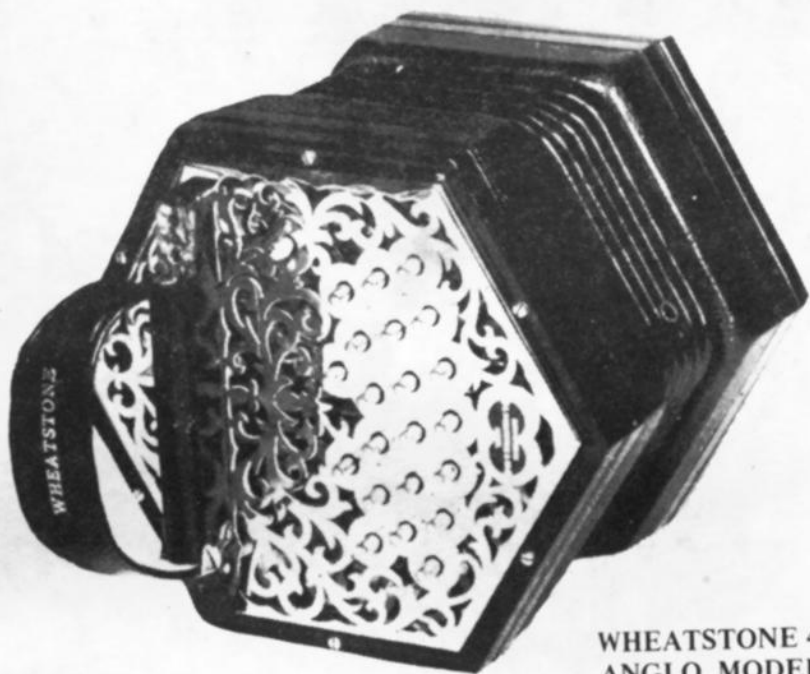


# FreeReed

The Concertina Newsletter



No. 20 SEPT/OCT 1974



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## NEW RELEASES



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## THE MAGAZINE OF THE CONCERTINA REVIVAL

# No. 20

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### PULL-OUT SUPPLEMENT

#### Test Pieces for the 1975 I.C.A. Festival

Beginners:	THE TROUT	F. Schubert suppl. 2
	ANDANTE (ORPHEO)	Gluck suppl. 3
Elementary:	AIR FROM WATER MUSIC	G.F. Handel suppl. 4
Intermediate:	RONDO	W.A. Mozart suppl. 6
Advanced:	STUDY IN A FLAT	F.E. Butler suppl. 8
	CAPRICE: Op. 1 No. 9	Paganini suppl. 10

### EDITORIAL

#### CONVENTIONS

There's an information sheet about the 9th Convention in this issue, an event somewhat different to our usual format in that it's being run in conjunction with Bracknell South Hill Art Centre's Folk Workshop weekend. There'll be full concerts, and even a dance, and the event has been largely sponsored by the Centre. The premises are great — an old Victorian house in rolling parkland.

Numbers are not limited, but in order to assess demand for the specialised workshops, please send back the application form.

#### ADVENTURES IN THE U.S.A.....

What a time we had! Amazing numbers of concertina players over there now, and lots of interest. I haven't had time yet to write it up for Free Reed, but in the meantime thanks for the many good wishes from you over here, and the wonderful hospitality of the many American musicians and Folks that Alistair, Liz and I stayed with!

#### FINANCES

We're still working on how to organize and finance Free Reed more efficiently, and a fuller analysis has been held over 'till Issue 21. As you'll know, two months have been added to the subscriptions of people who are still on the November to November renewal period — all these subs now fall due. As far as everyone else is concerned, renewals come up one year after the date adjacent to the address on your envelope.

## ANGLO INFORMATION

As more and more of the early Free Reeds and Concertina Newsletters go out-of-print, lots of people are finding it difficult to complete their sets, especially with those issues containing the useful series of articles on how to play the Anglo by John Kirkpatrick. Until we can afford to reprint all the out-of-print issues, we've had permission from John Kirkpatrick to reprint his articles as a Free Reed booklet — the errors introduced by your editor will be corrected, and the discography enlarged. It'll probably be available by next issue. Meanwhile, Ed McGrath, an Irish-American has prepared a most useful primer on basic Irish-style Anglo playing, which appears as a 'centre fold' in this issue.

## I.C.A. FESTIVAL TEST PIECE SUPPLEMENT

It's always been Free Reed's policy to work as closely as possible with our fellow organisation, the London-based International Concertina Association (I.C.A.). It was great to see so many Free Reed subscribers at the I.C.A.'s 1973 Festival, and so as to encourage as many of you as possible to enter the 1975 festival, we publish in this issue, the entire suite of test pieces for this fascinating event. It's designed as a pull-out supplement that you can practice from, and all pieces have been selected and arranged by Frank Butler, long a valued friend and supporter of both the I.C.A. and Free Reed.

