



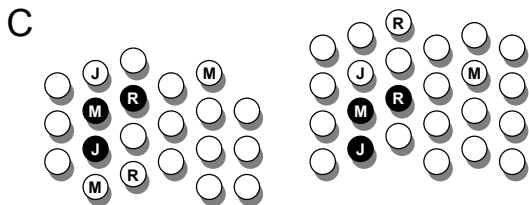
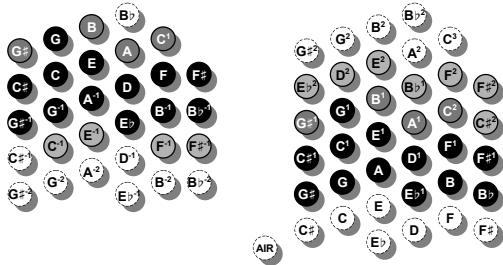
How to Play Chords on Any MacCann Duet Concertina

Robert Gaskins

<robertgaskins@gaskins.org.uk>



67-button MacCann Duet



C: $\frac{3}{4}$ 2

$\frac{2}{1}$ 3

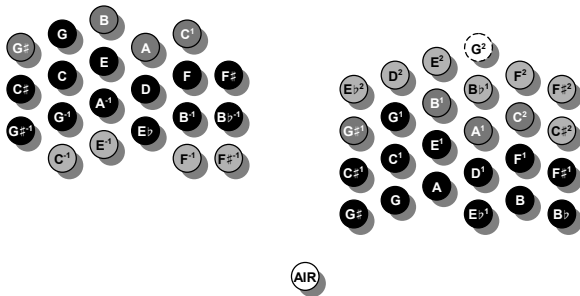
February 2001

(The latest version of this document is available for viewing or printing at www.maccann-duet.com on the web.)

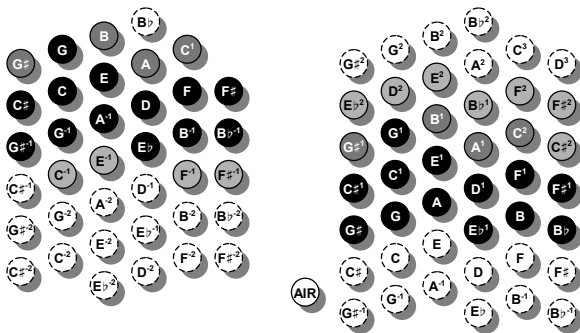


1. Introduction	
Table of Contents	2
The Same Chords for All MacCann Duets	3
A Plan for Simplicity	4
How to Read the Charts	5
Fingering for Chords	8
Variant Chord Patterns	9
Variant Chords on Larger Instruments	10
2. Chord Charts	
Chord Charts, Positions	11
Chord Charts, Button Names	15
3. Where the Chords are Located on Actual MacCann Duets	
Wheatstone "Standard" Pre-War Designs	20
Some Actual Instruments	27
"Chidley-Variant" Designs	42
Historical Instrument Designs	46
4. Bibliography	
Sources of Information about MacCann Duets and Chords	49
5. Chart for Lid of Concertina Case	
	51

46-button MacCann Duet



81-button MacCann Duet



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 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.

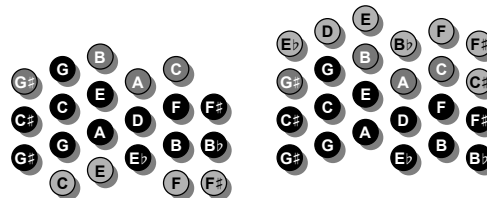
Since all the instruments are antiques, hard to find, and very expensive to buy and restore, many players don’t expect to play more than one instrument in a lifetime--surely not more than one at the same time. So many players just treat the particular MacCann duet they happen to own as being a standard,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

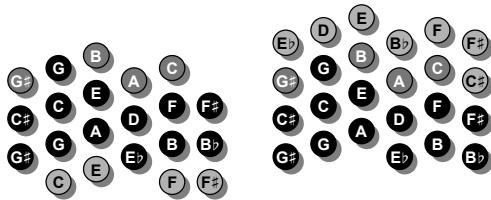
But after examining a number of MacCann duet concertinas of various sizes and looking at the fingering charts for many more, it turns out that there is a central core of 45 buttons which are nearly always arranged in the same positions, and nearly always have the same note assignments. There’s no great 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.

45-button Chord Charts





45 buttons common to all MacCann duets:

- used in chords (26 buttons)
- also on both sides (8 buttons)
- on only one side (11 buttons)

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.

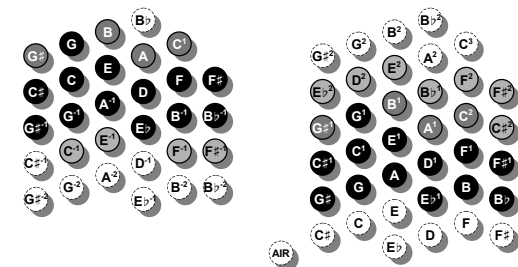
Within the 45-button diagrams, only 26 buttons (13 on each side) are actually used to form all the chords. The 26 buttons, 13 on each side, make up a full chromatic octave scale, from G up to G, arranged in the same positions on both sides of the instrument. The chord charts will show “the same” chords 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.

67-button MacCann Duet



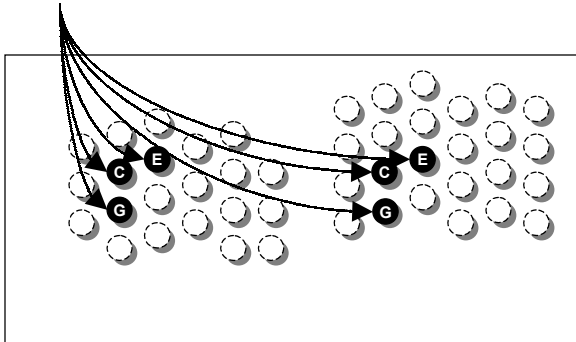
The 45 total buttons common to virtually all MacCann duets are shown in the chord diagrams (top). These diagrams can be related to any actual MacCann instrument by finding where the 45 buttons are, for instance on an actual 67-button instrument.

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.

buttons to play



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.

Left-Hand Buttons

Left Fingers:
(4 = little, 3 = ring, 2 = middle)

Right-Hand Buttons

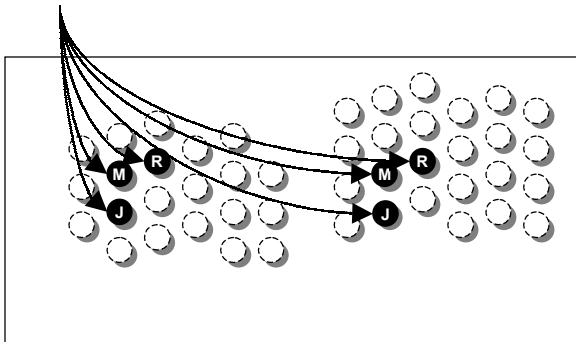
Right Fingers:
(1 = index; 2 = middle; 3 = ring)

C

Black buttons indicate the notes to play, always within the band of 13 buttons on each side used to make chords.

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.)

buttons to play



Left-Hand Buttons

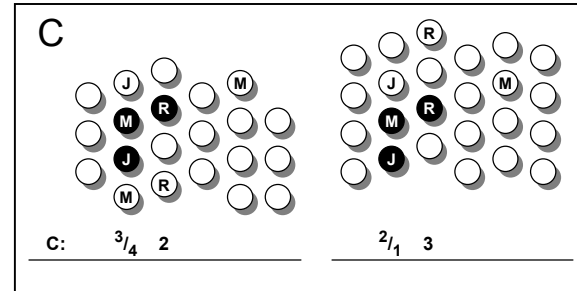
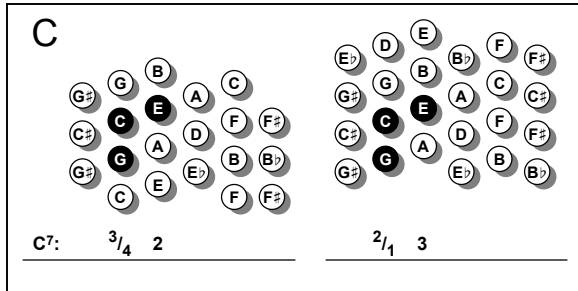
Left Fingers:
(4 = little, 3 = ring, 2 = middle)

Right-Hand Buttons

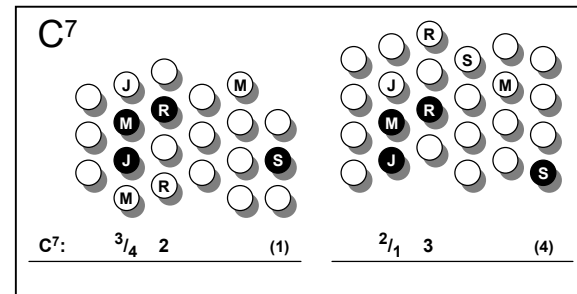
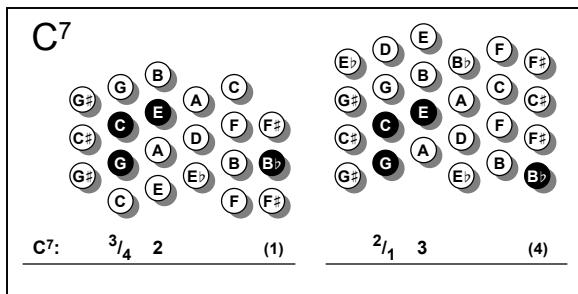
Right Fingers:
(1 = index; 2 = middle; 3 = ring)

C

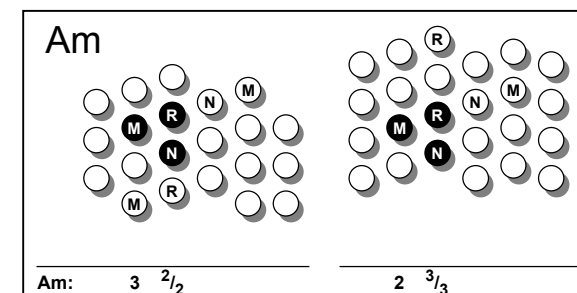
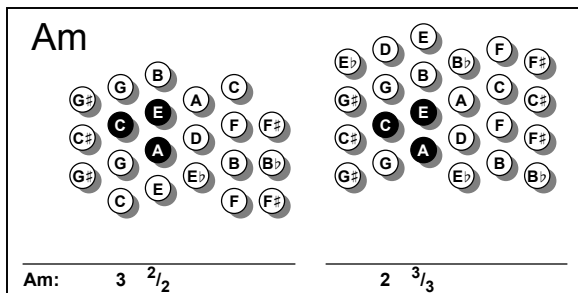
It may look as though identical buttons are being played on both sides, but the tones on the right side are pitched higher, so actually the buttons played on the right side will sound one octave higher. When you play "the same" three buttons on each side, you get six tones over most of two octaves, very roughly the range of a chord played on the six strings of a guitar.



