



**“The accordionist’s very own examining-system”:**

**The British College of Accordionists**

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*In partial fulfilment of the requirements for the degree*

*Doctor of Philosophy (PhD)*

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**March 2023**

## Declaration

We, the undersigned declare that this thesis entitled "*The accordionist's very own examining-system*": *The British College of Accordionists* is entirely the author's own work and has not been taken from the work of others, except as cited and acknowledged within the text.

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## **Acknowledgements**

Foremost, I would like to thank my supervisors Dr. Ann Marie Hanlon and Dr. Georgina Hughes for their incredible support, guidance, and advice throughout this PhD. I would also like to thank my wife Christina for her continuous support without which this PhD would have not been possible. I also greatly appreciate the continuous support and encouragement received from my mother Joan, my father Colin, my brother Alan, and my sister-in-law Mariyana. Additionally, I would like to thank my accordion mentor Gerry Kelly who instilled in me a love for the accordion from an early age and supported me regularly throughout this research. Furthermore, I appreciate the openness and support received from BCA figures Raymond Bodell, Anna Bodell, Graham Laurie, Harry Hinchcliffe, Karolyn Broadhead, and Douglas Ward. Moreover, I would like to thank Rob Howard, accordion writer, and enthusiast, for his years devoted to forming accordion literature and his willingness to help me regularly throughout this project. I also appreciate all the support I received from the rest of my family, friends, colleagues, and proof-readers. Lastly, my gratitude extends to the Dundalk Institute of Technology and the Dublin College University for the funding opportunity to undertake my studies.

## **Abstract**

The aim of this research is to chart the promotion of the classical accordion through academic enquiry into its development in Britain during the 20<sup>th</sup> century. This is primarily achieved by documenting the history of the British College of Accordionists (BCA), an examining board and educational institution dedicated specifically to institutionalizing, promoting, and standardizing the accordion on a national and international scale. Founded in 1935, the BCA leaders played a significant role in promoting and validating the accordion throughout the 20<sup>th</sup> century. This historiographical project incorporates archival research, interviews with key accordionists, analysis of primary and secondary data, descriptive analysis, thematic analysis, and source triangulation. This study contextualizes how the accordion was promoted through the three key themes of institutionalization, promotion, and standardization. Institutionalization as a theme is examined from the 18<sup>th</sup> to the 20<sup>th</sup> century with specific focus on Britain; this will provide a socio-political contextualization for understanding the BCA's emergence and institutional formation from 1935 onwards. Through the theme of promotion, the various marketing attempts made by the BCA leaders during the 20<sup>th</sup> century are considered. Furthermore, the BCA's standardization of accordion pedagogy and performance through examination, and the formation of additional syllabi and educational courses are reviewed. Overall, this research provides a template for considering the role of under-researched instruments in music standardization and institutionalization.

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## Chapter 1: Introduction

The British College of Accordionists (BCA) is an accordion institution established in 1935 to institutionalize, promote and standardize the accordion.<sup>1</sup> It was set up by Dr. Otto H. Meyer and Albert Davison in London to offer educational activities and opportunities to accordionists. In its first year, accordion tuition was the key activity offered by the BCA staff. In 1936, accordion graded exams were established to standardize and promote the instrument:

In view of the universal acceptance of the Accordion as a legitimate musical Instrument, the need for instituting these examinations can be readily appreciated and the outcome must necessarily set a still higher standard of technical and musical ability, and still further increase its popularity (6.3(C) BCA Exam Ad 1936, p.1).

The key BCA figures in 1936 included the BCA principals Meyer and Pett (who replaced Davison in 1936), BCA patrons Lord Strathcona and Mount Royal, and the BCA examiners. The panel of examiners comprised Professor Eustace St. George Pett, Conway Graves, George Scott-Wood, Eric Little, Captain J. Reilly and H.J. Bridger (1(A) BCA S. 1936, p.3). From 1935 onwards, the BCA leaders' develop and expand accordion activities to incorporate educational courses, practical and theoretical graded exams, diplomas, orchestras, concerts, and summer and weekend schools. From its inception to the close of the 20<sup>th</sup> century, the BCA represents the key institution in Britain dedicated to accordion promotion.

The aim of this research is to integrate the accordion into the overall history of music institutionalization during the 20<sup>th</sup> century. An extensive historical examination of the BCA's role in music institutionalization is provided. By delving into the understudied history of the BCA, its contribution to the promotion of the accordion during the 20<sup>th</sup> century is shown. Like the overall professionalization and institutionalization of music during the 19<sup>th</sup> and 20<sup>th</sup> centuries in Europe and the wider world, the development of music education and examination systems proves key in the promotion of the accordion. The primary research question: How did the BCA promote the accordion in Britain during the 20<sup>th</sup> century? is

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<sup>1</sup> See appendix 6 for all abbreviations.

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addressed through three prominent themes: institutionalization, promotion, and standardization. The BCA leaders' overall goal to elevate the accordion's status is considered through these three themes. In addition, the following secondary questions guide the overall narrative of this historiography: What key activities did the BCA staff establish to promote the accordion in Britain? How successful were these activities in promoting the accordion? Did the BCA leaders promote accordion works by British composers? How successful were the BCA personnel in promoting the accordion? What activities did the BCA staff undertake to standardize accordion education and performance standards in Britain? How did the BCA directors seek to standardize accordion education in Britain? How successful were the BCA leaders in the standardization of accordion activities?

## **1.1 Chapter Layout**

Chapter one provides an overview of how this research topic titled "*The accordionist's very own examining-system*": *The British College of Accordionists* came to fruition. Firstly, it details the aims and objectives, the vision and motivation, the overall research paradigm, the parameters of this research and the overall thesis layout. Secondly, the literature review is presented to detail the relevant and seminal sources used within this research. The literature review discusses material pertaining to key theorists, the concepts of institutionalization, professionalization and standardization, the study of primary data, the process of music institutionalization, the institutionalization of music in Britain specifically, and comparative studies which informed this research. This chapter concludes with an overview of the methodology including the methods of cataloguing, interviewing, qualitative descriptive analysis, thematic analysis, and triangulation.

## 1.2 Chapter Themes

In this research, the theme of institutionalization is addressed through the various organisational processes instituted by the BCA to become a recognised and established organisation. Institutionalization is understood through the various organizational and musical processes implemented in the BCA. The concept of institutionalization is informed through the history of music institutionalization in the world of Western art music from the 18<sup>th</sup> to the 20<sup>th</sup> century, the emergence of the accordion from the late 19<sup>th</sup> to the 20<sup>th</sup> century and the processes implemented by the BCA to become a successful institution.

The theme of promotion is chosen to detail the various ways in which the BCA leaders attempt to promote the accordion in Britain. This theme is discussed in relation to key advertisement publications, community building, music examinations and repertoire. At the core of each BCA activity is the aspiration to popularize the accordion within society, targeting musicians and the general public, which would result in greater participation. Promotion relates to key BCA network technologies that comprise production, consumption, geography, and audience uptake (Jones 2002, p.214). The theme of promotion encompasses the BCA activities of marketing, the establishment of an accordion community, the formation of an eight-grade series for practical and theoretical exams, the encouragement of copyright adherence, the support of music publishers through purchasing accordion repertoire and the promotion of British accordion composition.

The theme of standardization can be defined as the musical standards implemented and advocated by the BCA leaders to further promote the accordion in Britain. Standardization is considered concerning professional accordion teaching standards, educational courses, educational materials, accordion systems, and accordion integration in Britain. Under the theme of standardization, the aspiration of BCA staff to educate the accordion community in

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Britain through greater participation, accessibility, educational involvement, and multiple accordion educational curricula is presented (Kelly 2016, p.58). Chapter four outlines the various attempts made by the BCA personnel to enhance the overall standards of accordion activities through education and manufacturing.

Subthemes are utilized to provide greater insight into the discussion of the key themes of promotion and standardization. In chapter three, under the main theme of promotion subthemes including community, marketing, education, and repertoire are discussed. These subthemes are defined in the introduction of chapter three. In chapter four, within the main theme of standardization, the subthemes examined include education and manufacturing. Similarly, insight into the subthemes of education and manufacturing are presented in the introduction of chapter four.

### **1.3 Vision and Motivation**

The motivation for this research arose from over twenty years' experience as an Irish classical accordionist. During this time, performance, and graded examinations through the Royal Irish Academy of Music (RIAM) proved imperative to the overall development of my musicianship skills. From 2012 onwards, the Dundalk Institute of Technology music faculty embraced the classical accordion where I specialized in solo performance while simultaneously generating a passion for musicology. The combination of both contributed to the motivation of this research to address the lacuna of literature on the accordion which to date has received limited attention. This research contributes to the documentation of the accordion's history alongside accordion authors such as Marion Jacobson, Rob Howard, and Douglas Ward.

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## 1.4 Overall Paradigm

In this research, a modern historiography of the BCA is provided. It examines the gradual process of music institutionalization and society's role in cementing the processes of music institutionalization.<sup>2</sup> Sociological approaches are drawn upon to investigate the role of music institutionalization in forming society, establishing certain societal behaviours, and instituting professional standards. This modern historiography collates and analyses historical data (both primary and secondary sources), drawing on societal shifts and cultural norms, and interprets this data to provide an informative narrative surrounding the primary research question (Bentley 1999, p.149). The goal of this historiography is to create an interpretation of the past and to understand the overall process of the institutionalization of the accordion as exemplified by the BCA (McPartland 2010, p.15 and p.35). Postmodern thought is applied by accumulating multiple narratives historically, socially, and culturally to form a subjective portrayal of the BCA. In the context of this research, the concept of postmodernism as theorized by Lawrence Kramer (2018), Gary Tomlinson (1993), David Beard (2005), Kenneth Gloag (2005) and Beverly Southgate (2009) is utilized to interact subjectively with the narrative of the BCA.<sup>3</sup> By employing thematic analysis, qualitative analysis and triangulation, the process of music institutionalization which influenced the BCA is presented. Additionally, the theoretical framework of this research incorporates multiple approaches to draw innovative standpoints forming an interdisciplinary work through the combination of historiography, philosophy, and sociology (King and Prior 2013, p.157). In this research,

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<sup>2</sup> What makes a modern historiography within new musicology is the additional study of 'insights from anthropology and sociology' standpoints (Kerman 1985, p.175). 'The development of a music historiography, like other forms of history is influenced by changing historical and cultural conditions, and it therefore has its own history, which reflects different attitudes and approaches to music during different historical moments' (Beard and Gloag 2005, p.61).

<sup>3</sup> Within this thesis, postmodernism can be understood at the attempt to interact and 'escape from our patterns of meaningfulness at the very moment in which we' (Tomlinson 1993, p.39) exist and to question 'accepted forms of knowledge' (Beard and Gloag 2005, p.92). Moreover, postmodern thought is utilized to form subjective historical narratives 'as a potential liberator from modernist constraints and orthodoxies' by instigating new approaches which challenge traditional beliefs focusing on the 'narrative, centrality, language, epistemology, and truth' (Southgate 2009, p.540).

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historical writing, the philosophical study of knowledge, nature and reality, and the sociological study of society's development through institutions is combined.

The research paradigm is constructivist, acknowledging the role of the social in producing and reproducing experience and meaning (Burr 1995 in Braun and Clark 2006, p.85). As the history of the BCA and the accordion in Britain are subjects that have been understudied, a research paradigm that answered the how and why proved vital in documenting its history. This led to the selection of a constructivist research paradigm that incorporates qualitative approaches including descriptive analysis, narrative analysis, and the selection of themes. Social constructivism is utilized as defined by Lee (2011) in footnote four.<sup>4</sup> The ontology revolves around the nature of cultural reproduction and the process of music institutionalization that influenced the emergence of the BCA. The nature or truth of reality is formed based on the socially constructed history of the BCA through multiple perspectives and realities (Lee 2011). The nature of music institutionalization and its processes that developed from the mid-18<sup>th</sup> century onwards are drawn upon to indicate the music environment established in Britain prior to the BCA's inception. Furthermore, the environment for music across the Western art music world became institutionalized and professionalized creating a reality that the BCA leaders interpreted, imitated, and constructed to promote the accordion. The epistemological approach is objective, engaging with the facts and interpreting those facts using qualitative research approaches to present the history and knowledge of the BCA. Epistemology is defined by Lee (2011) as 'the theory of knowledge that explores the relationship between the inquirer and the knowable' (Lee 2011, p. 5). In this research, the BCA history is examined through fact-based evidence to support the knowledge obtained. As knowledge can stem from belief and truth, multiple primary and secondary sources are interpreted to increase the validity of the epistemological knowledge presented.

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<sup>4</sup> As defined by Lee (2011) 'social constructionism differs from radical constructivism in that the former focuses on collective generation of meaning while the latter suggests that the individual mind is active exclusively in the meaning-making activity' (Lee 2011, p.3).



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## 1.5 Research Parameters

The institutionalization of the accordion in Britain from 1935 to 1999 is the focal point of this research. This period is selected as the primary data found in the BCA archives focuses on its history throughout the 20<sup>th</sup> century. It is important to note that throughout this thesis, the BCA is referred to regularly from its inception to 1995 specifically as various BCA materials such as the exam syllabus and schedule of studies are not recorded past this year. Insight into the BCA from the 21<sup>st</sup> century is limited in the BCA archival catalogues and on their website. As a result, the BCA in the 21<sup>st</sup> century is not the focus point of this research yet its position in the 21<sup>st</sup> century is reflected upon in chapter four. The purpose of this research is to highlight how the accordion is promoted by the BCA leaders. The overall period studied is from the 18<sup>th</sup> to the 20<sup>th</sup> century. This timeline offers insight into the overall institutionalization of music and its role in the BCA's emergence. Geographically, Britain is the predominant area under study; however, countries and cities involved in the overall institutionalization of music or that played a role in the promotion of the accordion are also discussed. Throughout this research, the accordion is referred to in a classical sense. The accordion is an instrument associated with various traditions, commonly related with the music of its national identity depending on the country. Therefore, when the term classical accordion is used, this is in association with non-traditional music performed on stradella, free bass and converter accordions.

## 1.6 Chapter Synopsis

This thesis consists of three main chapters that deal respectively with the themes of institutionalization, promotion, and standardization.

Within chapter two, the subthemes that encompass the overarching theme of institutionalization includes music institutionalization, music institutionalization in Britain,

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the accordion's emergence in Britain, the BCA's history, and institutional formation. The process of music institutionalization is discussed in relation to the professionalization and standardization of music. The institutionalization of music is explored through the development of concert life, music criticism, music institutions and education. The British Musical Renaissance, British high art, and relevant societal shifts in Britain throughout the 20<sup>th</sup> century are considered to demonstrate the growth of music in British society. The development of key British music institutions such as the Royal Academy of Music (RAM), the Royal College of Music (RCM), and the Associated Board of the Royal Schools (ABRSM) is presented to provide context on the BCA's emergence. The history of the accordion's introduction in Britain in 1927 and the role of national and international accordion competitions is discussed to offer context on the BCA's formation in 1935. A chronological narrative of the BCA's development is detailed considering key objectives, significant historical shifts from 1935 to 1999, leadership formation, the institutional principles, and the financial viability of the BCA.

Chapter three investigates the key theme of promotion through the subthemes of marketing, community building, music education and repertoire. The use of BCA publications such as prospectuses, yearbooks and chronicles are discussed to show how the BCA leaders advertised the BCA and the accordion. The regular publication of BCA exam syllabi is investigated to portray the continuous efforts of BCA personnel to create and develop a desirable exam board. The level of candidature participation and additional syllabi uptake are examined to assess the levels of promotion achieved. From an educational perspective, the formation of accordion examinations is presented to show the gradual alignment of the BCA practical and theoretical exam syllabi to music institutions syllabi standards such as the ABRSM. The promotion of the accordion in Britain and the BCA specifically is examined through the role of published accordion repertoire. The reliance on transcriptions and arrangements are fundamental to the repertoire selection in BCA exams. The encouragement

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of original accordion repertoire and copyright adherence are a key element in the promotion of the accordion by BCA leaders. The growth of original accordion repertoire, its inclusion in BCA exams and attempts made by BCA personnel to incentivise accordion composition are evaluated.

Chapter four deals with the main theme of standardization through the subthemes of education and manufacturing. The standardization of music education is studied in relation to the role of the BCA Teachers' Advisory Council (TAC), exam participation, GCE exam acceptance, BCA diploma standards, additional BCA educational courses and materials. The role of accordion manufacturing is discussed with regard to the standardization and acceptance of accordion systems, specifically in the BCA. This is considered from the use of stradella and free bass systems in BCA graded exams.

## **1.7 Primary Sources**

The primary sources that informed this research comprise interviews, the BCA archives, and the National Accordion Organisation (NAO) competition programmes from 1935 to 1995. The NAO is a British accordion organisation set up in 1935 to hold competitions and festivals and still exists in 2022. Various accordion figures held and continue to hold positions in both the BCA and NAO during the 20<sup>th</sup> and 21<sup>st</sup> century.

### **1.7.1 Interviews**

The BCA figures selected for interview came to the forefront of British accordion promotion from the 1980s to the present day. Unfortunately, the key 20<sup>th</sup> century BCA leaders are deceased or were not in a position to give interviews. As a result, the interviewees were selected due to their longstanding relationship with the BCA as exam students, accordion composers, and BCA leaders during the 20<sup>th</sup> and 21<sup>st</sup> centuries. Karolyn Broadhead, Graham Laurie, Raymond Bodell, Douglas Ward, Harry Hinchcliffe, and Anna Bodell were selected for interview. Karolyn Broadhead is listed as a BCA Governing Council member in 1985, a

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BCA composer in 1990 and as BCA assistant secretary in 1997 (5.2 (D) 1985, BCA Meeting, p.1; 6.2(I) BCA SCH. 1990, p.5; 5.2(0) 1997, BCA Meeting, p.1). Graham Laurie appears in the BCA archival documents as an exam candidate in 1973 and as a BCA Teachers Advisory Council (TAC) member in 1988 (2(D) BCA Y.B. 1973, p. 38; 5.2(G) 1988, BCA Meeting, p.1). Raymond Bodell was invited to the BCA Governing Council and TAC meeting in 1997 as a guest of honour (5.2(0) 1997, BCA Meeting, p.1). Although Douglas Ward is not listed as a BCA composer in their repertoire selection until the 21<sup>st</sup> century, his role in the promotion of the accordion occurs from the 1960s onwards in Britain. Ward performed and competed regularly nationally and internationally (Ward 2021). He became an NAO member in 1965 and credits himself with the introduction of the free bass accordion to Britain (ibid). Harry Hinchcliffe was chosen for interview due to his contribution to the promotion of the accordion in the 21<sup>st</sup> century. He became a BCA Governing Council member in 2004 and he has contributed a significant quantity of his works to the BCA repertoire selection. Although he does not feature in the BCA history prior to the 21<sup>st</sup> century, his current position offers insight into the future of the accordion in Britain. Anna Bodell does not appear in the BCA history until 2009 when she becomes BCA administrator. She was selected for interview to offer insight into the current administration of the BCA in the 21<sup>st</sup> century.

The interviews conducted do not provide pivotal points of primary data within this research; however, they significantly contributed to gaining a broader understanding of the BCA's history and in corroborating certain information found in the archives. Although several of the interviewees participated in the BCA exams, their leadership or compositional roles do not commence until the close of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century. At certain points, elements of the interviews are selected to support findings from the 20<sup>th</sup> century that deal with recurring issues such as accordion promotion, composition, and examinations. The biographical details of each interviewee selected are discussed to show their relationship with the BCA and the accordion in Britain.

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Interviews were conducted with BCA figures and British accordion composers presented in

Table 1.1:

| <b>Interviewee</b> | <b>Position</b>                         | <b>Questions</b>               | <b>Date</b> |
|--------------------|---|--------------------------------|-------------|
| Raymond Bodell     | BCA Principal                           | BCA Staff Interview            | 07/02/2019  |
| Anna Bodell        | BCA Administrator                       | BCA Staff Interview            | 07/02/2019  |
| Graham Laurie      | BCA Vice Principal & Composer           | BCA Staff & Composer Interview | 27/04/2019  |
| Harry Hinchcliffe  | BCA Governing Council Member            | BCA Staff & Composer Interview | 27/04/2019  |
| Karolyn Broadhead  | Past BCA Assistant Secretary & Composer | BCA Staff & Composer Interview | 27/04/2019  |
| Douglas Ward       | British Composer & Adjudicator          | BCA Composer Interview         | 05/01/2019  |

**Table 1. 1: BCA Interviewees**

Raymond Bodell (*b.*1960) is an accordion enthusiast born in London in 1960 who was encouraged from the age of five to learn the accordion by his mother (Bodell Interview 2019). In his early years of development, Bodell completed the BCA grade exams and diplomas under the tutelage of Cyril Pasby, and he regularly participated in the National Accordion Organisation (NAO) accordion festivals (Bodell Interview 2019). In 1981 he competed internationally at the Coupe Mondiale which resulted in him studying button-key under Jacque Monet in France for two years (Bodell Interview 2019). Throughout his career, Bodell has held the position of NAO President and Chairman, Vice President of the Confederation Internationale des Accordeonistes (CIA), BCA Executive Director in 2002 and BCA Principal in 2005 (Howard 2003, p.62; Anon 2022; Jones 2004). In addition, he acts as an accordion adjudicator both nationally and internationally, while also working as a BCA examiner. Raymond Bodell was selected for an interview due to his various contributions to accordion promotion and his direct relationship to the BCA as he continues his role as Principal.

Anna Bodell is an accordion advocate from Manchester who became aware of the accordion through her best friend (Bodell Interview 2019). This friend introduced the accordion to Anna's eldest son Stefan Andrusyschyn leading to a long-standing love for the accordion (*ibid*). Anna's father was Ukrainian which contributed to her son's passion for Ukrainian folk music when he joined a local Ukrainian dance group (*ibid*). Through this accordion dance group, Anna Bodell entered Stefan in the UK Accordion Championships

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where she established a friendship with Raymond Bodell, which later developed into a life partnership (Bodell Interview 2019). In 2009 Anna took over the role of BCA administrator in which she described how ‘Pauline Noon ... handed it over’ to her (ibid). Although Anna is not an accordion player, throughout her time she has aided the promotion of the accordion through her work within the BCA and the NAO. She was selected for the interview due to her twelve years of experience acting as a BCA administrator.

Graham Laurie is a British accordionist who began learning the accordion at the age of twelve studying under Jimmy Blair in Scotland (Laurie Interview 2019). Blair encouraged Laurie to participate in the BCA exams, and he completed the BCA exams and diplomas (ibid). For example, in 1973 Laurie is listed in the BCA yearbook as completing the AIII grade three practical exam (2(D) BCA Y.B. 1973, p.38). Laurie was selected for interview due to his experience in participating in the BCA accordion exams during the late 20<sup>th</sup> century prior to becoming the BCA Vice Principal in 2006, a position he continues to hold in 2022. Laurie became an accordion teacher, composer, adjudicator, and examiner. He changed his career in 1982 from mechanical engineer to professional musician (Laurie 2006). During the 1980s together with his brother Brian, they formed an accordion school which led to the participation of G and B Laurie bands and orchestras at national festivals until 1999 (Howard 2003, p.155). Other roles taken on by Laurie include BCA examiner, a national and international music festivals adjudicator, BCA Board of Administration member, NAO Deputy Chair, NAO Music Selection Committee Chairman, and a member of both the Performing Rights Society and Mechanical Copyright Protection Society (Laurie 2006). In addition to this, Laurie runs a school of music called Graham Laurie School of Music offering a wide range of instruments (Laurie 2006). Laurie was selected for the interview due to his experience as both a student and leader of the BCA.

Harry Hinchcliffe is an experienced British accordionist who has played the accordion since 1964 (Hinchcliffe Interview 2019). He reflects that the accordion’s role in music is shifting

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‘because today’s lifestyle is changed so progressively over 50 years of technology’ (Hinchliffe Interview 2019). Working as an engineer until 2014, Hinchliffe then turned his career fully to music education receiving his A level in music and ‘building up a private network of teaching’ (Hinchliffe Interview 2019). He dedicates his time to teaching accordion locally in Bradford, orchestral work, local music festivals, composing, performing, and adjudicating on a national and international level (Hinchliffe Interview 2019). Hinchliffe is an advocate of the accordion with various suggestions on areas for improvement and promotion (See Appendix 2 Interview Extracts). Most notably, Hinchliffe recognizes the lack of financial support in Britain for the accordion stating ‘if you could get funding, I am certain you could double it, the numbers’ of participation resulting in improved viability (Hinchliffe Interview 2019). He was invited to be a member of the BCA governing council in 2004 due to his interest in developing the accordion in Britain, a position he continues to hold today (Hinchliffe Interview 2019; Bodell 2006, p.1) Hinchliffe was selected for an interview due to his role in the accordion’s promotion and the BCA in conjunction with his insights into the accordion in the 21<sup>st</sup> century.

Karolyn Broadhead is a British accordionist from Leicester who started the accordion at nine years of age and was taught by Pauline Noon, Barbara Tebbutt, Maureen Sosble and Francis Wright (Broadhead Interview 2019). She has had a long-standing history with the accordion and the BCA. Over her accordion career, she has completed the BCA exams, acted as a BCA junior teacher aged nineteen, and held the position of BCA assistant secretary from 1997 to 2006. She currently works as a BCA examiner. In addition, she contributed her accordion compositions to the BCA syllabi (Broadhead Interview 2019). Broadhead was selected for an interview due to her experience and dedication to the accordion, accordion composition, and the BCA.

Douglas Ward (*b.*1945) is a British accordionist born in Acocks Green, Birmingham (Ward Interview 2019). He studied the accordion under George Clay (Birmingham), Eddie Moors

(Bournemouth) and Joe Biviano (New York) (ibid). During the 1960s, Ward competed nationally at the NAO accordion championships and music festivals (Ward Interview 2019). He has worked as a professional accordionist for seventeen years and dedicates his time to accordion activities such as teaching, adjudicating, publishing accordion articles, and composing (Ward 2021). In addition, he credits himself with the introduction of the converter free bass accordion to Britain during the 1960s (Ward 2021). Ward was selected for an interview due to his contributions to the British accordion compositional field, with various works appearing regularly on the BCA exam syllabi.

### 1.7.2 BCA and NAO Archives

Due to the dearth of literature on the accordion, the BCA and NAO archives proved vital in gaining access to primary source material to inform this research. The NAO archival data obtained comprises NAO Accordion Day advertisements dating from 1935 to 1995. The NAO Accordion Day programmes catalogued between 1935 and 1995 are shown in Table 1.2:

| <b>NAO Accordion Day</b> |
|--------------------------|
| NAO AD 1935-1938         |
| NAO AD 1949              |
| NAO AD 1950-1952         |
| NAO AD 1956-1958         |
| NAO AD 1960-1980         |
| NAO AD 1987              |
| NAO AD 1995              |

**Table 1. 2: NAO Archives**

In relation to the BCA, Table 1.3 indicates the key documentation found in the BCA archives which largely informed this research.

| <b>BCA Archive Documents</b> |
|------------------------------|
| BCA Syllabi                  |
| BCA Yearbook                 |
| BCA Summer Course            |
| BCA Weekend Course           |
| BCA Advertisements           |
| BCA Recitals Lunchtime       |
| BCA Evening Concert          |



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|---|
| BCA Accounts, Meetings, & Minutes                                     |
| BCA Teachers Advisory Council Meetings & Minutes                      |
| BCA Constitutions   |
| BCA Prospectus  |
| BCA Schedule of Studies & Pieces                                      |
| BCA Historical Documents for Syllabi, Courses, & Lectures             |
| BCA Letters Discussing Exam Syllabi Alterations & Recommendations     |
| BCA Approved Teacher Scheme   |
| BCA Practical & Theoretical Examination Application Confirmation Form |
| BCA & LSM Examination Dates & Locations (Exam Structures)             |
| BCA Chronicles  |
| BCA Bulletins   |
| BCA Syllabus Revision   |
| BCA Candidature 1967-1997   |
| BCA Written Theory Examination Marking                                |
| NAO Accordion Teachers' Guild 1957                                    |
| C.I.A the International Standard Coupler Registration Copenhagen 1953 |
| BCA British Standard Accordion Music Notation                         |
| BCA Examiners Report 1950   |
| BCA Photographs   |
| BCA Certificates  |
| Charnwood Material & Correspondence                                   |
| Leicester School of Music Sources (Syllabi/ads/correspondence)        |
| North Midlands Accordion Association 1947 Accordion Syllabi           |
| Accordion Examination Board of New Zealand & Accordion Association    |

**Table 1. 3: BCA Archives Documents**

To process and catalogue the archives an effective administrative approach was required, presented in the methodology section of this chapter. Catalogue systems standards are flexible, and they consistently incorporate extensive indexes with names, places, subjects, or themes (Moss 1997, p.943). As a result, various administrative approaches were utilized in conjunction with thematic analysis, as an effective methodological skill to examine the archives.

## **1.8 Literature Review**

Literature pertaining to the overall professionalization and institutionalization of music from the 18<sup>th</sup> to the 20<sup>th</sup> century is studied to inform this research. By delving into the literature that examines other music institutions and music instruments, a template is formed to aid in the

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narration of the accordion's history. Both primary and secondary sources prove vital to this research due to the lack of academic and non-academic literature surrounding the accordion. This section provides insight into the extant literature and how it informed this research. The literature review appraises sources pertaining to key theorists, the history of music institutionalization, standardization and professionalization, music institutionalization in Britain, comparative studies, accordion literature, and accordion tutor books.

### **1.8.1 Key Theorists**

Pierre Bourdieu's theorizations on cultural reproduction, disposition, education, class distinction, economic distribution, hierarchization, institutionalization, and cultural relevance arise regularly in relation to the overall process of music institutionalization. In his work *The Field of Cultural Production by Pierre Bourdieu* (1983) Bourdieu theorizes that cultural reproduction and institutions form through the ideological role of class co-option through linking culture and education: 'The school in fact is the institution which, through its outwardly irreproachable verdicts, transforms socially conditioned inequalities regarding culture into inequalities of success, interpreted as inequalities of gifts which are also inequalities of merit' (Bourdieu 1983, p.235). Cultural distinction and reproduction are theorized by Bourdieu as 'the autonomy of a field of restricted production [that] can [be] measured by its Power to define its own criteria for the production and evaluation of its products' (Bourdieu 1983, p.115). To accomplish cultural distinction and reproduction conformity must be achieved 'Thus, the more cultural producers form a closed field of competition for cultural legitimacy, the more the internal demarcations appear irreducible to any external factors of economic, political or social differentiation' (Bourdieu 1983, p.115). Bourdieu believes that cultural distinction becomes legitimized based on the financial interest

it renders.<sup>5</sup> Bourdieu's theory of cultural distinction and class imitation arises regularly when discussing the Bourgeois ideology in which music became a symbolic good to educate and raise the social standings of the proletariat to form a middle-class society:

Works of middle-brow art aimed at various 'target publics' and involving, besides brand-name culture ... imitation culture aimed at the rising petite bourgeoisie ... and mass culture, that is, the ensemble of socially neutralized works (Bourdieu 1983, p.127).

This results in a reoccurring loop of hierarchization in which the working class continuously imitate the respected cultural goods of the dominant class. These theories of imitation, domination, continuation, and hierarchization to achieve cultural distinction are referred to regularly when hypothesising the overall process of music institutionalization and the BCA. Bourdieu's theories allow greater interpretation of the BCA's history and the institutionalization, professionalization, and standardization of the accordion. His theories aid in understanding the BCA's imitation of institutional formats, leadership roles and exam structures. Furthermore, the reliance and imitation of Western art music in the BCA accordion repertoire selection to achieve cultural distinction is clear.

Michel Foucault's theories have also had an important impact on this research. Specifically, his theory of power and knowledge and how they are interlinked informed the historical narrative of this research. Foucault theorizes that 'historical descriptions are necessarily ordered by the present state of knowledge, they increase with every transformation and never cease, in turn, to break with themselves' (Foucault 1972, p.5). Knowledge is continuously shifting and with that the narrative surrounding history continuously alters. In relation to the analysis of historical knowledge, Foucault states:

we must not be taken in by this apparent interchange. Despite appearances, we must not imagine that certain of the historical disciplines have moved from the continuous to the discontinuous, while others have moved from the tangled mass of discontinuities to the great, uninterrupted unities; we must not imagine that in the analysis of politics, institutions, or economics, we have become more and more

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<sup>5</sup> 'Bourdieu makes it clear that the cultural struggle for distinction is intricately connected to the economic distribution of material goods, which it both legitimates and reproduces' (Bourdieu in Gartman 2013, p.105).

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sensitive to overall determinations, while in the analysis of ideas and of knowledge, we are paying more and more attention to the play of difference; we must not imagine that these two great forms of description have crossed without recognizing one another (Foucault 1972, p.6).

He believes that the analysis of knowledge and history must not discount one another in the process. Concerning this research, the history or the knowledge of music institutionalization is drawn upon to guide the analysis of the BCA's establishment in comparison to its predecessors. The processes of music institutionalization from the 18<sup>th</sup> century onwards are considered to present the similarities and differences in the BCA's formation. The formation of music institutions and the solidification of institutional norms represent knowledge and power with the process of music institutionalization imitated across the world of Western art music. Extending knowledge is a key objective of these music institutions and the acceptance of their formation and structural norms represents the power gained once the cultural reproduction of these institutions commenced. In relation to the BCA, although it is the first accordion educational institution to form in Britain, it is not the first music institution to create exam structures, courses, leadership roles or standardize an instrument. Instead, it relies on knowledge of the past imitating the value placed on Western art music, the creation of exams that deal with scales, pieces, aural and theory and the promotion of instruments through publications and community building. The imitation of leadership structures, financial endeavours and syllabus formation indicates the power established in the process of music institutionalization. Yet, the imitation and adoption of an extant paradigm by BCA leaders did not result in the accordion's successful promotion. The BCA is an example of an institution that imitated pre-existing knowledge yet did not achieve significant promotional success of the accordion compared to its contemporaries. This reinforces Foucault's theories of knowledge and power, how they are interlinked and continuously transform.

### **1.8.2 Key Concepts: Professionalization, Standardization, and Institutionalization**

In this section, the key concepts of professionalization, standardization and institutionalization which informs this research are discussed. Thus, the concepts provide context into the

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professionalization of music from an amateur making activity to a professionalized field. Insight into how institutions and bodies standardize activities to improve their position is presented through the concept of standardization. To appreciate the process of music institutionalization and the establishment of music institutions the concept of institutionalization is discussed.

In relation to professionalization, psychologists David Johnson and Professor Rupert Maclean assert that this term represents a process which cannot be complete as:

The incompleteness of the process suggests that its history is of importance. And, even on the occasions when professionalization is considered complete, more as product than process, it is commonly viewed retrospectively, thus highlighting again the significance of historical perspectives (Sweeting 2008, p.45).

In relation to teachers specifically, professionalization derives from external powers outside the control of teachers (Sweeting 2008, p.46). Therefore, the professionalization of teachers occurs from exterior forces and powers that control the specific field in question. Music professors Michelle Kaschub and Janice Smith (2014) believe that educational courses for teachers naturally enhance their professional standards with professionalization acting as a flexible identity (Kaschub and Smith 2014, p.73). They define a flexible identity as an improved skill base, increased initiatives, greater engagement with professional standards and the redefining of expected goals (Kaschub and Smith 2014, p.73). In relation to this research, the BCA is the external force which establishes specific courses and bodies to educate accordion teachers. The BCAs professionalization of accordion teachers through flexible identities is discussed later in chapter four when considering the BCA Teachers Advisory Council (TAC) and courses such as 1939 vocational course.

Derek B. Scott discusses the professionalization of music during the 19<sup>th</sup> century in his book *Sounds of the Metropolis the Nineteenth-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008). He defines the process of professionalization as motivated by the desire for the standardized skills within any field (Scott 2008, p.16). This idea of standardization features in chapter four when assessing the standardization of the

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accordion in Britain through education and manufacturing. In addition, Scott details the role of commercialization, power, class systems and struggles, cultural domination, and gender in the professionalization of music during the 19<sup>th</sup> century. Scott's work provides key insights on how to assess the emergence and history of the BCA in terms of professionalization and standardization. His work resonates in chapter four when considering the BCA and its professionalization of the accordion through the standardization of accordion activities.

The concept of standardization can be understood as the standards set by institutions and bodies to create progression in a given field. In comparison to professionalization, standardization targets the activities and rules that govern a body whereas professionalization targets the professionals within a field. As defined by Henk j de Vries in his book *Standardization: A business approach to the role of National Standardization Organizations* (1999) he defines standardization as follows:

Standardization is the activity of establishing and recording a limited set of solutions to actual or potential matching problems directed at benefits for the party or parties involved balancing their needs and intending and expecting that these solutions will be repeatedly or continuously used during a certain period by a substantial number of parties for whom they are meant (de Vries 1999, p.155).

In this research, the BCA is the party that establishes standards comprising educational activities, exam syllabi and exam rules and regulations to standardize accordion education. Throughout the 20<sup>th</sup> century the BCA continually created various solutions to benefit the accordion's promotion. In relation to the concept of standardization, the educational standards set by the BCA are examined. The creation of an examinations board with standardized documents such as syllabi, exam formats and rules, educational courses and manufacturing are considered and presented in chapter four.

Michel Foucault's determinations of the various forms of institutionalization are detailed in his 1982 article *The Subject and Power*. Foucault states that forms of institutionalization:

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may mix traditional pre-dispositions, legal structures, phenomena relating to custom or to fashion (such as one sees in the institution of the family); they can also take the form of an apparatus closed in upon itself, with its specific loci, its own regulations, its hierarchical structures which are carefully defined, a relative autonomy in its functioning (such as scholastic or military institutions); they can also form very complex systems endowed with multiple apparatuses, as in the case of the state, whose function is the taking of everything under its wing, the bringing into being of general surveillance, the principle of regulation, and, to a certain extent also, the distribution of all power relations in a given social ensemble (Foucault 1982, p.793).

Foucault believes power and institutions are intertwined. When institutions are formed, hierarchies emerge, organisational structures and regulations become the norm and the provider becomes the power role and influencer. Foucault's theory on power is key when reviewing the accordion's emergence in Britain. Power is obtainable when it generates desirability for a certain entity, creates enjoyment, improves knowledge, and engenders discussion (Faubion 2002, p.120). Although power can represent control and domination it can also be viewed as a network of productivity in which social structures can thrive (Faubion 2002, p.120). In relation to educational institutions, Foucault details capacity-communication-power which involves:

the disposal of its space, the meticulous regulations which govern its internal life, the different activities which are organized there, the diverse persons who live there or meet one another, each with his own function, his well-defined character (Foucault 1982, p.787).

This idea of capacity-communication-power relates to the institutionalization of educational institutions including the BCA. The BCA is formed as an educational institution with set regulations, internal and external activities to further the accordion's promotion drawing upon hierarchical leadership formation of various leading roles. Foucault acknowledges the role of preservation in the formation of institutions, comparing power and success in institutionalization to the generative nature of a successful institution (Faubion 2002, p.343). In a sense, the success of institutionalization may be measured by its potential for preservation (ibid). This insinuates that institutions and power emerge from certain ideologies. These ideologies form based on practices and patterns that emerge, receive acceptance, and attain preservation. Therefore, Foucault's theory of successful institutionalization is applied to the BCA throughout this research. The BCA and its institutionalization and promotion of the accordion are assessed by its level of preservation and institutional viability.

Professor of Law Elaine Fahey defines the concept of institutionalization in her book *Beyond the Native State* (2018) as follows:

Institutionalisation can be defined as the process by which a practice or organisation becomes ‘well-established’ or ‘well-known’ in defined communities. Consequently, the development of expectations, orientations and behaviour can cement on the basis that this practice or organisation will prevail in the foreseeable future amongst a community (Fahey 2018, pp.2-3).

Fahey believes that institutionalization is the corresponding process of solidifying institutional standards, procedures, and coordination while avoiding individual influence (Fahey 2018, p.4). The concept of professionalization in this research is consolidated and validated through institutionalization, meaning one cannot exist without the other. In relation to the BCA, throughout its development, BCA leaders regularly adopted the standards of well-known institutions such as the ABRSM. The motivation for this imitation of institutional standards is to solidify and institutionalize the BCA on the same level as its contemporaries.

Caroline Bithell and Juniper Hill (2014) define the concept of institutionalization and professionalization in their book *The Oxford Handbook of Music Revival*. They state that the:

process of institutionalization has substantial impacts, which, ... may include professionalization, ratification, standardization, homogenization, an imposition of Western art music pedagogy and values, the development of traditional music theories, status changes, the creation of new hierarchies, and the intensification and dissemination of certain value systems and ideological agendas (Bithell and Hill 2014, p.27).

Bithell and Hill’s concept of institutionalization relates directly to this research. The BCA utilized professionalization targeting accordion teachers, standardization of educational materials, the use of Western art music in repertoire selection, the creation of new leadership roles and hierarchies. The BCA disseminated regular accordion publications to promote value which they associated with the accordion. Like Bithell and Hill, the process of institutionalization the BCA instigated is assessed through various impacts and themes. Specifically, the three key themes that relate directly to this research include institutionalization, promotion, and standardization. Within the key themes, the following



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subthemes are addressed: standardization, standardization of accordion syllabi and educational courses, the use of Western art music and repertoire formation, the formation of new accordion bodies, the creation of value systems within the accordion field and the elevation of the accordion's status through promotion. The institutionalization of the accordion is examined by assessing the successes and failures in the standardization and promotion of the accordion.

### **1.8.3 Music Institutionalization**

William Weber discusses the processes of music institutionalization in his books *The Great Transformation of Musical Taste* (2008) and *Music and the Middle Class: The Social Structure of Concert Life in London, Paris, and Vienna between 1830 and 1848* (2016). In both books, Weber conveys the gradual shift of music from an amateur to a professional field from the 19<sup>th</sup> century onwards. In *The Great Transformation of Musical Taste* Weber narrates the role and growth of music in Britain (London), France (Paris), Austria (Vienna) and America (Boston). He discusses the gradual transformation of musical life in relation to public concert life, the changing role of music in churches, the shift towards serious repertoire and the development of music programs comprising symphonic and canonical works. Weber also discusses musical idealism in the 19<sup>th</sup> century when Western art repertoire was deemed high culture and popular works were considered low art. He defines music idealism as 'born from a utopian vision of music-making rooted in Romantic thinking that made claim to a kind of artistic truth' (Weber 2008, p.87). This concept of music idealism was further solidified by the emergence of music criticism in the 19<sup>th</sup> century which formed a hierarchy in the musical tastes and repertoires of the audiences at this time. Similarly, the term 'classical music' transformed during the 19<sup>th</sup> century from a loose description of periodic music of classical and romantic repertoire to a term associated directly with quartets, symphonies, sacred repertoire and on a limited level, opera (Weber 2008, pp.122-123). Weber describes the emergence of music education in the mid-19<sup>th</sup> century when governments across Europe and America

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established institutions that utilized classical repertoire to educate lower- and middle-class society. He addresses how music began to represent different classes in society, high art (middle-upper classes) and low art (working classes). Weber's book offers an informative historical context on the overall professionalization and institutionalization of music. In relation to Britain, Weber details the transformation of music in London from the 18<sup>th</sup> century onwards. He discusses the growth of concert life and its association with high art repertoires featuring orchestral and chamber concerts by the 1850s to instrumental solos, opera, and quartets by canonic composers by the 19<sup>th</sup> century (Weber 2008 p.48 and p.134). He discusses nationalism in London's music scene, the dominance of vocal music, London's philharmonic orchestra in the 1850s, the growth in concert repertoire selection and the importance of patronage (Weber 2008, p.112, p.226 and p.307). His themes of concert life, repertoire selection, class systems and the formation of music institutions provide significant context to interpret the BCA's emergence as an institution. Specifically, his discussion on high art and serious repertoire resonates with the precedence of high art repertoire selection in the BCA exams discussed in chapter three. His structures, historical data, and narrative style have been influential.

In *Composing the Citizen: Music as Public Utility in Third Republic France* (2009) Jann Pasler discusses the institutionalization of music. Pasler recognises the role of political, cultural, and national motivation and forming public utility through the institutionalization of music in France during the late 19<sup>th</sup> century (Pasler 2009, p.33). She engages with the history of geography in relation to music and the impact of music on 'social bond and national identity' (Pasler 2009, p.33). Pasler acknowledges the role of the state as acting as the exterior force to music institutionalization in France by offering government subsidies, 'arts administration and arts policy' to ensure a musical society for all classes (Pasler 2009, p.268). She recognises the three main steps taken in France during this period to institutionalize music:

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First, it would give advice to the state, aid the minister in encouraging, guiding, and controlling artistic production of all kinds, in the industrial or applied as well as fine arts. To accomplish this, it could appoint its own subcommittees, and it did so frequently. Second, it would coordinate artistic intervention with the pedagogical or conservation needs of the country. And, third, it would institutionalize greater democracy—a kind of fraternity—in arts administration (Pasler 2009, p.269).

This shows that for successful institutionalization, support from external power sources can be vital. In Pasler's depiction, the state signifies this external power source that aided the process of music institutionalization through financial support and modernised art policies. Similarly, how external forces influenced music institutionalization in Britain and abroad is detailed in chapter two.

Jim Samson discusses the process of music institutionalization, canon formation, professionalization of music, class systems, music education and gender roles in his book *The Cambridge History of 19<sup>th</sup> Century Music* (2001). Samson details how in the past music history and tradition evolved around the canonization of certain works stating today 'we need to fill the spaces between works' (Samson 2001, p.3). Similarly, this historical narrative connects the BCA and the accordion in Britain to the history of music institutionalization. His work is used when discussing elitism and exclusion generated by the music canon, where value was placed on classical music rather than popular:

However, canons do not exclude only in relation to public access; they also exclude on grounds of the perceived quality of the artwork itself, thereby encouraging hierarchies of genres and styles based on particular criteria of aesthetic value (Samson 2001, p.357).

Samson's work informs the discussions of the process of music institutionalization in chapter two.

*Sounds of the Metropolis the Nineteenth-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008) by Derek B. Scott is another source that influenced this research. Like Weber, Scott provides a detailed narrative of the development of music during the 19<sup>th</sup> century in London, New York, Paris, and Vienna. He provides historical context on the professionalization of music, its development into a higher social status, high or low art and its representation of class, the transformation of concert life, the role of women in the

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professionalization of music, the impact of manufacturing and publishing, the increased accessibility of music instruments (pianos specifically) and the effect of copyright and performance right laws. Scott refers to Gramsci's theory of hegemony, Althusser's theory of ideological interpellation and Foucault's theory of power and discourse when narrating the professionalization and institutionalization of music. Scott utilizes these theories to understand the development of high and low culture, the idea of respectability and the social differences represented by light and serious repertoire. Although the BCA and its institutionalization of the accordion occurred in the 20<sup>th</sup> century, the concepts of class divisions, high and low art repertoire combined with theories of hierarchy and power resonate throughout the BCA's institutional development. As a result, Scott's work is referred to regularly when justifying the methods and institutional formats established by the BCA.

*Harmony and Discord: Music and the Transformation of Russian Cultural Life* (2011) by Lynn M. Sargeant provides insight into the institutionalization of musical life during the 19<sup>th</sup> and 20<sup>th</sup> centuries. Sargeant details the evolution of musical life in Russia from the mid-19<sup>th</sup> to the early 20<sup>th</sup> century. She assesses Russia's musical life and its institutionalization from provincial concerts, music professions such as orchestral musicians and composers along with the emergence of the Russian Musical Society. Like the process of music institutionalization and professionalization in Europe and America, the role of music in Russia evolved from the low-class serf musician tradition in the 19<sup>th</sup> century to an institutionalized high art tradition conveying respectability amongst society by the turn of the 20<sup>th</sup> century. The role of music criticism, aristocratic sponsorship, the establishment of music conservatoires and the shift in class systems raised musical life in Russia to a similar level as its contemporaries by the 20<sup>th</sup> century. In comparison to Weber and Scott, Sargent reviews similar aspects of musical life during the 19<sup>th</sup> century to narrate the institutionalization of music. Sargeant's work resonates with this research, presenting the main themes of institutionalization, promotion, and standardization that are studied when examining the BCA.

#### **1.8.4 Music Institutionalization in Britain**

To provide an historical context for the establishment of the BCA, literature on the professionalization and institutionalization of music in Britain, which relates directly to the subject of the development of music institutions in Britain was studied. The period under review explores literature that examines the mid-19<sup>th</sup> to the 20<sup>th</sup> century in Britain. To gain an insight into the professionalization and institutionalization of music the RAM, RCM and ABRSM are investigated.

The main literature on the institutionalization of British music comes from two sources by David Wright. The first is the article *The South Kensington Music Schools and the Development of the British Conservatoire in the Late Nineteenth Century* (2005). The second is his book *The Associated Board of the Royal Schools of Music: A Social and Cultural History* (2013). Wright provides detailed chronological studies of the evolution of music institutions in Britain, specifically the RAM, RCM, Trinity College of London (TCL) and ABRSM. *The Associated Board of the Royal Schools of Music: A Social and Cultural History* provides an historical context on the emergence of British music institutions, pivotal figures, development, institutional processes, and challenges of each institution. Wright's chronology indicates that the ABRSM emerged as the primary and dominant music institution in Britain and abroad. The structure of Wright's discourse offers a valuable overview of which aspects of the BCA are to be examined to construct a portrayal of its history and development. These aspects include music exams, exam development, candidature, other prominent British music institutions, British history including inter-war and post-war years, institutional structures, marketing, and the role of the ABRSM in the 21<sup>st</sup> century. Wright's work is referred to regularly throughout with comparisons drawn between the BCA and ABRSM at multiple points in this research. Comparison is made regularly to understand the institutionalization of the accordion compared to other music instruments.

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William Cazalet's book *The History of the Royal Academy of Music* (1854) provides historical content on the RAM detailing the aims, ethos, the motivations behind its emergence, the target audiences, the internal structures of the Governing Council members along with the instrumental tuition and subjects offered. A website that was used to provide further understanding into the aristocratic society in which the RAM targeted for sponsorship is by Dr Bruce Rosen titled *The Aristocracy, Victorian History: An idiosyncratic selection of short bits about elements of Victorian history* (2003) in which the Victorian aristocratic society is defined. Another source that provides information pertinent to the RAM is the article *The Royal Academy of Music* (1945) by L. Parrot. This source offers information on the RAM in relation to its initiatives, governing body formation, professorships, exam structures and the impact of WWII on music institutions. These sources provide an historical context to write a comprehensive account of the historiography of music institutions in Britain.

*Music Making in Great Britain* (1996) by Mike Cooke and Richard Morris signifies changes in the professionalization of institutions towards the end of the 20<sup>th</sup> century in Britain that had arisen primarily due to issues of funding. Until the 1980s, Local Education Authorities contributed subsidies to music tuition in England and Wales. Once this ceased, relevant market research was essential to keep music institutions financially viable. This is the central subject discussed by Cooke and Morris specifically in relation to the ABRSM. Market research indicated that the main concerns that needed to be addressed in British examining boards were the low percentages of music students, gender gaps and the perceived relationship between music tuition and social status. This article contextualises the social and cultural factors that sustained and aided in the dominance of the ABRSM. While Cooke and Morris focus primarily on the ABRSM this study has relevant information that is used in a cross-comparison with other music institutions during this period.

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Anna Bull is a sociologist and musicologist who discusses classical music in the UK in relation to class, gender, equality, collective identities, institutions, pedagogy, respectability, and power in her book *Class, Control, and Classical Music* (2019). Her research focuses on the relationship between social and musical practices utilizing multiple approaches to appraise social inequalities (Bull 2019, p.1). Bull's study offers insight into the institutionalization of music, the relationship and homology between classical music and class systems in conjunction with the aesthetic value and ideology of classical music. She details how classical music has evolved into a representation of the middle class and their associated aesthetic values. She acknowledges the role of institutions and examining bodies as standardizers in creating respectability and cultural reproduction (Bull 2019, p.5, p.30 and p.177). However, Bull does not ignore the contradictions found within the classical music scene today (Bull 2019, p.14). Instead, she delves into these contradictions to assess the endurance value of classical music traditions (Bull 2019, p.26). Bull identifies these contradictions assessing the homology between class systems and social inequality associated with classical music practices (Bull 2019, p.26). As a result, Bull provides various insights on music institutionalization from its inception to the present in Britain. She discusses the value and legitimacy placed on classical music today while offering insight into how music institutions can survive in the 21<sup>st</sup> century.

### **1.8.5 Comparative Studies**

Scholar Elizabeth Aileen Jones has contributed to accordion scholarship in the 21<sup>st</sup> century. Her research thesis titled *Accordion Exposition: Investigating the playing and learning of advanced level concert accordion repertoire* (2008) provides approaches to examining the accordion. She details the relationship between the accordion, its repertoire, composers, manufacturers, examination syllabi, and institutional financial stability. Comparable to this research, Jones studies the dependence of accordion repertoire on transcriptions and the need for increased accordion composition in Australia. She appraises the role of manufacturers in

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promoting the accordion in Australia. Jones's thesis provides a discussion on the accordions growth through the relationships established 'between the performer, educator and manufacturer' (Jones 2008, p.2). She assesses the pitfalls within the Australian exam repertoire for the accordion, syllabus formation and exam limitations (Jones 2008, p.38). In addition, Jones offers advice on how to improve the accordion's status in Australia by emulating the standards of institutions to provide additional workshops for the accordion and to create a repertoire suitable to its capabilities (Jones 2008, pp.41-42). In contrast to this research, her work considers the accordion's growth in a different geographical location and timeframe. Furthermore, she focuses on the necessity for original accordion repertoire aimed specifically at the accordion's capabilities. In comparison the BCAs encouragement of original repertoire is considered alongside the use of transcriptions and arrangements. Although her appraisal focuses on the 21<sup>st</sup> century with the accordion at concert level, her research strategy can be applied when assessing the dominance of transcriptions and original works in the BCA syllabus.

