

Sandra Kerr's English Concertina Workshops at the Australian National Folk Festivals, 2000 and 2003

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The Australian National Folk Festival takes place every year in Canberra over the Easter weekend. During the week prior to the Festival, a series of master classes is offered. Instructional classes for particular instruments or voices are held in the mornings, and the afternoons are devoted more generally to repertoire. In 2000 and 2003, the English musician Sandra Kerr offered classes in English concertina. Fifteen of us turned up for her classes in 2000. Three of us had played together in the Australian Concertina Band, later called Reeds in Harmony,¹ a Sydney band currently in recess. Of the other twelve a few had played in bush bands,² but most played concertina singly for their own enjoyment and had little experience of playing with other musicians. A couple played Anglo concertina, and Sandra welcomed them to the group also. The musical experience and level of playing ability varied widely through the group: from almost complete beginners to players with some degree of fluency; music reading ability was similarly diverse.

We had a concentrated three - hour class every morning for the three days, and in the afternoon went to repertoire or choral groups as we chose. The morning sessions were a joy. Sandra talked to us, instructed us, played with us, and listened to what we said and the way we played. We learnt new repertoire and new techniques and refined our thinking about what we were actually doing and the contexts in which we played. Sandra's extensive musical experience and her intelligent and thoroughly musical approach to what we were doing ensured that it was an immensely rewarding experience for us, so rewarding, that the 2003 class had an almost identical class list to the 2000 class — everyone wanted to come back for more.³ As an ethnomusicologist I was interested in following some of the ideas that Sandra briefly touched upon in class a little more deeply, and Sandra kindly agreed that I could record an interview with her for this purpose. Figure 1 is a photograph of the 2000 class enjoying a joke, and indicates the convivial atmosphere in which the classes were conducted.



Fig. 1. English concertina workshop at the Australian National Folk Festival 2000. Sandra Kerr is second from the left in the front row; Jill Stubington is third from the right in the back row.

British migration to Australia was extensive during the nineteenth and twentieth centuries, and continues even today. Much of what is called 'bush music' or 'folk music' in Australia is derived from the music of those British immigrants. In the last sixty or so years, however, there has been considerable migration from Australia back to Britain, and temporary visits, a few years in duration, are now common in both directions. Against this background, then, the workshops of 2000 and 2003 and the interview provide a focus through which some contemporary issues in Australian folk music can be examined.

The first issue to consider might be the available evidence concerning the concertina's early presence in Australia and the information that we can access about the way it was used. A definitive history of the concertina in Australia is still some way off, though materials for such a study are beginning to appear and sources are becoming more available. The richest sources would be the recordings and information gathered by individuals known in Australia as 'collectors'. This term is used to refer to those people who visit and make sound recordings of

senior musicians, especially those living in country towns, hence the term 'bush music'. In Australia, this process began in the 1950s. Often the musicians contacted are no longer active performers. Sound recordings are made of their songs and dance tunes, and information is gathered about the musicians' lives, especially where and from whom they had learnt their material and where and how they used to perform it. Many, if not most, of these collectors operated and still operate outside academic institutions. Their publications contain transcriptions of songs and dance tunes and also include notes about the performer contacted. The overriding purpose of these publications is to keep the repertoire alive: to allow other people to learn and perform it. The theoretical framework in which they worked is not usually examined, but a passionate personal conviction about the value of this music is usually present. The term collector does not acknowledge that many people so named are seasoned and skilful performers, and many are now also published academics. In some quarters the term is avoided because it is considered to be somewhat condescending. I will use it here because it is still the commonly-used descriptor, but I do not intend it to carry pejorative overtones.

The earliest and most well-regarded of these collectors is John Meredith, who published two volumes about the people he contacted and their music,⁴ and some of whose recordings have recently been released in a two-CD set.⁵ There are many other collectors, and some of them gave concise accounts of their activities at a forum at the University of New South Wales in 1987.⁶ Information gathered by the collectors relates mostly to singing and dancing in the first half of the twentieth century, with some of these musicians being able to discuss earlier practices of which they were aware. First-hand nineteenth-century sources are rare, but a general picture of musical practices from that period is evolving.