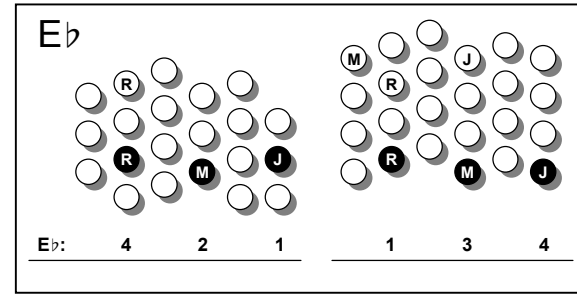
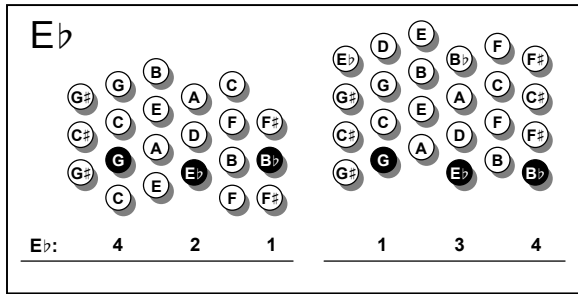
For every major chord, the charts also show its seventh chord, made by adding the seventh (actually the flatted seventh, as is normal) to the major chord, with that button labelled "S" (think MaJoR + Seventh)



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".



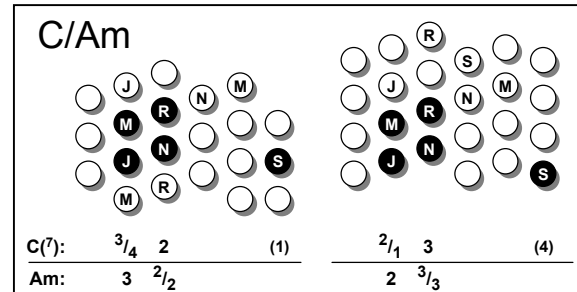
There are some advantages to using the simplified labels on the buttons in the charts. For one thing, in every chord chart the letters have the same "relative" meaning--whether the diagram is for a C chord, an F chord, or an E♭ chord, the letter "M" is always used for the root of that chord (C, F, or E♭), 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.

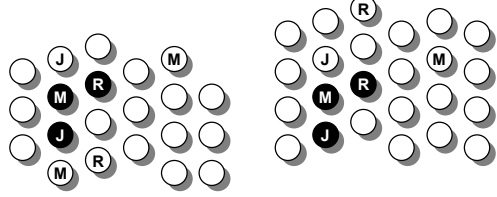
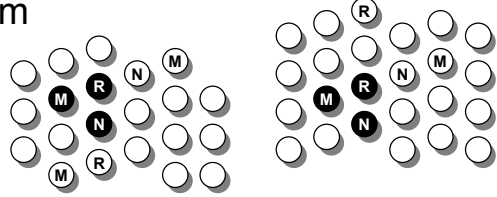
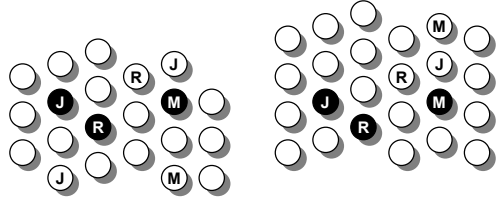
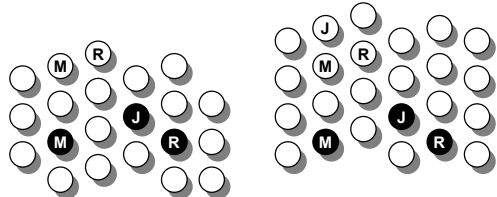
Legend:

- M J R** MaJoR
- M J R S** MaJoR+ flatted Seventh
- M N R** relative MiNoR



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.)

<p>C</p>  <p>C: $3/4$ 2 $2/1$ 3</p>
<p>Am</p>  <p>Am: 3 $2/2$ 2 $3/3$</p>
<p>F</p>  <p>F: 3 2 1 2 3 4</p>
<p>G</p>  <p>G: 4 2 1 1 3 4</p>

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 ring, and 4 for little. Where two buttons in the same row are played, the fingers to be used are indicated by two 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).

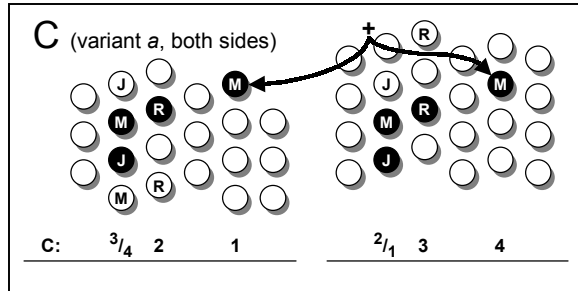
In some common chord progressions, successive chords share at least one note; since the standard chords are built within a single octave, this means that often one or more fingers won’t move at all but will stay on the same button. It’s worth examining successive chords to identify these pivot fingers, 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.

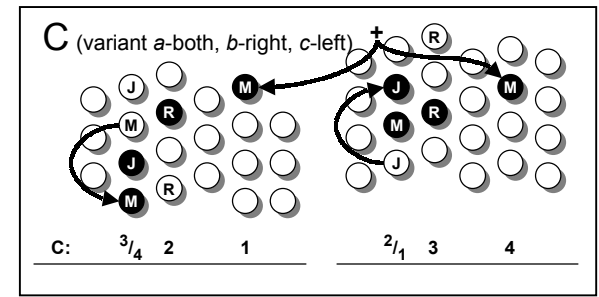
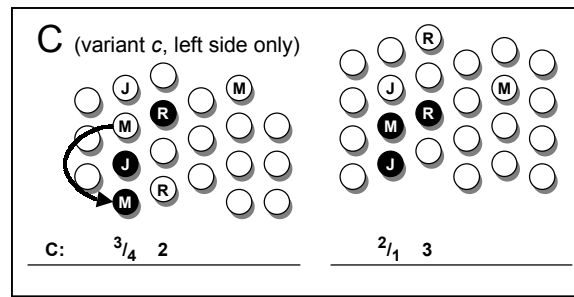
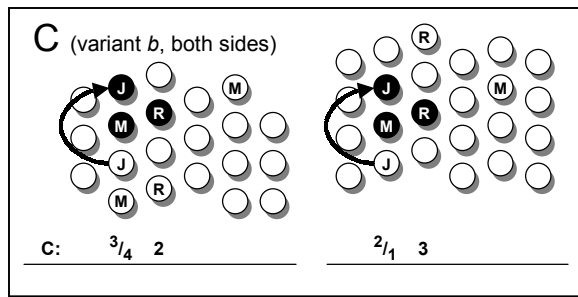
When you begin, your fingers will frequently hit the wrong buttons. When this happens, it’s worth remembering that the notes making up the chords form a narrow band across the instrument, really all very close together. You are apt to be reaching too far rather than too near.

From the fingering for a C chord, moving to Am, to F, or to G leaves a finger in place, making it easy to maintain position.



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.

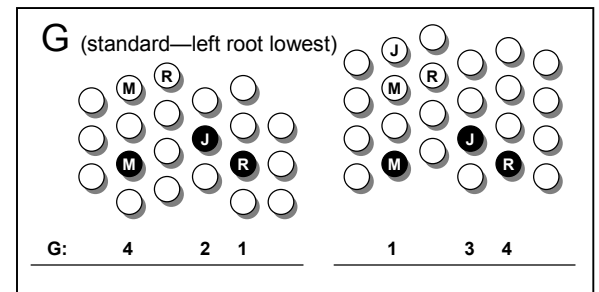
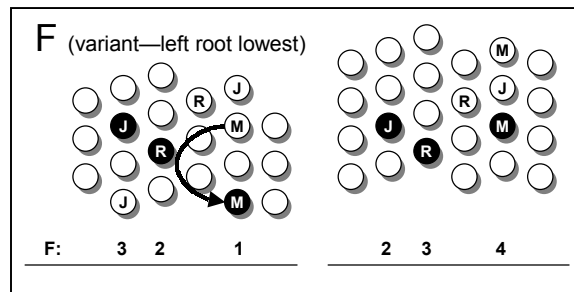
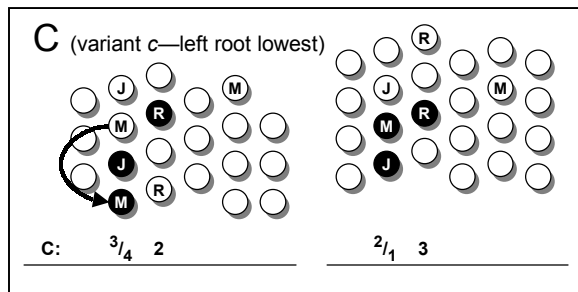
Variants can be found by considering the labeled white buttons in the chord charts (octaves above or below the black buttons) which can be used as additions or alternates in chord patterns. For a C chord, for example, the "extra" finger on each hand can be used to add a fourth note of high C, the "M" 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).

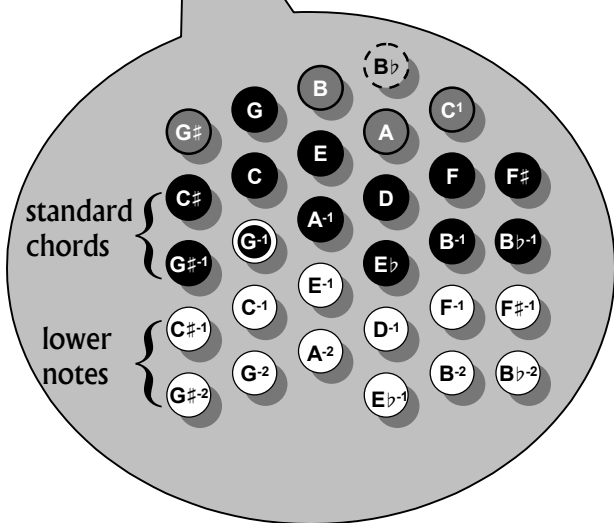
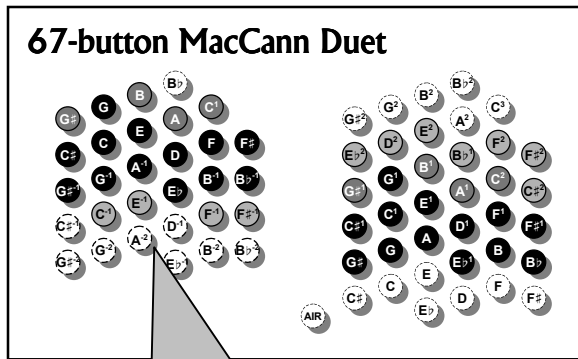


Other occurrences of the notes making up the chords can be added or substituted.

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.





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.

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.

