How to Play Chords on Any MacCann Duet Concertina

Robert Gaskins
<robertgaskins@gaskins.org.uk>

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(The latest version of this document is available for viewing or printing at www.maccann-duet.com on the web.)
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The challenge to preparing simple instructions for chords on MacCann duet concertinas is that the instruments come in so many different configurations. The biggest ones have about twice as many buttons as the smallest; most instruments have between 46 and 81 buttons, always arranged in six columns of buttons per side. There are many “standard” sizes (numbers around 46, 55, 57, 62, 67, 72, and 81, plus or minus one, are common). Some of the buttons produce different tones depending on the size, even in the standard designs. To make matters worse, a very large number of custom instruments were built, either with non-standard button arrangements at the factory, or by interchanging or retuning reeds so that some buttons produce non-standard tones. Sometimes it seems that every instrument varies at least a little bit.

Since all the instruments are antiques, hard to find, and very expensive to buy and restore, many players don’t expect to play more than one instrument in a lifetime—surely not more than one at the same time. So many players just treat the particular MacCann duet they happen to own as being a standard, and learn to play only that instrument, treating it as a special case.

But after examining a number of MacCann duet concertinas of various sizes and looking at the fingering charts for many more, it turns out that there is a central core of 45 buttons which are nearly always arranged in the same positions, and nearly always have the same note assignments. There’s no great mystery why this is so; it just turns out to be a historical fact that all but one of the buttons on a 46-button instrument were preserved intact as additional buttons were added to make larger instruments, and most of the many custom configurations were also made to affect only the added buttons on larger instruments.

So these chord diagrams portray the button-arrangement and note-assignments of a hypothetical instrument with 45 buttons—21 buttons on its left (bass) side, 24 buttons on its right (treble) side. There probably are no actual 45-button instruments, but this is the part of the keyboard which can be expected to be present on almost every instrument. Charts are given here for all of the frequently-encountered sizes of MacCanns showing where the common 45 buttons are located on actual instruments.

If you learn the chords shown here, and restrict your variations to the rest of the 45 buttons shown in these charts, you should be able to pick up very nearly any MacCann duet and play the same chords on it.

MacCann duets come in many different sizes; the largest have about twice as many buttons as the smallest, with a lot of individual variation. But virtually all contain the 45 buttons used in these chord diagrams—shown here in gray and black.
The charts show 45 buttons (21 on the left, 24 on the right) which are the same on nearly all MacCann duets, but not all of these buttons are used in the chords.

Within the 45-button diagrams, only 26 buttons (13 on each side) are actually used to form all the chords. The 26 buttons, 13 on each side, make up a full chromatic octave scale, from G up to G, arranged in the same positions on both sides of the instrument. The chord charts will show “the same” chords on both sides of the concertina, so that chords, an octave apart, can be played on both sides at the same time with “the same” fingers in “the same” positions. To achieve this, clearly, only buttons in positions which are matching on the two sides can be used.

In addition to the 13 buttons making a full scale from G to G on each side (26 total), there are four additional matched buttons on each side which extend the scale up to C, omitting one note (8 more total). These 34 buttons, 17 on each side, are the only common buttons arranged identically on both sides.

Beyond these matched buttons, the 45 common buttons include 4 more buttons lower, on the left side only, and 7 more buttons higher, on the right side only. These can be used to make variant chords played on one side alone.

Not every MacCann duet has all of the 45 buttons (though virtually all do). There are a few MacCann duets with only 39 buttons, for example, and occasionally there are "miniatures" with even fewer. There are a few late (1950s) instruments where the notes have been moved around into a strictly-uniform pattern, called “Chidley-Variant MacCann” or “Chidley-System”duets. There are also quite a number of non-standard instruments which may be lacking one or two of the 45 common buttons. But almost all MacCann duet concertinas have the minimum 26 buttons needed to form the chords shown in the chord charts.

A beginning MacCann duet player can safely learn to play the basic chords using the 26 buttons, as shown in the charts. These 26 buttons will be on nearly every instrument.