More recent sources include *The Concertina Magazine (Australia)* published during the 1980s, which, however, was concerned primarily with the instrument itself, as opposed to the way it was used. In October 2005 an inquiry to the 'ConcertinaDownUnder' mailing list drew out a lively discussion about recordings of the concertina being played in Australia. Most of the recordings discussed were privately held, and some were recordings which were known to have existed at one time, but whose present whereabouts and indeed existence were unknown. The twenty or more emails that were part of the discussion are full of interesting details (especially to an Australian) about who played what, when, and where. Knowledgeable people such as Bob Bolton, whose long association with bush music and the people

involved in it has given him a wealth of knowledge, and experienced collectors such as Maria Zann Schuster, who has worked with bush musicians in southeast Queensland, contributed to these exchanges. As for internet sources on the history of the Australian concertina, there is Warren Fahey's website, www.warrenfahey.com, which has an extended discussion about the instrument.

The concertina is thought to have been popular in Australia during the nineteenth century, especially among itinerant workers. Its convenient size and versatility are usually cited in explanation of this popularity. Twenty years ago, when I was looking for an instrument to learn which would enable me to participate in 'folk' groups, I was told that the Anglo concertina was more commonly used than the English in nineteenth-century Australia. It was described to me as a diatonic instrument which could play easily in two keys. Its bellows action, which gives different notes on the pull and push directions, was thought to give the instrument a particularly marked rhythm because of the tiny pause while the direction of the bellows was changed. The bounce and emphasis which this gave to the rhythm, I was told, made it a very suitable instrument to play for dancing. As Graham Seal and Rob Willis put it in *Verandah Music: Roots of Australian Tradition*: 'Early concertinas used at bush dances were usually the "Anglo" style... small, portable and loud'.⁷

On the other hand, the English concertina was described to me as chromatic, with a single button producing the same note irrespective of the direction of the bellows. This was thought to allow the player to decide on the phrasing without being constrained by the need to change the direction of the bellows. I bought an English system New Model Lachenal, whose portability seemed very attractive to someone whose first instrument was piano. Playing it now, I realize that, with some care, phrases can be sustained through a change in the direction of the bellows, and I now wonder whether the Anglo is quite as deterministic of articulation as I was told.

Warren Fahey, an energetic and highly productive Australian collector and folklorist, suggests that both systems were in use: 'Both English and Anglo-German concertinas were extremely popular in nineteenth-century Australia as they were light, relatively affordable, portable and were ideal for dance music and song accompaniment',⁸ although he also notes that the Australian singing tradition was mainly unaccompanied. Bob Bolton makes a typically sensible comment on the 'ConcertinaDownUnder' mailing list: 'All the old Bush Music Club LPs (made between 1958 and 1966) include Jamie Carlin playing very

nice, traditional-sounding, concertina...even if he is producing it on the less-appropriate English System',⁹ His observation keeps the traditional practice in mind, while acknowledging that it is the musical result which is important.

Sandra Kerr's account of her search for an appropriate repertoire for the English concertina brought up many issues of relevance for Australian musicians. In her interview with me in 2003, Sandra notes that the concertina was not her first instrument. She sang and played guitar, dulcimer, and whistle before picking up the concertina in the early 1970s. She says that there was a great deal of Irish music being played in London at that time, but no tradition of playing English concertina. She tried to play Irish tunes on her English concertina, and was in contact with Tom McCarthy, about whom she observes: 'he was from County Clare, West Clare, where all the best concertinas come from in Ireland...Tom was so generous with his time and his repertoire and skill and so on and just a delightful man'.¹⁰ Attempting to play tunes from *O'Neill's 1001* tune book,¹¹ and with Tom McCarthy's help, she found that although she could play the Irish tunes on the English concertina they never really sounded as she felt they ought to. She says '[I] learnt a lot of tunes, but honestly they never worked for me on the English concertina, and I think to this day, I don't realize how they didn't work'. She found that the Scots tunes 'felt more comfortable on the English concertina,' but she responded particularly well to the Northumbrian tunes, introduced to her by a partner who was a Northumbrian piper, Ron Elliott. The seminal work of Alistair Anderson playing Northumbrian tunes on the English concertina was also an influence here. She says of that repertoire: 'I loved it. I thought it was so distinctive, so very special, because it just has intervals in it and arrangements of notes, you just don't find in other tunes. And then the pipes themselves...give it that particular energetic flavour, and that crispness, and that's what I've tried to get into my playing. I think that was the big turning point for me. In the Northumbrian repertoire, the pipes themselves...gave me a notion of how I might play, physically play the instrument'.

