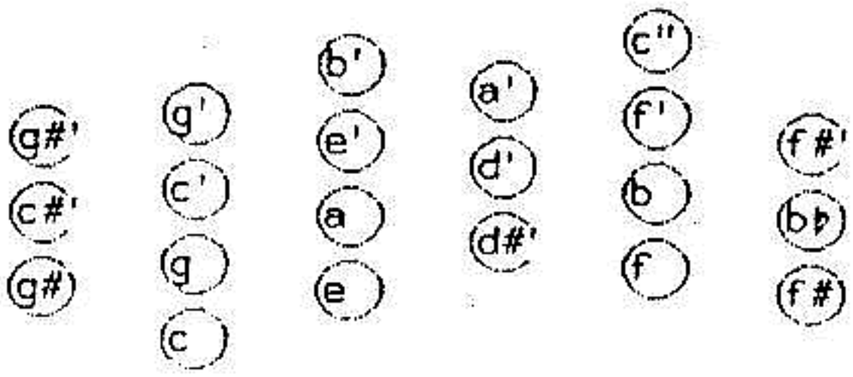
THE
WEST COUNTRY CONCERTINA
PLAYERS

DUET CONCERTINA WORKSHOP
TUTOR

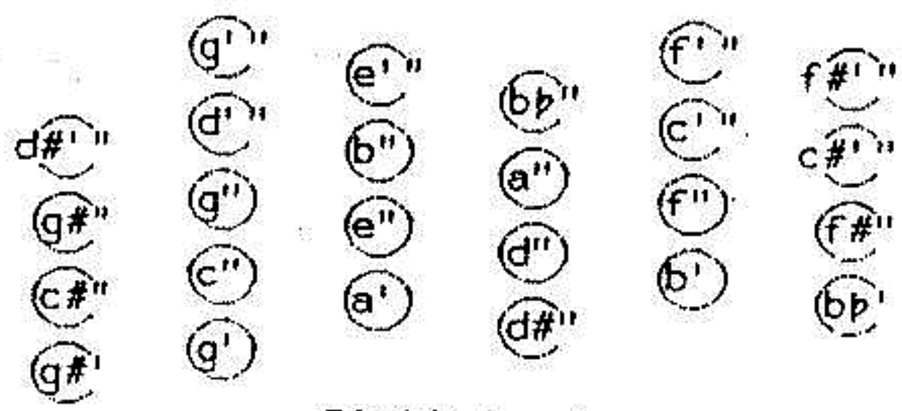
By

BRIAN HAYDEN

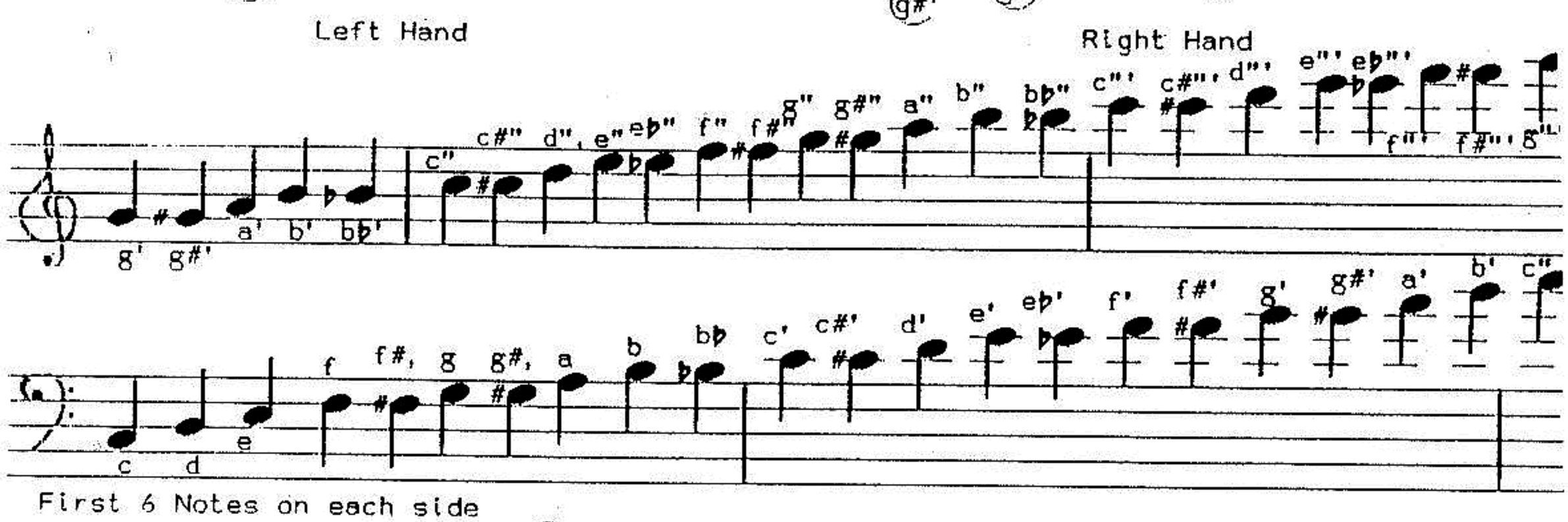
MACCANN DUETT CONCERTINA 46 KEYS



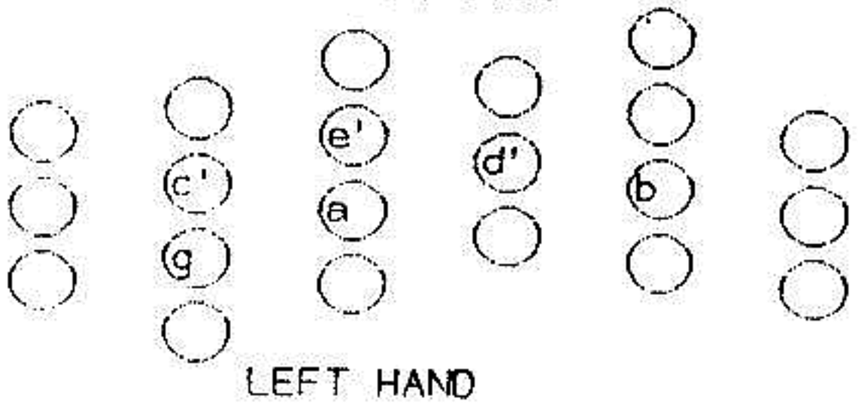
Left Hand



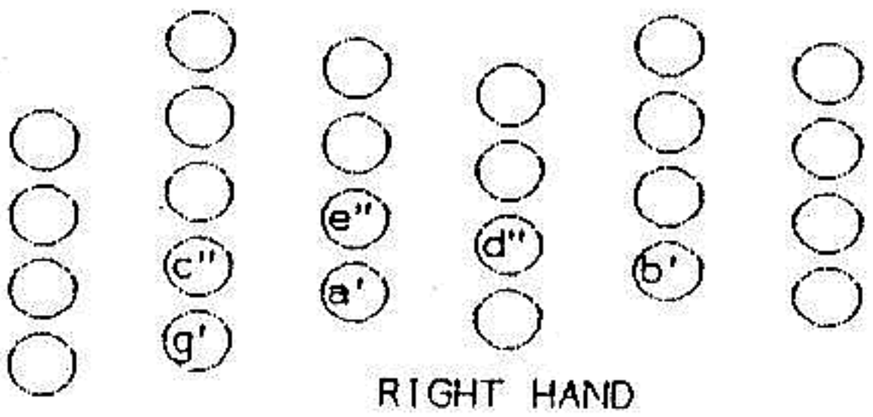
Right Hand



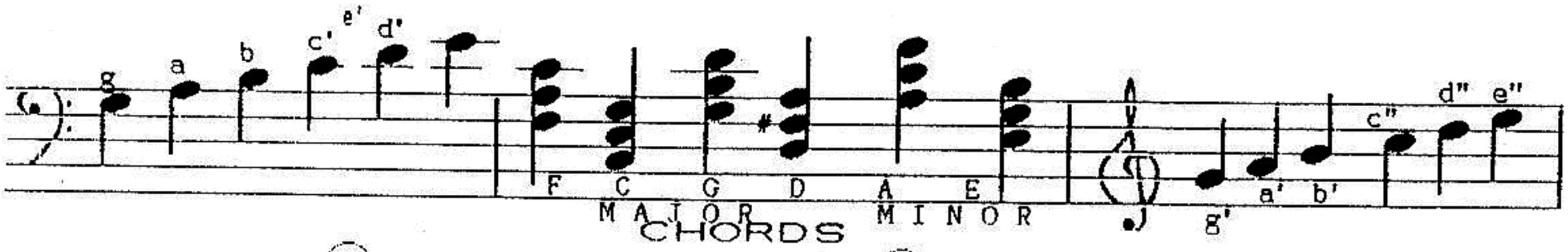
First 6 Notes on each side



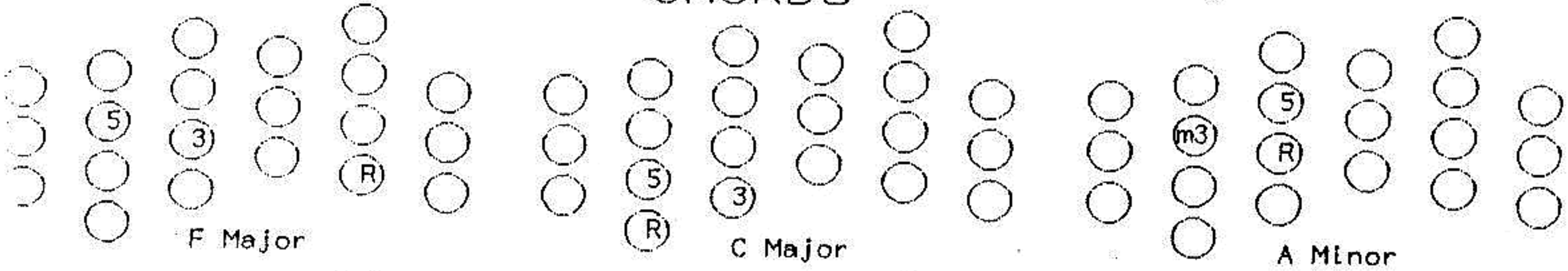
LEFT HAND

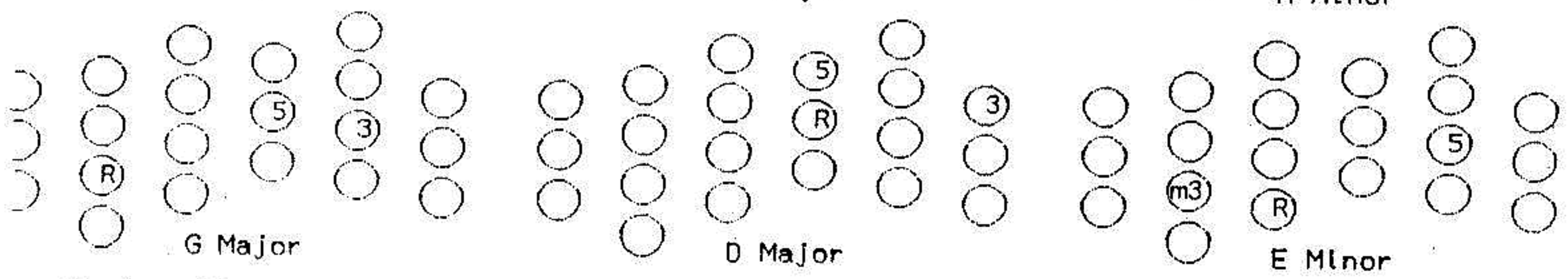


RIGHT HAND



CHORDS





R gives the *Root note* of the chord, 3 gives the *major 3rd* in a major chord, m3 gives the *Minor 3rd* in a minor chord, and 5 gives the *5th* of the chord.

Simpler chords may be played using only 2 of the Keys together. R & 3 (or m3) gives the main character of the Chord. Or if playing a *Melodic piece* on the Right Hand and a *Chordal Accompaniment* on the left; see which note of the three is used in the melody and leave this one out on the left hand.

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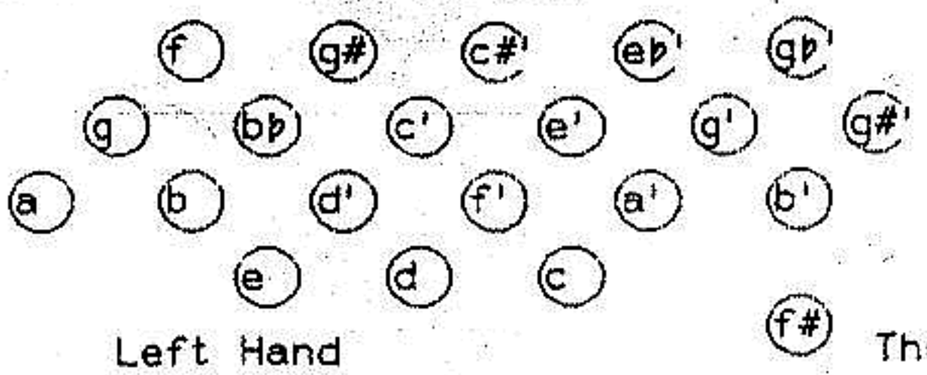
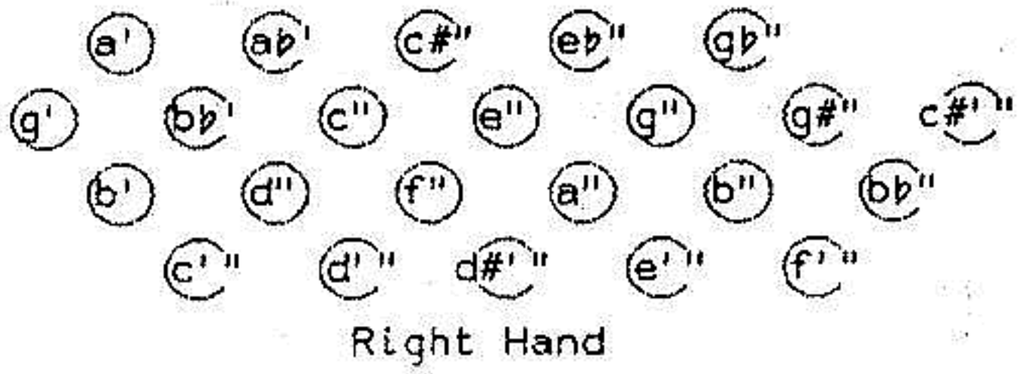
JEFFRIES DUET CONCERTINA 44 Keys

