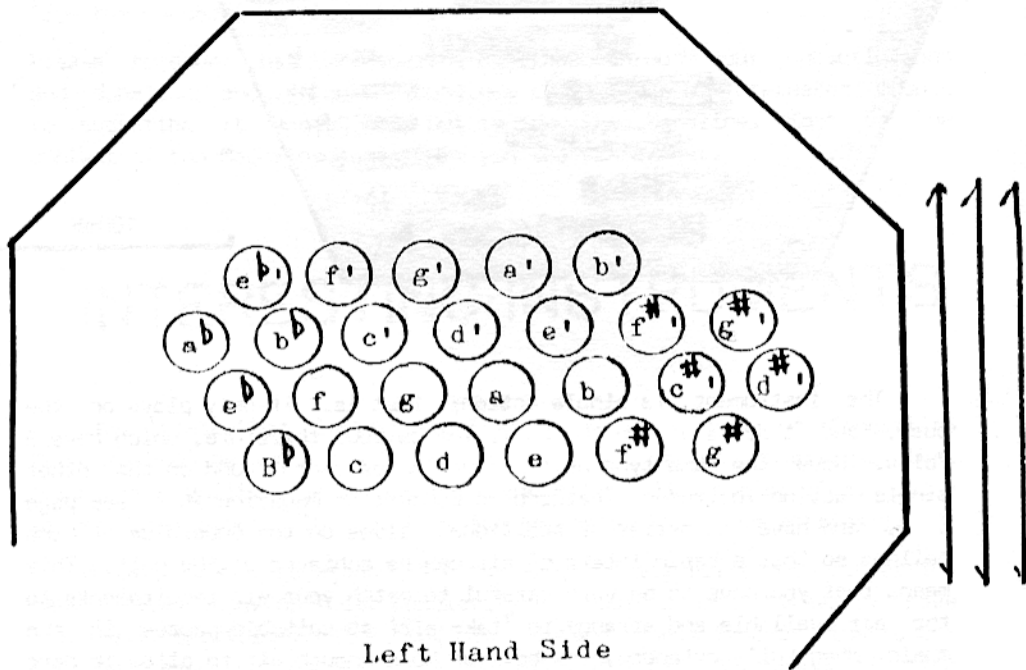


# THE HAYDEN SYSTEM

The "Hayden Concertina Keyboard" is an entirely new way of arranging notes on concertina keyboards and is very easy both to learn and to play. Briefly, you only need to learn to play in one straightforward key and learn one simple chord - then modify it, and move it around to play music with full interesting harmonies in no less than eight different keys. The system may be used for any size of concertina; the diagram shows the keyboards of a medium sized instrument.



Left Hand Side

Hayden system instruments are ideal for the musician who wishes to 'play by ear' or extemporise, whilst at the same time, they can be easily used for written music. Sharps and flats present no problem at all on the system. A quick glance at the key signature will show how many sharps and flats there are, and this sets the position of the hands. You only need to know the number of sharps or flats not which ones or what they are called. A few simple rules then enable you to read