Fuller details as to fees, classes etc, will be in the syllabus, which we'll try and publish later this winter. So get practising — you might win the Wheatstone Cup.

## NEW RECORDS

The selection available through our mail-order service grows apace — we've at last added Steeleye Span, Fairport Convention, and Planxty, two major American labels, *Philo* and *Folk-legacy*, a great selection of American Country dance band music from The Canterbury Orchestra, and all the British new releases. By far the most exciting for me has been the new Topic release, *The Art of William Kimber*. I'll review it in more depth next time, but for me it features the *finest* playing of the best ever traditional Anglo Concertina player — a pure delight to hear.

## AND NEW CONCERTINAS AND MELODEONS

The New Standard English Concertinas, announced in issue 16, have been very well received — the first batch were snapped up by those who'd ordered them in advance. We now have a further supply available. Also, through Free Reed Supplies, you can get the whole range of Hohner one-row, two-row, and three-row melodeons and button accordions at really good discounts, post free. We'll try and get order forms into this issue, but if they didn't get printed in time just send a stamped envelope for full details.

## FORTHCOMING EVENTS

- 10th Convention — The Brewery Arts Centre, Kendal, Cumbria, on Saturday 4th January, 1975.
- 11th Convention — The Poynton Folk Centre, Poynton, Cheshire on Saturday 1st March, 1975.
- I.C.A. Festival — Whitefield Hall, Tottenham Court Road, London W.1. On Saturday 26th April, 1975

It's good to be home!  
Best regards  
Neil Wayne and Vicky Swift.

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

"I sympathise with Jim O'Neill's letter in the last Free Reed, having thought myself for the last couple of years the only Anglo player in Scotland. I understand his feeling of isolation, and lack of contact with other players.

However, the position has at least encouraged me to try tunes not at once regarded as suitable for Anglo. I now find I can finger most pieces in G and D with a fair amount of ease, and also most accidentals as well, but still have a bit of difficulty with tunes going below middle C, and tunes in A which require a fair stretch. Here are some of the tunes I play to to give an idea of what this "single note fiddle-cum-Ali Anderson" style can achieve.

Corner House/ McMahon's (Reels)

Nae Gud Luck/ Bellingham Boat (Jigs)

Gateshead Hornpipe/ Da Tusca

Bonny North Tyne (Airs)/ Lovat Scouts.

When I attended the Handsworth Ring meeting with the Lothian's Morris Men, the advice given to me by Fr. Ken Loveless was 'You must keep practising and playing as much as possible,' he was talking about the more traditional Anglo style which I use for the Morris, but it is true for any style on any instrument!

*Paul Webber, of Sydney, Australia, writes . . .*

"About Christmas time a few of us got together and decided that we should hold, for want of a better term, a 'concertina meeting'. Although we anticipated low numbers this would, we thought, get us together at fairly regular intervals, and we chose, for various reasons, the second Monday of every month.

The first night was successful in that about a dozen people turned up, some with and some without concertinas. As this was the first time a lot of people had been able to lay their hands on any but their own concertina, instruments were swapped (temporarily), different systems were tried, and in all absolute chaos ensued — the noise was indescribable! However, as expected, numbers dropped and although there was no organisation as such we found that the 'club' developed by virtue of the interest of the people present.

Unfortunately, numbers declined even more so, on occasions only two people would be present and we decided that the cause was probably due to the time factor of a generally indetermined meet. Consequently the 'club' changed to a weekly basis, every Monday, as it was thought that numbers could not really drop any lower and 'every Monday' would be more likely to stick in peoples' minds. This has worked, and I am pleased to say that now we have a hard-core of five (2 English, 1 duet and 2 anglo) although additional people are liable to drop in any time. Our music is at present fairly elementary, but thanks to one member, an ex-pupil of Alf Edwards, all us 'ear' players are being enlightened to the mysteries of reading music, and thoroughly enjoying the classical music that he produces.

Our venue is the 'Back Bar of Tommy Doyles', a well known (and long suffering) publican in Sydney folk-circles the address for any of your readers who might visit/emigrate is The Wentworth Park Hotel, Harris St., Ultimo.

Good luck with your proposed Free Reed Museum, and keep the newsletter going!!

*"It would be great to hear of the first Aussie Concertina Convention! Keep it up" N.W.*

## PETE NALDER

BRITISH FOLK, ACCOMPANIED ON RARE AND UNUSUAL  
INSTRUMENTS

45 ST. JOHNS ROAD  
ERITH · KENT

ERITH  
36207

Mr. E. C. James, of Brixham, Devon, writes . . .

"I am a pensioner and play a Wheatstone tenor-Treble. I would like some advice on harmonising melodies, especially when playing by ear. I have been using the Faulkner Brandon music books, but think classes might be a help too."

Frank E Butler, Concertina teacher, and author of "The Concertina" replies . . .

"Dear Mr. James,

You seem to have reached a very good standard in your concertina playing. I know the Faulkner Brandon books, and they require a high degree of proficiency.