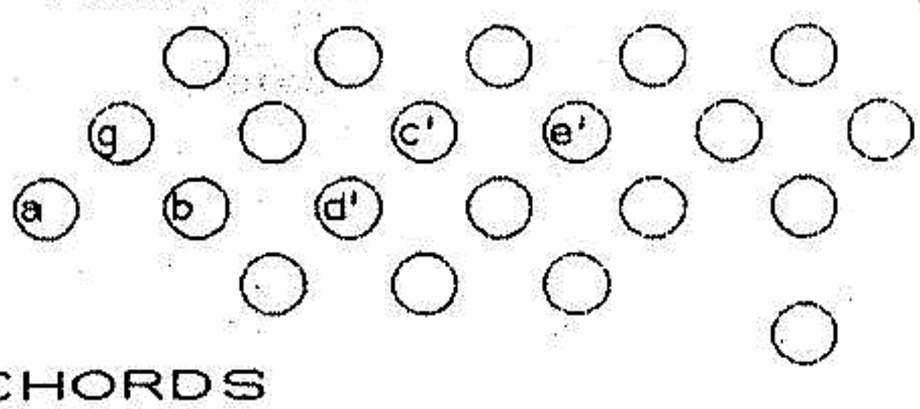


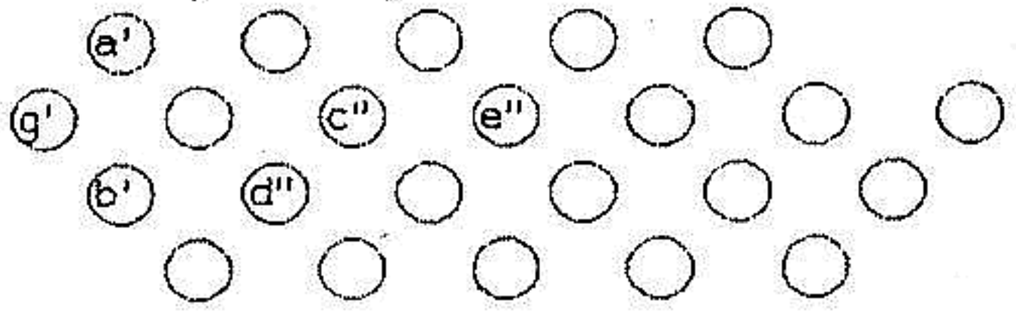
Left Hand Thumb



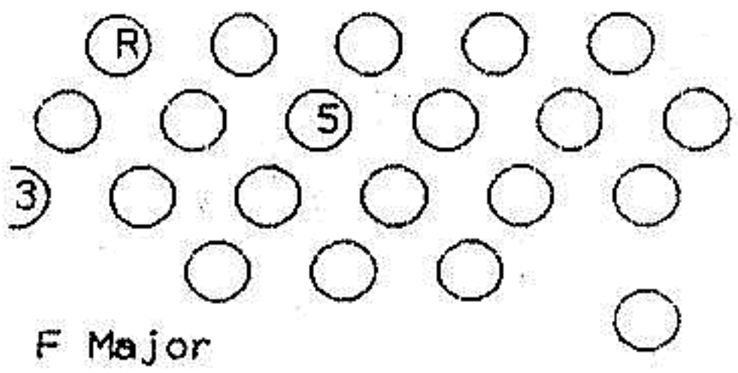
Right Hand

First 6 Notes on each side

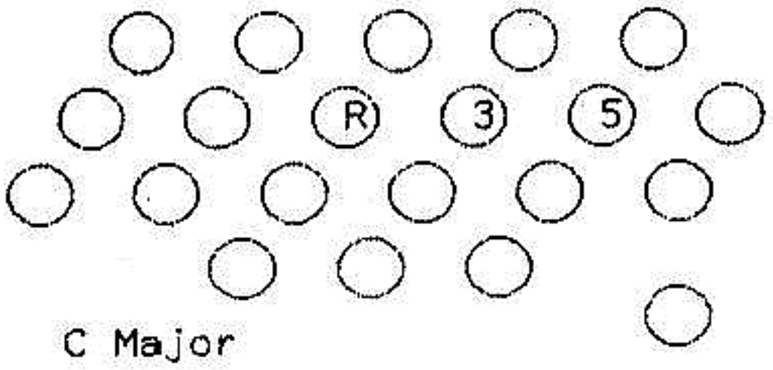




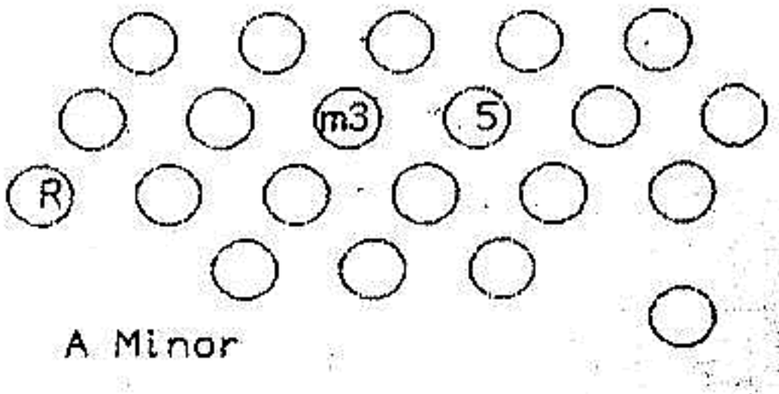
CHORDS



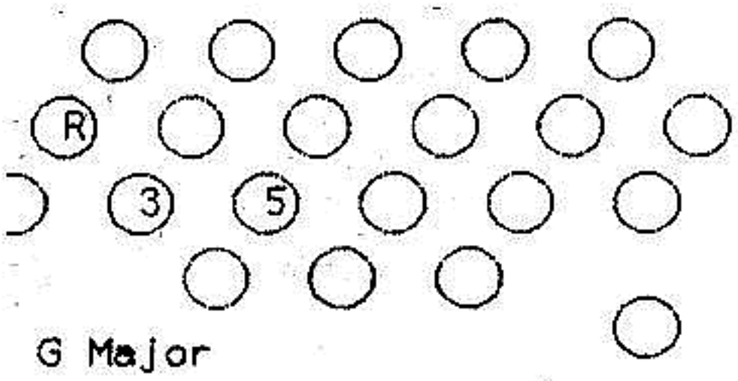
F Major



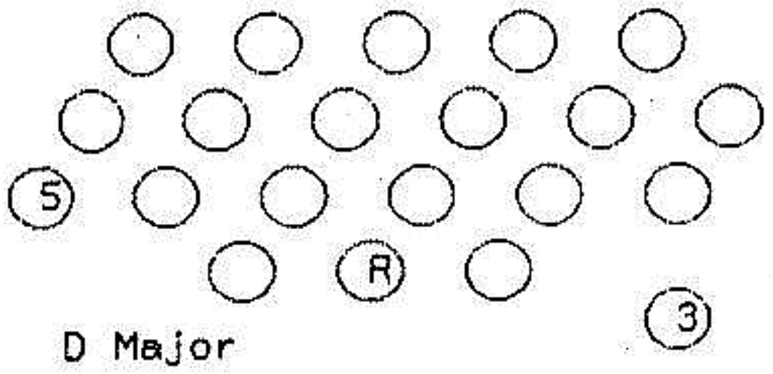
C Major



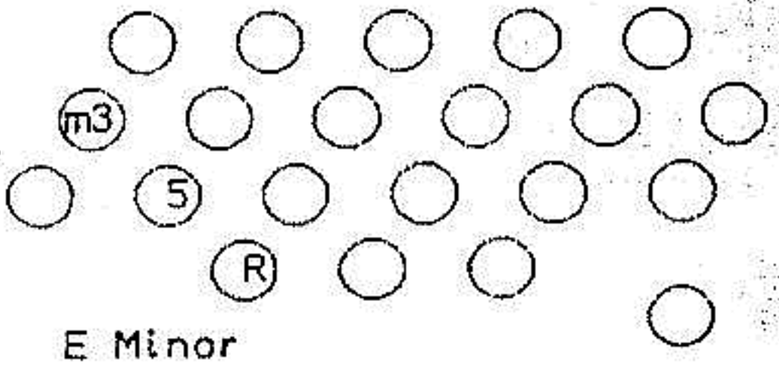
A Minor



G Major



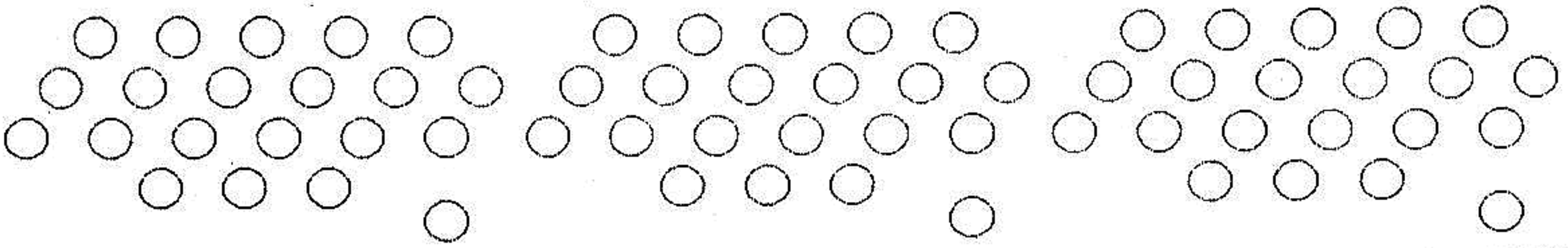
D Major



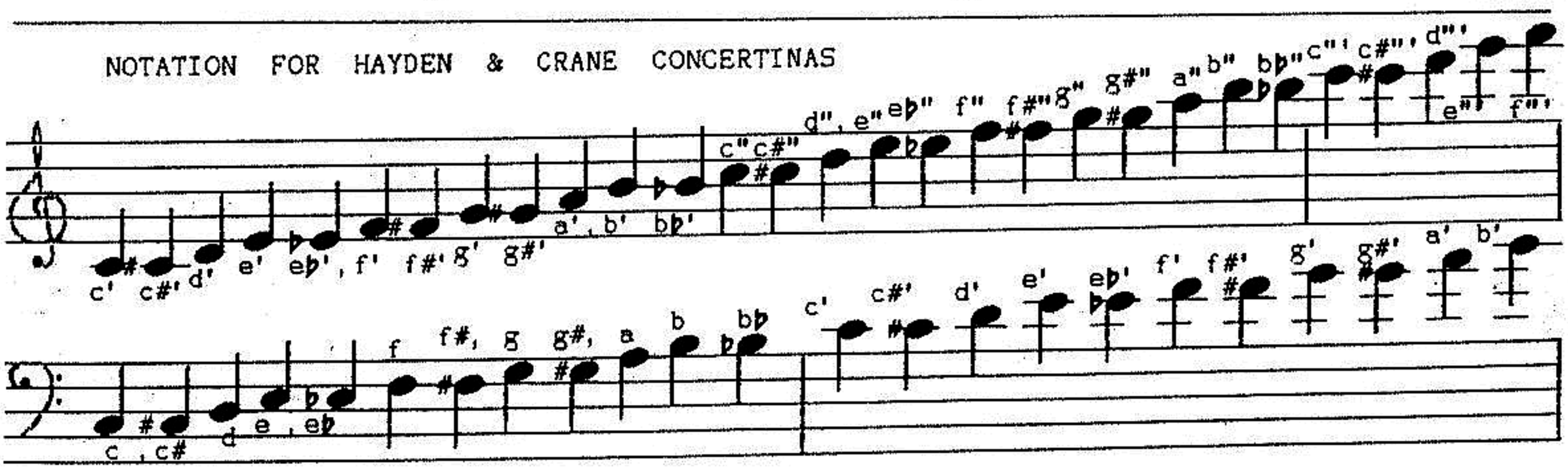
E Minor

R gives the *Root note* of the chord, 3 gives the *major 3rd* in a major chord, m3 gives the *Minor 3rd* in a minor chord, and 5 gives the *5th* of the chord.

Simpler chords may be played using only 2 of the Keys together, R & 3 (or m3) gives the main character of the Chord; R & 5 are often used in French traditional music. Or if playing a *Melody* on the Right Hand and a *Chordal Accompaniment* on the left; see which note of the three is used in the melody, and leave this one out on the left hand.



NOTATION FOR HAYDEN & CRANE CONCERTINAS



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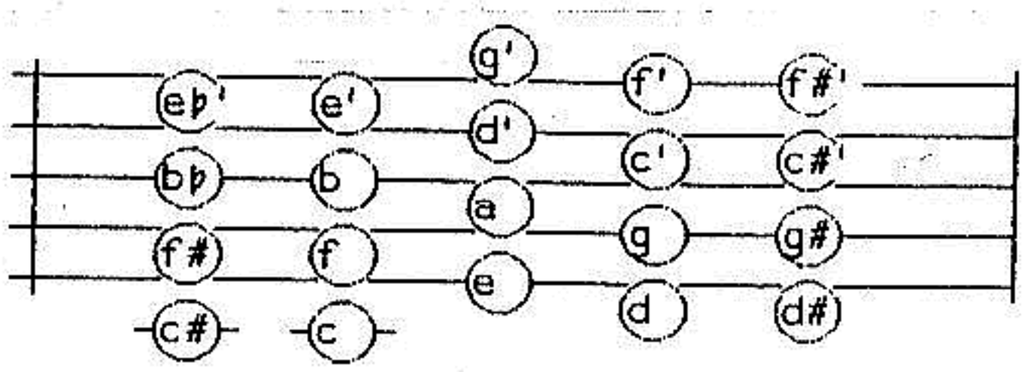
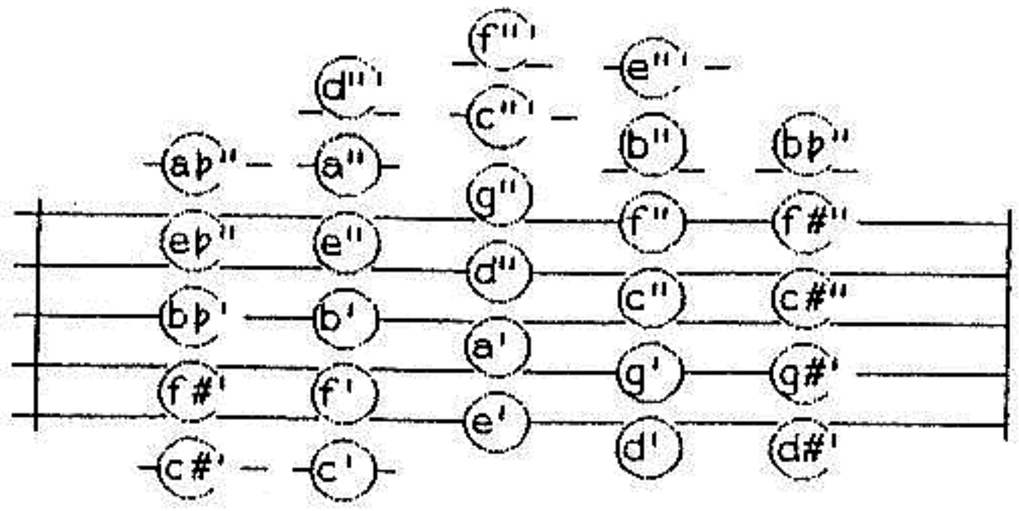
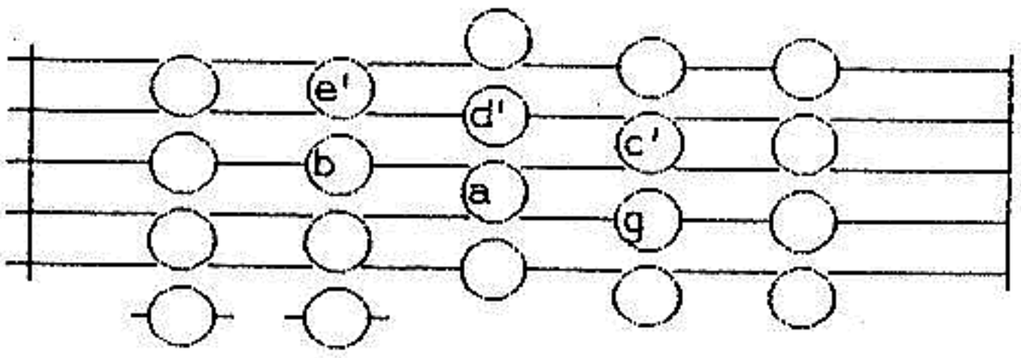
CRANE (TRIUMPH) DUETT CONCERTINA 48 Keys