<p>C</p> <p>C: $3/4$ 2 $2/1_1$ 3</p>	<p>C⁷</p> <p>C⁷: $3/4$ 2 (1) $2/1_1$ 3 (4)</p>	<p>Am</p> <p>Am: 3 $2/2$ 2 $3/3$</p>
<p>D^b</p> <p>D^b: $4/4$ 1 $1/1$ 4</p>	<p>D^{b7}</p> <p>D^{b7}: $4/4$ $1/1(1)$ $1/1$ $4/1(4)$</p>	<p>B^bm</p> <p>B^bm: 4 2 1 1 3 4</p>
<p>D</p> <p>D: 3 2 1 2 3 4</p>	<p>D⁷</p> <p>D⁷: (4) 3 2 1 (1) 2 3 4</p>	<p>Bm</p> <p>Bm: 3 2 1 2 3 4</p>
<p>E^b</p> <p>E^b: 4 2 1 1 3 4</p>	<p>E^{b7}</p> <p>E^{b7}: (4) (3) 2 1 (1) (2) 3 4</p>	<p>Cm</p> <p>Cm: $3/4$ 2 $2/1_1$ 3</p>

<p>E</p> <p>E: 4 3 1 1 2 4</p>	<p>E⁷</p> <p>E⁷: 4 3 (2) 1 1 2 (3) 4</p>	<p>C#m</p> <p>C#m: 4/4 3 1/1 2</p>
<p>F</p> <p>F: 3 2 1 2 3 4</p>	<p>F⁷</p> <p>F⁷: (4) (3) (2) 1 (1) (2) (3) 4</p>	<p>Dm</p> <p>Dm: 3 2 1 2 3 4</p>
<p>F#</p> <p>F#: 4 1/1 1 4/4</p>	<p>F#⁷</p> <p>F#⁷: 4 (3) 1/1 1 (2) 4/4</p>	<p>D#m</p> <p>D#m: 2 1/1 3 4/4</p>
<p>G</p> <p>G: 4 2 1 1 3 4</p>	<p>G⁷</p> <p>G⁷: 4 2 (1)/1 1 3 (4)/4</p>	<p>Em</p> <p>Em: 4 3 1 1 2 4</p>

<p>A^b</p> <p>A^b: 4 3 2 1 2 3</p>	<p>A^b7</p> <p>A^b7: 4 3 2 (1) 1 2 3 (4)</p>	<p>Fm</p> <p>Fm: 4 3 1 1 2 4</p>
<p>A</p> <p>A: 4 2_{1/2} 1 3_{1/3}</p>	<p>A7</p> <p>A7: 4 (3) 2_{1/2} 1 (2) 3_{1/3}</p>	<p>F#m</p> <p>F#m: 4 3 1 1 2 4</p>
<p>B^b</p> <p>B^b: 3 2 1 2 3 4</p>	<p>B^b7</p> <p>B^b7: (4) 3 2 1 (1) 2 3 4</p>	<p>Gm</p> <p>Gm: 4 3 1 1 2 4</p>
<p>B</p> <p>B: 3 2 1 2 3 4</p>	<p>B7</p> <p>B7: (4) 3 2 1 (1) 2 3 4</p>	<p>G#m</p> <p>G#m: 4 2 1 1 3 4</p>

<p>D\flat/B\flatm</p> <p>D\flat(7): 4/4 1/1(1) 1/1 4/4(4)</p> <p>B\flatm: 4 2 1 1 3 4</p>	<p>F/Dm</p> <p>F(7): 3(4) 2(3) (2) 1 2(1) 3(2) (3) 4</p> <p>Dm: 3 2 1 2 3 4</p>	<p>A/F\sharpm</p> <p>A(7): 4 (3) 2/2 1 (2) 3/3</p> <p>F\sharpm: 4 3 1 1 2 4</p>
<p>A\flat/Fm</p> <p>A\flat(7): 4 3 2 (1) 1 2 3 (4)</p> <p>Fm: 4 3 1 1 2 4</p>	<p>C/Am</p> <p>C(7): 3/4 2 (1) 2/1 3 (4)</p> <p>Am: 3 2/2 2 3/3</p>	<p>E/C\sharpm</p> <p>E(7): 4 3 (2) 1 1 2 (3) 4</p> <p>C\sharpm: 4/4 3 1/1 2</p>
<p>E\flat/Cm</p> <p>E\flat(7): (4) 4(3) 2 1 (1) 1(2) 3 4</p> <p>Cm: 3/4 2 2/1 3</p>	<p>G/Em</p> <p>G(7): 4 2 (1)/1 1 3 (4)/4</p> <p>Em: 4 3 1 1 2 4</p>	<p>B/G\sharpm</p> <p>B(7): (4) 3 2 1 (1) 2 3 4</p> <p>G\sharpm: 4 (3) 2 1 1 3 4</p>
<p>B\flat/Gm</p> <p>B\flat(7): (4) 3 2 1 (1) 2 3 4</p> <p>Gm: 4 3 1 1 2 4</p>	<p>D/Bm</p> <p>D(7): (4) 3 2 1 (1) 2 3 4</p> <p>Bm: (4) 3 2 1 2 3 4</p>	<p>F\sharp/D\sharpm</p> <p>F\sharp(7): 4 (3) 1/1 1 (2) 4/4</p> <p>D\sharpm: 4 (3) 2 1/1 3 4/4</p>

<p>C</p> <p>C: $3/4$ 2 $2/1$ 3</p>	<p>C⁷</p> <p>C⁷: $3/4$ 2 (1) $2/1$ 3 (4)</p>	<p>Am</p> <p>Am: 3 $2/2$ 2 $3/3$</p>
<p>D^b</p> <p>D^b: $4/4$ 1 $1/1$ 4</p>	<p>D^b7</p> <p>D^b7: $4/4$ 1 (1) $1/1$ 4 (4)</p>	<p>B^bm</p> <p>B^bm: 4 2 1 1 3 4</p>
<p>D</p> <p>D: 3 2 1 2 3 4</p>	<p>D⁷</p> <p>D⁷: (4) 3 2 1 (1) 2 3 4</p>	<p>Bm</p> <p>Bm: 3 2 1 2 3 4</p>
<p>E^b</p> <p>E^b: 4 2 1 1 3 4</p>	<p>E^b7</p> <p>E^b7: (4) (3) 2 1 (1) (2) 3 4</p>	<p>Cm</p> <p>Cm: $3/4$ 2 $2/1$ 3</p>

<p>E</p> <p>E: 4 3 1 1 2 4</p>	<p>E⁷</p> <p>E⁷: 4 3 (2) 1 1 2 (3) 4</p>	<p>C♯m</p> <p>C♯m: ⁴/₄ 3 ¹/₁ 2</p>
<p>F</p> <p>F: 3 2 1 2 3 4</p>	<p>F⁷</p> <p>F⁷: (4) (3) (2) 1 (1) (2) (3) 4</p>	<p>Dm</p> <p>Dm: 3 2 1 2 3 4</p>
<p>F♯</p> <p>F♯: 4 ¹/₁ 1 ⁴/₄</p>	<p>F♯⁷</p> <p>F♯⁷: 4 (3) ¹/₁ 1 1 (2) ⁴/₄</p>	<p>D♯m</p> <p>D♯m: 2 ¹/₁ 1 3 ⁴/₄</p>
<p>G</p> <p>G: 4 2 1 1 3 4</p>	<p>G⁷</p> <p>G⁷: 4 2 ⁽¹⁾/₁ 1 1 3 ⁽⁴⁾/₄</p>	<p>Em</p> <p>Em: 4 3 1 1 2 4</p>

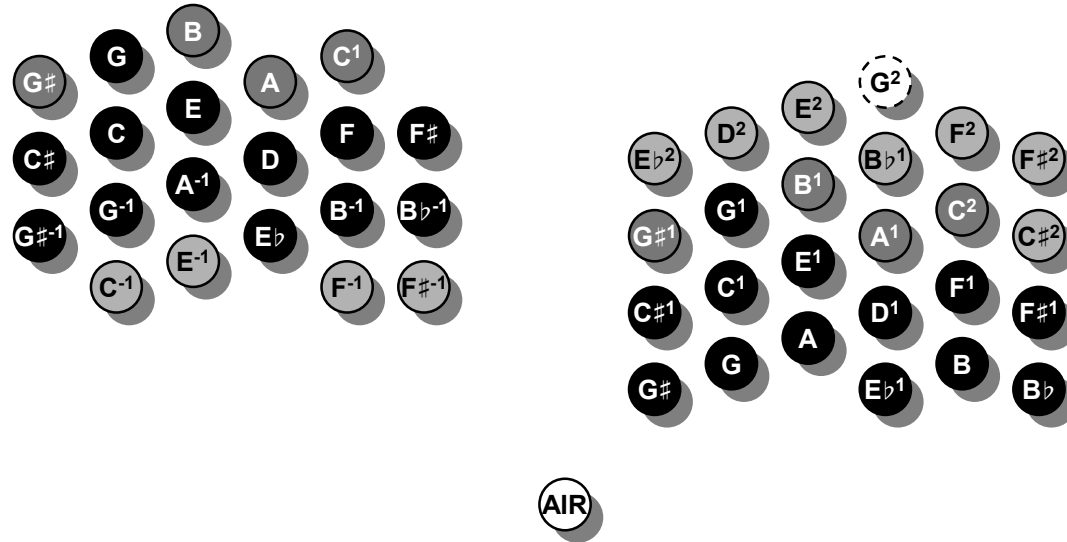
<p>A^b</p> <p>A^b: 4 3 2 1 2 3</p>	<p>A^b7</p> <p>A^b7: 4 3 2 (1) 1 2 3 (4)</p>	<p>Fm</p> <p>Fm: 4 3 1 1 2 4</p>
<p>A</p> <p>A: 4 2 1/2 1 3/3</p>	<p>A7</p> <p>A7: 4 (3) 2 1/2 1 (2) 3/3</p>	<p>F#m</p> <p>F#m: 4 3 1 1 2 4</p>
<p>B^b</p> <p>B^b: 3 2 1 2 3 4</p>	<p>B^b7</p> <p>B^b7: (4) 3 2 1 (1) 2 3 4</p>	<p>Gm</p> <p>Gm: 4 3 1 1 2 4</p>
<p>B</p> <p>B: 3 2 1 2 3 4</p>	<p>B7</p> <p>B7: (4) 3 2 1 (1) 2 3 4</p>	<p>G#m</p> <p>G#m: 4 2 1 1 3 4</p>

<p>D\flat/B\flatm</p> <p>D\flat(7): $4/4$ $1/1(1)$ B\flatm: $4/1$ $2/1$ 1 $1/1$ $4/1(4)$ $3/1$ 4</p>	<p>F/Dm</p> <p>F(7): $3(4)$ $2(3)$ $1/2$ 1 $2(1)$ $3(2)$ $1/3$ 4 Dm: 3 $2/1$ 1 2 $3/1$ 4</p>	<p>A/F#m</p> <p>A(7): 4 (3) $2/2$ $1/1$ (2) $3/3$ F#m: 4 $1/3$ 1 1 $1/2$ 4</p>
<p>A\flat/Fm</p> <p>A\flat(7): 4 3 2 (1) Fm: 4 3 1 1 2 4</p>	<p>C/Am</p> <p>C(7): $3/4$ $2/1$ (1) Am: $3/1$ $2/2$ $2/1$ $3/3$ (4)</p>	<p>E/C#m</p> <p>E(7): $1/4$ 3 (2) 1 $1/1$ 2 (3) 4 C#m: $4/4$ 3 1 2</p>
<p>E\flat/Cm</p> <p>E\flat(7): (4) $1/4(3)$ 2 1 (1) $1/1(2)$ 3 4 Cm: $3/4$ 2 $2/1$ 3</p>	<p>G/Em</p> <p>G(7): 4 2 $(1)/1$ 1 3 $(4)/4$ Em: 4 3 $1/1$ 1 2 $1/4$</p>	<p>B/G#m</p> <p>B(7): (4) 3 2 1 (1) 2 3 4 G#m: 4 2 1 1 3 4</p>
<p>B\flat/Gm</p> <p>B\flat(7): (4) 3 2 1 (1) 2 3 4 Gm: 4 3 1 1 2 4</p>	<p>D/Bm</p> <p>D(7): (4) 3 2 1 (1) 2 3 4 Bm: (4) 3 2 1 2 3 4</p>	<p>F#/D#m</p> <p>F#(7): 4 (3) $1/1$ 1 (2) $4/4$ D#m: 2 $1/1$ 3 $4/4$</p>



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
Some Actual Instruments:		
39-button "Gregory" (Lachenal) #885	.....	27
46-button Wheatstone #26116	.....	28
46-button Lachenal #1746	.....	29
46-button Lachenal #3538	.....	30
57-button Wheatstone #26989	.....	31
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
68-button Lachenal	.....	41
"Chidley-Variant" Designs and Instruments:		
67-button Chidley-Variant Design	.....	42
71-button Chidley-Variant Design	.....	43
72-button Chidley-Variant Design	.....	44
67-button Chidley-Variant #36645	.....	45
Historical and Special Instrument Designs:		
24-button 1840s Prototype Duet	.....	46
24-button Wheatstone #32199	.....	47
Maccann's Patent of 1884	.....	48

46-button Standard MacCann Duet Concertina



Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called "46-key").