I am afraid there is no quick and easy method of learning sufficient harmony to enable you to arrange music for your self. Undoubtedly the books you have read were intended for an advanced student, and would be uninteresting unless the reader already had good basic training.

I suggest you ask your librarian if he can provide you with music text books for the C.S.E examination, or for the G.C.E. at O level. He should know what this means. Such books would be for senior school children, and I think you would find the pill rather more sugared, and you might enjoy them.

Are there any evening classes in Torbay that would help? We have excellent facilities in London, of course, but I cannot tell what there is in easy reach of your home. The local library may have details, but otherwise, enquire at the local Education Office. There are often special low terms for pensioners; the classes are usually very informal and make quite an evening out, in good company, as well as providing the opportunity to learn.

I hope you find this letter of some help, and that one day we have concertina music from your pen for us all to play.

Yours sincerely

F.E.B."

Andrew Crothers, of Leeds, writes . . .

"I have just acquired a 46 key McCann system duet which appears to be a Lachenal as it's in a Lachenal & Co. box and has gold-starred bellows paper, but there is no maker's name on the actual instrument. It is numbered 1675 and stamped on the left reed pan is this:

"Repitched by Envoy Worthing, Concertina Maker and repairer, 113 Hill Top, Allerton, Bradford, Yorkshire 15 Nov 1922. Best steel reeds renewed". I'd be glad of any information about this. The only thing that puzzles me is the absence of bottom D. The reed pans have no labels and I assume this is standard 46 key notation, but it's a surprising omission. And I wonder if anyone has heard of Envoy Worthington of Bradford?"

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

## THE SILBERHORN CONCERTINA IN AMERICA

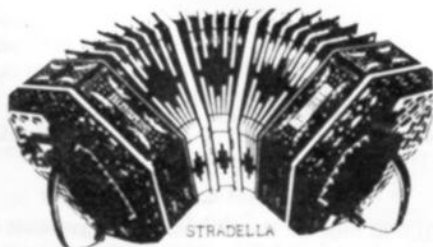
In response to Richard Carlin's article in Free Reed 18 on the unusual Anglo promoted by Henry Silberhorn in Chicago, subscriber Pat Watters, of Mosinee, Wisconsin, U.S.A. contributes these notes on the huge popularity of this type of Concertina in the Mid-West of America.

"There are six (silberhorn style) concertina clubs in the State of Michigan, two of them have over 50 members each. A dozen concertina festivals a year are held.

There are concertina clubs (Silberhorn style) in California on Pacific Coast, Texas, Florida, Pennsylvania, New York (state), Ohio, Indiana, Michigan, Illinois, Wisconsin, Minnesota. — totalling over 100.

Music & Dance News alone has a mailing list of over 5,000 silberhorn type concertina players in the U.S. and Canada.

Over 3,000 silberhorn type of concertinas were imported into the U.S. and sold in 1973. Greater number adding up for 1974.



STRADELLA



Finger-It  
Anglo-It  
Push-Button  
Singles,  
(see article  
model 1)

Octave Tuned  
(Using Low and Middle Reeds)

Patented  
Curved  
Head-Butts  
give natural  
top of hand

THREE MODERN "SILBERHORN" style concertinas.



THESE ARE THE SILBERHORN STYLE OF CONCERTINAS THAT Richard Carlin in your No. 18 Free Reed, said had died out. Ten of these players on this 1969 picture have concertina schools now and another eight play concertinas like this in professional groups.

Over 5,000 people attended the Concertina Jamboree at Gibbon, Minn., July 26, 27, 28, 29, 1974. This has been annual for 5 years.

Over 10,000 musical sheet music arrangements have been made for the Silberhorn type of concertina in this century (over 3,000 by Henry Silberhorn before he died in 1965. This is more arrangements than have been made for any other instrument except the piano and violin. Music & Dance News has a current list of over 7,000 Silberhorn-type of concertina arrangements — being ordered and shipped daily from the stock. The arrangements consist of all types of music, International (ethnic), Polish-Bohemian-Lithuanian-German-Italian-Swedish, — modern, jazz, ragtime, rock, classical — many show tunes are available.

The concertina (Silberhorn-style) is the most popular learners' instrument in the U.S. today behind piano and guitar. Much ahead of the accordion, and this popularity is gaining by leaps and bounds.



**ALPINE VILLAGE CONCERTINA CLUB**  
Buffalo, New York.....

Our arranger George Hrica, has made a concertina (Silberhorn) arrangement of the Irish Tempest-Reel that appeared in a recent Free Reed arranged for English Concertina. We will be glad to furnish a copy to any Free Reed reader."

This information furnished by Pat Watters, Owner of Music and Dance News and Music and Dance Industries, R 3 box 139, Mosinee, Wis 54455, U.S.A.