Sandra mentioned two conditions which she found to be necessary for playing a particular repertoire well. One is to have the appropriate instrument, and the other is to be in contact with a musician who is experienced in playing the music of the tradition. In attempting to play Irish tunes, she had a written source (O'Neill's) and contact with a brilliant interpreter of the repertoire (Tom McCarthy), but found that the musical style was not achievable on her instrument (the English concertina).¹² When learning the Northumbrian repertoire, on the

other hand, she had both an experienced player (Ron Elliott) and a suitable instrument, and was able to play tunes in the appropriate musical style.

Our experience in the Australian Concertina Band was the same as Sandra's. We had attempted to play Northumbrian tunes from sheet music, and had not been able to make much musical sense of them. When Sandra introduced us to Northumbrian tunes, however, we were able to listen to how she played them; we also listened to her speak about how they were constructed and were put together, and we eventually came to understand and play them with something approaching the appropriate style. We needed the contact with an experienced player.

This is the oral transmission which folklorists talk about as a defining characteristic of folk music, distinguishing it from classical music. My observation has been that oral transmission is important in every musical tradition. Learning the classical piano tradition as a child, I had a weekly session with a teacher for fifteen years. Yes, we used musical notation, but style and interpretation, the things which make a performance musical, were learnt by my teacher talking to me, listening to me, and playing for and with me. The relationship between music as sound and music notation is neatly characterized by John Shepherd:

Music notation—which is visual, tangible, two-dimensional, and static in character—can only, as it were, identify points on the surface of a sonic world that is intangible, constantly in motion and multidimensional. The sonic world of music—even classical music—is highly complex in the ways in which its different dimensions of harmony, melody, rhythm, and timbre (not to mention amplitude, attack, envelope, and so on) interact with one another. What notation—either as a score or sheet music—represents is but a very pale imitation of this world.¹³

Another striking feature of the workshops that Sandra Kerr gave in Australia was the importance she laid on place and context: the locality in which the music was found and the particular places where it was performed, the musicians who performed it and what they said about the particular songs and dance tunes, and what they said about the music in general. In introducing the class to the music of Northumbria, Sandra talked to us about her own contacts with traditional musicians, her investigations into the circumstances which led to certain pieces being composed, and the stories which some pieces enfolded. *Meggy's Foot* came to us with the story of the pony that had a stone in her foot.

We were invited to make up stories to go with the various parts of the tune. *Bob and Joan* brought forth a comment on how much the Lydian mode, with its raised fourth degree, is favoured in Northumbria. And about *Noble Squire Dacre* we learned that this acknowledgement of a member of a class above that of the musicians was rare, since the tradition belonged to the working class. Sandra delighted in telling us of her initiatives in contacting and talking to Northumbrian musicians, and hearing at first hand how a squeaky wheelbarrow in the mine inspired a particular composition. These stories were not presented as curiosities: they were for Sandra more than an enrichment in their connections to the music; they were part of the music. In telling us to make up stories for the variations in *Meggy's Foot* and to consider how the two parts of the tune *Bob and Joan* might be related to the two people named in the title, she was helping us to understand and own the tunes we were learning.

This awareness supports the ethnomusicological challenge to the boundaries traditionally placed around music. Where does the music stop? The musician, the instruments, the circumstances of the performance, the performers' ideas about what they are doing, are all part of the ethnomusicologist's concern when they study 'music'. Although in the early days of ethnomusicology, these features were described as 'context', we now recognize that the idea of music in the centre of some complex which can be called 'culture' and which provides a context for it maintains an autonomy for the music which actually does not exist. Music does not so much have a cultural context; it is the culture. It is in and through the music that the culture is made and expressed. Clearly the words of songs pick up and relay ideas and events which the singers/composers find to be significant. But ethnomusicologists are finding that the form and structure of the music itself expresses the patterns which the people of a particular culture use to frame their lives.

During the workshop, some members of the class asked Sandra to talk about using the English concertina to accompany singing. She did so, but, at the same time, turned the question around and asked us how the concertina was used to accompany singing in Australia. We were not able to answer her at the time, but a preliminary look at the material readily available might be a starting point.

