,
Louisiana 70525
Chris Wellard Ltd., 6 Lewisham Way, New
Cross, London SE 14.
Blues Unlimited, 38a Sackville Road,
Bexhill-on-Sea, Sussex.
Arhoolie, PO Box 9195, Berkeley, California
94719.
The Crazy Cajun, 3111, Leeland, Houston,
Texas 77003.
Goldbord Records, Box 1485, Lake Charles,
Louisiana 70601.

If the growth of interest continues amongst our readers, a detailed article on Cajun music will no doubt appear! N.W.

Bruce Bollerud writes, from Madison, U.S.A.....

"You asked for a little history on the 'Goose Island Ramblers'; well, the group consists of three 'ganders', Goose Bruce the Goose (the Hollandale Wildcat), Smokey George (fastest fiddle afloat) and Uncle Windy (singer of old songs). George plays fiddle, mandolin and dobro. Uncle Windy plays fiddle and guitar. Goose Bruce plays accordion, jug and occasional bandonion. We play a variety of music including fiddle tunes, hoedowns, rage, reels, old time songs, 'hillybilly' songs, folk songs, waltzes and polkas, Norwegian songs, Norwegian fiddle tunes, novelty songs and a couple of Russian Gypsy numbers and also some country and western — most of the songs we sing are from the era of Roy Acuff and before including songs dating back to the Civil war. Most of these songs come from the South — Tennessee, Kentucky, Virginia etc. and many of them are descended from English, Irish and Scottish numbers.

As to the members of the band Uncle Windy has worked in a meat packing plant for 30 years, George was a milkman for 20 years and is now a parking meter repair man for the City of Madison. Goose Bruce formerly drove a beer truck, worked in factories was a radio announcer and presently is teaching at a school (Special Education with the mentally retarded.)

The Ramblers are beginning to expand and are playing for audiences out of town in Universities etc. I was wondering Neil, if it might be possible to set up a few jobs in the British Isles — maybe just enough to pay our expenses — it certainly would be a great adventure for us if we could take a tour to England — I'd like to visit some of the concertina festivals too — but the only way we could afford it would be if we could play a few jobs to help meet our expenses. Well, if you have any ideas along this line let me know."

For further information about the proposed 'Goose Island Ramblers' British Tour. Write to Bruce at 24, North Baldwin Street, Madison 53703, Wisconsin, U.S.A.

We have two "Goose Island Ramblers" records in the Newsletter Library.

Ron Shuttleworth, of Earlsdon, Coventry, writes:

"I recently acquired an Anglo and while I was trying to find out more about it I stumbled on a bit of information with deserves to be more widely known.

The box in question was un-named and keyed in Bb and F. However, I found that all the reed beds were stamped as though it was keyed in C and G. The inference was that it had at some time been re-tuned from C-G and Bb-F.

The consensus of opinion was that it had probably been made by Crabb so when I visited their shop I took it along and showed it to them. Mr Crabb examined it and confirmed that it had been made in 1915 in Bb and F, by his Father — or something — anyway its the box that's in Bb and F — not his dad!

But, said I, it is stamped for C and G. Mr Crabb then told me that they always stamped the reed-beds for C and G regardless of what key the reeds were to be tuned in.

End of mystery — Collapse of stout party!"

George Male, of Borehamwood, Herts writes:

"Thank you for a wonderful day last Sunday at the Convention. It was my first Concertina Convention but I hope to be at many more. We did enjoy the playing in the afternoon and your interesting and informative talk. It was great, and I am sure that we would all like to have seen the television programme. However I did hear Mr. Crabb interviewed on radio on Monday at 5.20 p.m.

I was very envious of those who had tape recorders there. Do you think there is any hope of getting copies run off or alternatively could you put me in touch with anyone who might lend me their tape to copy? Anyway I did buy Alistair's disc and have had a lot of enjoyment from it already.

I am very much a learner — have an Anglo and I get a lot of fun from just playing for my own amusement but what I'd give to be able to play like any of those who entertained us last Sunday.!

'Free Reed' is a very appropriate name for the magazine and I treasure my copies. Hoping that one day No. 6 will come along to complete my set. I could get a photocopy made if I could borrow one."

"We have quite a collection of tapes in the Newsletter Library, and plan a lot more recordings of players old and young. Tommy Williams, a brilliant player himself, has a large collection of tapes from I.C.A. players, and would make copies if you send a tape to him at 71, Tennyson Street, Battersea, London."

N.W.

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 offer 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.

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