Students of instructor Irving DeWitz, in Wisconsin. Many of the members are now teaching concertina and/or playing professional concertina in entertaining groups. Irving DeWitz, teacher, still plays and teaches.



## CASSETTE AND CONCERTINA

by W. Bramwell Thornett.

Whilst complete in itself the concertina benefits by an accompaniment, preferably the pianoforte, for contrast of tone, general support and 'body'.

Despite the fact that its mellow tones do not seem to reproduce to perfection of tone by a recording, — there is to be detected a somewhat 'reedy' sound — I find the use of a tape recorded highly beneficial for both practice and performance in public.

As I say the tape does not flatter, but otherwise gives a faithful account of one's efforts, and is it not good to 'hear ourselves as others hear us?'

After recording 'duets' try the pianoforte accompaniment by itself, playing your solo 'live'. This is a real test of ability, for instead of being followed by (I hope) a sympathetic accompanist, you yourself have to keep time with the accompaniment — a very profitable exercise indeed, which cannot but benefit musically. The counting of rests for entries, so that you 'duet' accurately, will be found to be quite an art!

Here are some of my own experiments: The Canzonette from Tchaikowsky's Concerto in D is most pleasurable to play, (arr. violin and piano). Also Grieg's "To The Spring", "Sheep may safely graze" — Bach; "On Wings of Song" — Mendelssohn, Haydn's Violin sonatas, and Kreisler's "Lebesleid", while "Air on the G string" — Bach is musically satisfying. "Andante Cantabile" — Tchaikowsky and Beethoven's "Romanze Op 40" will require careful handling. But "Melodie D'Amour" — Engelmann and Braga's "Serenata" with mainly single fingering are easier, but quite effective. "Jesu, Joy of man's desiring" — Bach, requires restraint and artistry, whilst the popular "Czardas" - Monti and "Light Cavalry" - Suppe make for contrast revealing the brilliant style of playing distinctive to the concertina.

Now for another experiment showing the versatility of our favourite instrument: Record pianoforte and concertina. Then add a third part 'live', giving the effect of a trio, two

concertinas and pianoforte. This to my mind shows concertina playing at its best — by such simple means — just one tape recorder, one player 'enjoying' himself and, I hope, an interested audience.

One of the benefits of a tape recording is that pianos — of right pitch, A440 — C522, and quality, and players, are not so easy to come by.

Numbers which I find lend themselves to this treatment are: Toselli's "Serenata" and particularly "Ave-Maria" — Bach-Gounod, and the one by Schubert, Mendelssohn's Violin Concerto (slow movement), Schubert's serenade, "Chanson De Matin" (Morning Song) — Elgar, "O Star of Eve" — Wagner, and the old favourite "Poeme" — Fibiche. (I hope my taste is not too Victorian).

For the third part I suggest you take the high octave as flute, or lower, as cello, add slight harmony here and there, and you will enjoy hours of profitable melody making, in preference to going it alone. And the SOUND is good.

A favourite of mind is "The Heavens are Telling" — Haydn, one of the old arrangements of George Case, of concertina fame.

To the concertina and pianoforte recording I add a violin part on my concertina 'live' which doubles up with pianoforte in quickly moving passages, thus creating a good trio. This is, quite a Concert-in-a-turn!

Of course, in these days of scant publication of specially arranged music one has to select and adapt, but many violin and pianoforte arrangements are suitable. The Public Libraries can be helpful.

In view, then, of the problems of suitable soloing I trust my findings and observations may be of some help to enthusiasts. I use a Crane Duet model, 55 keys.

A capable pianist is of course a necessity, with a concertinist who seeks to give of his best to prove that the concertina is, to quote one of its pioneers, 'an orchestra in a nutshell'. W. Bramwell Thornett, Beech Leaf Cottage, Sandridge, St. Albans, Herts.

## TEACH-IN ON THE ANGLO CONCERTINA – SOME PRACTICAL HINTS FOR BEGIN

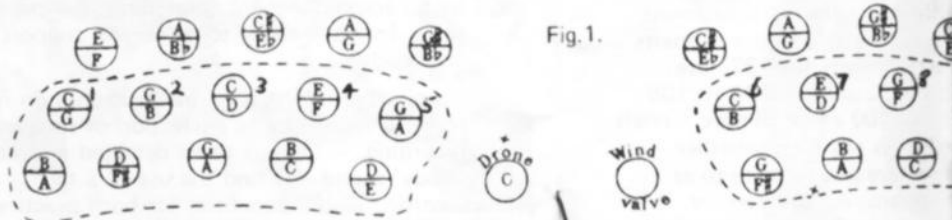
Anglo concertinas are diatonic (2 notes/key) with at least 30 keys. Rows 1 & 2 are usually tuned in a major scale, G and C in the example, Fig.1. Other tunings are available. The outside row has some half notes which make it chromatic but not the full chromatic scale available in the button key accordion.