The literature maintains that Australian traditional singing was unaccompanied and the source recordings available bear this out. It may not be that straightforward, however. John Meredith and Hugh Anderson write that 'Sid Heather of Hurstville was a fiddler who

accompanied himself while singing'.¹⁴ The CD *Sharing the Harvest* includes his one recorded song, *The Wonderful Crocodile*; here he first plays the tune on the fiddle, and then sings it unaccompanied, finishing with a short fiddle coda. The fiddle is part of the performance, but it does not accompany the singing in the strict sense.

There are, however, indications of the concertina being used to accompany singing in the musical practices of the collectors. Because of their exposure to traditional musicians, and their reverence for that material, it seems likely that the collectors' performance conventions will echo those of the earlier musicians. Alan Scott was one of the early collectors, and his CDs made with Keith McKenry provide a rich musical source.¹⁵ The record notes state: 'Of necessity, the songs in bush camps and homesteads often were sung unaccompanied. Where instruments were available, they typically would be portable, compact items such as violins, tin whistles, concertinas, banjos or mouth organs'. With one exception, however, Alan Scott accompanies himself in all the songs with his English concertina. Sometimes, as with *The Little Sparrow*, piano and fiddle join with his concertina in a beautifully discrete accompaniment.¹⁶ In other songs, *Jog Along Till Shearing*, for example, the concertina is the only accompanying instrument. It doubles the singer's melody a couple of octaves above. Repeated notes in the singer's part are played just once and held through on the concertina, and the last bar of the melody is repeated between verses. In the second line of each verse, the concertina has a slightly different tune from that of the singer. As an experienced collector and singer of traditional songs, Scott inspires confidence that, at the very least, he would be true to the spirit of the tradition.

A similarly informative CD is Dave de Hugard's *Songs of the Wallaby Track*.¹⁷ Dave de Hugard performed all the items on this CD and also wrote the notes which accompany the recording. Carefully and attractively performed, the musical style is, like the Alan Scott recordings, unmistakably that of Australian bush performers. (My father, born in 1896, lived until the Second World War in country New South Wales. He did not call himself a musician, and sang very rarely, but when he did, he used the vocal timbre, articulation, and style of phrasing that I hear in these two performers.) De Hugard's liner notes, which combine detailed scholarship with a very clear and engaging account of his experience with the performing tradition, begin as follows for the song *Sing Birdie Sing* begins:

This beautiful song, partly reconstructed from memory, I heard from Albert 'Dooley' Chapman at Dunedoo in New South Wales. I met

'Dooley' in the early 1980s when he was nearly ninety. He was still a fine concertina player and a good yarner. He had a fine sense of humour and he loved a good song. We don't know the origin of the words but I came across a close variant of the tune in the Queensland State Library where it was published as 'The Mouse-Trap Man' circa 1870.

There is a photograph of a concertina on the same page, and in the recording, the singing is accompanied by concertina and probably banjo. As with Sid Heather's recording of *The Wonderful Crocodile*, the concertina plays the tune before the voice enters. Thereafter it doubles the voice in a slightly decorated version of the tune. The decorations consist mainly of added passing notes. The final song on the CD, *A Trip on the Wallaby Track*, mentions the concertina and mouth organ in the text itself, and the concertina accompaniment doubles the tune, this time a little more ornamented. The ornament is usually a triplet, consisting of the melody note itself, the note above, and the melody note itself again. In this performance in triple time it occurs on the third beat of a bar. De Hugard's performance of *The Man with the Concertina*¹⁸ is a jaunty song in praise of the concertina, which accompanies the voice; the performers achieve a remarkable coincidence between the sound of the concertina and the sound of the voice.

