

NORTHEAST CONCERTINA WORKSHOP

Saturday April 17th 2010 in Sunderland, Massachusetts USA

Registration Form

Please print out this form (please [click here](#) for a PDF version of the form), fill it in, and mail it to us at
 The Button Box, P.O. Box 372, Sunderland, MA 01375
 or fax it to us at (413) 665-7730.
 To register by phone, please call us at (413) 665-7793.

		English	Anglo	Duet
Name: _____	I play:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Address: _____ _____	Proficiency: (fill in B,I,A)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	English Range:	_____		
Phone: _____	Anglo Keys:	_____		
E-mail: _____	Duet System:	_____		

Payment: Payment in full is required. Please enclose a check made payable to The Button Box for the total amount or fill out below with your Visa, MasterCard, or DiscoverCard info:	Classes and concert: <u>\$115</u> Optional catered lunch \$12.50: _____ (by Panera - based on their " Sandwich Deluxe " menu) _____ Total: _____
# _____ - _____ - _____ - _____ Exp: _____	
CVV** : _____	

**This is the 3-digit code on the back of your card

The day's events start at 9 a.m. with a general welcome, refreshments, and a chance to meet the staff. The morning classes run from 10 to noon and will be followed by a break for lunch. The two afternoon classes will run from 1:30 to 5:00 followed by a wrap-up until about 5:30, leaving time for networking, jamming and dinner before the 7:30 p.m. concert.

Please indicate your class preferences by filling in the boxes below; please write a "1" and "2" for each period to indicate your first and second choices.

Proficiency - Some classes are geared for specific skill levels. Please consider these guidelines when filling out this form.

- **Beginner Level** - People who have a handle on the main notes of the instrument, have some knowledge of note names, and can find their way around a few tunes (at a slow tempo is okay).
- **Intermediate Level** - People who can play in a few keys and meters (reels, jigs, etc.), have a fair sense of rhythm, and can play at a moderate pace.

- **Advanced Level** - People who can play with fluency in several keys, modes and meters, have a good understanding of the layout of the instrument, and can play at tempo.

	Class	Level	Staff	Description
	<input type="checkbox"/> <i>Concertina Band</i>	B,I,Adv	Rachel Hall	Come join in the glorious tradition of the concertina band! All instruments are welcome. Sheet music will be provided. If you would like to participate but don't read music, please contact Rachel in advance (rhall@sju.edu). <i>All systems.</i>
	<input type="checkbox"/> <i>George's Irish Concertina, Intermediate</i>	I	George Keith	Primarily for 30-button C/G anglo, but some relevance for 20-button instruments. Also okay for D/G players who know what notes are on what buttons.
	<input type="checkbox"/> <i>Um Pa 101</i>	B,I	Jody Kruskal	We will learn a great American fiddle tune that plays well on the Anglo. Starting with the melody and a simple left hand accompaniment we will then touch on some easy ways to add variations to the arrangement. <i>30-button anglo, C/G or G/D.</i>
Period 1	<input type="checkbox"/> <i>Jacqueline's #1 Irish Concertina, Intermediate</i>	I	Jacqueline McCarthy	Adventures in intermediate-level Irish concertina. <i>30-button C/G anglo.</i>
	<input type="checkbox"/> <i>Ritual Dance</i>	I,Adv	John Roberts	What makes a tune danceable and how do you do it? Emphasis on morris dance, but relevant to other ritual dance music. Bring a tune to demonstrate. <i>Primarily aimed at 30+ button anglo. Other systems are welcome to sit in.</i>
	<input type="checkbox"/> <i>Tricks for Playing by Ear</i>	B,I,Adv	Bob Snope	Geared toward those who read music but want to increase their independence from it. <i>All systems.</i>
	<input type="checkbox"/> <i>Classics for Concertina</i>	I+,Adv	Dave Townsend	On its first invention the English concertina was intended to take its place on the concert platform alongside the violin, piano, and other conventional classical instruments. The techniques required for classical and baroque music can bring colour, expressiveness, and vitality to folk playing as well. You will need to be able to read music for this class, and to have a fair idea of the layout of a standard treble concertina. <i>English.</i>
	<input type="checkbox"/> <i>Shanties vs. "Sea Songs"</i>	B,I,Adv	Bob Webb	Join Bob for a singaround of traditional shipboard work-songs (shanties) and other songs favored by mariners. Learn when and under

what circumstances the concertina was enjoyed aboard sailing vessels during the Age of Sail -- and when it *wasn't* welcome. *All systems.*