Beginners should start by holding the instrument on the lap with one end balanced on one leg and the other end free. You will soon find that it can be played in almost any position. Secure the hand straps tight enough to control the instrument but loose enough to easily reach all the keys, with the left thumb retaining constant access to the bellows release key.

Study the keyboard carefully and note the scale of C starts on the middle key of the middle row on the left side. Those familiar with the 10 key button accordion will see that the notes are the same except for the first key. Place the fingers on the keyboard so that the C scale starts with the third finger press left hand (3rd Key), and ends with the first finger press right hand (6th Key). One octave uses four fingers. Play the scale of C up and down until it feels comfortable. The scale of G on the inside row has the same fingering. Now pick a simple tune that you have in your head; very simple, like Twinkle Twinkle Little Star. Practicing simple tunes over and over will give you a "feel" for the instrument until you eventually get the "knack" of it. Then try a tune from the music; and it's easier if you have the "gist" of it in your head.

Music is provided for the Sailor's Hornpipe. I learned this Co. Mayo version from fiddler/accordionist Frank Murphy. It is usually in D but I put it in C for this article and added the press and draw notation for diatonic instruments. This tune provides exercise and co-ordination for both hands and breathing (bellows control). Practice letting air into the bellows on the notes marked "A" for air. When you are proficient at this you can play the tune forever and not run out of air. Learn one tune well and the next one will be surprisingly easier.

Keyboard diagram of the 30 key ANGLO-CHROMATIC CONCERT



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



## SAILORS HORNPIPE

TRAD. ARR. EDWA



# Keyboard diagram of the 30 key ANGLO-CHROMATIC CONCERTINA

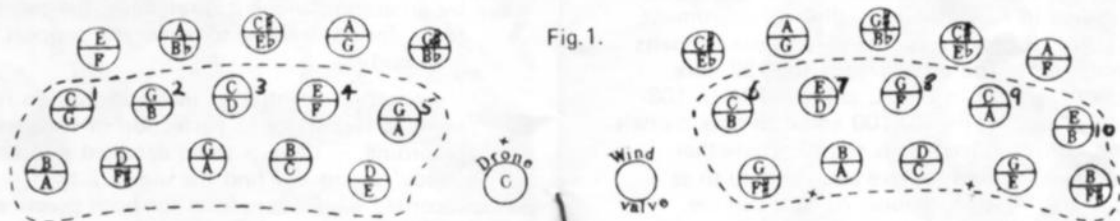


Fig. 1.

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

## SAILORS HORNPIPE

TRAD. ARR. EDWARD MCGRAW

About the music far as published variations are:  
Irish — "Sailor's Hornpipe", Ireland, #1578; F. Scott's — "Manches Caledonian Collection; Merry Melodies; A Dance Tunes by B. American — "Rickett Collection; The Hiddle by Oak.

Study the keyboard sound the same note. GA, AG keys in the right hand B in the frequently interchanging triplets, etc., one finger than another. A most to get your fingers in the keys required BE passage. Also an angle D note unlike the chr

Single key for octave. 2 and 3 key chord acc the left hand while pl The C chord of CEG is to play. The First key finger can be used as a chord. Other chords v AC#E, BbDF, and E F and E trichords unl FA and EG#.

Good luck and stick v

Edward R. McGraw. f

[About the author: Ed playing Irish, Scottish years and has travelled wife who is from Co. Musicians Club of Ro successful in getting I several young Americ music. He has also do work on button accor "spare" time dabbles

# CONCERTINA – SOME PRACTICAL HINTS FOR BEGINNERS. By Edward McGraw

## Keyboard diagram of the 30 key ANGLO-CHROMATIC CONCERTINA

LEFT HAND

RIGHT HAND

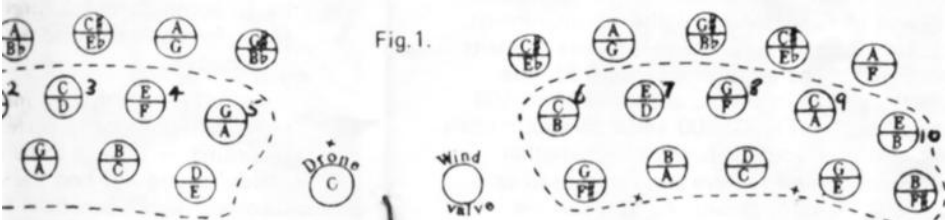


Fig. 1.

Notes on the keys are produced by compressing the bellows, and the lower ones by drawing the bellows out. Notes marked x are left out, and the keys of the 20-keyed instruments are contained within the dashed line. A note above a note indicates that the note is produced by drawing the bellows out.



PIPE

TRAD. ARR. EDWARD MCGRAW



About the music; The tune is very familiar. As far as published accounts go, in general the variations are:

Irish – "Sailor's Hornpipe" in O'Neils Music of Ireland, #1578; Roche's Vol. 2, #206.