Another example of a parallel study of repertoire is *Needle in a Haystack: The Status of Canadian Music in Post-Secondary Curricula* by Bernard W. Andrews and Glen Carruthers (2004) which analyses the 'status of Canadian music within the curricula of post-secondary institutions' (Andrews and Carruthers 2004, p.75). When Andrews and Carruthers discuss music in post-secondary institutions such as colleges, they state that the majority of music course electives are in the later years of college degrees. In most education faculties in Canada, these electives are dominated by Canadian class sets, yet American band music dominates the secondary school music curriculum. The conclusion of this study suggests that Canadian music does not play a vital part in secondary and post-secondary education specifically in Ontario, Canada. Andrews and Carruthers note the effort made by the Canadian Music Centre opened in 1959 to promote, produce and disseminate Canadian scores, recordings, and educational initiatives in support of Canadian repertoire. However, the results



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of their findings indicate that further research must be done to create policy development for the increase of Canadian music within universities and colleges. Similarly, from reviewing the BCA syllabus repertoire from 1936 to 1999 the inclusion of British composers was important rising steadily throughout the 20<sup>th</sup> century. In contrast to the BCA, Andrews and Carruthers do not focus on a specific instrument. They target the inclusion of Canadian music at secondary and post-secondary level. In comparison, the BCA specifically target the accordion's promotion and acceptance at secondary and post-secondary throughout the 20<sup>th</sup> century. While this Canadian source details efforts to encourage music in colleges rather than graded examinations and specific instruments, it does provide a comparative template through which the BCA's repertoire development in relation to British composers can be viewed.

In her thesis titled *Jim Schumate and The Development of Bluegrass Fiddling* (2018) Natalya Weinstein Miller narrates the key shifts in developing the bluegrass tradition in America during the 20<sup>th</sup> century. She discusses bluegrass instruments and the social, cultural, and economic shifts occurring in America during the 1930s and 1940s. She acknowledges the impact of innovative technology on the accessibility of bluegrass music. Miller discusses how the bluegrass tradition offered a new type of profession in contrast to the typical mining, farming, and factory work of that time. She discusses the use of radio performances and their role in advertising bluegrass music. Miller considers key bluegrass fiddlers and their promotion of the genre such as Jim Schumate and Chubby Wise raising the standards of bluegrass performance. She discusses how bluegrass repertoire emerged from the British Isles, popular works of the 20<sup>th</sup> century and church music. Miller stresses the importance of original composition and song writing for the bluegrass genre that regularly draws upon topics of family, heartbreak, and urban life. She discusses how bluegrass music as a genre is consolidated by the late 1950s with various groups imitating and emulating the genre. Her work predominantly focuses on the bluegrass musician Jim Shumate to fill the gap in the literature regarding the bluegrass tradition. This comparative study similarly relies on archival

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material. Miller focuses on the fiddle and banjo in America assessing the professionalization and promotion of these instruments in relation to the bluegrass tradition. In contrast to this research, Miller targets a different geographical location, instrument, and genre of music. She examines the promotion of repertoire specific to the bluegrass tradition, compared to the consideration of classical repertoire and the accordion in this research. However, her approaches to examining the bluegrass tradition resonate with this research, through the assessment of original compositions, the use of archival documents and the role of key personnel in promoting the bluegrass tradition.

Molly Lowder's study *Astor Piazzolla and the History of the Tango* (2019) considers the development and promotion of the tango tradition. She discusses how tango reached international success and popularity from the 19<sup>th</sup> to the 20<sup>th</sup> century. She considers key musical and cultural developments and the role of Astor Piazzolla in popularising tango from the 1950s onwards. Lowder discusses the standardization of tango literature, the role of class systems and the social, economic, and political shifts which shaped the tango tradition. She discusses the golden age of the tango tradition in the 1940s due to increased media communication through new technology such as radio and sound motion pictures. Lowder discusses the role of instrumentation in the tango's success such as violin, piano, double bass, and the bandoneon. She acknowledges the impact of new innovative music such as rock and the drop in interest faced by the tango tradition during the 1950s. Lowder details the role Astor Piazzolla played in reviving the tango tradition through his new form of tango called Nuevo Tango which mixed traditional forms of tango with jazz (Lowder 2019, p.8). His new original tango compositions were key to revitalizing the promotion and popularity of the tango tradition. In contrast to this research, Lowder's work focuses on the promotion of the tango tradition rather than specific instruments. However, she does examine the role of certain instruments in popularising the tango tradition. In this research the opposite is examined showing how the classical music tradition was utilized to promote and popularize the

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accordion. In comparison to this research, Lowder's study shows the importance of original repertoire, innovative composition, and media promotion in the popularization of a genre. Similarly, the BCA aimed to promote the accordion in Britain through original compositions and media promotion. In comparison to Lowder, the impact of social, cultural, and economic shifts is considered when examining the promotion of the accordion in Britain.

### **1.8.6 Accordion Literature**

Due to the scarcity of accordion literature in existence, the following sources were vital in detailing the history of the accordion in Britain and abroad. The material documented in the BCA archives proved imperative to this research. However, the following accordion literature was key in the consolidation and confirmation of the accordions history.

In relation to the BCA, its website offers an account of the BCA's history, biographical information, syllabus, exam results, exam centres, contact information and its mission statement. In the history section, a chronological overview is provided on the BCA's emergence and the key leadership roles from 1935 to 2005. The website list of exam results dating from 1996 to 2020 proved imperative when reviewing the BCA exam candidature intake. In the BCA archives, the candidature figures from 1967 to 1997 are detailed. As a result, the BCA webpage provides the key candidature numbers to narrate its history from 1997 to 1999 while simultaneously indicating the BCA's candidature intake in the 21<sup>st</sup> century. The exam syllabus presented on the current BCA webpage offers insight into the current exam structures. By reviewing the current exam syllabus, it is clear that the structures created by the BCA leaders from 1935 to 1999 are still utilized in the 21<sup>st</sup> century. The contact page on the BCA website also offers insight into the key personnel currently leading the BCA and the positions they hold. Due to the lack of sources on the BCA, its webpage represents its fundamental platform in the 21<sup>st</sup> century. As a result, it is regularly drawn upon to consolidate the BCA's historical narrative in this research.

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Other informative websites utilized to inform this historical narrative include the *National Accordion Organisation of the United Kingdom*, *Accordions Worldwide Music for Accordion* and *Reed Wax Music*. These websites provide information from contact and charity details to accordion timelines and historical data on the accordion in Britain and abroad. The websites of the *Guildhall School of Music and Drama*, the *London Metropolitan Archives*, the *Royal Academy of Music*, and the *Trinity College London* also offered valuable context on British music institutions that examined the accordion in Britain. Collectively, these websites are utilized to aid in gaining an understanding of the history of each music institution and the incorporation of accordion. In chapter three, when considering the promotion and candidature uptake of the BCA, these sources are explored to depict the attempt by other British music institutions to incorporate accordion exams and music degrees.

The book *A to Z of the Accordion and Related Instruments* (2003) by Rob Howard represents a vital source to confirm and consolidate the information on the BCA website and from the BCA archives. Howard's book moves in alphabetical order offering historical information on accordionists, accordion systems, festivals, competitions, promotion, techniques, accordion and WWII, manufacturers, and the impact of technology on the accordion. It offers additional information about specific members of the BCA, their life, their involvement with the accordion, and how they came to their role within the BCA. In relation to this research, Howard details biographical information pertaining to key BCA figures such as Francis Wright, Rosemary Wright, Ivor Beynon, Dr. O.H. Meyer, James Anderton, and Raymond Bodell. Moreover, his book offers context into the role of the accordion in British media from the 1930s to the 1970s. Furthermore, he discusses the NAO's history, its key figures, and the NAO accordion festivals during the 20<sup>th</sup> century. This book offer further insight into the history of the accordion in Britain, its role in British media and key British accordionists. In this research, Howard's work is utilized throughout to consolidate and verify

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the BCA's historical narrative. Overall, Howard's work serves to create a trajectory of the accordion in Britain during the 20<sup>th</sup> century.

Several *Musical Times* articles provide a greater understanding of the accordion's position and emergence in Britain in 1936. Accordionist D. E. Tobias's article titled *Piano-Accordion* (1936) offers insight into the accordion's capabilities, the role of accordion clubs and bands in promoting the accordion, the transferability of Western art music and popular works to the accordion, and the use of Western art music to target middle and upper classes to appreciate the accordion. Furthermore, he draws on the stigma associated with the accordion from its emergence in the vaudeville tradition (defined in chapter two). His work provides perspective on the accordion's perception in Britain in 1936 which informs the historical narrative of the BCA. Similarly, the article titled *The Piano-Accordion* (1936) from the *Musical Times* by Eustace Pett offers insight into the accordion's perception in Britain. Pett details the capabilities of the piano accordion and the transferability of all genres of music to the instrument. He describes its portability yet acknowledges the lack of accordion education opportunities in Britain. As Pett is a key figure of the BCA in 1936, this article provides insight into the motivation to establish the educational institution to further standardize and promote the accordion. The *Musical Times* article *The National Amateur Accordion Band Contest* (1936) provides a review on the 1936 NAO accordion competition. The reviewer is anonymous detailing the selection of adjudicators (including five BCA figures), the marking criteria, accordion types, and repertoire options regarding the use of high art and popular works. To conclude the article, the author poses two questions: 'The older type, and young people trained by them: what will they do about the accordion movement, and others that may come along?' and 'Where the dicken are we going?' (Anon 1936, p.1134). These two questions indicate the uncertainty surrounding the accordions future in Britain in 1936. Similarly, this research shows that from 1935 onwards, the BCA continuously work to secure a future for the accordion.

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The book *Squeeze This!: A Cultural History of the Accordion in America* (2012) by Marion Jacobson provides cultural context on the accordion's emergence. Jacobson offers a historical account of the accordion's construction, manufacturing, types of bass systems (stradella and free bass), techniques, accordion associations in America, the importance of sales techniques in spreading the accordion's popularity, the history of transcriptions and arrangements, the role of class, and the evolution of accordion notation and competitions. She discusses early accordion performances, the accordion's popularity, the perception of accordion music, sexism, the stigma associated with the accordion, accordion publishing, and repertoire. Similarly, each of these aspects has impacted the development of the accordion in Britain. Like Jacobson, the impact of construction, manufacturing, accordion associations, and repertoire selection in Britain is appraised to create a historical narrative of the accordion.

The article *William Grant Still and Accordion Music* (1975) by accordionist Elsie M. Bennett represents an informative source on the accordion exterior to Britain during the 20<sup>th</sup> century. It provides insight into the standardization and promotion of the accordion in America during the 20<sup>th</sup> century. Bennett was the president of the American Accordionists Association (AAA) (1938) from 1973 to 1974 (Accordions Worldwide 2018). Like the BCA, the AAA target the promotion of the accordion through repertoire from 1938 onwards. In the 1950s, the AAA formed the Composers' Commissioning Committee where Bennett commissioned professional male composers to write accordion repertoire due to the lack of accordion composers (Bennet 1975, p.193). Prior to the 1950s the American accordion community relied on transcriptions and compositions 'written by accordionists, as distinguished from bona fide composers' (ibid). The AAA sought to elevate the accordion's position through high art repertoire. Similarly, the accordion scene in Britain during the 20<sup>th</sup> century relied heavily on transcriptions and arrangements of high art repertoire. By emulating its contemporaries this could improve the accordion's acceptance and promotion. In 1975, Bennett's American accordion venture was successful with the recognised professional

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composer Dr. Still composing an accordion piece titled *Aria* and advocating his newfound knowledge of the accordion's capabilities (Bennet 1975, p.193). This article indicates an awareness from Bennett that the status of the accordion would improve if respected musicians advocated on its behalf. This signifies a progressive step that conveys the importance of utilizing high art music to promote the accordion. Although this article is not directly referenced throughout this research, it provides context on the promotion and standardization of the accordion external to Britain through repertoire.

### 1.8.7 Accordion Tutor Books

In this research, a chronological list of the most widely published tutor books for the accordion is constructed. In order to contextualise Britain's status in the publication of accordion tutor books, a broader search of tutor books external to Britain is reviewed. This list of tutor books is generated to show what countries were key in the accordion's promotion throughout the 20<sup>th</sup> century. Italy, Germany, and America dominated the creation and dissemination of tutor books from the 20<sup>th</sup> century onwards. Yet this list shows the gradual increase in British accordion tutor books from 1936 onwards.

One of the first tutor books to have emerged in Britain comes from Conway Graves (BCA Examiner) who published the book *Hohner Piano Accordion Album No. 3 for 48 bass Instruments* (1936) through the German manufacturing company Hohner (Graves 1936). The first syllabus of the BCA from 1936 also lists the accordion tutor book *Harmony as applied to the Accordion* by Professor Eustace Pett (1(A) BCA S. 1936, p.4). Pett played a major role in the establishment of the BCA and this book represents one of the first British tutor books to emerge. However, the BCA relied upon Hohner tutor books such as *Hohner Concise Tutor Book* (1936) and *Hohner Piano Accordion Studies* (1936) (1(A) BCA S. 1936, p.13). In addition, Hohner published various British accordion tutor books from 1936 onwards (see Table 1.4). C. Irving Valentine published *The Art of Playing Hohner Diatonic Accordions* (1951) through Hohner (Valentine 1951). Graham Romani (BCA Examiner) released *The*

*Hohner Piano Accordion Duet Series* (1956) and *Playing the Mignon Miniature & Bass Accordion: A Simple Self-Tuition* (1956) (Romani 1956). Similarly, Eddie Harris (BCA Examiner) published the book *Theory for Music for Accordionists* (1958) (1(L) BCA S. 1958, p.36). In 1976, Francis Wright (BCA Leader) released his book *48 Exercises for Accordion* (1976) (Wright 1976). Another example of a tutor book that emerged in Britain is *The Complete Piano Accordion Tutor* (1979) by Ivor Beynon which targets beginner to intermediate level students (Beynon 1979). This tutor book is of relevance due to Ivor Beynon's role as principal of the BCA in 1959 and his impact on the development of the accordion in Britain. Although the works within this book are predominantly classical, popular works are also included (Beynon 1979). An example of an accordion tutor book in Britain from the 21<sup>st</sup> century is the *Absolute Beginners Accordion Bk/Cd* (2010) by Karen Tweed and David Mallinson. Similar to Beynon's book it is aimed at complete beginners of the accordion, using pictures and backing tracks to aid accordion education. Table 1.4 provides an overview of the tutor books that emerged during the 20<sup>th</sup> and 21<sup>st</sup> centuries:

| <b>Author/Composer</b>      | <b>Accordion Tutor Books</b>  | <b>Year</b> | <b>Nationality</b> |
|-----------------------------|---|-------------|--------------------|
| Eduard Bodmer               | Hohner How to play a Hohner Accordion book                                      | 1926        | Germany            |
| Pietro Deiro                | School of Velocity for the Piano Accordion: Pagani Edition                      | 1930        | Italy              |
| Pietro Deiro                | The Virtuoso Accordionist   | 1933        | Italy              |
| Pietro Deiro                | Complete Method for the Piano Accordion   | 1934        | Italy              |
| Pietro Deiro                | Bass Solo: Studies for the Piano Accordion                                      | 1935        | Italy              |
| Pietro Deiro                | Key To Accordion Harmony  | 1936        | Italy              |
| Pietro Deiro                | ARRANGING YOUR PROGRAMS (with)<br>OVERCOMING STAGE FRIGHT                       | 1936        | Italy              |
| Conway Graves               | Hohner Piano Accordion Album No.3 for 48 bass Instruments                       | 1936        | British            |
| Hugo Herrmann and Alan Helm | Hohner Concise Tutor Book   | 1936        | Germany            |
| Conway Graves               | Hohner Piano Accordion Studies  | 1936        | Germany            |
| J. H. Sedlon                | Improvising and Arranging for The Modern Accordionist, Revised Edition Book 2   | 1938        | Unknown            |
| J. H. Sedlon                | Sedlon Accordion Method Book 1 B  | 1939        | Unknown            |
| J. H. Sedlon                | Sedlon Accordion Method Book Three  | 1939        | Unknown            |
| J. H. Sedlon                | The Sedlon Technic and Style Series for Accordion: Book Two (Book 2)            | 1940        | Unknown            |
| Pietro Deiro                | Piano Accordion Chord Study, Revised and Augmented Progressions and Modulations | 1944        | Italy              |
| J. H. Sedlon                | Sedlon Accordion Method, Book 1-A Revised Edition (Introducing the Accordion)   | 1947        | Unknown            |
| J. H. Sedlon                | Sedlon Accordion Method Revised Edition Book 4-A                                | 1950        | Unknown            |



|                                |  |      |          |
|--------------------------------|--|------|----------|
| C. Irving Valentine            | The Art of Playing Hohner Diatonic Accordions  | 1951 | British  |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course: Melodic Adventures in Bassland   | 1951 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 1 (Paperback)   | 1952 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 2: For Group or Individual Instruction (Paperback)                                      | 1952 | American |
| J. H. Seldon                   | Sedlon's Accordion Method (Book 3-b)   | 1953 | Unknown  |
| J. H. Seldon                   | Sedlon Accordion Method Book 2-B - The Standard Sedlon Accordion Course  | 1954 | Unknown  |
| J. H. Seldon                   | Sedlon Accordion Method, Book 3-B (The Standard Sedlon Accordion Course) (Paperback)                                       | 1954 | Unknown  |
| J. H. Seldon                   | Sedlon Accordion Method Book 4-A, The Standard Sedlon Accordion Course   | 1954 | Unknown  |
| Captain James Reilly           | The Hohner Melodeon and Button-key Accordion Tutor for 1, 2 & 3 Row Instruments in Britain Chromatic Tuning                | 1954 | British  |
| Pietro Deiro                   | The Pietro Deiro Talent Course for Accordion   | 1954 | Italy    |
| J. H. Seldon                   | Sedlon's Accordion Method (Book 5-b)   | 1955 | Unknown  |
| Graham Romani                  | The Hohner Piano Accordion Duet Series   | 1956 | British  |
| Graham Romani                  | Playing the Mignon Miniature & Bass Accordion: A Simple Self-Tuition   | 1956 | British  |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 8: For Group or Individual Instruction (Paperback)                                      | 1956 | American |
| J. H. Seldon                   | Sedlon Accordion Method Book 2-A - The Standard Sedlon Accordion Course  | 1957 | Unknown  |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 6: For Group or Individual Instruction (Paperback)                                      | 1958 | American |
| J. H. Seldon                   | The Sedlon Melody Way Method for Accordion, Part 1 (Paperback)   | 1958 | Unknown  |
| J. H. Seldon                   | The Sedlon First Year Accordionist Method: Familiar Melodies All the Way   | 1958 | Unknown  |
| Pietro Deiro                   | Debut Accordion Folio No. 1 Simplified Solos for the Young Artist  | 1958 | Italy    |
| Pietro Deiro                   | The Accordionaires Accordion Course Book One   | 1959 | Italy    |
| Pietro Deiro                   | The Accordionaires Accordion Course and The Accordionaires Accordion Course Book Two, 2 Volume Lot                         | 1959 | Italy    |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 7: For Group or Individual Instruction (Paperback)                                      | 1959 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 9: For Group or Individual Instruction (Paperback)                                      | 1959 | American |
| Eddie Harris                   | Theory of Music for Accordionists ... Published under the authority of the Council of the British College of Accordionists | 1960 | British  |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 3: For Group or Individual Instruction (Paperback)                                      | 1961 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Prep Accordion Course, Bk 2a: For Individual or Class Instruction  | 1961 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 10: For Group or Individual Instruction (Paperback)                                     | 1961 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 4: For Group or Individual Instruction (Paperback)                                      | 1962 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course, Bk 5: For Group or Individual Instruction (Paperback)                                      | 1962 | American |
| Willard A Palmer & Bill Hughes | Palmer-Hughes Accordion Course Polka Book (Paperback)  | 1963 | American |
| Albert Delroy                  | Three Advanced Studies for Accordion   | 1972 | British  |
| Francis Wright                 | 48 EXERCISES FOR ACCORDION   | 1976 | British  |
| Ivor Beynon                    | The Complete Piano Accordion Tutor   | 1979 | British  |

|                               |  |             |             |
|-------------------------------|--|-------------|-------------|
| Francis & Rosemary Wright     | Elementary Course for Piano-Accordion  | 1989        | British     |
| Lars Elk                      | The Shortcut to Playing and the Bellows - Technique for The Accordion                                      | 1999        | Sweden      |
| Gary Dahl                     | First Lessons Accordion (Paperback)  | 2002        | American    |
| Norbert Seidel                | Accordion Jazz Chords Free improvisation on the Stradella bass accordion                                   | 2005        | German      |
| Miriam Davidson               | Teach Yourself to Play Accordion Paperback   | 2005        | Unknown     |
| Jay Latulippe                 | Santorella Accordion Method * Book 3 * with CD   | 2005        | Unknown     |
| Aaron Professor Louie Hurwitz | Professor Louie's Rock & Blues Accordion A Complete Course for the Beginner                                | 2007        | American    |
| Peter Michael Haas            | Squeeze Box Fairy Tales 25 Amusing and Wistful Children's Songs  | 2009        | Unknown     |
| David Digiuseppe              | The Mighty Accordion Perfect (Paperback)   | 2009        | American    |
| Karen Tweed & David Mallinson | Absolute Beginners Accordion Bk  | 2010        | British     |
| Gary Dahl                     | Master Accordion Scale Book  | 2012        | American    |
| Basil Bunelik                 | Accordion for Beginners: Book+CD+Vimeo   | 2014        | British     |
| Neil Griffin                  | You Can Teach Yourself Accordion (Paperback)   | 2015        | American    |
| Gary Dahl                     | Chord Melody Method for Accordion: and Other Keyboard Instruments (Paperback)                              | 2015        | American    |
| Neil Griffin                  | Easiest Accordion Book (Paperback)   | 2016 (1996) | American    |
| David Digiuseppe              | Learn Blues Accordion: A Comprehensive Guide to Mastering the Blues Paperback                              | 2016        | American    |
| Basil Bunelik                 | World Music for Accordion Made Easy (Paperback)  | 2017        | British     |
| Francesco palazzo             | Foundations of Classical Accordion Technique   | Unknown     | Italian     |
| John Bonica                   | Play your Accordion Without pain   | 2012        | New Zealand |
| Frederich Lips                | The Art of Bayan Playing: Technique, interpretation, and performance of Playing the Accordion Artistically | 2002        | French      |
| Frederich Lips                | The Art of Arranging Classical Music for Accordion   | 2018        | French      |
| Leslie G. Law                 | Scales & Arpeggios for BCA Examinations  | Unknown     | British     |
| Francis Wright                | Preparatory Course for Accordion   | Unknown     | British     |
| Rosemary Wright               | 8 Studies for the Beginner Accordionist  | Unknown     | British     |
| DJ Mackenzie                  | Scottish Piano Accordion Tutor   | Unknown     | British     |

**Table 1. 4: Accordion Tutor Books**

It is clear Italian and American publications dominated until the mid-20<sup>th</sup> century. This may be attributed to the accordion's later introduction to Britain in 1927. However, from Table 1.4, it is evident that British accordionists have contributed to the development of accordion tutor books from 1936 onwards.

### 1.8.8 Promotion

Ruth Towse and Idle Rizzo's book *The Artful Economist: A New Look at Cultural Economics* (2016) offers insight into the promotional tools utilized in the music industry. Michele

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Trimarchi discusses the formation of a successful business model through concert promotion, branding, audience engagement and market orientation (Trimarchi 2016, p.176 and p.179). Rizzo defines the term virtual consumption in which free access to activities can further enhance promotion and lead to greater cultural acceptance (Rizzo 2016, p.200). The BCA leaders regularly adopt this idea of free and greater accessibility to gain popularity for the accordion. Therefore, the concepts of creating a particular business model and accessibility to successfully thrive in the music industry is considered in the BCA leaders' promotion of the accordion. Similar to Trimarchi and Rizzo, the steps taken by the BCA leaders to promote the accordion and how successful they were is shown. This research depicts if free accessibility and various marketing attempts through new syllabi, educational courses and the formation of eight-grade exams aided the BCA leaders in gaining promotional success.

The article *Music That Moves: Popular Music, Distribution and Network Technologies* (2002) by Stephen Jones provides insight into the necessities of successful promotion in the music industry. Jones narrates the importance of production, consumption, geography, distribution, and a large audience base for success in the music industry (Jones 2002, p.214 and p.229). His work aids in determining the importance of financial viability and geographical location on a promotional level (Jones 2002, p.213). Jones addresses the importance of financial support and how commercialization had altered the music industry and ability for individuals and organizations to promote themselves (Jones 2002, p.218). The importance of sufficient finances to achieve success regularly arises throughout this research when detailing the process of music institutionalization. In relation to the BCA, the institution's financial viability and lack of stability are depicted when considering the promotion of the accordion. Jones's work aids in the overall assessment of the accordion's promotion by BCA leaders via network technologies, distribution, and financial stability.

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## 1.9 Methodology

As mentioned previously, this research falls under the category of modern historiography that utilizes critical engagement, interpretations, and historical narration of the BCA leaders' promotion of the accordion. In this section, the methodological approach comprises two key sections: data sets and key methods. The data sets discussed include primary sources, BCA archival data and interviews. The ethical approval process acquired for the interviews is presented. Lastly, the key methods of this research are discussed including thematic analysis, qualitative descriptive analysis, and triangulation.

### 1.9.1 Data Sets: Data Collection – Primary Sources

The primary sources utilized include interviews, the BCA webpage, and the BCA archives. This section introduces the key interviewees, the formation of interview questions, the ethical issues involved, and the archival data obtained.

As stated previously, the selection of BCA interviewees arose from their current and past contributions to the BCA and the promotion of the accordion. Three sets of interview questions were created: BCA staff questions, BCA composer questions and a combination of both staff and composer questions. The overall subjects covered comprised: musical background, history of the BCA, BCA syllabus, general cultural and social history of the accordion and composition. As described by methodologist Ranjit Kumar (2005), interviews can vary in flexibility:

On the one hand, interviewing can be very flexible, when the interviewer has the freedom to formulate questions as they come to mind around the issue being investigated; and on the other hand, it can be inflexible, when the investigator has to keep strictly to the questions decided beforehand. Interviews are classified according to the degree of flexibility (Kumar 2005, p.123).

In this research, the aim of the interviews involved using 'passive and active listening' to learn about BCA's historical events, compositions, and repertoire selection (Kumar 2005,

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p.161).<sup>6</sup> The questions (shown in appendix 3) involved in the interviews were semi-structured, meaning a predetermined set of questions was set out in each interview. However, when questions evolved into other aspects not previously thought of but with additional value, the structure of the interview varied slightly between interviewees.

To obtain ethical approval, an Ethical Application Approval Form was submitted to the Chair of the Ethics Committee at Dundalk Institute of Technology. It contained a participant information leaflet, a participant consent form, and a list of the interview questions. In addition, the following requirements were submitted for ethical approval including an abstract of the project, the main aims and objective, the research parameters, the participant information, and the sample details. A declaration was signed and submitted which stated that the data would be held in a digital format for the entirety of the research project unless the data was withdrawn. After submission, the Chair of the Ethics Committee granted the ethical approval. In addition, the following was considered: were the interviewees minors, did the interviewees have any learning or communication difficulties, were they patients, in custody or engaged in illegal activities and was garda clearance required. Although each was considered none of the interviewees fell into these categories. With regards to the justification for selection the provisions set for the inclusion of participants was determined by their contribution to the development of the BCA. All participants are currently active members of the BCA or have composed music utilized by the BCA. In accordance with the ethical approval granted participation consent was obtained before each interview and interviewees were informed of the voluntary nature of the interviews.

In relation to the BCA archival data, the archives were accessed at the UK Accordion Championships held in Liverpool in April 2019. Prior to this, the BCA archival data had been

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<sup>6</sup> Kumar states passive listening involves listening to an individual's narrative without interjection and active listening comprises techniques: 'that is, you say words such as 'uh huh', 'mmmm', 'yeah', 'right' and nod as appropriate. Basically, you let the person talk freely and without interrupting' (Kumar 2005, p. 161).

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left uncatalogued since its inception in 1935. Therefore, the first action involved establishing a clear catalogue system, physically and digitally. This involved archiving and cataloguing, two vital methodological tools in this research project. For this research project, the BCA entire archive system was processed into twelve different folders based on subject relevance. Firstly, each raw data item (for example syllabi, courses, concert booklets, photos, and newspaper clippings) was placed into category bundles in chronological order (Nowell, Norris, White and Moules 2017, p.5). The key areas were clear once each data item was processed. This refinement led to the emergence of key BCA documents such as BCA syllabi, advertisements, prospectuses, and minutes of meetings. A title relating directly to the key data items was given to each differential section within each folder (See Table 1.3 in appendix 1).

The next stage involved ordering each folder, title, and document numerically and alphabetically. For example, folder one comprises all the BCA examination syllabi labelled from 1(A) BCA S. 1936 to 1(W) BCA S. 1992. From these two examples, a distinctive identifier was attributed to each data item alongside the date of creation (*ibid*). Each data item and folder was then listed on an Excel spreadsheet to keep a record of its contents and to align the collection of raw data into an audit trail. Once the cataloguing of the physical archive was complete the next step involved creating a digital copy of the archive. This offered a more efficient system for access, analysis, and interpretation of each data item. To safely store the BCA archives, the physical archives were locked into a secure location upon returning to the BCA. The digital copy of the archives was saved into a folder on a secure network and password protected. The organising of the entire archive system and the cataloguing of all data items with a specific code name created a definitive audit trail (*ibid*). In-depth knowledge of the BCA's history was ascertained by processing the archives on multiple occasions into a catalogue system. This aspect of the research represents a fundamental body of work that contributes significantly to the research findings. Without the development of this catalogue system, a chronological descriptive narrative of the BCA's history would not have been

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possible. As a result, the catalogue system and chronological narration of the BCA's history functioned as a vital stepping-stone to the overall method of thematic analysis in chapters three and four.

### **1.9.2 Methods of Analysis**

The methods utilized in this research include qualitative descriptive analysis, thematic analysis, and triangulation.

A qualitative description of the BCA's history was formed to gain an understanding of the BCA and its role in promoting the accordion in Britain (Sandelowski 2000, p.334). This process emerged when analysing the primary sources of the BCA such as interviews and the BCA archival documentation. Before the process of thematic analysis began, a detailed summary of the BCA's development and activities was generated in chronological order. Similarly, when reviewing the history of music institutionalization, a qualitative descriptive approach was taken to correlate an overview of the multiple perspectives surrounding music institutionalization to provide context for the BCA's emergence in Britain.

Virginia Braun and Victoria Clarke's process of thematic analysis detailed in their article *Using Thematic Analysis in Psychology* (2006) provided a key framework in this research. Ashley Castleberry and Amanda Nolen's concept of thematic analysis presented in their article *Thematic analysis of qualitative research data: Is it as easy as it sounds?* (2018) also refines the methodological approach used in this research. Lorelli S. Nowell, Jill M. Norris, Deborah E. White, and Nancy J. Moules article *Thematic Analysis: Striving to Meet the Trustworthiness Criteria* (2017) concerning trustworthiness in thematic analysis also provided important methodological understanding of thematic analysis. The concept and process of thematic analysis as defined by these authors is discussed further in the following section.

Thematic analysis was the methodological tool selected due to its ability to construct history 'of the social reality through the creation of a theme' (Vaismoradi, Jones, Turunen,

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and Snelgrove 2016, pp.100-101). It is a method regularly implemented for understudied areas of research that generates the ability to analyse and minimize data, patterns, or themes in a non-restrictive approach (Castleberry and Nolen 2018, p.2). As there is a dearth of academic discourse on the accordion and the BCA, thematic analysis was chosen to generate an in-depth narrative (Braun and Clarke 2006, p.83). The benefits of thematic analysis in this research include its ability to examine a large data set, generate reliable organization of the data and form a well-structured conclusion of the research findings (King in Nowell, Norris, White and Moules 2017, p.2). Additionally, it allowed themes to emerge naturally that resonate with the primary and secondary research questions (Castleberry and Nolen 2018, p.6). Various themes emerged from the data analysis, but only themes relating to the overall research question are incorporated (Scharp and Sanders 2018, p.2).

Key terms used in the process of thematic analysis include data corpus, data set, data item and data extract. The data corpus accounts for all the data such as the BCA archives and the data set involves the study of the relevant data selected (Braun and Clarke 2006, p.79). When choosing the data sets for this research, the primary and secondary research questions were utilized to narrow down the data selection. For example, any data found within the BCA archives such as invitations, photographs or publication companies not directly associated with the BCA and its role in the promotion of the accordion in Britain did not enter the data sets. A data item simply refers to each individual piece of data, for example a 1936 BCA syllabus or a 1950 BCA summer school booklet. The collection of these data items created the data set (Braun and Clarke 2006, p.79). The term data extract 'refers to an individual coded chunk of data' selected for the final analysis (Braun and Clarke 2006, p.79). In this research, data extracts comprise BCA syllabi, significant historical moments, summer schools, weekend provincial schools, Teacher Advisory meetings and general meetings broken down into chronological moments of relevance to the research. These extracted data codes were organized into relevant emergent themes such as institutionalization, promotion, and



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standardization. Subthemes were generated based on the relevance to the main theme, for example in the theme of standardization subthemes such as educational syllabi or teaching practices emerged. An inductive approach was implemented to identify the main themes and subthemes with no ‘pre-existing coding frame’ established (Patton 1990 in Braun and Clarke 2006, p.83). By incorporating an inductive approach to the data analysis, it allowed ‘meaning to emerge from the data’ naturally (Castleberry and Nolen 2018, pp.2-3). As a result, the thematic analysis conducted throughout was driven by the data (Braun and Clarke 2006, p.84). A semantic level was first chosen providing a basic descriptive level of all the data (Braun and Clarke 2006, p.83). Next, an interpretive latent level approach was taken to examine the underlying meaning of that data to determine the emerging themes of institutionalization, promotion, and standardization appropriate to the overall research question (Braun and Clarke 2006, p.84).

The approach utilized in this historiography to conduct thematic analysis is taken from Braun and Clarke’s thematic method utilizing six phases for dealing with the data: ‘1. Familiarizing yourself, 2. Generating Initial codes, 3. Searching for Themes, 4. Reviewing themes, 5. Defining and Naming Themes and 6. Producing the report’ (Braun and Clarke 2006, p.87). Similarly, in Castleberry and Nolen’s theory on thematic analysis, they describe five phases of qualitative thematic analysis as follows: ‘compiling, disassembling, reassembling, interpreting, and concluding’ which has various overlaps with Braun and Clarke’s method (Castleberry and Nolen 2018, p.2). It is important to note that the approaches to thematic analysis do not occur rigidly step by step but takes place concurrently (Creswell in Nowell, Norris, White and Moules 2017, p.4). In this research, various elements such as generating codes, themes, descriptions, and interpretations occurred simultaneously.

Phase one included transcribing six interviews with the various BCA figures and cataloguing the BCA archival documents. Phase two involved generating codes from the data. The process of coding identifies codes of varying sizes (for example, sentences, paragraphs to

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larger documents), comprising a similar thought, and organized into main themes and subthemes (Castleberry and Nolen 2018, p.3; Manning and Kunkel in Scharp and Sanders 2018, p.1).<sup>7</sup> For this research project, the coding scheme was emergent in that it developed throughout the process of coding (Castleberry and Nolen 2018, p.3). In phase three, a list of all themes was created as follows: a community for accordionists, educational syllabi, collaboration with organisations, educational environment, examination structural development, exams, functions, hierarchy, legitimization, marketing, professionalization, promotion of composition, repertoire, specialization, standardization of notation and standardization. As these themes incorporated shared elements, relevant data was ordered on multiple occasions under potential themes (Braun and Clarke 2006, p.87). Phase four involved reviewing the generated themes within the data set to create a thematic map (Braun and Clarke 2006, p.87). This phase involved thematic refinement in which themes with insufficient data or overlapping data were combined into one theme. This was achieved by creating a visual thematic map in which all codes were connected to relevant subthemes and themes (Castleberry and Nolen 2018, p.6). Lastly, these main themes were linked to the key concepts of institutionalization, professionalization, and standardization.

When conducting phase five of Braun and Clarke's thematic analysis template, defining and naming the process involved ascertaining the core of each theme and discovering 'what aspect of the data each theme captures' (Braun and Clarke 2006, p.92). In addition, Castleberry and Nolen's process of quality checking themes was incorporated by asking the following questions:

Is this a theme (it could be just a code)? If it is a theme, what is the quality of this theme (does it tell me something useful about the dataset and my research question)?

What are the boundaries of this theme (what does it include and exclude)? Are there enough (meaningful) data to support this theme (is the theme thin or thick)?

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<sup>7</sup> 'Coding reduces the amount of raw data to that which is relevant to the research question, breaks the data down to manageable sections, and takes researchers through the transformation of raw data to higher-level ...' (Vaismoradi, Jones, Turunen, and Snelgrove 2016, p.104).

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Are the data too diverse and wide ranging (does the theme lack coherence)?  
(Castleberry and Nolen 2018, p.4).

The next stage of this phase involved creating a narrative of each theme and how it relates to the overall research question. Castleberry and Nolen suggest five qualities of interpretation. First, the interpretations should be transparent. Second, comparable interpretations should be expected from similar research (Castleberry and Nolen 2018, p.6). Third, the data must be accurately interpreted (ibid). Fourth, interpretations must consider other relevant literature (ibid). Fifth, the researcher must incorporate respected research and analytical methods to form interpretations (ibid). In the final phase, the write-up incorporates the complete analysis and ensures an adequate portrayal of the selected themes and their relevance to the primary research question (Braun and Clarke 2006 p.87 and p.93). Overall, the combination of these six steps and quality checking interpretations allowed this historical study to develop a narrative derived from meaning (Vaismoradi, Jones, Turunen, and Snelgrove 2016, p.107).

The method of triangulation emerged as an appropriate tool for analysis. Nancy Carter, Denise Bryant-Lukosius, Jennifer Blythe, and Alan J. Neville define triangulation as:

a qualitative research strategy to test validity through the convergence of information from different sources. Denzin (1978) and Patton (1999) identified four types of triangulation: (a) method triangulation, (b) investigator triangulation, (c) theory triangulation, and (d) data source triangulation (Carter, Bryant-Lukosius, DiCenso, Blythe and Neville 2014, p.545).

In relation to this historical study, theory triangulation is prominent with various theoretical approaches used for analysis and interpretation of the data (ibid). Theories surrounding the method of thematic analysis have been combined to create an all-encompassing template to ensure validity, transparency, and trustworthiness in the primary data findings. Additionally, triangulation emerged in the sense of data source triangulation, mixed method triangulation and theory triangulation (as defined by Carter, Bryant-Lukosius, DiCenso, Blythe and Neville). The triangulation of data sources occurred by utilizing multiple BCA interviews, archival documents, and webpages to ensure validity in this historical study's narrative. In addition, triangulation of mixed methodologies emerged due to the various methods that a

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qualitative approach requires such as qualitative descriptive analysis, quasi-statistical analysis, and thematic analysis. Across all definitions and explanations of triangulation discussed, the resounding contribution this process offered a sense of validity and credibility within the research findings.

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## **Chapter 2: Institutional Beginnings: The Accordion**

To understand how the BCA leaders promote the accordion in Britain during the 20<sup>th</sup> century, it is important to first consider several key historical aspects before the BCA's inception. Although the BCA represents the first accordion institution in Britain to create an examinations board for the accordion, British music institution standards were already well established and provided structures for the BCA to emulate in its promotion of the accordion.

This chapter provides a chronological historical context that informs the process of thematic analysis utilized in chapter three and four when considering the promotion and standardization of the accordion by BCA personnel. Chronologically this chapter discusses the process of music institutionalization from the 18<sup>th</sup> century onwards, the role of music in Britain in the 19<sup>th</sup> and 20<sup>th</sup> centuries and the establishment of British music institutions. The emergence of the accordion in Britain in 1927 prior to the foundation of the BCA is detailed. Furthermore, insight into the BCA's history as an accordion institution is presented. Collectively, this historical narrative provides an overview of how the BCA developed in comparison to its contemporaries such as the RAM, RCM and the ABRSM to promote the accordion.

### **2.1 Music Institutionalization**

This section provides context on the professionalization and institutionalization of music from the 18<sup>th</sup> century onwards. By drawing on the key aspects of music institutionalization an informative context is provided on the formation of music institutions prior to the BCA's emergence.

#### **2.1.1 Music Institutionalization: 18<sup>th</sup>-20<sup>th</sup> Century**

From the research completed, it is my belief that the institutionalization of music transpired from the 18<sup>th</sup> century. Some specific countries in which the institutionalization of music

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occurred include France, Germany, England, America, Austria, and Russia (Pasler 2009; Weber 2016, pp.xix-xxiv; Sargeant 2011). Within the major cities of these countries, musical life proliferated through music concerts, institutions and organisations supported chiefly by the aristocratic classes from the 18<sup>th</sup> century onwards (Weber 2016, p.35). Music institutionalization is a process that relies on several key elements such as concert life, music criticism and music institutions (ibid). Music concerts emerged from the aristocratic home to the public from the 18<sup>th</sup> century onwards and became music institutions that promoted societal markers, music values and aesthetics (Weber 2008, p.85). As a result, music concerts arose as a key aspect in the overall process of music institutionalization. Like the role of music concerts in raising social unity and identity, music criticism played a role in uniting and forming societal taste and identity (Ellis 2007, p.3). From the 19<sup>th</sup> century onwards, music institutions and conservatoires formed institutional, educational and leadership structures (Weber 2008, p.237). These institutions focused on educational music structures that became accepted through production and reproduction. This sense of reproduction resonates with the process of music institutionalization in Britain from the 18<sup>th</sup> century onwards.

The development of concert-life in the 18<sup>th</sup> century represents a fundamental step in the overall process of music institutionalization. From the establishment of concert life, value was placed on repertoires, institutional formats, class systems and ideological agendas. The formation of public concert life contributed to the emergence of the musical canon, the Western art tradition, value in relation to music and the emergence of music institutions. The Western art tradition stemmed from the gradual “standardization, maturity, and expansion” of the music tradition commencing with the concert tradition (Nettl 1992, p.151). From the mid-18<sup>th</sup> century onwards, musical concerts developed including benefit, Gewandhaus and promenade concerts, that paved the way for new musical interactions (Weber 2008, pp.5-7). Music concerts significantly altered the professionalization of music across various major cities creating professions in theatres, festivals, and impromptu performances (Samson 2001,

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p.56). Public concerts offered a relaxed setting to inattentively listen to popular music (Scott 2008, p.41). Three concert types prospered: institutional, individually organised, and amateur concerts (Samson 2001, p.59). During the 18<sup>th</sup> and 19<sup>th</sup> centuries, concerts of popular repertoire at that time were equally prevalent to classical concerts (Weber 2016, p.25). Concert life became a cultural phenomenon in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Successful institutionalization of concerts across Europe's major cities indicated economic improvement and "cultural sophistication" (Samson 2001, p.61). By the mid-19<sup>th</sup> century, public concerts became vital institutions in many major cities (Weber 2008, p.169).

As discussed previously in the literature review, Bourdieu's theory of cultural reproduction provides a framework to understand how the concert tradition was established in the mid-19<sup>th</sup> century. Bourdieu theorizes the importance of consumerism in cultural reproduction stating its intrinsic relations to society's formation that becomes legitimized based on the economic capital it renders:

Just as, in the dominant class, economic capital increases as one moves from the dominated to the dominant fractions, whereas cultural capital varies in the opposite way, so too in the field of cultural production economic profits increase as one moves from the 'autonomous' pole to the 'heteronomous' pole, whereas specific profits increase in the opposite direction (Bourdieu 1983, p.45).

While both cultural capital and cultural production are intrinsic to Bourdieu's theory of cultural reproduction, it is this concept of cultural distinction and reproduction generated by economic viability that pertains directly to how the Western art tradition and canonical repertoire concerts emerge. Like concert life, high art music became a vital component to the professionalization and institutionalization of music. Western art music took precedence in the process of institutionalization between the 18<sup>th</sup> to 20<sup>th</sup> centuries, recognised as an elite and aesthetically valued aspect of high culture (Samson 2001, pp.356-357). It was used to educate and to create moral utility between the classes, reinforcing the middle-class bourgeois ideology. Bourgeois ideology can be understood as the premise for social hierarchy that has evolved over the past 200 years to advance the lower-class society through means of imitating

the behaviour, character, morals, and cultural stereotypes of the upper class thus forming a middle-class society (Snow 2018, p.24). In Britain, the Victorian bourgeoisie constructed:

institutions which guaranteed, if not its unity nor even its purity, then at least its solidarity and its purpose in nineteenth-century British society... through their public institutions, a wider network of contacts and solidarity than any purely biological system of arrangements would have allowed them. In all this, the penetration of the ancient public schools ... by the Victorian bourgeoisie was of a piece; it was not a source of cultural subordination. Locally established but nationally connected, the late-Victorian bourgeoisie not only survived but prospered, and prospered as a cohesive social class (Green 2013, p.230).

Bourdieu's interdisciplinary book *A Field of Cultural Production* edited and translated by Randal Johnson (1983), describes how culture is utilized to form ideologies through class co-option, thereby culture whether inherited or gifted can transform 'socially conditioned inequalities' (Bourdieu 1983, p.235). Bourdieu's concept of the role culture plays in the conditioning of society aids in understanding bourgeois ideology and high art music. Bourdieu theorizes the impact musical taste plays on class and culture imitation with the proletariat emulating the musical standards and mass culture of the bourgeois to ascertain distinction (Bourdieu 1983, p.127). He describes how the works of "bourgeois art" were:

aimed at the non-intellectual fractions of the dominant class and often already consecrated by the most official of legitimizing institutions (the academies), works of middle-brow art aimed at various 'target publics' and involving, besides brand-name culture (with, for example, works crowned by the big literary prizes), imitation culture aimed at the rising petite bourgeoisie (popularizing literary or scientific works, for example) and mass culture, that is, the ensemble of socially neutralized works (Bourdieu 1983, p.127).

As a result, through imitation of culture, the proletariat elevate themselves into the bourgeoisie class by mirroring high art shaped by distinguished intellectuals, artists, and institutions (ibid).

Throughout the 18<sup>th</sup> and 19<sup>th</sup> centuries, concert receptor codes similarly distinguished high and low art to social class divides with high art following strict rules of respectability compared to low art (Scott 2008, p.61). By the close of the 19<sup>th</sup> century the terms Western art and popular music signified class and cultural opposites that derived from the various institutions such as the symphony, café, opera, virtuoso, and promenade concerts from the



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mid-18<sup>th</sup> century onwards (Weber 2008, p.293 and p.303). Aristocratic and bourgeois societies favoured Western art music contributing to its domination. From the mid-19<sup>th</sup> century onwards, an international movement that resulted in an institutionalized gap between light and high art music occurred (Weber 2008, p.207). Weber states:

An international movement had brought this about, a variety of regions contributed to the new repertory in contrasting ways. Yet the new classical music world had an anxious mood. A gap had been growing between “light” and serious” music.... And tension between them was becoming institutionalized (Weber 2008, p.207).

Western art music was utilized to represent the middle class, aesthetic values, respectability, and cultural reproduction in society (Bull 2019, p.5, p.30 and p.177). High art music was implemented as a marker of elitism where light music lacks deep interaction in comparison (Scott 2008, p.87). Throughout the 19<sup>th</sup> century music institutions formed a hierarchy ‘at least in the minds of musical idealists’ with Western art repertoire signalling high culture (Weber 2008, p.235). By the mid-19<sup>th</sup> century, Western art music was completely embraced as a cultural phenomenon representing an elitist social status (Weber 2016, p.58 and p.135). The value placed on Western art music through concert life influenced the repertoire selection by music institutions.

Similar to the role of Western art music in raising social unity, identity and forming the bourgeoisie middle class, music criticism played a role in uniting and shaping societal taste and identity (Gartman 2013, p.105 and p.107). Music criticism and journalism arose during the 19<sup>th</sup> century in cities such as London, Leipzig, and Paris detailing ‘historical articles, foreign reports’, performance, and composition reviews (Samson 2001, p.80). During the 19<sup>th</sup> century, Weber describes two types of music critics, idealistic writers, and commentators. Idealistic writers focused on the ‘serious demeanour during musical performance’ in respect of the works performed, creating authority of musical taste, establishing a hierarchical order of genres and tastes, and educating listeners (Weber 2008, p. 97). In contrast, commentators focused on the negative aspects to performance such as inadequate performances, mixing genres, performance of low art repertoire and a lack of music education during performances

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(ibid). By the 1840s music critics featured in countless tabloids across various European cities to elevate the musical taste of society (Weber 2008, p.102 and 106). In Britain, music critics utilized idealistic slogans and criticized ‘vulgar’ works by local composers placing continued value on high art music (Weber 2008, p.112). In the 19<sup>th</sup> century, music critics and journalists played a significant role in shaping the musical canon, music professions, musical tastes and creating ‘an indelible mark on aesthetic predilections and patterns of consumption’ (Samson 2001, p.82). Music criticism played a significant role in the overall professionalization of music solidifying the role of music through regular reviews and critiques. Music criticism elevated the legitimacy of music culturally and socially. It placed music professions and institutions on a pedestal and therefore propelled the necessity for music conservatoires and educational institutions.

From the rise in music concerts, criticism, journalism, and high art repertoire music institutions arose in various countries from the mid-18<sup>th</sup> and 19<sup>th</sup> centuries onwards. In the 19<sup>th</sup> century music conservatoires were established ‘in Prague (1811), Vienna (1817), London (1823), Milan (1824), Brussels (1832), Leipzig (1843), Munich (1846) and elsewhere’ (Samson 2001, p.82). For example, the Leipzig Conservatory was established in 1843 by Felix Mendelssohn (Ainger 2002, p.37). It formed new educational structures focused on technique and interpretation (Navon 2020, p.65 and p.77). From its inception, the German conservatory welcomed international candidates, offered music instruction and high educational standards (Navon 2020, p.66; Samson 2001, p.83). The Leipzig Conservatoire led by Mendelssohn placed significant emphasis on realizing musical scores strictly, referred to as *Werktreue* (Navon 2020, p.68).<sup>8</sup> Goehr defines *Werktreue* as the realization of a work in performance. The idea of *Werktreue* emerged to capture the new relation between work and

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<sup>8</sup> Goehr defines *Werktreue* as the adequate interpretation of a work in performance ‘depended upon there being interpreters of works devoted to the task of realizing works through the medium of performance. The ideal of *Werktreue* emerged to capture the new relation between work and performance as well as that between performer and composer. Performances and their performers were respectively subservient to works and their composers’ (Goehr 1992, p.231).

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performance as well as that between performer and composer. Performances and their performers were respectively subservient to works and their composers (Goehr 1992, p.231). From 1858 to 1862, the Leipzig Conservatoire offered instrumental tuition, music theory, counterpoint, composition, orchestral training, and regular performance opportunities at weekly gewandhaus concerts (Ainger 2002, p.37). In relation to education, the conservatoire leaders wrote musical method books, introduced aural training, and focused on canonic repertoire (Navon 2020, p.78, 91 and 92). From their position the Leipzig Conservatoire leaders became ‘canonizers’ formulating a music education model and standards that would become desired by their international contemporaries (Bergeron and Bohlman 1992, p.206).

Music education became a key feature ‘in the classical music community’ and contributed to the overall process of musical institutionalization (Weber 2008, p.240). By the 20<sup>th</sup> century, music conservatoires and institutions became a cultural norm and a template for musical success. Music institutions focused predominantly on high art music and became symbols of social, cultural, and economic value dominated and sustained by the middle classes. It is evident that concert life, music criticism and music institutions were key aspects to understanding the overall process of music institutionalization. This institutionalization of music was aided by the drive to unite classes and form the bourgeois class system. Western art music and music criticism represented societal markers of respectability, adherence, and well-mannered behaviour. Music institutions then emerged as further extensions of the music concert traditions and criticism scene standardizing music education, participation, and the professional field. Western high art music would continue to dominate music institutions during the 19<sup>th</sup> and 20<sup>th</sup> centuries. Similarly, the role of Western art music within the BCA and its promotion of the accordion is discussed concerning the key themes of promotion and standardization.

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## 2.2 Britain: Cultural Context

This section provides cultural context on the role of music in British life during the 19<sup>th</sup> and 20<sup>th</sup> centuries. This discussion on the role of music and society in Britain prior to and in conjunction with the BCA's inception provides a greater understanding when considering the BCA leaders' promotional strategies.

### 2.2.1 British Life 19<sup>th</sup>-20<sup>th</sup> Century

During the 19<sup>th</sup> to 20<sup>th</sup> centuries, Britain faced three significant cultural, social, and economic shifts. Musical life was shaped by the Industrial Revolution, the British Musical Renaissance and post-WWII modification of state policy-making concerning the arts, broadcasting, and education (Blake 1997, p.26). In Britain, prior to the 19<sup>th</sup> century, music was associated predominantly with women and the aristocratic classes, later embraced by the middle classes and an influx in public concert life from the 19<sup>th</sup> century onwards (Blake 1997, p.33).<sup>9</sup> Music in Britain evolved from a primarily amateur music-making market during the early Victorian period to a more professionalized level by the close of the 19<sup>th</sup> century.

Sheet music companies flourished during the mid-19<sup>th</sup> century with the incorporation of intensive marketing and affordable methods of production (Samson 2001, pp.78-79). During this period, to counteract the dependence of British musical life on non-British repertoire the Society of British Musicians (SBM) was established in 1834 to advance national composition and performance that lasted until 1865 (Samson 2001, p.16 and p.66; Blake 1997, p.36). The advancement of musical education and achievement in Britain with various cultural benefits is remarked by Professor Theodore Hoppen as follows:

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<sup>9</sup> 'As, in the aristocracy and middle classes, music-making moved into the private sphere, it became naturalised and feminised as a domestic activity. Female pianists and guitarists were legion; women were expected to play, at least before marriage. When they reached a level of attainment which could lead to public performance, they could both threaten the professional male and threaten the ladylike status of the woman' (Blake 1997, p.33).

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‘[T]he market constituted the chief generator of cultural activity in Victorian Britain’ and increases in economic well-being brought about an efflorescence in musical activity of all types in late-Victorian Britain, with a consequent surge in the demand for musical expertise (Wright 2005, p.237).

The professionalization of music publishing progressed with the British Copyright Acts of 1882 and 1888 that ensured adequate fees for performers and publishers (Scott 2008, p.32). The introduction of copyright laws professionalized the musical field by protecting the musical market including the classical and popular music scene (Scott 2008, p.31). This elevated the status of British music towards the standards of its international counterparts (Crowest 1881). As Kaschub and Smith theorize, professionalization can be achieved through enhanced engagement with professional standards and efficient objectives (Kaschub and Smith 2014, p.73). Throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries, British music evolved through the imitation of international standards.