Period 2	<input type="checkbox"/>	Waltzes	B,I	Rachel Hall	Slow tunes with lots of sustained notes pose particular challenges for concertina players. When playing waltzes, it is essential to phrase in a musical way to establish the forward momentum of the tune. Ornamentation and chords also add interest. This class focuses on technique rather than repertoire. We'll work on "Ash Grove" in the key of G and "Star of the County Down" in the key of A minor. Sheet music will be provided. <i>For English concertinas.</i>
	<input type="checkbox"/>	George's Irish Concertina for Beginners	B	George Keith	Primarily for 30-button C/G anglo, but some relevance for 20-button instruments and D/G players who know what notes are on what buttons.
	<input type="checkbox"/>	Going Beyond the Um Pa	I,Adv	Jody Kruskal	Using an American fiddle tune, we will start with the melody then explore a variety of left hand accompaniment ideas, shuffle rhythms, filling out longer values with eighth notes, upper harmonies, and more. <i>30-button anglo, C/G or G/D.</i>
	<input type="checkbox"/>	Jacqueline's #2 Irish Concertina, Intermediate	I	Jacqueline McCarthy	Further adventures in intermediate-level Irish concertina. Different from morning session and independent of it. <i>30-button C/G anglo.</i>
	<input type="checkbox"/>	Song Accompaniment How-To	B,I,Adv	John Roberts	Philosophy of good accompaniment. Finding interesting backup that complements a song without overpowering it; chords that work. Illustrated with analysis of song examples moving from simple chord structure to more complex ideas. Mostly discussion/demonstration. <i>All systems.</i>
	<input type="checkbox"/>	Tackling Minor Repairs: Snope's Guide to Troubleshooting	B,I,Adv	Bob Snope	How to diagnose and treat common concertina ailments. <i>All systems.</i>
	<input type="checkbox"/>	Tunes from Cumbria and Yorkshire	B,I,Adv	Dave Townsend	The lakes and fells of Cumbria and the Yorkshire dales and moors are the home to a forgotten heritage of Northern English music. This music, for reels, step-dancing, longways and square sets, variations, and slow airs, has been one of Dave

				Townsend's fascinations for years, and includes the tunes of his great-grandfather, a fiddler from near Halifax, Yorkshire, and the Swadedale concertina player Sam Fawcett. Teaching will be partly by ear and partly with the support of written music. <i>For all systems.</i>	
<input type="checkbox"/>	<i>Down at the Heartbreak Hotel: Slow Blues for Duet Concertina</i>	I,Adv	Bob Webb	A general look at styling slow-tempo blues on the duet. Phrasing, harmonizing, and the use of pauses will be covered. <i>Duet system.</i>	
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<input type="checkbox"/>	<i>Scandinavian Tunes</i>	I,Adv	Rachel Hall	This class introduces the distinctive rhythms and ornaments of Scandinavian dance music. Although most Scandinavian dance tunes are in 3/4 meter, each geographic region has a particular rhythmic "swing" that distinguishes it from other regions. We will learn several tunes from different traditions. Sheet music for lead and harmony parts will be provided. <i>For English concertinas.</i>	
<input type="checkbox"/>	<i>The Ins-and-Outs of Playing Concertina in an Irish Session</i>	B,I,Adv	George Keith	Playing in a good session can be one of the most accessible and most enjoyable ways to play Irish traditional music, but Irish sessions often come with subtle social and musical guidelines and pitfalls. This class, for newcomers and experienced session-players alike, will offer tips for how to have a satisfying session experience, and how to help the session be enjoyable for everyone concerned. <i>All systems are welcome.</i>	
Period 3	<input type="checkbox"/>	<i>Master's Class</i>	B,I,Adv	Jody Kruskal	Play something...Jody will give you feedback and help in thinking about how to take your playing to the next level. Some things we will examine are the details of timing, phrasing, dynamics (loud/quiet), note length (legato/staccato), chord and accompaniment choices, style, posture, and performance energy. <i>All systems and styles.</i>
	<input type="checkbox"/>	<i>Jacqueline's Irish Concertina, Advanced</i>	Adv	Jacqueline McCarthy	Venturing beyond intermediate-level Irish concertina. <i>30-button C/G anglo.</i>
<input type="checkbox"/>	<i>Song Accompaniment Practicum</i>	I	John Roberts	Work out a song accompaniment in class. Bring ideas for songs you'd like to work on, as well as ideas for	

<input type="checkbox"/>	More Tunes from Cumbria and Yorkshire	B,I,Adv	Dave Townsend	songs you have worked on, which we will discuss. <i>Primarily for C/G anglo, 30+ buttons, but others welcome.</i> More tunes from the lakes and fells of Cumbria and the Yorkshire dales and moors. Northern English music for reels, step-dancing, longways and square sets, variations, and slow airs (see description under 2nd period). Teaching will be partly by ear and partly with the support of written music. This is <i>not</i> a repeat of the 2nd period. <i>For all systems.</i>
<input type="checkbox"/>	Thick and Thin Chords: When Too Much is Too Much	I	Bob Webb	As the title says. <i>For Duet concertinas.</i>
<input type="checkbox"/>	19th-Century Anglo	B,I,Adv	Dan Worrall	Modern players have moved far from 19th-century ways of playing the anglo. In Ireland, England, Australia, and South Africa, the dominant style in playing for dances consisted of either single or two-row (cross-row) octave playing for entire tunes and in many cases entire repertoires. We will explore the basics of cross-row playing in octaves and learn some tricks of the old masters. We'll also discuss the style's origins and why it was popular. <i>Primarily for 30-button anglos.</i>

The Fine Print:

Registration: The \$115 (pre-registration or \$125 on-site) fee is for the entire event (plus \$12.50 for those who opt for the catered lunch). You are not required to attend all class periods or the evening concert, but there is no reduced fee for partial participation. *Please note that meals and overnight lodging are NOT included.*

Cancellations: Cancellations before April 1 will receive a full refund. Cancellations received between April 1 and April 15 will receive a 50% refund. No refunds after April 15.

Oversubscription: Most classes have a maximum limit. Please give a second choice for all class periods. Also, please let us know if you have any specific learning interests and concerns, and we will forward your comments to the staff.

Confirmation: We will send confirmation after we process your registration. We look forward to seeing you in April!

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