Scottish – "Manchester Hornpipe" in Kerr's Caledonian Collection and 1st Collection of Merry Melodies; Allan's Irish Fiddler; Old Time Dance Tunes by Broadcast Music Co.

American – "Ricketts Hornpipe" in Robbins Collection; The Harding Collections; Appalachian Fiddle by Oak.

Study the keyboard carefully to learn which keys sound the same note. For example, the left hand GA, AG keys in the second and third rows and the right hand B in the first and second row, are frequently interchanged. For some tunes, runs, triplets, etc., one fingering pattern may be easier than another. A most important point is to manoeuvre to get your fingers in the proper position to cover the keys required BEFORE you get to a difficult passage. Also an anglo GC instrument has a high D note unlike the chromatic button box.

Single key for octave or harmony playing as well as 2 and 3 key chord accompaniment is possible with the left hand while playing melody with the right. The C chord of CEG and G chord of GBD are easy to play. The First key, CG, operated by the little finger can be used as a single bass note with the chord. Other chords within easy reach are DF#A, AC#E, BbDF, and EbGB. More difficult are the F and E trichords unless reduced to double notes FA and EG#.

Good luck and stick with it.

Edward R. McGraw. Rochester, N.Y.

[About the author: Edward has been collecting and playing Irish, Scottish and Canadian music for 23 years and has travelled Ireland a few times with his wife who is from Co. Kerry. He organised the Irish Musicians Club of Rochester which has been very successful in getting Irish musicians together plus several young Americans who are interested in the music. He has also done some tuning and repair work on button accordions and concertinas, and in "spare" time dabbles in electronic data systems.]

## THE EINHEITS-BANDONION

by David S. Smith

During a recent stay in Germany I was able to buy an old Bandonion in good playing condition, also an old German Bandonion Tutor, in a street market. These instruments have perhaps not received their due attention in Free Reed, though there is an article by Bruce Bollerud in Issue 7, and a nice picture of a Bandonion caught in a classic pose in Issue 10. What I have to say is based on my own experience, and for an overall view I refer readers to Bruce Bollerud's article. There are a few minor factual differences between this and what follows.

According to the "Rororo Musik-Handbuch" published in Germany by Rowohlt, the "deutsche Konzertina" (German concertina) was first built in 1830 by C.F. Uhlig. It had a square body with at most three rows of keys giving scales of G, D and A major, with additional notes to fill out the chromatic scale at the ends of each row. It is not made clear whether this was a single or double-action instrument. The Bandonion was developed by Uhlig's pupil, Heinrich Band, in 1840, and apparently had originally five rows of keys on treble and bass sides, the inside three rows giving notes of the scales of G, D and A major and the outer two carrying the accidentals, each key for one note. The instrument was also produced in chromatic forms. One type became known as "deutsches Einheits-Bandonion" or "144-toeniges Einheits-Bandonion", which I think could be translated 'German Standard Bandonion' or '144-note Standard Bandonion' respectively. It is this instrument, and smaller versions of it, to which I refer below.

My tutor is the 11th edition of Lorenz Gnaust's "Leichfassliche Praktische Bandonion-Schule" (Easy, practical, Bandonion Tutor), for 104 to 144-note instruments, published by Gnaust's Bandonion music firm at Bandekow nr. Boizenburg (Elbe). (This latter town now lies just inside East Germany). Unfortunately, there is no date given. What follows is based on information and diagrams therefrom. The Einheits-Bandonion is a single-action instrument, each key sounding different reeds, usually

giving different notes, depending on the direction of bellows movement. Thus there are 72 keys (arranged 37 treble, 35 bass) on the 144-note model. The detailed keyboard layout is shown in Fig.1 (Incidentally the instrument in Issue 10 looks very like a 144-note Einheits Bandonion). The arrangement for 132-note model is shown in Fig.2., and for 104 to 108-note models in Fig. 3. 100 and 136-note models were also produced. It is not clear whether these smaller models were also referred to as "Einheits" — Bandonions. As you can see, above each key is a number (or in some cases a symbol). The same numbers are stamped on the instrument itself. The blank keys of Fig. 1 are to be taken to give the same notes as correspondingly-numbered keys in Figs. 2 or 3. Inspection of the diagrams shows that the inner three rows contain elements of "Anglo"-like arrangements in G, A and E major.