The growth in musical life in Britain from 1880 to the end of WWI is described as the British Musical Renaissance (Schaarwachter 1995, p.53). The British Musical Renaissance is also referred to as the ‘English musical Renaissance’ (ibid). The British Musical Renaissance represents the goal to secure ‘a renaissance of native composition’ with the RCM leaders at the forefront of this endeavour (Driver 1993, p.710). Simply, the British Musical Renaissance represents a time in British history where music acquired a professional and nationalistic role through British composition and education (Schaarwachter 2008, p.54). Dr. Jurgen Schaarwachter describes how the British Musical Renaissance coincided with the Industrial Revolution, a rising sense of nationalism and the establishment of music institutions (Schaarwachter 1995, p.55). These music institutions comprised the National Training School of Music (1876), the RCM (1883) and the Purcell Society (1876) with the main objective to raise British music standards (ibid). The musical renaissance elevated the image of high culture, enhanced the national press, and advanced the sense of nationalism in Britain (Hughes 2017, p.2). It represents a clear objective to elevate music in Britain through professionalization and institutionalization.

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Throughout the British Musical Renaissance British high art music underwent significant shifts comprising funding cuts for London orchestras, its association with white men, shifts in music education, distribution and reception, dependence on patrons, art councils and the BBC associated with virtuosos and high art repertoire (Blake 1997, p.2, pp.5-7, pp.61-62). Class divides remained as the highest single occupation uptake comprised household servants (Todd 2014, p.502). Education and training featured various specialisms including architecture, engineering, surveyors, and sociologists showing the growth of professional careers in different fields (Hewitt 2016, p.304). The interchangeable relationship intertwining performance space and social life presents a significant element of the radical change occurring in Britain in the 20<sup>th</sup> century (ibid).

From the 1920s onwards, British media institutions such as the BBC propelled the production and popularity of contemporary repertoire such as folk music, leading and enriching the musical taste of works outside of the Western art music tradition (Blake 1997, p.43, p.45, pp.55-56). During the 1940s and 1950s British music critics favoured art music by Beethoven, Mozart, Haydn, and Mendelssohn (Hung 2003, p.2). During WWII, music was used to boost British morale. The government had to:

rethink old positions and to find instruments to fight expected and apprehended wartime phenomena like boredom during the black-out, faltering morale and a complete breakdown of the entertainment business. Hence, the disruption gave inspiration to the setting up of the CEMA as an ad hoc organisation to do emergency work in a double way: to keep up public morale... (Weingartner 2006, p.8).

CEMA is an acronym for the Council for the Encouragement of Music and the Arts set up in 1940 (Weingartner 2006, p.4). It was established as a private initiative to fund classical music, theatre and the visual arts playing a vital role in the continuation of music in Britain from 1940 onwards (ibid). CEMA joined forces with the Arts Council and BBC to aid in the provision of high art music which did not receive patronage or commercial support (Webster 2017, p.10). British music benefited from an improved economy, the rise in private and public music institutions, access to Arts Council grants and the rise of the concert and publishing

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scene that encouraged greater innovation and experimental music (Hung 2003, p.5). In post-WWII Britain, the government emphasized national culture, placing great emphasis on cultural events to boost public morale in a deteriorated economy incorporating ‘music while you work’ and lighter forms of entertainment (Blake 1997 p.48 and p.57). Private housing was reinstated, private education continued, and middle class social and political differences were reinforced (Todd 2014, p.505). The British high art music tradition altered significantly due to the expansion of commercialism, publishing, broadcasting, and recording (Webster 2017, p.10). To qualify as art music, musical works had to be deemed a high standard and accessible with a strong moral message (Hung 2003, p.2). Britain relied heavily on the US to recover from WWII and became a member of the ‘European Common Market’ in 1967 (Hung 2003, p.5). Art music in Britain represented a key aspect of Britain’s identity with British composers such as Benjamin Britten excelling (Hung 2003, pp.5-6). By the 1970s art music became specialised attracting specialist ensemble performances and audiences:

‘New Music’ became the preserve of small, specialist performing ensembles, and equally small, specialist audiences. It continued to attract the support of the Arts Council and BBC, whose Radio Three network under Glock and his successors broadcast a great deal of Modernist contemporary music, arguably at the expense of the national music of the ‘tradition’... (Blake 1997, p.64).

Throughout this period, the high art music scene in Britain was questioned by music critics, administrators, and musicians in relation to the musical innovations and experimentations occurring external to Britain in Europe and the US (Hung 2003, p.5). Canonic repertoire became less prominent in Britain with new and popular music taking greater precedence (Hung 2003, p.8). By the 1980s, British music shifted to innovative operatic and orchestral developments (Morgan 2000, p.90). By the close of the 20<sup>th</sup> century, British society had altered significantly in religion, lifestyle, music, media consumption and cultural norms with high art music representative of a niche market (Webster 2017, p.236).

## **2.3 19<sup>th</sup> to 20<sup>th</sup> Century British Music Institutions**

This section delves into the history and formation of British music institutions during the 19<sup>th</sup> and 20<sup>th</sup> centuries. By comparing the BCA to leading British music institutions preceding its emergence, context is created to aid in the examination of the BCA. From these music institutions, music exam boards such as the ABRSM formed. This section discusses the RAM, the RCM and the ABRSM. It details the institutional formats, instrumental options, examination formation, financial viability, and the role of sponsorship within each institution. By the close of this section, the main factors associated with the success or downfalls of each music institution are presented to provide context when considering the promotion of the accordion by BCA leaders. Although this section does not focus on the accordion and BCA specifically, it provides historical context on the development of British music institutions and exam boards prior to the BCAs existence.

### **2.3.1 Royal Academy of Music**

The first music institution established to develop musical expertise in Britain was the RAM founded in 1822 by Lord Berghersh (Driver 1993, p.710). This section focuses on the RAM from its inception to 1889 to detail its role in the formation of music examinations in Britain. During this time, the central aim of the RAM leaders was to develop a reputable structure, to generate respectability, to enhance musical integrity and to depend less on non-British music for the purposes of examination (Cazalet 1854, pp.xii-xiii and p.20). From the RAM's inception, it relied heavily on aristocratic sponsorship due to a lack of state support (Rosen 2010). Depending on the level of aristocratic sponsorship, admittance entitlements were granted with the expected outcome for students comprising apprenticeships, army musician roles or international study (Wright 2013, pp.237-239). The founders of the RAM aspired to form an institution with the appropriate facilities and lecturers to improve the study and



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professionalism of music in Britain (Parrott 1945, p.26). They sought the professionalization of British music education through the standardization of music education and the dissemination of musical knowledge (Citron 2000, pp.199- 200).

From 1822 to 1866, the RAM faced challenges, including financial difficulties that resulted in the institution nearly reaching insolvency in 1866 (Bennett 1874, p.353). When the protection of aristocratic sponsorship ceased to exist, support from the public was limited (Parrott 1945, p.26). This resulted in unpaid work by RAM staff to ensure its survival as:

the Royal Academy of Music, in spite not only of apathy, but of active opposition, has done the utmost that could be done with the limited resources at its command...by its professors, who, as the Report now before us attests, have taught at a considerable reduction on their usual terms (Lunn 1866, p.379).

In comparison to the RAM, as mentioned previously, the St. Petersburg Conservatory was founded due to the financial support of Grand Duchess Elena Pavlovna, the RMS and Anton Rubenstein (Frolova-Walker 2007, p.392). Similarly in the early 20<sup>th</sup> century, the Paris Conservatoire did not receive financial state support (Nicols 2002, p.183 and p.190). As a result, like comparable international music institutions, the RAM remained a privately funded institution, supported by sponsorship of an aristocratic nature and fee-paying students without government funding. The RAM's history between 1866 and 1889 is sparse with the RAM's current history webpage describing the main historical moments as Sullivan's entry to the RAM in 1856 and Franz Liszt's visit to the RAM in 1886 (RAM 2021). In 1889, the RAM and RCM formed the Associated Board of the Royal Schools of Music to conduct graded music examinations (Wright 2005, p.1). From this point onwards the RAM acted predominantly as a music conservatoire with the ABRSM responsible for creating and organising graded music examinations.

It is evident that despite the financial challenges the RAM leaders faced they developed a clear structure of examinations and professional qualifications during the British Musical Renaissance.

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### 2.3.2 Royal College of Music

In 1881, RCM formed with Queen Victoria as the first patron of the college, and the Prince of Wales (Edward VII) as designated council President (Hodges 2008, p.15). In contrast to the RAM, the RCM leaders emphasized securing funds for the foundation of the college to ensure its financial viability (Hughes and Stradling 2001, p.27). For example, on 12 December 1881 they held a fundraiser in the Free Trade Hall in Manchester where several important figures provided speeches (Rodmell 2012, p.127). The speeches emphasized the importance of funding and the fundamental moral, historical and social importance music has in the lives of the British (Hodges 2008, p.13). For example, a sentiment from the Duke of Albany's speech commented on the positive impact music had morally on civilizations and its elevation of society (Hodges 2008, p.13). In the summer of 1882, George Grove was made director of the RCM (Haskell 1996, p.33). The official opening in the premises once owned by the National Training School of Music took place on 7 May 1883 (Graves and Young 2001, pp.4-5). The RCM ethos was to: 'advance the Art of Music through the activities of teaching and examining, awarding degrees and certificates to the candidates as appropriate' (Southcott 2017 p.53). The foremost priority for the RCM leaders was to establish an educational and examination process accessible to promising students (Hodge 2008, pp.14-15).

Another development of the RCM was the awarding of a Royal Charter in 1883 (Skidmore 1992, p.206). A Royal Charter acted as a symbol of preservation, a key element to institution formation in Britain (Faubion 2002, p.343). Although there were no legal requirements to obtain a charter, it was socially regarded as a mark of respect and financial sustainability for professional institutions (Harty 2017). The RCM's charter entrusted the advancement of the art of music through the actions of teaching, examining, and awarding degrees (Wright 2005, pp.255-256). As a whole, the charter symbolized the fundamentally reproductive nature of the RCM, as an institution whose standards were worth imitation (Faubion 2002, p.343).

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In comparison to the RAM, the RCM leaders held the same objective to professionalize music in Britain through music education and examination. The financial feasibility of the RCM was supported through aristocratic sponsorship and patronage. The awarding of the Royal Charter created a degree of importance and acceptance of the music institution's standards.

### **2.3.3 The Associated Board of the Royal Schools of Music**

The ABRSM emerged as the most prominent and dominant music examinations board in Britain. In this section, the main aims, and objectives of the ABRSM are presented. As the ABRSM staff develop graded examinations from 1889 to the present day, discussion of its exam formats and instrument options are discussed later, in comparison to the BCA.

The formation of the ABRSM in 1889 occurred upon RAM Principal Sir Alexander MacKenzie's suggestion that the RAM and RCM combine and collaborate to create an Associated Board of examinations (Southcott 2017 p.53). With this joint venture, the relationship between the institutions and their financial sustainability was significantly improved eliminating the competitive element between the two (Southcott 2017, p.53). ABRSM staff promptly set up examination structures accredited to the RCM's registrar from 1890 onwards (Brightwell 2007 p.114; Wright 2013, p.65). George Watson was appointed secretary of the ABRSM in 1890, following a successful tenure with the Society of Arts (1859-1919) (Wright 2013, p.52).

Ronald Smith was the first Chief Executive due to his experience in instrumental musical education, his encouragement of the standardization of examination marks, his wish to publicise marking criteria and to create a trustworthy image of examinations (Wright 2013, p.14, p.172 and p.194). When the ABRSM was first founded in 1889 the initial aims and achievements included the utilization of ABRSM exams to extend its musical authority to the general public simultaneously professionalizing the 'activity of music teaching itself' (Wright 2013, p.5). Furthermore, the ABRSM exams would benefit RCM and RAM graduates with

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teaching practices and acquiring pupils thus raising the standard of music through an educational syllabus (ibid). Its main objective at this time involved expanding the number of suitable candidates and advancing the standard of music education for the youth of Britain (Brightwell 2007, p.ix). Compared to the ABRSM's current ethos, its objective remains unchanged:

Founded in 1889, we have a long and storied history. But our mission has stayed the same: to nurture a love for music, and to inspire achievement in it. At ABRSM, we believe that everyone, wherever they're from, should have access to high-quality music-learning (ABRSM 2019).

In comparison to the RAM and RCM, the ABRSM formed a graded examination board that continues today.

The ABRSM remained an associated board of examinations for the Royal Schools until the 1985 reconstitution when it achieved institutional independence by removing the involvement of the Royal Schools (Wright 2013, pp.178-180). To sustain an image of unity, it was determined that the ABRSM leaders provide donations to music education charities on behalf of the Royal schools (ibid). This independence represents a significant shift in the hierarchal organisation of the ABRSM. Concerning the internal hierarchical structure of the ABRSM, this independence activated a more practical senior structure where the role of Secretary was replaced by the role of Chief Executive (Wright 2013, p.109). Once independence was ascertained, 'only from then could it be said that the ABRSM had attained the strategic responsibility of planning for its own future as a free-standing institution' (ibid). This represents a marker for institutional independence in which the ABRSM had the choice to act freely. Although the ABRSM were independent, the image of community through shared sponsorship and donations linked with the Royal schools was created. The role of community arises in chapter three when discussing the promotion of the accordion by BCA leaders.

The ABRSM emerged with financial support from the two leading British music institutions at that time, the RCM and RAM. This financial security allowed the ABRSM to form a sustainable institution in which the musical standards of the British public could be

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raised. Although the ABRSM received financial independence in 1985, for almost 100 years, the ABRSM was supported by two leading British music conservatoires. The importance of financial sustainability in reaching institutional and promotional success is key. Similarly, financial viability and sustainability are discussed when considering the formation of the BCA.

## **2.4 Britain and the Accordion**

The process of music institutionalization in establishing British music institutions and examination formats is clear. Determining how the accordion enters this process of music institutionalization is key to understanding the role of the BCA in 20<sup>th</sup> century Britain. This section presents the accordion's entry into Britain and the development of an international and national competitive accordion scene exterior to the BCA.

### **2.4.1 Accordion Introduction**

Before delving into the accordions introduction to Britain, it is important to lay out some key terminology in relation to the accordion. This section deals solely with double action chromatic accordions that produce the same note irrespective of bellow direction as this is the accordion system utilized by the BCA. On a basic level, an accordion comprises three key sections: the right-hand keyboard, the bellows in the middle section and the bass section on the left-hand side. The right-hand keyboard can vary from either button or piano key and produces the same note regardless of direction. Bellows remain a consistent feature of all accordions. The left-hand side can consist of bass buttons structured either on a standard stradella bass system or a free bass system. Both bass systems can range from twelve, forty-eight, seventy-two, ninety-six to the full standard of one hundred and twenty bass buttons. Accordions also feature couplers (also referred to as registers or switches) which comprise tab controls that activate various reed combinations (Howard 2003, p.84). Coupler suggestions

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are marked on accordion sheet music with patterns of dots ‘that indicate which reeds are playing, and the more dots showing, the greater the sound’ (ibid).

Throughout the 19<sup>th</sup> century various accordion structures were created in Vienna and France with the chromatic system created in the late 19<sup>th</sup> century (Howard 2003, p.24). In 1829, the *Akkord* (German) was patented by Cyrillus Demian (Vienna) (Prichard 2020). The piano accordion emerged in various countries from different designers such as France (1852) by Jacque Bouton, Germany (1857) by Matthias Hohner, Vienna (1860) by Philip de Ponts and Johann Forster and Italy (1863) by Paolo Soprani in the town of Castelfidardo (Howard 2003, p.25, p.72 and p.187). From the early 20<sup>th</sup> century, the piano accordion became the main preference for accordionists; this was linked to the rise in popularity of tango music in Europe (Howard 2003, p.187). There are various sizes of piano accordions with forty-one piano keys considered the “average full size” (ibid). Beloborodov is noted as the first person to construct the chromatic button accordion in 1870; however, it was officially patented by Paolo Soprani in 1897 (Howard 2003, pp.30-31). In contrast to the piano accordion, the continental chromatic Button key can comprise of two systems: (B or C) each utilizing treble button keys in rows of three. During the early to mid-20<sup>th</sup> century, the British chromatic accordion emerged in the keys of B, C and C# (Howard 2005, p.41).

The stradella bass system refers to the left-hand bass system of the accordion (Jacobson 2012, p.60 and p.73). From the accordion’s inception there have been various issues regarding the stradella bass system’s capabilities as follows:

Some accordion reformers argued that the standard Stradella bass accordion had become a ‘stumbling block’ to their efforts to develop and improve the instrument. The reason why the accordion can never reach the heights that many wishful thinkers among accordion enthusiasts dream about . . . lie(s) mainly in the bass side of the instrument where the shortcomings are so tremendous that the greatest geniuses could not overcome them in attempting to interpret great music (Jacobson 2012, p.60).

Clearly, some accordionists feel that the inability of the stradella bass system to create intricate melodies instead of relying heavily on chordal accompaniment hindered the

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stradella's popularity. In contrast to this view, traditional stradella accordionists refuse to acknowledge any limitations of the stradella bass system with the determined view that it represents perfection (Jacobson 2012, p.62). This stigma surrounding the limitations of the piano accordion appears regularly throughout the 20th century, including in the context of the BCA and its activities.

The free bass accordion system was developed in America in 1940 offering more complex left-hand systems (Jacobson 2012, p.60). Accordion enthusiast, Rob Howard describes it simply as 'a bass keyboard made up entirely of single bass notes, and with no fixed chords' (Howard 2005, p.123). The free bass was created from the collective pressure of American accordionists calling on manufacturers to develop a system within:

the accordion to enable the performer to create independent melodic lines on the left-hand side and to build chords in any inversion apart from the major, minor, dominant seventh, and diminished seventh chords available from the pre-set chord buttons (Jacobson 2012, p.60).

In comparison to the stradella bass system, the more intricate free bass system requires a higher level of expertise to produce fast moving melodies or rapid harmonic chordal changes. From the 1980s onwards, free bass accordions were favoured by professional accordionists pursuing intricate and complex music (Howard 2005, p.123). Due to the capabilities of the free bass, accordionists were technically able to play more repertoire without relying on transcriptions:

The Europeans favoured the chromatic-system Free bass, which offered a three-octave range, giving the accordionist unprecedented contrapuntal facility and access to any work in the standard keyboard literature, without the need for transcription (Jacobson 2012, P.61).

Many accordionists refused to acknowledge the superiority of the free bass system compared to the stradella and failed to embrace it (Jacobson 2012, p.61). It will become clear that the BCA encouraged the use of the free bass accordion in its examinations. In 1958, the converter accordion was created by the manufacturers Giulietti (America) and Titano (Italy). This incorporates both the free bass and stradella bass systems by the press of a switch on the left-

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hand side (Nijhof 2012; Accordions Worldwide 2016). These accordions, known as converter accordions, were widely adopted by accordionists from the mid-20<sup>th</sup> century onwards (Jacobson 2012, p.60).

From the mid-19<sup>th</sup> century onwards, Germany and Italy have dominated the accordion manufacturing market. In Germany, accordion manufacturing companies such as the Weltmeister was created in 1852, followed by Hohner in 1857 and the Ekart established in 1992 (WAMG 2022; Howard 2003, p.25; Ekart 2022). In relation to the British accordion market, Hohner played a major role in establishing and sponsoring the accordion scene (discussed later). Compared to Germany, Italy has over twenty-three accordion manufacturers such as Beltuna (1982), Scandalli (1900), Coope Armonich (1921), Pigini (1946) and Serenelli (1978) with the majority based in Castelfidardo, Italy (Mengascini 2022; Mannerjoki 2022; CAM 2022; Gino 2022). Although there are various accordion manufacturers, it is important to note that each create similar systems comprising piano or button keys and stradella, free bass or converter bass systems. Each manufacturer differs in their choices of the accordions exterior image, the quality and standard of materials utilized, mechanisms, general operations and the sound quality produced.

#### **2.4.2 The Accordion Reaches Britain**

Before delving into the accordion's emergence in Britain it is important to first understand the role of the vaudeville tradition in its development. The vaudeville tradition dates from the 1860s to the 1930s when variety shows with a comedic performance were presented (Kattwinkel 2012, p.5). It is a tradition understood as 'capable of infinite variations and permutations, alien to all of the formalized modes by which educated persons communicate, the ritual of entertainment could absorb public sentiment and respond to it immediately' (McLean 2014, p.4). In relation to the accordion, two Italian-American accordionists and brothers Pietro (1888-1954) and Guido (1886-1950) Deiro brought the accordion to fame in early 20<sup>th</sup> century America through their entertaining vaudeville performances (Doktorski



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2005). From the accordion's associated popularity with the vaudeville tradition a stigma became associated with the accordion as a comedic non-serious instrument. This stigma is alluded to throughout this research as the BCA regularly aim to legitimize, professionalize, and standardize the accordion as a serious instrument, breaking down its vaudeville preconceptions.

In Britain, George Scott-Wood is known for his introduction of the piano accordion to Britain in 1927 'sparkling a craze that mushroomed across the country within just a couple years' (Howard 2005, p.187). Scott-Wood was born on 27 May 1903 in Glasgow and began the piano aged five becoming a professional performer by 1925 with concert tours of America (Reynolds 2021). He became the musical director of the Light Music for Parlophone from 1930 to 1939 dominating record sales in Britain through his compositions and accompaniment of famous musicians (ibid). In conjunction with his compositional, performance, arrangement and pianist talents, Scott-Wood was one of Britain's leading piano accordionists and regularly featured on BBC's *Music While You Work* throughout the 1960s (ibid). He imported an Italian Scandalli piano accordion in 1927 to create a traditional authentic sound for his tango dance bands (Howard 2005, p.25). The popularity of the piano accordion in Britain surged with newly established accordion bands and clubs across Britain. Piano accordion clubs and bands dominated Britain and attributed to 'the cultivation of genuinely good music' (Tobias 1936, p.834). In relation to accordion bands, Scott-Wood set up the George Scott-Wood Accordion Band in 1931 (NAO AD 1952, p.23). Image 2.1 depicts a performance by the George Wood's Accordion Band.



(NAO AD 1952, p.23).

**Image 2. 1: The George Wood Accordion Band**

In addition, Scott-Wood established the London Piano Accordion Band in 1931 and the Six Swingers in 1934 (Howard 2003, p.208). These accordion bands and clubs played music found in the Western art music tradition ranging from Handel's *Largo* to the *Blue Danube* (Tobias 1936, p.834). The establishment of accordion bands from the 1930s onwards marks a significant moment in the foundation of accordion performance in Britain. Yet, preconceptions existed of the accordion's capabilities regarding high art repertoire. For example, in a 1936 *Musical Times* article, accordionist D. E. Tobias offers his perspective on the role of the accordion in relation to classical music:

I know it is perfectly easy for 'superior' people to sneer at all this, and I am the first to admit that it is not the most perfect gateway towards an appreciation of classical music, but I do submit that, as a direct result of the advent of the accordion in this country, thousands of people (1) have learned to read music fluently, (2) have acquired a knowledge of elementary theory and harmony, and (3) have begun to enjoy good music, and have made an acquaintance (superficial, perhaps, but still an acquaintance) with some of the masterpieces of the great composers (Tobias 1936, p.834).

From Tobias's sentiments, he was aware of the prejudice and stigma associated with the accordion as a vaudeville instrument. Tobias defends the accordion's capabilities of playing serious repertoire to be appreciated by elite classes (ibid). Again, this highlights the idea of Western art music representing middle-upper class systems or people of value. To achieve respect, aesthetic value and acceptance as a serious instrument, repertoire choice was

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significant in breaking down pre-existing stereotypes associated with the accordion and the urban vaudeville tradition:

Accordion advocates aimed to shift the aesthetics of repertoire: “They set out to break down barriers, stereotypes, and misconceptions in order to shine the spotlight on the “improved” accordion. In order to do this, they had to shift the accordion’s image away from both its urban and cosmopolitan vaudevillian connotation and move its geographical centers to the Midwest and the East Coast (Jacobson 2012, p.52).

Therefore, the incorporation of musical canonic works found in the Western art music tradition associated with the middle and upper classes was required to promote the accordion at this time (Tobias 1936, p.834). Comparison can be drawn to the process of music institutionalization and the development of music public life in the 18<sup>th</sup> and 19<sup>th</sup> centuries, where concerts that mixed both popular and serious works resulted in the mixing of social classes and standards. As mentioned, from the mid-18<sup>th</sup> century onwards, concert life expanded with the precedence of the Western art tradition musical works to popular music concerts featuring entrepreneurial performers largely attended by the aristocratic class (Weber 2016, pp.34-35 and p.99). In London, the concert scene comprised Western art repertoire in instrumental performances, quartets, quintets, and operatic pieces (Weber 2008, p.34). Western high art works represented the British upper classes (Weber 2008, pp.46-48 and pp.58-59). British selection of music had become nationalistic implementing idealistic slogans and degrading “vulgar tastes” (Weber 2008, p.112 and p.185). By implementing Western art music, the British and wider accordion scene may have hoped for improved promotion as a legitimate instrument comparable to its counterparts. The incorporation of Western art music arises in chapter three when considering the promotion of the accordion by BCA leaders.

### **2.4.3 20<sup>th</sup> Century Accordion Competitions**

During the 20<sup>th</sup> century two main World Accordion Championships were established: The Confederation Internationale des Accordeonists (1935) (CIA) Coupe Mondiale and the

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Confederation Mondiale de l'Accordeon (1951) (CMA) Trophie Mondiale. The CIA personnel aimed:

to elevate the status of the accordion (which at the time was scarcely recognized as a serious musical instrument) in the world of music generally ... raising the standard of musicianship amongst players of the instrument...(Anon 2021).

The Trophie Mondiale was formed due to a split in the international accordion community over the suspected dominance and influence of Hohner within the Coupe Mondiale (Howard 2005, p.245-246). In an interview conducted with Raymond Bodell who is a past CIA President from 2009 to 2015, a past President of the CMA from 2009 to 2017 and the current BCA executive director, he recalls the international divide between the CIA and CMA (NAO 2019; CIA 2020):

I grew up and went through CIA but of course the international movements split in the 1950s and [in] 1950 it actually split... And again, that set that lived separated for sixty-five years with people again very much you either went to one or you went to [the] other I grew up with the CIA because the NAO was the CIA. So, we went to the CIA. I went to the CIA all the way through. We never went to CMA ... But again, from that basis internationally again history repeats itself (Bodell Interview 2019).

The creation of two world competitions did not mean expansion and growth for the accordion internationally. Instead, it signified a split in the overall accordion's international community. This sense of a fractured community similarly arises in chapter three when discussing the promotion of the accordion and the BCA community.

In the competition scene in Britain, the National Accordion Organisation (1935) (NAO) and the British Association of Accordionists (BAA) (1946) were the two leading accordion competition organisations (Howard 2003, p.26). Both competition organisations were directly influenced by the CIA and CMA, holding qualifiers for the international competitions. In 1935, the country's first accordion competition was held: the All-Britain Championship situated in Ventral Hall, Westminster sponsored and organised by Hohner (Howard 2003, p.25). Hohner Concessionaires Ltd was founded in Germany in 1857 by Matthias Hohner. Hohner established the company originally to manufacture harmonicas, but then began

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producing accordions several years after, exporting significant amounts of accordions to many countries (ibid). One of the main successes that allowed Hohner to thrive was its export marketing policy that ‘was much more go-ahead than any of its rivals – including the Italian companies’ (Howard 2005, p.136). The NAO was formed in 1935 by Dr Otto H. Meyer, HJ Bridger, and James (Jimmy) Black but ceased functions until 1949 due to WWII (Howard 2003, p.26). The main purpose of the NAO involves the administration of accordion championship festivals across Britain, and it continues to do so today (Howard 2003, p.170). In the international competition scene, the NAO holds qualifiers for the CIA (Coupe Mondiale), indicating its allegiance to the first established international competition (Howard 2005, p.171).

Similar to the NAO, the BAA was formed in 1946 by Adrian Dante and Desmond A. Hart to run British accordion championships (Howard 2005, p.63). The BAA Open British Championship held a qualifying competition for the CMA, showing its allegiance to the newly established Trophie Mondiale (Howard 2005, p.64). These competitions, festivals and public concerts occurred regularly, ending in the 1970s when the BAA ceased attendance due to a lack of commitment on an organisational and administrative level (Howard 2005, p.64). During its time, the BAA also established an examination syllabus for the accordion. Raymond Bodell (current BCA executive director) recalls the BAA exams as follows:

... the only other one that came into existence in the UK and it was set up as competition to the BCA was the BAA which was the British Accordion Association and that was set up in like 1948 1949 and it offered examinations and of course again it split the whole two again but it was down to exactly what the CIA CMA split was and that was about German accordions and Italian accordions (Bodell Interview 2019).

The international divide between the CIA and CMA resulted in division within the British accordion community. Bodell attributes this to manufacturing preferences, with Hohner representing a dominant German force within the accordion’s promotion in Britain. However, the BAA predominantly existed as an accordion competition organisation in Britain. It is clear both nationally and internationally, the accordion community was deeply fractured.

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From the historical overview of the accordion's emergence provided, it is apparent that the accordion's competitive scene both nationally and internationally arose in the 20<sup>th</sup> century facing various divides throughout. This fractured sense of community offers insight into the promotional environment surrounding the accordion in Britain. Similarly, the issue of fractured communities arises in chapter three when considering the promotion of the accordion.

## **2.5 The British College of Accordionists**

This section provides a concise chronological historical narrative of the BCA's formation and general functions from 1935 to 1999. It details the key developments of the BCA, its objectives, its significant historical changes, its leadership formation, the incorporation of female BCA roles, its institutional principles, and its financial viability throughout this period. This section provides a fundamental overview of the BCA's history before delving into the themes of promotion and standardization.

### **2.5.1 The BCA Objective**

The BCA was founded by Dr. Otto H. Meyer and Albert Davison in London in 1935 (Howard 2003, p.64). It was initially named The British College of Accordion Playing, changed to The British College of Accordionists in 1936 (Howard 2003, p.25). The BCA was founded to promote the accordion through educational means in 1935. From its inception, the BCA was a specialized accordion institution. In this research, the term specialization refers to the BCA's persistence in offering expert tuition for accordionists by accordionists. The BCA leaders drew upon expert methods of musical instruction, education, and examinations to create accordion specialists. The BCA's mission statement offers direct insight into its purpose and specialisation:

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The examinations are open to all professionals, teachers and amateurs alike, and though the tests for the Diplomas (A.B.C.A. and L.B.C.A.) are not inordinately difficult, their possession is an absolute guarantee that the holders are, in the case of the former, highly qualified teachers, and the latter, proficient performers and educated musicians.

The B.C.A., by means of examinations, is standardising the playing of the accordion, thus increasing its already great popularity, and raising the degree of proficiency in every way (1(A) BCA S. 1936, p.2).

The BCA was an institution that catered to all musicians who are interested in the accordion with the goal to improve their accordion knowledge.

A pivotal figure in the BCA's foundation and promotion from 1935 to 1959 was Dr. Otto H. Meyer (1899-1989). Meyer acted as BCA principal from 1935 until 1959 with Albert Davison as joint principal until his death in 1936, replaced by Eustace St. George Pett from 1936 to 1939 (Howard 2005, p.136; NAO AD 1937, p.24). Meyer was born in Bradford, Northern England to a German father and English mother resulting in his fluency of both languages (Todd 1988, p.1). Before setting up the BCA, during the 1920s Meyer worked in the export section of Hohner Concessionaires Ltd in Hamburg, where he was promoted to Export Manager (Howard 2005, p.116). After WWI, Hohner extended its branches from Germany to London in 1927 due to the great potential accordion market in Britain. Meyer's relationship with Hohner contributed significantly to the accordion's emergence in Britain from 1927 onwards with its sponsorship key to the BCA's development. In 1927 Meyer was promoted to chairman of the Hohner Concessionaires Ltd in Bradford, resulting in his relocation to England (Todd 1988, p.1). Meyer's role directing the Hohner operations in Britain made him responsible for promoting and developing the accordion in Britain (Bodell 2019). When he returned to Britain, Meyer acted as BCA principal, helped establish the NAO, (acting as Chairman from 1949 to 1958 and later Deputy President) and operated as Propaganda secretary for the CIA (Howard 2003, pp.166-167). From 1935 onwards Meyer and Hohner collaborated to establish the BCA, with Hohner also sponsoring the magazine *Accordion Times* (1935) and the All-Britain Accordion Championships (1935). This resulted in Hohner dominating the development of the accordion in Britain during the 1930s, 1940s and 1950s:

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Few people today realise the dominant position in the British accordion scene held by the German company M. Hohner Ltd in the 1930s up until the beginning of the 1970s. Hohner not only sold the most instruments, played by the majority of the leading players and teachers, but in the 1930s were also responsible for setting up the network of accordion competitions culminating in the annual national All-Britain Championships, the British College of Accordionists, the National Harmonica League, and the monthly Accordion Times magazine (Howard 2005, p.166).

From 1935 until 1964 the BCA regularly promoted Hohner instruments and method books. For example, in the 1937 BCA prospectus, the BCA recommend students who study at home utilize the ‘Hohner School of Piano-Accordion playing’ (6.1(A) BCA P.1937, p.10). Additionally, in 1939, the BCA vocational course ran a module titled ‘The Hohner Range of Piano Accordions With Demonstrations’ by Louis Cabrelli (renowned Italian accordionist who studied at the BCA). This course offered insight into the piano accordion’s capabilities such as keyboard range, switches, bases and counterbasses while simultaneously promoting Hohner accordions (6.3(D) 1939, p.2). In relation to the BCA syllabus and repertoire selection, Hohner tutor books and publications were regularly drawn upon, likely due to the minimal amount of accordion repertoire and studies in conjunction with the subsidy supports given by Hohner during this time. The BCA leaders collaborated with Hohner both financially and musically, drawing on the company for financial aid whilst promoting Hohner.

From the BCA’s inception, promoting the accordion’s potential represented a key objective. In 1936, Eustace Pett (Past BCA Principal) promoted the accordion’s portability and capabilities in a *Musical Times* article:

Musically the Piano-accordion is a wonderful instrument. Its chordal combinations are practically inexhaustible, while the right-hand keyboard has a touch light enough for the most expert performer. How many musicians know that with a few limitations nearly all music is playable on the instrument? And most of it is not only playable, but effective; and a piano-accordion is as portable as a suitcase! (Pett 1936, p.740).

The piano accordion was still relatively new to the British musical market, with Pett advertising the multiple attractions the piano accordion had to offer, noting its transferability to all genres of music. By noting its transferability and capabilities, Pett advocated on the accordion’s behalf. Similarly, Meyer addressed the misconceptions associated with the



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accordion in 1937 offering insight into the importance of establishing an accordion institution to remove these misconceptions. He stated:

We could both see the tremendous possibilities of this instrument and, at the same time, the appalling lack of good teachers and the necessity for a good musical foundation for the whole Accordion Movement. At that time practically no good musician looked at the Accordion as a genuine musical instrument. Some thought it a “nice” instrument for light dance music, others considered it as a terrible “noise” and a nuisance (NAO AD 1937, p.24).

Meyer acknowledged the lack of legitimacy and respect attributed to the accordion in Britain, due to the scarcity of knowledge of the accordion. From the thoughts of Pett and Meyer, it is apparent the BCA was founded to promote the accordion’s potential and to eradicate pre-existing views of the accordion.

In 1935, BCA accordion tuition and music theory were offered, expanding one year later to graded examinations and diplomas for accordionists across Britain (1(A) BCA. S. 1936, p.2).

From its inception the BCA leaders advocate their intention to establish an educational platform for accordionists. For example, in 1937 the BCA prospectus stated:

For reasons of your own you may want to become a good player of the accordion. You may wish to become a professional artist, to teach others to play or to entertain your friends. But for whatever reason you take up the instrument, it is your duty to yourself to see that you get the best possible tuition (6.1(A) BCA P.1937, p.5).

Within the first decade, the importance of tuition for accordionists was promoted as ‘second-rate tuition will only lead to disappointment’ moving from teacher to teacher ‘without ever even understanding your instrument’ (6.1(A) BCA P.1937, p.5). As a newly established institution, the BCA staff ensured future candidates that its tuition fees guaranteed high standards of education where ‘a competent teacher can teach you to play well in far less time than a poor teacher takes to teach you to play indifferently’ (6.1(A) BCA P.1937, p.5). From 1937 onwards, students received a tutor for the duration of the course taken (6.1(A) BCA P.1937, p.7). It was guaranteed that students ‘invariably finish, not only as good accordionists, but what is equally important, with a thorough working knowledge of the theory of music and harmony as applicable to the instrument itself’ (6.1(A) BCA P.1937,

p.10). In its early years, in conjunction with the high quality of teaching, the BCA staff provided additional supports, refresher classes and progress reports to its students (6.1(A) BCA P.1937, p.10). From the outset, the BCA leaders' promoted the institution as an educational platform with the knowledge base for any educational or professional goals to be ascertained through a well-structured and supportive educational environment.

### 2.5.2 BCA Historical Changes 1936-1999

This section outlines the significant historical moments of the BCA's development. The key shifts from 1936 to 1999 are presented by year (shown in Table 2.2) to offer context on the BCA's development before delving into the key themes of promotion and standardization. The Silver Jubilee booklet (1961) found in the BCA archives proved a key source in reviewing the chronology of the BCA.

| <b>BCA Major Changes 1936-1999</b> |   |
|------------------------------------|---|
| 1936                               | <ul style="list-style-type: none"> <li>• BCA name change</li> <li>• Establishment of practical examinations and diplomas</li> <li>• Acquired patronage</li> </ul>   |
| 1937                               | <ul style="list-style-type: none"> <li>• BCA orchestra debut</li> <li>• Approved teachers' certificate disseminated</li> <li>• A large number of lessons conducted</li> </ul>   |
| 1938                               | <ul style="list-style-type: none"> <li>• BCA orchestra first public performance</li> <li>• Practical examinations increased</li> </ul>  |
| 1939                               | <ul style="list-style-type: none"> <li>• Summer School established</li> </ul>   |
| 1940-45                            | <ul style="list-style-type: none"> <li>• WWII impact on BCA running</li> </ul>  |
| 1945                               | <ul style="list-style-type: none"> <li>• Accordion Times (1935-c.1939) was revived</li> </ul>   |
| 1949                               | <ul style="list-style-type: none"> <li>• BCA quartet formed</li> <li>• BCA concerts established</li> </ul>  |
| 1950                               | <ul style="list-style-type: none"> <li>• Additional Practical grade exams were introduced</li> <li>• Written theory examinations established</li> <li>• Full-time student course offered</li> <li>• Summer School re-emerged</li> </ul>   |
| 1951                               | <ul style="list-style-type: none"> <li>• Aural training was developed</li> </ul>  |
| 1952                               | <ul style="list-style-type: none"> <li>• BCA registered teachers' certificate</li> <li>• BCA – Independent non-profit-making organisation</li> </ul>  |
| 1958                               | <ul style="list-style-type: none"> <li>• Practical examinations reached Malta</li> </ul>  |
| 1959                               | <ul style="list-style-type: none"> <li>• Dr. O.H. Meyer retired from role as principal</li> </ul>   |
| 1961                               | <ul style="list-style-type: none"> <li>• Ivor Beynon became BCA principal</li> </ul>  |
| 1964                               | <ul style="list-style-type: none"> <li>• Relocation to Midlands (Leicester)</li> <li>• Leslie Law became BCA principal</li> <li>• Eight grade practical and theoretical syllabi</li> <li>• Duet exam syllabus were established</li> </ul> |
| 1965                               | <ul style="list-style-type: none"> <li>• Francis Wright BCA became chairman</li> </ul>  |
| 1966                               | <ul style="list-style-type: none"> <li>• Ivor Beynon became BCA hon. president</li> </ul>   |
| 1968                               | <ul style="list-style-type: none"> <li>• Lord and Lady Taylor of Mansfield became BCA patrons</li> </ul>  |

|      |  |
|------|--|
| 1969 | <ul style="list-style-type: none"> <li>Teachers Advisory Council (TAC) and Teacher's Affiliated Membership (TAM) were established</li> </ul>   |
| 1975 | <ul style="list-style-type: none"> <li>BCA registered as Limited by guarantee</li> </ul>   |
| 1982 | <ul style="list-style-type: none"> <li>Rosemary Wright became first ever female BCA vice principal</li> </ul>  |
| 1983 | <ul style="list-style-type: none"> <li>Rosemary Wright became first ever female BCA principal</li> <li>C. James Anderton became BCA hon. president</li> <li>Colin F. Cook became BCA chairman</li> </ul> |
| 1986 | <ul style="list-style-type: none"> <li>Golden Jubilee celebrations</li> </ul>  |
| 1991 | <ul style="list-style-type: none"> <li>Sir James and Lady Anderton became BCA patrons</li> </ul>   |
| 1992 | <ul style="list-style-type: none"> <li>Practical and theoretical A.Pr preliminary exam introduction</li> </ul>   |
| 1997 | <ul style="list-style-type: none"> <li>Francis Wright passed away</li> </ul>   |
| 1999 | <ul style="list-style-type: none"> <li>Rosemary Wright resigned as BCA principal</li> <li>Cyril Pasby became BCA principal</li> </ul>  |

**Table 2. 1: BCA Major Changes 1936-1999**

1936 involved the institution's name change, the establishment of a three-grade practical exam and diplomas and the patronage of Lord Strathcona and Mount Royal in September of that year (6.3(E) 1936-61, p.2). In 1937 the college orchestra had its first debut; the Approved teachers' certificate was granted to several BCA college staff and approximately 6000 individual lessons were conducted (ibid). 1938 saw the BCA orchestra perform publicly for the first time and the practical examinations increased to five grades and two diplomas (ibid). 1939 saw the first summer school for teachers with thirty in attendance before the outbreak of WWII and the restriction of BCA activities (6.3(E) 1936-61, p.3). Additionally, Professor Pett retired with many BCA members called upon for wartime service (6.3(E) 1936-61, p.3). The period of 1940 to 1945 saw the college subjected to wartime blitzes (3 N). Image 2.2 depicts a bus that had 'wrapped itself around a lamp-post' taken of the BCA at its new address on Tottenham Court Road (3(N)).



(3(N)).

**Image 2. 2: BCA WWII Destruction**

Throughout WWII, the BCA residence faced various destructive wartime incidents including bombings that resulted in the obliteration of college archival records (3, (N); 6.3(E) 1936-61, p.3). In the BCA Silver Jubilee booklet, it is noted that the ‘college suffered many “incidents” during the War’ at both its original and new address ‘resulting in the loss of many of the college records’ (3, N; 6.3(E) 1936-61, p.3). In 1949, Meyer reflected upon the impact of WWII on the promotion of the accordion as follows: ‘A world war did not disrupt, but, understandably enough, interrupted, the broad sweep of an accordion development peculiar to these islands’ (NAO AD 1949, p.6). However, the BCA faced this disruption with continued efforts to promote the accordion, including establishing the BCA quartet (H.J Bridger, Edith Turnham, Graham Romani, and Norbert Sonnenblick) and hosting several BCA concerts and lectures in 1949 (6.3(E) 1936-61, p.4). In 1950, the BCA council published educational accordion literature for the use of accordion teaching (NAO AD 1950, p.23). In the same year, the creation of BCA written theory exams and educational courses for professions comprising teaching and performance was promoted in the NAO accordion day programme (ibid). In 1952, the BCA became an independent non-profit organisation indicating success in receiving recognition for its cause to develop the arts in Britain (12, BCA Meeting Minutes, p.26). This signified recognition for the work that the BCA leaders completed in promoting the accordion on a local and national level for accordionists all over Britain since 1935.

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In 1955, the BCA leaders aimed to relocate to new accommodation due to issues of studio space (12, BCA Meeting Minutes, p.19). The importance of this additional studio space was noted by Meyer as key to expanding the BCA's activities (ibid). Meyer summarized his hopes as follows:

On the whole he thought the development was quite good and he was looking forward with great hopes that the College, for the first time since the war, would have the opportunity to really extend its activities (12, BCA Meeting Minutes, p.19).

Just one year later, at the Annual General Meeting of the BCA Council on 23 February 1956, Meyer remarked how the college now resided in its new accommodation, stating despite the disruption caused by the move, the college had 'maintained its number of pupils' (12, BCA Meeting Minutes, p.16). Due to this relocation in 1956, a premises with soundproof studio space and a large concert hall with the additional space to run one to one tuition for all levels was accessed (NAO AD 1956, p.32). In addition, a group class for the preparatory level was established for six weeks including instrumental loans and affordable fees (ibid). By 1957, the relocation of the BCA provided additional facility space but not the anticipated success expected by the principal as the influx in space had not resulted in a great increase in students (12, BCA Meeting Minutes, p.15). The year 1959 witnessed the passing of several BCA figures, including patrons Lord Strathcona and Mount Royal, BCA council member Mr. Haydn Wood and the retirement of Meyer as BCA principal (6.3(E) 1936-61, p.6). The 1950s indicated the motivation by BCA staff to strengthen its position in Britain through additional institutional space, one to one tuition and its status as an independent non-profit organisation to promote the accordion in Britain.

In 1961, the BCA Silver Jubilee was organised by BCA personnel to celebrate their progress in the promotion of the accordion. The following sentiment portrayed the determination to exist as a specialised institution to progress the promotion of the accordion:

Established in 1936, the BRITISH COLLEGE OF ACCORDIONISTS celebrates its Silver Jubilee as the leading musical institution catering solely for the accordion and its players. The Practical and Written Grade Examinations and the Diploma

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Examinations have done much to raise the musical standard and status of the instrument, and the training of teachers has always been one of the main aims of the College. It is appropriate in this year to outline the past achievements of this unique musical institution whose influence is continually expanding ... (6.3(E) 1936-1961, p.2).

The sentiments offered such as ‘leading musical institution catering solely for the accordion’ and ‘this unique musical institution’ depict images of pride (ibid). By 1961, the BCA staff continued their objective to promote the accordion through education and examination.

In 1964, the institute relocated briefly to Northampton and then to Leicester due to Hohner’s withdrawal of support and Francis Wright’s access to ‘business organisation, staff and equipment to run the College’ (5.1(B) 1969, p.3; NAO AD 1965, p.4). Francis Wright was the owner of Leicester School of Music (LSM) and became the chairman of the BCA upon its relocation, taking over the sponsorship and organisation. Wright was a soldier who began learning the accordion in the years before WWII, but he did not become a professional musician until 1950 (Howard 2003, pp.251-252). As a soldier in WWII, Wright was based in Castelfidardo in 1943 and spent his off-duty time based in Settimo Soprani factory where he had the opportunity to learn about the inner workings of the accordion (ibid). Castelfidardo was the town that started the first accordion factory, north of Italy, and is deemed ‘very much the “Mecca” of the accordion world’ (Howard 2003, p.72). When Wright returned to England, he set up a music shop and in 1954 the Leicester School of Music which became the address of the BCA in 1964 (Howard 2003, pp.251-252).

State support for the BCA was not yet secured, a theme of limited government funding and sponsorship that regularly appeared in the previous discussion on music institutions (5.1(B) 1969, p.5). As a result, Hohner played a key role in the BCA’s emergence and promotion of the accordion from 1935 to 1964 when their relationship ceased (Howard 2003, pp.136-137). In 1969, Leslie Law (BCA Principal) recalled the time when the BCA formed in London often subsidised by Hohner ‘but in 1964 this subsidy ceased, the activities of the College were curtailed and he [Law] was asked to operate the BCA Examination System from Northampton’ (5.1(B) 1969, p.3). From this statement it is apparent that the withdrawal of

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Hohner support came unexpectedly. The ceased subsidies from Hohner derived from a fall out between Meyer (Managing Director of Hohner) and Hohner (5.1(B) 1969, p.4). However, with the support of Francis Wright, this shift in sponsorship was viewed as positive with the BCA ‘at last free from commercial tie-ups’ (ibid). The same year Leslie Law replaced Ivor Beynon as BCA principal and two new BCA bodies were established under the leadership of Francis Wright (4.5(E) 1971, p.2). The Teachers Advisory Council (TAC) and Teacher’s Affiliated Membership (TAM) were formed in 1969. Both bodies were formed to support the BCA in its goal to promote and standardize accordion education in Britain through educational and promotional activities. The TAC is discussed in-depth in chapter four with the standardization of the accordion in Britain.

Within the BCA archives there are limited sources pertaining to the BCA’s activities during the 1970s. The next major development within the BCA was Rosemary Wright becoming vice-principal in 1982 and principal in 1983 (5.1(U) 1982, p.1; 5.1(W) 1983, p.1; Howard 2003, p 252). Rosemary Wright’s work with the BCA began in 1963, when she joined the orchestra, becoming orchestral leader from 1973 to 1982 (Howard 2003, p.252). She also acted as a BCA examiner from 1975 to 2000 conducting examinations in the UK and Malta (ibid). She worked with her father Francis Wright at Charnwood Music Publishing for sixteen years, publishing many of her own works (Bodell 2019). Rosemary Wright also contributed numerous articles to the *Accordion Times*, which were often aimed at advising players and performers on techniques to improve (Howard 2003, p.252). Her knowledge and expertise significantly helped the development and growth of the BCA (ibid). The last notable change in the 1980s was the BCA’s relocation for the last time during the 20<sup>th</sup> century in 1985 to Countesthorpe, Leicester (5.2(D) 1985, p.1). The BCA relocated approximately 6.5 miles from its original address on University Road Leicester. When the BCA resided in University Road, it shared the premises with LSM. There is no direct reference as to why the BCA relocated, yet the LSM similarly relocated to Countesthorpe, perhaps indicating an issue with

its previous address (11.4(J) 1990, p.8). Although this relocation caused significant upheaval to the BCA, the BCA staff continued with ‘business as usual’ (5.2(D) 1984, p.1).

In 1991, both Sir James and Lady Anderton honoured the BCA by becoming patrons to support the organisation (Bodell 2018, p.1). In the same year, the BCA was acknowledged by the professional accordionist Albert Delroy by his acceptance ‘of the office of College President’ of the BCA (Bodell 2018, p.1). In 1992, Jimmy Shand, a renowned Scottish folk-music accordionist accepted the BCA leaders’ invitation to become the 8th Honorary Fellow of the College (HonFBCA) (Bodell 2018, p.1). In 1996, the BCA celebrated its 60<sup>th</sup> anniversary (Bodell 2018, p.1). Rosemary Wright resigned from her role as principal in 1999 (Bodell 2018, p.1). She was succeeded by Mr Cyril Pasby, an examiner for the BCA and past NAO area organiser (Bodell 2019).

### **2.5.3 BCA Leadership Formation**

This section delves into the institutional formation of the BCA in relation to hierarchy and leadership formation to situate and understand its emergence in relation to other prominent British music institutions. The role of women in the BCA is also presented to highlight the social and cultural shifts which occur in post WWII Britain.

From 1935 onwards, the BCA’s leadership formation comprises several key figures who held their positions for extended periods. These power figures work to formulate accordion awareness, expertise, and a prolific system in which the British promotion of the accordion could thrive. The BCA leaders’ established their own institutional regulations, structures, and activities simultaneously by bringing together knowledgeable individuals to form what Foucault calls capacity-communication-power (Faubion 2002, p.339). This section assesses the fundamentally generative nature of the BCA’s leadership formation and the attempt to create sustainable structures.

Table 2.3 presents the BCA patrons, principals, honorary presidents, honorary recorder, and chairman from 1935 to 1999.



| Year      | Patron                            | Principal                                      | Hon President     | Hon Recorder  | Chairman      |
|-----------|-----------------------------------|--|-------------------|---------------|---------------|
| 1935      |                                   | Dr Otto Meyer and Albert Davison               |                   |               |               |
| 1936      | Lord Strathcona and Mount Royal   | Dr Otto Meyer and Prof Eustace St. George Pett |                   |               |               |
| 1950-1958 | Lord Strathcona and Mount Royal   | Dr Otto Meyer                                  |                   |               |               |
| 1961      | Not Detailed in the Archives      | Mr. Ivor Beynon (1959)                         |                   |               |               |
| 1964      | Not Detailed in the Archives      | Leslie Law                                     |                   |               |               |
| 1966      | Not Detailed in the Archives      | Leslie Law                                     | Ivor Beynon       |               |               |
| 1968      | Lord and Lady Taylor of Mansfield | Leslie Law                                     | Ivor Beynon       |               |               |
| 1972      | Lord and Lady Taylor of Mansfield | Leslie Law                                     | Ivor Beynon       | Graham Romani |               |
| 1983      | Lord and Lady Taylor of Mansfield | Rosemary Wright                                | C. James Anderton | Graham Romani | Colin F. Cook |
| 1991      | Sir James and Lady Anderton       | Rosemary Wright                                | C. James Anderton |               | Colin F. Cook |
| 1997-1999 | Sir James and Lady Anderton       | Cyril Pasby                                    | C. James Anderton |               | Colin F. Cook |

**Table 2. 2: BCA Key Figures 1935-1999**

The BCA benefitted from the patronage of three key figures Lord Strathcona and Mount Royal, Lord and Lady Taylor of Mansfield and Sir James and Lady Anderton. In terms of the key power roles, Dr. O.H. Meyer, Ivor Beynon, Leslie Law, Rosemary Wright, and Cyril Pasby represent the BCA principals over 65 years. In addition, the president, recorder, and chairman were newly established roles from the 1960s onwards incorporating four key figures.

The first historic leadership change in the BCA occurred with Meyer's resignation as principal in 1959, and his replacement by Ivor Beynon (Bodell 2019; Howard 2003, p.55).

During the 1959 Annual Meeting of the BCA, the minutes describe Meyer's resignation as follows:

Dr. Meyer went on that for some years lately he had realised he had not had the same drive or time available for the College, thus it lacked a first-class Principal hampering the College in making real progress and Dr. Meyer felt that he must make a change... It would be best for him to step down and allow a younger person to develop the College in his own way... to establish a proper teaching institute giving the fullest musical training (12, BCA Meeting Minutes, p.9).