A next step would be to go on to learn chord variants and inversions involving the other 8 buttons common to both sides, and to learn to use the remaining 11 buttons for one-side variants. All 45 buttons shown are reasonable to learn and use, since they are almost always present. The remaining buttons beyond these 45 on any particular instrument should be considered carefully, since what you learn to do with them will not necessarily be possible if you pick up any other instrument.

To apply these instructions to play a particular MacCann duet, first locate where the 45 common buttons are located on your instrument (or if not all are present, which ones you have). The provided diagrams of instruments should make this easy. After that is done once, then you can use the chord charts directly to see which buttons to press to play each chord.
MacCann Duet Concertina Chord Charts

How to Read the Charts

Take as an example this chord chart for a C chord. It locates (in black with white labels) the notes C, E, and G. The corresponding buttons are played on both sides, and with corresponding fingers. (Owing to a slight bug, namely the fact that human hands are mirror-reversed but the concertina is not, these are the last three fingers of the left hand and the first three fingers of the right hand.) All the other notes (white in the diagram) do not participate in this chord.

A complete set of chord diagrams is provided further on in the form shown above, with the name of the note produced shown on every button. But a simpler set of diagrams is also provided, which focus just on the positions of the fingers, the tones played, and their role in the chord. (This notation for concertina chord charts was invented by Brian Hayden in 1985—his articles introducing it are listed in the Bibliography.)

To visually simplify the chord charts, the names of the notes are not repeated on every button— they are always the same in every chart, after all. Instead, only the buttons participating in the chord are labeled. Other occurrences of the same tones, in higher or lower octaves, are left in white but also labeled with the same letters.

For a major chord, the three buttons are labeled M, J, and R (think “MaJoR”). The root note in the chord (C for a C chord) is labeled “M”; the fifth in the chord (G for a C chord) is labeled “J”; the third in the chord (E for a C chord) is labeled “R”. Here, for example, is a simplified diagram equivalent to the diagram above; all the C-note buttons are labeled with the letter “M”, all the G-notes with “J”, all the E-notes with “R”, and the rest blank.
It may look as though identical buttons are being played on both sides, but the tones on the right side are pitched higher, so actually the buttons played on the right side will sound one octave higher. When you play “the same” three buttons on each side, you get six tones over most of two octaves, very roughly the range of a chord played on the six strings of a guitar.

For every major chord, the charts also show its seventh chord, made by adding the seventh (actually the flatted seventh, as is normal) to the major chord, with that button labelled “S” (think Major + Seventh).

And also for every major chord, the charts show its relative minor chord. For instance, Am is the relative minor of C, with its three notes labelled “M”, “N”, and “R” (think Minor). The root of the minor chord (A for Am) is “N”, the minor third (C for Am) is “M”, and the fifth in the minor chord (E for Am) is labelled “R”.

Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
There are some advantages to using the simplified labels on the buttons in the charts. For one thing, in every chord chart the letters have the same “relative” meaning—whether the diagram is for a C chord, an F chord, or an E7 chord, the letter “M” is always used for the root of that chord (C, F, or E7), for instance.

Another advantage is that it is easier to adopt a “summarized” form of chord chart, which can combine a major chord, its seventh, and its relative minor, with the fingering for each of them, into a single diagram. This summary chart includes the black buttons for the “M”, “J”, “R”, “S”, and “N”; you push the three or four buttons for the particular chord you want. The fingering for all three chords is shown in the same form as for individual charts.

Here, playing the buttons “M”, “J”, and “R” gives a C major chord; playing “M”, “J”, “R”, and “S” gives a C7 chord; playing “M”, “N”, and “R” gives an Am chord, the relative minor of C major. This diagram makes it easy to see how the fingering for the chords is related.

With summary diagrams, it is easy to show all the common folk chords—majors, sevenths, and minors, for every key, with fingerings—on one side of a single sheet of paper, just right for keeping in the lid of your concertina case. (Such a diagram is provided, see the very last page of this document.)
The same fingering will always be used to make the same chord. Rather than learn different fingerings for each chord in different progressions, related chords have been assigned standard fingerings that work smoothly.