- 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)

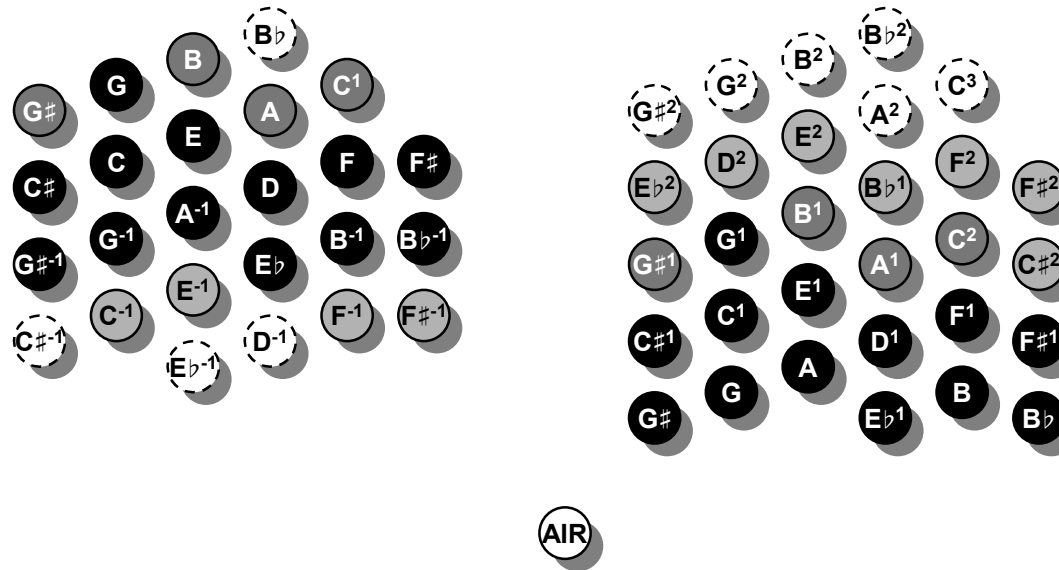


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

55-button Standard MacCann Duet Concertina



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).

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)

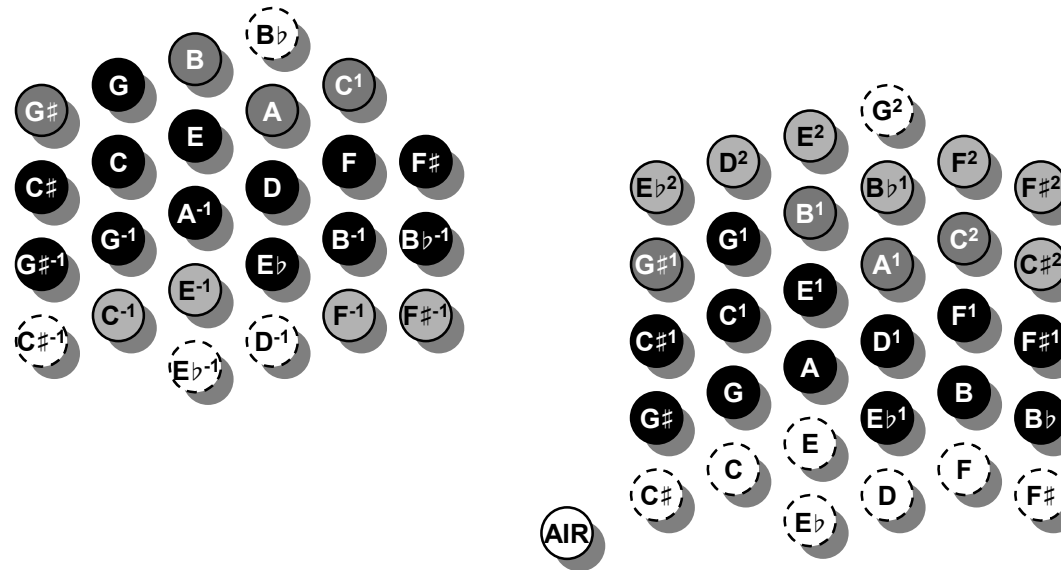


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

57-button Standard MacCann Duet Concertina



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

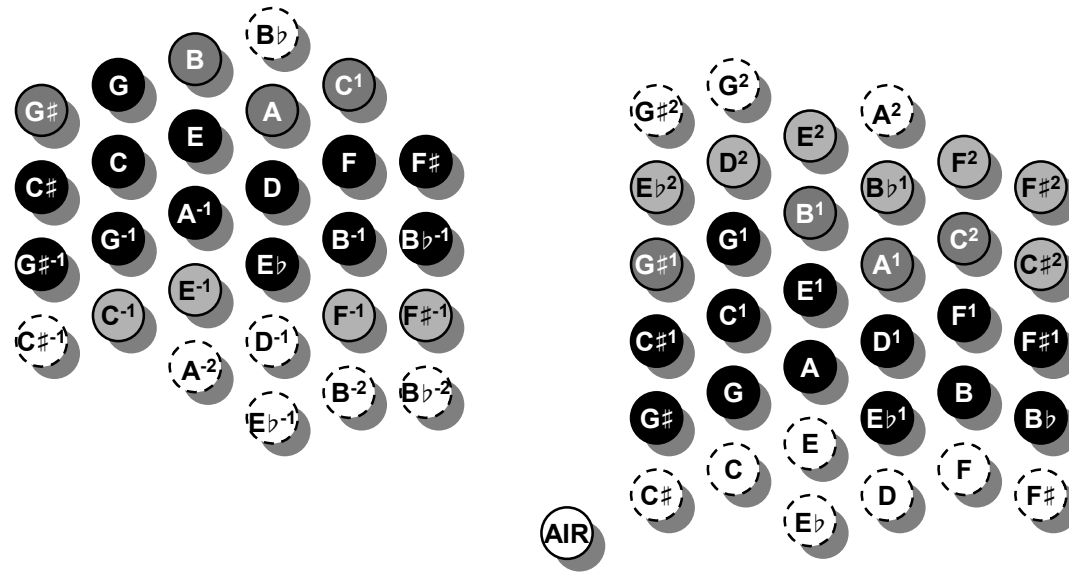
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

62-button Standard MacCann Duet Concertina



Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called "62-key").

- 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

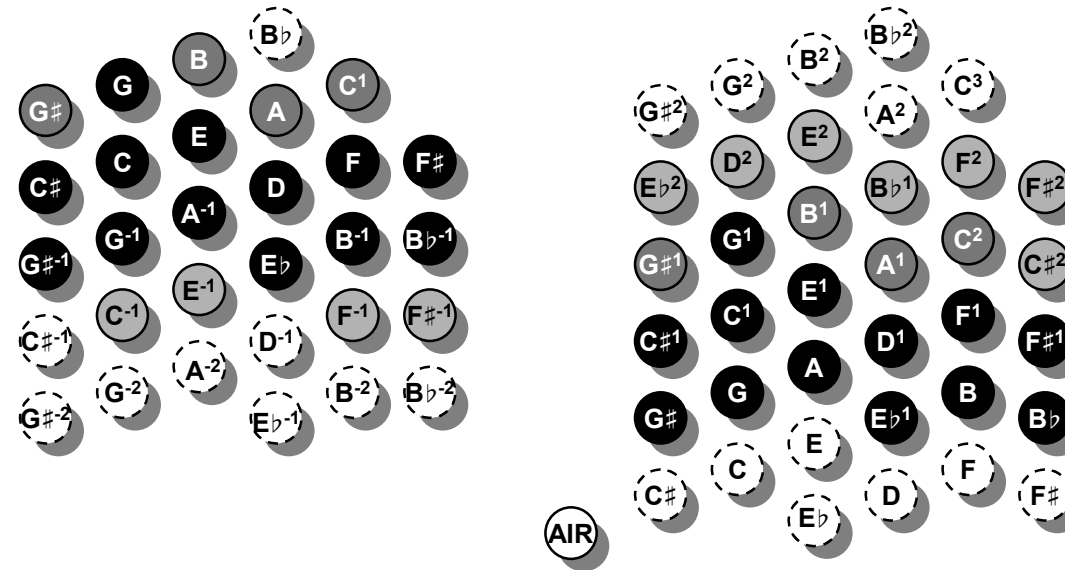
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

67-button Standard MacCann Duet Concertina



Source: A Practical and Comprehensive Tutor for the Duet Concertina, C. Wheatstone & Co., 4th edition, mid-1930s (where it is called "67-key").

- 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

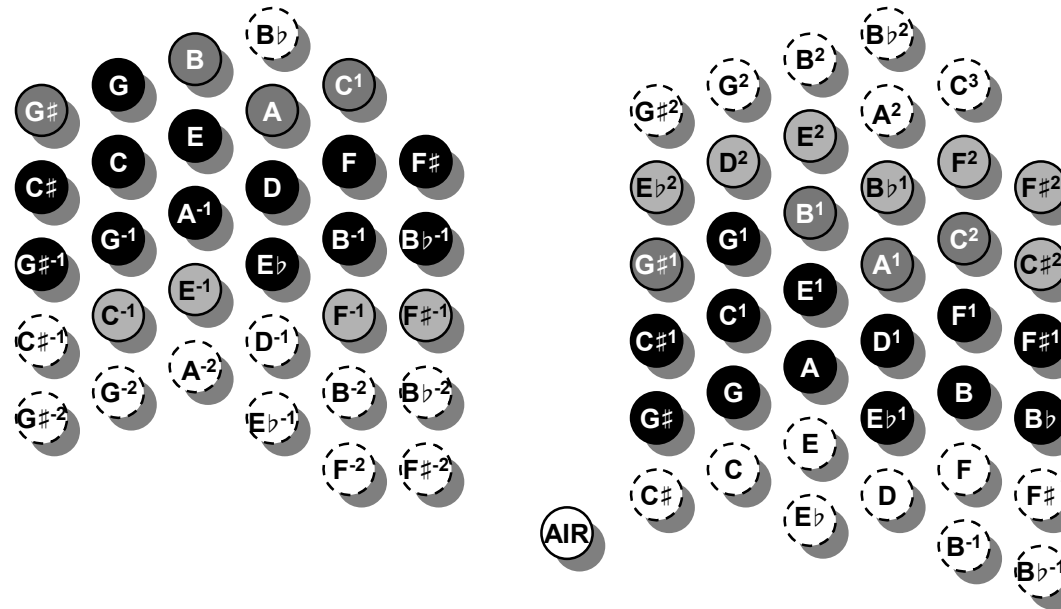
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

71-button Standard MacCann Duet Concertina



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

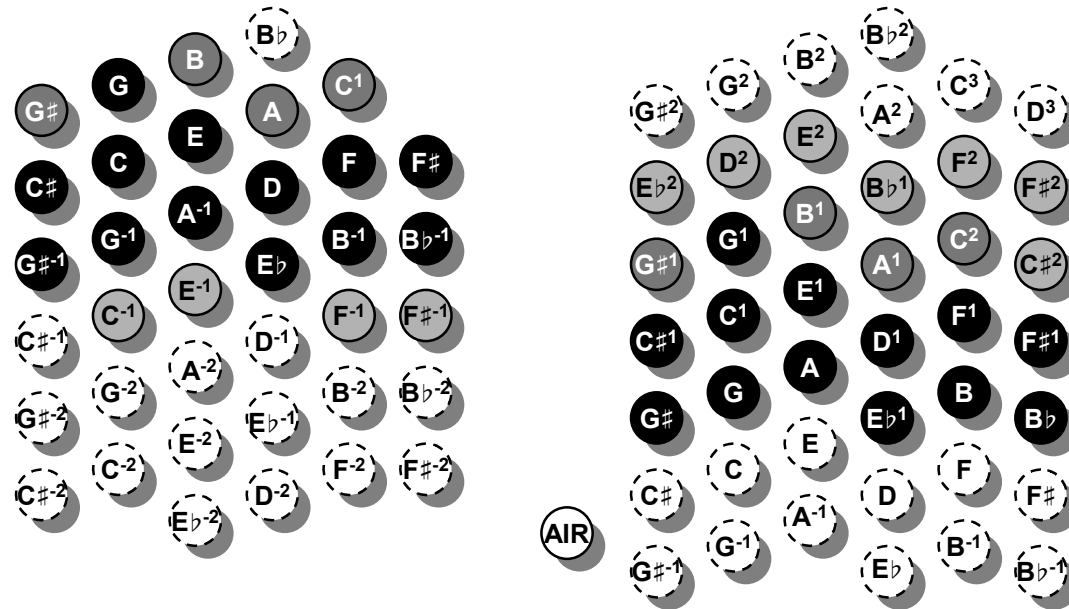
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

80-button Standard MacCann Duet Concertina



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).