This speech reflects Meyer's awareness of his power within the BCA's hierarchy and his inability to continue effectively organising the key structures of the institution. Meyer was aware that for the BCA to thrive, leadership must be adopted to generate a modern and

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successful music institution (12, BCA Meeting Minutes, p.9). As a result, Meyer and the BCA council members nominated Ivor Beynon as the next BCA principal (12, BCA Meeting Minutes, p.9). In the same meeting, Beynon acknowledged his new role as principal stating:

He intends visiting the country teachers, obtaining local examiners, and inviting musicians now outside the accordion movement to join in the movement, and also have the College's own Teachers' Training Course. He promised he would not let his predecessors down (12, BCA Meeting Minutes, p.10).

Beynon announced his intentions illustrating his desire to invigorate and regenerate the BCA as an institution, following in the steps of his predecessors (12, BCA Meeting Minutes, p.10). Meyer demonstrated his self-awareness to step down as BCA principal in favour of a new figure who could guide the institution.

Another historic change occurred in 1965 when Francis Wright (LSM Director) became the chairman of the BCA's newly formed board of administration, a position he retained until 1997. During this time, Francis Wright initiated his role as BCA board of administration chairman by 'guaranteeing its perpetuity by establishing permanent Governing Council' (Howard 2003, pp.251-252). This was a clear step towards improved internal organisation structures. Francis Wright's thoughts behind the governing council were as follows:

By the end of 1971 the College had trebled its candidature and it occupied an honorable position in the eyes of the whole accordion world, and in this event Mr. Wright now felt that the time had come when the College's government should function on a more constitutional basis in order to ensure continuity both of the College and its development. To this end a Governing Council had been formed which would control all aspects of the College's existence, including Policy and Finance (5.1(L) 1972, p.1).

Although the Governing Council was set up before 1972, this year represents the first-ever elected BCA chairman, James Anderton indicating the establishment of a democratic process in the BCA leadership roles (5.1(K) 1972, p.1; 5.1(L) 1972, p.1). Anderton offered insight into the role of chairman stating:

He saw that the role of Chairman placed upon him a considerable responsibility if he were to look upon his work in the right way. It was a responsibility which he hoped to honour sincerely, with the help of the members, since the College did not run on the work of the Governing Council alone. It worked only on the support of everyone connected with it (5.1(L) 1972, p.1).

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This statement shows Anderton's acknowledgment of the importance of collective efforts within the BCA membership to sustain the institution.

From Table 2.3, male hierarchical dominance within the BCA institutional leadership roles is evident with male figures such as Meyer, Beynon, Law, Anderton and Wright leading. Throughout the minutes of meetings held annually during the mid to late 1990s, these figures worked in various ways to promote the accordion. However, it was 1988 before the issue of leadership stagnation within the BCA institutional set up was raised. At the AGM that year Francis Wright stated his intention to retire in the coming years from his role of the board of administration chairman (5.2(G) 1988, p.4). He believed a younger candidate must be encouraged to take over the role as 'no-one was getting any younger, and we must think about the succession' (5.2(G) 1988, p.4). Six years later, at the 1994 TAC meeting, Wright reiterated his concern about the lack of new leaders within the BCA institution. At this point, most of the members of the BCA bodies were approaching the age of retirement and consideration for the implementation of more youthful figures was required. In 1997, Francis Wright took the initiative to encourage new leadership by having Pauline Noon (BCA Secretary) contact Raymond Bodell on 2 January 1997 to arrange a meeting (Bodell Interview 2019). Bodell recalls Wright's words as follows:

Raymond, I'm in my 80th year do you realize that?' .... 'We must talk about the accordion. What's it, where it's going in this country?' ... What was happening with the BCA long term he made it clear at that point that his daughter did not want while she is principal at this time. She did not want to take it on. To continue the role after him basically. And what would I do? (Bodell Interview 2019).

According to Bodell's account Wright was calling upon Bodell to support the BCA and he was encouraging him to take over a leadership role. When Rosemary Wright retired in 1999, she was replaced by Cyril Pasby. In 2002 Raymond Bodell stepped in as the Executive Director of the BCA. It is clear Wright encouraged new leaders within the BCA institutional structures.

In 20<sup>th</sup> century Britain, traditional gender roles in the workplace evolved with the level of employed women rising from seven million in post-WWII Britain to nine million in 1971 to approximately thirteen million by the close of the century (Crafts, Gazeley, and Newell 2007, p.142 and p.144). Contributing factors to the rise of employment of women in Britain include the breakdown of the marriage bar (the 1950s to the 1960s), the establishment of the Equal Pay Act in 1970, the institution of the Sex Discrimination Act in 1975, the introduction of maternity leave under the Employment Protection Act of 1975 and improved educational opportunities for women (Crafts, Gazeley and Newell 2007, p.146, pp.149-151, and p.153) This rising trend in the employment of women similarly occurred within the BCA's leadership formation from 1936 onwards. From 1935 to the mid-1960s, the BCA founders, examiners, and governing body members were men. As the bombing during WWII destroyed many BCA archives, the year 1950 is the first year to offer significant insight into the male hierarchy in existence by the BCA post-WWII. Image 2.3 shows the male BCA council members in 1950.



(2.1(A) BCA. S.S. 1951, p.2; 8(E) 1950).

**Image 2. 3: BCA Council Members**

From left to right: H.J. Bridger, Captain J. Reilly, Eddie Harris, Graham Romani, Ivor Beynon, Conway Graves, Dr. O.H. Meyer, and C. Millard (8(E) 1950). The role of women within the BCA gradually appeared in post-WWII Britain. The first sign of women figures in the BCA arose in 1950, fifteen years after its inception. For example, in 1950, for the first

time, a Canadian female composer was listed in the BCA repertoire selection, Diana McIntosh (1(J) BCA S. 1950, p.10). Secondly, in 1950 Miss S. Walker was noted as a BCA council member, acting as a BCA teacher before this (1(J) BCA S. 1950, p.2). However, Walker was not included in Image 2.3 which features the BCA governing council members. These two women were the first signs of female incorporation into the BCA's institutional set-up. In 1950, women were not utilized as examiners or regularly listed on the BCA Governing Council. Miss. S. Walker was stipulated as having the ability to examine if required and listed as a BCA governing council member, but there is no evidence that she was called upon to examine (12, BCA Meeting Minutes, p.27). From 1952, the supply of examiners was regularly noted as an issue in the BCA annual meetings, yet not once was Miss. S. Walker called upon. It must be noted there is no direct BCA reference stating that women were not allowed to examine or adjudicate. However, with no major female figure other than Miss. S. Walker recorded as a Governing Council member and BCA teacher from 1935 to 1959, it may be assumed women were not employed by the BCA in the role of examiners. This refusal to counteract a continuous issue in finding suitable accordion examiners through the incorporation of women clearly indicates the traditional male norms upheld by the BCA during this period. Similarly, within the ABRSM during the late 1940s, the issue of examiner supply was present with no indication to counteract this issue by instituting female examiners:

But instead of taking the obvious course of action and ameliorating the situation by appointing women examiners from the staffs of the Royal Schools, the Board at this meeting embarked upon an astonishing and short-sighted policy of deliberately making the exams less attractive to pupils and teachers in order to reduce demand (Wright 2013, p.138).

Rather than allow women the opportunity to examine, the ABRSM established the impractical procedure of purposefully creating unappealing examinations (ibid).

In contrast, 1961 signalled a change in the status quo. Twenty-six years after the BCA's inception and nine years after the 1952 meeting where the issue of examiner supply was raised a female examiner was appointed. In 1961 Helen Henschel made history as the

first woman listed as a BCA examiner; however, her name does not reappear in any other BCA syllabus (1(M) BCA S 1961, p.2). In comparison, the ABRSM instituted a female examiner in 1956 (Wright 2013, p.11). In 1966, Miss Pauline Noon was appointed BCA secretary, the first time a woman had held this position (1(R) BCA S. 1966, p.4). The following year, Dorothy Horner was incorporated as an examiner, never reappearing in any later established BCA syllabi (1(S) BCA S 1967, p.3). In 1972, Maureen Gadd appeared as a BCA examiner, again only for that syllabus (1(U) BCA S. 1972, p.3). Lastly, in 1992, Rosemary Wright was listed as a BCA examiner (1(W) BCA S. 1992). Women were gradually included in BCA roles. However, not every syllabus from 1961 onwards integrated a female examiner, and when a woman does appear, they were still greatly outnumbered by male examiners. Therefore, the use of female examiners by the BCA can be viewed as a progressive step forward in the contested spaces of gender and gender balance within BCA institutional structures.

The following statement found in the 1976 BCA annual general meeting offers perspective into the incorporation of women in the BCA by 1976 (5.1(S) 1976). Although female examiners had been drawn upon by the BCA before, Leslie Law tells of Rosemary Wright and the accordion examination tour she would hold in the ‘North of England and Scotland’ (5.1(S) 1976, p.5). He states ‘this is the first time that a woman examiner for the B.C.A. has undertaken such a trip, and we wish her well in her future work’ (5.1(S) 1976, p.5). Furthermore, he discusses the necessity of including ‘the younger generation to gradually take over’ (5.1(S) 1976, p.5). Throughout the BCA’s history, as is made clear in chapter three and four, the fundamental BCA goal includes extending the accordion’s promotion in Britain. To achieve greater promotion of the accordion the BCA leaders aimed to encourage young musicians to choose the accordion, to raise the level of respectability and acknowledgment from other musical bodies and to encourage composition and accordion career goals. However, it was 1976 before a female was given a greater level of responsibility in the BCA

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examinations (5.1(S) 1976, p.5). Although there is no historical documentation in the BCA archives to say women were discouraged from participating at a professional level up to this point, this historical moment would suggest no previous motivation for female accordionists in the role of BCA examiners existed at a high level.

Following on from this trend of gender imbalance within the BCA's institutional set-up, it was 1982 before a woman held a position of authority and power within the BCA (5.1(U) 1982, p.1). Forty-seven years from the BCA's inception, Rosemary Wright was announced as the first female accordionist to hold the position of vice principal of the BCA. This indicates a significant development for the role of women within the BCA. Just one year later, Rosemary Wright became the BCA principal, the first female to hold this prominent role in BCA history. In the minutes of the 1983 BCA Annual General Meeting, it was insinuated that Rosemary Wright stepped into the role due to the retirement of the past Principal Leslie Law (5.1(W) 1983). In an interview completed with current BCA director Raymond Bodell in 2019, he offered his opinion on Rosemary Wright's appointment as BCA principal in 1983. He stated that Francis Wright 'put Rosemary as principal in 1983. I don't think necessarily she was the right person at the time. Personally, I was 22 so maybe I wasn't the best person to judge' (Bodell Interview 2019). However, at a later stage in Bodell's interview, he stated that Rosemary 'was principal for that period of 1983 through 1997 and she did a lot for the college' indicating a level of respect for her leadership (Bodell Interview 2019). The years 1982 and 1983 represent a significant shift in the male hierarchical domination of BCA institutional structures with the introduction of a female vice principal and principal. However, it must be noted that Rosemary Wright is the daughter of Francis Wright. There was no reference to say if Rosemary Wright was voted into her newfound role or placed there. Yet, her direct relationship to Francis Wright cannot be ignored.

The BCA formed under the typical male social structures and traditions encompassing gender roles in Britain at this time. During this period, female integration in teaching,

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repertoire, governing council representation and examination increases. By the close of the century, two women made history, Pauline Noon in her role as BCA secretary and Rosemary Wright in her roles as vice principal and principal. When considering the BCA's progression as an institution during this period, the increased inclusivity of women in its workforce would naturally improve the BCA's promotion extending the accordion as a profession to both men and women.

### **2.5.4 BCA Institutional Principles**

The following section details the BCA constitutions and the official registration of the BCA as an institution. This offers insight into the professional standards implemented in the BCA's institutional set-up to achieve the objective of successful institutionalization and professionalization of the accordion in Britain.

The first mention of a BCA constitution in the BCA archives is dated 1952 but no copy of this constitution was found. Reference to the 1952 BCA constitution was recorded in the minutes of an official BCA Annual meeting (12, BCA Meeting Minutes, pp.26-27). The minutes recorded suggest that the BCA's formation of a Board of Administration was constituted in 1952 to organise 'staff meetings as required for the daily working and routine of the College' (12, BCA Meeting Minutes, pp.26-27). The Board of Administration comprised Principal Meyer, treasurer H.J. Bridger and R.F. Wood as secretary (1(K) BCA S. 1955, p.2). It was constituted that BCA staff may attend all council meetings but did not hold any vote (12, BCA Meeting Minutes, pp.26-27). Although the main rules and regulations of the 1952 constitutions are unknown, it was apparent the BCA were directing the organisation legally to aid in the overall promotion of the accordion in Britain.

In 1969 Francis Wright declared 'the 1969 Constitution, the Teachers' Advisory Council and the Teachers' Affiliated Membership duly inaugurated' (5.1(B) 1969, p.4). In relation to the BCA 1969 constitution, this was the first recorded constitution in the archival documentation (6(A) BCA C. 1969). The 1969 constitution detailed all bodies established by the college and



their function (ibid). These bodies include the Staff of the British College of Accordionists, the TAC, and the TAM (6(A) BCA C., p.3). The board of examiners and administration fall under the category of BCA staff:

The Board of Administration and the Board of Examiners comprise the Staff of the British College of Accordionists. The Board of Administration, in consultation with the Honorary President and the Board of Examiners, makes all final decisions regarding the actual policy and functioning of the College (ibid).

The TAC comprises qualified accordion teachers to:

act in an advisory capacity to the College. Membership is by invitation only, and is open only to holders of the ABCA(TD), the LBCA, any recognised general musical qualification, the British College of Accordionists Approved Teacher Certificate (1996 onwards), and – in very rare cases – to those possessing some special merit in the professional or academic sphere associated with the accordion (ibid).

The TAC membership requirements included:

- (a) Suitability by Qualification or – in special cases – Merit.
- (b) The signing of the Code of Ethics, a Statement of Support and a Statement of Discretion.
- (c) An Annual Membership Fee of £3.3.0d (ibid).

In comparison to the TAC, the TAM was an affiliated body of accordion teachers which required no qualifications with membership made by application or invitation (ibid). The role of the TAM was to ‘make recommendations in writing for the consideration of the Teachers’ Advisory Council for presentation to the Board of Administration’ (ibid). To join the TAM members were required to sign the code of ethics, a statement of support and pay an annual membership fee (ibid). In the constitution the responsibilities and duties of each BCA member and the consequence of insufficient action on their behalf was detailed (ibid). By establishing this constitution, BCA personnel and members were now accountable for their action or inaction in progressing the promotion of the accordion. Therefore, this represents a pivotal moment in the BCA’s history that the new constitution raised the institutional standards of the BCA in a way that had not yet been done.

History was made in 1974 involving the BCA's 'Constitution- Registration of the College' which Francis Wright marks as 'an historic step forward on the part of the College' (5.1(P) 1974, p.2). He described the historical moment on 26 March 1974, as the first time the BCA officially existed titled The British College of Accordionists Ltd (5.1(P) 1974, p.2). This registration brought the BCA leaders one step closer to effectively institutionalizing the accordion in Britain creating a sense of clarity of its existence amongst its contemporaries. By registering their constitution, the management and organizational aspects of the BCA was regulated and registered as a professional body. Alterations to the BCA constitution arose in 1976 which involved an additional section titled The Governing Council of the College reserving the right to make 'all final decisions regarding the policy and the future development of the college' (6(B) BCA C. 1976, p.3). As a result, the role of the board of examiners and administration changed, with their involvement now to direct 'academic and policy recommendation to the Governing Council' (6(B) BCA C. 1976, p.3). In comparison, before 1985, the ABRSM was the administrative associate of the RAM and RCM in which the two royal schools set the constitutional layout (Wright 2013, p.135). After the ABRSM's reconstitution in 1985 similar modifications were established forming new structures with a modern Chairman and Chief Executive structure including a board of non-executives to assign duties and organisational responsibilities to ABRSM Executive officers (Wright 2013, p.184). Similarly, the BCA board of administration and examination was established to inform the BCA governing council, yet the constitutional responsibilities were placed solely on the BCA governing council. The following sentiment signified the BCA leaders' desire to establish a constitution that would elevate the institution's existence as a professional business:

There can be no doubt that a College like ours needs a properly established Constitution. Everyone rightly expects the College to conduct its business within the framework of the law and natural justice, and it is for this reason, among others, that our new Constitution was created. Pursuing a policy of "honesty of purpose" we have now had an opportunity to test the rules and submit ourselves to the constraints placed upon us (5.1(S) 1976, p.2).

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This is a clear indication of the institutional progression made by BCA staff in creating legal constitutional structures that would secure the BCA's existence as a professional music institution. Although various BCA constitutions were issued in the years 1978, 1983, 1984 and 1987, no modifications were made. The BCA established several bodies, with the Governing Council positioned at the highest level.

### **2.5.5 BCA Financial Viability**

Insight into the BCA's financial history does not appear in its archival documentation until the 1960s. As stated, up to this point, a large portion of BCA sponsorship came from Hohner, which ensured the financial survival of the BCA during its earlier years. The BCA's financial situation was sustainable entering the 1960s with the treasurer's report stipulating how the BCA finances are stable, successfully 'carrying out its objects and paying its way' (12, BCA Meeting Minutes, p.6). This positive report suggested that the BCA as an institution was financially secure, independent, and viable. However, by 1969, BCA staff had to consider the raising of teacher fees to combat Britain's poor economic climate. Britain in the 1960s and 1970s faced a declining economy, rising inflation and worsening social conditions (Halsey 1972, p.296). In reaction to the worsening economic climate, the BCA leaders' assessed teachers' fees during the 1969 TAC meeting (5.1(C) 1969, p.1). There was a general fear concerning the increase of fees and worsening financial stability in what was already an economically difficult time for Britain (ibid). Francis Wright stated 'with overheads and the general cost of living continually rising at such a rapid rate, the Teacher is going to have to ask for more or go out of business' (5.1(C) 1969, p.1). Additionally, he believed higher fees would create a greater status for accordionists in British society and the failure to implement this would project an image that the profession of accordion teaching as uninviting for the youth (5.1(C) 1969, p.1). After much discussion, it was agreed that a minimum fee must be put in place (ibid). In addition, teachers who were not associated with either the BCA or the NAO must be notified by the NAO of the 'general inadequacy of remuneration by comparison

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with the Cost of Living index' (5.1(G) 1970, p.4). The ABRSM was then drawn upon stating that the BCA teachers could not increase the fee to the exact level in one move but that a gradual increase would be implemented (5.1(G) 1970, p.6). The 1969 TAC meeting indicates the importance of governmental support, mentioned regularly in relation to British music institutions, to ensure institutional survival and ability to thrive, which was a support that the BCA was not receiving at this time.

The 1970s brought no major improvements to the BCA's overall financial situation with Britain's economic climate worsening, recalled by Francis Wright as follows:

There is no doubt but that the present economic climate is the worst within living memory at least in this country, and that it is truly said that inflation debases more than just the coinage. Many excellent and worthwhile ventures must today find themselves in an increasingly difficult position – not to say, in some cases, desperate – indeed, for some life has become a continuing “cliff-hanger” (6.10(B) 1975, p.4).

From the BCA leaders' perspective, it was apparent that the promotion of the accordion was facing economic challenges, scarcely surviving each year (ibid). To counteract this issue, after facing a minor debt the previous year, the BCA fees were raised, surpassing those of the ABRSM (5.1(L) 1972, p.3). The increase was compared to the ABRSM who catered 'for thousands of candidates and they could draw from many sources, but basically their overheads were the same as our own' (5.1(L) 1972, p.3). With this statement, it is clear that the BCA staff were determined to remain specialised, despite the financial constraints this imposed. Clearly, the BCA personnel and accordion teachers were facing a financial strain in which an increase in fees was required.

The BCA was registered as Limited by Guarantee in 1975 'a status enjoyed by the best independent educational institutions' directed by Sir James Anderton (Governing Council Chairman) (6.10(B) 1975, pp.2-4). At this time, Limited by Guarantee would have provided the BCA leaders with financial support by limiting any liability should the institution close permanently (Gupta 2021). In the same year, the cost of examination fees was reviewed again determining an increase of fees for the financial security of the institution. It was noted that an

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increase of twenty-five percent was required for the BCA's sustainability (5.1(Q) 1975, p.4).

Albert Delroy (TAC representative) agreed that this increase must occur as 'with the present inflation the matter would become worse the longer it was left' (ibid). This indicated that the continued economic decline in Britain in conjunction with the high rise in inflation was impacting the BCA negatively. As an institution, the BCA had regularly been subsidised but in current times could 'stand on its own two feet' financially, a progression the BCA wished to maintain (5.1(Q) 1975, p.4). In the 1976 BCA annual meeting, the financial position of the college was noted by Anderton (BCA Chairman). In Anderton's opening report he stated 'that the College has had a good year' with financial issues receiving continuous consideration (5.1(S) 1976, p.2). In 1976, inflation was rising with the BCA adjusting to the economic hardships:

In spite of the inflationary economic climate that besets our times, it is with considerable satisfaction that I am able to report that the numbers of examination candidates remains fairly constant, and, if anything, appear to be slightly on the increase (6.10(H) 1976, p.1).

Although inflation dominated Britain at this time, the BCA was retaining candidature levels to support the BCA financially. In 1976, during a BCA annual meeting, Anderton (BCA chairman) offered his opinion on the financial aspect of the BCA as a specialised institution. He noted that in previous years, the BCA wished to mirror similar examination fees to other bodies such as the Associated Board, however, this was no longer possible. In relation to examination fees he stated:

These are no longer related to those of other Examining Bodies, and this decision to depart from the previous policy, together with the desire to stress and develop the specialist nature of the College's Examinations, having as it does, a unique appeal in our own field, has enabled us during the past year, to call upon sufficient economic support to stabilise the financial position of the College (5.1(S) 1976, p.2).

It is apparent from this statement, that due to the specialised nature of the accordion market, the BCA must raise costs to remain financially independent, an issue that is regularly raised in the TAC meetings from 1969 to 1975. Cook (Governing Council member) echoed Anderton but stated that examination uptake had not been impacted at this point which 'clearly reflects

a sensible and realistic appreciation of the economic situation by all accordion teachers' (5.1(S) 1976, p.2).

The 1980s represent a decade of financial uncertainty for the BCA. In 1982, the BCA Chairman E. L. Haley reviewed the BCA's financial position as follows:

The College shows its stamina by continuing a busy existence throughout a very difficult time in its history, providing Examination facilities with great efficiency ... It is not all smooth sailing, of course, and – as we shall hear – money is always a problem. Much more could be done by the College if finance were available ... (5.1(U.1) 1982, p.1).

By 1988 Francis Wright considered the BCA's current financial situation, believing that the fees must be raised to counteract the issue of low uptake and inflation (5.2(G) 1988, p.2). In 1988, Wright depicted the BCA's financial situation as follows:

The situation continues to be delicately balanced – where both candidature and finance are concerned. The history of the accordion has always been one of ups and downs, but the last 13 years have seen a steady reduction in interest – either in the instrument itself or the serious study of it ... For a Body like the British College of Accordionists, striving to provide a specialised examining service for what appears to be becoming more and more a minority interest, this reduction creates problems which just will not go away... (5.2(G.2) 1988, p.1).

By 1988, the BCA examiners conducted a total of 1,109 exams dropping to 883 in 1989 reaffirming Wright's concern that interest was steadily declining (7(A) 1967-1997, p.1). Wright recommended to raise examination fees by 20% to cope with rising inflation to encounter profits rather than sustainability (5.2(G.2) 1988, p.2). He believed:

the ideal would be to go up by 20% - whilst other larger (and less specialised) bodies ascend by some 10%. This would give your College a chance to get the edge on inflation for once, and more surety regarding the future (ibid).

His sentiments were described in the minutes as a 'wide-open and thought-provoking analysis, which indicated that we must all look to the future' (5.2(G) 1988, p.3). The general feedback recorded in the minutes insinuates agreement with Wright's suggestion to raise fees but also calls upon teachers to improve their encouragement of students to engage with the BCA fully, resulting in greater financial sustainability (5.2(G) 1988, p.4).

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In 1993, the Governing Council altered their policy to improve the economic structure of the BCA, by employing examiners on an individual basis ‘as private professional academic musicians’ (Bodell 2018, p.1). In 1994, the BCA was registered as a charity resulting in the opportunity to ascertain additional funding for advertisements and progression (5.2(I) 1994, p.7). However, Francis Wright explained the purpose of its charity status was to exist as a non-profit-making organisation (ibid). As a result, acquiring sponsorship for financial endeavours was discussed in which Sir Anderton states sponsorship takes two forms:

Where a Company wants to promote itself and finds a suitable applicant, and (b) Big Companies and Banks are looking for “care in the community”, particularly the young, the elderly or the under-privileged. If this attracts publicity for themselves they are prepared to come up with reasonable amounts of money to develop young talent. This is a focus to home in on (5.2(I) 1994, p.7).

From this statement it is evident Anderton believed that the BCA personnel should advocate for sponsorship on their contribution to communities across Britain, most likely targeting the youth. This clearly shows the thought process in registering the BCA as a non-profit charity recognising its contribution to the arts while ensuring its financial stability. However, in the minutes recorded for the 1994 TAC meeting, the issue arose again (5.2(I) 1994, p.2). Without adequate finances examiners cannot be employed, promotional adverts cannot be funded, courses cannot be run and syllabi cannot be updated. Without incorporating any of these aspects new candidature cannot be generated and in turn the level of BCA activity declined. Unfortunately, by 1999 the BCA candidature levels across all exams offered fell to a total of 378 candidates signifying worsening financial sustainability for the (BCA 2022).

The financial struggle associated with the specialist institution was a continuous issue for the BCA leaders. At various points fees were raised to counteract the financial deficits the specialised institution regularly incurred. The argument for higher fees compared to other non-specialist institutions such as the ABRSM came from an assumption that the accordion was unique and accordion expertise was valuable. Comparable to institutions such as the RAM and RCM, it is apparent that the lack of government support for the BCA was

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counterintuitive to its overall objective as a music institution. Although direct reference to the BCA leaders' request government funding is not detailed in its archival history, the issue of funding and sponsorship arises regularly.

## **2.6 Chapter Conclusion**

The process of music institutionalization that commenced from the 18<sup>th</sup> century onwards influenced the emergence of the accordion in Britain during the 20<sup>th</sup> century. Music in Britain became increasingly professionalized through concert life and the British Musical Renaissance comprising high and low art repertoire and the establishment of music institutions. From this point onwards, British music institutional standards were set in relation to musical works, music participation and education. By the turn of the 20<sup>th</sup> century, the process of music exam boards, exam structures and assessment processes were developing in Britain. Therefore, the BCA leaders' institutionalization of the accordion in 1935 can be interpreted as a natural progression. The accordion's history of formation and integration in Britain and abroad offers insight into its placement within the overall process of music institutionalization. In relation to musical works, the accordion was largely associated with the comedic vaudeville style and source of popular music entertainment during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The accordion's emergence in Britain can be directly associated with light entertainment works and the popular repertoire of George Scott-Wood. However, when the BCA leaders established the accordion institution in 1935, they immediately embraced the institutional standards similar to the ABRSM and RAM to legitimize, specialize, and prosper as a music organization catered specifically for the accordion. The BCA staff put in place constitutions and structures to ensure its growth and viability, comparable to other British music institutions. Moreover, it is clear that the BCA leadership during this period was dominated by men up to the 1950s, with the gradual integration of women thereafter. Lastly,



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it is apparent that financial stability and viability was regularly desired by the BCA leaders to ensure the institute's survival. However, to achieve financial viability the BCA staff regularly raised exam fees to counteract the declining economy in Britain. Yet from 1970 to 1999, the BCA candidature levels steadily trend downwards from 3263 to 378. With such a rapid decline of candidature figures during this time, tackling the institute's financial constraints through candidate fees would place financial pressure on accordionists, thus resulting in their withdrawal of interest. It is clear that the BCA leaders aimed to entice and generate interest in the accordion setting up an institution comparable to its contemporaries. However, the niche specialized nature of the BCA and accordion exams clearly challenged the overall goal of the BCA leaders to promote the accordion in Britain. Chapters three and four offer insight into the various attempts made by the BCA to improve the status of the accordion in Britain through promotion and standardization. Although it is clear that by the end of the 20<sup>th</sup> century the BCA leaders have not achieved the level of sustainability and financial independence desired, chapters three and four present the continuous determination of the BCA staff to promote and standardize the accordion.

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## Chapter 3: BCA Promotion

Chapter three examines the promotional activities of the BCA throughout the 20<sup>th</sup> century. As stated in the introduction chapter, the theme of promotion arose as a central feature following the use of thematic analysis. Meier (2017) defines promotion as the collective practices of advertisement through audience engagement, activities, and commercialization (Meier 2017, p.7). Throughout the 20<sup>th</sup> century, an aim of the BCA was to develop a successful business model which encouraged participation through advertisement and promotional means. A goal of the BCA was to increase participation, and to grow and expand nationally and internationally. The subthemes of community, promotion and education are utilized to illustrate the various promotional undertakings by the BCA.

In this chapter, the subtheme of community can be understood as the sharing of certain traditions and activities within a group, as defined by ethnomusicologist Jeff Todd Titon (Titon 2008, p.17). Music communities may share traditions of performance, audience participation, composition, and other various forms of cultural involvement (ibid). Hallam (2013) details group activities such as choirs, music festivals, educational participation, parental interest in musical activities and general musical involvement as foundational to the formation of a music community (Hallam 2013, p.208). In his book *If Beale Street Could talk: Music, Community, Culture* (2008) Robert Cantwell discusses the process of community under the term ‘ethnomimesis’ as the formation of activities in a group to achieve an identity and “social inclusion” through imitation and communication (Cantwell 2008, p.xi). The subtheme of community is presented through the establishment of BCA community activities in which accordionists may share traditions and activities as a group. Working relationships with other British accordion organizations, internal communities such as the BCA orchestras, summer and weekend schools and affiliations with accordion institutions on an international

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level are investigated to convey the BCA leaders' aspiration of creating an identity for accordionists and improved social inclusion for the accordion community. The development of group BCA activities to generate accordion engagement through musical activities is key to the extension of the accordion's promotion. Therefore, BCA community building represents a key activity during the 20<sup>th</sup> century to propel the accordion's promotion in Britain and abroad.

The subtheme of marketing looks specifically at BCA publications, concerts, and media output to enhance its audience engagement and the promotion of the accordion. The use of publications such as prospectuses, yearbooks, and chronicles to advertise the BCA and the accordion in Britain is presented. The running of BCA lunchtime, evening, and annual concerts to promote accordion repertoire and capabilities is investigated. Furthermore, the accordion's promotion in relation to media marketing and repertoire selection is evaluated. Collectively, these promotional activities indicate the steps taken by the BCA staff to improve audience engagement and perceptions of the accordion in Britain.

The next subtheme addressed is education and its role in broadening the promotion of the accordion and the BCA. Education is a key tool utilized to extend the accordion's promotion in Britain during the 20<sup>th</sup> century. The creation of an exam syllabi from 1936 to 1995 are analysed to show the progression in establishing exams for accordionists. There are no BCA exam syllabi found in the BCA archives from 1996 to 1999. By developing a grading system for the accordion, the BCA leaders created a platform to promote the accordion. The significant developments to modernize the exams into an eight-grade practical and theoretical series is presented to illustrate its role in accordion promotion. Further exam developments which comprise diplomas, theory and duet exams are drawn upon to show the desire to reach candidates external to the typical eight-grade series.

The last subtheme considered is repertoire from the expansion of British accordion works through BCA promotion and copyright adherence. Through this subtheme, how the BCA utilized a combination of contemporary and historical repertoire to promote the accordion while simultaneously encouraging innovation within the British accordion repertoire scene is examined. The key BCA organisers strove to promote accordion repertoire and publishing in Britain during the 20<sup>th</sup> century. The role of copyright laws and the encouragement of copyright adherence by the BCA leaders is considered in the promotion of accordion publications and repertoire. The BCA believed that the insistence of copyright adherence amongst accordionists would motivate accordion composers and publishers to continue writing and disseminating accordion works.

### **3.1 BCA Marketing**

The marketing of music, specifically high art music, experienced significant shifts in Britain throughout the 20th century. Initially, promotional means centred on image, creating an enticing product, and prompting engagement with the public through posters, exclusive offers, and direct contact (Carboni 2011, pp.29-30). As mentioned in chapter two, the CEMA were established in post-WWII to further the commercial and financial promotion of music and the arts. This was achieved through the joint efforts of the BBC and the British Arts Council who focused on the promotion of high art repertoire (Webster 2017, p.10). By the close of the 20th century, the means of marketing music was impacted using the internet, social media, television, radio, and reviews. The high art music world began drawing upon popular music marketing tools. For example, marketing through TV and social media was targeted by the high art music industry in the 1990s in Britain, to attract a greater audience

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base (Carboni 2011, p.28 and p.87). The following section discusses the BCA marketing efforts to further promote the accordion.

### 3.1.1 BCA Publications

From 1935 to 1955 BCA prospectuses were published to promote the BCA staff and the accordion. No BCA prospectuses were published after 1955. In the BCA archives nine prospectuses were found ranging from four to twenty-four pages in length. The BCA prospectuses advertised the teaching and administrative staff, specialized teaching methods, course and tuition fees, the orchestra, scholarships, recitals, and the graded exams offered.

In 1935 Albert Davison stated in the first published BCA prospectus that ‘the rise of the accordion to popularity has been one of the most amazing features of recent times’ increasing monthly (6.1(B) BCA P. NA, p.5). This is further confirmed by the increased sale of gramophone records of the accordion (ibid). The BCA leaders declared their newfound success as an institution drawing on promotional words such as ‘rise’, ‘amazing’ and “popularity increasing” (ibid). Furthermore, the possibilities for pianists who may have interest in the accordion was promoted. A special intermediate course for pianists who want to learn the accordion was advertised (6.1(B) BCA P. NA, p.14). The accordion’s promotion may have improved if more pianists embraced the accordion in Britain.

The 1937 BCA prospectus offered further insight into some of the BCA’s marketing strategies. This platform was utilized to engage with fellow accordionists and to advocate for the high standard teaching practices that the institution offers. It promoted the teaching standards of the BCA teachers while also insinuating any accordion education exterior to the BCA was detrimental to accordion education. The message in the following BCA statement suggests to future pupils that ‘second-rate tuition will only lead to disappointment’ moving from teacher to teacher ‘without ever even understanding your instrument’ (6.1(A) BCA P.1937, p.5). Moreover, the BCA leaders advocated the excellence of their own teaching staff

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stating that ‘all the teachers at the British College of Accordionists are thoroughly experienced, not only as teachers, but also as performers’ (6.1(A) BCA P.1937, p.5). An example of the BCA courses on offer in 1937, was the special course ‘A’ consisting of ten one-hour private lessons (6.1(A) BCA P.1937, p.10). This course guaranteed students would become efficient accordionists with a greater understanding of theory and the accordion’s capabilities (ibid). The use of promotional and positive messaging was clear from the assurance of ‘competent’ teaching, “good accordionists” and high-quality teachers (ibid). The BCA prospectus advertised the BCA as an institution where accordionists would thrive. Moreover, in the BCA prospectus it was mentioned that radio opportunities were limited but with the increasing popularity of the accordion ‘it is almost certain that more time will be given over to broadcasts of this instrument’ (6.1(A) BCA P.1937, p.8). Furthermore, outside the field of performance, work was available for accordionists to teach in accordion clubs with ‘several hundreds of accordion clubs’ established across Britain (6.1(A) BCA P.1937, p.8). The prospectus messaging suggested a certain level of popularity would be associated with being an accordionist:

In the home, the clubroom or in the open air, anyone who played the accordion becomes at once a general favourite. It is safe to say that there is no such person as a lonely accordionist (6.1(A) BCA P.1937, p.8).

The BCA 1937 prospectus promoted that the BCA was an unique accordion institute offering first class tuition and courses that would guide pupils into their aspired career of performing, teaching, or entertaining in the home.

Another prospectus found in the BCA archives that promoted the BCA as an institution is dated 1949 to 1950. Similar to the two previously discussed, this prospectus followed the same theme that advocated for the excellent standard of tuition, courses, and examinations run by the BCA. The 1949 to 1950 prospectus promoted the various qualities the accordion offers:

compact and readily portable, it has a range of performance comparable with the organ or pianoforte combined with the expressiveness of a violin. In the hands of a skilful musician, it can give effective and artistic performances of almost every type of music ... (6.1(G) BCA P.1949-50, p.3).

By comparing it to that of an organ or piano it may have enticed pupils and parents to purchase the accordion as it did not take up the equivalent storage space of a piano. Additionally, for those who wanted to travel, the accordion would be easier to transfer than a piano. By mentioning its capabilities to play ‘almost every type of music’ this promoted that the accordion fits all musical tastes and caters to all musicians. The last BCA prospectus was dated from 1954 to 1955 and was the shortest in length at four pages. Like the previous prospectuses it reiterated the various capabilities of the accordion, the tuition courses available and the orchestra levels offered (1.6(I) BCA P. 1954-1955, pp.1-4).

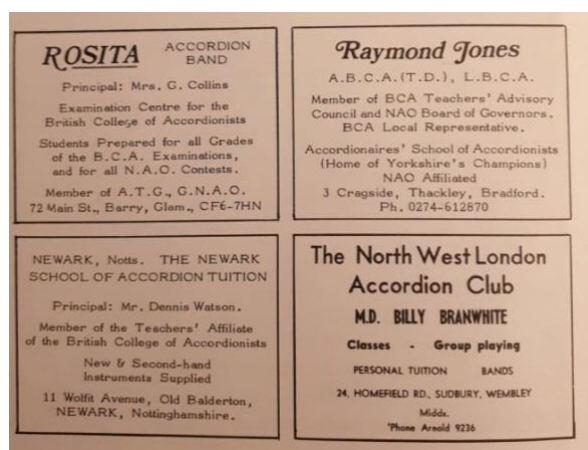
By examining the key prospectuses leading up to 1955, there was clear use of promotional statements found throughout. Phrases such as “your duty”, “best possible tuition”, “a general favourite”, “no such person as a lonely accordionist”, “most amazing feature of recent times”, “overwhelming demand for tuition” and “quack systems” all utilized words to evoke a reaction within the readers (6.1(A) BCA P.1937, pp.5-10; 6.1(B) BCA P. NA, p.6). From a promotional perspective, the BCA leaders portrayed themselves in the best possible light. Hence, the three prospectuses from 1937 to 1955 indicated the desire to market and promote the BCA as a legitimate institution offering greater opportunities for future accordionists.

Similar to the BCA prospectus, the annual BCA yearbooks that first appear in 1970 are utilized to promote the institution. From 1950 to 1970 the key publications utilized by the BCA leaders to promote the accordion comprises the NAO Accordion Day programme, the BCA exam syllabus, concert leaflets and the BCA summer school booklets. The yearbooks were an annual publication that dated from 1970 to 1973 ranging from forty-six to fifty-three

pages. They contained features such as BCA exam and course details, information on the BCA members and accordion adverts (2(A) BCA Y.B. 1970). In the first edition the BCA leaders' detailed the importance of the institution in guiding and promoting the accordion:

In its 33 years of existence, rendering an unbroken record of service to the accordionist, the College has erected its own milestones along the way. It is a fact that there were none to guide the many gallant and dedicated people, veritable pathfinders to whom accordionists everywhere owe so much, who have given their best years to the establishment of an institution which has become the criterion by which the modern player-musician is measured and judged (2(A) BCA Y.B. 1970, p.5).

Tuition adverts were placed in the yearbooks advertising the BCA accordion teachers and the TAC representatives as shown in Image 3.1.



(2(A) BCA Y.B. 1970, p.4).

### Image 3. 1: Accordion Tuition 1970

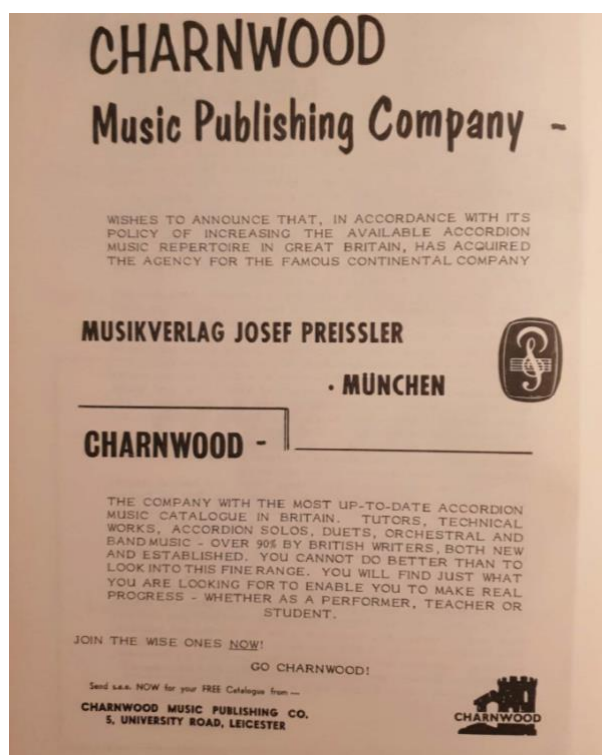
The aims, objectives, and accomplishments of the BCA were regularly detailed in the BCA yearbooks. For example, the following text appears in the 1971 edition:

For a period of 35 years the College has been of continued service to accordionists and their teachers, not only in the provision of Examination and Training facilities, but also in the collection, analysis and dissemination of the academic and intellectual influences appropriate to their needs (2(B) BCA Y.B. 1971, p.6).

The yearbook acted as a promotional tool, to reach general musicians and educational bodies with the purpose of gaining acceptance and awareness of the accordion on a broader scale.



The yearbooks were also used to promote the Charnwood publishing company led by Francis Wright. Image 3.2 shows the Charnwood advertisement found in the 1970 yearbook:



(2(A) BCA Y.B. 1970, p.10).

### Image 3. 2: Charnwood Advertisement 1970

The advertisement of the key British accordion repertoire publication company were used to promote the sale of accordion repertoire.

A full page was also dedicated to discussing and promoting the BCA's summer course. The purpose of the summer school is detailed as:

a great step forward towards the establishment of the true function of the college. It is one thing to conduct thousands of Graded Examinations in Accordion Playing and Theory of Music. It is something else again to get to grips with the problem of dealing with the situation revealed by Examinations Analysis (2(A) BCA Y.B. 1970, p.5).

In the 1970 yearbook the BCA staff state that the main objective of the summer school was to create an accordion community: 'perhaps the most important aspect is the feeling of community which all enjoy. The meeting of people from all parts of the country and getting to know them and their ideas and experiences' (2(A) BCA Y.B. 1970, p.17). Image 3.3 taken

of the 1969 BCA summer school was placed in the 1970 yearbook promoting the image of community in the additional BCA course.

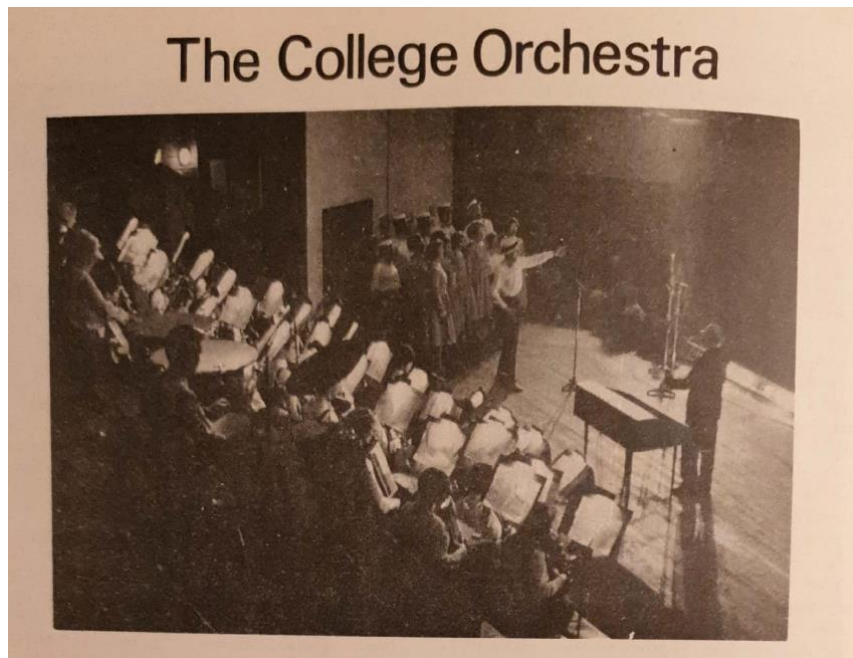


(2(A) BCA Y.B. 1970, p.17).

**Image 3. 3: BCA Summer School 1969**

The revival of the BCA summer courses in 1967 and its continuation was promoted as key to the accordion's growth in Britain in the 1970 yearbook.

The BCA orchestra was advertised as a professional accordion community with numerous performances and repertoires noted. A picture of the BCA orchestra found in the BCA 1970 yearbook seen in Image 3.4:

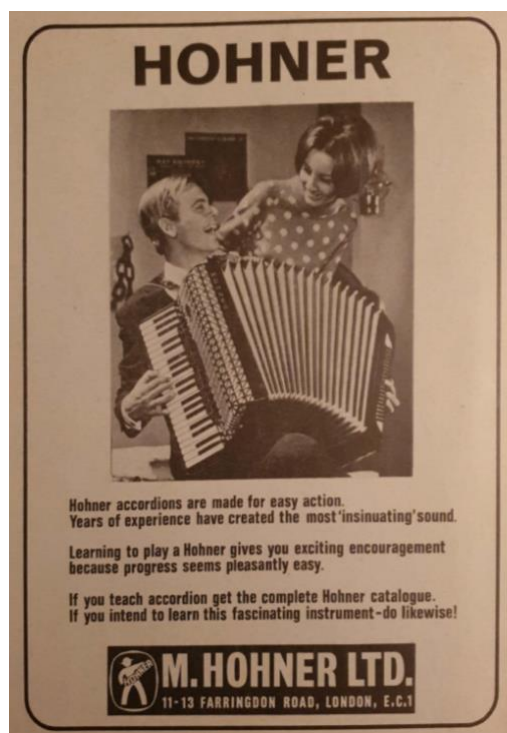


(2(A) BCA Y.B. 1970, p.20).

**Image 3. 4: BCA College Orchestra**

In the yearbook, the following is noted: the performance of original and arranged accordion repertoire, the minimum orchestra membership requirements of grade five practical exam standard and the intolerance of orchestra absence (ibid).

Manufacturing adverts also featured in the BCA 1970 such as the Hohner advert shown in Image 3.5:



(2(A) BCA Y.B. 1970, p.48).

**Image 3. 5: Hohner Advertisement 1970**

Although the BCA were no longer sponsored by Hohner in 1970, the BCA yearbook continued to advertise and promote Hohner accordions from 1970 to 1973.

From 1970 to 1973, the BCA yearbooks featured regular promotion of tuition, exams, courses, manufacturers, and the key objective of the BCA leaders to promote the accordion. Similar promotional structures were put in place for the ABRSM in the 1930s when a yearbook was produced to establish contact with ‘Teachers, Schools, our own Local Representatives, our corresponding members, other examining bodies ...’ (Wright 2013 p.111). Although the BCA were forty years behind the ABRSM’s promotional publications it does show that the BCA leaders mirrored the promotional standards set by other prominent British music institutions. However, the BCA yearbook ran for just four years and was discontinued due to poor endorsement, with Wright stating during a TAC meeting that ‘teachers had not made any great effort to sell the books to their pupils’ (5.1(P) 1974, p.4).

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While Wright's thoughts convey his frustration, the BCA yearbooks represented an additional promotional tool.

Similar to the yearbooks, the BCA chronicles were established in 1975. As mentioned previously, the yearbooks range from forty-six to fifty-three pages in length compared to the chronicles that range from eight to nine pages. The chronicles by Graham Romani updated teachers on the BCA and promoted accordion news but did not feature adverts, in-depth course and orchestral descriptions or direct messages from the BCA leaders. In the first published issue, Romani recognised the impact of the current economic difficulties in Britain on the student numbers. He stated 'equally obvious in these days of severe economic difficulties, increasing costs of almost everything deter many progressive ideas from coming to fruition' (6.10(A) 1975, p.2). However, the newly established chronicle would be issued freely to accordion teachers (6.10(A) 1975, p.2). BCA teachers were facing difficulties due to the economic climate in Britain at this time. The economic, cultural and social unrest that had dominated Britain during the 1970s is also referred to by Graham Romani stating the accordion's potential in this environment:

We can all take pride in the fact that such endeavours are being made in spite of the current economic difficulties and the increasing climate of violence in our public life. Let us all resolve to do our utmost to concentrate upon artistic creativity in all its multifarious forms for the good of our fellow men, and endeavour to create an atmosphere in which dissension, the abuse of power, greed, selfishness and all the other evils of our time cannot thrive. "Let your light so shine before men that they may see your good works ... (6.10(C) 1975, p.1).

Romani believed that the accordion could play a role in improving this social unrest with "artistic creativity" in Britain (ibid). His enthusiasm and belief for the role of the accordion in Britain was evident. The BCA chronicles cease publication in 1977 yet represent another attempt to extend the accordion's promotion in Britain.

The BCA publications between 1935 and 1975 highlighted the use of promotional material to further the institute's reputation. These publications acted as promotional tools to share the

accordion's capabilities while simultaneously advertising the high educational standards offered by the BCA. Although the duration of each BCA publication throughout this time was brief, the BCA staff continually created new publications in an attempt to promote their activities and the status of the instrument.

On a promotional level post-1975, the BCA syllabus acted as the key publication issued with yearbooks and chronicles discontinued. As Francis Wright owned the accordion publishing company Charnwood, the BCA were regularly promoted in the Charnwood bulletin publications from 1965 to 1997. For example, the 1965 Charnwood Bulletin covered topics such as new publications, accordion news, lists of works and extracts of sheet music offered (11(D) Charnwood B. 1965, pp.4-16). Image 3.6 shows an example of a BCA advertisement found in the 1993 Charnwood bulletin.

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*This is to certify that*  
*\_\_\_\_\_*  
*has successfully passed the examination in*  
*Grade \_\_\_\_\_*  
*of the \_\_\_\_\_*  
*and has been awarded the \_\_\_\_\_*  
*on the \_\_\_\_\_*  
*at \_\_\_\_\_*  
*Signature of Examiners \_\_\_\_\_*  
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10

(11.1(D) Charnwood B. 1993, p.10).

**Image 3. 6: BCA Advertisement 1993**

Therefore, the cessation of BCA yearbooks and chronicles signalled a discontinuation of direct BCA promotion from 1975 onwards. Post-1975, the BCA syllabus acted as the key publication of the organisation, while BCA bulletins released in 1998 and 1999 offered insight into exam discussions, death notices of BCA personnel, exam results, accordions for

sale, the establishment of BCA masterclasses and utilized the websites to provide information on the BCA exams (6.10(K) 1998; 6.10(L) 1999). However, the regular inclusion of BCA advertisements in the Charnwood publications represented a continuation of promotion on a smaller scale. Although not all Charnwood publications are found in the BCA archives, BCA advertisements appeared regularly from 1985 to 1997.

### 3.1.2 BCA Concerts

Throughout the 20<sup>th</sup> century, BCA accordion concerts were organised to advertise and market the instrument. Documents in the BCA archives reveal that between 1939 and 1974 the organizers held numerous concerts including lunchtime and evening concerts (4(A) 1939; 4.5(G) 1989). In 1949, the BCA staff established the lunchtime recitals to promote the work of the BCA as an institution, to show new accordion repertoire and to popularise the accordion in the public eye. By 1954, the BCA leaders had presented forty-one recitals ‘to show the trend of new music of Great Britain and other countries’ and to highlight the instrumental combinations that complemented accordion performance such as ‘cello, piano, electronic instruments, harmonica and voice’ (12 BCA Meeting Minutes, p.21). These concerts aided in ‘propagating to the general public the varied aspects of accordion performance, and to afford regular opportunities for students to hear new works written for the medium in a pleasant informal setting’ (4(D) 1952-54, p.2). The BCA lunchtime concert programs outline the benefit of these concerts:

The recitals have proved to be a stimulating influence in the production of new music, and a large number of new original works have been given their first public performance at these recitals... in all, these recitals make a useful contribution to the advancement of the accordion, and are a worthy adjunct to the work of the College in other spheres (4(D) 1952-54, p.2).

In 1952, the BCA lunchtime recital featured a section dedicated to original accordion repertoire with compositions such as *Masque of the Tudor Chessmen* (six movements), *Valse*

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*Romantique* and *Scherzo Capriccioso* by Graham Romani, *Praeludium* by K. Roseling (1894), *Concert Polonaise* by Friedrich Hagg (1880) and *Watchman's song* by Hermann Zilcher (1881-1948) (4(D) 1952-1954, p.6). The creation of an original accordion repertoire section in the lunchtime concerts aided in the promotion of accordion composition.

The 1959 Accordion Day comprised combined orchestras with the possibility of future performances to be aired on BBC broadcasts (12 BCA Meeting Minutes, p.5). To perform in a BBC broadcast would significantly improve the promotion of the accordion in Britain due to the BBC's wide-reaching audience (12 BCA Meeting Minutes, p.6). At this time in Britain, radio and recording opportunities allowed British musicians to dominate the 'world music market', offering an opening to export the accordion's popularity through radio opportunities (Blake 1997, p.93). By 1960, BCA personnel viewed the role of music festivals in the promotion of the accordion as successful in the accordion's overall progression (12 BCA Meeting Minutes, p.2). The lunchtime and evening BCA recitals appeared to run until 1963 (4.5 (C) 1963). From 1963 to 1999, the BCA concert programme was reduced to annual concerts and fundraisers. Although the lunchtime and evening concerts ceased from the mid-1960s onwards, the annual BCA concerts and fundraisers held throughout the latter half of the 20<sup>th</sup> century ensured the continued promotion of the accordion through performance.

From the BCA's inception to the close of the 20<sup>th</sup> century, concerts function as an advertising tool in the overall promotion of the accordion. Although the level of attendance at these concerts is undetermined, the regularity of the BCA concerts between 1937 and 1971 suggest sufficient interest for its continuation. From 1971 onwards, BCA concerts reduced significantly. Therefore, the BCA and the establishment of lunchtime, evening, annual and fundraising concerts represents a significant promotional tool in the overall advancement of the accordion in Britain. However, promotion through concerts flourished for several decades and declined by the close of the 20<sup>th</sup> century.