Danny Spooner is another influential singer in Australia who accompanies himself on English concertina. A recent CD, *The Great Leviathan*,¹⁹ includes many songs where concertina accompaniment is used. In general, Danny's style is based on chordal accompaniment; in *Talcahuano Girls* and *Rolling Down to Old Maui*, for example, there is a discrete pulsing on second and third beats, with the melody notes lightly touched while the chord is held. The concertina also embellishes the melody with decorative 'filler', and the frequent use of open fifths gives these performances a strength entirely suitable for Danny's forceful voice. These three performers—Alan Scott, Dave de Hugard, and Danny Spooner—provide Australian examples of the emblematic nature of the concertina which Stuart Eydmann discusses in relation to the British folk music revival.²⁰

There is a similarly retrospective view of what nineteenth-century Australian musical practices might have been like. Although no source recordings of singing accompanied by concertina are available—and this does not indicate that it did not happen, especially since there are so few recordings to begin with—there is a strongly held view that the concertina was associated with singing in late nineteenth- and early

twentieth-century Australian bush music. Robert Stewart's song *The Man with the Concertina*, performed on Dave de Hugard's CD, articulates this view in its text, and the three performers support it by their musical practices. There is also a literary source in Henry Lawson's poem of 1891, *The Good Old Concertina*,²¹ which provides images of the concertina playing for dancing and accompanying singing. Perhaps there are many more such sources.

The project called *Song Links* produced an interesting set of two CDs in which English traditional songs on the first disk are juxtaposed against Australian versions of the same songs on the second disk. The purpose of the set is to allow comparisons of text and melody, but perhaps it might be useful to look also at other details of musical style as possibly characteristic of each country's music. Nancy Kerr and James Fagan sing *The Banks of the Nile* on the first CD and *The Banks of the Condamine* on the second one. This is the only instance in which the same musicians perform on both CDs, and is itself an example of the always close—and now even closer—relationship between the English and Australian folk traditions, since Nancy, with her English heritage, and James, with his Australian heritage, now perform together regularly in Australia, England, and elsewhere. In a video of an interview with Nancy and James now available at www.thepuredrop.com.au, Nancy draws on the example of a performance of *The Banks of the Condamine* that they did with a concertina player and observes that the concertina reinforces the 'Australianness' of the song. I am not sure how to read this comment, since it is Nancy's mother, Sandra Kerr, whom Stuart Eydmann names as one of the people responsible for promoting the use of the concertina to accompany songs in the British tradition.²² Be that as it may, for me, the 'Australianness' of Nancy and James's performance of *The Banks of the Condamine*, here without concertina, is expressed emphatically by the insertion of the *Mudgee Waltz* as an interlude within the song. John Meredith collected this tune, and recounts that he first heard it in the Mudgee district of New South Wales, played on a kerosene-tin dulcimer.²³ In the *Song Links* project itself, there are more concertina players and more items with concertina accompaniment on the English CD than there are on the Australian CD. Again it seems that the concertina figures more extensively in discussions about Australian traditions than it does in recordings. Of course it may well be that the absence of the concertina in recordings of older Australian singers is more a function of the paucity of the available materials than of actual practice.

Returning again to Sandra Kerr's concertina workshops at the Australian National Folk Festivals in 2000 and 2003, there is one other aspect that seemed to me to be important. In 1985 I was asked (as an ethnomusicologist) to investigate what was described to me as Anglo-Celtic folk music in Australia. I have since then been interested in the music that is presented under the rubric of folk music in Australia, and I have been concerned to describe and investigate what happens in its performances and transmission. What the performers and their audiences take folk music to be is of interest because of the light it sheds on what is performed, why it is performed, and how it is performed. I am more concerned with those relationships than with some definition of folk music against which particular songs might be measured.

It seemed to me that the folk music I met in clubs and at festivals at that time could be more adequately described as a philosophy of music rather than by the delineation of a particular repertoire. The three attitudes which seemed paramount were: (1) live music was better than pre-recorded ('canned') music; (2) music performed acoustically was better than music performed with amplification; and (3) music was too important a vehicle for self-actualization to be left to a few highly-trained professionals: it should be something that everybody does. The inclusiveness of this third attitude was amply demonstrated by Sandra Kerr's conduct of the workshops. Every one, no matter how well or how inadequately he or she played, was of equal interest to her and attracted the same degree of attention. It is never easy to deal with a class in which the members are all at different stages, and a perfect solution to this problem is rarely achieved; but Sandra made a valiant attempt. However, it is the other two attitudes which are of particular interest here, and they can be seen as the expression of a concern with embodiment. When Sandra was playing for us, when she was talking to us, and when she was simply being with us and listening, her physical presence engaged us. The way she held herself, the way she spoke and what she said, the way she moved, her facial expressions, the way she held and moved her concertina were essential parts of what she gave us. This is what is being sought in the emphasis on live performance and what is lacking in recordings: this is why live music is held to be better than pre-recorded music. The attraction of acoustic performances, the second stipulation, is the immediacy of the music. The singer's vibrating vocal folds, the sounding reed, the vibrating string, these are very different in character from the vibrations of membranes of electronically excited speakers which is what is heard in amplified music.