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

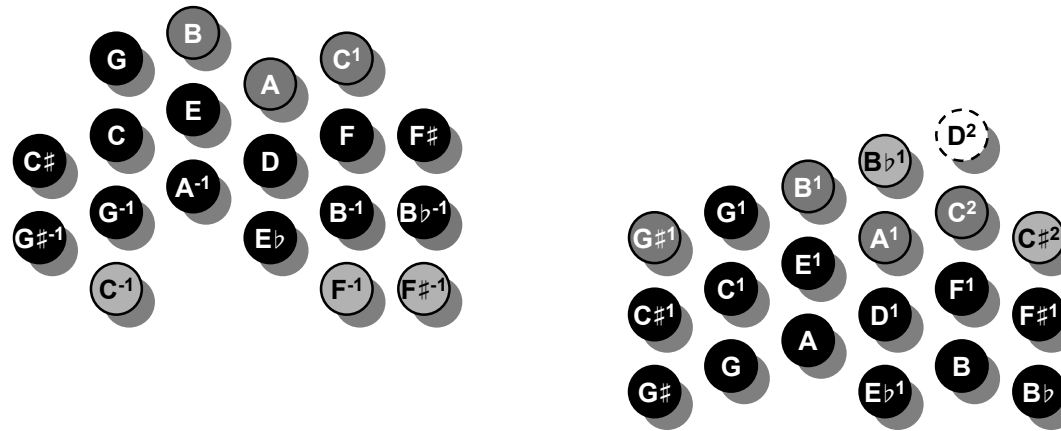
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

39-button "Gregory" (Lachenal) #885 (early 1900s) MacCann Duet Concertina



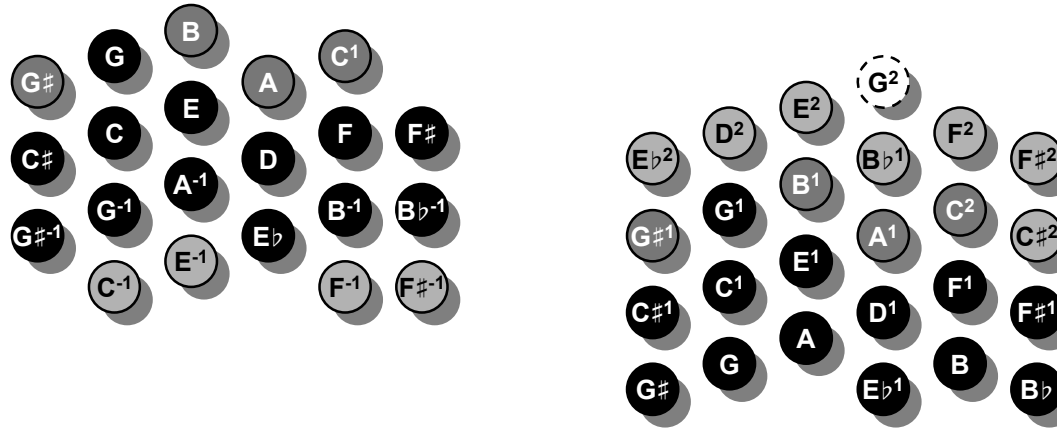
This instrument is missing several of the "common 45" buttons. But the standard chord patterns all work.

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.

- 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)

46-button Wheatstone #26116 (c. 1913) MacCann Duet Concertina



Source: direct examination.

- 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)

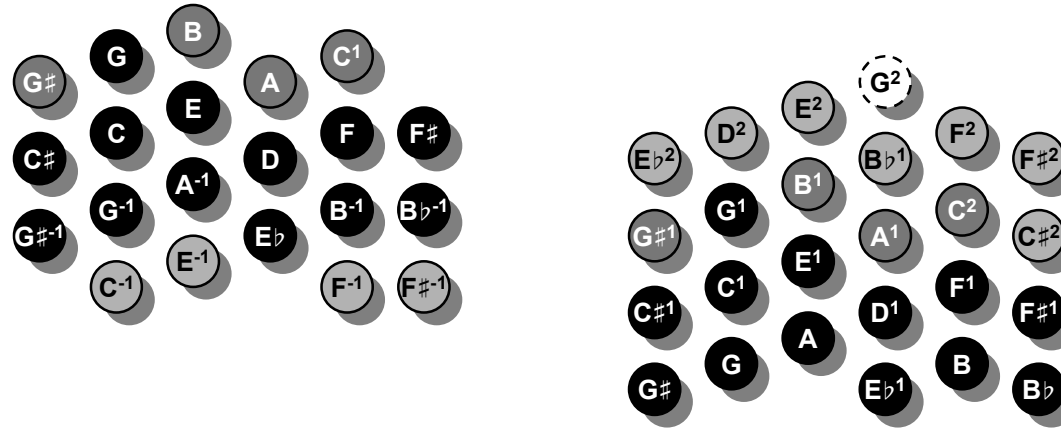


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

46-button Lachenal #1746 (c.1888) MacCann Duet Concertina



Source: direct examination.

- 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)

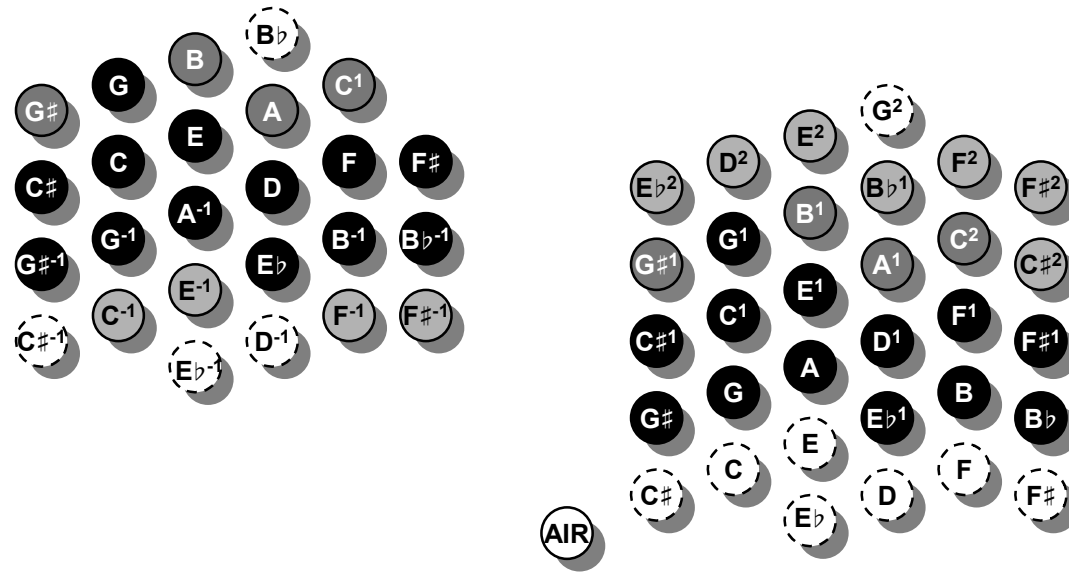


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

57-button Wheatstone *Æola* #26989 (c. 1916) MacCann Duet Concertina



Source: direct examination.

- 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)

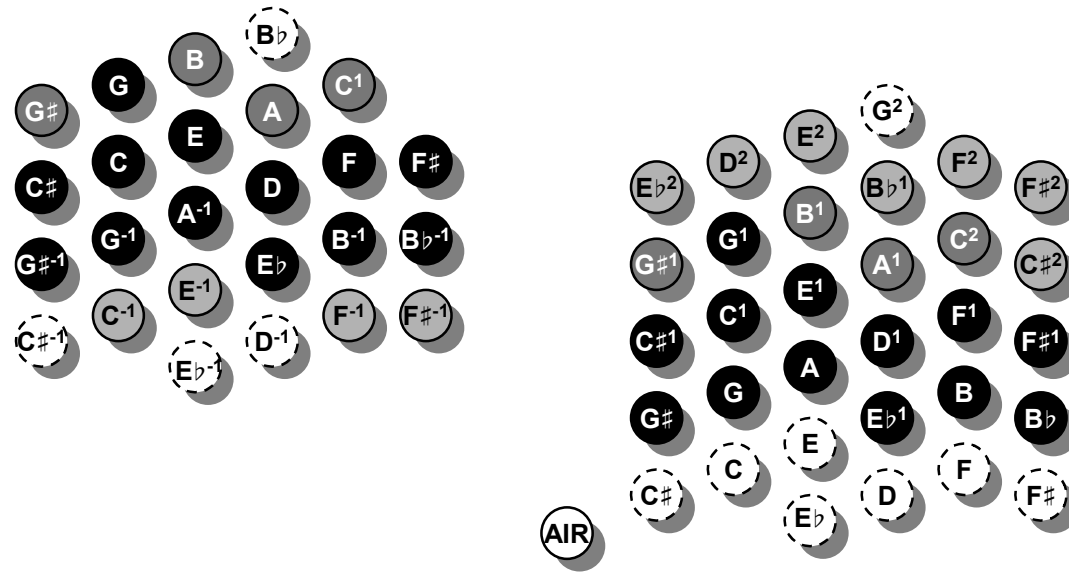


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

57-button Wheatstone #29195 (c. 1922) MacCann Duet Concertina



Source: direct examination.