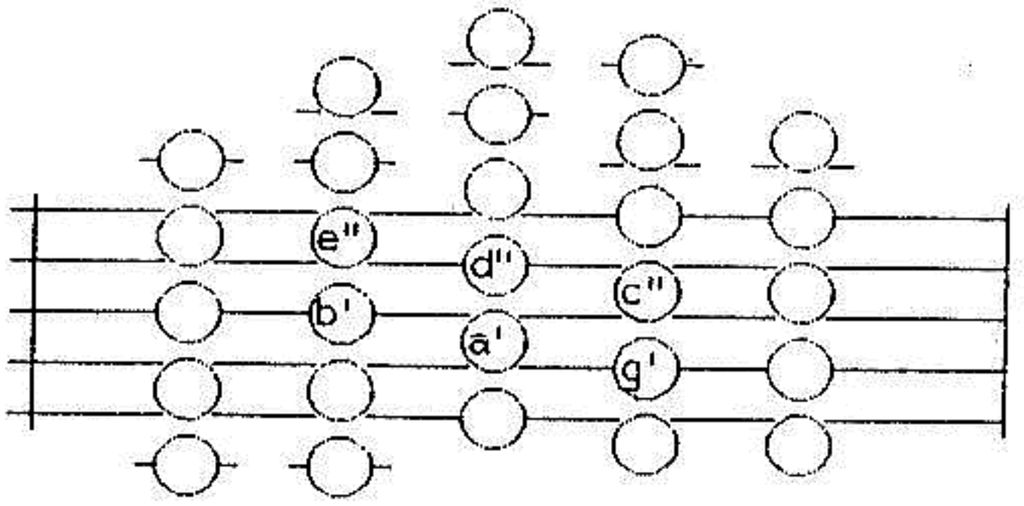




First 6 Notes on each side

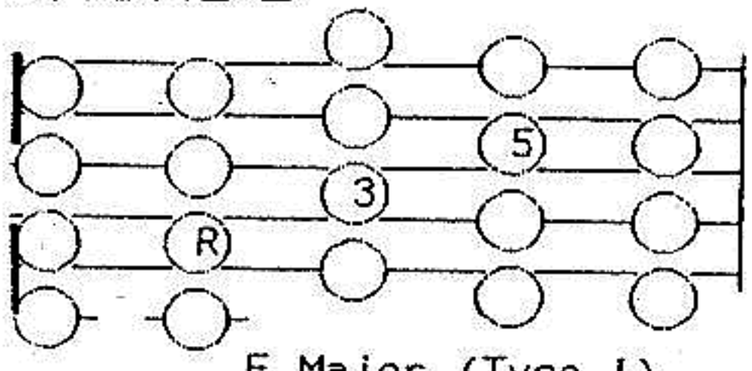


Left Hand (on Baritone Staff)

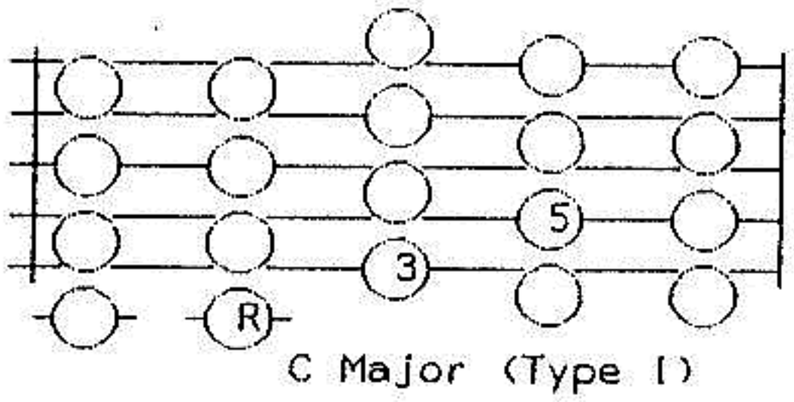


Right Hand (on Treble Staff)

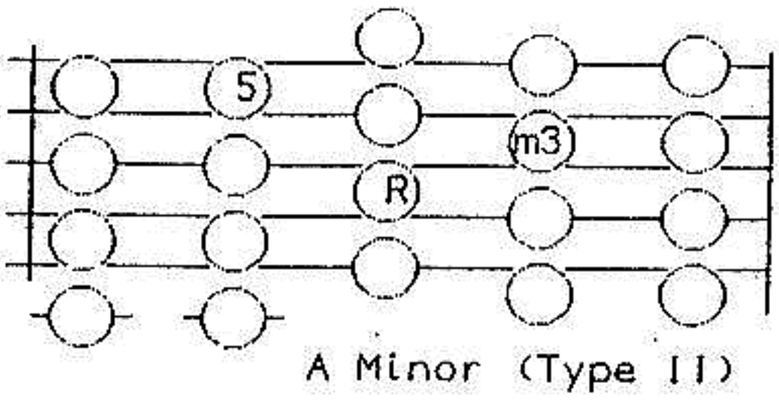
CHORDS



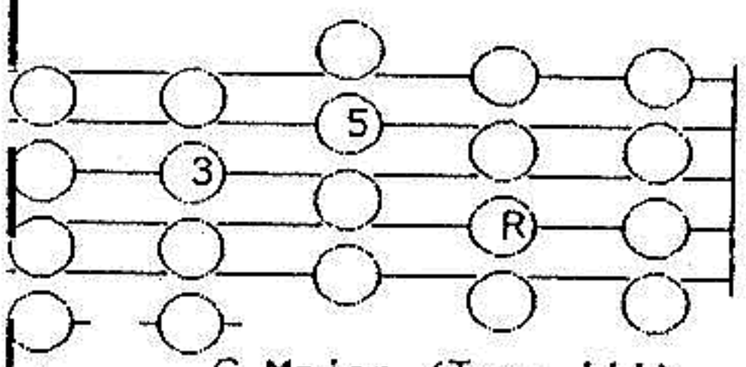
F Major (Type I)



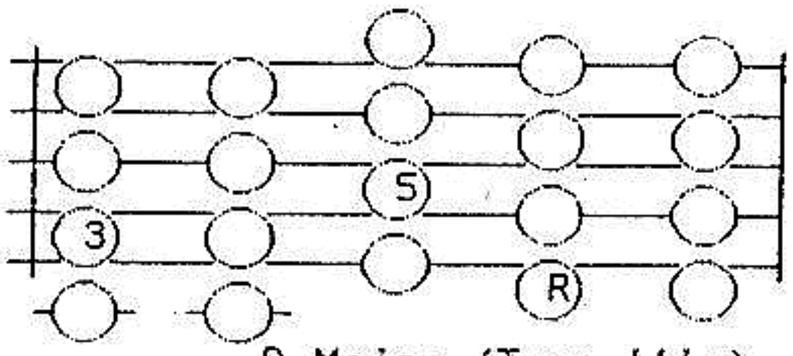
C Major (Type I)



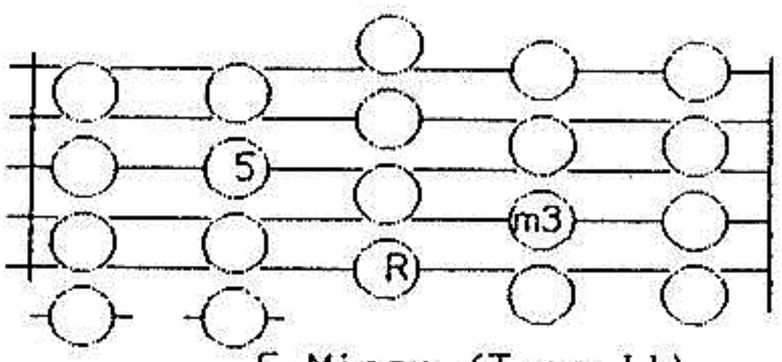
A Minor (Type II)



G Major (Type III)



D Major (Type IIIa)

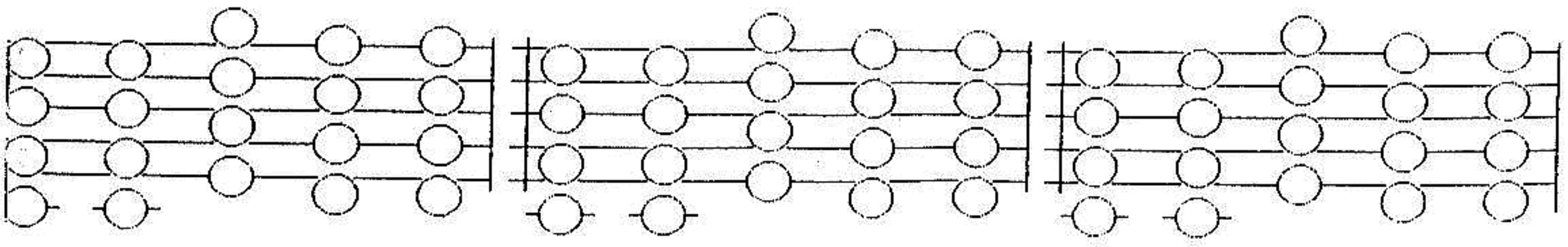


E Minor (Type II)

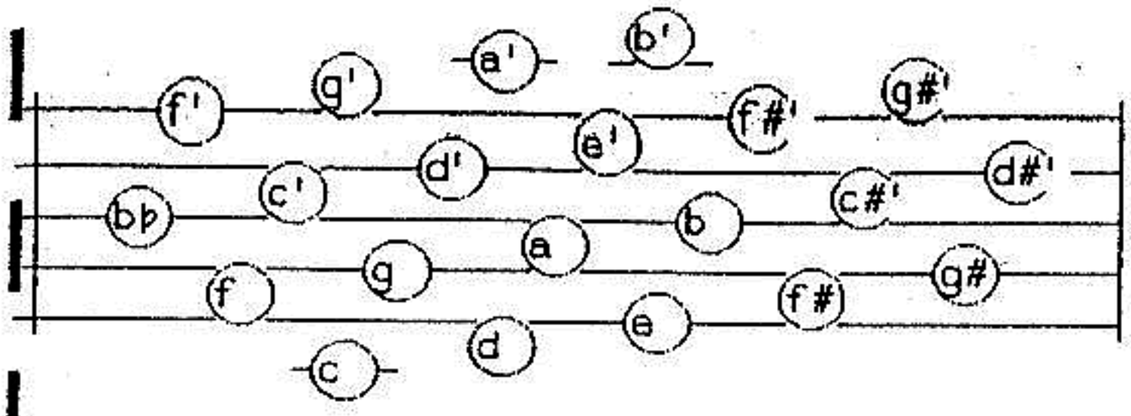
R gives the *Root note* of the chord, 3 gives the *major 3rd* in a major chord, m3 gives the *Minor 3rd* in a minor chord, and 5 gives the *5th* of the chord.

Note the 3 different Basic shapes of Chords (Type I, Type II, & Type III). See how many other places you can place these shapes on your instrument. Note the difference between Chords of Type III & Type IIIa. See what happens when you move the note marked 3 in G Major to the key immediately to the left. (Note it is usually also slightly diagonally down on most Crane Concertinas). Now see what happens on type II chords when you move a finger from the m3 position to the next key to the right (and slightly below).

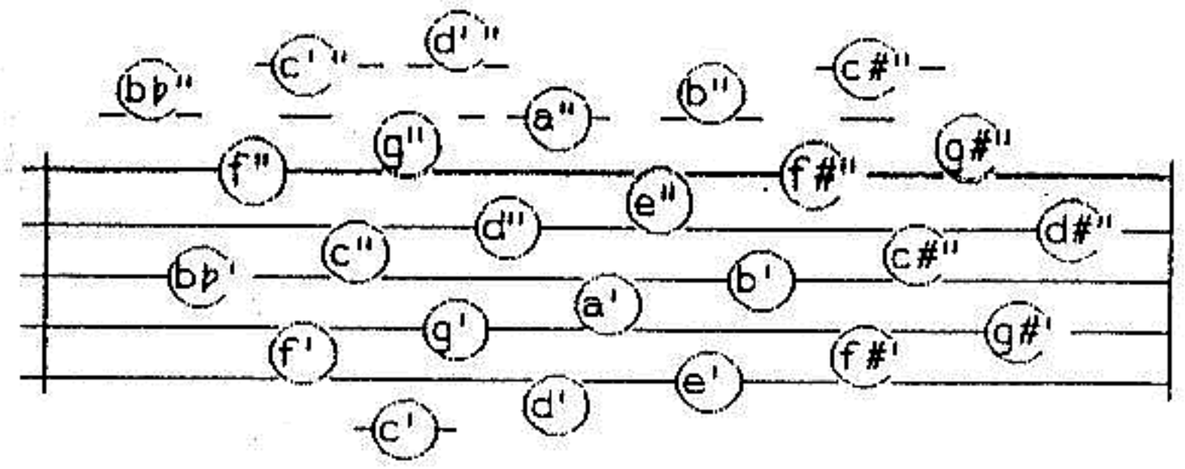
Simpler chords may be played using only 2 of the Keys together, R & 3 (or m3) gives the main character of the Chord; R & 5 are often used in French traditional music. Or if playing a *Melody* on the Right Hand and a *Chordal Accompaniment* on the left; see which note of the three is used in the melody, and leave this one out on the left hand.



HAYDEN CONCERTINA 46 Keys

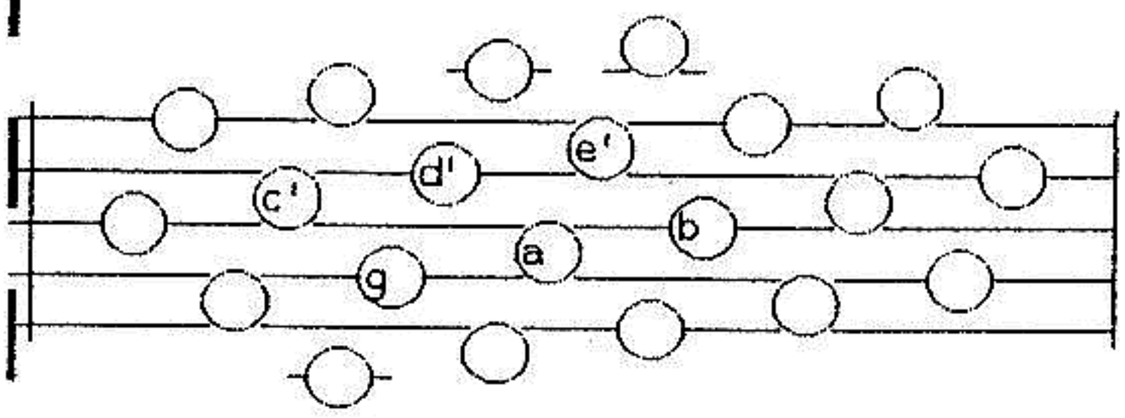


Left Hand (on Baritone Staff)

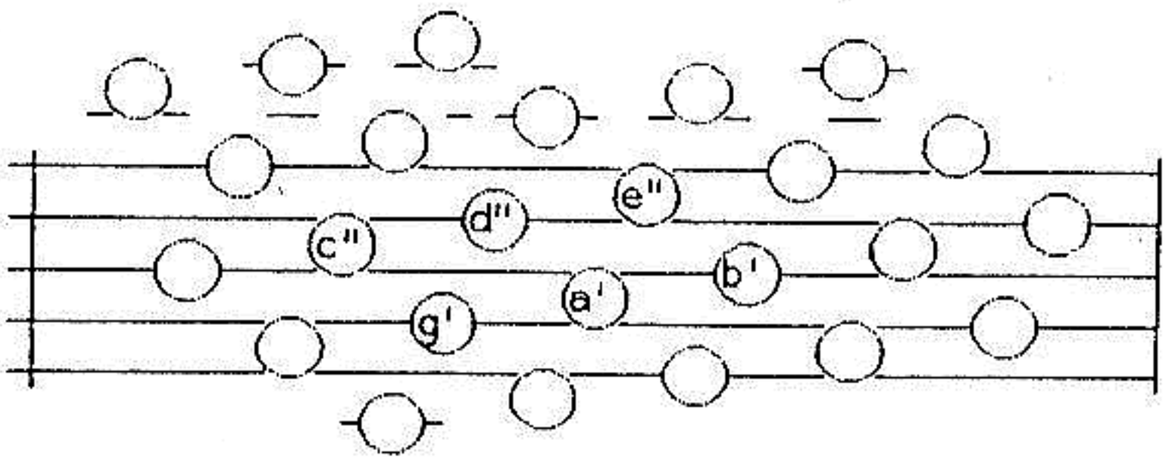


Right Hand (on Treble Staff)

First 6 Notes on each side

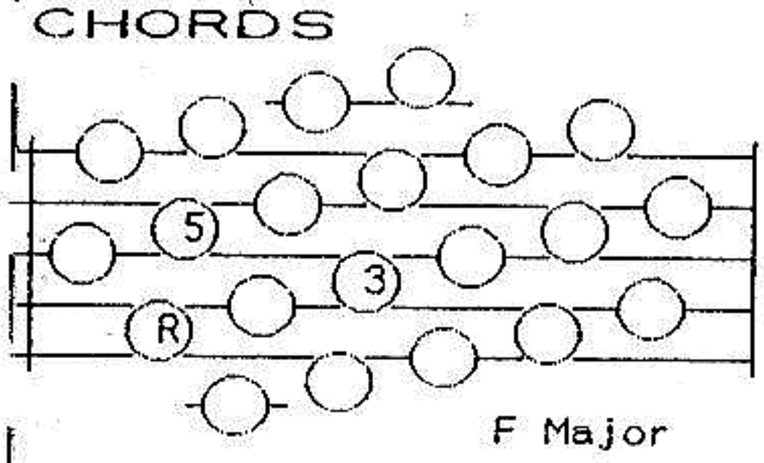


Left Hand (on Baritone Staff)