The physicality of the performers invokes and implicates the listener's own body and perspective. Thus selling recordings at a live performance can be seen as an attempt to alleviate the physical remoteness of recordings. When listeners have heard a live performance, they have at least the memory of that physical presence to colour the recordings when they are played at home.

Conclusion

Australian traditional singing of the nineteenth and early twentieth centuries was closely related to British traditions. The influence of other European countries from where immigrants came can be seen in the dance music, but not very much in song. No doubt the immigrant families' eventual loss of language was associated with this decline in their singing traditions in Australia. The singers contacted by the collectors usually have a British immigrant one or two generations back from whom they have learnt songs. The *Song Links* project demonstrates this, and the many tunes of British origin which are in Australia associated with completely Australian sung texts are another example.

In the second half of the twentieth century musicians have achieved much more mobility. The influential folklorist A.L. Lloyd's sojourn in Australia is an early example of the now well-established practice of moving between countries. Danny Spooner, born and raised in England, has lived in Australia for more than 40 years, while Martyn Wyndham-Reed, the British singer who put the *Song Links* CDs together, has spent time in Australia. There are many others who have experienced music-making in both Australia and Britain and whose repertoires now reflect this. Among recent performers are Nancy Kerr and James Fagan, who move between Australia and England (and other countries) every year. When Sandra Kerr came to Australia and gave us the concertina workshops at the National Folk Festival, she also spent time and performed with Nancy (her daughter) and James in their trio called Scalene. In the interview Sandra said that she was 'totally intrigued by this country because it has that mixture of total familiarity and completely exotic'. She felt that James's high-energy bouzouki playing, setting up cross rhythms, playing with accents and moving the beat, and exploring different tonalities had a somehow characteristically Australian freedom which dramatically influenced her own playing.

Australian traditions have not been as well researched as British and American ones have. English-speaking traditions are much

younger here, and we have nothing like the generations of musicians in one family such as the Clough family of Northumbrian pipers.²⁴ Nor do we have detailed musical studies like Dáibhí Ó Cróinín's account of Elizabeth Cronin's repertoire,²⁵ or folkloristic accounts such as Patricia Sawin's of Bessie Eldreth in America.²⁶ There were and still are in some places extensive repertoires of Indigenous songs,²⁷ but these were largely inaccessible to the immigrant musicians who came here after 1788.

In the twentieth century, the concertina seems to have shed its association with classical music and band music and become established as an iconic folk instrument. In Britain, Stuart Eydmann documents the way A.L. Lloyd's insistence that folk song should be unaccompanied was challenged by revivalist singers, and promoted and developed by Peggy Seeger and her associates, John Faulkner and Sandra Kerr.²⁸ In Australia, similarly, a tradition of unaccompanied singing among bush musicians who may sometimes have been accompanied by concertina has been succeeded, in the second half of the twentieth century by singers such as Alan Scott, Dave de Hugard, and Danny Spooner, who regularly accompany themselves on concertina.

Finally, as an accompanying instrument, the concertina is capable of an expressiveness which can encompass a poignant wistfulness, a bouncy rhythmic jauntiness, and the gravitas and solemnity of a chordal drone. It may be that it is this versatility that has attracted the superb folk musicians of the last fifty years to the instrument, and it may well be that there are possibilities for the concertina which are yet to be explored.

NOTES

1. About the band, see Jill Stubington, 'Black Dots on a Page: Aural and Written Transmission in the Australian Concertina Band,' *Australasian Music Research*, 2-3 (1997-1998), 175-82.

2. See Graeme Smith, *Singing Australian: A History of Folk and Country Music* (North Melbourne: Pluto Press Australia, 2005).

3. Sandra Kerr, Peggy Seeger, and John Faulkner are credited as being influential in the promotion of the English concertina during the English folk revival of the 1950s-1970s; see Stuart Eydmann, 'The Concertina as an Emblem of the Folk Music Revival in the British Isles', *British Journal of Ethnomusicology*, 4 (1995), 41-49; online at www.concertina.com/Eydmann/index; subsequent references are to the online version (and thus without page numbers).