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### 3.1.3 The Accordion in the Media

From 1985 onwards, the BCA leaders note that the visibility of famous accordion role-models in Britain has declined. The BCA personnel attributed this fall of popular accordionists in the media to accordion repertoire selection (5.2(D) 1985, p.4). This section details the BCA discussions on repertoire selection in accordion marketing and the decline of accordion media output.

It is important to note that during the 1940s and 1950s the accordion aired regularly on the *BBC Light Programme* (Howard 2003, p.26). For example, on 6 November 1947, an accordion club featured on *BBC Light* comprising the Tito Burns Sextet, Terry Thomas, and Larry Macari (Radio Times 2022, p.19). In 1952, the NAO Accordion Day featured on the *BBC Light programme* with the BCA senior orchestra and quartet (Radio Times 1952, p.41). From 1948 to 1956 the following artists featured on the *BBC Accordion Light Programme*: Gerald Young, the Martin Lukins Quartet, the Jack Emblow Quartet, Gerald Crossman, the Henry Krein Quartet, Lou Campara, Gwenda Wilkin, the Francisco Cavez Quartet and George Scott-Wood (BBC 2022). In 1967, the *BBC Light Programme* and *Home Services* modified 'into Radio 1, 2, 3 and 4' featuring less live music (Howard 2003, p.27). The discontinuation of specialist accordion shows on the BBC radio led to a decline in its media output. Similarly, from the 1950s to the 1970s the importance of variety shows in theatres and on TV declined, resulting in a lack of exposure for the accordion in Britain (ibid). The accordion had featured on TV shows such as the *Good Old Days*, *Wheeltappers and Shunters*, *Opportunity Knocks* and *New Faces* (Howard 2005, no pagination, Radio and television coverage, para 2). However, with the decline of these variety talent shows the accordion's media visibility dropped with the *BBC Young Musician of the Year* competition representing the key TV programme for classical musicians from 1978 onwards (ibid).

In 1985, the BCA personnel assessed the need for new famous accordion personalities, in which up-and-coming accordionists may be motivated by. During the 1985 BCA annual general meeting, famous accordionists such as Gerald Crossman (*b.1920-2015*), Jack Emblow (*b.1930*) and Albert Delroy (*b.unknown-1996*) are drawn upon for their role in the promotion and popularisation of the accordion through media outlets (Howard 2003, p.88; AllMusic 2022; Reynolds 2022). By 1985 the BCA attribute the lack of popular accordionists in the media to accordion repertoire selection (5.2(D) 1985, p.4). From 1935 onwards the BCA regularly utilized transcriptions and arrangements of high art repertoire (discussed further in chapter three). In 1985, BCA member Camilleri suggested that returning to national folk music may be useful for the accordion's survival as it was no longer heard on BBC radio (5.2(D) 1985, p.4). He stated:

... that in order to get the accordion on the air one must go to the BBC with something new... It was a tragedy that the accordion fell somewhere between the classical and the pure folk, and nothing is heard on the air now (5.2(D) 1985, p.4).

Camilleri acknowledged the shift in Britain's music scene since WWII:

... the climate had changed since the last war, and folk-music was considered passe, but it was the root of all popular music and this was where the accordion did not cash in. (*viz* The Beatles) We are living in an age where people were moaning about communication, but all the faculties-of-arts were full up with young people. They were finding something in music which is a form of communication. He kept his ear close to the ground on accordion matters, and felt that its salvation was to go back to these roots of I-IV-V harmony (5.2(D) 1985, p.4).

Camilleri's opinion on the introduction of more traditional, national and popular folk repertoire to entice accordionists to study the BCA exams represented a shift from the high art repertoire utilized in the BCA exams.

By 1994, the BCA personnel had not achieved their desired level of popular accordion stars in the public eye. During the 1994 BCA annual general meeting, Rosemary Wright stated 'it was unfortunate that there were no positive role-models on TV' (5.2(I) 1994, p.6). By the close of the 20<sup>th</sup> century, the BCA members looked to future accordionists to break into the

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media market through radio and televised events to present the capabilities of the accordion. Clearly, the key years for the accordion's promotion in British media was from 1947 to 1967. Although British accordion composition of original works was gradually improving from 1935 to 1999, the standard of compositions range from beginner to intermediate levels (discussed in chapter three). As a result, the lack of original British virtuosic accordion pieces may have contributed to the lack of air time on British radio and TV.

## **3.2 BCA Community**

One of the BCA personnel's accomplishments comprised of their continuous effort to establish a community for accordionists. During this period, the BCA staff created a community for accordionists in Britain through social gatherings, concerts, targeted teacher meetings and collaborations or affiliations with musical organisations. These activities were key to community building by creating a platform for shared traditions, experiences, audience participation and cultural involvement with the accordion.

### **3.2.1 BCA and the National Accordion Organisation**

The BCA and NAO are two British accordion organisations that created a platform for community interaction between accordionists in Britain. The following section delves into the relationship and sense of community which existed between these two institutions during the 20<sup>th</sup> century.

Since the NAO's inception (1935) there has been an overlap between members representing positions in both the NAO and BCA. Several BCA personnel also acted as the NAO chairperson during their time in the BCA. The following figures worked as the NAO chairperson: Dr. O.H Meyer from 1949 to 1958, Leslie Law from 1963 to 1965 and Francis Wright from 1966 to 1968 (NAO 2020). As a result, these two organisations worked together

to further the promotion of the accordion community in Britain throughout the 20<sup>th</sup> century. For example, the NAO advertised BCA promotional adverts, targeted similar issues of GCEs acceptance, manufacturing issues, trade, and accordion literature (discussed in chapter four). From reviewing the NAO's accordion day programmes dating from 1935 to 1995, the NAO programmes regularly advertised the BCA until 1972 when they ceased (NAO AD 1935-1972). The BCA advertisements found in the NAO programmes promoted summer courses, syllabi, concerts, and educational courses. Each advert offers insight into how the BCA leaders sought to promote the organisation and their activities.

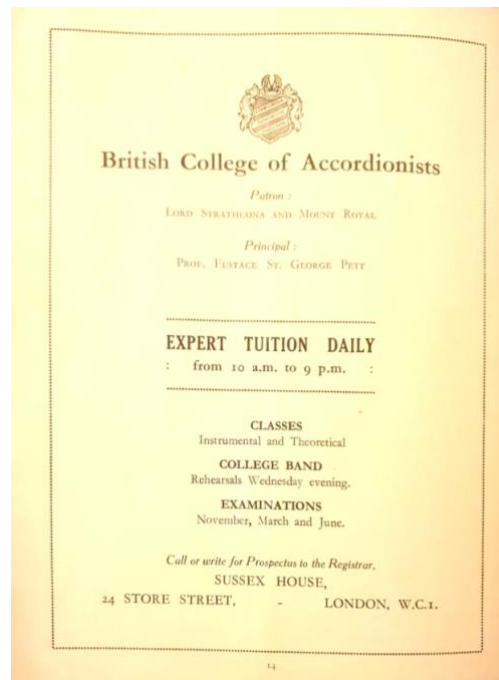
1935 represents the first year that the NAO placed a BCA advertisement in the accordion day programme as exemplified in Image 3.7:



(NAO AD 1935, p.5).

**Image 3. 7: BCA 1935(a) Advertisement**

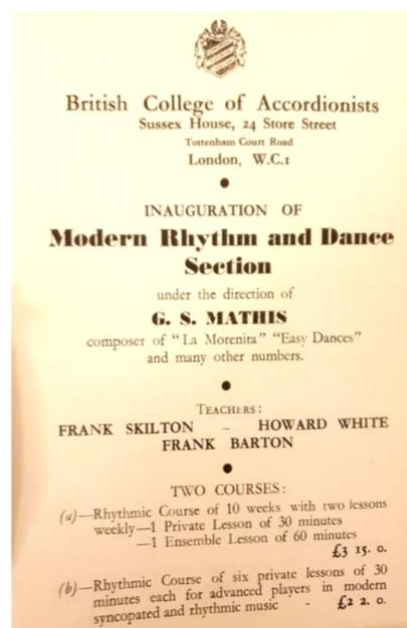
As stated previously, in the first year of the BCA's emergence the leaders' focused on offering accordion tuition. It was 1936 when the BCA staff incorporated accordion examinations which they advertised in the NAO accordion day programme shown in Image 3.8:



(NAO AD 1936, p.16).

**Image 3. 8: BCA 1936(b) Advertisement**

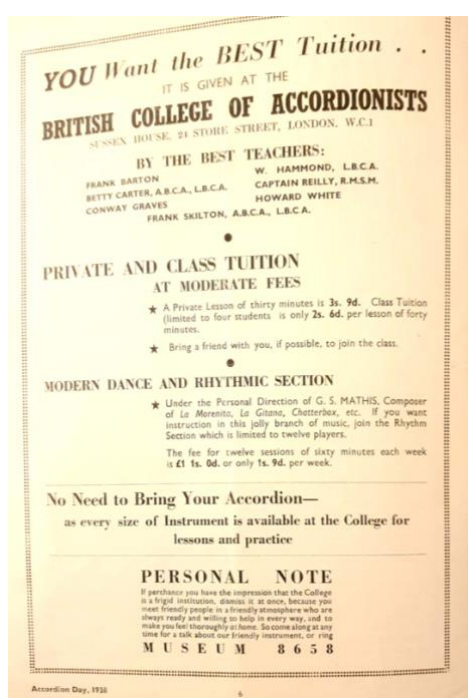
Compared to 1935, this advertisement details the BCA orchestra and newly implemented accordion exams in addition to accordion tuition. The BCA advertisement in 1937 offers in-depth information into the types of tuition offered by BCA teachers shown in Image 3.9:



(NAO AD 1937, p.13).

**Image 3. 9: BCA 1937 Advertisement**

For the first time, the BCA teaching staff, the introduction of rhythmic courses and the tuition fees were advertised in the NAO accordion day programme. The BCA leaders promoted the tuition and teaching staff accessible at the institute. In 1938, the BCA leaders placed an advertisement in the NAO accordion day programme with a significant quantity of information compared to the previous adverts used shown in Image 3.10:



(NAO AD 1938, p.6).

**Image 3. 10: BCA 1938 Advertisement**

The title of this advert ‘You Want the Best Tuition ... It is a given at the British College of Accordionists’ shows the BCA staff advertising their high-quality teaching standards. In addition to the promotion of tuition, it was detailed that students can ‘bring a friend with you, if possible to join the class’ a clear effort to create a greater candidate base (ibid). On an accessibility level, this was the first BCA advert to state that accordions were available at the college for tuition. With the expense of accordions, the BCA staff’s willingness to offer tuition on their own accordions provided students with the opportunity to try the instrument before financially committing to it. Moreover, travelling for BCA tuition without the strain of

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carrying an accordion may have enticed greater participation levels. The final message found in the 1938 advert is the following statement:

If perchance you have the impression that the College is a frigid institution, dismiss it at once, because you meet friendly people in a friendly atmosphere who are always ready and willing to help in every way, and to make you feel thoroughly at home. So come along at any time for a talk about our friendly instrument... (NAO AD 1938, p.6).

This message indicates the desire of BCA leaders to promote a welcoming accordion institution in which the staff and teachers embraced all levels of students. Three years into the BCA's existence the leaders were creating the message that the institute was open for all.

Due to the impact of WWII the next BCA advert presented in the NAO Accordion Day occurs in 1949 and it offered a summary of the organisation's history since 1936 (NAO AD 1949, p.6). In 1950, the BCA staff adverts were concise and brief detailing full time courses, tuition for all, accordion orchestras, nationwide exams, and the opportunity to receive a complete music education (NAO AD 1950, p.26). It was 1956 before a new advert appeared in the NAO Accordion Day programme shown in Image 3.11:

**At The British College of Accordionists**



*Above—Some of the teachers and the Board of Administration*

*Left—A pupil receives a lesson from Mr. Ivor Reynon.*

**N**OW that we are established in our wonderful new premises, with individual soundproof studios, the excellent spacious Concert Room, etc., we are expanding our activities. **INDIVIDUAL TUITION** by the finest teachers in the country for Beginners of all ages up to advanced players preparing for a professional career or the Teachers' Diploma.

Special **PREPARATORY CLASS TUITION COURSES** lasting six weeks with free loan of instrument for home practice have been designed to enable beginners to start without heavy expenditure.

We maintain three **ORCHESTRAS** of varying grades for students—have regular Concerts and Recitals.

Tuition is also available for the Harmonica, Pianoforte and Clarinet. . . . .

Write today for our Prospectus and Syllabus of Examinations to

**THE SECRETARY, B.C.A., 11/13, FARRINGDON ROAD, LONDON, E.C.1.**

ACCORDION DAY PROGRAMME 1956

(NAO AD 1956, p.32).

**Image 3. 11: BCA 1956 Advertisement**

The BCA leaders utilized the image of a woman receiving tutelage from a BCA examiner to advertise accordion tuition. This was the first time that tuition in harmonica, piano and clarinet was referenced in a BCA advert (NAO AD 1956, p.32). The existence of three BCA orchestras and their regular concert recitals was promoted. From 1957 to 1960 the BCA advert contains similar messaging content as that of 1956 (NAO AD 1957, p.24; NAO AD 1958, p.16; NAO AD 1960, p.4). In 1961, the BCA advert declared that it was ‘the principal teaching establishment and training centre for accordionists and accordion teachers in the country’ (NAO AD 1961, p.4). It stated that full time graduate courses at the BCA offer students the basis to form a professional career (ibid). Lastly, it advertised the practical,



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theoretical and diploma exams offered at the BCA. In 1963 the BCA leaders utilized the NAO programme to advertise their 1964 syllabus which received considerable restructuring and expansion:

The completely revised syllabus, which has taken three years to finalise, should prove to be a major advance in the continuing efforts to achieve recognition for the instrument and its players in the educational field (NAO AD 1963, p.12).

The 1964 syllabus was discussed in the musical education section of this chapter. In 1965, the BCA Principal Leslie Law placed an advert in the NAO Accordion Day programme stating that:

After serious consideration, I took the drastic step of cancelling as from the 1<sup>st</sup> of January, 1965, the Theoretical restrictions on the Practical Examinations up to grade AVI. There is no doubt that the majority of teachers agreed with this decision, as the number of practical entries had considerably increased since the derestriction. The number of theoretical entries has also remained very high (NAO AD 1965, p.4).

The removal of the theoretical compulsory elements was discussed in relation to the music education and syllabi section of this chapter. However, the BCA exam participation is negatively impacted by the compulsory theoretical elements instituted in 1964. In this instance, the importance of promotion and candidature participation took preference over the standardization of theory exams.

In 1968, the BCA leaders advertised BCA summer courses, tape recorded tuition, orchestral training and exams offered (NAO AD 1968, p.12). The following year, the BCA staff advertise their continued determination to propel and promote the accordion nationally and internationally stating:

For thirty-three years the British College of Accordionists has catered to the academic needs of accordionists both in Britain and abroad. Today its commitment is greater than ever it has been at any time during its 2000 examinations per year ... (NAO AD 1969, p.23).

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In 1969, the BCA yearbooks were advertised by the NAO. In the advert it was stated that the purpose of the yearbook was to ‘fill a distinct need in the accordion-teaching profession, whilst at the same time being of great interest and value to the accordion student’ (ibid). The messaging is clear with the BCA leaders stating, ‘Be sure, therefore, to watch out for the emergence of this new and valuable facility from the College’ (ibid). They were advertising themselves in the NAO programme while simultaneously notifying accordionists to acquire their own BCA promotional yearbook. In 1970 and 1971, the BCA leaders’ place adverts in the NAO programme detailing their exams, summer courses, tuition, and orchestras (NAO AD 1970, p.23; NAO AD 1971, p.18). From 1972 to 1995 no BCA adverts appear in the NAO programme.

Insight into why the BCA ceased advertising in the NAO Accordion Day programmes is evident in the BCA archives from 1968 onwards. In 1968 Francis Wright suggested that the BCA meet with the NAO coordinators to ‘organise an opportunity for representatives of Teachers and Trade to meet to discuss their mutual problems’ with the aspiration that ‘possibly something could be done by the NAO in this direction’ (5.1(G) 1970, p.3). Issues comprise the GCEs, trading between accordion dealers and manufacturers in conjunction with a limited amount of British accordion literature (ibid). Wright stated that the NAO could ‘produce a leaflet on the subject of the importance of British Accordion Literature’ (ibid). These issues will be discussed in relation to the theme of standardization in chapter four. Yet, this idea for both to work together suggests a potential working relationship between the BCA and NAO. However, in 1970 friction between these two institutions is alluded to during the BCA annual general meeting minutes. Francis Wright, who directs the 1970 annual report, offered his opinion on an NAO suggestion that the two organizations work together on the issue of GCEs. The NAO wanted the accordion to be accepted in GCE performance exams, while the BCA aspired to have its certificates accepted in place of the GCE theoretical

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section (5(C) 1970, p.3). Wright stated that the BCA had proven its position academically in Britain with ‘practically 100% of the academic side of accordionists in the entire movement’ (5(C) 1970, p.3). Francis Wright acknowledged the leverage this strong BCA position held in relation to the NAO stating:

If we withheld our support, there are very few on the N.A.O. side who could handle the problems involved, and they are now coming to us, he felt, rather belatedly. He wanted to hear the views of the Meeting but asked everyone to bear in mind that although the advancement of the accordion is the main aim, we must consider the safety of the College in considering this proposition (5(C) 1970, p.3).

Clearly, the BCA staff were frustrated by the NAO desire to focus only on the accordion’s acceptance to the GCE performance section in 1970. The BCA aimed to have the accordion accepted in GCEs from the late 1960s onwards (see chapter four). Therefore, Wright’s belief that the NAO had been delayed in its desire to work together on the issue by 1970 alluded to previous friction. Wright’s sentiment offers insight into a strained sense of community between the two organizations in 1970. It is important to note that in the 1970 BCA minutes documented throughout that year, the work of the NAO is referred to regularly in a positive light. However, it is evident that Wright attributes a significant amount of academic integrity to the BCA. He insinuates that the NAO wanted to utilize the BCA’s status and knowledge for the accordion’s growth. However, he then suggests by accepting the invitation to join the sub-committee the institutes ‘safety’ may be vulnerable (5(C) 1970, p.3). At this time, Wright advocates for improved relations and community spirit between teachers and the BCA (5.1(B) 1969, p.5). Hence, his sentiment on the NAO is conflicting and contradictory, as he suggests the BCA could avoid working with another prominent British accordion organisation that holds the potential to harm the BCA’s existence. From this opinion offered by Wright, the question of why he held this distrust towards the NAO as an institution arose. Upon reviewing the NAO’s history, Francis Wright held the role of NAO chairperson from 1966 to 1968 but is not documented by the NAO after this time (NAO 2020). Therefore, it

may be concluded that Wright ceased his work with the NAO thereafter. The current BCA director and NAO chairperson Raymond Bodell offered his insight into the BCA and NAO relationship stating:

As I said one of the biggest issues I had once I got into the chair and been through a few years of that in the NAO was this whole divide between the BCA and NAO...But I've now learned the history of it. And of course, in the late '60s accordion day, NAO was always organized by Francis Wright, Pauline Noon and the BCA Team for the sake of the words. It was held in Leicester from '64 to 1970. They did it seven years. They also hosted the Coupe Mondiale in 68 in De Montfort hall Leicester. But obviously by the late '60s, 1970 there was the big rift coming and there was the big break up that happened, whereas I say people were either with one or they were with the other (Bodell Interview 2019).

From this statement, it is evident that a divide in the accordion community arises at the close of the 1960s, between the BCA and the NAO. Unfortunately, there is no documentation found in the BCA archival history to inform on the reasons for this divide. However, during his interview, Raymond Bodell discussed the impact of this split detailing that the BCA examiner Cyril Pasby 'would have nothing to do with the NAO because he basically had no position as an examiner with the BCA if he was involved with the NAO' (Bodell 2019, p.7). Similarly, Bodell states that Elaine Beecham (past NAO chairperson) refused to interact with the BCA after the divide and 'she still will not have anything to do with the BCA' (Bodell Interview 2019). This community split represents a deep fracture within the British accordion scene which prior to this divide had worked harmoniously together in supporting the promotion of the accordion. As discussed earlier, shared traditions, participation, audience participation and musical activities are fundamental to the creation of a musical community. Yet, the BCA and NAO split reduced the level of shared interaction and activities in the accordion community. Bodell notes the downfall of the situation on the accordion community:

It had such a negative effect because teachers stopped teaching for exams because they weren't allowed to be involved with the BCA. And so, the BCA suffer. Meanwhile other teachers didn't use the NAO competitions and as we say the accordion world's too small. But you know at the end of it there was the split and everybody parted company and it stayed that way (Bodell Interview 2019).

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From the dates presented it may be assumed that the split had either occurred or was in progression in 1970. In addition, Wright's unwillingness to accept the NAO's invitation to work together can be taken as a signal of the impending divide within the accordion community nationally. The result after the 1970 meeting required Wright to respond and inform Jimmy Black (BCA Council Member and NAO Secretary) that the BCA would join the NAO if its objective was to have the BCA certificates accepted in place of the GCE's, not simply integrating the NAO's aim to have the accordion accepted in 'G.C.E tests' (5(C) 1970, p.3; NAO 2018). When concluding the meeting, Graham Romani (BCA Examiner and Member) reiterated to the BCA members that the purpose of the NAO involved providing 'a general consultative body to bind together all facets of the accordion movement, and one of its Rules is to support the College and its Examinations' (5(C) 1970, p.3). The minutes of this meeting illuminated what became a historical moment in the British accordion community. Two major accordion institutions were steering towards a split which fractured the accordion's community shared sense of traditions and experiences. Inevitably, this divide naturally proved counterintuitive to the overall promotion and candidature for accordion education and competitions as both institutions draw from the same pool of interest.

Further signals of a fractured relationship between the BCA and NAO appears in the BCA archives in a letter from Wright to BCA colleagues dated 20 April 1970. The letter states that the NAO invited the BCA to form a sub-committee but details that in the board of examiners and administration 1970 meeting 'the feeling was very definitely against the formation of such a joint committee' (5(F) 1970, p.1). Further correspondence may have occurred between the two institutions that addresses the issue, but no evidence of this exists in the BCA archives. As stated, the split coincides with the disappearance of any BCA advertisements in the NAO accordion day magazines from 1972 onwards.

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### 3.2.2 BCA Internal Communities

In 1937 the BCA leaders set up two orchestras, the first of which catered for elementary students and the second for more advanced performers (6.1(A) BCA P.1937, p.13). They offered accordionists an opportunity to come together, create music, share tradition, and formulate relationships with fellow accordionists. Throughout the 20<sup>th</sup> century the BCA advanced orchestra progressed significantly described as “musically superior” and emerging “as the show-piece of the College” (12 BCA Meeting Minutes, p.5). In 1960, Ivor Beynon suggested opening the BCA orchestra ‘to all accordionists in London’ upon audition (12 BCA Meeting Minutes, p.3). At this point, only BCA students were accepted into the orchestra. Therefore, this expansion would increase participation, provide a greater audience base and result in a stronger community for accordionists. The Children’s Ensemble progressed throughout this time but did face issues ‘of children out-growing the Ensemble’s age limit’ and it was discontinued in 1960 (12 BCA Meeting Minutes, p.3 and 5). The BCA orchestral community functioned as a platform for promotion but faced issues of uptake in the advanced and beginner orchestras by the 1960s. In 1949 there were sixteen members in the BCA senior orchestra and nine in the junior orchestra (4.3(I) 1949, p.4). In 1950 there were nineteen members in the BCA senior orchestra and eighteen in the BCA junior orchestra (4.3(L) 1950, p.4). In 1957 there were nineteen members in the advanced student orchestra, twenty in the BCA student’s orchestra, and ten in the Children’s orchestra group (4.3(X) 1957, p.4). By 1962 there were fifteen members in the BCA college orchestra, twenty in the BCA student’s orchestra and no reference to the children’s orchestra (4.4(U) 1962, p.4). These orchestra numbers show the discontinuation of the children’s orchestra due to low uptake. However, the advanced student orchestra and the student’s orchestra did retain similar membership figures throughout the 1950s and 1960s.

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In 1951, the BCA council set up the BCA summer school for multiple purposes including education and the development of an accordion community. The BCA council's objective for the 1951 summer school derived from the aspiration 'that this School will be advantageous to the accordion movement generally and of great assistance to all accordion teachers taking part' (2.1(A) BCA S.S. 1951, p.2). In 1954, the BCA summer school advocates for community and collegiality amongst accordionists stating, 'we can assist you with your problems, and, with your co-operation, help you to advance the Accordion Movement in your home centre' (2.1(B) BCA. S.S. 1954, p.7). This reiterated the BCA leaders' determination to reach and create a community amongst accordion teachers. In 1957 the summer school expanded its attendees from teachers to the addition of advanced students (2.1(D) 1957, p.2). The theme of community was prominent in the 1957 edition which promised newfound knowledge and friendship:

Apart from providing new and valuable knowledge, the Summer School should also bring all participants together into closer relationships, and new friendships will, we hope, be formed which may flourish in quite different ways (2.1(D) BCA S.S. 1957, p.2).

The summer school objective was to create a platform for accordionists to engage and create a greater sense of community in Britain's accordion scene. Similarly, during the 1958 summer course, to create community spirit within the institution, students are urged to remain in contact with fellow attendees:

When, at the end of the course, you depart to your home town, continue the spirit of the Summer School by writing to the others, arranging for exchange visits to your various schools, and thus keep alive the interest in your chosen instrument (2.1(E) BCA S.S. 1958, p.2).

From this messaging, there is evidence that the BCA summer school organizers hoped to establish a stronger promotion and sense of community amongst the accordionists in attendance. Moreover, the opening statement of the 1959 summer school created a sense of continued support and community amongst accordionists stating, 'To our "old" students, here

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for a refresher, a special welcome – your annual visit is a pleasure to us all’ (2.1(F) BCA S.S. 1959, p.2). The program directly asked attendees to write, visit and remain loyal to the accordion and to propel the accordion’s growth in the best direction (2.1(F) BCA S.S. 1959, p.2). By mentioning past students and annual visits, it is clear that some accordionists attend the BCA summer courses regularly throughout the 1950s, becoming a part of the BCA accordion community.

In addition to the BCA summer school course, a social evening in which participants could converse outside a formal setting, to generate bonds, relax amongst newfound friends and create community spirit was facilitated (2.1(E) BCA S.S. 1958, p.7). However, the 1960 BCA annual general meeting indicates the issues of the established BCA summer school social nights. BCA Principal Ivor Beynon stated his desire to remove the social night, believing it ‘achieved nothing, was poorly supported, the students and lecturers not getting together as intended and failed to achieve its aim’ (12 BCA Meeting Minutes, p.6). The initial aim of the social night involved the formation of a community of accordionists in which relationships could develop and traditions strengthen. To replace the social night, Beynon recommended that all summer course participants attend ‘a well-known concert hall’ in which they could provide feedback on lectures (12 BCA Meeting Minutes, p.6). Through the examination of participants on their perceptions of the concert, it created a motive for attendance. By default, the aspiration may have resulted in participants sharing opinions and thoughts, thus resulting in a sense of community. It is apparent Beynon removed the optional social night for a compulsory one to better achieve the BCA’s goal of strengthening the sense of community amongst accordionists. However, the compulsory element may have reduced the sense of a social and informal accordion community. In relation to the course participants, Beynon recommended a minimum participant age of seventeen to avoid large variants in learning abilities, creating a more efficient structure and standard to the lectures provided (12 BCA



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Meeting Minutes, p.6). Additionally, he noted that the 1960 summer course social night will involve ‘attendance at a Promenade Concert in the Royal Albert Hall’ to create greater participation and shared experience (12 BCA Meeting Minutes, p.2). Through the summer school engagement with accordion teachers and advanced accordion pupils a platform was created for accordion players to join and share in their interest for the accordion. Although they face challenges including attendance at social nights and course uptake, the BCA staff were willing to alter structures to generate greater promotion and to develop a sense of community. In relation to uptake the BCA summer school booklets referenced the course attendees from 1954 to 1960 ranging from eleven to twenty-seven depending on the year (2.1(B) BCA S.S. 1954 - 2.1(G) BCA S.S. 1960). From 1967 to 1972 the course members were not referenced in the summer school programmes. The BCA summer school provided a space for community building amongst accordionists from 1951 to 1972 but it was discontinued as the ‘experimental’ Spring Teacher’s weekend course held in March 1973 had contributed to a significant drop in summer course attendance (2(D) Y.B. 1973, p.19).

In 1954, the BCA leaders’ established provincial weekend schools inspired by the summer schools to create a sense of community amongst teachers and students (12 BCA Meeting Minutes, p.18). However, it is important to note the timeline of the BCA weekend schools. Although they were mentioned for the first time in 1954, archival documentation on the weekend syllabi commenced in 1975, just three years after the BCA summer school ceased. The weekend course ran from 1975 to 1986. The course uptake was recorded in each weekend course booklet from 1975 to 1986 ranging from fifteen to thirty-four attendees depending on the year (2.2(A) BCA W.C. 1975 – 2.2(K) BCA W.C. 1986). The key speakers at the weekend schools comprised BCA accordionists and leaders. The main difference between the summer and weekend schools was the location, with the weekend schools held at

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various provincial centres. This effort to hold weekend courses in various locations represented the BCA leaders' attempt to broaden their accordion community.

Clearly, the BCA established internal communities such as orchestras, summer schools and weekend courses from 1937 to 1986. From 1986 onwards there is no evidence in the BCA archives that these communities continued or remerge by the close of the 20<sup>th</sup> century. Therefore, the years 1937 to 1986 represent the key efforts of the BCA leaders to form an internal community for accordionists. The BCA staff's ability to further the accordion's promotion and to develop the accordion community nationally can be viewed from several perspectives. They successfully established orchestras in which accordionists could come together to perform, create traditions, and establish relationships while simultaneously improving the accordion's promotion. The BCA summer schools acted as an additional platform in which teachers and advanced students could interact and share their common interest. The social nights, both voluntary and compulsory, provided additional space that the accordion community could thrive and share traditions. The combination of all these elements suggest that the BCA leaders made significant attempts to establish a sense of community amongst accordionists in Britain. However, the fractured sense of community between the NAO and BCA that emerges from the 1970s onwards cannot be ignored. During this time, the BCA and the NAO personnel continually attempt to popularise and legitimise the accordion. This process is undermined by the NAO and the BCA split in the 1970s which divided the accordion community.

### **3.2.3 BCA International Community**

From 1952 onwards, the BCA commenced collaborations with organisations both nationally and internationally via institutional affiliations. By extending promotion on an international level, the BCA advanced the sense of tradition and participation levels within the greater

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accordion community. The following section presents the various BCA international relationship developments throughout this period to enlarge the BCA accordion community.

The first sign of affiliation between the BCA and other accordion institutions arose in 1953, during an annual general meeting of the BCA council held on 27 January 1953 (12 BCA Meeting Minutes, p.24). During this meeting, the treasurer's report detailed the aspiration for BCA affiliations with colleges including the Australian College of Accordionists of Adelaide (ACAA) and the South African College of Accordionists of Johannesburg (SACAJ) (12 BCA Meeting Minutes, p.24). It was asserted that the affiliation with both colleges may occur if the SACAJ and ACAA accept the BCA's aims, objectives, and constitution, follow the BCA syllabus, and submit copies of the syllabus, constitution, and rules for BCA approval (12 BCA Meeting Minutes, pp.24-45). In the 1953 Annual BCA meeting minutes, two opinions are shared from the BCA leaders' perspective on affiliation with the SACAJ and the ACAA. BCA Council member and teacher Ms S. Walker welcomed the affiliation, noting that many of her students emigrated to Australia and the connection would boost "accordion activities" internationally (12 BCA Meeting Minutes, p.25). The second opinion by Captain Reilly (BCA staff), suggested a 'safeguard was needed against upstart organisations' (12 BCA Meeting Minutes, p.25). In contrast, Mr. Haydn Wood recommended that the BCA leaders aim for affiliation with British musical institutions like Trinity College (TC), the Royal College of Music (RCM) and the Royal Academy of Music (RAM). These mixed views suggest that the BCA personnel were willing to affiliate with new accordion organisations, but only if they adhered to the adoption of curricula and the examination system of the institution:

The B.C.A. is willing to affiliate Accordion Colleges or Institutions in other countries on the following conditions:-

- (a) Their aims, objects and Constitution must coincide with those of the College.

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(b) That they hold examinations based on College syllabus (any alterations in the selection of pieces to meet the local circumstances to be approved by the College).

(c) Copies of the Constitutions, Syllabus and Rules must be submitted for College approval (12 BCA Meeting Minutes, p.25).

This insistence of a shared ethos between affiliated institutions enhanced the sense of community for accordionists. This showed ambition for the BCA to be recognized as a serious musical institution in alignment with institutions such as the TCL, RAM, and RCM. The BCA leaders' intention to affiliate with the RAM and RCM ceased 'as the Constitutions of these Colleges made no provision for affiliation' (12 BCA Meeting Minutes, p.21). 1953 represents a year of aspiration within the BCA to expand the community, to collaborate with other musical institutions and to further the accordion's promotion through affiliation and shared traditions.

In 1954, during the BCA annual council meeting held on 17 February 1954, the successful affiliation with both the SACAJ and ACAA was announced (12 BCA Meeting Minutes, p.21). In 1955, the BCA affiliated with the Accordion Institute of America (AIA), which had previously implemented the BCA syllabus in 1954 (12 BCA Meeting Minutes, p.18). These affiliations may be linked to several influences. For example, in America during and after WWII big bands utilized the piano accordion elevating its popularity (Simonett 2012, p.250). Additionally, during the 20<sup>th</sup> century, the accordion's accessibility improved due to migration, with accordionists travelling overseas 'during the height of its popularity among European working classes' (Simonett 2012, p.28). In relation to South Africa, the accordion's distribution may have emerged from:

The idea of becoming fluent in diverse musical languages, and thus being able to negotiate cultural divides and distinctions of race, class, and gender, [which] was an explicit part of the instruction in the schools and was particularly appealing to ethnic peoples (Simonett 2012, p.168).

With regards to Australia, by the early 1950s the music scene 'was still enjoying all the variety and vigour of the Big Band era' which as stated featured the accordion (Desoto 2016,

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p.11). Additionally, the portability of technology resulted in Australia's increased accessibility to radio and records, 'giving everyday music lovers control of the soundtrack of their experiences' (Desoto 2016, p.10). Similarly in Britain, the accordion reached the radio from the 1930s onwards. The Big Band era and distribution of the radio may have similarly led to the spread of the accordion in Australia and South Africa.

In 1958 the BCA staff established practical exams in Malta illustrating the BCA expansion of promotion on an international level (6.3(E) 1936-61, p.5). Archival documentation concerning the BCA in Malta does not appear until 1970 in the BCA yearbook. In this yearbook the details pertaining to international exams in Malta and New Zealand are presented in the section titled The College Overseas:

The average accordion teacher and pupil in Great Britain is intimately involved with the standard prevailing in this country, and frequently, not only fails to appreciate accordion activity in other countries, but is even unaware of the large number of accordionists examined by the College in Malta and New Zealand (2(A) 1970, p.31).

This is the first reference of BCA exams in New Zealand found in the archives. The holding of international exams in Malta and New Zealand is detailed stating that 'each of these two countries has its own Organising Secretary', Mo. Carmelo Abela in Malta and Eric McCullough in New Zealand (2(A) 1970, p.31). The international BCA practical exams were conducted yearly utilizing BCA and resident examiners (ibid). The theoretical exams took place twice yearly in both countries (ibid). It is noted that in Malta five BCA exam centres were used in Valletta, Floriana, Tarxien, Mosta and the Island of Gozo with approximately 140 practical and 110 theoretical candidates each year (ibid). The exact figures of candidates in Malta were not presented in the BCA archives. However, in 1969 specifically, 83 practical exam candidates were listed for Malta, but no theory candidates were listed in the 1970 yearbook (2(A) 1970, p.35). In New Zealand there were ten exam centres in areas including Wellington, Christchurch, Auckland, Hamilton, Hastings, Dargaville, Waotu, Whangerei,

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Tauruanga, Oamaru, Otago, and Waikato (ibid). Each year approximately 300 practical and 200 theoretical exams were conducted across these centres (ibid). Again, the exact figures of the New Zealand candidates were not found in the BCA archives. However, it is noted in the 1970 yearbook that 342 candidates took part in the BCA exams in New Zealand in 1969 (2(A) 1970, p.34). In comparison, prominent British music institution the TCL had expanded its examinations to Australia, India, and South Africa by the late 1880s providing international inspiration for the BCA to mirror (Wright 2013, pp.47-48). BCA international affiliations expanded the sense of accordion community through shared educational curricula. The BCA leaders' utilized international affiliations during the 1950s to advance the status of the BCA's activities internationally. This shows the successful collaboration with three accordion institutions who viewed the BCA as an institution worthy of imitation.

In 1976, the BCA leaders discontinued the examinations in New Zealand due to Commonwealth issues and financial limitations (5.1(S) 1976, p.3). Although this signified a historical moment in reducing the international promotion of BCA exams, the BCA leaders' were prioritizing financial viability. As detailed on the current BCA webpage, the BCA exams continue in Malta throughout the 20<sup>th</sup> century (Anon 2022). In 1986 they expanded their international reach with the establishment of exams in Ireland (5.1(X) 1983, p.2). The set up of BCA exams in Ireland arose due to collaboration with Irish accordionists Paddy Kavanagh and Daniel Walsh (5.1(X) 1983, p.5). This affiliation indicates success on the BCA personnel's promotion expansion internationally.

It is evident that the BCA successfully established international relationships in America, Australia, New Zealand, Malta, and Ireland in the 20<sup>th</sup> century. From the promotion of their exam and institution structures the BCA represented an accordion institution respected on an international level. As a result, the promotion of the BCA extends internationally from the emulation of their accordion exams.

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### 3.3 BCA Participation

From 1935 to 1999, steps were taken by BCA personnel to extend the promotion of the accordion through participation. The following section assesses the participation in BCA activities. This is achieved by reviewing the level of candidature and course participation during this period.

Determining BCA participation during the organisation's early years is difficult due to the impact of WWII and its destruction of BCA archival documentation. However, from 1936 to 1969 the BCA yearly diploma exam uptake averaged twelve candidates with an unsatisfactory pass rate below 40% (6.3 (F) 1969, p.1). At the close of the 1950s, class tuition participation declined significantly with the recommendation of instrumental loans to counteract the unsatisfactory attendance levels (12 BCA Meeting Minutes, p.9). However, by 1966, Wright believed 'revival is in the air' as the 'trade is talking about it – the professional is aware of it – and teachers ... are reporting increased response to advertising in the shape of larger numbers of pupil registrations' (11(F) Charnwood B. 1966, p.3). Yet in 1969, the BCA secretary Pauline Noon reflected on the poor standard of exam results stating:

Such a Pass Ratio is not uncommon in the sphere of the General Music Schools and Academies, but when compared to such a small Annual Entry it reveals the unsatisfactory situation whereby nothing like the necessary number of good Teachers is entering the field each year (6.3 (F) 1969, p.1).

This sentiment conveyed a struggle to effectively generate and entice accordion teachers into the accordion field. Furthermore, it showed the need for more highly trained teachers to extend the promotion of the BCA exams.

From 1960 to 1961, lower-level practical examination participation declined by approximately 12% (as described in the 1961 meeting minutes), while candidature for higher practical examinations, written theoretical examinations and diplomas rose by 15% (12, BCA

Meeting Minutes, p.2). These statistics indicate an increase of uptake amongst accordionists completing the higher standard examinations offered. In contrast to the incline of grade examinations in the early 1960s, the BCA summer course figures for both 1967 and 1968 comprise twenty participants per year (6.3 (F) 1969, p.1). The BCA leaders had attempted to entice greater participation in the 1968 summer school by advertising membership in the NAO's 1968 Accordion Day programme (NAO AD 1968, p.33). This was achieved by utilizing images from the 1967 summer course seen in Image 3.12.



(NAO AD 1968, p.33).

**Image 3. 12: 1967 Summer Course Class**

However, these consistently low figures indicate that the BCA summer school uptake had not reached a satisfactory level with a more inclusive approach requested by the Board of Administration (6.3(F) 1969, p.1). To combat the issue of uptake, the BCA Board of Administration considered creating a forum for accordion academics to specifically 'put forward the fruits of their thinking, or see the benefits of their deliberations intelligently coordinated and put into operation' (6.3(F) 1969, p.1). The following statement displayed the promotional goal of the BCA leaders in 1969 through means exterior to teaching and examination:



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There exists no Forum exclusive to the best Academic Minds in the accordion field wherein they can put forward the fruits of their thinking, or see the benefits of their deliberations intelligently co-ordinated and put into operation. There exists no full or proper record of orthodox Musicians in the General Field of Music with their known attitude towards the Accordion. Such a record should be compiled and acted upon by local Accordionist Musicians with the active support of their colleagues throughout the country (6.3(F) 1969, p.1).

It is apparent that the BCA staff believed through academia and general musicians that the accordion's capabilities can and should be projected. Additionally, it suggested an obligation lies with general musicians to acknowledge the accordion, balancing its presence amongst musicians:

It is a known fact that there exist many General Musicians who are open-minded towards the Accordion whilst lacking in knowledge or experience of its full capabilities. These people must be discovered and fully educated as to its propensities, and made alive to the necessity of their making their contribution towards the rectitude of the present imbalance (6.3 (F) 1969, p.1).

The main sentiment derived from this statement evolves around the subject of knowledge, experience and educating general musicians with regards to the accordion. The Board of Administration believed an assessment of the attitude towards the accordion within the general music field may yield a greater understanding of how best to promote the accordion to improve candidature levels (ibid). By engaging with the general British music field, the 'full weight of all help available should be brought to bear upon the right man in the right place at any particular time in an effort to right the balance of thinking among General Musicians as to the value of the Accordion as a Musical Instrument' (ibid). The BCA Board of Administration aimed to target all musicians in Britain, to educate them of the accordion's capabilities and to implore them to aid in the current imbalance of the accordion perception in Britain (ibid). It is apparent that the Board member's strategy involved educating musicians exterior to the accordion community of its capabilities. To achieve this goal, it was recommended that accordionists present their work on a local level through performances, concerts, and awards ceremonies 'in as dignified and academic a manner as possible' (6.3(F)

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1969, p.1). From this standpoint, organising performance opportunities to present the BCA leaders' education and accordion standards acted as an additional platform to expand their promotion (ibid). On an academic level, the utilization of virtuosic and academic accordionists may raise the accordion's popularity (ibid). The BCA coordinators believed that through a concerted effort 'a LENS through which the honest and competent effort of the flower of accordion musicianship in this country [can] be focused upon this great problem' (ibid).

To establish momentum in support of these goals, the Board of Administration formed the Teachers' Advisory Council (TAC) and the Teachers' Affiliated Membership (TAM) in 1969 to involve teachers in promoting the accordion (ibid). The purpose of the newly established TAC is detailed by Francis Wright as follows:

We are going to apply a little nudge here, the right word there, a big push somewhere else – until we get what we are after... Everyone can do something towards the Emancipation of our instrument... (5.1(B) 1969, pp.2-3).

Wright's sentiment instilled a clear determination that with a collective push regarding every aspect of the accordion's position in Britain at this time, its 'emancipation' would ultimately follow (ibid). To achieve this objective, Wright called on the BCA and TAC to formulate a clear understanding of the instrument's current position to assess the collective efforts needed to propel its position in Britain:

There must be a pooling of information and application; proper records must be compiled and kept which will reflect the position all over the country – to act as a guide for future effort (5.1(B) 1969, pp.2-3).

In this document, the BCA staff consider several advertisement possibilities to further legitimize the accordion in Britain. These actions comprise the utilization of resources, the encouragement of accordion teachers to hold local concerts, prize-giving's, and the notification of general musicians about the BCA and future events (6.3(F) 1969, p.1). It suggested that in the performance of local concerts and functions that accordionists "avoid all

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sense of the gimmick” and present themselves in a “dignified and academic” manner (6.3(F) 1969, p.1). The removal of ‘gimmick’ performances may be derived from the vaudeville performances associated with the accordion. As the accordion emerged initially as a vaudeville comedic performance, this perception may have contributed to the stigma that surrounded the accordion.

By 1970 there were thirty-nine TAC members (2(A) BCA Y.B. 1970, pp.13-14). At the close of the 1960s, Francis Wright offered his own sentiment on the BCA and accordion’s position in Britain. He stated: ‘We live in a rapidly changing and developing environment – one which is accepting things all the time. Many of these things would not have been dreamed possible ten, twenty and thirty years ago’ (5.1(B) 1969, p.2). His sentiments may be attributed to the legal, political and music shifts that characterised Britain during the 1960s. Music altered with the establishment of pop music from bands such as the Beatles and the Rolling Stones (Story and Childs 2002, p.216 and p.103). In 1969, Francis Wright was aware of this cultural shift in Britain, recognizing that the accordion may be positioned amongst the new musical genres emerging. Moreover, Wright believed that music deemed as new and innovative had ‘overcome opposition and achieve[d] acceptance’ (5.1(B) 1969, p.2). He called on the BCA to ‘fight for something which is not only good taste, but which also makes a large contribution to the happiness and contentment of countless young people all over this country’ (5.1(B) 1969, p.2). Just three years later, in 1972, the uptake of examinations was documented as ‘settled down as forecast’ with approximately 3,000 examinations occurring yearly (5.1(P) 1974, p.3). This indicated the successful expansion of the BCA’s promotion and uptake in the early 1970s.

In the BCA archives, the level of candidature for each year from the BCA’s inception to the close of the 20<sup>th</sup> century was not recorded in full. However, the level of candidature from 1967 to 1999 is catalogued. The candidature figures prior to 1967 are detailed in the 1970

yearbook as follows: ‘A good trend from the standpoint of totals, reflecting a steady rise over the entire history of the College, which in pre-War years counted Candidates in hundreds’ (2(A) Y.B. 1970, p.34). Table 3.1 presents the level of candidate participation in the BCA exams from 1967 to 1999.

| Year    | Practical | Theory | Centres | Total |
|---------|-----------|--------|---------|-------|
| 1967    | 1,315     | 940    | 39      | 2,255 |
| 1968    | 1,606     | 1,032  | 38      | 2,638 |
| 1969    | 1,940     | 1,261  | 39      | 3,201 |
| 1970    | 1,919     | 1,344  | 42      | 3,263 |
| 1971    | 2,308     | 1,308  | 44      | 3,516 |
| 1972    | 1,886     | 1,128  | 40      | 3,014 |
| 1973    | 1,703     | 1,112  | 40      | 2,815 |
| 1974    | 1,645     | 1,194  | 44      | 2,839 |
| 1975    | 1,984     | 1,146  | 41      | 3,130 |
| 1976    | 1,604     | 1,136  | 37      | 2,740 |
| 1977/8  | 1,357     | 706    | 35      | 2,063 |
| 1978/9  | 987       | 743    | 29      | 1,730 |
| 1979/80 | 1,137     | 584    | 30      | 2,721 |
| 1980/1  | 1,207     | 599    | 37      | 1,806 |
| 1981/2  | 1,146     | 519    | 34      | 1,665 |
| 1982/3  | 1,254     | 531    | 37      | 1,785 |
| 1983/4  | 873       | 536    | 34      | 1,309 |
| 1984/5  | 1,019     | 456    | 36      | 1,475 |
| 1985/6  | 884       | 392    | 31      | 1,276 |
| 1986/7  | 741       | 382    | 32      | 1,123 |
| 1987/8  | 714       | 421    | 31      | 1,135 |
| 1988/9  | 749       | 360    | 29      | 1,109 |
| 1989/90 | 542       | 341    | 25      | 883   |
| 1990/1  | 550       | 251    | 26      | 801   |
| 1991/2  | 516       | 262    | 28      | 778   |
| 1992/3  | 472       | 255    | 30      | 727   |
| 1993/4  | 448       | 262    | 25      | 710   |
| 1994/5  | 466       | 183    | 26      | 649   |
| 1995/6  | 370       | 147    | 22      | 517   |
| 1996/7  | 322       | 127    | 22      | 449   |
| 1998    | 300       | 127    | unknown | 427   |
| 1999    | 282       | 96     | unknown | 378   |

(7(A) 1967-1997, p.1; BCA 2022).

**Table 3. 1: BCA Candidature 1969-1999**

Tables 3.1 shows an indication of the golden age of music education in Britain described by David Wright (2013) from the 1960s to the 1980s until the 1988 Education Reform Act that consequently established music education as a middle-class pursuit (Wright 2013, p.172). The golden age represents improved economic and social standards initiated by the state, innovation and modernized educational curriculums introduced by Local Authority education

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officers, and enhanced production of the fine arts including media, entertainment, recreational activities, and education (Finney 2011, p.9 and p.163; Weingartner 2006, p.29). The BCA organizers promoted the accordion through modernized curricula, entertainment activities, media marketing and performance entertainment. The figures of 1967, 1968 and 1969 are detailed as dominated by candidates of the lower grades and described as ‘gradually improving’ (2(A) Y.B. 1970, p.34). The issue of the lack of higher exam candidates is characterized in the 1970 yearbook as follows:

It is believed that the British College of Accordionists, as an Examining Body, is not alone in this since, in today’s world of intensive educational requirements, young people are frequently forced to a decision as to the relative position of their musical interests in the scale of importance, and the arts generally – including music – today are being more or less discouraged in favour of the commercial and technological fields of education. This is greatly to be regretted, and it is to be hoped that the present policy amounting almost to cultural suicide will not reap an eventual harvest of intellectual famine. Be this as it may, however, it is the task of the College, in collaboration with all cultural interests, to fight this situation with every means at its command, and it is particularly on these grounds that teachers everywhere are especially appealed to in the matter of the encouragement of their pupils to prepare more and more for the higher grade Examinations of the College (ibid).

Clearly, the BCA leaders believed that through encouragement and engagement with young candidates they could motivate them to continue through all levels of the BCA exams. From Table 3.1 it is apparent that the BCA candidature levels were at their highest point between the 1960s and the 1980s. In contrast, the BCA exam uptake declined from the 1980s onwards. In 1993 only 710 BCA exam entries were received for the practical and theory exams. By 1999, the BCA exam candidature fell to 378 in total. Although the BCA candidature levels fluctuate regularly from 1967 to 1999 these decline significantly in the 1990s.

### **3.4 The BCA’s Development of Examinations 1936-1999**

The BCA practical and theoretical examinations represent a key BCA promotional tool during the 20<sup>th</sup> century. These BCA exams run from 1936 onwards and are regularly

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modified to create greater accessibility and participation across all levels of accordionists. Following in the footsteps of earlier established prominent British musical institutions, the BCA leaders did not commence in 1936 with the typical eight-grade series of practical and theoretical examinations found frequently today. The incorporation of the eight-grade series of practical and theoretical examinations formed gradually throughout the 20<sup>th</sup> century, solidifying by the close of this period. The expansion and development of exams illustrate the regular undertakings made to reach a larger audience. Accordingly, the most significant alterations, modifications, and formations of the BCA examination syllabus from 1936 to 1999 in both practical and theoretical exams are evaluated. While each year does not have a recorded syllabus in the BCA's archives, a sufficient quantity from each decade is represented. These are used to provide a detailed outline of significant exam syllabi changes. Overall, this section generates insight into the development of exam structures for the accordion in Britain. In this section, comparison is drawn between other prominent British music institutions including the RCM, ABRSM, the North Midlands Accordion Association (NMAA), RAM, Guildhall School of Music and Drama (GSMD), TCL, and the BCA to establish practical and theoretical grade examinations during the 20<sup>th</sup> century.

Both the RCM and ABRSM initiated musical examinations prior to the foundation of the BCA. As a result, this section delves into the music examination formation of both the RCM and ABRSM before comparison is drawn to the BCA. The RCM represents one of the first British music institutions to establish music examinations in the late 19<sup>th</sup> century. The ARCM was a minimum of three years of study and the first qualification implemented in 1886 by the RCM for internal and external candidates (Wright 2005, pp.55, pp.259-263). From 1886 to 1892 the level of candidates expanded from thirty-six candidates to seventy-nine (ibid). Exam requirements entail literacy proficiency tests, proof of a 'Testamur' cert and essay writing with an average pass level of 48% during the first seven years (ibid).

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Potential professions included school music masters, church organists and teachers, however, professional diplomas became ‘the cultural process of musical achievement’ and were naturally mass produced (Wright 2005, p.257). The RCM merged with the RAM in 1889 to form the ABRSM, a body that dominated British examinations in the 20th century. Prior to the BCA’s inception, the ABRSM had established a system of grade examinations from 1890 to 1933 (Wright 2013, p.77). Throughout this time, the ABRSM formed syllabi for various instruments such as the piano, organ, and stringed instruments by 1890. Furthermore, woodwind and brass were introduced post-WWII as were the guitar, saxophone, recorder, percussion, and the free bass accordion by the close of the 20<sup>th</sup> century (Wright 2013). The structure of the ABRSM’s initial 1889 syllabus included taking an exam in one of the following three topic areas: Theory of Music, Practice of Instrumental Music, or Practice of Vocal Music at either the junior or senior grade (Wright 2013, pp.69-71). The practical exams required scales, arpeggios, studies and pieces for piano, organ, violin, cello, and harp (Wright 2013, p.71). To improve the quality of examinations a new category for high achieving candidates was established titled Honours and later renamed Distinction (Wright 2013, p.72). To boost the morale of the candidates ‘Distribution of Certificate Ceremonies’ were held for all candidates that passed their exam (Wright 2013, pp.71-72).

In 1921, the ABRSM implemented a compulsory aural test in all practical exams (Wright 2013, p.81). With this addition, the grading system utilized by the ABRSM for practical exams remains the same today (ABRSM 2019). In 1930, the ABRSM introduced the Graduate of the Royal Schools of Music (GRSM): a three-year course comprised of keyboard and overall musicianship to advance music education (Wright 2013, p.107). To obtain a GRSM the candidate must have passed either the ARCM, LRAM or LRSM (ABRSM diplomas) (Wright 2013, p.108). As a result of the GRSM, the Board had created a graduate level qualification that allowed the institution to provide examinations for music

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candidates ranging from beginner to professional level (ibid). The exam structure was consolidated by 1933: ‘the unwieldy two-series system of Local Centre Exams and Local School Exams was simplified and merged into a single, eight-grade series, and the “Honours” category was replaced by “Distinction”’ (Wright 2013, p.111). The RCM and ABRSM’s progression of exams from the late 19<sup>th</sup> century to the early 1930s set the expectations of institutional standards for the newly established BCA in 1935.

