THE
WEST COUNTRY CONCERTINA PLAYERS

DUET CONCERTINA WORKSHOP TUTOR

By

BRIAN HAYDEN
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.
JEFFRIES DUET CONCERTINA 44 Keys

Left Hand
First 6 Notes on each side

Right Hand

CHORDS

F Major
C Major
A Minor
G Major
D Major
E Minor

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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  

First 6 Notes on each side

Left Hand (on Baritone Staff)

CHORDS

F Major (Type I)

C Major (Type I)

A Minor (Type II)

G Major (Type III)

D Major (Type IIa)

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)
First 6 Notes on each side

Right Hand (on Treble Staff)

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 upside down). 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

Bring out your dead, oh bring out your dead, the Bell is tolling, no bring out your dead.

Two Notes: AB-BERABB THE NEWSVENDORS CALL

Ab-ber - abb, Ab-ber - abb, All the News from Ab-ber - abb.

Three Notes: HOT CROSS BUNS THE BAKERS CALL

Hot cross buns, Hot cross buns, One a pen-ny two a pen-ny, Hot cross buns.

Four Notes: PEAS PUDDING HOT

Peas pud-ding hot, Peas pudd-ing cold Peas pudd-ing in the pot, Nine days old.

Four Notes: A HUNTING WE WILL GO

Oh a Hun-ting we will go, a Hun-ting we will go. We'll

catch a fox, and put him in a box, and ne- ver let him go.

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Five Notes: LITTLE BO PEEP.

Lit-tle Bo Peep has lost her sheep, and does-n’t know where to find the

 Leave them a-lone and they’ll come home, wag-ing their ta ils be-hind the

Five Notes: WHEN THE SAINTS COME MARCHING IN.

Oh When the Sa ints com mar-ching in — — Oh when the Sa ints come

March ing in — — Lord I want to be in the na-br when the Sa ints are mar-ching in

Five Notes: SHEPHERD’S HEY.

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Six Notes: AU CLAIR DE LA LUNE.

Au clair de la lune, Mon ami Pierrot, Ma Chandelier est mort,

Je n'a pas le Feu, Avez-vous une Plume, Je suis dans mon lit.

Six Notes: NONESUCH.

Six Notes: I SAW THREE SHIPS COME SAILING IN

I saw 3 ships come sailing in, on New Year's Day on New Year's Day, I saw 3 ships come sailing in, all on New Year's Day in the Morning.

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Six Notes: OH! SUSANNAH

Oh I went to Ala-bam-a with a Ban-jo on my Knee. Oh I went to Ala-bam-a my-ee true love for to see.

Oh Sus-an-na now don't you cry for me. For I went to Ala-bam-a with a Ban-jo on my Knee.

Six Notes: THE OLD GERMAN MUSICIANER

Fol de rol lol de rol lol de rol lad-die - all arts of tu-nes & things he co-play, Thr's poor mar-id man & I'm so bro-ken mar-tened my wyf she has left me & shes gon a-way, & She man-ye gd tu-ne playd on an old Fid-dle & this to my wyf the old Ger-man did say. I'm a had a mis-fortune & she & I per-ted I'll tell U wot hap-pnd to her th-uf-fer 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 major, and D-E-F for Dm.; runs may go down as well
as up. Also play some of the bars in octaves. Below is an example of a harmonisation that I
finally arrived at; in a couple 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).

There were 2 lofty ships that from old England came, blow high blow
A minor run up, continue up (Am), 5ths (for bleak wind) to Dm. C(Am) run up (Hi)
low and so-o sailed we, one was the Prince of Luther and the other Prince of
G go down (Lo), 4ths (even bleaker) to Em, Waves down (C), Waves up (Dm), Waves down (getting
Wales, sailing down along the coast of High Barbary
seasick) up! 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 tune
Gildersoy in the Right Hand!! © Brian Hayden March 1993
Eight Notes: THE TUNE THE OLD COW DIED OF.

Eight Notes MY LODGING'S ON THE COLD GROUND.

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Eight Notes: TWO LOVELY BLACK EYES.

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

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Nine Notes: JIMMY ALLEN.

Ten Notes: SALMON TAILS up the WATER.

Arrangement © Brian Hayden March 1995
### CHORDS THAT ARE USED TOGETHER

<table>
<thead>
<tr>
<th>#s &amp; b7s</th>
<th>4ths</th>
<th>3rds</th>
<th>2nds</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
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<tbody>
<tr>
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<tr>
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<td>Eb</td>
<td>Bb</td>
<td>F</td>
<td>C</td>
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<td>D</td>
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<td>Eb</td>
<td>Bb</td>
<td>F</td>
<td>C</td>
<td>G</td>
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<tr>
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<td>Bbm</td>
<td>Fm</td>
<td>Cm</td>
<td>Gm</td>
<td>Dm</td>
<td>Am</td>
<td>Em</td>
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<tr>
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<tr>
<td><strong>7th Chord</strong></td>
<td>Ep7</td>
<td>Bp7</td>
<td>F7</td>
<td>C7</td>
<td>G7</td>
<td>D7</td>
<td>A7</td>
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**Major Keys**
1) How many #s or b7s?
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.
7) Preferably use Dom 7th to R.
9) or use dim chord in this Dom7.
10) Don't overlook this.

**EXAMPLE 1**
1) A Major
2) 3#s
5) E
6) F#m (it's relative minor)
7) Bm
8) C#m
9) Ep7
10) Gdim.

**EXAMPLE 2**
1) 2b7s
2) Bb Major
5) F
6) Gm
9) F7
3) B7
7) Cm
8) Dm

If you are playing by ear first try 3) if this doesn't harmonise try 9) and if that 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 of 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, on chords which are definitely wrong anyway). After you have been playing my system for a few months 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 for the same key signature as the Major (but of course favouring the Minor Chords rather than the Major Chords). However it's best to avoid the Dominant 7th chord (9) unless the tune goes into the 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 #7 in the Key of F# Minor (3#s) or D7 in the Key of G Minor (2b7s). The Easy Part Dominant 7th as suggested for very sharp Dom7ths at the bottom of 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 rather than all together (arpeggios & broken chords) or substituting runs for chords. E.g a run 1-2-3 (a ascending using the notes G, D, E, C 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 useful countermelody.

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