- 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)

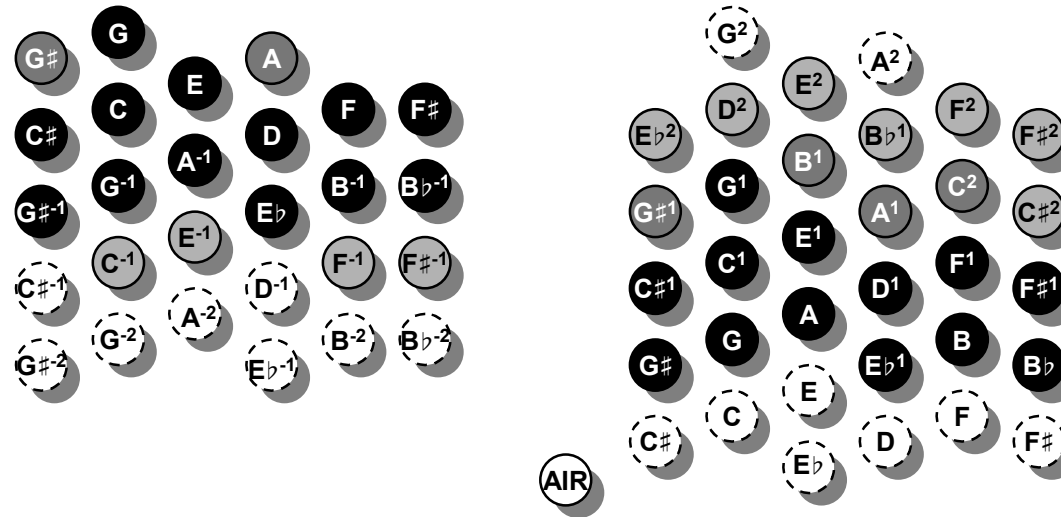


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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





60-button Lachenal Edeophone #4083 (c.1909) MacCann Duet Concertina



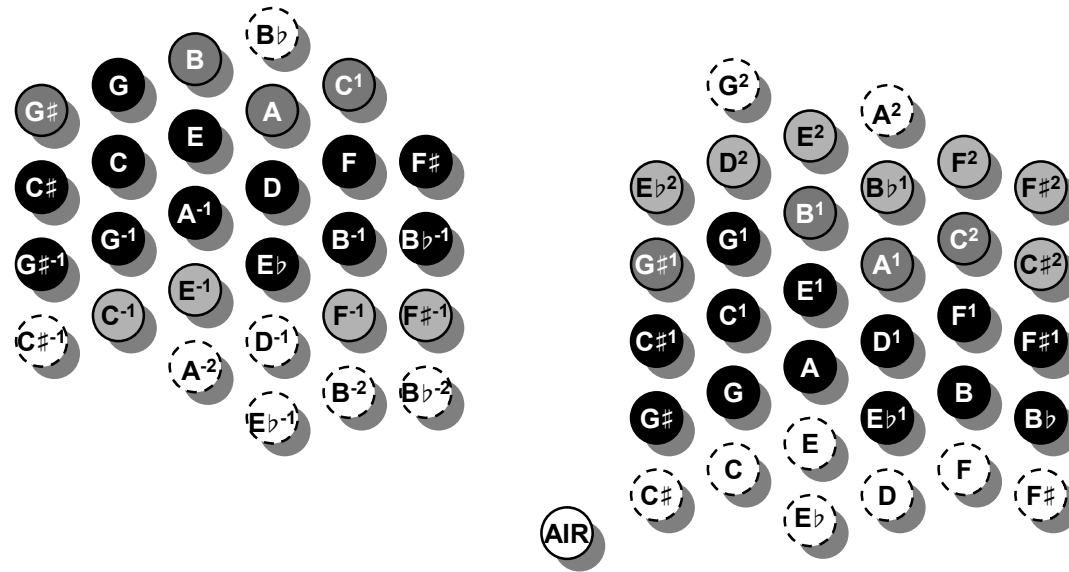
This instrument is missing two of the "common 45" buttons, the highest B and C normally on the left side. But the standard chord patterns all work.

Source: Marc G. Lamb's home page
<http://members.home.com/mglamb/>
 an instrument owned by him.

- 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)

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.

- 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

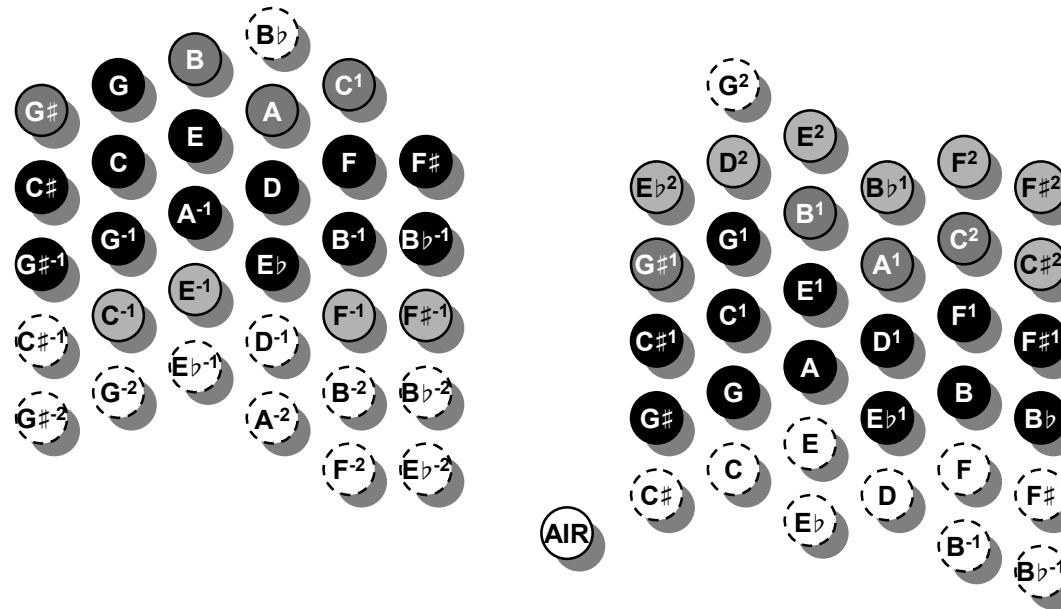
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

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

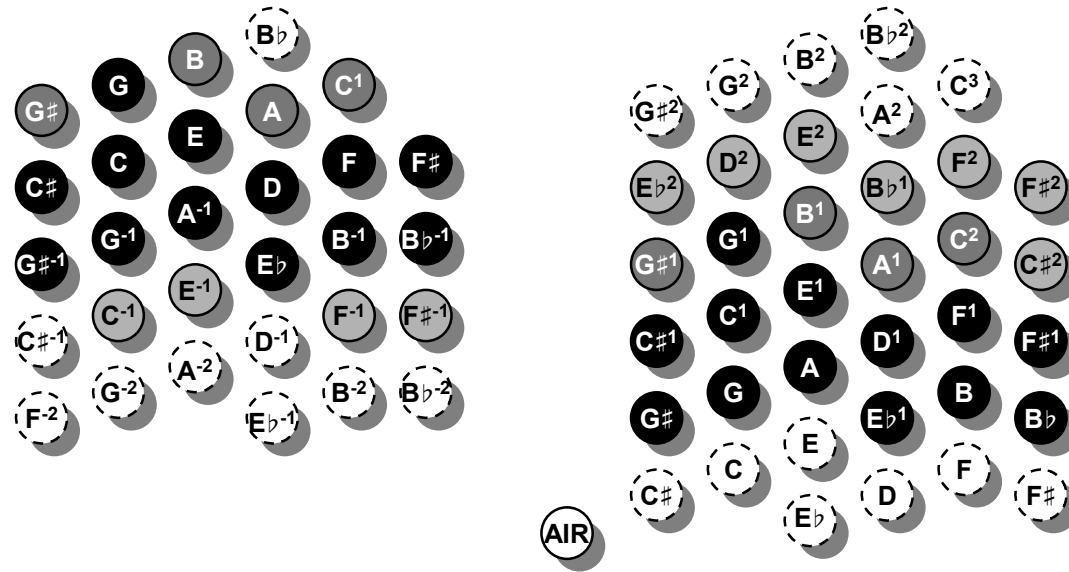


Source: direct examination. Said to be typical of instruments made for Henry Stanley and his students. (This instrument has Stanley's name on the inner faces of both action boards.)

- 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)

Wheatstone *Æola* #32096 (c.1929) 67-button MacCann Duet Concertina



Source: direct examination.

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)

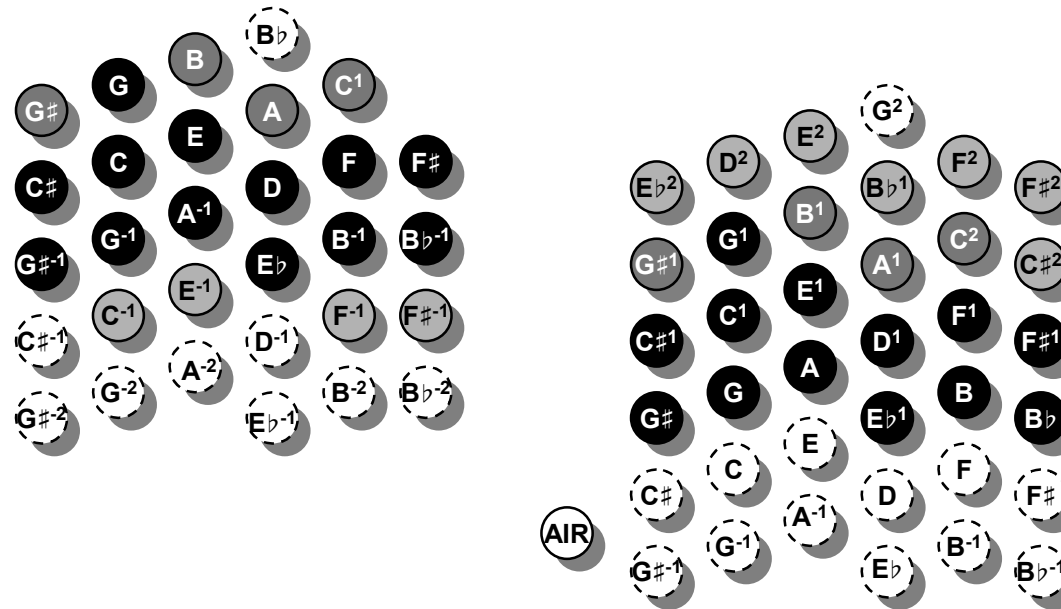


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

Wheatstone #27917 (c.1918) 67-button Custom MacCann Duet Concertina



Source: chart from Randall Merris, from Bob Snopes and Mario Cote, at The Button Box.

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)

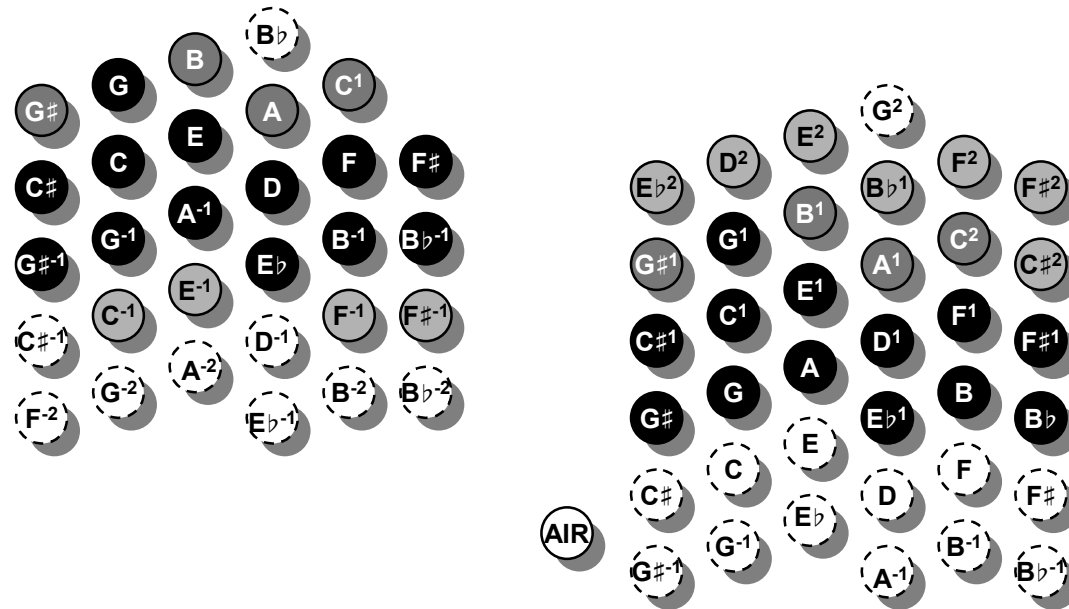


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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

Crabb (c.1908-1925) 67-button MacCann Duet Concertina



Source: from Joel Whittemore, an instrument belonging to him. No serial number, but marked "H. Crabb", a style used 1908-1925.