### **3.4.1 BCA Examination Syllabus 1930s**

From 1936 to 1937, the BCA organizers established a professional examining board which catered specifically to accordionists.

In 1936 the BCA examination syllabus catered for a total of five grades: ‘Elementary’, ‘Intermediate’, ‘Advanced’, ‘Associate A.B.C.A. Diploma’ (exclusively for teachers) and the ‘L.B.C.A. Diploma’ (Licentiate) (1(A) 1936, front cover). The first established syllabus was titled the ‘British College of Accordionists Syllabus of Examinations’ 1936 addressed Sussex House, 24 Store Street, London, where exams were held during November and December of that year (1(A) 1936, Front Cover). This syllabus detailed the BCA objectives to facilitate candidates by means of exams, and to illustrate the goal to expand the accordion’s remit through exams. It stated that the examinations were designed to cater to ‘all professionals, teachers and amateurs’ (1(A) 1936). It notes that the BCA teacher’s diplomas as not challenging but will help to improve teaching qualifications (1(A) 1936, inside cover). From 1936 onwards, the BCA leaders’ objective to educate accordionists represented a goal that continually develops throughout the 20<sup>th</sup> century.

The initial syllabus of 1936 offered by the BCA represents its first opportunity to promote accordion exams in Britain. The syllabus recommendations include that the teachers and participants obtain an in-depth knowledge of the areas encompassing technique, performance, and theory, stating that repeat exams are offered (1(A) 1936, p.7). The concept of repeat



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exams offered greater incentive for participation in the newly established BCA exams. By offering repeat exams, accordionists had multiple opportunities to participate. Candidates were awarded either the A.B.C.A or L.B.C.A diploma that represents higher level qualifications compared to the BCA grade exams and ‘granted the privilege’ of adding the initials to their names (1(A) 1936, pp.7-8). This privilege offered the image of prestige and quality, an image the BCA organizers continuously sought to establish for the accordion. Additionally, the privilege associated with the BCA diplomas may entice more accordionists into the educational field. Moreover, the close of the 1936 syllabus stated that the results issued to candidates may not be contested, where ‘no appeal as to the final result of any examination can ever be entertained’ (1(A) 1936, p.8). This decision signified confidence in the selection of examiners by trusting their ability to mark the exams. This assurance showed the BCA staff’s desire to establishing trust in their exam standards. The 1936 syllabus incorporated an own choice piece, in which one piece can be selected outside of the BCA recommendations. However, in the BCA syllabus it is noted that although a certain amount of flexibility is given, a candidate’s piece should hold ‘real musical value for one which has not this attribute’ (1(A) 1936, p.9). It could be assumed that this statement of “real musical value” is considered by the BCA in reference to the technical difficulty of a piece.

In comparison to 1936, the 1937 syllabus title alters from the ‘British College of Accordionists Syllabus of Examinations’ to the ‘British College of Accordionists Syllabus of the Metropolitan & Provincial Examinations’. It can be deduced from this modification that the BCA leaders were promoting an exam board that catered for urban and rural areas throughout the UK. 1937 contains four different syllabi for the BCA examinations: two in March dated 15<sup>th</sup> to 20<sup>th</sup> (1(B) 1937) and 22<sup>nd</sup> to 27<sup>th</sup> (1(C) 1937), and two dated March and June only (1(D) 1937) followed by one in November (1(E) 1937). The BCA syllabus of November 1937 showed significant modifications. The changes included the introduction of a

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new grade examination and an additional beginner level titled ‘Preparatory grade’ (1(E) 1937, p.2). In just two years, the number of exams offered grow from five to six and incorporated broader expectations of candidate participation and advice for teachers in the accordion field. Additionally, it mirrored the ABRSM syllabus that had introduced a beginner level exam in 1929 (Wright 2013, p.77).

Other significant modifications included the recommendation that ‘any effective and reasonable fingering’ for scales and arpeggios are accepted (1(E) 1937, p.13). This statement may have been introduced to encourage more accordion teachers to enter candidates for examinations. It is important to note that the accordion was still relatively new in Britain by 1937 with minimal tutoring books on the accordion in circulation at this time. As a result, this lack of teaching support may have deterred teachers from promoting examinations amongst accordionists. The willingness to accept any reasonable attempt at a scale or arpeggio may have counteracted the issue of participation and promotion. It is apparent that the BCA figures emerged in the 1930s with the determination to promote the accordion and to extend the accordion’s promotion nationally.

### **3.4.2 BCA Examination Syllabus 1940s**

As WWII broke in 1939 impacting heavily socially and economically on Britain and the world, the BCA institution was also impeded with ‘college activities severely restricted’ (6.3(E) 1936-61). Thus, it was not surprising that the BCA personnel did not release any new examination syllabi until January 1944. The first notable shift derived from the 1944 syllabus is the relocation of the BCA from its initial address to Shropshire House, 179 Tottenham Court Road.

The most significant modifications to the 1944 syllabus included the direct attempt to encourage candidates to progress through all BCA grades, not ceasing examinations at post preparatory and elementary level (1(F) 1944, p.2). This instruction may have been

disseminated to improve on previous suggestions and criticisms, to encourage the development of accordionists, to increase the promotion of exams and to advance the financial viability of the BCA. In addition, the BCA examiners conducted examination tours extending the promotion of exams on a national level (6.3(E) 1936-61, p.3). The most apparent alteration in the 1944 syllabus was the introduction of new grades. By 1944, seven grade examinations and two diplomas were offered as detailed in Table 3.2:

| <b>BCA Grade Exams</b>    |
|---------------------------|
| Preparatory Grade         |
| Elementary Grade          |
| Lower Intermediate Grade  |
| Intermediate Grade        |
| Higher Intermediate Grade |
| Advanced Performers Grade |
| Advanced Grade            |
| A.B.C.A. Diploma          |
| L.B.C.A. Diploma          |

(1(F) 1944).

**Table 3. 2: BCA Grade Exams 1994**

In comparison to the BCA, Table 3.3 displays the grade exams created by the ABRSM from 1890 to 1933 which solidified and were incorporated throughout the 20<sup>th</sup> century:

| <b>ABRSM Grade Exams</b>                                      |
|---|
| Lower Division  |
| Higher Division   |
| Junior Grade  |
| Senior Grade  |
| Elementary Division   |
| Intermediate Grade  |
| Advanced Grade  |
| Primary   |
| Final Grade   |
| Preliminary Division  |
| Graduate of the Royal Schools of Music (GRSM)                 |
| LEC & LSC exams merged in to Eight Grade Series (As in today) |

(Wright 2013, p.77).

**Table 3. 3: ABRSM Grade Exams 1890-1933**

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From reviewing both Table 3.2 and Table 3.3, it is apparent that the BCA leaders were gradually incorporating similar grade exam structures and terminology. The new BCA grades implemented include the lower intermediate, higher intermediate and advanced performers grade. Broad changes to the BCA syllabus included the new advanced performer's grade of 1944 as the first exam initiated by the BCA with no theory component (1(F) 1944). Although the BCA examiners encouraged theory, sight reading and scales to accordionists, they may have encountered limits of offering just one type of grade format. Therefore, by creating a grade based solely on performance, more candidates may have become attracted to taking the BCA exams.

Revised syllabi were published in 1946, 1947 and 1949 with no major alterations in comparison to that of 1944. However, during the 1940s there existed another accordion examination institution in Britain called the North Midlands Accordion Association (NMAA). The NMAA offers insight into an educational exams board for accordionists in Britain, separate to that of the BCA. A copy of the NMAA 1947 syllabus located in the BCA archives indicates that the BCA leaders were aware of the NMAA. The main contrast of the NMAA to that of the BCA exams was its focus on stage performance and education through a Stage Branch syllabus (11.4(Q) 1947, p.2). The NMAA consisted of an eight-grade syllabus that targeted accordionists interested in performance, thus creating exams in performance and accordion. In the opening page of the 1947 syllabus face make up, fancy dress and jewellery are recommended in conjunction with a 'very good Personality ... and with a smile' (11.4(Q) 1947, p.2). These recommendations indicate a contrast to the BCA exams which focused on the musical standards rather than the visual presentation of participants. Both exam boards facilitated an environment for accordion education that encourages accordionists to develop their skill and excel. In the 1940s, the BCA leaders provided exams to develop highly skilled performers, focused on high art music. In contrast, the NMAA syllabus focused heavily on

creating exams encompassing stage make up, energetic personalities, stand up performance and bow ties, with its anticipated candidature being up-and-coming vaudeville entertainers. The repertoire choices offered in the NMAA exams included works such as *Home Sweet Home*, *Blue Bells of Scotland*, *Rose of Tralee*, *Endearing Young Charms*, *Ohmaha*, *Ay Ay* (Spanish Serenade), *Let Him Go Let Him Tarry* (Irish Song) and *Over the Waves* (Tempo di Valse) (11.4(Q) 1947, pp.3-9). The NMAA implemented a Rhythmic Accordion Styles examination section that encouraged accordionists to attempt a range of styles. These styles comprised modern ballroom, dance band, Latin American Ballroom, Scotch, Irish and Country dance, and tango. It is important to note the contrast in repertoire selection to that of the BCA. The NMAA focused on popular repertoire whereas the BCA concentrated mainly on Western high art repertoire. Table 3.4 represents the BCA accordion syllabus in 1947 in conjunction with the grades offered by the NMAA in the same year.

| <b>BCA Grade Exams 1947</b> | <b>NMAA Grade (Stage) 1947</b> |
|-----------------------------|--------------------------------|
| Preparatory Grade           | Introductory                   |
| Elementary Grade            | Preliminary                    |
| Lower Intermediate Grade    | Junior                         |
| Intermediate Grade          | Elementary                     |
| Higher Intermediate Grade   | Upper Elementary               |
| Advanced Performers Grade   | Intermediate                   |
| Advanced Grade              | Upper-Intermediate             |
|                             | Advanced                       |

(1(H) 1947; 11.4(Q) 1947).

**Table 3. 4: BCA and NMAA Exams 1947**

The terminology utilized in both institutions grade titles differ in delegation and order. The BCA staff incorporate seven practical grade examinations in 1947, in contrast to the NMAA's eight. The structure of the BCA and NMAA grade examinations contrast substantially. The BCA 1947 exam format focused on scales and arpeggios, pieces, studies, sight reading and theory (1(H) 1947). In comparison, the NMAA exam format consisted of right-hand exercises, note value tests, bass tests, pieces, theory test and stage make up (11(Q)

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1947). The NMAA did not require scales and arpeggios or sight reading. The BCA exam syllabus does not require stage make-up. Although there were overlapping features, both institutions targeted different elements of accordion repertoire and performance. No reference was found to the NMAA outside the BCA archives in the course of this research, indicating that the institution ceased, and it did not present a significant challenge to the BCA's activities. From 1960 to 1972, the BCA summer course introduced topics such as Latin American rhythms, stage lighting and stage make-up, but there is no evidence that the BCA exams expanded to include the assessment of stage lighting or makeup (2.1(G) BCA S.C 1960, p.7; 2.1(J) BCA S.C 1969, p.18).

A variety of cultural factors may have contributed to the minimal changes that occurred in the 1940s, considering that World War II did not cease until 1945. The fundamental goal at this time was to provide a platform where accordionists can learn and excel. This goal of BCA leaders was achieved by proceeding with examinations, funding the printing of syllabi, employing examiners and sourcing exam centres for their candidates during a time of turmoil and unrest. The BCA examination structures evolved from five grades offered in 1936 to a total of nine in the 1940s, creating a greater platform for promotion via exams.

### **3.4.3 BCA Examination Syllabus 1950s**

The 1950 syllabus states that the purpose of the BCA examinations is to motivate and educate accordionists and teachers:

These Examinations, held three times a year in London and twice yearly in numerous provincial centres throughout England, Scotland and Wales, are designed to give students an incentive for their studies, their progress being proved, both to themselves and their teachers, by the awarded Certificates in the various Grades (1(J) 1950, p.2).

The aim of the BCA exams were to encourage participation in accordion education and examination, thus benefiting the overall goal to extend the accordion's promotion. In contrast to the 1936 to 1944 syllabi, the terminology surrounding own choice repertoire originally

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described with the term “real musical value”, is replaced with ‘marks will be lost if the piece selected is not up to the standard of the respective grade’ (1(J) 1950, p.3). An additional variation in the 1950 syllabus was the removal of the advanced performer’s grade, first implemented in 1944.

Of greatest contrast in 1950 was the introduction of BCA theoretical examinations for the first time representing a new avenue of exams to aid in the promotion of the BCA and the accordion. In total the BCA exam personnel introduced three written theoretical exams comprising three grade levels one, two and three (1(J) 1950, p.3). In comparison, the ABRSM had established theoretical written examinations between 1890 and 1933 comprising Grammar of Music, Division I, Division II, Division III, and Rudiments of Music and Elements of Music (Wright 2013, p.78). The ABRSM leaders established three levels prior to the BCA, with the BCA introducing theory exams in 1950. These three new BCA theoretical grades focused on generic music theory elements such as: note and rest values, pitch, time signatures, major scales and key signatures, musical terms, transposition, intervals, accordion harmony, unessential notes, cadences, simple melodic analysis, and questions upon the accordion depending on the level selected (1(J) 1950, pp.13-16). Each grade developed from the first to ensure candidates ascertain a broad understanding of music theory. The theory exams ensured candidates understood the overall complexity of music and gained a fundamental understanding of musical constructs. As a result, the standard of music interpretation, composition, performance, and teaching were enhanced by the BCA leaders’ introduction of theory exams. Consequently, the incorporation of written theory represented a step towards the extension of the BCA’s promotion in Britain via additional theory exams.

The 1955 and 1958 BCA syllabus consisted of minor amendments compared to 1950. In 1955, the BCA exam booklet contained a new statement that depicted the intentions of the BCA syllabus as follows:

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A study of the current Syllabus will reveal the fact that the Examinations of the British College of Accordionists provide the essential structure necessary for a student to obtain a thorough and comprehensive knowledge both of his instrument and of music generally (1(K) 1955, p.2).

In other words, the BCA represented a vital musical body that had successfully institutionalized itself to further the promotion of the accordion Britain. In 1958, the BCA exam structures was reformed once again with the implementation of a new practical grade titled ‘Final Grade’ (1(L) 1958, p.5).

#### **3.4.4 BCA Examination Syllabus 1960s**

From 1959 to 1964 BCA Principal Ivor Beynon devised a new syllabus of examinations. This included the creation of a written theory exam for all eight grades and the implementation of the theory exam as a process of qualification into practical grades from grade VI onwards (Bodell 2018, p.1). Additionally, 1964 saw the establishment of two syllabi produced by the BCA, one titled ‘Syllabus of Graded Examinations in Accordion Playing (Solo & Duet) and Theory of Music’ and the other ‘Syllabus of Diploma Examinations for Performers and Teachers’ (1(N) 1964; 1(O) 1964). The 1964 syllabus for examinations titled ‘Syllabus of Graded Examinations in Accordion Playing (Solo & Duet) and Theory of Music’ represented a change in BCA examinations since the 1958 syllabus (1(N) 1964). These modifications included the introduction of three categories, one of which was new to the examinations. The categories introduced were A, B and C, with category B the newest addition. These three categories represented solo practical exams (category A), duet practical exams (category B) and theory exams (category C) (1(N) 1964, p.3). Roman numerals combined with a title represent each grade in category A, B and C. Table 3.5 presents the practical solo exams offered by the BCA in 1964.

| <b>1964 Practical Exams</b> |            |
|-----------------------------|------------|
| A. I                        | Primary    |
| A. II                       | Secondary  |
| A.III                       | Elementary |



|         |              |
|---------|--------------|
| A. IV   | Transitional |
| A. V    | Intermediate |
| A. VI   | Senior       |
| A. VII  | Advanced     |
| A. VIII | Final        |

**Table 3. 5: Category A Practical Exams**

In 1964, an eight-grade series of practical examinations for the accordion was initiated. Regarding category A solo examinations, a new structural format of practical examinations emerged. The original preparatory grade was replaced with the primary grade (A.I) and secondary grade (A.II). The lower intermediate grade of 1961 was renamed A.IV transitional grade and the higher intermediate grade of 1961 was retitled A.VI senior grade.

Further contrast to previous syllabi was the introduction of conducting from A.V intermediate grade onwards. A candidate was expected to conduct along with a piece of music, stating it's time (1(N) 1964, p.6). The introduction of conducting in the BCA examinations may have been an additional effort alongside the BCA summer schools to encourage conducting amongst accordionists. If more accordion conductors emerged the likelihood of a greater quantity of accordion bands may arise, thus, improving the accordion's promotion. Although the following advertisement quote 'Come on! Start a Band! Now!' is taken from the Charnwood publications company in 1989, the messaging showed a continued desire from Francis Wright (BCA Leader and Charnwood Owner) to increase the level of accordion bands in Britain during the latter half of the 20<sup>th</sup> century (11(S) Charnwood B. 1989 p.7). Through the establishment of more accordion bands, increased promotion of the accordion may follow.

The new category B for duet exams is presented in Table 3.6:

|                        |              |
|------------------------|--------------|
| <b>1964 Duet Exams</b> |              |
| B.I                    | Primary      |
| B.II                   | Secondary    |
| B.IV                   | Transitional |
| B.VI                   | Senior       |
| B.VIII                 | Final        |

**Table 3. 6: Category B Duet Exams**

Although the duet exams are numbered between one to eight, only five were created by the BCA exam committee. Category B duet examinations represent the first attempt to introduce group exams. In contrast to category A, category B is divided into three sections for each grade which consisted of playing at sight and the performance of two pieces, one from list A and list B (1(N) 1964, pp.19-21). The purpose of incorporating duet examinations may be attributed to the desire to improve the accordion's promotion through increased exam participation. For candidates with a passion for the accordion but a lack of confidence to perform solo, these examinations offered a shared stage for candidates, thus encouraging their involvement. At this point in time, the BCA leaders also worked closely with the NAO organizers who incorporated festival categories for both duet and ensemble sections, motivating the BCA to broaden its scope, both financially and musically.

Like the practical exams, there were eight BCA theoretical exams in category C established in 1964 as shown in Table 3.7:

| <b>Theory of Music</b> |              |
|------------------------|--------------|
| C.I                    | Primary      |
| C.II                   | Secondary    |
| C.III                  | Elementary   |
| C.IV                   | Transitional |
| C.V                    | Intermediate |
| C.VI                   | Senior       |
| C.VII                  | Advanced     |
| C.VII                  | Final        |

(1(N) 1964, p.3).

**Table 3. 7: Category C Theoretical Exams**

The category C examinations represents the first time that the BCA created an eight-grade series for theory exams. Like category A, each grade was titled primary, secondary, elementary, transitional, senior, advanced, and final. The range of components included note values, pitch, time signatures, scales, musical terms and signs, the accordion in the C.1

primary grade to music rudiments, melody, counterpoint, harmony, and general knowledge by the C.VIII final grade (1(N) 1964, pp.23-31). The increase from three theory exams to eight by 1964 offered an opportunity to increase the promotion of the BCA. Although, the theory exams focused on music fundamentals rather than the accordion, participation in the theory exams raised the overall knowledge of candidates and expanded the promotion of the BCA.

In 1964, the BCA exam structure mirrored the eight-grade series first consolidated by the ABRSM in 1933 which displayed the gradual alignment to a major British music institution's format (Wright 2013, p.111). Category A placed an additional compulsory element for participation in both the practical grade seven (A.VII) and grade eight (A.VIII) comprising a pass mark in the senior theoretical (C.VI) exam (1(N) 1964, p.3). For candidates who had completed theory examinations between 1955 and 1963, the grade three theory exam was accepted in place of the newly implemented senior grade C.VI.

The establishment of the separate 'Syllabus of Diploma Examinations for Performers and Teachers' introduced candidates to four diplomas compared to its initial two (1(O) 1964). These included two performer and teacher diplomas that covered areas of general musical knowledge, aural tests, performance, harmony, and counterpoint (1(O) 1964, p.5). The content difference between the two performance diplomas can be seen in Table 3.8 and Table 3.9.

|  |
|--|
| <b>Table 3.8: Associate – A.B.C.A.</b> |
| I General Musical Knowledge Paper      |
| II Aural Dictation                     |
| III Practical Accordion Playing        |

**Table 3. 8: Associate – A.B.C.A (Maximum marks 300)**

|                                       |
|---------------------------------------|
| <b>Licentiate – L.B.C.A.</b>          |
| I To have passed the A.B.C.A. Diploma |
| II Harmony Paper                      |
| III Aural Dictation                   |
| IV Practical Accordion Playing        |

**Table 3. 9: Licentiate – L.B.C.A**

The key difference between the A.B.C.A and L.B.C.A performance diploma was the requirement to have passed the A.B.C.A diploma prior to completing the L.B.C.A. Table 3.10 and Table 3.11 show the requirements for the A.B.C.A and L.B.C.A teaching diplomas.

|                                    |
|------------------------------------|
| <b>Associate – A.B.C.A. (T.D.)</b> |
| I General Musical Knowledge Paper  |
| II Principles of Teaching Paper    |
| III Aural Dictation                |
| IV Practical Accordion Playing     |

**Table 3. 10: Associate – A.B.C.A (T.D.)**

|  |
|--|
| <b>Table 3.11: Licentiate – L.B.C.A. (T.D.)</b>  |
| I To have passed either the A.B.C.A. (T.D.) or the pre-1964 A.B.C.A. Teacher's Diploma |
| II Harmony and Counterpoint Paper  |
| III Principles of Teaching Paper   |
| IV Aural Dictation   |
| V Practical Accordion Playing  |

(1(O) 1964, p.5).

**Table 3. 11: Licentiate – L.B.C.A (T.D.)**

In comparison to the performance diplomas, the L.B.C.A. teachers diploma similarly required candidates to have first passed the A.B.C.A teacher's diploma.

It is evident after reviewing each table that the main difference between the performer and teacher diplomas was the principles of teaching section. The compulsory element of both the performance and teaching diplomas required candidates to sit both the A.B.C.A and L.B.C.A exams. This may be interpreted as an attempt to enhance the accordion's promotion through additional diplomas. If more diploma options were offered and completed, a larger pool of accordionists may show interest, simultaneously improving the financial income and promotion of the BCA exams. To drive interest from a wider audience base, the BCA

personnel utilized the NAO accordion day to advertise the expansion of diploma examinations, seen in Image 3.13.

**British College of Accordionists**  
Established 1936

Principal : IVOR BEYNON, L.R.A.M., A.R.C.M., L.T.C.L., L.L.C.M. (T.D.), A.B.C.A (T.D.), L.B.C.A.

The College full-time Course for students intending to make a professional career as teachers, performers, or both, consists of personal tuition on the accordion — as principal instrument; on a secondary instrument; in aural training; all theoretical subjects, and in conducting. Students are required to attend at the College, Monday to Friday, from 10 a.m. to 5 p.m.

Part-time tuition for accordion, harmonica, pianoforte and all theoretical subjects is also available, Monday to Friday, 10 a.m. to 9 p.m. and Saturday, 9.30 a.m. to 4.30 p.m.

### EXAMINATIONS

The grade Practical and Theory examinations are each held twice yearly at centres all over the country. The Diploma examinations are held twice yearly in June and December and only at the College.

| <b>GRADE</b> |                 |                                    |
|--------------|-----------------|------------------------------------|
| Category A   | ACCORDION SOLO  | Grades A.I to A.VIII               |
| Category B   | ACCORDION DUET  | Grades B.II, B.IV, B.VI and B.VIII |
| Category C   | THEORY OF MUSIC | Grades C.I to C.VIII               |

| <b>DIPLOMA</b>   |   |
|------------------|---|
| <b>PERFORMER</b> | Associate - A.B.C.A.<br>Licentiate - L.B.C.A.               |
| <b>TEACHER</b>   | Associate - A.B.C.A. (T.D.)<br>Licentiate - L.B.C.A. (T.D.) |

Prospectus, Examinations Syllabus and details of all College activities are obtainable, free of charge, from the Secretary, Mr. R. F. Wood, 11 & 13, Farringdon Road, London, E.C.1. Telephone HOLborn 1608.

ACCORDION DAY PROGRAMME 1964 12

(NAO AD 1964, p.12).

**Image 3. 13: BCA 1964 Advertisement**

This BCA advert promoted the newly established syllabi across practical, solo and duet exams along with the new eight-grade theoretical exams. The BCA leaders utilized their relationship with the NAO to present the newly enhanced syllabus amongst the shared pool of British accordionists in 1964.

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1964 represented the most significant developments of the BCA examination syllabi during the 1960s. The 1967 syllabus differed slightly, simply listing the repertoire selection of each grade in a separate schedule titled ‘Schedule of Studies & Pieces for the Practical Grade & Diploma Examinations of the College’ (2(A) 1967, Front Cover). By separating the examination requirements (which modify minimally from 1967 to 1992) and the repertoire selection, printing costs would have declined as the schedule of repertoire requires less printing space and avoids the reprinting of exam requirements. 1967 brought the return of the 1961 syllabus structure where practical, theoretical and diploma examinations were presented in the same syllabus retitled the ‘Comprehensive Syllabus of the Practical, Written Theory and Diploma Examinations’ perhaps an indication of the BCA cutting printing costs (1(S) 1967, p.23). In 1967 the 1964 four diplomas returned to the original format of just two diplomas (1(S) 1967, p.23). With the BCA exam format returning to the original two diploma schedule, it may be surmised that the level of interest in the four established in 1964 did not match the expectations or financial costs to run the extra courses. In the same year, the BCA leaders made it compulsory to acquire a pass in the grade five (C.V) theoretical examination to qualify for the A.VI practical examinations (1(S) 1967, p.4).

The BCA exams were developed extensively in the 1960s. Similarly, across the British music education sector, the 1960s to the 1980s in conjunction with the Local Education Authority brought increased standards and accessibility to instrument tuition services (Wright 2013, p.15). The year 1964 saw the establishment of a modified BCA syllabus with an eight-grade series introduced in both the practical and theoretical examinations in conjunction with the introduction of duets. Moreover, theoretical examinations became compulsory for the higher practical grades six (A.VI), seven (A.VII) and eight (A.VIII) with the diploma examinations expanded from two to four and reduced to two. Unfortunately, Britain's economy did not resemble the level of growth and expansion occurring within the BCA examination syllabus. The 1960s represented a time where the pound devalued in 1967 and inflation was on the rise (Morgan 2000, p.77). As a result of the economic decline, especially in the latter half of the 1960s, it is not surprising that the BCA personnel began to cut costs, separate syllabi, and repertoire, minimise printing costs, reduce the quantity of diplomas and re-merge the diploma requirements into the practical, theory and duet syllabus once again. There is evidence to suggest that the BCA leaders endeavoured to create a sustainable syllabus of examination and place themselves on an equal professional ground to institutions such as the ABRSM during the 1960s. Francis Wright believed that the BCA exam structures developed by the late 1960s placed them on a comparable level to other British musical institutions (5.1(C) 1969, p.2). With the development of the BCA exam syllabus, the BCA exam structures were of a similar standard to the ABRSM by the close of the 1960s.

### **3.4.5 BCA Examination Syllabus 1970s**

In 1972 there was minimal examination expansion, simply reintroducing the teacher's diploma titled teacher L.B.C.A. diploma (1(U) BCA S. 1972). Further revision included candidates acquiring a pass in their A.B.C.A diploma before sitting the reinstated teachers L.B.C.A. This compulsory component may have generated greater promotion and additional income for the BCA examinations during a time of economic hardship in Britain. The most

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notable objective of the 1970s comprised of the BCA teachers desire to become recognised on the Burnham pay scale for teachers through their diplomas. The Burnham scale was established in Britain in 1919 to create a single pay scale nationally for primary, secondary, and further education teachers (Oxford Reference 2022). The BCA teachers wanted to be recognized on the Burnham scale to ensure their own sustainable income to continue their role in extending the accordion's promotion in Britain. It is important to address how ambitious this goal by the BCA teachers was when considering it was the late 1980s when RCM professors were recognised on the Burnham scale resulting in a significant salary increase for RCM teachers (Wright 2013, p.158). Considering that the RCM was a well-established British musical institution not yet recognised on the Burnham scale prior to the 1980s, it is easy to interpret the difficulty faced by the newly established BCA in acquiring this level. Additionally, the BCA participation levels of diplomas in 1970 were noted as 'depressing' and 'distressing' with no solution in sight (5.1(G) 1970, p.6). It is important to note that if accordion teachers were not recognized on the Burnham pay scale a lack of incentive was created to follow a profession with the accordion. Thus, the importance of obtaining a BCA diploma drops. However, the determination remained that for uptake to increase with regards to the BCA diplomas, teachers must be recognised on the Burnham scale.

For the latter half of the 1970s, new schedules were released such as the 'Schedule of Studies & Pieces for the Practical Grade & Diploma Examinations' of the college in 1978 to be utilized in conjunction with the 1972 syllabus (2(E) 1978, Front Cover). The eight-grade series was retained, new repertoire options continue to be established, and the goal to extend the accordion's promotion persisted.

#### **3.4.6 BCA Examination Syllabus 1980s**

1982 brought further expansion of the BCA exam scope to advance the accordion's promotion. For example, Ivor Beynon suggested that in order to modernise the BCA courses range, they could implement new areas of music such as continental and jazz music (5.1(U)



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1982, p.2). The BCA leaders set the goal to modify practical exams and diplomas focusing on what teachers needed (ibid). These objectives indicated a willingness within the BCA coordinators to reflect and modernize their syllabus, thus extending the accordion's promotion further. In the same year, they considered removing their grade one practical examination due to its low standard (ibid). However this was not implemented due to its importance in extending the promotion of accordion exams to beginner accordionists and the increased financial viability for the BCA. Financial viability dominated British music institutions in the 1980s; for example, the ABRSM faced rising costs due to a lack of reserves where 'there was no profit to distribute' (Wright 2013, p.160). Therefore, if the ABRSM, an institution catering to a large musical sector faced financial concerns, it was understandable that the BCA staff focused on retaining their promotion within the grade one practical examination.

The 1983 BCA syllabus consisted of minor alterations in comparison to 1972 (1(V) BCA S. 1983, p.1). Most notably, in the 1983 Teacher Licentiate L.B.C.A. diploma a new feature was introduced titled General Impression in which the examiner was to assess the candidate's presentation of knowledge, their overall attitude, their level of interpretation, and their technical abilities (1(V) BCA S. 1983, p.35). The introduction of the general impression section may have been to ensure candidates possess a professional engaging personality in conjunction with a broad understanding of the accordion. If diploma candidates gained feedback on their overall impression as an accordionist and teacher, their teaching methods may improve offering a greater opportunity to promote the accordion through tuition.

#### **3.4.7 BCA Examination Syllabus 1990s**

The years 1990 and 1991 consisted only of a schedule that detailed the repertoire selection for each grade. On the front cover of each schedule up to 1991 it stated, 'this schedule must be used in conjunction with the Comprehensive Syllabus of Practical, Written Theory and Diploma Examinations of the College current from September 1983 until further notice' (2(J) 1991, Front Cover). This showed that no other syllabus was created during this period. The

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last schedule of repertoire is from 1995 which included the same statement, but it referred to the syllabus requirements from January 1993 (1993 syllabus not found in archives) (6.2(K) 1995). The last syllabus of the BCA found in the archives from the 20<sup>th</sup> century is dated 1992 and this represents the final syllabus of the 20<sup>th</sup> century to promote the accordion exams. Again, the BCA syllabus does not introduce many new alterations. However, one significant addition was the introduction of a new practical grade exam in category A titled preliminary A.Pr (1(W) BCA S 1995, p.3). Similarly, category C saw the introduction of a preliminary exam C.Pr (1(W) BCA S 1995, p.3). These exams functioned as an introductory level into the eight-grade series for both practical and theoretical exams. The introduction of these examinations expanded the BCA leaders' promotion to candidates from the earliest stages of accordion education, generating further candidature and income.

From documenting the evolution of graded examinations in the BCA throughout the 20<sup>th</sup> century, it is apparent that the BCA syllabi aligns closely to prominent music institutions such as the ABRSM. As the ABRSM is an examinations board catering for a wide variety of instrumentation, it is not surprising that the accordion did in fact feature briefly on its syllabi at the close of the 20<sup>th</sup> century. The accordion's introduction to the ABRSM in 1990 stemmed from the efforts of the professional accordionist Owen Murray. In 1986, the RAM introduced a music degree for the free bass accordion due to the 'dedicated work and idealism of Professor Owen Murray' (Howard 2005, p.203). Murray is credited with developing 'a world renowned accordion department' and was awarded a Honorary Membership of the RAM in 1993 in acknowledgement of his work for the accordion (Murray 2019, Accordion). The following is a quote summarizing Murray's work with the accordion in Britain:

The emergence of the classical accordion as a recognised and respected instrument on the UK concert platform is due in no small way to the efforts and achievements of Owen Murray who has single-handedly pioneered an awareness and enthusiasm for the instrument in the classical music world. Overcoming unfamiliarity and negative attitudes, he has not flinched from his committed campaign to raise the instrument's status. He has inspired not only a new generation of young performers but has also commissioned a considerable body of works from British composers (Murray 2019, Biography).

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This statement insinuates that Murray independently popularized the accordion in Britain (ibid). This assumption may be attributed to the lack of academic material on the BCA and other accordion organisations in Britain at this time. Together, Professor Owen Murray and the RAM placed pressure on the ABRSM to create an exam syllabus for the accordion, but this process was exhaustively debated between the ABRSM's Governing Body and the Examinations Board (Wright 2013, p.187). The main uneasiness was due to the financial factors, combined with the need for specialist examiners, repertoire based on transcriptions and the impact on other classical instruments (ibid). Wright describes the ABRSM Board's concerns as follows:

Disquiet ranged between anxiety that any serious move by the Board to promote the accordion (which was also featuring in that year's Young Musician of the Year competition) might damage the take-up of more conventionally popular classical instruments ... (Wright 2013, p.187-188).

The ABRSM Board was concerned that the introduction of the accordion may reduce the uptake of other classical instruments offered. Moreover, the lack of accordion students who studied at the RAM in any three-year period constituted approximately six, indicating a lack of demand for accordion grade exams (ibid). Regardless of these concerns, the creation of a free bass accordion exam syllabus was agreed in June 1987 by the ABRSM Governing Body to be devised and implemented by 1990 (Wright 2013, p.188). However, the duration of the free bass accordion exams was brief due to the lack of a market demand required to ensure its financial sustainability (ibid). From 1990 to 1994 approximately 14,000 syllabuses were distributed with only twenty-one candidates taking the graded accordion examinations (ibid). In 1993 there were only four accordion exam candidates resulting in the discontinuation of the syllabus on 31 December 1994 (Wright 2013, p.188). Compared to the BCA candidature of 649 in 1994, the lack of uptake can be attributed to two key issues. The ABRSM only catered to free bass accordionists, thus removing any candidature from stradella accordionists which comprised a significant representation of the accordion scene at this time. Secondly, the BCA exams catered both for stradella and free bass accordionists in the syllabus, with a

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longstanding relationship with British accordionists and teachers in the 20<sup>th</sup> century. Although the free bass accordion featured briefly in the ABRSM syllabi, its introduction indicates pressure from Owen Murray to elevate the accordion's status and to further its promotion. However, the ABRSM introduction of accordion exams lasted four years with low uptake indicating a lack of promotional advancement of the accordion.

In comparison to the BCA and ABRSM, the Guildhall School of Music and Drama (GSMD) established its own set of accordion grade and diploma examinations in 1988 (Howard 2003, p.195). The Guildhall School of Music formed in London in 1880 offering part-time music tuition becoming full-time in 1920, later renamed the Guildhall School of Music and Drama in 1935 and Guildhall School in 2014 (GSMD 2021; London Metropolitan Archives 2016). By 1995, the Guildhall accordion examinations catered for all accordion grades up to grade eight (NAO AD 1995, p.30). Both free bass and standard stradella bass accordionists were welcomed, yet only the stradella bass candidates could complete all grades to level eight (NAO AD 1995, p.30). In contrast, the free bass was a compulsory element for both the Guildhall's Junior Recital Certificate and Performers Diploma (ibid). Like the BCA, the Guildhall leaders specified that accordion specialists were utilized (ibid). The emergence of specialist accordion examinations external to the BCA within another British music institution signifies an anticipated market demand for the accordion. It also indicates an element of competition between the BCA and Guildhall to promote the accordion as the BCA regularly advertises its specialized nature to examine accordionists. However, with no candidature levels available for the accordion's uptake in the Guildhall, it is difficult to ascertain how successful this venture was. In 2004, the Trinity College London (TCL) took over the GSMD external exam department renaming it the Trinity Guildhall, later rebranding it to Trinity College London in 2012 (TCL 2022). In 2022, the accordion exam syllabus offered by the TCL caters for three levels including grade three foundation level, grade five intermediate level and grade eight advanced level (TCL 2022). Although there is no mention

on the TCL website of when the accordion syllabus was reduced from eight to three grade exams, it does indicate a lack of demand in the 21<sup>st</sup> century for accordion exams at the TCL. Yet it can be surmised that other British music institutions see potential for the accordion market at this time, indicating a level of success on the popularity of the accordion by the 1980s and 1990s in Britain.

Overall, the significant years of transformation in the BCA syllabus included the year 1937 which introduced the preparatory grade. 1944 established the lower intermediate, higher intermediate and advanced performers grade. In 1950 the BCA leaders integrated the written theory examinations at three levels grade one, two and three, simultaneously removing the advanced performers grade. Throughout the 1950s they continued to adapt with the 1958 syllabus incorporating the final grade in practical examinations. In the 1960s there were major modifications to the BCA syllabus with the establishment of three categories, A (practical exams), B (duet exams) and C (theoretical exams). Both the practical and theoretical examinations were elevated to a total of eight grades with five in the duet exams. Moreover, throughout this decade, the diplomas were revised, however concluding with the original two, A.B.C.A (T.D) and L.B.C.A only. The 1970s saw no major additions except the establishment of the Teacher Licentiate L.B.C.A. Diploma (T.D). There were limited modifications to the BCA syllabus during the 1980s, with the 1990s introducing a Preliminary A.Pr practical examination and a C.Pr preliminary theoretical examination. The BCA exam syllabus evolved from the original five exams offered in 1936 by the close of the 20<sup>th</sup> century. Table 3.12 displays the gradual development of the BCA exams:

| <b>BCA Exam Syllabi Evolution 1936-1992</b> |   |
|---|---|
| <b>1937</b>                                 | <ul style="list-style-type: none"> <li>• Preparatory Grade</li> </ul>   |
| <b>1944</b>                                 | <ul style="list-style-type: none"> <li>• Lower Intermediate Grade</li> <li>• Higher Intermediate Grade (Aural Testing)</li> <li>• Advanced performers Grade</li> </ul>        |
| <b>1950</b>                                 | <ul style="list-style-type: none"> <li>• Written Theory Examinations including three levels, Grade 1, 2 and 3</li> <li>• Removal of the advanced performer's grade</li> </ul> |
| <b>1958</b>                                 | <ul style="list-style-type: none"> <li>• Final Grade</li> </ul>   |

|             |   |
|-------------|---|
| <b>1964</b> | <ul style="list-style-type: none"> <li>• Category A: Practical Examination (eight grades)</li> <li>• Category B: Duet Examinations (five grades)</li> <li>• Category C: Theoretical Examinations (eight grades)</li> <li>• A.B.C.A., L.B.C.A., A.B.C.A. (T.D.) &amp; L.B.C.A. (T.D.)</li> </ul> |
| <b>1967</b> | <ul style="list-style-type: none"> <li>• Removal A.B.C.A. &amp; L.B.C.A. (T.D.)</li> </ul>  |
| <b>1972</b> | <ul style="list-style-type: none"> <li>• Addition of Teacher Licentiate L.B.C.A. Diploma (T.D)</li> </ul>   |
| <b>1992</b> | <ul style="list-style-type: none"> <li>• Category A: Preliminary “A.Pr”</li> <li>• Category C: Preliminary “C.Pr”</li> </ul>  |

**Table 3. 12: BCA Exam Syllabi Evolution 1936-1992**

From reviewing Table 3.12 it is apparent that the BCA exams went through modifications in its syllabi structure over an extended period throughout the 20<sup>th</sup> century. Table 3.13 depicts the entire BCA syllabus that was formed.

| <b>Category A – Solo Examination</b> | <b>Category B – Duet Examinations</b> | <b>Category C – Theory Examinations</b> | <b>Diplomas</b>            |
|--------------------------------------|---------------------------------------|---|----------------------------|
| A.Pr Preliminary                     | B.I Primary                           | C.Pr Preliminary                        | Licentiate L.B.C.A.        |
| A.I Primary                          | B.II Secondary                        | C.I Primary                             | Associate A.B.C.A. (T.D.)  |
| A.II Secondary                       | B.IV Transitional                     | C.II Secondary                          | Licentiate: L.B.C.A. (T.D) |
| A.III Elementary                     | B.VI Senior                           | C.III Elementary                        |                            |
| A.IV Transitional                    | B.VIII Final                          | C.IV Transitional                       |                            |
| A.V Intermediate                     |                                       | C.V Intermediate                        |                            |
| A.VI Senior                          |                                       | C.VI Senior                             |                            |
| A.VII Advanced                       |                                       | C.VII Advanced                          |                            |
| A.VIII Final                         |                                       | C.VIII Final                            |                            |

**Table 3. 13: BCA Graded Examination**

From reviewing each syllabus, the formation and evolution marks a clear undertaking by BCA leaders to extend the accordion’s promotion. When looking at the examination structures in 2022 it is also visible that they have retained the structures set in the 20<sup>th</sup> century with minor additions and alterations (BCA 2022). There is a clear indication of the significant role the BCA staff played during the 20<sup>th</sup> century in devising an extensive grading system to aid in the extension of the accordion’s promotion in Britain.

### 3.5 Repertoire

The BCA aimed to promote the accordion by utilizing original, transcribed and arranged repertoire in their practical and diploma exams. This section shows how the BCA encouraged

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copyright adherence in support of composers, transcribers and arrangers. The use of original, transcribed and arranged repertoire by British and non-British composers between 1936 to 1995 is portrayed through statistical analysis. The repertoire utilized in the practical graded exams is considered with specific musical examples. Similarly, the repertoire selection in the BCA diploma exams is discussed. The introduction and implementation of free bass repertoire in the BCA practical graded and diploma exams is also presented.

### **3.5.1 Copyright Laws**

The incorporation of copyright laws in Britain for general musicians legislated the practices of publishing, selling, and purchasing sheet music. Copyright laws focused originally on the reproduction and distribution of musical scores established by court ruling in 1777 (Towse 2016, p.136). Prior to 1881 it was extremely difficult to prosecute copyright piracy without sufficient evidence. This shifted in 1881 with the establishment of the Music Publishers Association which comprised a group of members who drew on law enforcement to support copyright law (ibid). In the UK specifically, the 1833 Performing Rights was established for playwrights, opera and musical theatre works extending to orchestral, vocal, and choral music by 1842 (Towse 2016, p.137). However, UK music publishers did not enforce performing rights from 1842 to 1911 as it impacted their sales revenue (ibid). In 1911, a new Copyright Act was established in the UK that resulted in performers retaining their performance rights over pieces instead of the publishers obtaining this entitlement. This resulted in the establishment of the Performing Rights Society in 1914 which created support for musicians and composers to sustain an income based on their musical works. As a result, a greater motivation arose for composers to create new repertoire. In essence, copyright laws improved the adherence to purchasing repertoire, supporting publishers, and creating a greater musical market in Britain. Similarly, the BCA regularly addressed the issue of copyright laws adherence to create greater supports for accordion publishers and to promote the use of accordion repertoire in Britain during the 20<sup>th</sup> century.

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From the mid-19<sup>th</sup> century onwards in Britain, the demand for published musical works grew exponentially resulting in the development of authors rights and royalties in the 20<sup>th</sup> century (Towse 2016, p.135). In 1935 Britain, the Performing Rights Society (PRS) set the income royalty rates which increased ‘fourfold in real terms’ by 1950 generating greater income for composers and music publishers (Towse 2016, p.139). British music publishers improved their sales through the incorporation of copyright laws and ‘survived the effect on the market for published music of sound recording and radio by switching from the long-established sales model to that of rights management’ (Towse 2016, p.133). In comparison, the BCA attempted to improve and promote copyright law adherence amongst accordionists as:

There is ... too much lack of respect for the copyright of the music being used. Examiners had constantly found evidence of mss. copying and photocopying of works currently in print, when they visited centres on their examination tours (5.1(B) 1969, p.7).

Clearly, in 1969, British accordionists adherence to copyright laws was low resulting in a lack of fees for publishers and motivation for composers (5.1(B) 1969, p.7). The main motivations behind this copyright promotion arose from the lack of financial incentive for accordionists to compose.

The issue of copyright law arose in the BCA from the late 1960s onwards, coinciding with Wrights takeover of the BCA and the running of his own publishing company Charnwood. In 1966, Wright states:

In the best interests of the preservation of individual literature for the accordion, and in line with agreed action procedure on the part of the main publishers in this field, it is our painful duty to give formal warning (though this is not incumbent upon us) that the most stringent legal action will be taken against anyone found to be using, or encouraging the use of, Charnwood publications which have not been produced or marketed by the Company (11(F) Charnwood B. 1966, p.4).

Wright acknowledged that the BCA and wider accordion community must adhere to copyright. Accordionists must embrace the adherence to copyright laws to legitimize their stance in the British music scene while simultaneously improving the musical market for accordion composers and publishers.



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One year later, in 1970, the BCA staff take significant strides to enforce copyright adherence in the course of BCA activities. As stated previously, in 1965 Francis Wright became the BCA leader following the institutions relocation to Leicester (Howard 2003, pp.251-252). Simultaneously the BCA leaders directed their attention to copyright law adherence in accordion repertoire. This motivation may derive from Wright's ownership of the accordion music publishing company Charnwood Music Limited combined with his creation of piano tutor books and repertoire (Howard 2003, pp.251-252). In 1970, the BCA TAC council meeting urged accordion teachers to purchase the correct quantity of pieces required for their pupils (5.1(G) 1970, p.4). The main downfall of copyright law adherence amongst accordionists was attributed to publishers utilizing photostat copies of repertoire, a lack of copyright education for accordion pupils from teachers and the failure of publishing firms like Hohner to establish their own protection for photocopying. TAC members recommended that publishers add a 'rubber-stamping' to copies and that teachers educate their pupils on copyright laws (5.1(G) 1970, p.3). In addition, the TAC members suggested that examination and performance platforms enforce copyright laws, immediately disallowing candidates who have breached copyright law. Furthermore, teachers must be educated and enforced on the matter as some pupils did not participate in exams and performances but still utilized accordion repertoire. However, in the scenario where a piece is out of print, 'no publisher would refuse to grant permission for a copy to be made, or to make one themselves, if permission were first requested. The same thing would apply where scores were not available' (ibid). The BCA wished to adhere to copyright laws, support publishers and ensure the accessibility of sheet music for accordionists. For the newly established accordion community in Britain, the BCA leaders' delicately attempted to balance the advancement of accordion repertoire through participation and copyright adherence.

In the 1982 principal report, Leslie Law described the ethical consequences of ignoring copyright law and its impact on the accordion's promotion as follows:

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Secondly, I am once again appealing to you all to discourage the practice of photocopying freely available and published music. It is illegal – robbery – stealing – thieving – and false economy – it may appear cheaper than spending money on buying music, but in the long run, the price paid is that composers will no longer produce new ideas in the form of pieces, only to have them pirated, - and immoral – incases where innocent pupils, especially young children, are being educated to accept such practices as normal. I therefore beg you all to be vigilant in helping to stamp out such disgraceful activity, which will not be tolerated in the Examinations of this College (5.2(A) 1984, p.2).

In the 1986 Charnwood magazine, Wright described the downfalls to ignoring copyright laws for the accordion as ‘very unbusinesslike, since there can be no quicker way to persuade publishers to reduce the available repertoire!’ (11(L) Charnwood B. 1986 p.3). It is clear copyright issues remained in the accordion scene by 1986, perhaps an indication that the BCA had not yet achieved the complete adherence to copyright law. Clearly, the BCA leaders’ desire an improved embracement of copyright laws in support of music publishers and composers by the late 1980s. If British accordionists did not purchase accordion repertoire legally, accordion composition as a profession could not flourish. Between 1965 and 1986 the BCA made significant strides to encourage adherence amongst its students in support of music publishers and composers. They targeted the use of photocopies, facilitate teacher and pupil discussions on copyright laws, disallow candidates from participating in exams and performances if copyright laws are broken and educate accordionists external to the field of exams and performances.

### **3.5.2 BCA Repertoire**

This section presents the BCA leaders’ promotion of accordion repertoire through the creation, encouragement, and incorporation of original accordion compositions in their exams. This is achieved by assessing the BCA personnel’s utilization of transcriptions and arrangements versus original repertoire and their incorporation of British versus non-British composers in the BCA practical graded exams.

The BCA and the British accordion scene relied heavily upon transcriptions and arrangements during the 20<sup>th</sup> century. Accordion repertoire reflects the culture and institutions that formed it

utilizing repertoire such as ‘Italian opera, sentimental songs, salon music, anthems’, romantic repertoire, waltzes, and vaudeville works (Jacobson 2012, p.29 and p.35). Accordion repertoire relied heavily on the Western art music tradition and popular vaudeville works. In this research, both transcriptions and arrangements are detailed as one category as it is not always possible to confirm if works are a direct transcription or an arrangement. Accordionists Gerry Kelly, Rob Howard, Rosemary Wright, and John Chilton were consulted to establish the nationality of several composers when no information was found through academic database searches. The category marked ‘unknown’ is utilized when no available information on the nationality of the composer was found through academic database searches. Throughout this section, tables are utilized and employ the abbreviations listed in Table 3.14.

|                      |                             |
|----------------------|-----------------------------|
| <b>T/A</b>           | Transcriptions/arrangements |
| <b>O</b>             | Originals                   |
| <b>Prep.</b>         | Preparatory                 |
| <b>Elem.</b>         | Elementary                  |
| <b>Lower Inter.</b>  | Lower Intermediate          |
| <b>Inter.</b>        | Intermediate                |
| <b>Higher Inter.</b> | Higher Intermediate         |
| <b>Adv.</b>          | Advanced                    |
| <b>Fin.</b>          | Final                       |

**Table 3. 14: BCA Examination Abbreviations**

Each BCA syllabus from 1936 to 1999 was analysed in detail to generate statistics on the level of use of transcriptions and arrangements versus original repertoire (See Appendix 4 Table 3.17 to Table 3.24). In addition, the prevalence of British versus non-British composers was determined across each grade and year. Due to the addition and removal of examinations throughout this period the following four exam grades were selected for discussion, elementary, intermediate, advanced, and final. These grades were selected to convey the apparent trends in the BCA leaders’ incorporation of transcriptions and arrangements versus original repertoire and British versus non-British composers.

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In the 1960s the elementary grade was dominated by British original compositions. The intermediate grades relied on transcriptions, arrangements, and original works and British versus non-British works. The final grade evidently relied primarily upon transcriptions and arrangements and the work of non-British composers. Although British composers were represented for both arrangements and original works, it is evident that the works of canonic composers was favoured by the BCA. This may have been attributed largely to the BCA leaders desire to raise the profile of the accordion in Britain using high art repertoire. Evidently, there was an increase in original British repertoire from the mid-1960s onwards. This increase in original accordion composition coincided with the relocation of the BCA to Leicester in 1964. As stated previously, Francis Wright owned the Charnwood publishing company which publishes original accordion and guitar works. As Francis Wright was the key sponsor of the BCA in the 1960s it is not surprising that the incorporation of original accordion repertoire increased. In 1969, to further promote accordion repertoire, it was stated in the BCA document titled 'An Assessment of the Position of the Accordion in Great Britain' that teachers must utilize new accordion publications and compositions to avoid a 'highly dangerous situation whereby general musicians will look upon the Accordion as an instrument enjoying insufficient appeal to attract good Writers' (5.1(C) 1969, p.1).

In the 1970s the BCA announced their intention to increase the use of original accordion repertoire for all levels, from beginners to virtuosic performers to avoid extinction (6.10(E) 1976, p.1). Graham Romani (BCA Honary Secretary) stated 'it is an axiom that every instrument requires an original repertoire ... unless such a repertoire comes into being, a new instrument is virtually doomed to extinction' (6.10(E) 1976, p.1). By 1980, British influence increased in the intermediate grade from 42.86% in 1978 to 50%. Similarly, the advanced grade use of original repertoire rose from 42.86% in 1978 to 50% by 1980 influenced greatly by non-British composers. The final grade moved further from British to non-British influence with 75% of works by non-British composers. What is clear from

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reviewing the repertoire selection from 1936 to 1988 was the important role British composers play in the BCA examination development across all grades. By 1988, British accordion composition became more common, yet the BCA repertoire selection favoured the selection of non-British art works. However, it is apparent that the BCA staff have welcomed new accordion compositions from their inception.

Table 4.4 (See appendix 5) offers insight into the quantity of British and non-British composers incorporated in the BCA practical grade repertoire selection from 1936 to 1999. It shows the reliance on non-British repertoire in the BCA exams yet indicates the level of British works and accordion compositions that were utilized by the BCA. In total, the BCA utilized 35.81% British composers, 53.95% non-British composers and 10.23% unknowns from 1936 to 1999. As a result, it is apparent that the number of non-British composers greatly exceeded the number of British composers throughout the syllabi for the various grades. Again, this reliance on non-British composers is attributed largely to the accordion's late introduction to Britain in conjunction with the accordion world's general reliance on transcriptions and arrangements for the more advanced accordionist. Non-British composers outweigh the advanced grade repertoire throughout this period. It is clear across each decade that music composed for different instruments, such as the piano or violin, was relied upon in the form of transcriptions and arrangements. This is evident from the dominance of transcriptions and arrangements across the advanced grades from 1936 to 1995. Although original repertoire appeared strong alongside transcriptions and arrangements it is apparent that British influence was less evident here. For example, prominent names from the 1958 advanced grade consist of Johann Strauss, W.A. Mozart and Pyotr Ilyich Tchaikovsky comprising names that have been largely associated with the musical canon. Lydia Goehr describes how the canon derives from an institutionalized centrality related to what is identified as mainstream (Goehr 1992, p.96). When interviewing Raymond Bodell, he made it clear that the BCA under the Principal Ivor Beynon, aimed to mirror the exam standards of

the piano in Britain. He stated that ‘Ivor was ... principal of the college, he really vamped up the requirements ... to say look the accordion is the same... is on the same level as a piano ...’ (Bodell Interview 2019). When reviewing the quantity of works by Western art music composers the BCA used, it may be determined these famous works were chosen and adapted to the accordion in Britain to elevate its respectability and value. As explained by Goehr, this idea of conformity to achieve a ‘degree of acceptability and value’ further echoes these ‘rational notions of conformity to... canon, custom or tradition’ (Goehr 1992, p.124). With that said, British accordionists and composers such as Gerald Crossman and Ivor Beynon represent British accordion composition but were simply a minority.