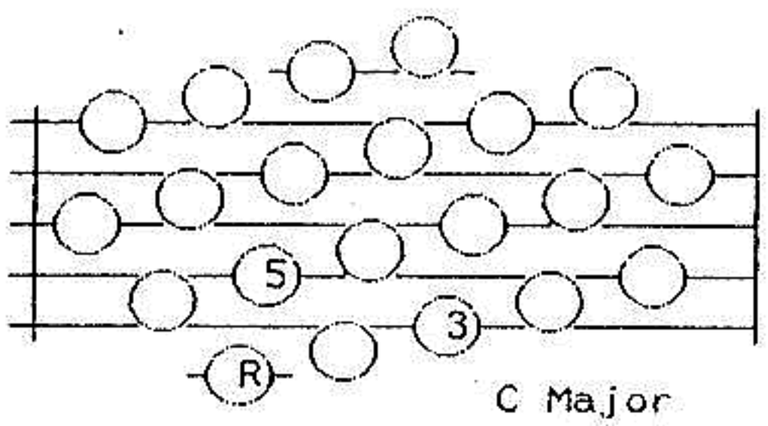


Right Hand (on Treble Staff)

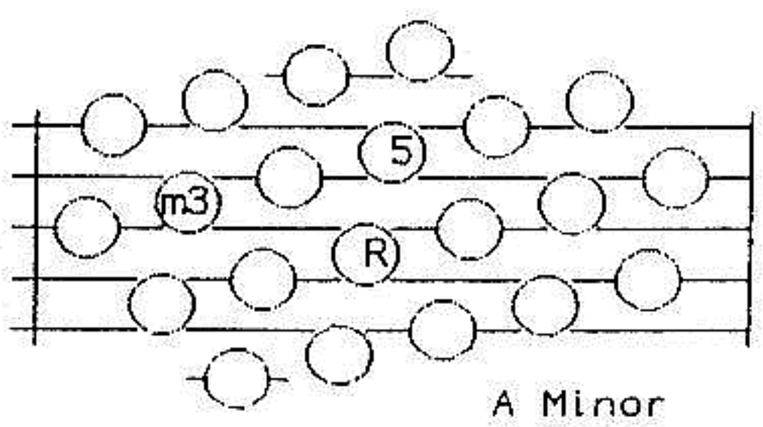
CHORDS



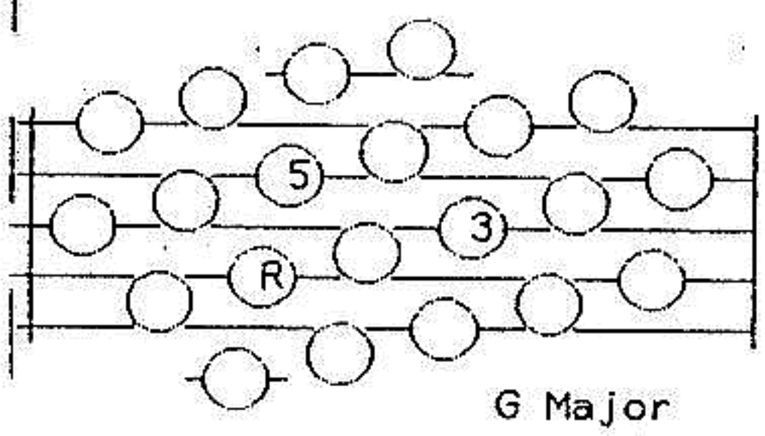
F Major



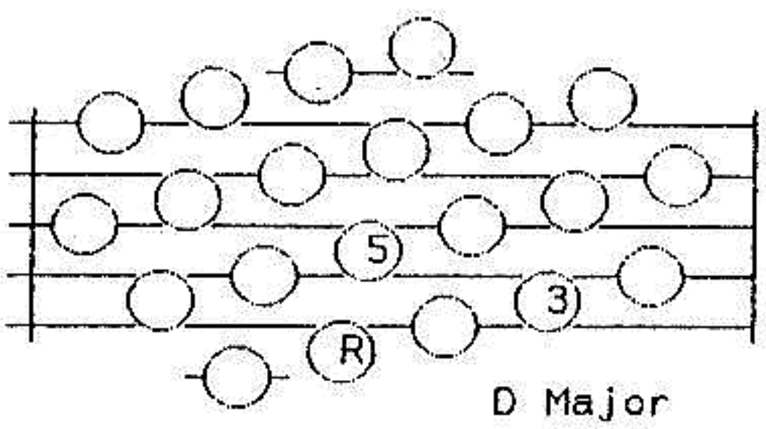
C Major



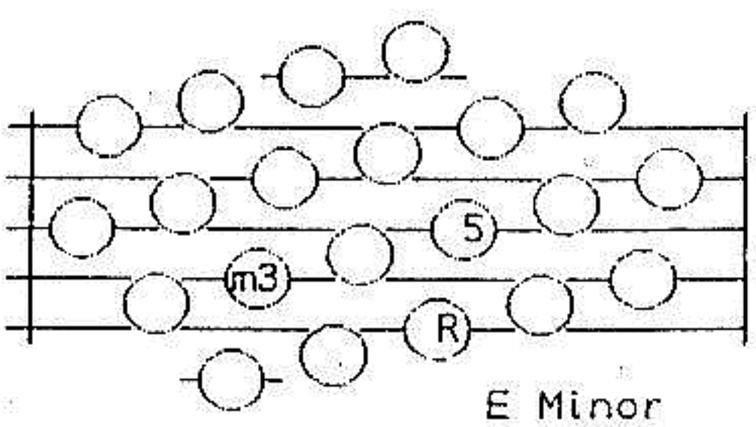
A Minor



G Major



D Major

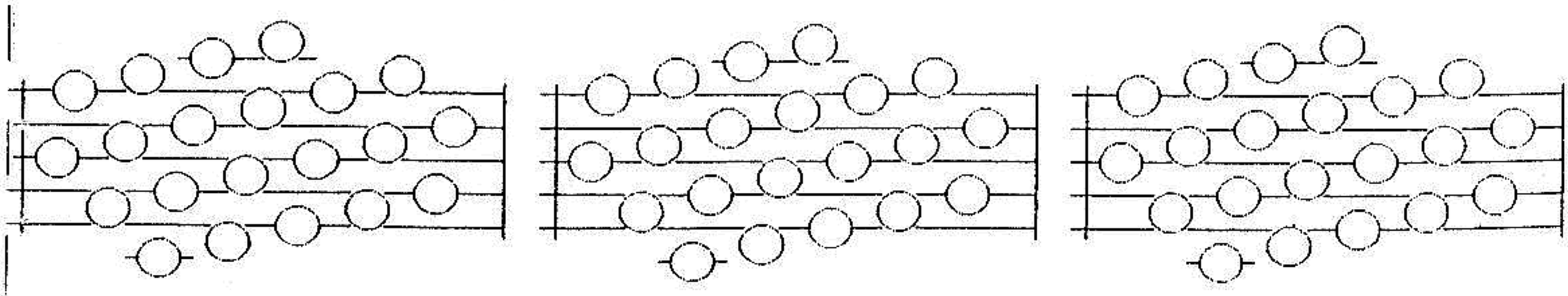


E Minor

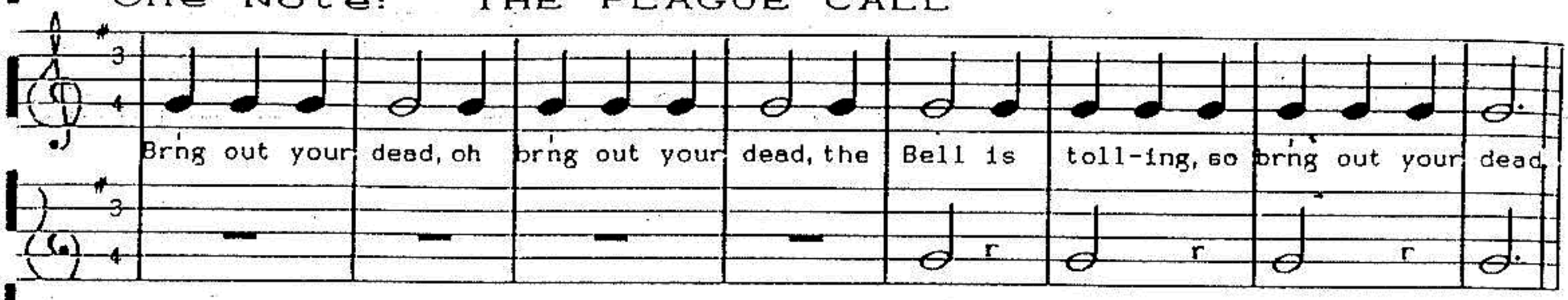
R gives the *Root note* of the chord, 3 gives the *major 3rd* in a major chord, m3 gives the *Minor 3rd* in a minor chord, and 5 gives the *5th* of the chord.

Note the Shape of the Major Chords, is exactly the same; and the Shape of the Minor Chords is the same also, (like the Major Chord shape turned upsidedown). See how many other places you can place these shapes on your instrument!

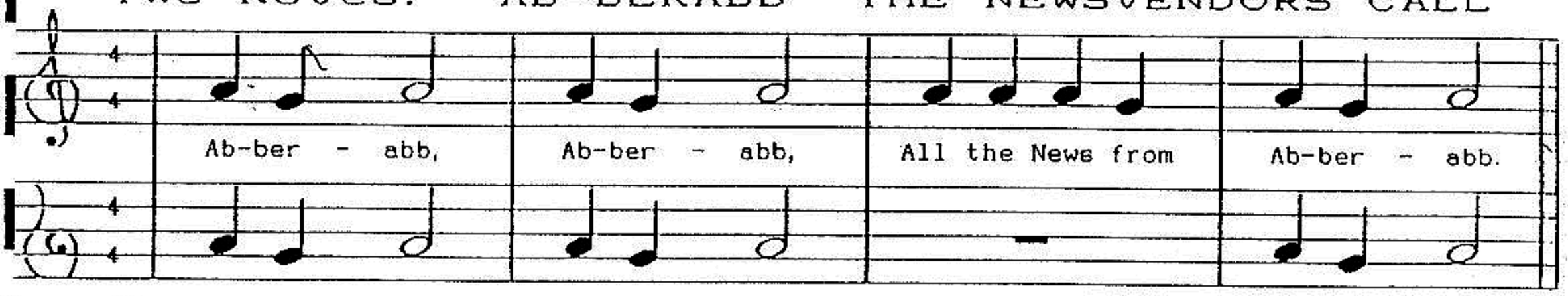
Simpler chords may be played using only 2 of the Keys together. R & 3 (or m3) gives the main character of the Chord; R & 5 are often used in French traditional music. Or if playing a *Melody* on the Right Hand and a *Chordal Accompaniment* on the left; see which note of the three is in the melody and leave this one out on the left hand.



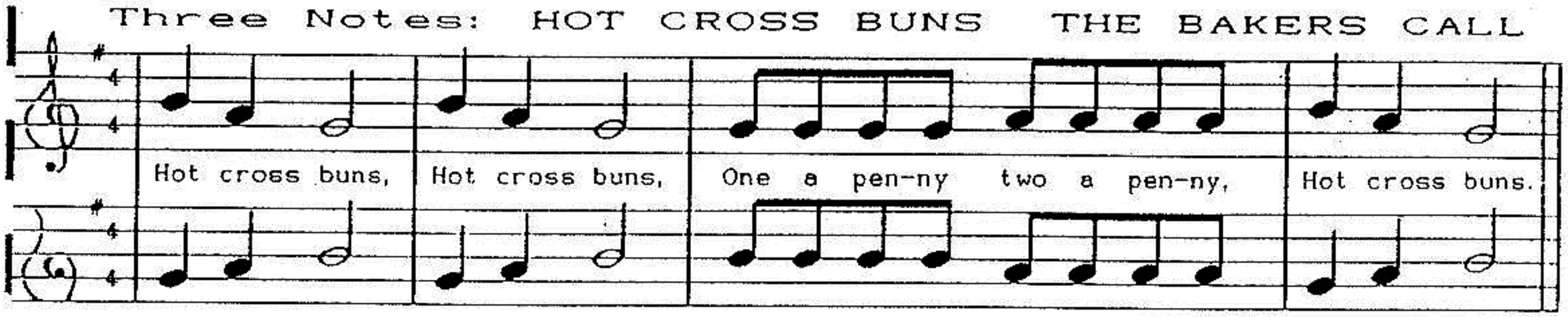
One Note: THE PLAGUE CALL



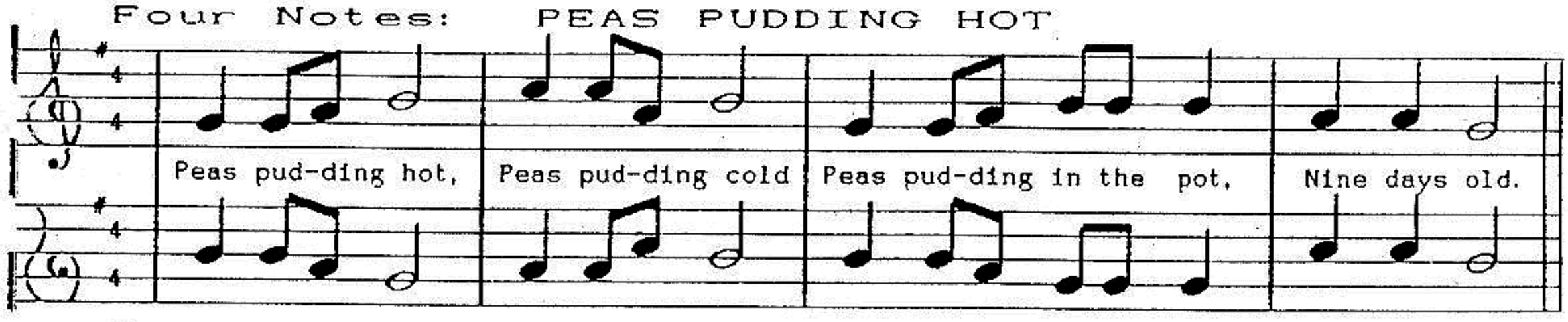
Two Notes: AB-BERABB THE NEWSVENDORS CALL