- 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

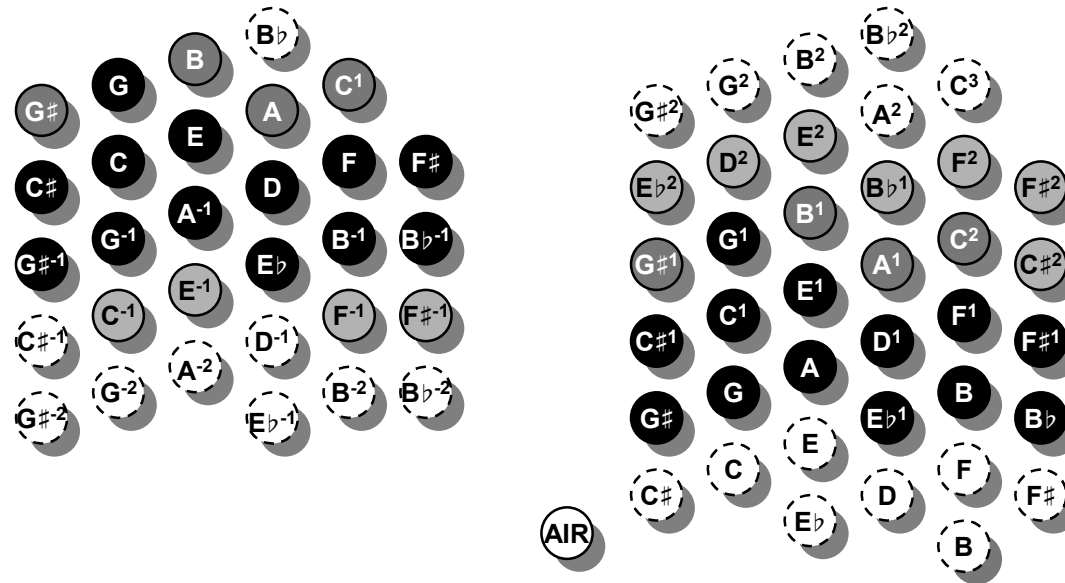
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

68-button Lachenal MacCann Duet Concertina



Source: Don Nichols's home page,
<http://www.d-and-d.com/dnichols/DoN.html>
 an instrument belonging to Kevin McKeogh.

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

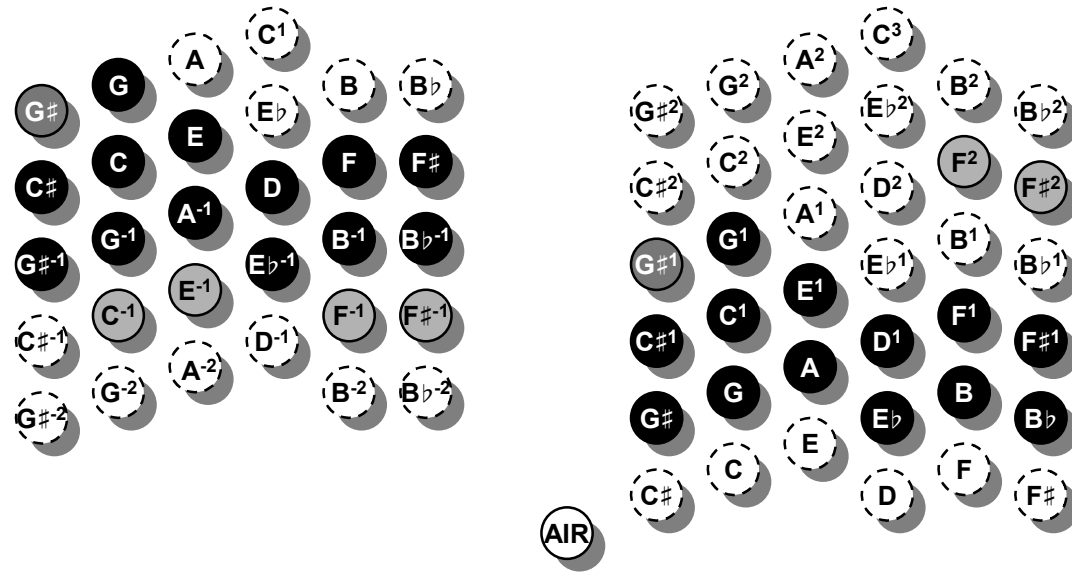
C Notes used in all of the standard chords--found on all instruments, on both sides (shown in chord charts)

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

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

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





67-button Chidley-Variant MacCann Duet Concertina Design



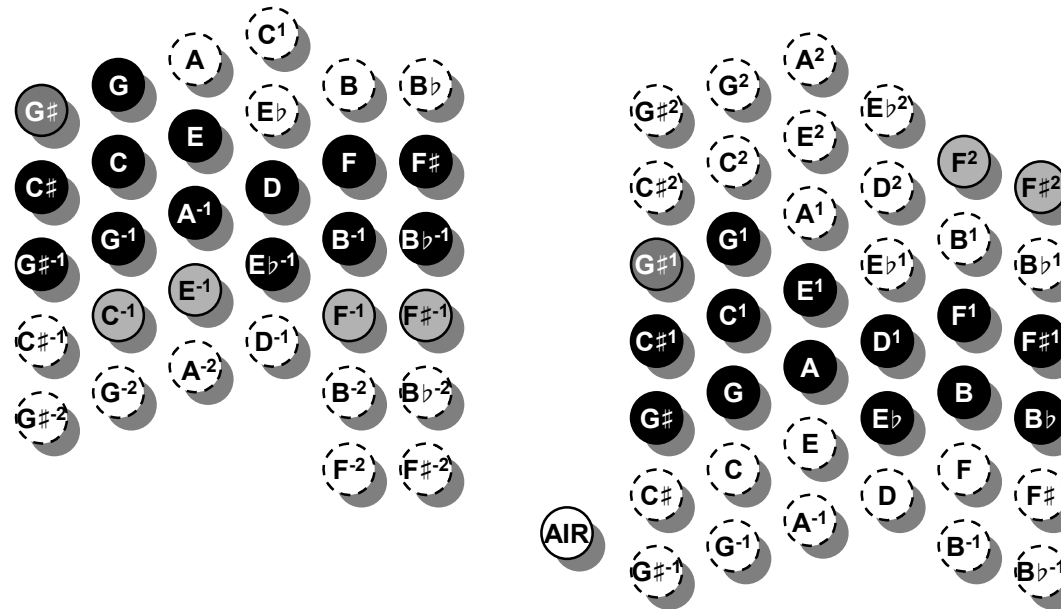
On Chidley-Variant MacCann Duets, the “E_b” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

Source: Wheatstone & Co. “The Wheatstone Concertina” Catalogue, apparently from 1950s (where this is called a “68-key” size, 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

-  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)

71-button Chidley-Variant MacCann Duet Concertina Design



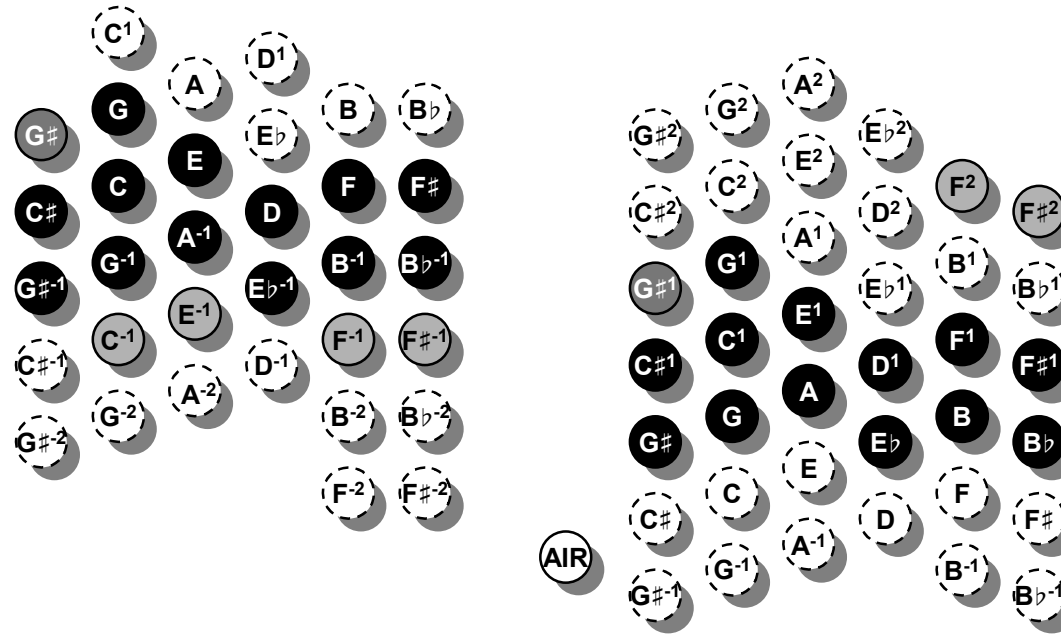
On Chidley-Variant MacCann Duets, the “E \flat ” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

Source: Wheatstone & Co. “The Wheatstone Concertina” Catalogue, apparently from 1950s (where this is called a “72-key” size, 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

- 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)

72-button Chidley-Variant MacCann Duet Concertina Design



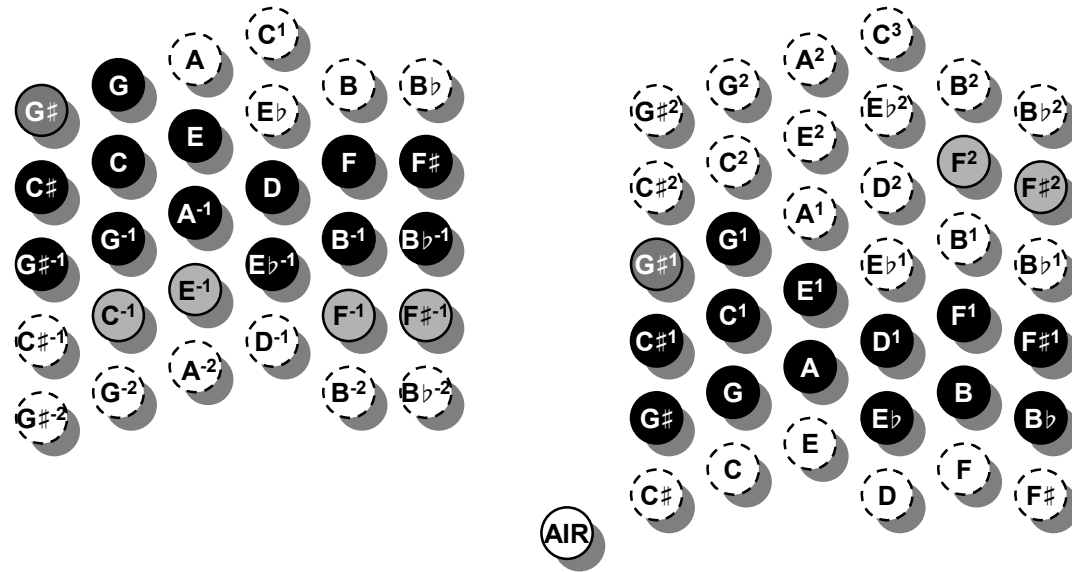
On Chidley-Variant MacCann Duets, the “E \flat ” button used in the standard chords produces a note one octave lower than usual, on both sides. Also, not all of the buttons in the “common 45” are the same. But the standard chord patterns all work.