### "ONE LITTLE ISSUE OF SING OUT!"

*is worth more to this  
humanly race than any  
thousand tons of other  
dreamy, dopey junk dished  
out from the trees and  
forests along every  
Broadway in this world."*  
Woody Guthrie said that  
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## Come day, Go day, God send Sunday

A Book and a Record of John Maguire, traditional singer and farmer of Co. Fermanagh

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(Remember that in German nomenclature, h means B, b means B flat, and gis, for example, means G sharp). At the ends of these rows, and in the outer rows, additional notes are arrayed, though in no obvious logical order. The Einheits-Bandonion is, however, intended to be a fully chromatic instrument, capable of playing in any key. Thus complete chromatic scales can be played by either hand while pressing or drawing the bellows, and scales are specifically laid out this way in the Tutor below the diagrams. The arranged tunes which are included for practice show that the bellows direction is changed by and large only every two bars or so, so that when "correctly" played, such Bandonions would sound like a duet English concertina (i.e. a double-action instrument) more than anything else. Of course, it is much easier to play in keys with sharps rather than flats in their key signature, and this applies especially to the smaller models. The practice pieces in the Tutor are nearly all in G, D or A major, no doubt in order not to discourage the eager pupil. There was obviously at one time a flourishing trade in sheet music arranged for Bandonion, and the back cover of the Tutor advertises many marches, waltzes, folk-tunes and so on.

My own instrument is a 106-note (i.e. 53-key) model made by Wilhelm Koenig of Berlin N.W. 87, Franklinstrasse 19, maker of "finest Bandonions, Concertinas, chromatic Bandonions, chromatic Harmonikas (presumably accordions — see Bruce Bollerud's article) and portable Harmoniums". There are 5 + 6 + 5 fold bellows separated by two strengthened frames (see picture in Issue 10). The instrument is stamped 921 on the bass side. I cannot date it beyond saying that the label inside the case shows gold medals won by Koenig in 1922. The treble side keyboard (30 keys) is exactly as shown in Fig. 3. The bass side (23 keys) lacks key 11 — instead key 16 has been set in its place in the inner-most row, and gives, instead of the expected F sharp as the draw note, the D sharp above it. Otherwise, the bass side is also as Fig. 3.

The Bandonion is certainly a beautiful instrument, but I find the arrangement of notes on the Einheits-Bandonion rather illogical, and it seems to me that an English duet concertina is a more 'complete' instrument. But perhaps Bandonion-lovers out there are already putting pen to paper in indignation, or just to send in more information. I hope so, and maybe they could also explain the function of the two small circular eyes which are fixed one on top of each of the two strengthened bellows members (refer back to Issue 10 again!) slightly off-centre towards the player. For nomenclature experts I should mention that the modern "Rororo" reference book actually uses the form "Bandoneon", whereas my instrument is definitely called "Bandonion" and this form is also used in the Tutor.

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The Magazine of the Concertina Revival



Issued as a pull-out Supplement to

# BEGINNERS – TWO PIECES – Both to be played

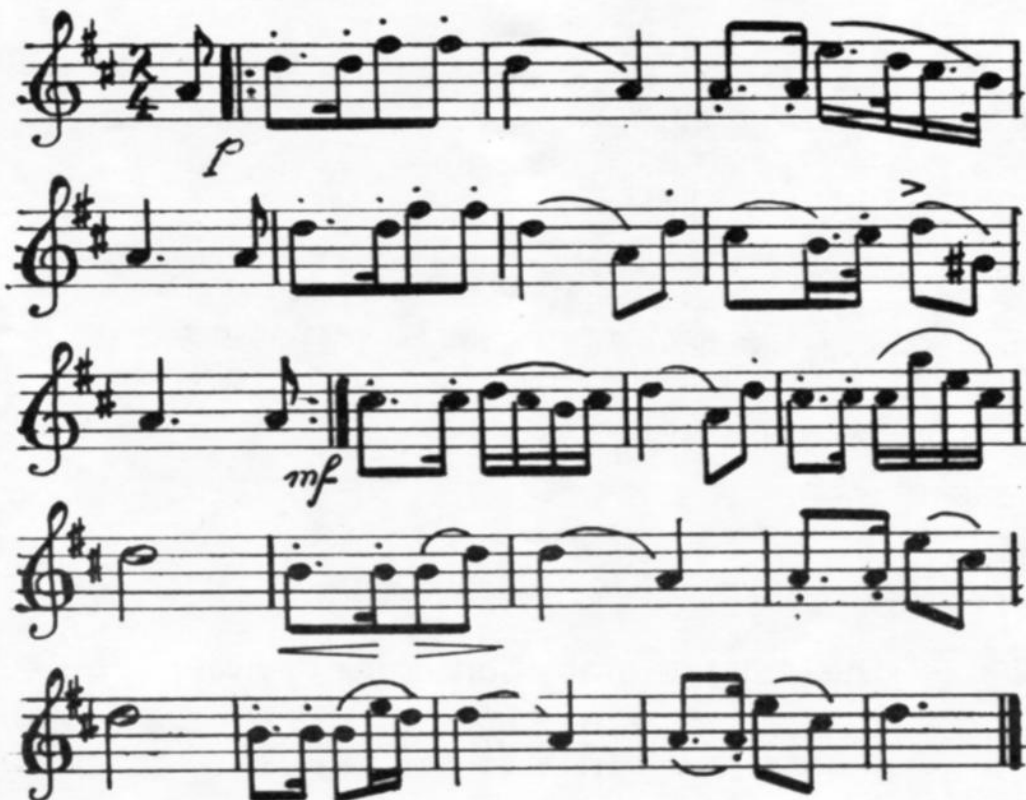
Play "The Trout" in lively fashion, but do not rush it. Pay great attention to the difference between staccato and legato.