Moreover, the fingering is "equivalent" (mirror-reversed) for the left hand and the right hand for every chord, so that the hands move "equivalently" on both sides of the instrument. Constraints such as short fingers and missing buttons have been taken into account in making the patterns the same for both hands. This simplifies learning a great deal; later one can progress to playing so that the left hand doesn't know what the right hand is doing.

Below each button-array are shown the finger assignments for the chord: 1 for index finger, 2 for middle, 3 for numbers separated by a virgule (e.g., $3/4$). In cases where a single finger is to be splayed across two adjacent buttons in the same column, the number of the finger to be used is repeated (e.g., $1/1$). The chords here have a maximum of two buttons from a single column (and this is the only case where one finger plays two buttons).

In some common chord progressions, successive chords share at least one note; since the standard chords are built within a single octave, this means that often one or more fingers won't move at all but will stay on the same button. It's worth examining successive chords to identify these pivot fingers, and practising the movement from one specific chord to the next in frequently-used chord progressions, rather than lifting all the fingers and positioning them all anew for each chord played.

From C, for example, to get to Am (considering the left hand only--the right hand is the same mirror-reversed) one can lift the fourth finger from “J” (leaving the third finger in place) and roll the second finger on “R” down so that the same second finger also depresses “N”. To get from C to F, one can lift the fourth finger, leave the third finger in place, move the second finger down one button, and put the first finger down. To get from C to G, one can lift the third finger, leave the fourth finger in place, move the second finger right one column and lower, and put the first finger down.

The fingerings have been chosen using these criteria: (1) easy to finger without stretching or squeezing; (2) easy to move to the seventh, the minor, the relative minor, the sub-dominant (and its relative minor), and the dominant (and its relative minor); (3) natural fingering in common progressions of chords; (4) limited degree of arching of the hands, so that the hand-straps may be reasonably tight; and (5) easy to maintain position. In the description above of moving from C to Am, to F, and to G, in each case there is a finger which remains on the same button; but there are less-obvious ways to maintain position in other progressions, for instance where a finger moves to an adjacent button, or to a button previously occupied by a different finger.

When you begin, your fingers will frequently hit the wrong buttons. When this happens, it's worth remembering that the notes making up the chords form a narrow band across the instrument, really all very close together. You are apt to be reaching too far rather than too near.
Variant Chord Patterns

After it has become easy and automatic to play the standard chord patterns in all kinds of progressions in all kinds of songs, it's possible to consider learning some variant patterns. These variants are not necessary to play chord accompaniments, but can be used to emphasize a particular note at a particular moment.

Variants can be found by considering the labeled white buttons in the chord charts (octaves above or below the black buttons) which can be used as additions or alternates in chord patterns. For a C chord, for example, the “extra” finger on each hand can be used to add a fourth note of high C, the “M” high in the fifth column on both sides (see variant a). Since the corresponding buttons occur on both sides, the hands continue to do “the same thing”. Similarly, again on both sides, the two fingers in the second column can both be moved up a button, with the effect of moving the G (the “J”) from below the root note of the chord (the “M”) to above it (see variant b).

Variants need not be the same on both sides, although it is distinctly more difficult to learn to do “different” chord patterns with the two hands than to do the same thing. For example, again in a C chord, it is possible to move both the third and fourth fingers of the left hand one button lower in the second column (possible on the left side only). This still gives you all the notes (M, J, and R) on the left side, but now with C (“M”) as the lowest note—like variant b, but moved lower (see variant c). These variants of the C chord can also be combined, since they all employ the same fingering (see the example with a on both sides, b on the right, plus c on the left).

There is a similar left-side-only variant of the F chord in which F (“M”) is the lowest note, again with the same fingering as the standard F chord. The standard G chord already has G (“M”) as its lowest note, so all three chords can be played with their root (“M”) notes as the lowest notes on the left side.

Robert Gaskins <robertgaskins@gaskins.org.uk> February 2001
A larger instrument, with additional buttons beyond the common 45, offers the possibility of still further variations for chord positions. There is always the consideration that the additional buttons are not found (and are not the same) on all instruments, but for many people this may not be a major issue.