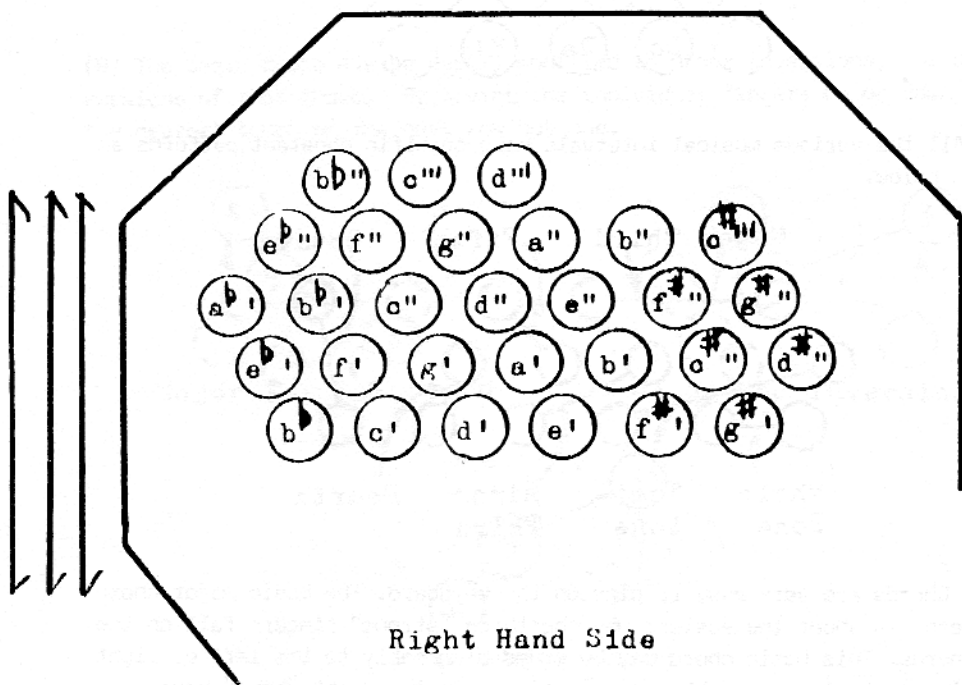
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This article on the new Hayden Keyboard System has been written by the inventor of the system, Brian Hayden, and was forwarded to us by our oversea correspondent, Malcolm Clapp.

the intervals straight off the page. The theory of music, especially with relation to scales, intervals and harmonies, is very easily understood when using the Hayden system. Two other commonly used methods of writing music, namely the tonic Sol-Fa and chord symbols, are also very easy to read with the system.

The Hayden system has a number of advantages over the more common concertina keyboard systems:

(1) The notes of no less than eight different keys:- Eb, Bb, F, C, G, D, A, and E majors are arranged in the same manner.



Right Hand Side

(2) Each of these keys forms a compact block of touches on the keyboard, with intermeshing runs of three and four touches. (Note:- The other four major keys can be played on this concertina, but with a modified fingering.)

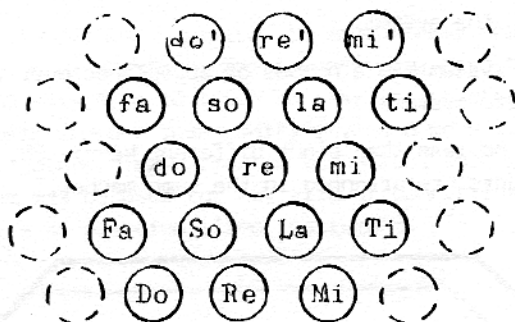
(3) Each scale run goes consecutively from left to right.

(4) The fingers can move easily from one run of notes to the next.

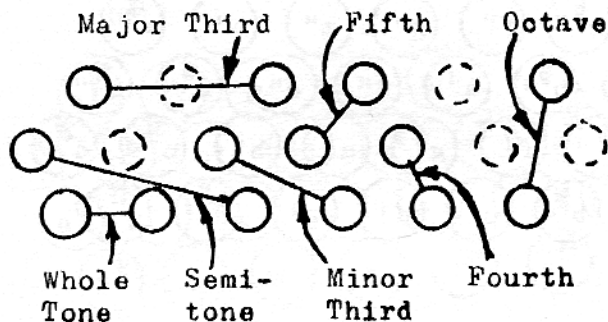
(5) The octaves repeat on the nearest touch of the next but one row of notes.

(6) A tune learnt in one of the eight basic keys can (within the range of the instrument) be transposed into any of the other seven keys with-

out altering the fingering pattern. This is illustrated in the following diagram.

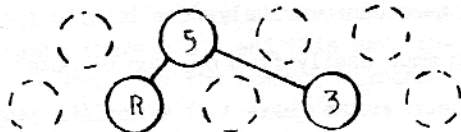


(7) All the various musical intervals have specific constant patterns as shown below.