The "Andante" is a slow steady piece to be played with expression. Take care to observe the quavers in bar 4; the forte-piano on the first beat is difficult. The build-up and diminution in the fifth line can be very effective.

Ask the adjudicator's permission if you want to play these tunes in reverse order.

## THE TROUT

*F. Schubert*



## ANDANTE from Orpheo

Gluck

The musical score is written for a single melodic line in 3/4 time. The key signature has one flat (B-flat). The score consists of seven staves of music. The first staff begins with a *P* (piano) dynamic. The second staff begins with an *fp* (fortissimo piano) dynamic. The third staff begins with an *mf* (mezzo-forte) dynamic. The fourth staff continues the *mf* dynamic. The fifth staff begins with a *cresc.* (crescendo) marking, indicated by a dashed line, and ends with a *f* (forte) dynamic. The sixth staff continues the *f* dynamic. The seventh staff begins with an *fp* dynamic. The score includes various musical notations such as eighth and sixteenth notes, beams, slurs, and repeat signs.

## AIR from THE WATER MUSIC G.F. Handel

The chief problem here is to give the dotted notes their full value, and properly to observe the tied notes without disturbing the rhythm.

Observe all the expression marks.

*p*

*cresc.*

*mp*

*dim. p*



The piece on the next two pages is for the Intermediate competitors. Take it as fast as you can without losing confidence or seeming hurried. Staccato and legato are very important, and the poco rit in line 6 is effective. You will not stumble in page 7 line 4 if you take care to play the notes in pairs. Later passages have two notes legato followed by two notes staccato — very important.

## RONDO from a Sonata

W.A. Mozart

Allegretto

*p*

*dim.*

*cresc.*

*cresc.*

*p*

*poco rit.*

*a tempo*

*mf*

*cresc.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a single system across ten staves.

Dynamic markings include:

- f* (forte) appearing on the first and second staves.
- p* (piano) appearing on the fourth staff.
- cresc.* (crescendo) appearing on the fourth staff.
- mf* (mezzo-forte) appearing on the fifth staff.
- f* (forte) appearing on the sixth staff.
- piu forte* (more forte) appearing on the eighth staff.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a single system across ten staves.

## ADVANCED — TWO PIECES — Both to be played

## STUDY IN A FLAT

F.E. Butler

The difficulty in this piece is maintaining a legato melody against a staccato accompaniment. Think of the opening as a harp effect; where two part harmony occurs maintain the flow of each 'voice'.

*Andante con espressione*

The musical score is written on four staves in G-flat major (three flats) and 3/8 time. The tempo/mood is 'Andante con espressione'. The first staff begins with a harp effect indicated by a 'p' (piano) dynamic. The melody is played on the upper voice, and the accompaniment is on the lower voice. The second and third staves continue the piece, with the third staff featuring a long melodic line spanning across it. The fourth staff concludes the piece with a final chord.



## CAPRICE Op.1 No. 9

*Paganini*

The E major theme comes out in a succession of three note phrases.

In the minor section attack the spread chords firmly, almost lingering on them, and give the following two notes a decided staccato, with a hint of rubato. The low A sharp (B flat) could be played with the fourth finger.

Only part of the Caprice is set for this test, a more difficult section is omitted.

**CAPRICE OP.1 No. 9**

*Paganini*

Allegretto

Handwritten musical score for a piece in G major, featuring six staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a Coda section marked "CODA" and "dim e rall".

The score is written in G major (one sharp) and 2/4 time. The first five staves contain the main body of the piece, with the sixth staff ending with the instruction "D.C. al CODA". The Coda section is marked with a double bar line and the word "CODA" in large letters, followed by the instruction "dim e rall".

### PIECE FOR GROUPS

The Test Piece for groups of five or more concertinas is SHEEP MAY SAFELY GRAZE by J.S. Bach.

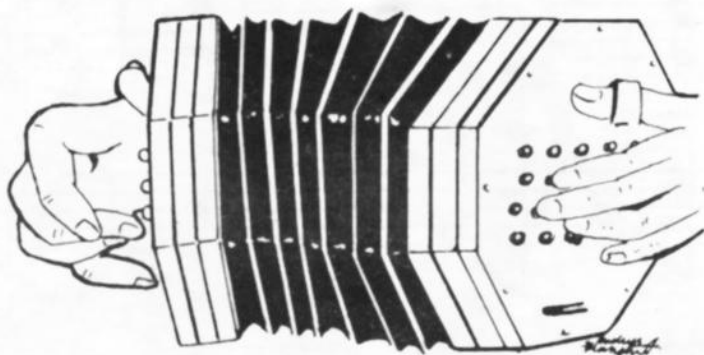
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