Beginning at the 67-button size, most (but far from all) instruments will have the complete set of buttons used in chords duplicated exactly, one octave lower, on the left-hand side. So on such a 67-button, you could theoretically just move your left-hand fingers two rows closer to the palm rest and play the identical chord patterns, an octave lower. This usually doesn’t sound very good, since the low notes sound “muddy” together. It generally sounds much better to use one finger to “reach down” to get a single lower note, or possibly two fingers for two notes. Once you have learned the chords in their usual positions, it is straightforward in almost every case to move any finger down two buttons in the same row (to lower one note by an octave) without any other adjustments in fingering, or with only minor adjustments. The variants of C and F chords mentioned before are instances of the same idea, but confined to the lower buttons found within the common 45; by using all the lower notes of a 67-button instrument, any note at all in any chord can be lowered on the left-hand side.

A similar complete second octave lower on the right-hand side is rare—the smallest standard size with this property is the giant 80- or 81-button size—but a lower right-hand octave would merely duplicate the usual octave of the left-hand side anyway. The very late-period “Chidley-Variant MacCann duets” of 67 buttons or more do have a duplicated octave of buttons on the right side, but pitched higher instead of lower—too high to be of much use.

A note on the spelling “MacCann”: John Hill Maccann of Plymouth, concertina soloist and patentee of the improved duet concertina, invariably spelled his own name with a single capital and seven letters. In contemporaneous printed materials (e.g., the patent specification of 1884, a booklet published in 1888, notices of performances prepared under his direction), the name of the inventor is spelled “Maccann”. For unknown reasons, most secondary sources have altered the spelling to “McCann”; the most likely explanation is a mistake endlessly repeated. In modern usage, the spelling “MacCann” is a normalized spelling referring to the concertina system. But “Maccann” is how the Professor always printed his own name.

There is a lower set of chord-notes on the left-hand side of many instruments with 67 buttons or more. The same is true of the right-hand side on many instruments with 80 buttons or more.
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MacCann Duet Concertina Chord Charts  

Chord Positions (2 of 3) 

- E: 4 3 1 
- E:\(\text{M}\): 1 2 4 
- E\(^7\): 4 3 (2) 1 
- E\(^7\):(4): 1 2 (3) 4 
- C\#: 3 1 
- C\#: (2): 2 1 
- C\#: (3): 1 2 4 
- F: 3 2 1 
- F:\(\text{M}\): 2 3 4 
- F\(^7\): (4) (3) 1 
- F\(^7\):(4): 1 (2) 3 4 
- D\#: 4 1 
- D\#: 1 4 
- D\#: (3): 1 2 4 
- G: 4 2 1 
- G\(^7\): 1 2 34 
- G\(^7\):(4): 1 3 4 
- Em: 4 3 1 
- Em: 1 2 4 

Major, Major + flattened Seventh, relative Minor  

Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
MacCann Duet Concertina Chord Charts

Chord Positions (3 of 3)

Ab

Ab7

Fm

A

A7

F#m

Bb

Bb7

Gm

B

B7

G#m

\[ \text{Robert Gaskins} \quad <\text{robertgaskins@gaskins.org.uk}> \quad \text{February 2001} \]
### Chord Positions (Summary)

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<td>4(3), 3/2, 1 (2), 3/1</td>
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</table>

#### Chord Symbols
- **Maj** Major
- **Majr** Major + flatted Seventh
- **Min** Relative Minor
- **Relative Min** Relative Minor

Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
MacCann Duet Concertina Chord Charts

Button Names (Summary)
Where the Chords are Located on Actual MacCann Duets

Wheatstone “Standard” Pre-War Designs:

46-button Standard MacCann ........................................ 20
55-button Standard MacCann ........................................ 21
57-button Standard MacCann ........................................ 22
62-button Standard MacCann ........................................ 23
67-button Standard MacCann ........................................ 24
71-button Standard MacCann ........................................ 25
80-button Standard MacCann ........................................ 26

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46-button Wheatstone #26116 .................................... 28
46-button Lachenal #1746 .......................................... 29
46-button Lachenal #3538 .......................................... 30
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57-button Wheatstone #29195 .................................... 32
57-button Wheatstone #31374 .................................... 33
60-button Lachenal #4083 .......................................... 34
61-button Lachenal #4161 .......................................... 35
66-button Wheatstone #34366 .................................... 36
67-button Wheatstone #29500 .................................... 37
67-button Wheatstone #32096 .................................... 38
67-button Wheatstone #27917 .................................... 39
67-button Crabb ....................................................... 40
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71-button Chidley-Variant Design ................................. 43
72-button Chidley-Variant Design ................................. 44
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24-button Wheatstone #32199 .................................... 47
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Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called “46-key”).
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts).