Table 3.15 shows the use of British and non-British composers in the 1936 BCA examinations.

| <b>BCA Exams 1936</b> | <b>British</b> | <b>Non-British</b> | <b>Unknown</b> |
|-----------------------|----------------|--------------------|----------------|
| <b>Elem.</b>          | 75%            | 0%                 | 25%            |
| <b>Inter.</b>         | 0%             | 66.67%             | 33.33%         |
| <b>Adv.</b>           | 0%             | 83.33%             | 16.67%         |

**Table 3. 15: BCA Exam Composition Integration 1936**

Table 3.16 illustrates the incorporation of British and non-British composers in 1995.

| <b>BCA Exams 1995</b> | <b>British</b> | <b>Non-British</b> |
|-----------------------|----------------|--------------------|
| <b>Prim.</b>          | 91.70%         | 8.30%              |
| <b>Secon.</b>         | 88.90%         | 11.10%             |
| <b>Elem.</b>          | 100.00%        | 0.00%              |
| <b>Transit.</b>       | 66.70%         | 33.30%             |
| <b>Inter.</b>         | 66.70%         | 33.30%             |
| <b>Sen.</b>           | 57.10%         | 42.90%             |
| <b>Adv.</b>           | 38.50%         | 61.50%             |
| <b>final</b>          | 18.20%         | 81.80%             |

**Table 3. 16: BCA Exam Composition Integration 1995**

By 1995, British influence and original works represent the majority of pieces for primary up to intermediate grades with non-British works and transcriptions significant in the advanced and final grade. In both Table 3.15 and Table 3.16 there is a clear sign of progression in

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British composition and arrangements for the accordion. Ultimately, it is apparent from 1936 to 1995 that the BCA examination structures underwent significant developments. Perhaps what is most evident is the shift in British works utilized. This increases from no representation in the 1936 intermediate and advanced grade to signifying over 90% in primary, secondary and elementary, over 60% in transitional and intermediate, over 50% in senior, and just under 40% in the advanced grade in 1995. British influence is consistently in a minority in the final grade. From the statistics provided, the BCA successfully increase the use of original accordion repertoire with an apparent incline in British accordion works throughout this period. Karolyn Broadhead (Past BCA assistant secretary, composer, teacher, and examiner) is a figure heavily involved in the BCA from the late 20<sup>th</sup> century onwards. In an interview she described her motivation for composition as follows: ‘generally speaking, I have to have a reason to write something if something inspires me ... And the grading is secondary to that really’ (Broadhead Interview 2019). The placement of her pieces within the BCA repertoire selection is secondary to Broadhead.

The use of British and non-British works fluctuates from 1936 to 1995, perhaps an indication that the BCA valued the use of non-British repertoire while simultaneously encouraging British accordionists to compose and arrange for the instrument. Evidently the BCA regularly utilized transcriptions and arrangements. Yet, there is a clear increase in the amount of British accordion composition throughout the 20<sup>th</sup> century. Furthermore, the increase in original accordion repertoire, by both British and non-British composers, signifies a growth in the development of accordion repertoire during this period. However, it is apparent that the BCA did not favour original compositions over transcriptions and arrangements. In most instances where original repertoire surged, this was to create repertoire of specific standards for the lower practical grades. In the more advanced grades, the BCA utilized both original works and transcriptions and arrangements of well-known non-British and British composers (discussed further in section 3.5.3 and 3.5.4).

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### 3.5.3 Practical Grade Repertoire Selection

In the BCA syllabus from 1936 to 1995 the repertoire selection for each practical grade is listed (see appendix 7). The main timeframe considered is 1936 to 1995 as direct reference to BCA repertoire selection is presented in the BCA syllabus and schedule of studies (BCA archives). The tables in appendix 7 comprise the repertoire from list B and list C to give an insight into the various repertoire utilized. List A comprises the studies options in the BCA syllabus and is not included in the tables.

From 1936 to 1995 exact replications of repertoire selection occurred in certain practical grades seen in Table 5.1 of appendix 7. The introduction and reuse of particular works in each BCA practical grade during this period was common. Several key composers and arrangers dominated the repertoire selection of the BCA. In terms of arranged or transcribed pieces, canonic western art works were regularly implemented with names such as Mozart, Tschaikowsky, Chopin, Beethoven, Handel, J.S Bach and Schumann appearing frequently. In relation to the BCA, members and leaders also dominated the repertoire selection such as Conway Graves and Francis Wright. However, it is clear from the tables presented (see appendix 7) that the repertoire featured throughout this period was implemented regularly with certain pieces moving into different levels at various points.

To provide context on the BCA accordion repertoire, key BCA figures Conway Graves and Francis Wright have been selected. The use of their works is reviewed in the practical grades. These two figures were selected as Graves dominates the repertoire selection from 1936 to 1970 followed by Francis Wright from 1964 to the close of the 20<sup>th</sup> century. The repertoire of Graves appeared regularly in the British works utilized across various BCA practical grades. For example, the following original works were placed in the BCA repertoire selection with some regularly incorporated. *The Vicar of Bray* (Elementary 1936), *Scherzo Romantique* (Advanced 1937), *Graceful Dance* (Preparatory 1947-1964), *Magnolia* (Lower Intermediate 1944-1950), *Maytime* (Intermediate 1944-1950) and 'Milestones' *A Summer*



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*Idyll* (1944 Advanced Performer's Repertoire and 1947-1955 Higher Intermediate). The higher intermediate grade was the highest practical grade Graves's original works appeared in. However, he transcribed and arranged several pieces for the more advanced practical grades. For example, he arranged *Entr'acte Gavotte* (from Mignon) by Ambroise Thomas, *Danse de la Poupée* (from Coppélia) by Leo Delibes and *Dance Russe* (Trepak) by Tchaikowsky which were utilized in the senior repertoire between 1964-1970. Graves played a significant role in creating repertoire for the BCA exams, especially the earlier grades between 1936 to 1955. He also aided the creation of repertoire by transcribing and arranging more complex pieces for the higher BCA grades.

BCA figure Francis Wright's compositions, transcriptions and arrangements appeared in the BCA syllabus from 1964 onwards. Between 1964 and 1995, Wright's repertoire appeared over 118 times. Some of his original works include *Daisy Chain Waltz* (Primary 1964-1984), *Kindermarsch* (Primary 1964-1991), *Peaceful Moments* (Secondary 1966-1995), *Holiday express* (Intermediate 1966-1995), *Festival March* (Senior 1966-1995) and *Estravaganza* (Final 1966-1995). Compared to Graves, Wright did not arrange as many works for the higher grades. However, it is clear that Wright was composing more advanced repertoire. Some of the works arranged by Wright in the transitional grade include *Flying Dance* (Traditional Ukranian song) which appeared from 1966 to 1970, *Wien Bleibt Wien* by Johann Schrammel from 1991 to 1995, *Minuet* from 'Berenice' by George Frideric Handel and *Liebsegefluster* (Whispers of Love) by Johann Schrammel in 1995.

To provide context on the role of British accordionists in the creation of accordion repertoire several pieces by the key BCA figure Francis Wright have been selected for musical analysis. Wright's repertoire is selected as his works appear regularly in the three highest level practical exams, the advanced (A.VI), the senior grade (A.VII) and the final grade (A.VIII). As mentioned previously, the integration of British accordion compositions gradually increased from 1936 to 1995. In 1936 there was no representation of British accordionists in

the advanced grades repertoire. By 1995, the use of British accordion repertoire had increased to 57.10% in the senior grade, 38.50% in the advanced grade and 18.20% in the final grade. Wright's works offer insight into the level of British accordion composition at the close of the 20<sup>th</sup> century. The practical grade levels were selected for analysis as they are the three highest standard practical grades offered by the BCA. The three pieces selected for analysis appeared in the 1995 BCA syllabus repertoire selection. However, it is important to note that they were utilized in multiple years throughout the 20<sup>th</sup> century (see appendix 7). The pieces and levels selected for analysis include *Festival March* from the senior repertoire (A.VI), *Italian Journey* from the advanced repertoire (A.VII) and *Estravaganza* from the final repertoire (A.VIII). To see the full score of each work please see appendix 9.

*Festival March* is taken from the A.VI senior grade repertoire by Wright is in the key of D major and simple quadruple time. It is to be played slow marked *andantino* with a metronome mark of 66. The opening comprises chords in the treble clef with the left-hand bass playing the melody. It is clear in the opening section that the melodic motif in the bass line is repeated with slight variations shown in Musical Example 1.

Musical Example 1: Festival March by Francis Wright Bar 1 to 16 (Charnwood 1960)

From Musical Example 1 it is also clear that three couplers (discussed previously in section 2.4.1) are required (the circles with dots are the coupler markings). The master coupler is used first (all reeds employed), followed by the bassoon coupler (one reed employed) and returning to the master coupler. The next section is marked *Piu Mosso* with the metronome speed of 126 with the melody switching to the treble line and the bass line taking over the accompaniment, shown in Musical Example 2.

**Musical Example 2: Festival March by Francis Wright Bar 17 to 27 (Charnwood 1960)**

In Musical Example 2 the next section marked *Alla Marcia* modulates to the subdominant key of G major and to compound duple time. In this section, the melody in the treble line moves in various ascending and descending quaver movements with the bass line providing a *staccato* chord on the main beats of the bar shown in Musical Example 3.

**Musical Example 3: Festival March by Francis Wright Bar 28 to 33 (Charnwood 1960)**

Throughout this section the melodic idea is repeated and developed with the use of couplers to add harmonic interest. The next section returns to the tonic key of D major and simple quadruple time marked again with *Andantino*. The opening melody and accompaniment is reintroduced briefly before the final section marked *Maestoso Portato* enters at *fortississimo*.

This section is to be played majestically in triplet form. The triplet sequences consist of repeated notes followed by stepwise rising movement in the treble line, then switching to the bass line with the triplets moving in step at varying intervals. To close the piece both the treble and bass line play in unison pausing on the final note, shown in Musical Example 4.

The musical score for Musical Example 4 is presented in three systems. The first system is marked 'Maestoso portato' and 'fff'. The second system includes 'sfz', 'fff', and 'sempre fortissimo'. The third system features 'ff', 'rit.', and 'Solo'. The piece is characterized by intricate triplet patterns in both the treble and bass staves, with a final unison note and a fermata.

**Musical Example 4: Festival March by Francis Wright Bar 86 to 97 (Charnwood 1960)**

As shown in Musical Example 4 the ending is further amplified by accents to emphasize the notes, a *ritardando* marking to add a slight slowdown in the final bar which is enhanced by the *fermata* sign creating a pause on the final note for dramatic effect.

*Italian Journey* in the A.VII advanced grade repertoire by Wright is an accordion composition in the key of B flat major and simple quadruple time. It is marked '*Risoluto e ritimico*' meaning the piece is to be played firmly and rhythmically. The metronome mark of 120 indicates that the piece should be played allegro as seen in Musical Example 5.

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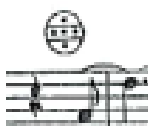
ITALIAN JOURNEY  
(Die Italienische Reise)

Risoluto e ritimico (♩ = 120) by Francis Wright

The musical score for Musical Example 5 is presented in a single system. It is marked 'Risoluto e ritimico (♩ = 120)' and 'by Francis Wright'. The piece is in the key of B-flat major and 4/4 time. The score shows a strong, rhythmic melody in the treble line and a supporting bass line. The piece is marked 'Af' and 'Bb'.

**Musical Example 5: Italian Journey by Francis Wright Bar 1 to 14 (Charnwood 1993)**

In general terms, dynamically the piece ranges from *piano*, *mezzo piano*, *mezzo forte* and *forte* with the regular use of *crescendos* and *diminuendos*. Throughout this piece, the candidate is also expected to make various coupler changes to produce varying tones for certain movements. For example, the final recommended coupler in this piece is to the master coupler which utilizes all reeds shown in Musical Example 6.

**Musical Example 6: Italian Journey by Francis Wright Bar 116 (Charnwood 1993)**

In terms of tempo, *rallentando* (to slow down), *a tempo* (back to original speed) and *poco ritardando* (little slow downs) markings are used. An example of tempo change recommendations can be seen in Musical Example 7.

**Musical Example 7: Italian Journey by Francis Wright Bar 4 to 13 (Charnwood 1993)**

The opening section comprises intricate rhythms such as ascending and descending quaver movements, a chromatic descending semiquaver run followed by a *fermata* sign seen in Musical Example 8.



**Musical Example 8: Italian Journey by Francis Wright Bar 16 (Charnwood 1993)**

Section two is marked *Moderato* changing to simple triple time and a tempo shift to moderate speed (90 metronome mark). This section is less intricate compared to the opening with the right-hand melody moving in simple quaver rhythms while the left-hand bass adds chordal accompaniment. Section three is marked *Con Fuoco* to be played at the metronome speed of 208 with a key change to F major. Melodically, the treble line comprises chordal rhythms with rising and falling intervals of a third shown in Musical Example 9.

**Musical Example 9: Italian Journey by Francis Wright Bar 51 to 68 (Charnwood 1993)**

After this section, the piece returns to the tonic key of B flat major returning to its original tempo speed (*Tempo primo*). The concluding section is marked *Tempo di Tarantella* (120 metronome) and changes to compound duple time. This final section comprises repeated rhythmic and melodic sequences in the treble, with the bass line providing the upbeat tarantella rhythm effect. *Italian Journey* concludes with a five-bar rising stepwise quaver movement to be played with acceleration to the end, shown in Musical Example 10.





**Musical Example 10: Italian Journey by Francis Wright Bar 131 to 142 (Charnwood 1993)**

The last three bars consist of the dynamic of *fortissimo*, an elongated *thrill* in the treble line followed by a series of fast quavers in the treble. There is a combined chordal finish between both hands in the final beat, emphasising the perfect cadence of F major (V) to the tonic of B flat major (I).

The last piece to be analysed from the practical grades by Wright is *Estravaganza* is the A.VIII final grade repertoire which appeared regularly in the final grade exam. The word *Estravaganza* is defined as a musical work marked by extreme freedom of style (Webster 2022). This idea of extreme freedom begins immediately in Wright's piece. The opening of the piece starts with an *ad lib* introduction shown in Musical Example 11.

2

ESTRAVAGANZA

Accordion Solo by Francis Wright

Rubato ad lib. ten. cantabile

**Musical Example 11: Estravaganza by Francis Wright Bar 1 (Charnwood 1965)**

This opening bar is atonal with no time signature indicated. It is marked *Rubato ad libitum* which gives the performer freedom of expression and improvisation when it comes to the speed and flow. It is also marked *cantabile* which means in a song like manner encouraging the performer to remain lyrical in their choice of expression. Some articulation marks such as *accents* and *fermata* signs also encourage the performer to emphasize the opening. There is no dynamic marking given allowing the performer to choose the dynamic expression but ending

the phrase with a *diminuendo*. The next section marked *Allegro ma non troppo* (fast but not too fast) starts in the key of C major and in simple triple time. The melodic line comprises rising and falling quaver movements commencing on the note G seen in bar one of Musical Example 12.

**Musical Example 12: Etravaganza by Francis Wright Bar 2 to 21 (Charnwood 1965)**

This opening melodic line occurs four times in Musical Example 12. Dynamically this section varies from *mezzo forte* to *forte* with *crescendos* and *diminuendos* throughout. The left-hand bass line provides a basic chordal accompaniment playing three crotchet beats per bar comprising the root of the chord followed by the major chord. The way the chords are written in this music example is in octaves. However, it is typical in accordion music that the higher octave when labelled is the chord. For example, the bass line in the first bar in Musical Example 12 is the independent root note followed by two C major chords. This section also incorporates various tempo changes with the use of a *ritardando* (slow down), *rallentando* (slow down) and *a tempo* (back to original speed) markings. The next section marked *Leggierissimo* (to play lightly) stays in the same key and time signature. In contrast to the



previous section the melodic shape changes integrating rising and falling arpeggiated figures shown in Musical Example 13.



**Musical Example 13: Estravaganza by Francis Wright Bar 17 to 21 (Charnwood 1965)**

From this point onwards, several musical motifs emerge comprising stepwise chordal movements in the treble line with the melody shifting to the bass line, shown in Musical Example 14.

**Musical Example 14: Estravaganza by Francis Wright Bar 32 to 41 (Charnwood 1965)**

From Musical Example 14 it is clear the chords are to be accented on the first beat of each bar emphasized further with *fortississimo* and *forte* dynamics. This section concludes with a solo cadenza passage comprising ascending arpeggiated figures, descending chromatic semiquaver movements, an acceleration of quavers played at intervals returning to the pitch note A each time and concluding with a *rallentando* on the repeated phrase of B flat to A shown in Musical Example 15.

Musical Example 15 shows two systems of piano music. The first system is marked with a '4' and includes dynamics *p*, *Dim.*, *mf*, *ff*, and *P*. A 'Cadenza' section is indicated above the treble staff. The second system includes 'accel.' and 'rall.' markings.

**Musical Example 15: Etravaganza by Francis Wright Bar 52 to 55 (Charnwood 1965)**

The next section is marked *Allegro Etravaganza* and can be characterized by rapid ascending and descending melodic motifs in the treble line, basic chordal accompaniment in the bass line, varying dynamic directions and articulations comprising *staccatos*, *accents*, *grace notes* and *slurs*, shown in Musical Example 16.

Musical Example 16 shows two systems of piano music. The first system is marked 'Allegro estravaganza' and includes dynamics *mf* and *f*. The second system includes dynamics *f* and chord symbols *D*, *Am*, *B7*, *Em*, *A7*, and *D*.

**Musical Example 16: Etravaganza by Francis Wright Bar 56 to 64 (Charnwood 1965)**

The next section changes to a more relaxed and expressive style marked *Tranquillo e molto rubato*. The key changes to C major and incorporates a new rhythmic idea shown in Musical Example 17.

**Musical Example 17: Etravaganza by Francis Wright Bar 85 to 92 (Charnwood 1965)**

Throughout this section the tempo markings enhance the desired *rubato* style with *ritardando*, *poco accelerando* and *fermata* signs detailed. The closing section is marked *Tempo Primo* and returns to the opening style of the piece shown previously in Musical Example 12. The ending consists of first inversion chords in the treble line and a single melodic bass line with varying *accent* markings, shown in Musical Example 18.

**Musical Example 18: Etravaganza by Francis Wright Bar 129 to 144 (Charnwood 1965)**

This final section is also marked *stringendo al fine*. This indicates that the performer gradually increase speed until reaching the closing perfect cadence marked with a *fortississimo* and several *accents*. This piece titled *Etravaganza* has various sections of

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contrasting styles and several areas for freedom to express, echoing the meaning of the term *Estravaganza*.

The three pieces selected showcase the gradual increase in technical and performance expectations from grade six (A.VI) to grade eight (A.VIII). In grade six, *Festival March* is shorter in length comprising common key signatures such as D and G major and simple time signatures such as simple quadruple and compound duple time. In grade seven, the performance and technical demands increase as shown in *Italian Journey*. The piece is six pages in length compared to the three pages of *Festival March* requiring a greater duration of concentration. There are a greater quantity of tempo, articulation, and dynamic markings throughout alongside varying stylistic and rhythmic sections. The candidate's ability to play fast intricate melodies and rhythms is also required. Compared to *Italian Journey*, *Estravaganza* in grade eight is also six pages in length but requires more advanced rhythmic and melodic variations, intricate cadenza solos and technical challenges. The varying styles of each section contrast greater to that of *Italian Journey*, with the candidate expected to capture the essence and expression of the song throughout. One technical aspect which is not visible from the accordion scores but can be a significant challenge for accordionists is appropriate phrasing choices. Across all accordion grades selecting appropriate times to change bellow direction is key. Change at the wrong time or utilizing the incorrect bellow pressure can interrupt key phrases in repertoire. Across the three pieces analysed, the bellow technique required increases in difficulty. In *Festival March*, the bellows can be changed at the end of every two, four, or eight bars depending on the dynamic level required and suggested phrasing. In comparison, *Italian Journey* requires a greater understanding of bellows and phrases as the melodies and phrases are more intricate. When phrasing suggestions last longer than eight bars, from my experience, it can be difficult to change bellow direction without interrupting the phrase. The choice comes down to the individual accordionist, yet this is a technical element that is examined in the accordion graded exams and performance scene

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regularly. Similarly, *Estravaganza* demands advanced bellows control with the melodic phrases regularly commencing within a bar rather than at the close of one. From an accordionists perspective, it is important to establish how much air is required to play the varying styles with all key technical, dynamic and expressions incorporated. From analysing these three pieces, it is clear each level demands a greater level of bellows control. Overall, these three pieces showcase the varying performance requirements in the three most advanced BCA practical grades.

### 3.5.4 Diploma Repertoire Selection

The diploma repertoire selection in the BCA syllabus from 1936 to 1992 can be seen in the tables presented in appendix 8. Although the exams do not cease past 1992, this is the last record of diploma exams from the 20<sup>th</sup> century found in the BCA archives. The tables in appendix 8 list the name of the piece and the composer. If the piece was transcribed or arranged the composer and arranger are detailed, for example Walford Davis-Conway Graves. As stated previously, the BCA commenced with two diplomas in 1936, the L.B.C.A. and A.B.C.A. A separate repertoire list was created for the L.B.C.A. diploma from 1936 onwards. From 1936 to 1950 the A.B.C.A. diploma utilized the repertoire of the advanced practical grade (A.VII). From 1950 onwards, a separate repertoire list was created for the A.B.C.A. diploma with no repertoire choices from the 1950 advanced grade implemented. In 1964, the BCA created four diplomas comprising the L.B.C.A., A.B.C.A., L.B.C.A. (T.D.) and the A.B.C.A. (T.D.). The (T.D) diplomas targeted teachers while the L.B.C.A. and A.B.C.A. targeted performers. Each diploma repertoire list in 1964 utilized different repertoire choices shown in tables 6.13, 6.14, 6.15 and 6.16 in appendix 8. In 1967 the diplomas were condensed to two, the L.B.C.A. and the A.B.C.A. (T.D). In 1972, the L.B.C.A. (T.D.) teachers diploma was reintroduced. Between 1936 and 1992 there were several repetitions in the diploma repertoire selection. With regards the L.B.C.A. diploma the following years were identical: 1944 and 1946, 1958 and 1961, 1967 and 1970. The L.B.C.A. (T.D.) for teachers was

identical in 1967 and 1970, 1975 and 1978, 1984 and 1988. In 1990, all three diplomas offered by the BCA were identical to the repertoire selection of 1988. In 1991, the L.B.C.A. diploma repertoire had a minor change, with *Prelude and Scherzo* by Eugene Ettore (1921-1985) replaced with *Valse Espana* by Hans Brandle (Barnea 2022). The 1991 A.B.C.A. (T.D.) and L.B.C.A. (T.D.) diploma remained unchanged from 1988.

Throughout this period the repertoire selection did not vary majorly. Accordion composers such as Curt Mahr (*b.*1907-1978), Haydn Wood (*b.*1882-1959), Pietro Frosini (*b.*1885-1951), Conway Graves (*b.*1887-1969), Gerald Crossman (*b.*1920-2015), Graham Romani (*b.*1917-1993), G.S. Mathis (*b.*1905-1960), Toralf Tollefsen (*b.*1914-1994) and Charles Magnante (*b.*1905-1986) dominated the diploma repertoire selection (Schott 2019; Cullerne and Gouset, 2011; Bodell 1984; Howard 2005, p.94; Howard 2003, pp. 88-233). In terms of transcribed and arranged works, piano sonatas were utilized regularly by composers such as Giuseppe Domenico Scarlatti (*b.*1685-1757), Felix Mendelssohn (*b.*1809-1847) and Carl Czerny (*b.*1791-1858) (Hsieh 2021; Mercer-Taylor 2004; Wong 2008). British accordionists such as Gerald Crossman, Haydn Wood and Graham Romani played a major role in arranging and transcribing works of these composers for the accordion.

An example of a work utilized in the A.B.C.A. diploma is *Classical Sonatina* by Graham Romani. This piece was selected as it appeared regularly in the BCA diploma repertoire selection between 1978 and 1992. In comparison to the higher practical grades offered by the BCA, the use of British accordion works in the BCA diploma selection was significantly less than non-British accordionists (see tables in appendix 8). Therefore, the music analysis of this work offers insight into the level of British accordion repertoire at diploma level by the close of the 20<sup>th</sup> century. Romani was also selected due to his role as a BCA examiner, Honorary recorder, council member, Honorary secretary, teacher and composer. This piece first appeared in the advanced practical grade repertoire in 1970 and was introduced to the diploma

in 1978 (See Table 5.76 in appendix 7 and Table 6.26 in appendix 8). An extract of the first movement of *Classical Sonatina* can be seen in Musical Example 19.

4

CLASSICAL SONATINA FOR ACCORDION  
(In the Style of the XVIIIth. Century) by G. Romani

I. Allegro brillante ( $\text{♩} = \text{c.66}$ ) Dur: 2m.

**Musical Example 19: Classical Sonatina by Graham Romani Extract 1 (Charnwood 1967)**

*Classical Sonatina* is in the key of G major and is in cut time. The first movement marked *Allegro Brillante* is to be played fast and briskly within two minutes. The treble line provides the melody throughout comprising descending arpeggiated sequences and rising and falling melodic stepwise movements. The bass line provides chordal accompaniment throughout incorporating major, minor, diminished and seventh variations. In terms of technical and articulation requirements, *thrills*, *staccatos*, *slurs*, and *tenuto* markings are detailed



throughout. The most challenging aspect of this piece is the bellow shake shown in Musical Example 20.

**Musical Example 20: Classical Sonatina by Graham Romani Extract 2 (Charnwood 1967)**

In accordion music, a bellow shake is noted by two dashes on the stem shown in Musical Example 20 and requires the performer to create a balanced even bellow shake generated by their left arm. The bellow shake is further amplified by a *fortissimo* dynamic marking followed by accented quavers moving at intervals of a sixth or a third. The piece concludes with a *ritardando* on the tonic chords with the final chord marked with a *tenuto* line (to hold a note for its full value or slightly longer). As the A.B.C.A. diploma was specifically targeted at accordion teachers this work by Romani ensures that candidates have a general appreciation for all musical elements and functions of the accordion. In this piece music theoretical knowledge of note values and rests, pitch reading, articulation markings, dynamic markings and musical terms are required. Furthermore, accordion specifics such as understanding stradella bass systems and how to effectively create a bellow shake are expected.

### 3.5.5 Free Bass Repertoire

From 1936 to 1972, the BCA initially accommodated stradella bass players utilizing repertoire that catered to the limitations of the chordal bass system. In 1972 the BCA incorporate free bass repertoire into the examinations, while retaining repertoire specific to stradella bass players. However, free bass options were entered into the list A studies section in 1972 and therefore are not shown in the tables in appendix 7 and 8. Although the BCA



addresses the incorporation of free bass accordion repertoire in 1967, it is 1972 before direct reference is made to free bass repertoire in the BCA schedule of pieces: ‘All items marked with an asterisk (\*) are particularly recommended for Free-Bass performance’ (6.2(C) BCA SCH. 1972, p.1). In 1975, free bass options were placed in repertoire lists B and C. From 1975 to 1980, the BCA created a section titled Free Bass Schedule. In this schedule, each practical and diploma grade with repertoire specifically for the free bass accordion was listed. In 1984, the BCA returned to marking pieces suitable for free bass with an asterisk in the practical grades but retained a separate free bass schedule for the diplomas. In 1984, the additional reference that some free bass pieces were also suitable for stradella bass players was implemented (6.2(G) BCA SCH. 1984, p.2). For the purpose of this research, all tables presented in appendices 7 and 8 contain the repertoire selection for both free bass and stradella bass. In each table, pieces specifically suitable for free bass players are marked with an asterisk as follows (\*). Although the asterisk recommends free bass repertoire, from 1984 onwards the following recommendation was added to the free bass reference stating that ‘some of these items are, however, also playable on Stradella keyboard and may be so performed if desired’ (6.2(G), BCA SCH. 1984, p.2).

In relation to the practical exams, the selection of free bass repertoire between 1975 and 1992 stayed relatively similar throughout. Some regularly utilized free bass repertoire included *The Brooklet* (No.2, Melodies in Miniature) by Warren Smith in the primary grade, *Lilliburlero* (p.22, First Steps to Chromatic Free-bass) by Henry Purcell in the secondary grade, *Evening Calm* (No.4, Young Player, Bk.2) by Eddie Harris in the elementary grade, *Tempo di Minuetto* (Sonatina No.1 in C) by Wilfred Walker in the transitional grade, *Minuet in D* (Hohner Progressive Course, Bk.1) by Mozart in the intermediate grade, *Song of Rest* by Thomas Pitfield in the senior grade, (\*) *Fuga a 2 Voci* (No.15, Easy Classics, Bk.2) by Beethoven in the advanced grade and *Toccata* by Rolf Henry Kunz in the final grade.

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From 1975 to 1984, the free bass repertoire selection for diploma exams utilized the same repertoire except for A.B.C.A (T.D.) diploma in 1980 when *Adagio* (No.13, Easy Classics, Bk.2) composed by Mozart and arranged by Graham Romani was replaced with *Song* (No.2, Mini-Suite No.3, Opus 42) by Gerhard Wuensch (1925-2007) (6.2(D) BCA SCH. 1978, p.12; 6.2(F) BCA SCH. 1980, p.12; Elliott 2017). In 1984, *Song* by Wuensch was swapped again with *Sonata No.5 in D major from Sieben Sonaten* by Scarlatti and arranged by Danish accordion pioneer Mogens Ellegaard (1935-1995) (6.2(G) BCA SCH. 1984, p.11, Buedi 2013).

In the BCA practical and diploma repertoire selection, two free bass recommended pieces were chosen, one inserted into list B and one into list C (see tables in appendix 7 and 8). However, some of these pieces could also be played by stradella bass players. From my experience, choosing stradella and free bass repertoire can come down to the individual and their own technical ability. A more advanced stradella player can take on more intricate melodies in the left-hand bass, but not all. Yet it is important to point out that some repertoire can only be played on free bass accordion due to the level of intricate melodies and rhythms required. In contrast, a free bass player can play music written for the stradella bass as they can combine each individual melodic note to form the chords offered by a stradella bass system. However, free bass specific music offers a free bass accordionists greater opportunity to develop their technical and musical skills.

### **3.5.6 British Exam Boards Comparison**

It is difficult to compare the BCA repertoire selection during the 20<sup>th</sup> century with other British exam boards. Exam boards such as the ABRSM, TCL and Victoria College of Music (VCM) were not in a position to provide access to their accordion archives from the 20<sup>th</sup> century, in some cases due to their destruction in WWII or the archives are uncatalogued. As mentioned previously, the ABRSM only offered free bass accordion exams for a short period from 1990 to 1994. The TCL introduced accordion practical graded and diploma exams in

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1988 (Howard 2003, p.195). The exact timeline of the VCM accordion examinations start date in the 20<sup>th</sup> century is unknown. The TCL and VCM have been chosen for repertoire comparison as both exam boards created accordion exams in the 20<sup>th</sup> century for stradella and free bass practical graded and diploma exams. Their inclusion of stradella and free bass accordion in their exams allowed for greater comparison then with the ABRSM.

The TCL provided a list of repertoire they have utilized for accordion exams. From the TCL accordion repertoire list provided the following pieces also appeared in the BCA 20<sup>th</sup> century repertoire list: *Le Coucou* by Louis-Claude Daquin, *Prelude and Fugue in A minor* by Matyas Seiber, *Danza Orientale* from *Atlantic Musicale* by Felice Fugazza, *Preludio Op.31* by Adamo Volpi, *Preludio e Fuga* by Felice Fugazza. However, the practical and diploma levels vary between the two exam boards with some pieces listed for free bass in the TCL and stradella bass in the BCA. For example, *Prelude and Fugue* by Seiber appeared in the BCA 1964 L.B.C.A. Performer Diploma as a stradella bass piece. In contrast, it is listed as a practical grade seven piece in the TCL for free bass players. Although there are not many overlapping pieces between the BCA and TCL the following composers are utilized by both: Wilhelm Bernau, Robert Schumann, Torbjorn Lundquist, Felice Fugazza, Leopold Kozeluh, Wolfgang Jacobi, Domenico Scarlatti, Aram Khachaturian, Louis-Claude Daquin, Vittorio Melocchi, Herman Zilcher, Alan Hovhaness, Charles Camilleri, Eugene Ettore, J.S. Bach, Matyas Seiber, Adamo Volpi, Hans Brehme, Pietro Frosini, Moszkowski and Joseph Haydn. Clearly, both exam boards draw upon key composers from the Western art tradition. The lack of British accordion composers listed in the TCL repertoire selection represents the main contrast between the BCA and TCL accordion repertoire. There may be various reasons contributing to the lack of British accordion repertoire, such as the British accordion composers regularly utilized by the BCA working directly with the BCA. However, key British accordionists such as Gerald Crossman and Douglas Ward were not directly associated with the BCA during the 20<sup>th</sup> century yet do not appear in the TCL repertoire list. From

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reviewing the BCAs current accordion repertoire selection in 2022 it is clear that the repertoire trends between the TCL and BCA do not change significantly in the 21<sup>st</sup> century.

Compared to the TCL, the VCM also introduced accordion graded practical and diploma examinations. The VCM was established in 1980 and has offered graded examinations and music education since its inception (VCM 2022). Unfortunately, the VCM's archives were damaged during WWII with ownership change in 1959 contributing to a lack of VCM accordion materials. The VCM Principal Dr. Stewart Thompson did note that repertoire selection has remained relatively unchanged due to copyright and publishing issues. From assessing their current 2022 repertoire list, it is apparent that the VCM incorporated similar repertoire choices to the BCA during the 20<sup>th</sup> century. A key name in the VCM accordion syllabus is Fred Parnell (*b.*1933-2013) credited as the VCMs accordion consultant (Howard 2013). Although Parnell passed away in 2013, he is still listed as the VCMs accordion consultant in 2022, perhaps an indication that the VCM accordion syllabus has remained unchanged. Parnell was an accordion teacher, BCA examiner, NAO adjudicator and organizer (Howard 2003, p.184). His accordion works were utilized in the BCA repertoire selection between 1975 and 1995. They were placed in the secondary practical grade with pieces such as *Stately Arabande* (No. 2 Mainly under the Fingers), *Gondoliera, Air* (No. 5 Mainly Under the Fingers) and *Tarantelle*.

Overlapping composers utilized by both the BCA and VCM includes the following: Fred Parnell, Eddie Harris, Edvard Grieg, Ludvig Van Beethoven, Jean-Paul-Égide Martini, J.S Bach, George Frideric Handel, Felix Mendelssohn, Graham Romani, Mozart, Matyas Seiber, Wilhelm Bernau, Gerald Crossman, Enrico Toselli, Pietro Frosini, Aram Khachaturian, Thomas Pitfield, Felice Fugazza, Alan Hovhaness, Gioachino Rossini, Louis-Claude Daquin, George Barton, Tomaso Albinoni and Jurgen Lochter. The following pieces were utilized by the BCA and VCM in their repertoire selection: *Plaisir d'Amour* by Jean-Paul-Égide Martini, *Evening calm* by Eddie Harris, *Marcha Espanol* by Gerald Crossman, *Romance and Rondo*

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by Graham Romani, *Serenata* by Enrico Toselli, *Serenata Primaveraile* by Pietro Frosini, *Sabre Dance* by Aram Khachaturian-Charles Magnante, *Kalinka Fantasy* by Thomas Pitfield, *Largo al Factotum* (Barber of Seville) by Gioachino Rossini, *Suite for Accordion* by Alan Hovhaness, *Le Coucou* by Louis-Claude Daquin, *Festa Rusticana* by Gerald Crossman, *Valse Acrobatique* by Gerald Crossman, *Adagio in G Minor* by Tomaso Albinoni and Remo Giozotto and *Preludio, Op. 31* by Adamo Volpi. This repertoire is implemented into similar grade standards between the BCA and VCM. For example, *Plaisir d'Amour* by Jean-Paul-Égide Martini first appeared in the 1950 BCA grade four practical exam and is listed in the VCM 2022 syllabus for grade three (VCM 2022). *Marchal Espanol* was implemented in the grade five practical exam for both exam boards (ibid). Similarly, *Kalinka Fantasy* appeared in grade seven, *Largo al Factotum* (Barber of Seville) appeared in grade eight and *Valse Acrobatique* appeared in both the BCA and VCMs associate diplomas (ibid).

From reviewing both the TCL and VCM accordion repertoire selection it is apparent that significant overlap of repertoire does occur compared to the BCA. The overlapping repertoire utilized also fits a similar standard and grade level across the three exam boards. In comparison to the BCA, the TCL did not draw as heavily on British accordion composers and arrangements. This can be attributed largely to the less specialized nature of the TCL, instead utilizing similar composers such as Fugazza, J.S. Bach, Camilleri, and Scarlatti. From reviewing the TCL repertoire it may be surmised that the TCL were influenced to some extent by the BCA repertoire selection, as the overlapping pieces were first introduced by the BCA. Although the VCM was not specialized in accordion they did work closely with British accordionist Fred Parnell. Parnell's association with the BCA may have contributed to the use of British accordionists Graham Romani, Eddie Harris, and Gerald Crossman's repertoire in the VCM. Unfortunately, without the date of the VCMs introduction of accordion exams, it is not possible to state definitively that they were influenced by the BCA. However, with the

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overlapping repertoire choices and Parnell's relationship with the BCA, there is a high probability that the VCM were influenced by the BCA.

### **3.6 Chapter Conclusion**

It is apparent that the BCA figures work intensely throughout the 20<sup>th</sup> century to extend the promotion of the accordion in Britain. By the establishment and continual modification of internal communities such as the BCA orchestra and summer school, the desire to extend the accordion's promotion is clear. The successful affiliations in South Africa, America, Australia, New Zealand, Malta, and Ireland indicates success regarding the BCA leaders' promotion with the formation of an exam syllabi standard sought after internationally and the creation of an international accordion community. On a marketing level, they regularly used publications to advertise the benefits of the accordion in a direct effort to extend its promotion. Moreover, BCA concerts were regularly utilized to promote the accordion's capabilities and repertoire. Although the lack of famous accordion personalities was an issue at the close of the 20<sup>th</sup> century, repertoire selection was viewed as a tool to improve the accordion's media output. On an educational level, the creation of an eight-grade examination structure for both practical and theoretical exams, the establishment of diplomas and the provision of educational courses for teachers and students signify strides by the BCA staff to develop the accordion's promotion both nationally and internationally. In addition, the BCA co-existed with institutions such as the NMAA, the Guildhall and the ABRSM, indicating an increased level of promotion associated with the accordion in Britain during the 20<sup>th</sup> century. The continual efforts to develop a sufficient exam format is clear with a gradual alignment to prominent British music institutions such as the ABRSM. It is apparent that the BCA and the accordion's popularity faced challenges of candidature uptake and a fractured community between the BCA and NAO. The BCA leaders worked extensively from 1935 to 1999 to promote the accordion in Britain. They achieved limited success from 1935 onwards with the

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period from 1935 to 1980 representing the key times of community building, the creation of an extensive exam syllabus and the use of publications and repertoire selection to extend the accordion's reach. From 1980 to the present-day BCA activities declined with the exam syllabus representing the key aspect to the promotion of the accordion in Britain. Without the introduction of new leadership figures and sufficient candidature levels it is apparent that the BCA leaders struggled to successfully promote the accordion in Britain. However, the BCA were successful in extending the accordion's promotion during the 20<sup>th</sup> century, as accordionists did participate in the internal and external communities, practical, theoretical and diploma exams. This chapter conveys the commitment and determination by BCA staff to extend the promotion of the accordion in Britain during the 20<sup>th</sup> century. At the turn of the 21<sup>st</sup> century, the BCA leaders were faced with issues of poor candidature figures, a lack of televised or famous accordion personalities, limited community activities, minimal media output opportunities and uncertainty surrounding the accordion's promotion and position in Britain. The practical, theoretical and diploma exam structures represent the stabilizing factor of the BCA in both the 20<sup>th</sup> and 21<sup>st</sup> century.

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## Chapter 4: Standardization

This chapter centres on the theme of standardization in relation to BCA activities that promote the standardization of accordion education and manufacturing practices. As stated in chapter one, standardization is interlinked with institutionalization and professionalization which is defined as the improving of skills within any professional field to create consistency in standards (Scott 2008, p.16). The theme of standardization can be understood as the educational, examinational and music participation activities introduced by the BCA to establish higher standards of accordion performance and education in Britain. From the BCA's inception, it targets the standardization of education and examination practices for the accordion with the aim to raise its 'proficiency in every way' (1(A) BCA S. 1936, p.2). In this chapter, the BCA leaders' standardization is investigated through their activities in two key areas: education and manufacturing. Throughout this chapter key BCA standardization activities are considered from 1935 to 1999.

The framework for this chapter and the two main standardization activities chosen in relation to the BCA arose from the process of thematic analysis and the 1970 BCA article titled 'An Assessment of the Position of the Accordion in GT. Britain'. From the thematic analysis conducted of the BCA archives subthemes such as educational syllabi, educational environment, exam structural development, legitimization, professionalization, specialization, and standardization of education emerged. These subthemes were then coded into the two key activities: education and manufacturing. They represent the key areas of standardization activity conducted by the college. This selection of themes was further supported by the 1970 BCA article written by Francis Wright to surmise the status of the accordion in Britain in which he considers three spheres of importance for the accordion's existence and standardization in Britain. These three spheres are labelled '(a) The Manufacturer (b) The



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Publisher (c) The Teacher' (5.1(C) 1969, p.1). He summarizes that the three cannot function without each other:

The future of the Accordion rests equally upon these three spheres since without (a) the accordion cannot continue its technological development, without (b) it will be at best an illiterate instrument, and without (c) there can be no continuing technical or musical evolution (5.1(C) 1969, p.1).

Wright stressed the importance of a solid relationship between teachers and manufacturers, stating a “fair remuneration” should occur for a teacher’s continued support of a manufacturer (5.1(C) 1969, p.1). Moreover, he commented on the downfall of the continuous preference of second-hand accordions ‘virtually leading up to the eventual demise of the instrument itself’ in the 1969 document *An Assessment of the Position of the Accordion in Great Britain* (5.1(C) 1969, p.1). Wright believed that these spheres were interconnected with each activity relevant to the success of the other. His overview of the importance of education and manufacturing in the standardization of the accordion echoed the themes of education and manufacturing that arose from the process of thematic analysis. The combination of Wright’s sentiments and thematic analysis resulted in the theme selection in chapter four’s framework.

Throughout the 20<sup>th</sup> century, the BCA leaders aimed to standardize accordion examination in Britain through the formation of syllabi, exams, and courses. By creating standards in accordion education, consistency, legitimacy, and continuity was established by implementing a formal examination system. By establishing educational standards for the accordion, the BCA may have provided “intrinsic motivation” whereby accordionists place value on the institute and were therefore motivated by it (Kelly 2016, p.106). The BCA leaders’ standardization of music education is appraised through the Teachers Advisory Council (TAC). The TAC was established to standardize BCA activities by targeting British accordion teachers. The creation of additional educational courses such as the BCA summer and provincial schools and the formation of additional educational materials to support accordion education external to the BCA practical and theoretical examinations is evaluated.

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In relation to manufacturing, the standardization of accordion systems and their incorporation by the BCA leaders is examined in this chapter. Standardization in relation to accordion manufacturing and accordion systems developed as a BCA objective from the late 1960s onwards. Although the accordion manufacturing company Hohner acted as the BCA key sponsor since 1935, the creation of the free bass accordion from the 1940s onwards represented a shift in accordion system standardization. Prior to this, Hohner and other accordion manufacturing companies focused on stradella bass systems only. The BCA key representatives aimed to consolidate, formalise, and standardize the use and distribution of accordion models such as the stradella and free bass accordion in support of innovation by accordion manufacturers. The BCA community were targeted to embrace new systems of the accordion and to buy new instruments, enabling the accordion manufacturing industry to flourish.

## 4.1 Music Education

In 1935, the BCA was declared as an educational and examinational institution by Dr. O.H. Meyer and Albert Davison that aimed to standardize accordion performance in Britain:

The B.C.A., by means of examinations, is standardising the playing of the accordion, thus increasing its already great popularity, and raising the degree of proficiency in every way (1(A) BCA. S. 1936, p.2).

Furthermore, the examinations offered by the BCA assure a high standard of proficiency and education regarding diplomas specifically:

The examinations are open to all-professionals, teachers and amateurs alike, and though the tests for the Diplomas (A.B.C.A. and L.B.C.A.) are not inordinately difficult, their possession is an absolute guarantee that the holders are, in the case of the former, highly qualified teachers, and the latter, proficient performers and educational musicians (1(A) BCA. S. 1936, p.2).

The overall message of the newly established music institution was the guarantee of high-quality accordion education that would raise both the standard and overall popularity of the

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accordion. Two years later in 1937, the ‘overwhelming demand for tuition’ had resulted in many teaching systems created with contradicting methods and low standards (6.1(B) BCA P. NA, p.6). Some of these teaching systems were described by the BCA as ‘quack’ systems failing to teach the accordion to a high standard (6.1(B) BCA P. NA, p.6). Unfortunately, there is no reference in the archives to the other teaching systems referred to. However, the BCA staff’s standard of accordion education was described as ‘the most thorough course of training’ stating that ‘the modern methods used at the College have as one of their principal features the elimination of all drudgery’ (6.1(B) BCA P. NA, p.6). The messaging was persuasive to its cause as the BCA recognise and advertise itself as the location for professional accordion education in Britain during this time. This is reiterated by the BCA leaders’ stating that their tuition was ‘modern, easily understandable and thorough’ (6.1(B) BCA P. NA, p.9). The confidence of the BCA personnel is apparent with a clear image of determination to succeed in forming a high standard of accordion education in Britain from the outset.

#### **4.1.1 Francis Wright and the TAC**

As stated previously, the eight-grade BCA practical and theoretical exam structure was formed by 1964. From this point onwards, the BCA leaders’ focus on standardizing the elements of the BCA exams. It is important to reiterate that the 1960s coincides with the relocation of the BCA from London to Leicester and Francis Wright’s acceptance of the role of BCA chairperson. As a result, Wright’s voice largely informs the standardization of activities within the context of accordion education from the 1960s onwards. The following quote conveys Wright’s motivation and objective in 1965 for the accordion:

The elements for a great revival within the accordion movement itself are all present at this moment; the way ahead is clearly defined to all those with the interests of the accordion and its players genuinely at heart. They must rise to the challenge and accept the responsibility for the re-creation of a successful and lasting interest in the instrument – on the part of both players and listeners (11(D) Charnwood B. 1965, p.2).

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Wright encouraged the standardization of the accordion from within the accordion community. He believed that the year 1965 represented a time in Britain where accordion education offered incentive for professional fields such as teaching and performance. For example, he states:

More than at any time previously in this country the green light is brightly shining for the accordionist with the ambition to become a teacher, or a professional player, or to earn the respect of fellow-enthusiasts all over this country by sincere and capable service to the accordion movement (11(D) Charnwood B. 1965, p.2).

From Wright's sentiments it is clear he desired standardization across accordion education activities.

As mentioned previously, in 1969 two new bodies were founded by the BCA Board of Administration and Board of examiners under the leadership of Francis Wright: the Teachers Advisory Council (TAC) and the Teachers' Affiliated Membership (TAM). The TAM membership invitation was extended to those 'possessing certain Qualifications or special Merit' (6.3(F) 1969, p.1). The TAC was established to support the ongoing mission of the BCA in all aspects through supporting the college, encouraging its pupils to utilize the college and to advocate on the instrument's behalf. Wright suggested that for the accordion to be considered 'seriously as a Profession' that accordionists themselves must share this opinion (5.1(B) 1969, pp.2-3). The selection of teachers consisted 'only of the best qualified teachers and musicians' whose opinions and views are encouraged and treated 'with seriousness and discretion' (5.1(B) 1969, p.3). It was hoped that the TAC members would aid the accordion's standardization positively: 'do everything you can to help it – do nothing to harm it – speak well of it on every occasion' (5.1(B) 1969, p.3). The TAC was established to improve the accordion's status 'in the eyes of the general musical world' (5.1(B) 1969, p.3). From the TAC's establishment they were called upon to standardize accordion education, increase BCA course attendance, raise the accordion's status, and improve uptake of the BCA diploma exams. The BCA leaders' desired to link both accordion teachers and their graded examinations and educational courses 'to raise the level of the accordion' and further their

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goal of standardization (5.1(B) 1969, p.4). The following quote conveys the BCA and TAC's objectives:

It is the desire, therefore, of the Board of Administration, that the British College of Accordionists should become, as it were, a LENS through which the honest and competent effort of the flower of the accordion musicianship in this country be focused upon this great problem. It is a glorious challenge, and one which will never be refused by anyone claiming a love for the Accordion, and who really has something to offer in its support (6.3(F) 1969, p.1).

It is apparent that the TAC members aimed to encourage accordion teachers collectively to standardize accordion education in Britain.

In the same year of the TAC's establishment, Pauline Noon (BCA Secretary) signed off on a document titled 'BCA Areas for Improvement' that focused on the lack of 'any concerted effort' by qualified accordionists for the 'true emancipation of the Instrument' (6.3(F) 1969, p.1). The key areas for improvement were also addressed during the TACs first meeting in 1969 (5.1(B) 1969). The 1969 BCA areas for improvement document is the first and only BCA document titled Areas for Improvement. Wright reiterated the accordion's position in 1969 and how standards across all elements can improve:

In many respects there has never been a more favourable time for the mounting of a campaign for the emancipation of the accordion and all those connected with it. This is an age of opportunity – people have become accustomed to earning and spending more money; they are anxious that their children should be well-educated, and that they should be instructed in the arts (5.1(C) 1969, p.4).

Wright alluded to a strong British economy in which British people had an improved surplus of expenditure. Furthermore, he drew upon a collective desire of British parents to have their children educated, thus creating an opportunity for the accordion to be utilized as a tool in the creation of artistic and highly trained musicians. Furthermore in 1969, Wright also detailed the importance of continuing the standardization of British accordion teachers to improve their proficiency as educators:

The teaching-standard, whilst always leaving room for improvement, is higher than it has ever been, and the teachers themselves show great desire to come together in an effort to move forward to a climate of better status and emolument ...Support of these, the shapers of the accordion tomorrow, is the duty and responsibility of the Accordion Teaching Profession of today (5.1(C) 1969, p.4).

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Wright acknowledged the progress the BCA staff had made in their efforts to support and educate accordion teachers. Clearly, from his thoughts in 1969 the BCA would persist in its goal to standardize accordion education practices in Britain.

The TAC targeted several key areas to standardize accordion education in Britain. In the first 1969 TAC meeting Wright shared six definitive areas in which the BCA, TAC and accordion teachers may attempt to further standardize the accordion through educational means. These included:

- (1) The building-up of interest among Accordionists everywhere in the Examinations of the British College of Accordionist[s], both Grade and Diploma.
- (2) The use of every possible means of persuasion upon Unqualified Teachers to become Qualified.
- (3) The acceptance as a Principle that all would-be Accordion Teachers should attend the Summer Courses of the British College of Accordionists (and any other Courses planned by the College), and that Members should use all their powers of persuasion upon their own Advanced Students to attend such Courses.
- (4) Constant endeavour to persuade the General Musician towards greater open-mindedness towards the Accordion.
- (5) The constant discovering and development of sympathetic elements in the sphere of General Education.
- (6) The Promotion and Support of Recital Visits by the finest players available, both in this country and abroad, and the careful Study of the Backgrounds from which they come (5.1(B) 1969, p.5).

The TAC and Wright targeted the increase of exam candidature, the qualifications of accordion teachers, the improved attendance of BCA summer courses, the formation of a higher associated status of the accordion amongst general musicians, the enhancement of educational tools and the advancement of national and international accordion talent. Furthermore, Wright encouraged teachers that felt they are unable to teach repertoire of the higher examinations and diplomas to contact the college for support addressing the issue of low diploma uptake, while enhancing the standard of accordion teaching in Britain. Additional key objectives set by the TAC to further standardize accordion education included: the acceptance of the accordion on GCE examinations, the ‘acceptance of the Diploma by the Education Authorities’ allowing teachers to be ‘paid on the Burnham Scale’, improved

obedience of copyright laws and the achievement of standardized fees for accordion teacher (5.1(B) 1969, pp.3-4 and p.7).

In 1969, the TAC members believed additional emphasis on accordion technique such as bellow control could be incorporated in the BCA summer courses to improve overall exam standards (5.1(B) 1969, p.8). In relation to the BCA aural exams section, it is noted that there was an insufficient crossover between the aural sections in both the grade and diploma examinations (5.1(B) 1969, p.8). To counteract this issue, TAC member Mr Mayes suggested greater detailed descriptions of aural test requirements and sight reading be clearly defined in terms of note values, degrees, and rhythm patterns (ibid). Additionally, Mr Capaldi (TAC member) requested that the BCA put in place a minimum pass mark requirement for aural and sight-reading tests to ensure good musicianship from candidates (ibid). However, it is noted as ‘not likely – since it would mean a 70% pass in all the other sections, and if a candidate was so poor as to receive no marks at all for Aural and Sight Reading, he/she was not likely to gain the requisite number of marks in all the other sections’ (5.1(B) 1969, p.8). This decision may have been made in an effort to retain candidates for the institution’s financial viability rather than due to pedagogical concerns. An additional suggestion was offered by the TAC to implement a compulsory grade four (C.IV) theory exam to qualify for the grade five (A.V) practical exams (ibid). Table 4.1 presents the compulsory theoretical requirements for BCA practical examinations in 1964:

| <b>1964 Practical Grade</b>   | <b>Theoretical Requirements</b>  |
|-------------------------------|--|
| Grade A. I<br>Grade A. II     | No Entry qualification required  |
| Grade A. III<br>Grade A. IV   | A pass in C. II (Secondary Theory Grade)<br>Or a pass in grade I (1955-1963) |
| Grade A. V<br>Grade A. VI     | A pass in C.IV (Transitional Theory Grade) or a pass in grade II (1955-1963) |
| Grade A. VII<br>Grade A. VIII | A pass in C.VI (Senior Theory Grade) or a pass in grade III (1955-1963)      |

(1(N) BCA S. 1964, p.5).