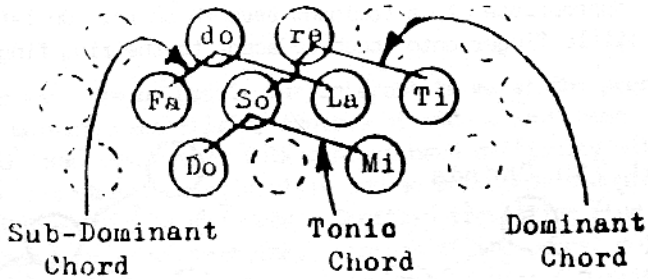


(8) Chords are very easy to play on the keyboard. The basic major chord pattern is about the easiest way the three "strong" fingers fall on the keyboards. This basic chord may be moved diagonally to the left or right to give a simple three chord accompaniment in the eight "home" keys.

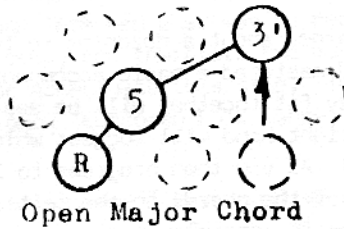
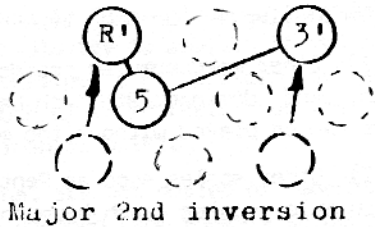
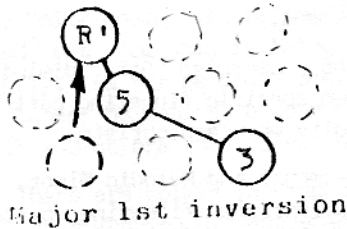
Major Chord in  
it's Root position



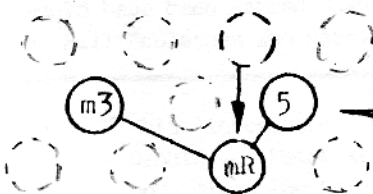
### Three related Major Chords



(9) The basic chord may be easily modified to other inversions, or open versions of that chord. By moving the individual fingers up or down to the nearest touch of the next row but one.

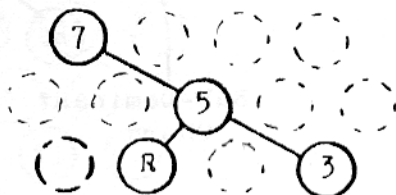
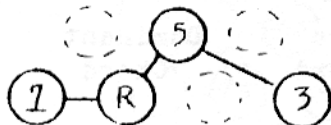


Or to it's relative minor, move middle finger to the next touch to right.



And where appropriate to a dominant seventh chord. On left hand by adding the little finger onto touch adjacent to the ring finger, or its octave.

### Dominant 7th Chords



(10) Pairs of notes an octave apart can be played by adjacent fingers. In particular the little finger falls easily on the note an octave below the root note of the left hand major chord. This is particularly useful when playing an 'Um-pah' type of accompaniment.

(11) Other more complex chords such as the augmented 5th, diminished 7th, and dominant 9th each have their own specific fingering patterns, and can be played without too much difficulty when appropriate.

(12) Other scales such as Pentatonic, Harmonic and Melodic Minor, and Chromatic scales each have their own appropriate fingering patterns which can be practised and played as required.

After you have learned about a dozen or so tunes on the right hand (treble) keyboard, and mastered a basic accompaniment for them on the left hand, the way they fit together will be easily seen. Then just playing a tune on the right hand will suggest which harmonies should be played by the left hand! As you then progress to learn the minor, 7th, and other inversions of the chords on the left hand, all sorts of interesting possibilities for accompaniment emerge.

The arrangement of notes, which I originally invented specifically for the concertina, together with its use on a variety of other musical instruments, is the subject of patent applications.

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