4. John Meredith and Hugh Anderson, *Folk Songs of Australia and the Men and Women who Sang Them* (Sydney: Ure Smith, 1967); John Meredith, Roger Covell, and Patricia Brown, *Folk Songs of Australia and the Men and Women who Sang Them, II* (Kensington, NSW: NSW University Press, 1987).
5. *Sharing the Harvest; Field Recordings from the Meredith Collection in the National Library of Australia*, 2 CDs, National Library of Australia (2001).
6. See Jill Stubington, *Collecting Folk Music in Australia* (Kensington, NSW: Publications Section of the University of New South Wales, 1989).
7. Graham Seal and Rob Willis, eds., *Verandah Music: Roots of Australian Tradition* (Fremantle WA: Curtin University Books, 2003), 63.
8. Fahey 'The Big Squeeze', online at warrenfahey.com/concertina/concertina-1.html.
9. See 'ConcertinaDownUnder': 'Looking for details of recordings by Aussie players of Aussie Bands', 31 October 2005 9:07:38 AM.
10. Throughout this article, Sandra Kerr's words are quoted from an interview with her recorded at the workshops associated with the 2003 National Folk Festival.
11. Francis O'Neill, *The Dance Music of Ireland: 1001 Gems* (Dublin: Walton's Musical Instrument Galleries, 1965; originally published 1906).
12. Sandra says in an aside: 'People tell me that there are people who play Irish tunes on the English concertina and they really make it work, and get the style properly.'
13. John Shepherd, 'Text', in Bruce Horner and Thomas Swiss, eds., *Key Terms in Popular Music and Culture* (Malden, MA: Blackwell Publishers, 1999), 163.
14. Meredith and Anderson, *Folk Songs of Australia*, 133.
15. Alan Scott and Keith McKenry, *Battler's Ballad: Songs and Recitations of Australian Life*; (recorded by the National Library of Australia, published by Fanged Wombat Productions, 1991) and Scott and McKenry; *Travelling through the Storm: Australian Bush Songs and Poems: The Battler Series Volume 2* (recorded by the National Library of Australia, published by Fanged Wombat Productions, 1996).
16. The collectors often became active bearers of the tradition, and *The Little Sparrow* exemplifies the importance of their contribution, as it consists of a tune that John Meredith set to a poem published in 1925.
17. *Dave de Hugard, Songs of the Wallaby Track*, DDH001 (recorded in Maldon, 2002)
18. Originally issued on his CD *Magpie Morning*, Sandstock Music, SSM047CD (2002), now also available on *Musical Traditions in Australia*, Folk Alliance Australia FAA 003/004 (n.d.).

19. *The Great Leviathan: Songs of the Whaling Industry: Danny Spooner*, DS007 (2006).
20. Eydmann 'The concertina as an emblem of the folk music revival in the British Isles'.
21. Leonard Cronin, ed., *A Camp-Fire Yarn: Henry Lawson, Complete Works 1885-1900*, (Willoughby, NSW, Lansdowne Press, 1984), 130.
22. Eydmann, 'The concertina as an emblem of the folk music revival in the British Isles'.
23. Meredith and Anderson, *Folk Songs of Australia*, 220.
24. See Chris Ormston and Julia Say, *The Clough Family of Newsham: 200 years of Northumbrian Piping* (Morpeth, Northumberland: Northumbrian Pipers' Society, 2000).
25. Dáibhí Ó Cróinín, *The Songs of Elizabeth Cronin, Irish Traditional Singer: The Complete Song Collection* (Dublin: Four Courts Press, 2000).
26. Patricia Sawin, *Listening for a life: A Dialogic Ethnography of Bessie Eldreth through her Songs and Stories* (Logan, UT: Utah State University Press, 2004).
27. See Jill Stubington *Singing the Land: The Power of Performance in Aboriginal Life* (Sydney: Currency House, 2007),
28. Eydmann, 'The concertina as an emblem of the folk music revival in the British Isles', and the more extended study in his Ph.D. Thesis, 'The Life and Times of the Concertina: The Adoption and Usage of a Novel Musical Instrument with Particular Reference to Scotland', Open University (1995), available online at www.concertina.com/eydmann/life-and-times/.



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