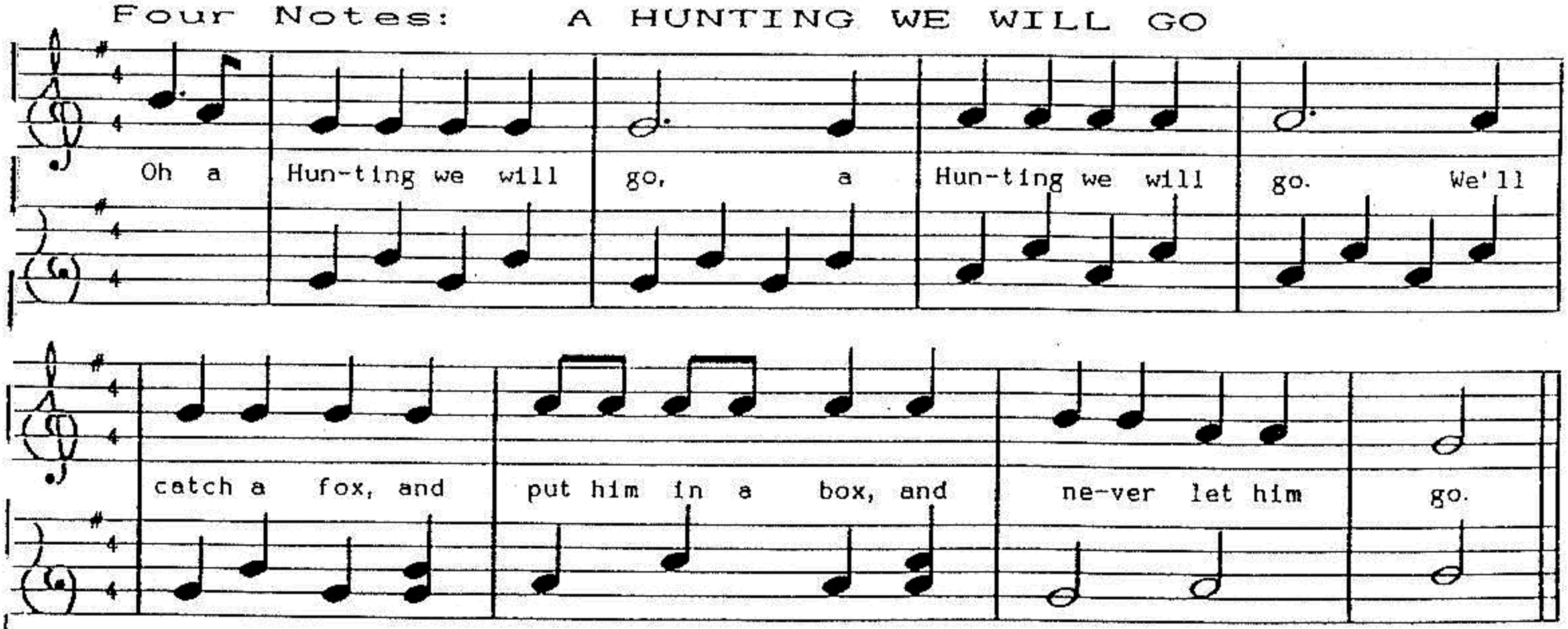
Three Notes: HOT CROSS BUNS THE BAKERS CALL



Four Notes: PEAS PUDDING HOT



Four Notes: A HUNTING WE WILL GO



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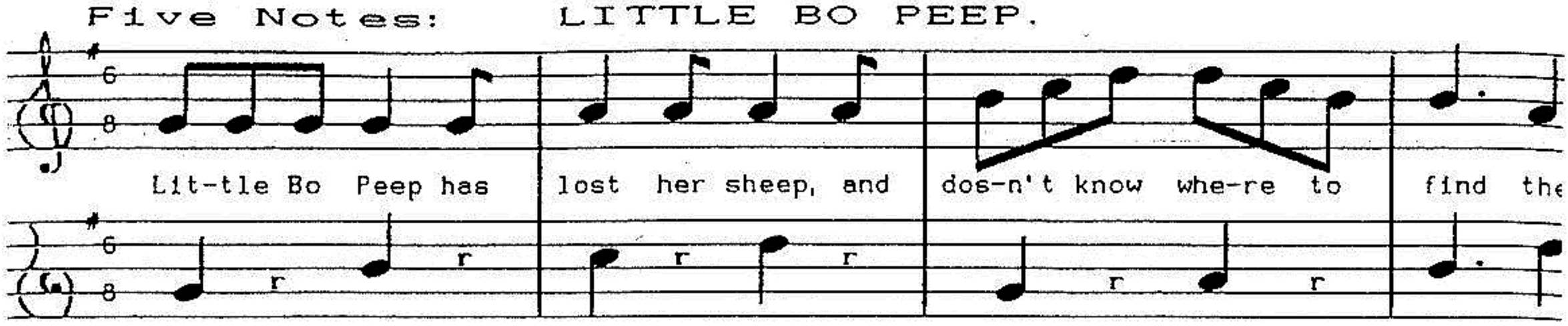
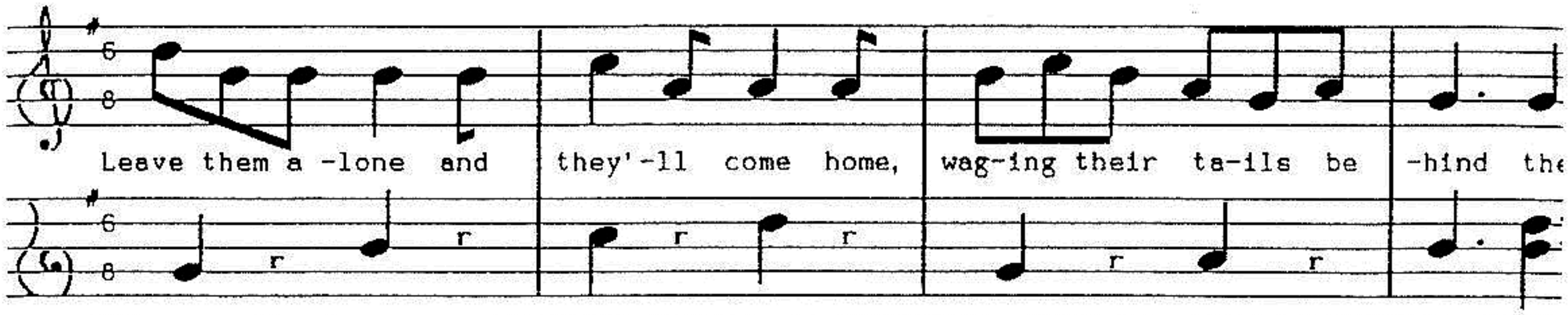
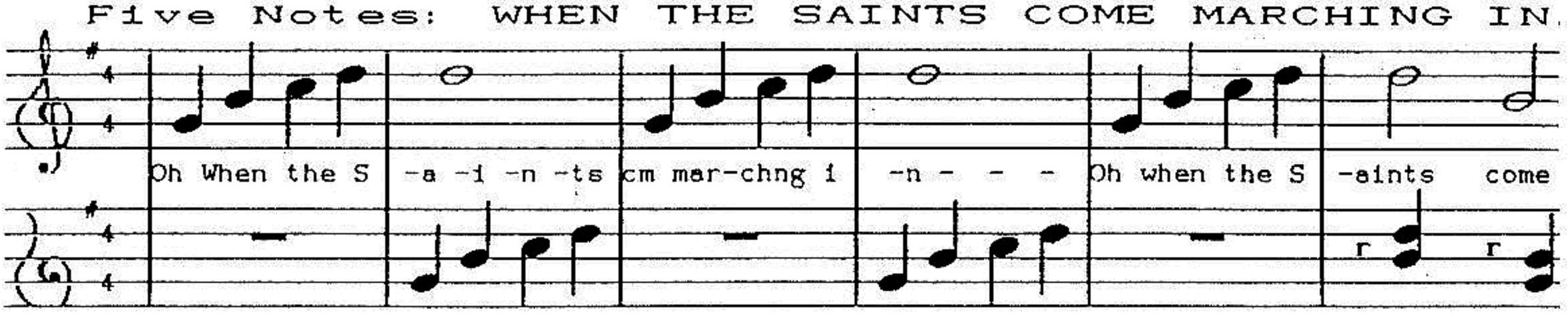
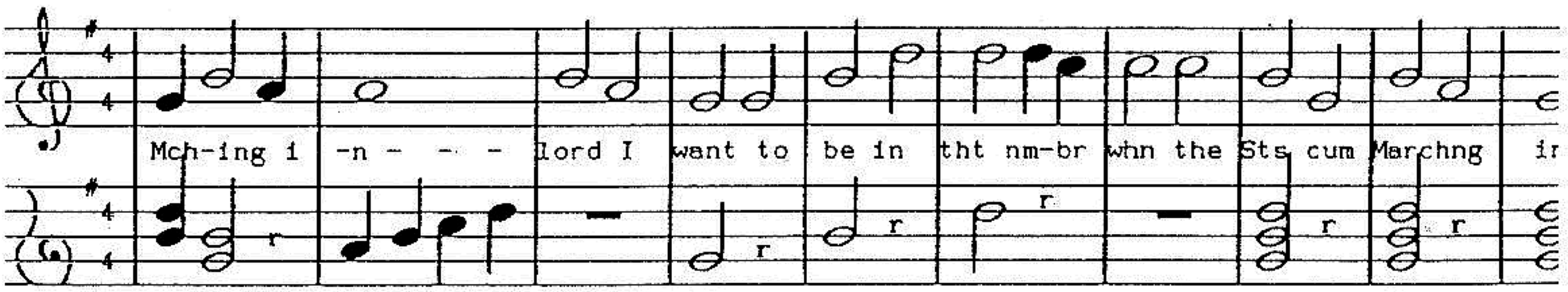
Five Notes: LITTLE BO PEEP.



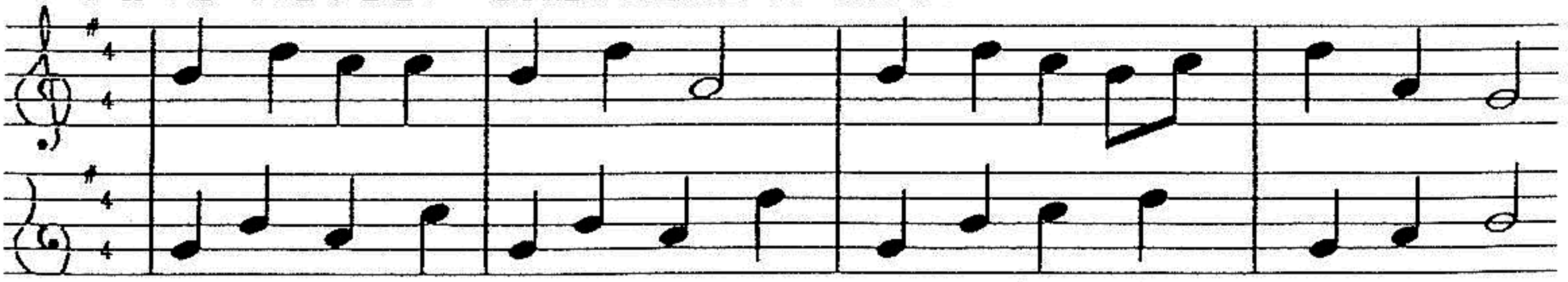


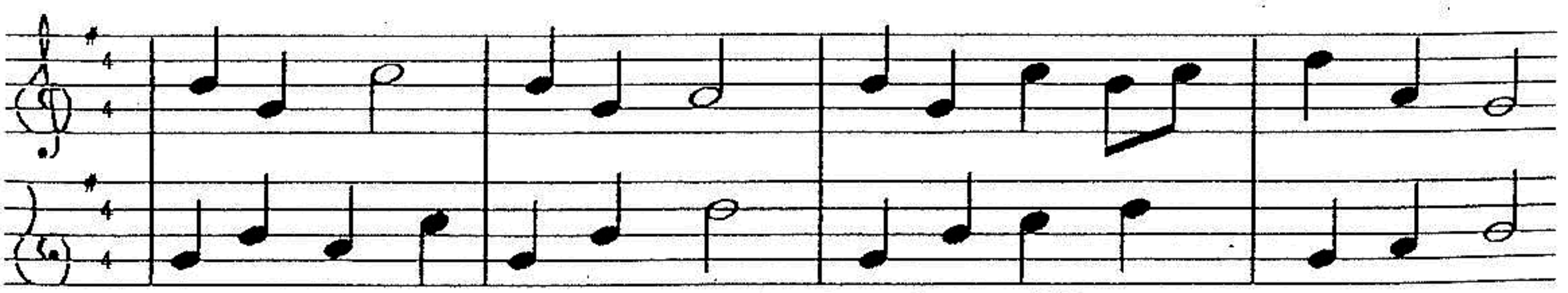
Five Notes: WHEN THE SAINTS COME MARCHING IN.





Five Notes: SHEPHERD'S HEY.





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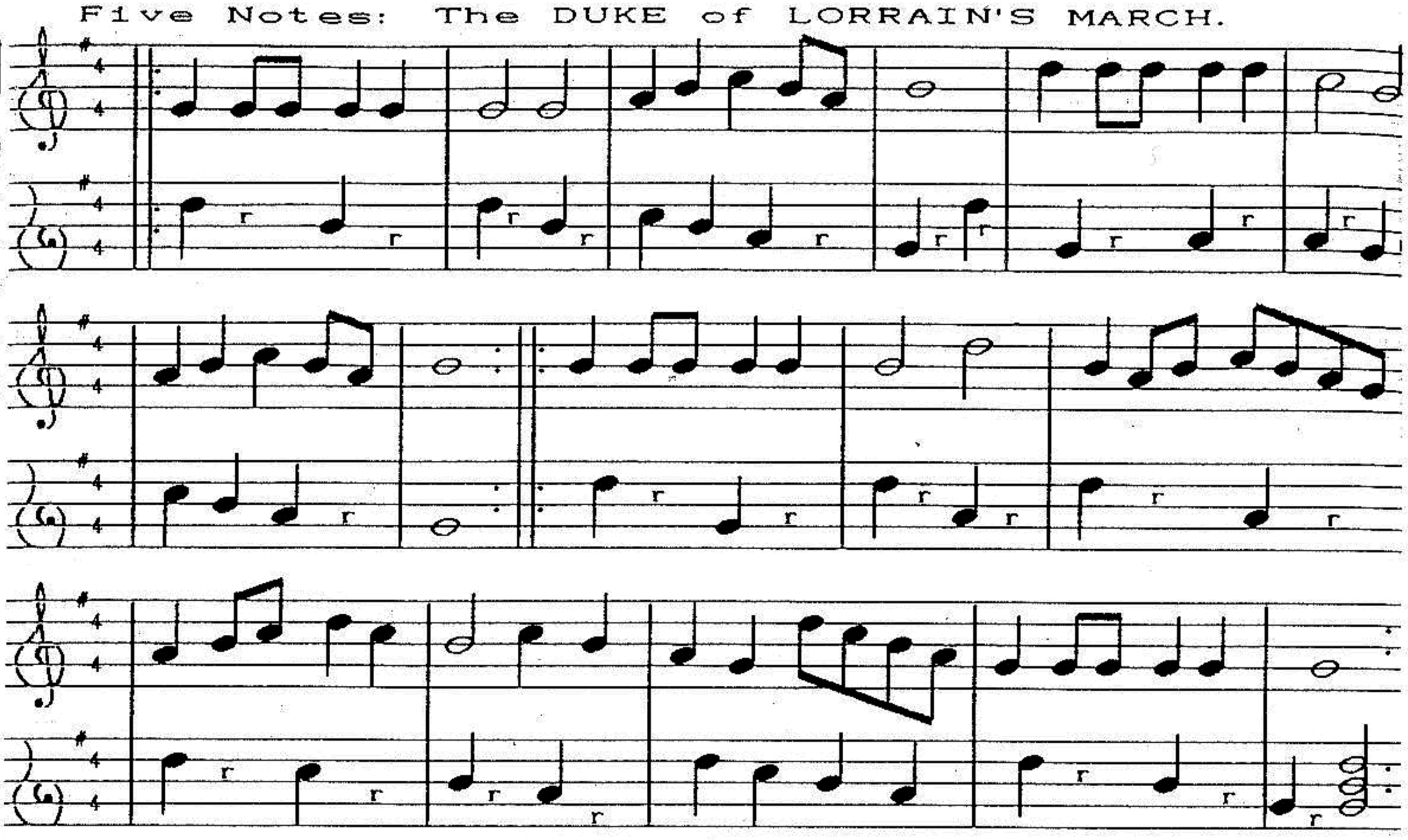
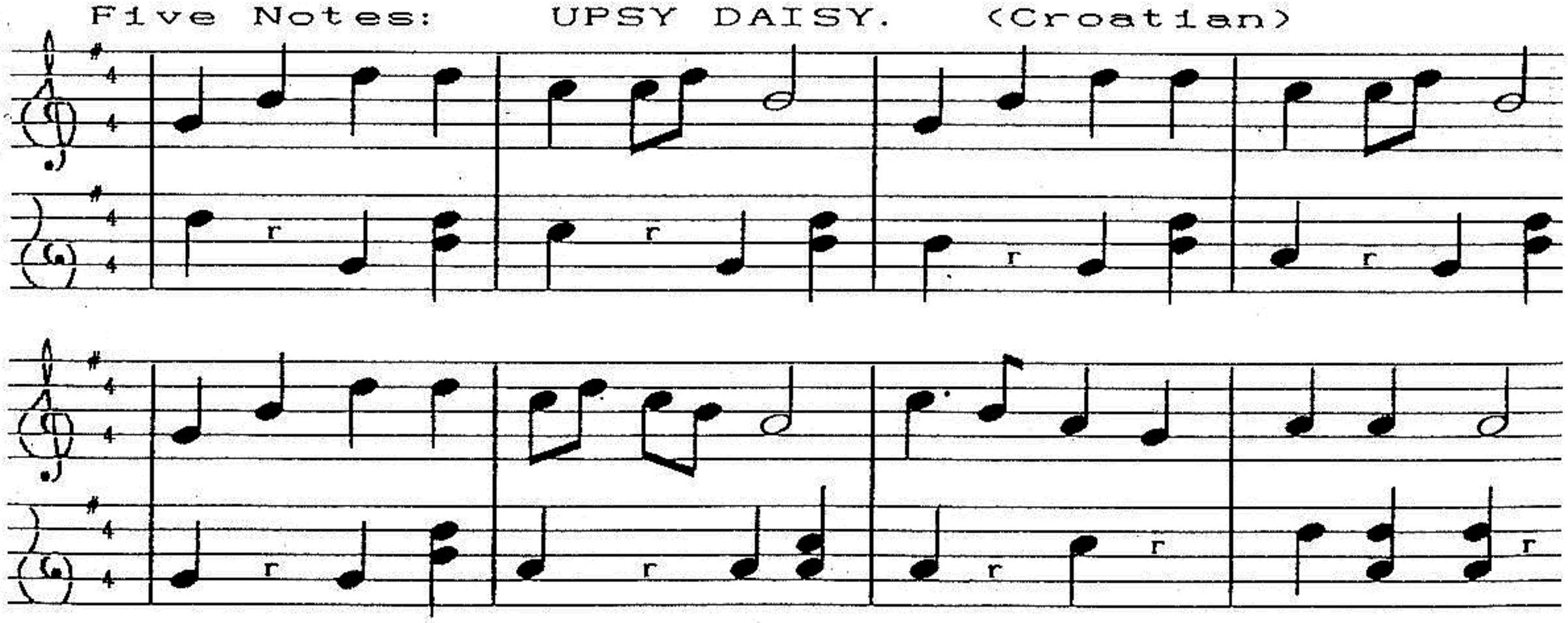
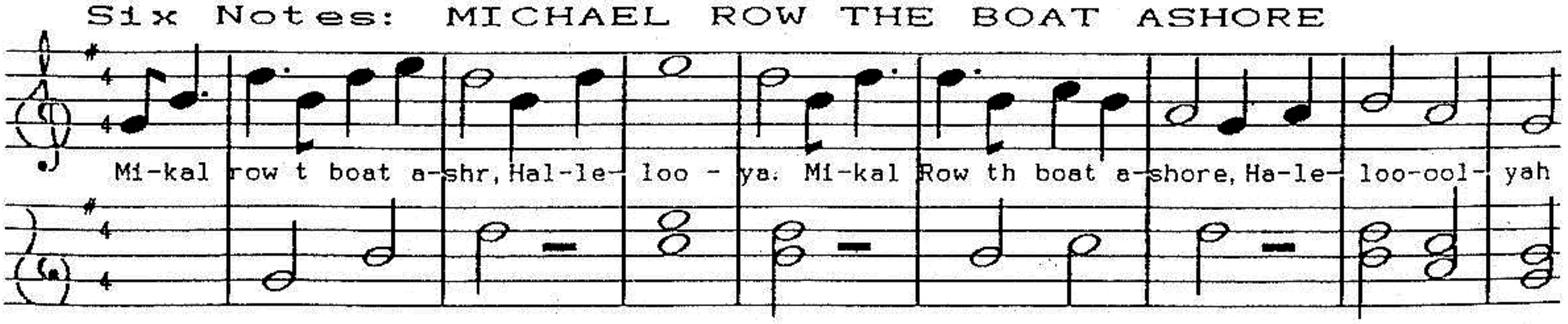
Five Notes: The DUKE of LORRAIN'S MARCH.