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts).

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts).

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts).

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called “56-key” including the air valve).
57-button Standard MacCann

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called "58-key" counting the air valve).

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle C
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called “62-key”).
C\(^3\) = 3 octaves above
C\(^2\) = 2 octaves above
C\(^1\) = 1 octave above
C = middle c
C\(^1\) = 1 octave below
C\(^2\) = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)
Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)
Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)
Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called “67-key”).
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts).

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts).

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts).

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts).

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called “72-key”, including the air valve).

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle C
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
80-button Standard MacCann Duet Concertina

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called “81-key”, including the air valve).

Robert Gaskins <robertgaskins@gaskins.org.uk> February 2001
This instrument is missing several of the “common 45” buttons. But the standard chord patterns all work.

\[
\begin{align*}
C^3 &= \text{3 octaves above} \\
C^2 &= \text{2 octaves above} \\
C^1 &= \text{1 octave above} \\
C &= \text{middle c} \\
C^1 &= \text{1 octave below} \\
C^2 &= \text{2 octaves below}
\end{align*}
\]

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: direct examination. This instrument has been made from the parts for a 46-key, with buttons, holes, pads, and reeds omitted for the missing notes.
Notes used in all of the standard chords--found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments--for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments--for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments--special to this size or this instrument (NOT in chord charts)

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Source: direct examination.
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: direct examination.
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Source: direct examination.
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: direct examination.
Notes used in all of the standard chords--found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments--for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments--for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments--special to this size or this instrument (NOT in chord charts)

Source: direct examination.

Robert Gaskins <robertgaskins@gaskins.org.uk> February 2001
This instrument is missing on its left side six of the "common 45" buttons—all four of the non-chord notes normally found on both sides, and (more seriously) the highest F♯ and G used in chords! Chords using either of these notes must substitute the corresponding note an octave lower (always the same fingering). Note that this instrument has a full "lower octave" below the chords on the left side, like a standard 67-key instrument.

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: an instrument offered for sale by Chris Algar, May 2000; verified by direct observation.
This instrument is missing two of the "common 45" buttons, the highest B and C normally on the left side. But the standard chord patterns all work.

\(C^3\) = 3 octaves above  
\(C^2\) = 2 octaves above  
\(C^1\) = 1 octave above  
\(C\) = middle c  
\(C^1\) = 1 octave below  
\(C^2\) = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: Marc G. Lamb’s home page  
http://members.home.com/mglamb/ an instrument owned by him.
61-button Lachenal Edeophone #4161 (c.1910) MacCann Duet Concertina

Source: Marc G. Lamb's home page
http://members.home.com/mglamb/
an instrument owned by him.
MacCann Duet Concertina Chord Charts

Wheatstone Æola #34366 (c.1937) Custom 66-button MacCann Duet Concertina

Source: direct examination. Said to be typical of instruments made for Henry Stanley and his students. (This instrument has Stanley’s name on the inner faces of both action boards.)

\[ C^3 = 3 \text{ octaves above} \]
\[ C^2 = 2 \text{ octaves above} \]
\[ C^1 = 1 \text{ octave above} \]
\[ C = \text{middle c} \]
\[ C^1 = 1 \text{ octave below} \]
\[ C^2 = 2 \text{ octaves below} \]

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Robert Gasks <robertgasks@gaskins.org.uk> February 2001
Notes used in all of the standard chords--found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments--for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments--for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments--special to this size or this instrument (NOT in chord charts)
C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: direct examination.

Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)
C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: from Joel Whittemore, an instrument belonging to him. No serial number, but marked "H. Crabb", a style used 1908-1925.
Notes used in all of the standard chords--
found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments--
for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments--
for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments--
special to this size or this instrument (NOT in chord charts)

C\textsuperscript{3} = 3 octaves above
C\textsuperscript{2} = 2 octaves above
C\textsuperscript{1} = 1 octave above
C = middle c
C\textsuperscript{-1} = 1 octave below
C\textsuperscript{-2} = 2 octaves below

an instrument belonging to Kevin McKeogh.
On Chidley-Variant MacCann Duets, the “E!” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

\[ \begin{align*} 
C^3 &= 3 \text{ octaves above} \\
C^2 &= 2 \text{ octaves above} \\
C^1 &= 1 \text{ octave above} \\
C &= \text{ middle c} \\
C^1 &= 1 \text{ octave below} \\
C^2 &= 2 \text{ octaves below} 
\end{align*} \]

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Source: Wheatstone & Co. “The Wheatstone Concertina” Catalogue, apparently from 1950s (where this is called a “68-key” size, including the air valve).
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

On Chidley-Variant MacCann Duets, the “E!” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C⁻¹ = 1 octave below
C⁻² = 2 octaves below

Source: Wheatstone & Co. “The Wheatstone Concertina” Catalogue, apparently from 1950s (where this is called a “72-key” size, including the air valve).
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes on one side of all instruments—special to this size or this instrument (NOT in chord charts)

On Chidley-Variant MacCann Duets, the “E♭” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes on one side of all instruments—special to this size or this instrument (NOT in chord charts)


C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle C
C⁻¹ = 1 octave below
C⁻² = 2 octaves below
Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

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On Chidley-Variant MacCann Duets, the “E linea” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

Robert Gaskins  <robertgaskins@gaskins.org.uk>  February 2001
The 1840s prototypes were not chromatic, so chords in all keys cannot be played. But the standard chord patterns all work as far as the notes allow: C, Am, F, Dm, G, G7, Em, D, D7, and Bm are the most obvious chords, which cover many songs.


C³ = 3 octaves above
C² = 2 octaves above
C¹ = 1 octave above
C = middle c
C¹ = 1 octave below
C² = 2 octaves below
This instrument is missing many of the “common 45” buttons; in addition, the high G on both sides is relocated, and the G♯ on both sides is missing. But most of the standard chord patterns still work. Chords requiring a G♯ are not possible, and an A7 requires a different fingering, but all the chords in common folk keys work as shown in the charts.

Source: private communication. A much smaller than normal instrument, measuring 4 5/8 inches across, but otherwise made in Wheatstone’s best professional style.
John Hill Maccann’s 1884 56-button Duet Concertina Patent Specification

The patent specification has two of the “common 45” buttons, a B♭ and D on the right side, interchanged with respect to later “standard” instruments. But the standard chord patterns all work.

C^3 = 3 octaves above
C^2 = 2 octaves above
C^1 = 1 octave above
C = middle C
C^1 = 1 octave below
C^2 = 2 octaves below

Notes used in all of the standard chords—found on all instruments, on both sides (shown in chord charts)

Notes also on both sides of all instruments—for two-side variants and inversions (shown in chord charts)

Notes on one side of all instruments—for use in melodies or one-side variants (shown in chord charts)

Notes NOT the same on all instruments—special to this size or this instrument (NOT in chord charts)

Sources of Information about MacCann Duet Concertinas and Chords


International Concertina Association. The library of the ICA contains arrangements for MacCann duet concertina. (Also, a number of excellent MacCann duet players are members of the Association.) Information on the web at http://www.concertina.org and http://www.concertina.org.uk.


Robert Gaskins <robertgaskins@gaskins.org.uk>  February 2001


Meredith, William. “Chord Relationships of the English Concertina.”
http://www.concertina.net/wm_english_chords.html


---, 4th ed. London, undated (1930’s?). Pp. 54. Photocopies of an original belonging to Chris Algar are available from Bob Knaus, bob.knaus@worldnet.att.net.


Chart for Lid of Concertina Case

(Cut along outer dotted line. This diagram will fit inside the lid of the case for any MacCann Duet concertina.)