Source: K. V. Chidley, The Duet Concertina -- its History and the Evolution of its Keyboard, Free Reed, no. 17 (1974), pp. 15-17 (with notes by Neil Wayne, written “about 1950”).

- 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)

67-button Chidley-Variant #36645 (c. 1960) Wheatstone MacCann Duet Concertina



On Chidley-Variant MacCann Duets, the “E_b” 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.

Source: private communication.

- 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

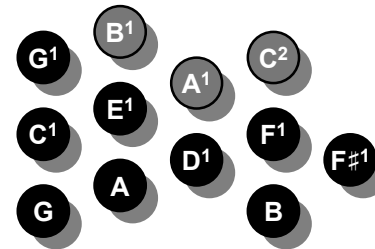
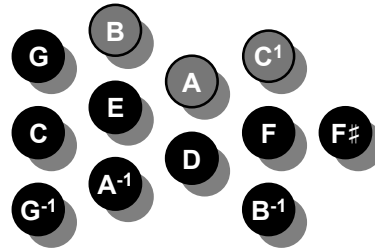
C Notes used in all of the standard chords-- found on all instruments, on both sides (shown in chord charts)

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

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

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

24-button Wheatstone 1840s Prototype Duet Concertina



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.

Source: "The Wheatstone English Concertina," by Neil Wayne, in Galpin Society Journal, XLIV (1991), pp. 117-149. Examples of these 1840s prototype duets are owned by Chris Algar and by Neil Wayne.

- 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)

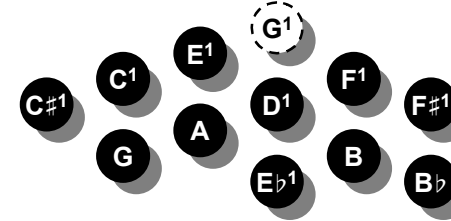
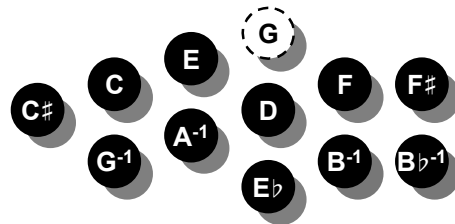


Notes on one side of all instruments-- for use in melodies or one-side variants (shown in chord charts)



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





24-button Wheatstone *Æola* #32199 (c. 1929) MacCann Duet Concertina



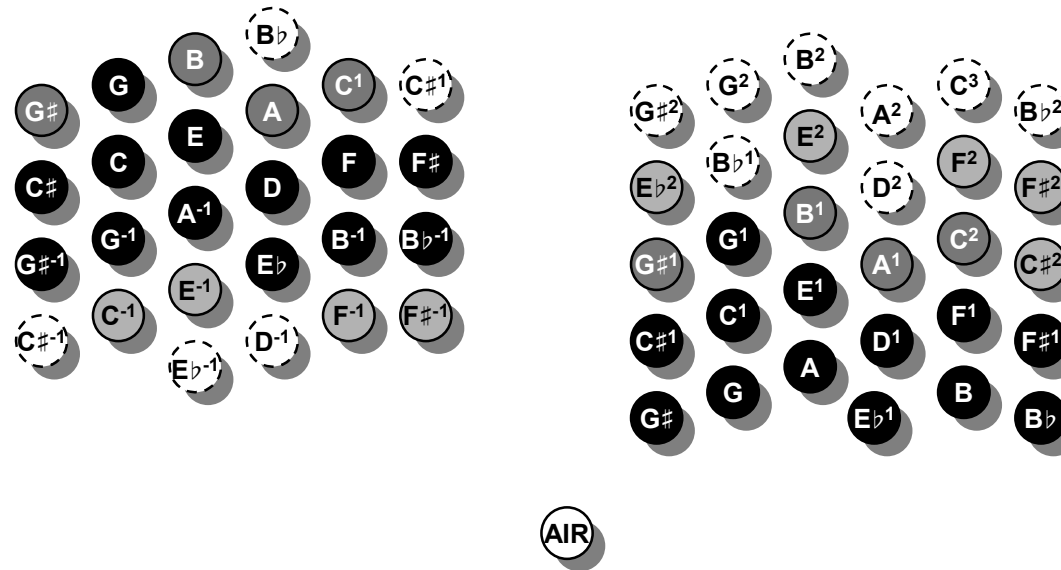
This instrument is missing many of the “common 45” buttons; in addition, the high G on both sides is relocated, and the G# on both sides is missing. But most of the standard chord patterns still work. Chords requiring a G# are not possible, and an A7 requires a different fingering, but all the chords 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.

- 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)





John Hill Maccann's 1884 56-button Duet Concertina Patent Specification



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

Source: British Patent No. 4752 of 1884, "Specification of John Hill Maccann, Improvements in Concertinas." From "Specifications of Patents. 1884: No. 4601-4800", British Library, St. Pancras, consulted 12 October 1999.

- 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)



Sources of Information about MacCann Duet Concertinas and Chords

- Chidley, Kenneth V. "The 'Duet' System, discussed by K. V. Chidley," *World Accordion Review*, incorporating "The Concertina" 6,3 (December 1950), 31-32. Reprinted with notes as "The Duet Concertina -- its History and the Evolution of its Keyboard", *Free Reed*, 17 (1974), 15-17.
- Cornell, David. Arrangements for the Duet Concertina Workshops at Swaledale, 1999 and 2000. Available from David Cornell, davcornell@aol.com .
- Evans, Richard. "Reuben Shaw, MacCann Duet Player." *Concertina Magazine*, 10 (1984), 10-14.
- Hayden, Brian. "Fingering Systems for Duet Concertina." *Concertina Magazine*, 16-19 (1986-7), 16:19-23; 17:7-9; 18:11-15; 19:6-10.
- Hayden, Brian. "Playing Chords." *Concertina Magazine*, 12--14 (1985), 12:5-7; 13:12-14; 14:8-10.
- Honri, Peter. *Working the Halls; the Honris in One Hundred Years of British Music Hall* (overture by Spike Milligan). London, 1973. Pp. xvi+215, record sealed inside back cover.
- Inglis, Phil. "The History of the Duet Concertina." *Concertina Magazine*, 12-14 (1985), 12:18-19; 13:18-20; 14:11-13.
- 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> .
- Kirkpatrick, John. "How to Play Chords on an Anglo." <http://homepages.tcp.co.uk/~hmitchell/anglojk.htm>
- Maccann, J. H. *The Concertinist's Guide*. London, 1888. 8vo, 24 pp. British Library, St. Pancras, Rare Books and Music Room. Former British Library Shelfmark D-7808.c.14.(14.) ("D-" in shelfmark means "destroyed in World War II".) Replaced by British Library Microfilm Mic.A. 10532(4) from Bodleian Library copy, Bodleian Shelfmark 17426 e 3(2). Microfilm consulted 12 October 1999.



Maccann, J. H. "Improvements in Concertinas." British Patent No. 4752 of 1884. In *Specifications of Patents. 1884: No. 4601-4800*. British Library, St. Pancras. Consulted 12 October 1999.

Maccann, J. H. *New Method of Instruction for Duet Concertina*. London, c. 1884.

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

Rutterford, Ernest. *A Practical and Comprehensive Tutor for the Duet Concertina*. (Wheatstone's Instructions for the Duet Concertina.) London, 1914. (Not seen.)

---, 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 .

---, 5th ed. London, 1946. Pp. 52.

Shaw, Reuben. "Memoirs of a Concertina Playing Man." As told to Phil Hopkinson with an introduction by David Cornell. *Concertina & Squeezebox*, 30 (1993), 12-17.

Timson, Chris. Concertina FAQ. Web version: <http://www.harbour.demon.co.uk/concerti.htm> .

Wayne, Neil. "The Wheatstone English Concertina." *Galpin Society Journal*, XLIV (March, 1991), pp. 117-149. Also available on the web at Neil Wayne's website, www.free-reed.co.uk .

Wheatstone & Co. "Instructions for Performing on Wheatstone's Patent Duett Concertina". London, 1855. Pp. 20. (About the pre-Maccann instruments; copies available from the web archives of the Center for the Study of Free-Reed Instruments, <http://web.gc.cuny.edu/freereed/> .)

Wheatstone & Co. "The Wheatstone Concertina" (catalogue). London, undated (1930's ?). Pp. 28.

Wheatstone & Co. "The Wheatstone Concertina" (catalogue). London, undated (1950's ?). (Seen only in part.)

PROFESSOR JOHN HILL MACCANN
Soloist and Patentee
of the
Improved Duet Concertina
3A, Tottenham Court Road,
London, W.
www.maccann-duet.com

C/Am
C(7): $\frac{3}{4}$ 2 (1) $\frac{2}{1}$ 3 (4) $\frac{2}{1}$ 3
Am: 3 $\frac{2}{1}$ 2 $\frac{3}{1}$

G/Em
G(7): 4 2 (1) $\frac{1}{1}$ 1 3 (4) $\frac{1}{2}$
Em: 4 3 1 1 2 4

F/Dm
F(7): 3(4)(3)(2) 1 2(1)(3)(2)(3) 4
Dm: 3 2 1 2 3 4

D/Bm
D(7): (4) 3 2 1 (1) 2 3 4
Bm: 3 2 1 2 3 4

B \flat /Gm
B \flat (7): (4) 3 2 1 (1) 2 3 4
Gm: 4 3 1 1 2 4

A/F \sharp m
A(7): 4 (3) $\frac{2}{1}$ 1 (2) $\frac{3}{1}$
F \sharp m: 4 3 1 1 2 4

E \flat /Cm
E \flat (7): (4)(3) 2 1 (1)(2) 3 4
Cm: $\frac{3}{4}$ 2 $\frac{2}{1}$ 3

E/C \sharp m
E(7): 4 3 (2) 1 1 2 (3) 4
C \sharp m: $\frac{3}{4}$ 3 $\frac{2}{1}$ 2

A \flat /Fm
A \flat (7): 4 3 2 (1) 1 2 3 (4)
Fm: 4 3 1 1 2 4

B/G \sharp m
B(7): (4) 3 2 1 (1) 2 3 4
G \sharp m: 4 2 1 1 3 4

D \flat /B \flat m
D \flat (7): $\frac{4}{1}$ $\frac{1}{1}$ $\frac{4}{1}$ $\frac{1}{1}$ $\frac{4}{1}$ $\frac{1}{1}$ $\frac{4}{1}$ $\frac{1}{1}$
B \flat m: 4 2 1 1 3 4

F \sharp /D \sharp m
F \sharp (7): 4 (3) 2 $\frac{1}{1}$ 1 (2) $\frac{4}{1}$
D \sharp m: 4 2 $\frac{1}{1}$ 1 3

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