Five Notes: UPSY DAISY. (Croatian)



Six Notes: MICHAEL ROW THE BOAT ASHORE



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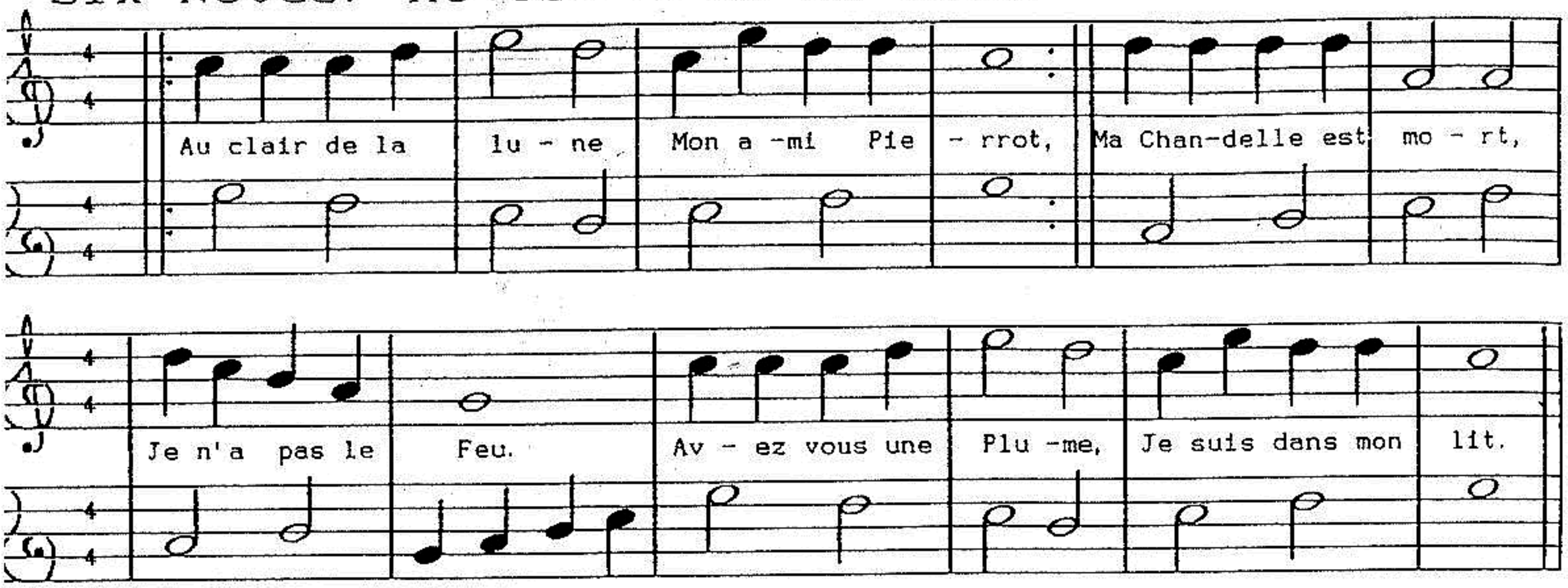
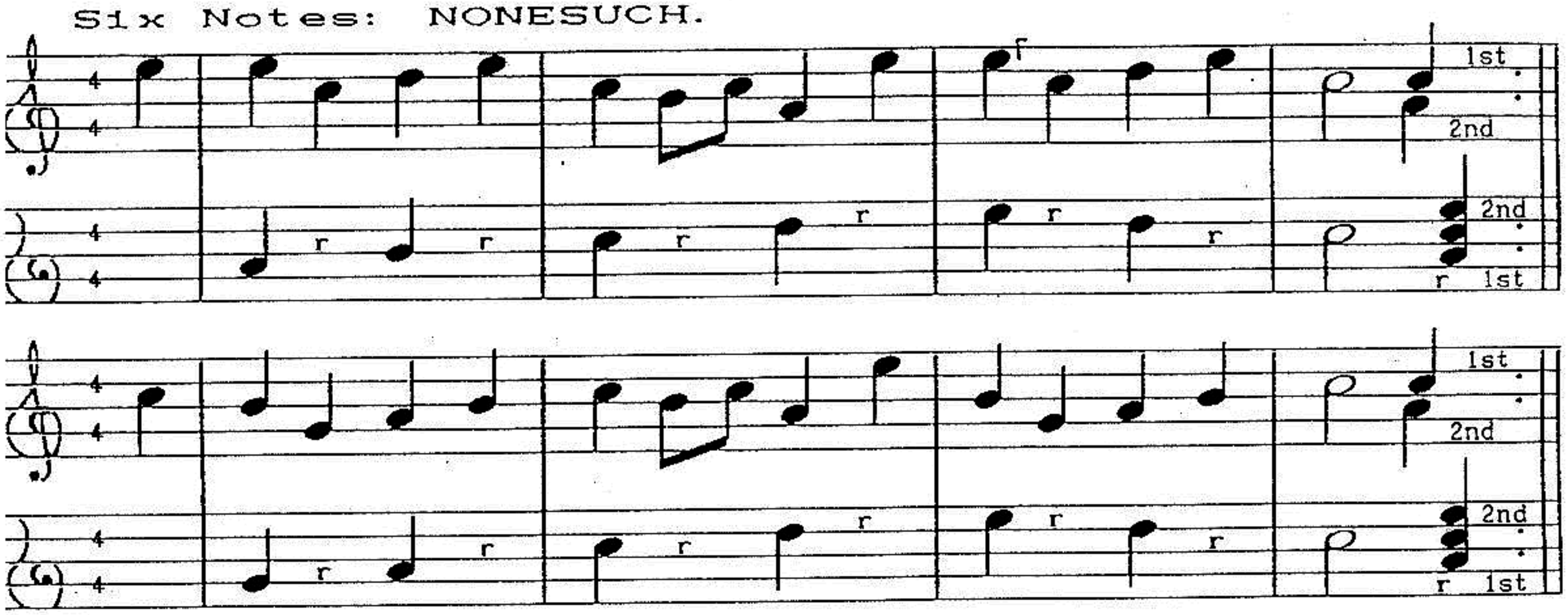
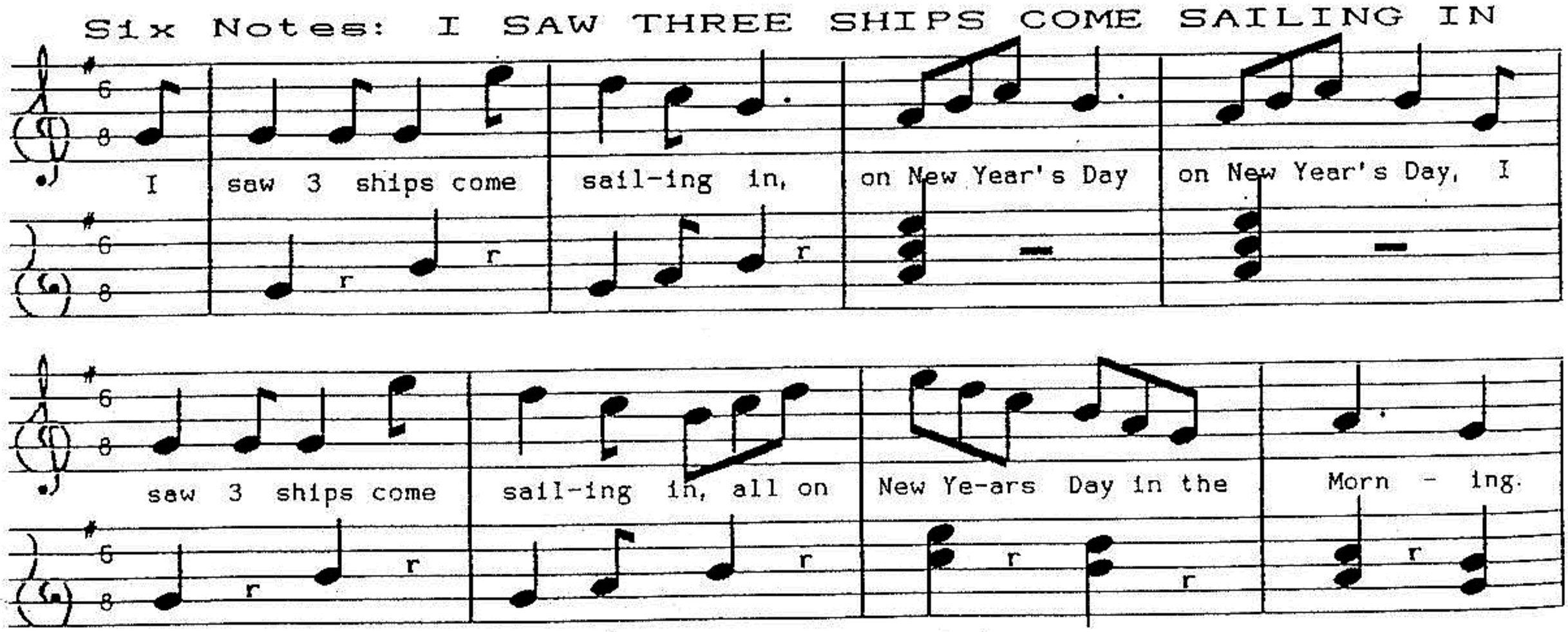
Six Notes: AU CLAIR DE LA LUNE.



Six Notes: NONESUCH.



Six Notes: I SAW THREE SHIPS COME SAILING IN



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Six Notes: OH! SUSANNAH

Oh I went to Al - a -bam -a with a Ban -jo on my Knee. Oh I

went to Al - a -bal -ma my - ee true love for to see.

Oh Sus -an - na now don't you cry for me. For I

went to Al - a -bam -a with a Ban -jo on my Knee.

Six Notes: THE OLD GERMAN MUSICIANER

Fol de rol lol de rol lol de rol la-ddie - all srts of tu-nes & thngs he cd play, Thr's
poor mar-id man & I'm so bro-ken har-ted my wyf she has left me & shes gon a -way, 4 She

man-ya gd tu-ne playd on an old Fid-dle & this to my wyf the old Ger-mn did say. I'm a
had a mis for-tune & she & I par-td I'll tel U wot hap-nd to her th-uver day. -

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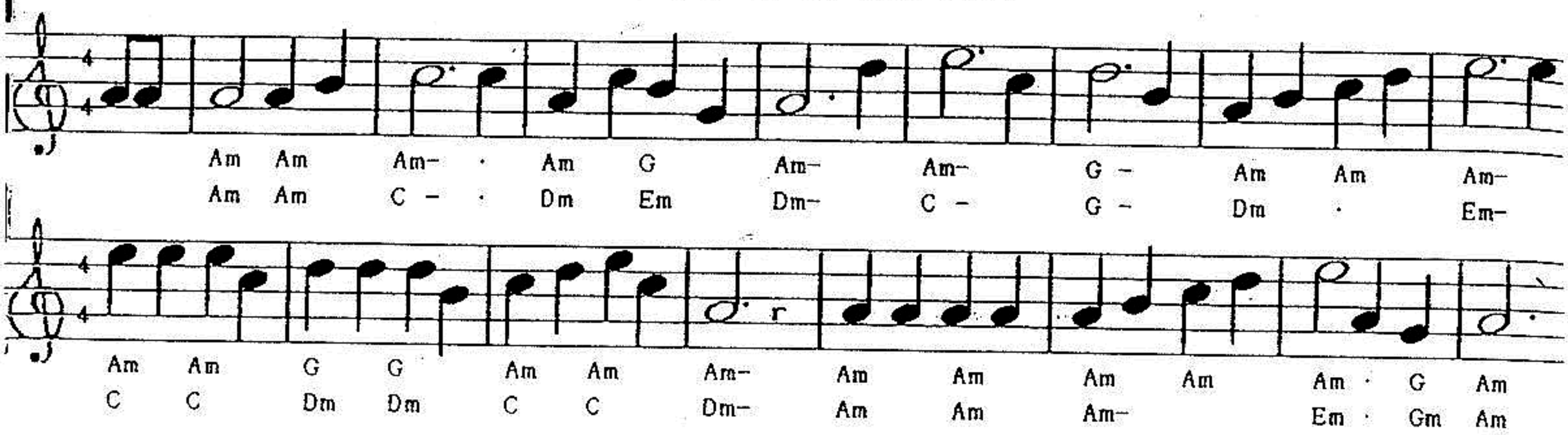
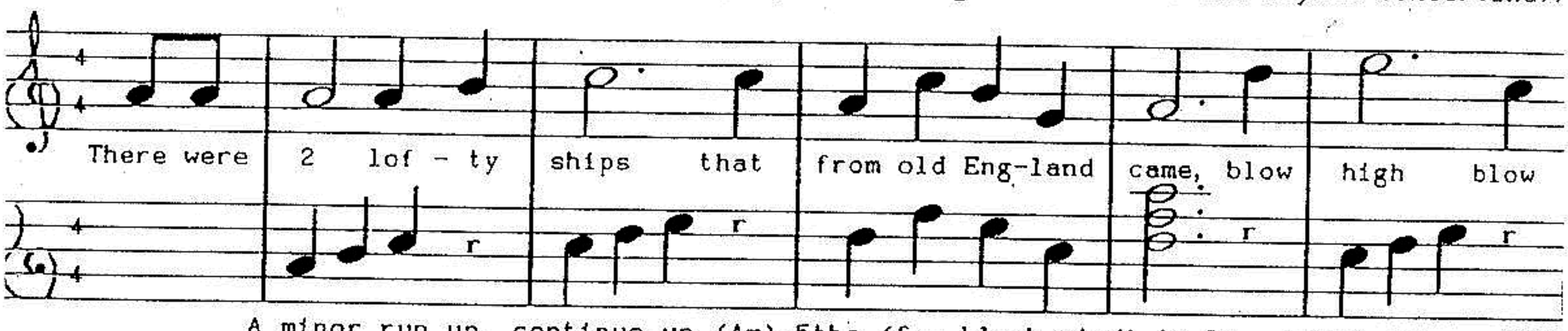
HIGH BARBARY

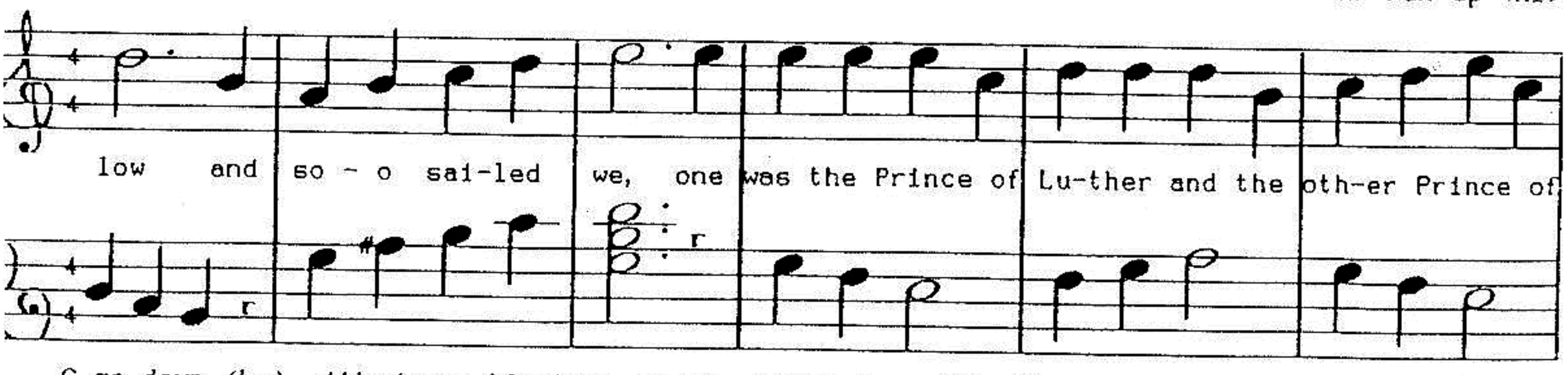
Composing an accompaniment:
Firstly play (preferably learn) the tune below in the right hand. Next play the tune in the right hand with the simple Chordal accompaniment in the upper line under the tune with the left hand; it has only two different chords - A minor and G Major.
Thirdly play the same tune in both hands, an octave apart. Then try the tune in the right hand with the more difficult set of chords in the left hand.



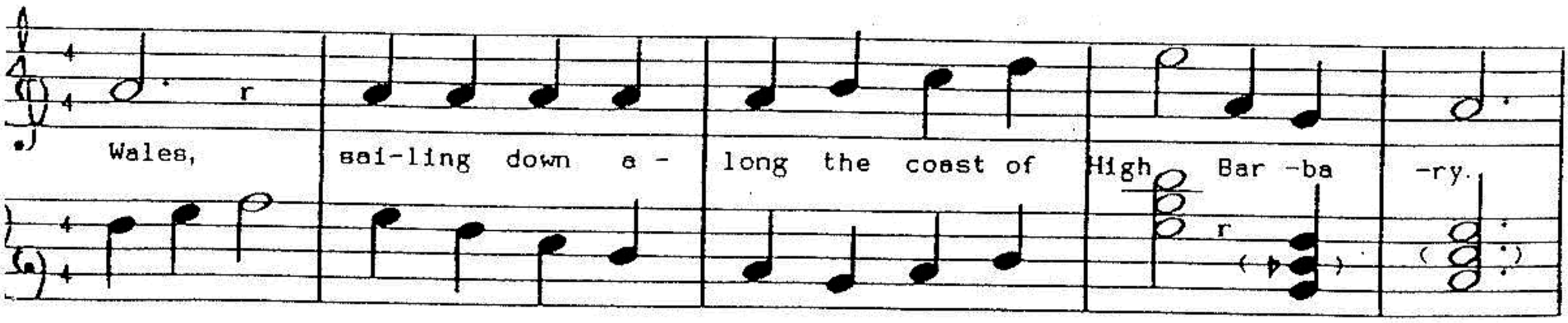
Fifthly try substituting little runs of notes for some of the chords, i.e. A-B-C consecutively for A minor, G-A-B for G , C-D-E for C majors, and D-E-F for Dm.; runs may go down as well as up. Also play some ofthe bars in octaves. Below is an example of a harmonisation that I finally arrived at; in acouple of places I have transposed the "octave playing" up a fourth or a fifth (simply move the fingers diagonally up to the right or left on the *Hayden* Concertina).



A minor run up, continue up (Am), 5ths (for bleak wind) to Dm. C(Am) run up (Hi)



G go down (Lo), 4ths(even bleaker) to Em, Waves down (C), Waves up (Dm), Waves down (geting



seasick) hup! Scale down (against static notes), up in 10ths - to hi Em, Gm up to Am.

Now if you are really clever try playing the tune of *High Barbary* in the Left Hand and the tun *Gilderoy* in the Right Hand !!

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Seven Notes: CHEVY CHASE

Eight Notes: NOBLE SQUIRE DACRE

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Eight Notes: THE TUNE THE OLD COW DIED OF.

Eight Notes MY LODGING'S ON THE COLD GROUND.

(A1)

(A2)

(B1)

Repeat (A2)

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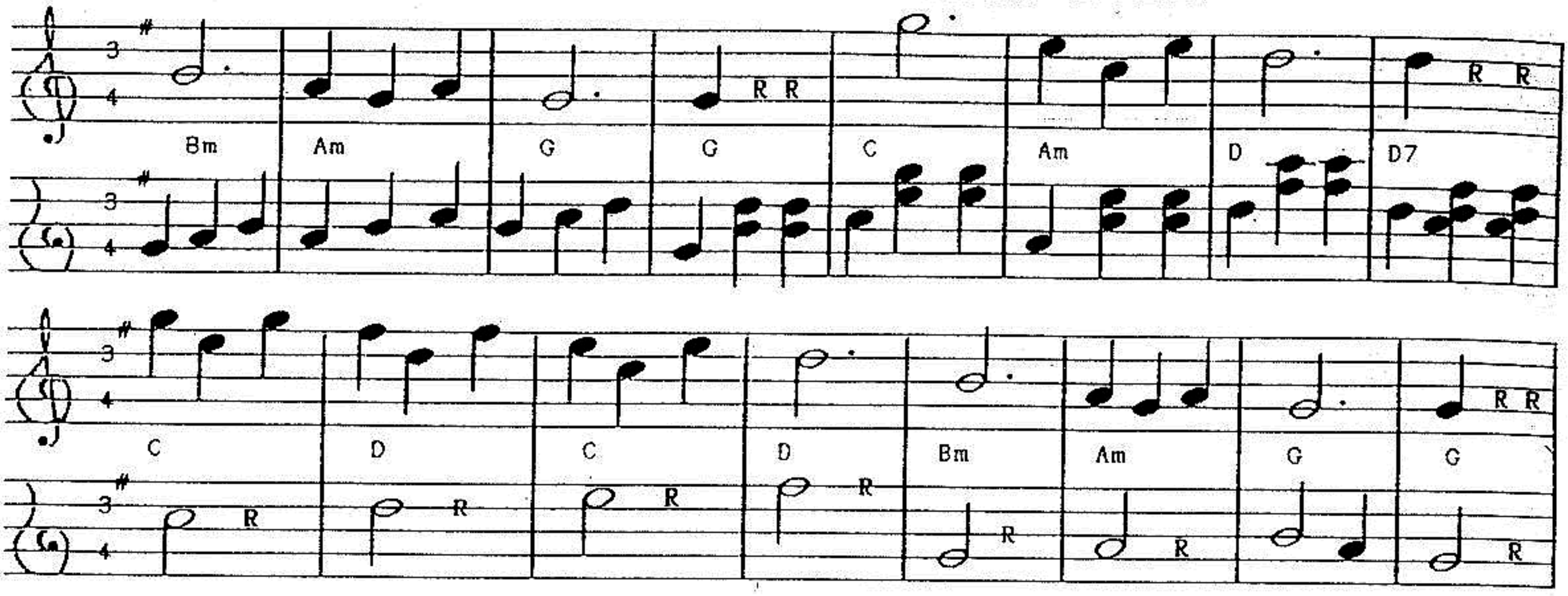
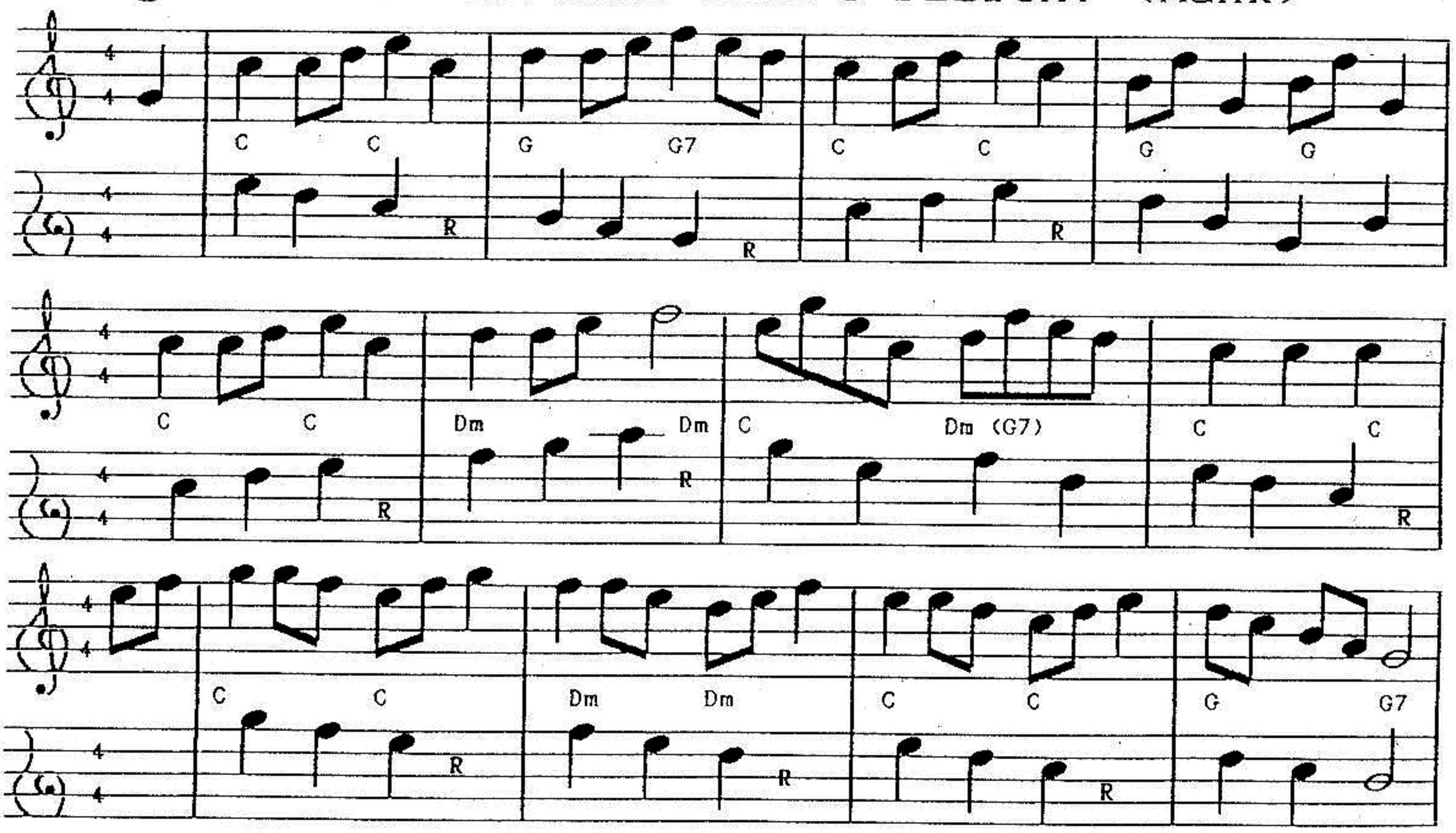
Eight Notes: TWO LOVELY BLACK EYES.



Eight Notes (with f natural) MONA'S DELIGHT (Manx)



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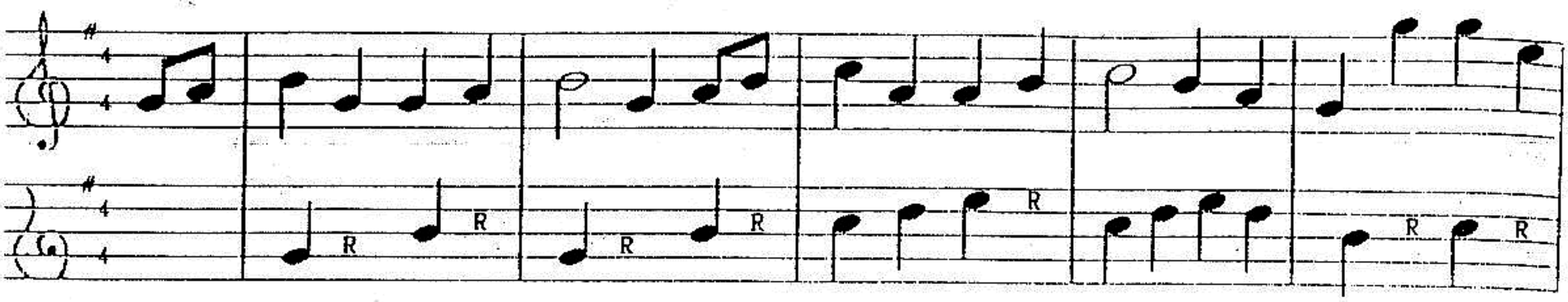
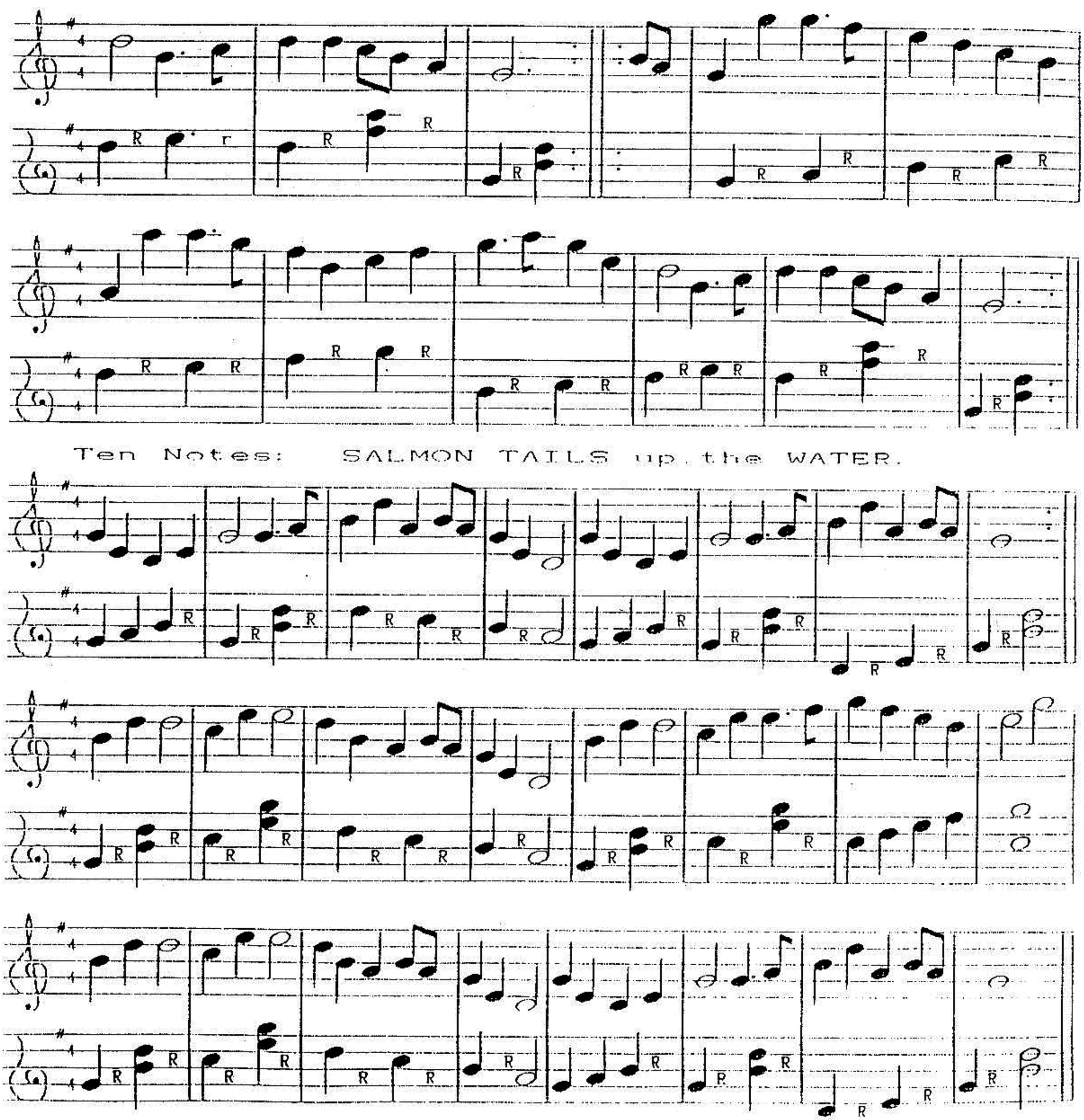
Six Notes: DONKEY RIDING

FANNY POWER Turlough O'Carolan

Nine Notes: JIMMY ALLEN.



Ten Notes: SALMON TAILS up the WATER.



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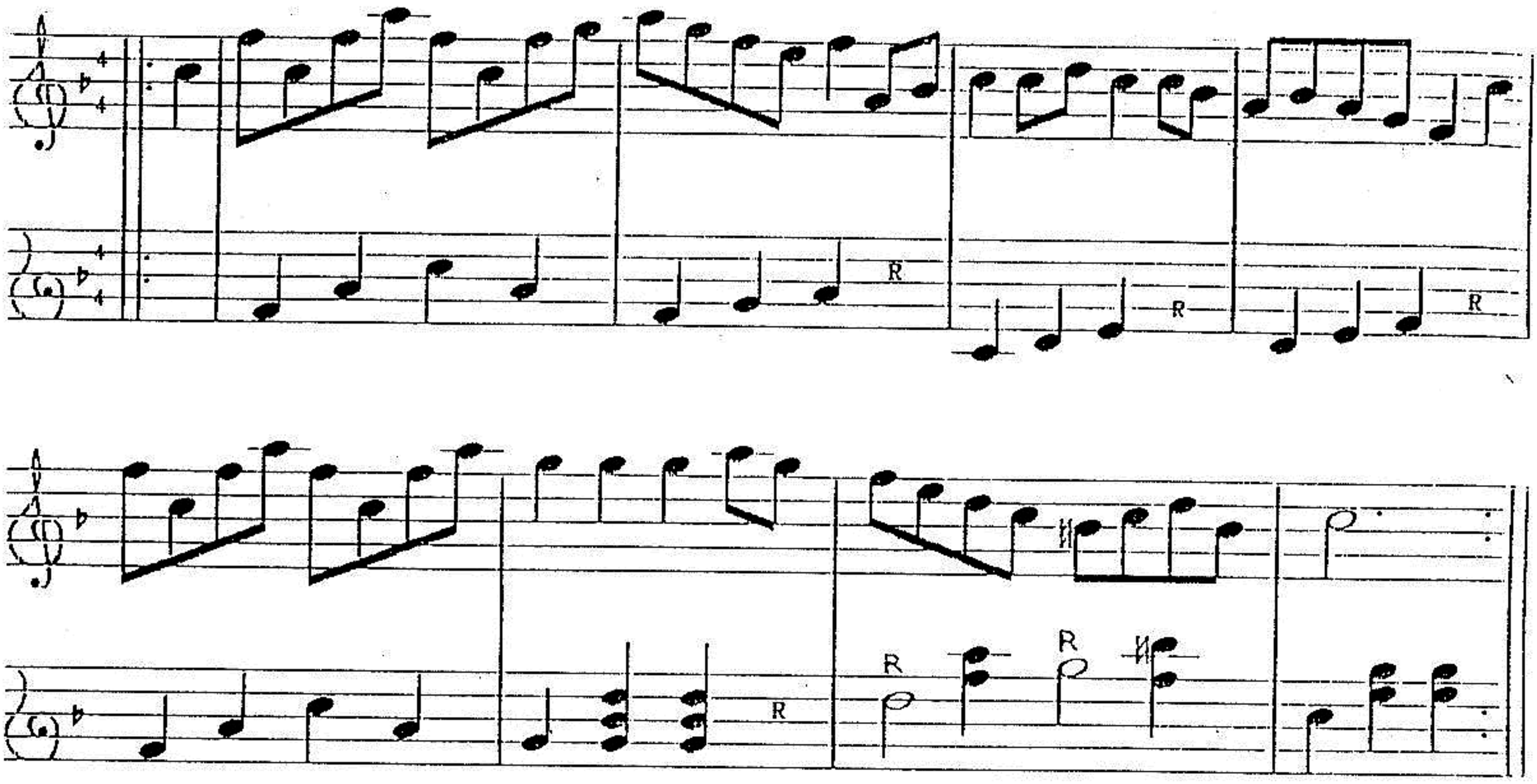
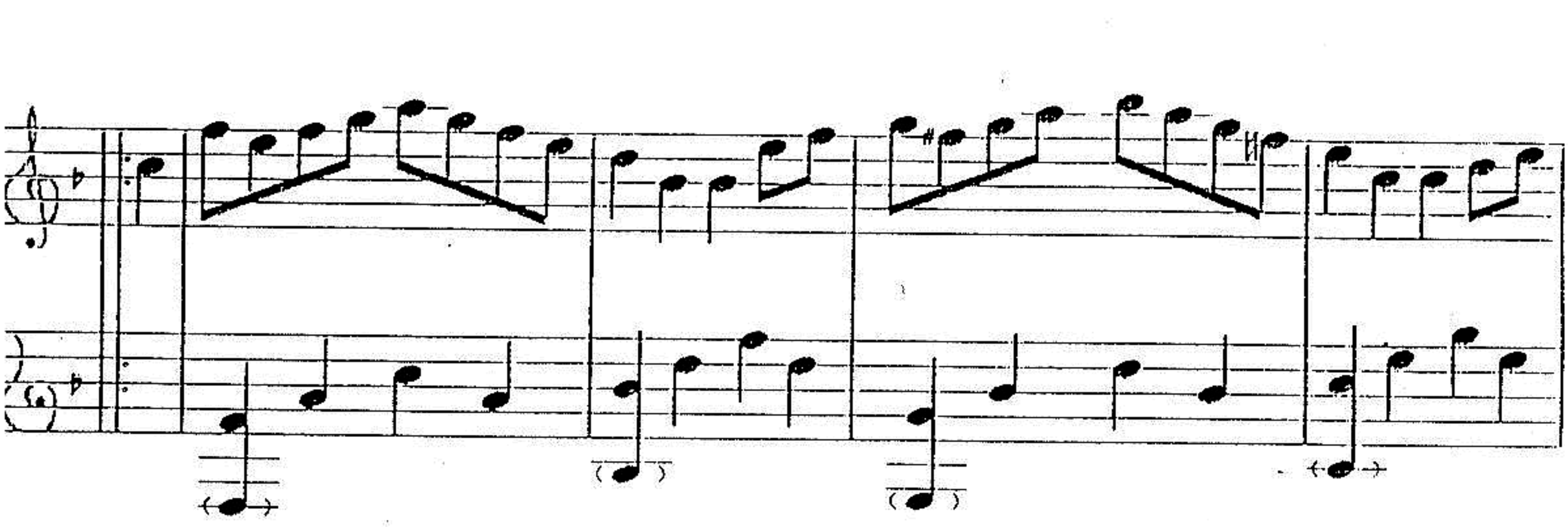
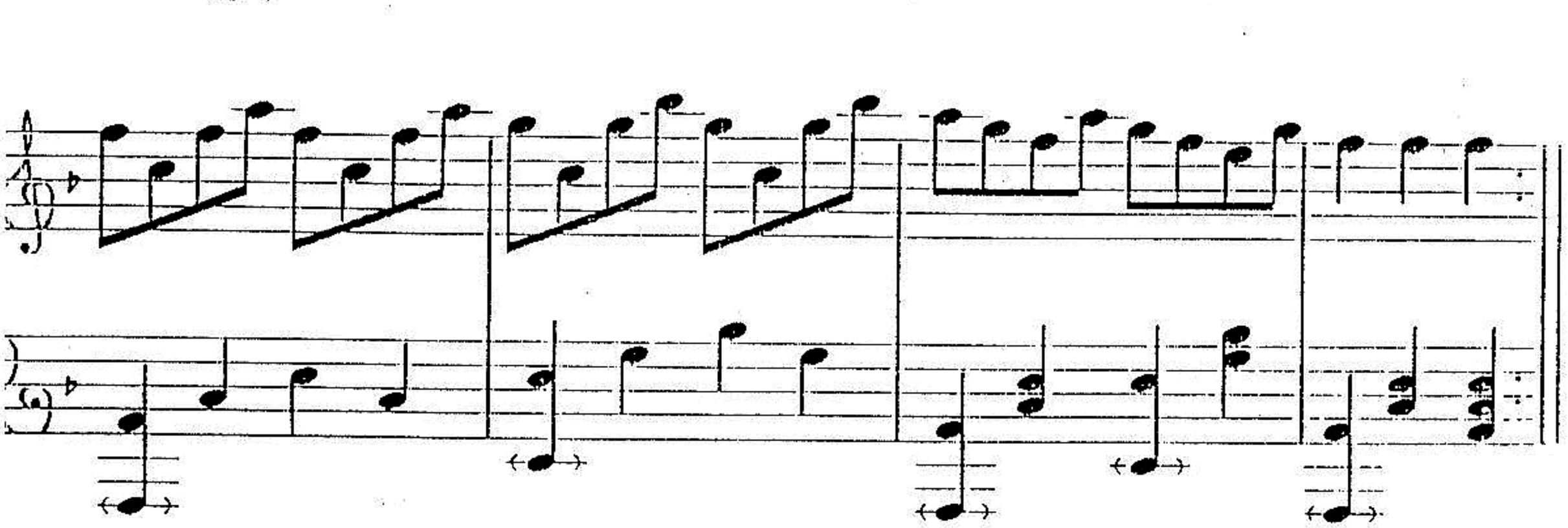
Key F 1 ♭ HULL'S VICTORY.







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Key D 2#s: LONG DANCE.

Key D 2#s A TRIP to the COTTAGE

D D D A7 D G

A7 D B mi. F# mi. B mi. F# mi. B mi.

B mi. F# mi. B mi. F# mi. B mi. A7 D D

D A7 D G A7 D

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SIR SIDNEY SMITH'S MARCH.

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CHORDS THAT ARE USED TOGETHER

#s & ♭s		4♭s	3♭s	2♭s	1♭	‖	1#	2#s	3#s	4#s		
Key Name		A♭	E♭	B♭	F	C	G	D	A	E		
Major Chord	D♭	A♭	E♭	B♭	F	C	G	D	A	E	B	
Relative Minor	B♭m	Fm	Cm	Gm	Dm	Am	Em	Bm	F#m	C#m	G#m	
Dominant 7th Chord			E♭7	B♭7	F7	C7	G7	D7	A7	E7	B7	F#7

Major Keys 1) How many #s or ♭s 2) Key name is below 3) Use this Major + 4) 1 to L. &
5) 1 to R. 6) Use Rel Min immediately below & 7) Min to L. 8) Maybe use Rel.
Min to R. but 9) Preferably use Dom 7th to R. 10) or use dim chord in this Dom7

EXAMPLE 1 1) 3#s 2) A Major 3)A + 4) D &
5) E 6) F#m (it's relative minor) & 7) Bm 8) C#m
9) E7 10) G#dim.

EXAMPLE 2 1) 2♭s 2) B♭ Major 3) B♭ + 4) E♭ &
5) F 6) Gm & 7) Cm 8) Dm &
9) F7 10) Adim.

If you are playing by ear first try (3) if this doesn't harmonise try (9) and if tha won't fit then (4) should. *Useful things to remember*, once you have the framework of the harmony Substitute (6) it's relative minor for (4) - this almost always sounds good and adds a bit o colour to the harmony. If (9) is not followed by (3), use (5) instead of (9). Don't overlook (10 and the other partials of the Dominant 7th Chord.

Alternatively if you are working from written notation find Music which has the Chord written under it first; and follow these. Don't worry if you don't agree with these chords exactly nobody ever does; just substitute alternatives, see above. (occasionally there are misprints, an chords which are definitely wrong anyway). After you have been playing my system for a few month or so you will probably find that the pattern of notes on the right hand side will suggest suitable accompaniment.

Very briefly when accompanying Minor Keys, use the same general framework as that fo the same key signature as the Major (but of course favouring the Minor Chords rather than th Major Chords). However it's best to avoid the Dominant 7th chord (9) unless the tune goes into th relative major for a bit. *Classical music* theory also says that the next minor to the right i.e (8) shouldn't be used but rather the Dominant 7th chord which is 4 chords to the right of the key note chord on the above diagram for example C#7 in the Key of F# Minor (3#s) or D7 in the Key o G Minor (2♭s). [The *Easy Part Dominant 7th* as suggested for very sharp Dom7ths at the bottom o the first page are very useful in this connection.] However for very many *Folk Tunes* (8 definitely sounds best anyway.

Other left hand techniques based on Chords include playing the notes in sequence rathe than all together (arpeggios & broken chords) or substituting runs for chords. E.g a run 1-2-3 (o ascending using the notes C, D, E, can be substituted for the C Major Chord, or the notes D, E, F for a D Minor Chord. Combining runs & Arpeggios can form the basis of a very usefu countermelody.

Finally a very important technique, and well worth learning: is playing the same melod on the left hand side an octave below the right hand. Firstly this fills out the melody and i especially useful if your band is overloaded with accompaniment instruments, the sound bein similar to the R.H. of a large 4 voice piano accordion. And secondly you can then play the melod entirely on the left hand and play high chords (or preferably arpeggios) on the right hand.