**Table 4. 1: BCA 1964 Practical Exams**

From reviewing Table 4.1, it is clear that the BCA attempted to elevate the standard of theory in its examinations across the majority of practical exams from grade three (A.III) to grade eight (A.VIII). The benefit of completing the theory exams is described by Mrs. Gibson (TAC member) as follows: ‘if we raise the standard of the things which are most important (musically) the whole standard would be lifted’ (5.1(B) 1969, p.8).

However, Table 4.2 presents the reduction of compulsory theoretical examinations in 1966.

| 1966 Practical Grade  | Theoretical Requirements  |
|---|---|
| Grade A. I<br>Grade A. II<br>Grade A. III<br>Grade A. IV<br>Grade A. V<br>Grade A. VI | No Theoretical Requirements   |
| Grade A. VII<br>Grade A. VIII   | A pass in C.VI (Senior Theory Grade) or a pass in grade III (1955-1963) |

(1(R) BCA S. 1966, p.5).

**Table 4. 2: BCA Practical Exams 1966**

Between 1964 and 1966, there was a significant shift in the level of compulsory theoretical examinations for the practical grades. This shift is explained and advertised in the NAO accordion day magazine in 1965:

After serious consideration, I took the drastic step of cancelling as from the 1<sup>st</sup> January, 1965, the Theoretical restrictions on the Practical Examinations up to grade AVI. There is no doubt that the majority of teachers agreed with this decision, as the number of practical entries has considerably increased since the derestriction (NAO AD. 1965, p.4).

Clearly, the increased level of compulsory theoretical exams for practical exam entries had resulted in low uptake of exams, which proved counterintuitive to the BCA leaders’ overall objective of standardizing the accordion. On a smaller scale, in 1967, the compulsory requirement of completing the grade five (C.V) theory exam to enter the grade six (A.VI) practical grade was incorporated (1(S) BCA S. 1967, p.4). Therefore, the TAC suggestion to implement a compulsory grade four (C.IV) theory exam for qualification to the grade five (A.V) practical exams in 1969 may have derived to increase theoretical participation in 1967



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compared to 1964. However, this suggestion was not integrated in the BCA examination syllabus by the close of the 20<sup>th</sup> century, with the compulsory requirements remaining unchanged from 1967 to 1992 (1(U) BCA S. 1972, p.4; 1(V) BCA S. 1983, p.3; 1(W) BCA S. 1992, p.4). Clearly, the BCA attempted to standardize exams through compulsory music theory exams in the early 1960s, with extensive theory requirements for practical grades. However, its implementation proved too extensive resulting in a reduction in these theoretical requirements.

The goal for acceptance of BCA examination certificates as part of the GCE examination in Britain in 1969 represent an attempt by the BCA and TAC to achieve recognition of its standards nationally. From 1969 onwards, the BCA and TAC made various attempts to implement the accordion in GCE examinations through their certificates and for the accordion to be accepted as an instrument in music practical's. In 1969, the BCA leaders were in talks with the Oxford Delegacy Board (5.1(B) 1969, p.3). The Oxford Delegacy Board for Local Examinations formed in Britain (1857) creating and catering for external examinations at secondary level education (Jones 2012, p.1). Throughout the 20<sup>th</sup> century British secondary level examinations developed from national examinations (1918) to O and A levels (1951) and GCSE exams (1987) (Oakham 2021). To integrate BCA accordion examination certificates into the GCEs in Britain, the Oxford Delegacy Board for Local examinations had to be targeted for its official integration. The BCA personnel's motivation for this substitution of exam certs derived from their objective to standardize accordion education. In addition to their talks with the Oxford Delegacy Board, the BCA leaders requested teachers present the BCA yearbooks to the 'music advisors of all the main population centres and the G.C.E Boards' to aid in their endeavour of incorporation (5.1(C) 1969, p.2). Furthermore, Francis Wright recommended pupils taking music in the GCE to make an application for the BCA exams 'to be accepted in place of the set examination' (5.1(C) 1969, p.2). Through these steps the BCA leaders believed their GCE acceptance may come to fruition by 1972 with 'the

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whole approach being synchronised to the greatest possible effect' (5.1(C) 1969, p.2).

Separate to the issue of the GCE acceptance of BCA certificates, counterintuitive issues such as timetable clashes, disinterest from school heads and a lack of recognition associated with the BCA diplomas proved difficult for its incorporation at secondary level education (5.1(G) 1970, p.5).

In 1970, the TAC addressed the creation of a BCA reference library through fundraising to include subjects such as 'theory, harmony, history and form' which would cost approximately forty pounds (5.1(G) 1970, p.7). Furthermore, in the 1970 yearbook the BCA leaders' intent to raise the standard of exam participation is noted as follows:

It is a fact that teachers generally have come to regard the Graded Examinations as the main function of the B.C.A. This is, of course, a very unprofessional viewpoint ... The true function of the College is to train teachers of quality. That these are needed is evident. There are many good teachers in this country ... but even these are frequently guilty of failing to keep up-to-date and moving with the times (2(A) BCA Y.B. 1970, p.17).

In 1971, the TAC continued to raise the standard of exam syllabi, sustain its fees, and encourage accordion repertoire expansion (5.1(J) 1971, p.5). By 1971, the BCA reach a successful point in its overall GCE endeavour when a BCA accordion student was accepted by the Oxford Delegacy Board to have his practical grade eight (A.VIII) accepted in place of the written theory (5.1(J) 1971, p.4). This acceptance marked a historical moment for the accordion's standardization in Britain, which indicates that general music bodies were beginning to view the accordion as a legitimate instrument of high standards. It is apparent that the BCA had made an advancement of the accordion's acceptance into the educational sphere, resulting from their continued determination to improve standards musically. By 1972, several educational bodies allowed 'practical tests to be played on the accordion for GCE purposes' (5.1(L) 1972, p.2). Moreover, the Welsh Joint Board allowed 'candidates to play the accordion in their examination' (5.1(L) 1972, p.2). Like the Oxford Delegacy Board, the Welsh Joint Board was established in 1948 to create, support and cater for secondary level examinations in Britain such as GCSE's and A level subjects (WEJC 2020). This

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incorporation of the accordion in practical GCEs represents a significant moment for the accordion in Britain and indicates the benefits of the BCA leaders' continued efforts to standardize the instrument. In contrast, in 1972 the BCA noted that the applications for accordion certificates to replace GCE examinations are submitted too late to be accepted by the Oxford Delegacy Board (5.1(L) 1972, p.3). Unfortunately, the year 1974 brought various setbacks to the GCE and accordion incorporation. BCA examination certificates in place of GCEs had temporarily stopped 'to avoid possible legal difficulty' due to improper registration of the BCA (5.1(P) 1974, p.4). Furthermore, it is stated that although the college was now legally constituted in 1974, the BCA could not make applications to the exam board system on behalf of students, but that the student must apply in advance (5.1(P) 1974, p.4). At this point, there was a sense of defeat regarding GCE examination with BCA personnel stating, 'there was not much of a field to break into' regarding higher level music exam board systems (5.1(P) 1974, p.4).

By 1972, the TAC's intention to raise the standard of accordion education in Britain continued: 'the College was setting itself up as an honourable institution and its standards must not be broken down' (5.1(L) 1972, p.3). The TAC objectives to form and sustain a reference library for accordionists, to improve exam candidature, to raise the standard of exam participation, to run summer and weekend courses, to maintain fees and to standardize accordion education remained key areas that required further success and focus (5.1(L) 1972, pp.2-4). In contrast, the implementation of the accordion for GCE's had improved with various educational bodies accepting the accordion in GCE music practical tests (5.1(L) 1972, p.2). It is important to reiterate, that the use of the accordion in GCE practical tests was the NAO's aim in 1970. Moreover, the Welsh Joint Board 'were now prepared to make arrangements for candidates to play the accordion in their examination' (ibid). In 1973, the TAC debated the acceptance of the Associated Board grade five theory exam in place of the BCA requirements. However, it was not approved arguing 'this would be done when the

B.C.A. Grade V was equally accepted by other examining bodies' (5.1(N) 1973, p.3). At this point, it must be noted that the other musical institutions in Britain during this time catered for a broad range of instruments. For example, from the mid-1960s onwards the ABRSM introduced music examinations in the guitar, saxophone, recorder, and free bass accordion (Wright 2013, pp.151-152). Table 4.3 gives a clear indication of the variety of instruments and exams offered by the ABRSM from its inception to the close of the 20th century:

| <b>Year</b> | <b>Instrument</b>                     |
|-------------|---------------------------------------|
| 1889        | Piano, organ, violin, cello, and harp |
| 1890        | Woodwind, viola, double bass          |
| Post WWII   | Brass & Woodwind instruments          |
| 1967        | Guitar                                |
| 1985        | Saxophone                             |
| 1986        | Recorder                              |
| 1990        | Percussion                            |
| 1990-1994   | Free Bass Accordion                   |

**Table 4. 3: ABRSM Exam Instruments 1889-1994**

In contrast to the ABRSM, the BCA catered solely for accordion examinations. Therefore, it may be assumed that the BCA's unwillingness to allow the use of Associated Board certificates hindered their own growth. This inability to make the first move may have deterred musicians who studied with the Associated Board from switching to the BCA examinations. As a result, this contradicted the BCA's goal to standardise the accordion in Britain, as they had intentionally segregated themselves.

From 1973 to 1975, the TAC remained focused on its key objectives set in 1969. In the 1973 Annual Meeting of the TAC minutes, a lack of interest in the reference library and inadequate practical and theoretical examination standards compared to the Royal Schools was discussed (5.1(N) 1973, pp.1-2). Although the summer course had been discontinued by 1973, the TAC did suggest re-establishing the course which would depend solely on sufficient applications by the close of June (5.1(N) 1973, p.4). To counteract the poor participation in examinations the TAC suggested written feedback for teachers on the performance of their candidates in examinations. This mirrored a similar move by Ronald Smith (ABRSM Chief Executive) who

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utilized the ABRSM's *These Music Exams* booklet in the late 1980s, to standardize overall exam engagement within the ABRSM through participation recommendations (Wright 2013, p.194). Although the BCA did not create an informative booklet to aid in the overall standardization, written feedback on examinations would provide a similar effect. After a successful vote it was passed by the TAC representing 'a major step forward in the College/Teacher relationship' if successfully engaged (5.1(N) 1973, p.3). This signifies a progressive step by the TAC to further standardize exam participation, if utilized.

The TAC meeting, held on 8 June 1975 in the Grand Hotel, Leicester was the last record of an individual TAC meeting until the 1990s. BCA Chairperson, Sir James Anderton, reflected on what the TAC meetings achieved for British accordion teachers stating:

Members came together to reflect on the past and the achievements which had been realised; to take stock of the present, and to contemplate the future. But chiefly he felt it was the Members' day, when they could meet socially and professionally; be free in what they say, and share ideas and ideals, and resolve problems, differences and difficulties. It was a time when the Accordion Movement could be strengthened and ensured (5.1(Q) 1975, p.1).

The BCA and TAC personnel continued their efforts in the overall standardization of the accordion. However, minor changes occurred throughout the 1990s with a statement from the minutes of the TAC meeting in 1997 acknowledging that the accordion was heading in the wrong direction with dropping candidature figures and declining interest in the accordion, particularly in the youth. In defence of the BCA personnel's struggle for complete standardization of the accordion in Britain, the 1997 minutes expressed generally that Britain faced 'less sense of commitment' in activities (5.2(O) 1997, p.3).

The BCA leaders' establishment of the TAC in 1969 to standardize accordion education and its acceptance at higher educational levels was worked on regularly from 1969 to 1975. Through education, exam standards, and educational authorities no area was left unexamined by the TAC. However, it is evident that various challenges arise, and some successes were short lived, yet the TAC body clearly played a role in the overall

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standardization of the accordion in Britain. The role of the TAC in the standardization of accordion education dwindled with TAC discussions featured briefly at annual BCA meetings from 1975 to the close of the 20<sup>th</sup> century. As constituted in 1969, the TAC was formed to standardize the accordion in Britain through the collective efforts of qualified accordionists. Although the TAC members faced various obstacles in the standardization of accordion education and recognition from educational authorities, they represent a fundamental body established by the BCA to standardize the accordion.

#### **4.1.2 BCA Educational Courses**

In conjunction with the eight-grade series of practical and theoretical examinations, accordion education was standardized through various additional courses. The following section explores the BCA vocational course, diploma exams, BCA summer courses and provincial weekend course. It investigates the BCA leaders' approaches to the overall standardization of the accordion in Britain during the 20<sup>th</sup> century by directly targeting accordion teachers' knowledge base and quality of teaching through additional educational courses.

In 1939 the BCA personnel created a vocational course for the purpose of initiating an educational environment in which accordion teachers can excel (6.3(D) 1939). 1939 saw the first vocational course for teachers with thirty in attendance (ibid). However, in September WWII commenced with the 'college activities severely restricted' (6.3(E) 1936-61, p.3). In contrast to the previously documented sentiments of the 1937 prospectus which pursued students, this vocational course centred on a new target audience, teachers. This course showed how a set teaching standard for accordionists was created by the BCA leaders. It provided context into the teaching standards set by the BCA to ensure accurate candidate preparation for examinations, through extensive teacher training. As mentioned previously, the first examination syllabus was disseminated in 1936. This vocational course was founded three years later, insinuating a drive to establish commonality in the British accordion teaching environment. The piano accordion was relatively new to Britain in the 1930s,

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resulting in a community of British accordionists who were comparatively new to the field of formal education. Therefore, this BCA vocational course may have contributed to the professionalization of the educational environment of the accordion at this time by developing teaching methods, refining skill as accordionists, and simultaneously raising its knowledge base. The impact of this course overall may have led to the dissemination of this newfound knowledge to its pupils and an elevated educational environment for all accordionists. This educational syllabus offers insight into the tools that the BCA disseminated to accordion teachers. It provides context into the teaching standards determined by the BCA to ensure accurate candidate preparation for examination, through extensive teacher training.

The course established by Dr O.H. Meyer took place from 14 to 19 of August 1939 (6.3(D) 1939, p.1). Each day consisted of advice for teachers engaging with the BCA syllabus. Over the course of the week every grade examination offered by the BCA was discussed by speakers comprising accordion experts Frank Barton, G.B. Campbell, G.S. Mathis, Captain J. Reilly, Dr. O.H. Meyer, Charles Went, A. Kauth, F. Skilton, Peter Wise, Peggy Brock, and Louis Cabrelli (6.3(D) 1939, pp.1-3). In terms of the accordion experts utilized G.S. Mathis was the most renowned (discussed in chapter three). Mathis, also known as Matyas Seiber (*b.1905-60*) was a famous composer and professor who specialized in jazz, classical and film music (Howard 2003, p.209). In 1936, Mathis relocated to England where he became interested in composing classical works for the accordion (*ibid*). This motivation arose after he saw the accordion at dance and jazz band performances in London (*ibid*). He then joined the BCA teaching staff in 1936 and composed various accordion works utilized by the BCA and NAO (*ibid*). As stated in chapter three, several of his works were included in the BCA repertoire selection in both practical and diploma exams. Mathis was one of the very few accordionists in Britain who was famous in the general music scene for his work as a British film composer and the airtime he received on BBC radio (Howard 2003, p.210). The topics covered key teaching skills such as lecturing, practical demonstrations, explanation of

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musical illustrations in the given repertoire, how to train and conduct accordion bands, the role of theory and harmony in conjunction with the potentialities of the club model 9 chromatic accordion (6.3(D) 1939, pp.1-3).<sup>10</sup> Specific topics covered include Accordion Mechanics (Maintenance and Repair), the Double Row and Chromatic Accordion and the Hohner Range of Piano Accordions to provide up-and-coming teachers with key accordion knowledge within their chosen field.

The content of the vocational course indicated the BCA leaders' preference for Western art music with detailed discussions on composers such as Johann Sebastian Bach, Chopin, Grieg, and Mozart. Although there was no material to show how these composers were presented, it is possible that the teachers were advised to encourage the selection of works by these composers to elevate the perception of the instrument, or perhaps, simply to impart historical context on each. It is apparent that the 1939 BCA vocational course provided an informative opportunity for all thirty BCA teachers in attendance that would aid in their teaching of the BCA examination syllabus (6.3(E) 1936-61, p.3). As a whole, the BCA vocational course took place for one year only due to the commencement of WWII. The BCA leaders' establishment of the vocational course represents a key step towards their goal of standardizing accordion education in Britain during the 20<sup>th</sup> century.

#### **4.1.3 Standardization of Diplomas**

In the first sixty years of the BCA, 422 candidates successfully gained their Diploma, with a total of six receiving the highest award, the LBCA (TD) (Bodell 2018, p.1). In the late 1950s the BCA leaders' aimed to raise the quality and standard of BCA diplomas, to end 'wrong tuition' and to foster those with potential (12 BCA Meeting Minutes, p.12). To counteract the low standards of the BCA diplomas, in 1958 Ivor Beynon called for 'concessions [to] be made such as lessons given free to promising players in a similar way that lessons are made

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<sup>10</sup> (The club model is a chromatic system which comprises a "modified two-row" accordion with an additional 'third row consisting of helper accidental') (Delaguerre 2003, p.1).



available to the staff' (12 BCA Meeting Minutes, p.12). It is apparent that Beynon believed that by standardizing accordion education, the standards of diploma completion would naturally improve. One year later in the minutes of the 1959 BCA annual general meeting, the issue of poor standards within the BCA diploma participation remains. In contrast to 1958, the discussion was re-directed at the diploma's own standard. Mr. Herbert (BCA Teacher) notes the standard of diplomas offered by the BCA did not 'comply with the Board of Education's conditions' (12 BCA Meeting Minutes, p.8). In response, Beynon stated that an improved diploma format would be submitted to the Board of Education for approval once complete (ibid). The Board of Education was established in Britain in 1899, requiring local education authorities to propose its educational development plan for acceptance (Chen 2021).

During the 1960s, the BCA failed to have the diplomas accepted by the Board of Education 'as certain obligatory subjects had been overlooked' (12 BCA Meeting Minutes, p.6). The overall messaging in the BCA archives insinuates a lack of guidance from the Board of Education as to why its diplomas were insufficient. The overall goal of standardizing the BCA diplomas with the Board of Education involved the necessity of being 'covered by the Burnham Scale regarding teachers' salaries' (12 BCA Meeting Minutes, p.6; 5.1(B) 1969, p.4). If approved, the result would alter the 'present rather commercial outlook forced on one taking up the accordion as a career to the happier prospect whereby a teacher could expect to be recompensed on the Burnham Scale' (12 BCA Meeting Minutes, p.7). However, Mr. Nolan (BCA Teacher) stated a timeframe of 'at least two years' was required to update the diploma exam standards. He stated the syllabus for diplomas would be separate to practical and theoretical examinations with a total of six diplomas created. As discussed in chapter three, a separate syllabus and repertoire list for BCA diplomas was created in 1964 in which the quantity of diplomas increased from two to four. The diploma expansion took two years longer than anticipated and resulted in four diplomas rather than six. Clearly, the BCA did

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expand the diploma exams, yet direct insight on the aspects implemented for acceptance by the Board of Education is not detailed in the archives.

Similar to the lack of recognition of the BCA diplomas, the uptake and participation of examinations during this time was limited, reflecting ‘the lack of seriousness with which the real purpose of the College is regarded’ (5.1(B) 1969, p.2). By 1969, the diplomas were still not recognised (ibid). To counteract this issue and standardize the diplomas, the BCA aimed to draw on the expertise of ‘local music advisors, well-known musicians and other people whose influence in musical affairs might possibly help to have an effect upon the standing of the instrument at the time of the approach’ (5.1(C) 1969, p.2). To help raise the status of accordion teachers, they must be willing to advocate the accordion’s capabilities ‘to music teachers and not confine themselves to the accordion repertoire’ (5.1(J) 1971, p.5). Unfortunately, the BCA diplomas failed to gain recognition on the Burnham scale by the close of the 20<sup>th</sup> century. The BCA diploma standards were similar to other exam boards at this time. It is my opinion, that the BCA diplomas were not made official as the BCA was not accepted as an educational institution, instead registered as a charity.

#### **4.1.4 BCA Summer and Weekend Courses**

The BCA summer course was initially designed for accordion teachers in a post-WWII Britain. From the 1950s to 1972, the BCA summer course was a five-day course (shifting to three days from 1967 onwards) where BCA staff and other professional accordionists held lectures and demonstrations on multiple topics such as the art of teaching, aural training, bellows control, construction and use of couplers, ensemble playing and conducting, examinations, form, harmony and written theory, music required for the examination grades, and running repairs (2.1(A) BCA S.S. 1951, p.2). The 1951 BCA summer school programmes opening objective offers insight into the intent of the new course stating it ‘has been organised to demonstrate the modern trends and improvements in accordion teaching methods and orchestral work’ (2.1(A) BCA S.S. 1951, p.2). BCA educators and professional accordionists

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were utilized to share their accordion knowledge with the attendees. Through the summer courses, standardized practice and higher technical standards were promoted. Each summer school booklet from 1951 to 1972 reiterated the BCA leaders' aim: 'we can assist you with your problems, and, with your co-operation, help you to advance the Accordion Movement in your home centre' (2.1(B) BCA. S.S. 1954, p.7). From this statement, the BCA personnel propose that attendees of the BCA summer school gain an opportunity to obtain the necessary skills to formulate and standardize accordion education on a local level.

The intention of the BCA summer school is stated throughout each syllabus provided from 1951 onwards. However, the following quote from the 1954 edition reiterates the purpose of this educational syllabus for teachers established in 1939:

The idea of a Summer School for Accordion Teachers was first developed by the College in 1939 as a means whereby teachers unable to visit the College frequently could get first-hand knowledge of the modern trends and of up-to-date teaching material (2.1.(B) BCA. S.S. 1954, p.2).

Initially, the additional summer course for accordion teachers was designed to standardize their accordion knowledge and improve their teaching standards to benefit their overall teaching practices. Unfortunately, the outbreak of WWII hindered the progress of the newly established teacher's summer course resulting in its discontinuation until 1951: 'The first post-war Summer School was held in 1951 with considerable success, and this year's event is a continuation of the series' (2.1.(B) BCA. S.S. 1954, p.2). Three years after the resumption of the summer schools, the 1954 summer school edition saw the incorporation of three new modules: 'Psychology as Applied to Teaching', 'Interpretation' and 'Modern Dance Rhythms'. These additions convey the BCA leaders' readiness to modernise their approach to teaching through psychology, to encourage the freedom of interpretation for students with regards to repertoire and to explore modern dance rhythms.

In 1955, the BCA personnel expanded the reach of their summer school by inviting advanced students with the envisaged outcome for attendees to gain 'an insight into the best tuition methods, to get some knowledge of the existing Accordion literature, and how best to

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use it' (2.1(D) 1957, p.2). Feedback from the annual general meeting of the council of the BCA on 21 February 1957 reaffirmed the BCA staff's belief that the summer schools successfully standardize accordion education by training young teachers, an element that would ensure the BCA growth and continued success (12 BCA Meeting Minutes, p.14). Furthermore, the annual general meeting held on 20 March 1958 celebrated the success of the 1957 summer school in creating an educational environment in which accordionists may excel. Once more, it is evident that the BCA leaders were focused on the standardization of accordionists in Britain, targeting teachers and students. Further intentions of the BCA summer school can be seen in the 1957 edition in which the desired outcome for attendees involves gaining 'an insight into the best tuition methods, to get some knowledge of the existing Accordion literature, and how best to use it' (2.1(D) 1957, p.2). Moreover, attendees could acquire the knowledge to prepare lessons, conduct ensembles 'and a lot more besides' (2.1(D) 1957, p.2). This indicates the level of in-depth educational syllabi which covered all aspects of grade preparation present in the BCA 1957 summer course.

The 1959 edition saw the implementation of several new topics (2.1(F) BCA S.S. 1959). For example, 'Percussion in Accordion Orchestras' with a section of the programme that specifies the notation of percussion instruments (2.1(F) BCA S.S. 1959, p.5). Within the programme a section on conducting was presented, with images of basic baton movements. These images offered accordionists interested in conducting or setting up an accordion band the basic tools necessary to conduct. The BCA may have anticipated that by encouraging conducting, more accordionists throughout Britain would set up accordion bands, resulting in a spread of popularity and interest for the instrument. A similar approach was utilized by the British Brass tradition with brass bands formed to improve brass instrument sales and repertoire standardization (Herbert 2012, p.56). By increasing the number of accordion bands in Britain accordion sales may improve and the performance of accordion band repertoire becomes standardized.

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The BCA summer course participation levels were addressed in 1969 when Wright informed attendees of two summer course scholarships donated by Tommy and David Reilly. He detailed his hope for the course to be held as ‘an all-in residential Course at the University’ to incorporate a larger quantity of candidate sections (5.1(B) 1969, p.8). While the specific university referred to is unknown it is clear they desired a larger space to take in a greater quantity of participants. Wright states ‘we know that the future is in the hands of the young, who must be educated in readiness for this’ and suggests that teachers nominate their candidates for scholarship opportunities (5.1(B) 1969, p.8). Within the 1969 summer course booklet, it is noted that the only requirements for attending the summer course was a pass in the grade five practical exam. Clearly, the BCA wanted to encourage the development of the summer course at the Teachers’ Advisory Meeting due to the anticipated spread of interest the teachers in attendance could generate amongst their pupils. In addition, a larger target audience and attendance base would ultimately further the goal of BCA leaders to standardize accordion education in Britain (5.1(B) 1969, p.8).

By 1970 the goal to increase attendance numbers did not come to fruition. However, during the Annual Meeting of the TAC in 1971, Graham Romani offered the following sentiment on the issue: ‘the number of Summer Courses – in all fields, which had had to be cancelled this year due to a lack of support’ indicates how the BCA leaders’ were successful in running their own summer course (5.1(J) 1971, p.5). In contrast to this sentiment, Mr. Hodgson announced that he offered fully paid scholarships to all his pupils to attend the summer course, to which he received no response. On a similar trend, Wright stated the low uptake of the scholarship scheme had resulted in its discontinuation in 1971. Unfortunately, this lack of uptake or interest to attend by the youth with financial aid offered indicates a lack of incentive within the youth to engage with the accordion.

As mentioned in chapter three, the BCA weekend schools commenced in 1975 three years after the BCA summer school ceases. Therefore, it is likely that the 1950s provincial weekend

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schools acted more as an attempt to expand accordion education but featured as a BCA summer school replacement from 1975 onwards. On a positive level, the BCA weekend course ran in 1974 with “an excellent response”, ‘enthusiasm’ and “ardent support” (5.1(P) 1974, p.4). The weekend courses instituted in 1975 replaced the educational syllabus first offered by the BCA summer school. Each weekend course from 1975 to 1986 delves into new subject areas from music theory, history, performance to musical calligraphy, teaching, and technique (2.2(A) BCA W.C 1975, p.1 to 2.2(J) BCA W.C 1986, p.1). Overlap across courses occurred regularly in areas such as musicianship, technique, history, and group playing, yet each year a new topic is introduced such as the art of practising, viva voce examination, aspects of interpretation, 20<sup>th</sup> century history, be a better player, musical calligraphy, or the history of musette. This displays how the BCA leaders’ aimed to retain interest in participation through modifying each syllabus simultaneously raising the standards of each participant.

Distinctly, the BCA summer and weekend courses provided an educational syllabus that aided in the standardization of accordion education. Each course intended to complement the BCA examination syllabus, offering a platform for candidates and teachers to ask questions and engage amply with the examination requirements. Evidently, the BCA staff worked tirelessly from 1951 to 1986 to disseminate an educational syllabus via their courses to promote higher standards in performance, repertoire and to standardize accordion education. Through enhanced engagement with various accordion teachers and the youth of their community the BCA staff improved the institution’s viability and the standardization of accordion education in Britain. The BCA courses acted as a fundamental steppingstone for accordion teachers to interact with an educational environment targeted solely at accordionists. Through these BCA summer and weekend courses accordion teachers obtained newfound knowledge to standardize accordion education at a local level in Britain.

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#### 4.1.5 Educational Material

BCA personnel performed a significant role in creating an examination syllabus for accordionists in practical, theoretical and diploma exams. It is important to note that the BCA staff did not only create an examination syllabus throughout this time, but additionally created and disseminated other educational syllabi. This section provides insight into the additional educational syllabi utilized to boost the BCA leaders' overall goal to standardize accordion education.

The first additional BCA syllabi formed separate to that of its typical graded examinations syllabi occurred in 1937, when a conductors' course, a teacher's diploma course (in which scholarships are offered), and accordion courses on the typical Club Model based on the "ingenious Helbling System of Notation" (accordion tabs) were created (6.1(A) BCA P.1937, p.13; OGAccordions 2022). Although no in-depth syllabi relating directly to these courses can be found in the BCA archives it is clear that by targeting conductors, more accordion bands may form:

Then again, competent players who have also taken a course in conducting and teaching are always in demand for training accordion clubs, and bands, and for teaching private pupils taking up the instrument. As there are at present several hundreds of accordion clubs, and remembering that new clubs are always being formed, there is clearly plenty of scope here for the teacher of the instrument (6.1(A) BCA P.1937, p.8).

Similarly, by running a course directed at candidates interested in completing the BCA diplomas, improved participation would result in higher numbers of qualified teachers and this in turn would help to raise the standard of accordion education in Britain. Lastly, by educating accordionists on the main accordion systems residing in Britain at this time, an improved standard of performance and education may emerge in examinations and performances.

In 1955, the BCA launched a New Class Tuition Course to last a total of six weeks with printed lessons and accordions supplied (12 BCA Meeting Minutes, p.19). The success of this

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course both nationally and internationally was noted in the annual general meeting of the BCA Council on 23 February 1956. In this meeting, Meyer commended the newly established course reporting that 85% of participants were able to play the accordion in six weeks in both Britain and abroad (12 BCA Meeting Minutes, p.16). Additionally, Meyer stated that ‘the prepared course had proved quite successful both in this country and for overseas use’ (12 BCA Meeting Minutes, p.16). This demonstrates that the BCA had developed a syllabus that could take accordionists through the basics of the instrument.

Within the same decade the need for an educational course that targets adjudicators was raised by Ivor Beynon (BCA Teacher) at the annual BCA general meeting of the council held on 20 March 1958. Beynon considered the need to further educate adjudicators, which could be achieved in conjunction with the training of examiners ‘so that they would then be able to provide a complete and efficient adjudication’ (12 BCA Meeting Minutes, p.12). Beynon recommended that ‘the training of examiners and adjudicators ... could be treated as one’ (12 BCA Meeting Minutes, p.11). To achieve this, he suggested that ‘eminent musicians acting as adjudicators’ must obtain in-depth accordion knowledge (12, BCA Meeting Minutes, p.11). Beynon proposed an invitation to musicians to attend the college ‘for some coaching dispensing them with the tools necessary to adjudicate effectively’ (12 BCA Meeting Minutes, p.12). In addition, the minutes relate that the BCA recommendations for adjudication to the NAO had been accepted, creating a crossover of marking standards in both festival competition and examination contexts. This represented a significant win by the BCA to further standardize the accordion by incorporating a standardized marking scheme between both the NAO and BCA where candidates regularly overlap. The sense of success was reiterated by Principal Meyer stating he:

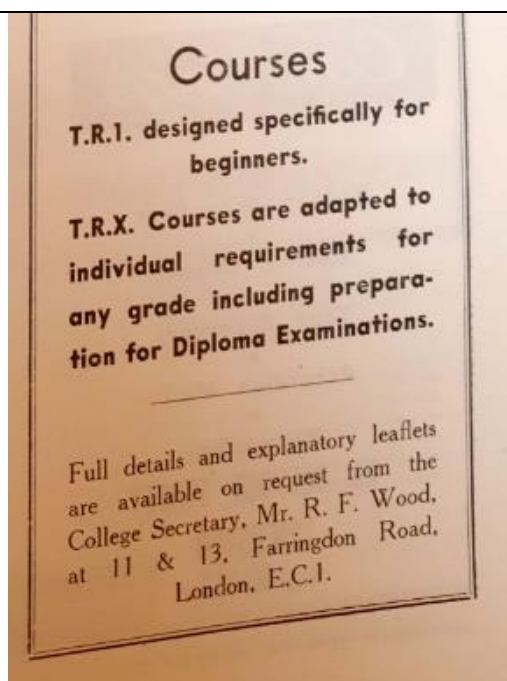
... was gratified to report these had been passed to the N.A.O. Advisory Committee who are adopting and putting them into practice. He was pleased about this as they incorporate the College examination standard of marking and are more in keeping with the British Federation of Music Festivals procedure of single adjudication (12 BCA Meeting Minutes, p.11).



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By receiving similar feedback in both exams and performances, students were guided towards the same standard of performance and technique. Furthermore, from reviewing the NAO accordion day concert programmes dating from 1936 onwards it is clear a crossover in repertoire selection also occurred between the NAO and the BCA, providing the benefit that students could perform the same repertoire in both exam and competition settings (12 BCA Meeting Minutes, p.11). The BCA leaders hoped that ‘demonstrations and explanations on the accordion’ would benefit the adjudication standards in Britain (12 BCA Meeting Minutes, p.12). However, the major objective of achieving this goal involved collaborating with the NAO. As stated previously, the BCA and NAO split entirely in the 1970s. The BCA clearly desired improved standards within the field and held some constructive ideas on how to achieve this. However, it may be surmised that the raised adjudication standards implemented by both the NAO and the BCA from the 1970s onwards were confined to each individual institution.

A significant syllabus addition to the BCA during the 1960s, was the establishment of a national and an international TRI and TRX course (There is no reference to the full title of these courses in the BCA archives). This course was designed for complete beginners to learn the accordion, The course was first advertised in the NAO accordion day booklet in 1961 (see Image 4.1).



(NAO AD 1961, p.21).

**Image 4. 1: BCA TRI and TRX Courses**

Two ‘postal tape-recording tuition’ courses were offered via the tape recorders. The TRI targeted complete beginners and comprises ‘ten printed lessons, detailed lesson notes, published music and tape-recordings of the student’s own playing’ (12 BCA Meeting Minutes, p.3). In contrast, the TRX focused on the individual, catering to the student’s requirements. For example, ‘this course is ideally suitable for students preparing for BCA Diploma and Practical Grade Examinations, Accordion Championships and Contests, Music Festivals etc’ (12 BCA Meeting Minutes, p.3). What is apparent from these two courses is that the BCA intended to expand its reach, to modernise and to cater for accordionists in broader terms via accessible technology such as tape recorders. However, the uptake and success of these courses remains undetermined.

Evidently, the BCA leaders created various additional education syllabi to aid in their overall standardization of the accordion. They targeted conductors, diplomas, and accordion system courses, enhanced adjudication standards, introduced a six-week New Class Tuition, and created the postal tape TRI and TRX courses. They clearly sought the standardization of the accordion from a wide range of avenues.

## 4.2 Accordion Manufacturing

The BCA standardized the use of certain manufactured accordions in the examinations during the 20th century. Although the institute did not manufacture instruments directly, its incorporation of accordion systems and regular discussions of the various structures contributed to the overall standardization of the accordion.

### 4.2.1 BCA: Accordion Manufacturing and Systems

During the 20<sup>th</sup> century in Britain, an accordionist may have identified as a stradella, free bass, or converter accordion player (as discussed in chapter two). A lack of standardization prevailed within the instruments design during a time when the BCA leaders' attempt to find their foothold in the music world. The BCA welcomed all accordion types, yet other institutions such as the RAM and the ABRSM targeted free bass players only. This indicates that not all accordion systems were equally accepted by various institutions in Britain. In some cases, free bass players were viewed as the elite and stradella bass players viewed as limited.

The BCA implemented various discussions on the capabilities of the accordion to aid BCA students and to support manufacturers. For example, in 1939, the BCA held a discussion on 'the "Double Ray" and Chromatic Accordion: their potentialities Demonstrated' as the chromatic accordion represented the most typical system at this time (6.3(D) 1939, p.1).<sup>11</sup> Additionally, a discussion on 'The Hohner Range of Piano Accordions With Demonstrations' by Louis Cabrelli (a renowned Italian accordionist who studied at the BCA) offered insight into the piano accordion's capabilities such as keyboard range, switches, bases and counterbasses (6.3(D) 1939, p.2).

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<sup>11</sup> (Double Ray is a pre-WWII Hohner made accordion featuring "three voices") (Bellinger's Button Boxes 2014).

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During the 1959 summer school, the BCA publish a guide for accordion coupler registration (reed combinations) (2.1(F) BCA S.S. 1959). This guide indicated the accordion coupler registration for both the treble and bass couplers. The layout of couplers on accordions can vary between models and systems. As a result, the establishment of a standard of accordion coupler registration may have created consistency in the selection utilized by accordionists. Moreover, by publishing a standardized guide for coupler registration, manufacturers may follow suit in the manufacturing process. Although coupler registration was already defined by manufacturers, the creation of this BCA guide would have contributed to the standardization of accordion knowledge and repertoire performance. Coupler selection suggestions were a regular feature of accordion repertoire. By educating accordionists on coupler selection, a greater understanding of how to perform repertoire was generated and standardized. The efforts of the BCA staff to educate and support greater knowledge of the accordion structurally may have further motivated manufacturers to continue developing its capabilities.

In 1967, the BCA leaders assessed their role in the incorporation of the free bass accordion and its repertoire in Britain. Wright announced his hopes for the free bass in his Charnwood magazine as follows:

It is hoped that teachers will take a searching look at the whole field of free-bass accordion playing, since it is along this road that the instrument must travel towards full emancipation. This is where its future undoubtedly lies – one only has to listen to two comparable performances played on the alternative media to become immediately aware of this fact (11(H) Charnwood B. 1967 p.8).

Wright acknowledged the improved capabilities of the free bass accordion compared to the stradella bass system, and its definite role in elevating accordion standards. To reiterate, at this time the BCA and TAC leaders were searching for various avenues that may be taken to popularize the instrument and to increase its uptake in Britain. Moreover, Wright called upon accordionists and accordion teachers to acknowledge the progress of accordion manufacturers

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and the free bass capabilities to break down any previous criticism of the accordion's limitations:

The manufacturer has shown his interest – the next move is up to the accordionist, and initially the teaching profession. The chromatic bass keyboard holds the complete answer to all the critics insofar as limitation is concerned, and those who refuse to examine its possibilities closely in relation to their own scope will in future forfeit the right to complain should the erstwhile attitude of the orthodox musical world continue to remain unchanged (11(H) Charnwood B. 1967 p.8).

Wright acknowledged the efforts of the accordion manufacturers in developing the accordion structurally, and in removing various limitations. He called on the teaching profession to incorporate the free bass in their teaching and to encourage its use amongst students. Two years later he called upon the TAC to also advocate on the behalf of the free bass:

The evolvement of commercial Free-Bass instruments presents a great challenge as well as a great opportunity to the accordion-playing community. There is no doubt but that [the] Free-Bass removes the majority of restriction from the accordion, and therefore removes a considerable cause for objection on the part of those who must be convinced if there is to be any substantial advance towards full acceptance of the instrument (5.1(C) 1969, p.3).

As the free bass accordion can produce single melodic lines in the left-hand, many accordionists believe this development elevates the accordion to the technical level of difficulty of instruments such as the piano. Wright drew upon the responsibility of all the manufacturers to produce affordable free bass accordions to increase accessibility of the instrument in Britain (5.1(C) 1969, p.3). The affordability of instruments contributed greatly to their selection, with instrumental choice impacted regularly by the socioeconomic status of families (Conner 2019, pp.1-2). Wright acknowledged the importance of the accordion's affordability to improve overall uptake and he stated that the stradella accordion may face a decline in accordion teachers' efforts to encourage the free bass when a pupil reaches suitability for the free bass (5.1(C) 1969, p.3). Wright stated 'the onus is upon the Manufacturer, Trade and Teacher to create the best possible environment in which commercial Free-Bass can flourish' simultaneously propelling the accordion's respectability, which increases interest and uptake in education and examination (5.1(C) 1969, p.3). He also

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believed that the NAO could ‘bring to the notice of the Trade how necessary the free-bass was going to be in the future’ and that Britain would require ‘inexpensive models of free-bass instruments’ to encourage its learning (5.1(G) 1970, p.5). However, with the 1970 NAO and the BCA split on the horizon, collective efforts from the BCA and NAO to encourage the use of the free bass accordion may not have had the desired outcome. From 1970 to 1973 the BCA detailed the following accordion brands in their annual yearbooks: Scandalli, Sorrento, Soprani, Hohner, Bandmaster, Barcarole, Royal Standard, Worldmaster, and Horch offering a range of piano or button key, diatonic or chromatic, and stradella, free bass or converter accordions (2(A) Y.B. 1970, p.5 and p.30; 2(B) Y.B. 1971, p.2 and p.10). Ultimately, it is apparent that Wright believed the introduction of the free bass into the British accordion scene would act as a significant tool in standardizing the accordion in Britain.

Towards the end of the 1900s, several issues arose in relation to the accordion’s affordability, accessibility, and capabilities. The 1994 TAC meeting considered issues counterintuitive to the accordion’s progression at this time, including the age gap in the generations playing the accordion from children and teenagers to adults over forty (5.2(I) 1994, p.5). Additionally, the expense of the accordion factors as a deterrent in which rental and buy plans or free-loan are recommended to increase its affordability (5.2(I) 1994, p.5). The concept of rental or free-loan accordions was counterintuitive to motivating accordion manufactures to continue developing and creating new instruments. There was clearly an issue in Britain with balancing the accessibility and affordability of the accordion and simultaneously supporting accordion manufacturers. Furthermore, the accordion sizes utilized were debated due to the incapability of the forty-eight bass accordion for candidates participating in grade three onwards with the recommendation that pupils move from the twelve bass to seventy-two bass accordions. However, it was not made clear that this move was made compulsory, most likely attributing to the extra financial strain acquiring a seventy-two bass may incur (5.2(I) 1994, p.6). Therefore, it may be surmised that the BCA goal to

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support the trade of accordion manufacturers through the incorporation of specific accordion models was launched with great anticipation, yet rapidly faced challenges of uptake and affordability.

### **4.3 BCA at the Close of the 20<sup>th</sup> Century**

The theme of standardization arises regularly throughout the BCA history. The motivation behind standardization practices stemmed from the desire to raise the status and perceptions of the accordion and its capabilities. In 1969, the document ‘BCA Areas for Improvement’ set realistic goals for standardization and legitimization, relating the importance of ‘raising the status of the accordion to the point of acceptance’ (6.3(F) 1969, p.1). Near the close of the 20<sup>th</sup> century, the BCA formulated a document titled ‘The Position of the College in relation to the General Field of Music’ which offered insight into the position of the BCA (5.2(I) 1994, p.6). Francis Wright explained that from 1970 onwards various attempts were made at meetings with ‘the Music Committees of both Oxford University and the Welsh Board of Education’ to have the accordion accepted but to no avail (5.2(I) 1994, p.6). The refusal of these music committees was described by Lord Llewellyn Heycock (Chairman of the Board) and BCA friend who advocated on the accordion’s behalf, as ‘disappointing’ (5.2(I) 1994, p.6). Recalling a speech made at the BCA Golden Jubilee Luncheon, Heycock detailed ‘that he had been personally extremely disappointed at the attitude of the Music Committee at the time, and could only put it down to prejudice’ (5.2(I) 1994, p.6). Over the course of the 20<sup>th</sup> century, the BCA made various attempts to promote the status of the accordion. They attempted to have the accordion accepted on the GCE’s for practical examinations in which they achieved limited success. By 1994, the accordion had not been accepted by Oxford University or the Welsh Board of Education for accordionists to study at an academic level. In contrast, there was mention of the acceptance of the instrument at college level where ‘Neil Varley had graduated in Music on the accordion at Chethams’ (College) (5.2(I) 1994, p.6).

Chetham is a School of Music based in Manchester, which initially offered educational opportunities at secondary-level, becoming a specialist school of music for academic studies in 1969 (Chetham's 2021). The accordion's acceptance as an instrumental discipline at this college signified a progressive step in the instrument's overall status. In comparison, within the history of the BCA there was no suggestion that any of its students applied successfully to study at the RAM under the accordion Professor Owen Murray. In an interview conducted with Raymond Bodell, he stated that international accordion students received first preference at the RAM due to their higher 'classical playing standards' compared to UK candidates (Bodell Interview 2019). Furthermore, at no point did the BCA achieve its longstanding goal for recognition of its diplomas on the Burnham scale.

In 1995, Wright reflected on the accordion's position in Britain and the importance of the BCA's activities. He stated:

In judging the value of a blessing – assuredly its length and obvious reliability over the years must be the deciding factor, and we feel that this singles out the British College of Accordionists as the player's true consistent friend and ally over the years towards his progress and improvement, and the standing of the instrument itself... Sixty years of devotion, experience and hard work have gone into this – the accordionist's very own examining-system. Guard it well! (11.1(G) Charnwood B. 1994-5, p.3).

Wright acknowledged the consistent role that the BCA leaders had played in the accordion's standardization through their activities. By 1997 Wright retired from his role at the BCA, Charnwood, and overall accordion scene. He offered the following advice for the accordion's success in the 21<sup>st</sup> century:

1. That musical training should never consist of just working from one examination/competitive grade to the next – covering little more than the bare necessities.
2. That when selecting music the teacher should always consider the importance of developing and cultivating the student's taste for the very best in music.
3. That the experience, and the excellent stimulus, gained from both examinations and competitive-festivals are invaluable – when taken in the correct context of the learning programme (11.1(H) Charnwood B. 1996-7, p.4).



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From Wright's advice, it is clear he believed that accordion exams and competitions, repertoire choice and the combined experience of performance in exams and festivals creates a platform in which the standardization of the accordion could thrive. Prior to the 1970 split between the BCA and NAO, the accordion examination and competition scenes had been working in tandem. Furthermore, Wright alluded to the future necessity of these two accordion institutions reconnecting to further the standardization of the accordion in the 21<sup>st</sup> century.

The BCA attempted to standardize the accordion through two key areas: education and manufacturing. From 1969 to 1975, the TAC members worked to standardize educational instruction, examination participation, the incorporation of the accordion by other educational authorities and the adoption of the free bass accordion. The standardization of education was targeted through the BCA summer and weekend courses from 1951 to 1986 via education and engagement with teachers and students. In comparison to the TAC, these additional courses did not succeed past the late 1980s, yet they played a significant role while operational in furthering standards of accordion education in Britain. Furthermore, the establishment of additional syllabi such as the conductor's course, diplomas, class tuition and tape-recorded courses also contributed to this aim. These courses were accessible to all British accordionists from students to professionals. It is apparent that the BCA attempted to legitimize and standardize accordion activities through education and manufacturing during the 20<sup>th</sup> century.

#### **4.4 BCA in the 21<sup>st</sup> Century**

Although the 20<sup>th</sup> century is the key timeframe examined in the promotion, standardization, and institutionalization of the accordion by the BCA, their position in the 21<sup>st</sup> century must be considered. BCA candidature figures dropped significantly from 346 practical and theoretical candidates in 2000 to 111 candidates in 2022. Although the BCA leaders now offer online exams to generate greater accessibility for accordionists, an increase in participation does not

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follow. There are no premises in Britain dedicated to the work of the BCA. In 2022, the BCA leaders do not advertise an address on their webpage. Raymond and Anna Bodell currently run the BCA from their home in France (Bodell Interview 2019). Instead, the institution exists as an online platform organising local centres for live exams when candidature figures suffice. Alistair Gillespie is detailed as the only senior examiner in 2022. From the interviews conducted with Raymond Bodell and Graham Laurie, they both act as BCA examiners presently. During the BCA exam participation peak between 1969 and 1972 there were ten to twelve examiners listed yearly (1(T) BCA S. 1969, p.3; (1(U) BCA S. 1972, p.3). In comparison to the three current BCA examiners, it is apparent that this necessity for accordion specialist examiners has dropped. On a promotional level, the music industry has shifted significantly in its strategies shaped by increased accessibility to new technologies such as computers, phones, and tablets and by greater access to innovative digital services and products such as Spotify (Meier 2017, p.3). Music deemed successful today is focused on cultural relevance and is navigated by the capital it renders (Meier 2017, p.2). The traditional means of promotion that the BCA relied on prior to the 21<sup>st</sup> century comprising live performance, community building, advertisements, publications, and media output no longer represent music promotion today. The music industry now focuses on marketing music with brand partnerships and cross-promotion with non-music related products (Meier 2017, p.6). As described by Dr Meier: ‘Today, the music industry is dominated by mainstream recording artists that are branded and promoted based on the capital they render and their cultural relevance’ (Meier 2017, p.125). From the perspective of the BCA leaders, at no point in the 20<sup>th</sup> century did they achieve cultural relevance or render significant capital or viability. Instead, they continually dealt with financial instability, dropping candidature figures and the discontinuation of community building activities. From reviewing their repertoire list for practical exams offered in 2022, it is clear that British works now heavily dominate grades one to six with British accordionists such as Broadhead, Laurie, Ward, Romani and Wright

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featured heavily. In grade seven and eight non-British composers are relied upon including Frossini, Fugazza, Piazzola and Scarlatti. There are several ways this growth in British repertoire can be viewed in the 21<sup>st</sup> century. The dominance of British works in earlier grades can be viewed as successful with an influx in British accordion works. However, the dominance of names such as Laurie, Ward, Broadhead and Wright raises the question of where the next generation of British accordion composers will come from. The continued reliance on non-British repertoire in the higher grades also suggests that British accordion composition has space to grow in its technical and performance demands. However, the popularity and promotion of the classical accordion tradition in Britain must improve radically to motivate up and coming musicians to the instrument. From the candidature levels presented from 2000 to 2022 the BCA personnel's promotion of the accordion in Britain has declined further. This regression of promotion is amplified by the stagnation of BCA leadership roles in the 21<sup>st</sup> century. Since the establishment of a new BCA board of administration in 2005 the following positions remain unchanged today: Raymond Bodell (BCA Principal), Graham Laurie (BCA Vice Principal), Alistair Gillespie (Senior Examiner) and Anna Bodell (Administrator). With no new figures entering the BCA leadership roles for over seventeen years, the question arises concerning who will take over the BCA upon the retirement of these figures. The BCA website states that the current board of administration 'continues to ensure the promotion of the Accordion and that the accordion takes its rightful place in the World of Music in the United Kingdom' (Anon 2022). However, the overall BCA narrative from the 20<sup>th</sup> century to today suggests that the BCA leaders' desire to promote the accordion in Britain is continually declining rather than succeeding.

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## Chapter 5: Conclusion

The BCA is an accordion institution that formed in Britain to institutionalize, promote, and standardize the practices surrounding accordion education, repertoire, and manufacturing. This research situates the history of the BCA within the wider process of music institutionalization and the cultural reproductive nature of music institutions in the 19<sup>th</sup> and 20<sup>th</sup> centuries. It provides a historical backdrop to the social and cultural shifts in Britain that impacted the development of music institutions.

Initially, the incentive for this research topic derived from the dearth of academic literature pertaining to the accordion and its history from the late 19<sup>th</sup> century onwards. The BCA was selected as the prism through which the accordion's history in Britain during the 20<sup>th</sup> century could be explored. Through this investigation the BCA were situated in the broader picture of music institutionalization from the 18<sup>th</sup> to the 20<sup>th</sup> century. To obtain an accurate portrayal of the BCA and the accordion's history, a comprehensive field of enquiry was initiated. The disciplinary fields used throughout this research comprised historiography, new musicology, and philosophy. The combination of these disciplines formed the overall structure and narrative of this thesis. As a result, an informative historiography of the BCA and the accordion was generated positioning the BCA within the social and cultural context from which it developed. By delving into the overall process of music institutionalization from the 18<sup>th</sup> century onwards, this research assessed several processes which may have contributed to the BCA's emergence in Britain during the 20<sup>th</sup> century. Through the implementation of thematic analysis, the main thematic areas examined comprised institutionalization, promotion, and standardization. These main themes were selected to answer the primary research question 'How did the BCA contribute to the promotion of the accordion in Britain during the 20<sup>th</sup> century?'. Through the institutionalization of the accordion by the BCA leaders from 1935 onwards, a space was created for accordionists in

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Britain. The BCA institution provided accordion expertise while simultaneously generating leadership roles, institutional regulations, and financial viability for the newly established organization. The founding of the BCA institution created the opportunity to promote the accordion in Britain through educational activities. To further the promotion of the accordion the BCA targeted community building activities such as summer courses, orchestras, and weekend schools. Various marketing attempts were made through the publication of prospectuses, yearbooks, and chronicles. The practical and theoretical BCA exam syllabus represented the key promotional publication offered between 1935 and 1999. The development of original accordion repertoire was regularly encouraged and promoted in the BCA repertoire selection in both exams and college concerts. The years 1935 to 1986 represent the time of greatest promotional success for the BCA through marketing and community building. From 1986 onwards, the exams acted as the key BCA activity to promote the accordion in the 20<sup>th</sup> century. Like the direct attempts to promote the accordion through community building and marketing, the BCA established additional courses, materials, and bodies such as the TAC to standardize accordion education. The BCA and TAC leaders worked together to improve teaching, exam, and diploma standards. They aimed for greater inclusion of the accordion at GCE and academic levels. In response to the primary research questions, the BCA contributed to the promotion of the accordion in Britain during the 20<sup>th</sup> century by establishing an institution, marketing the BCA's accordion activities, creating a sense of community for accordionists and standardizing accordion exams and education.

Chapter two provided a historical narrative on the overall process of music institutionalization from the 18<sup>th</sup> to the 20<sup>th</sup> century where the use of concert life for the professionalization of music, music criticism, music institutions and education was considered in the Western world. Chapter two also detailed how the British Musical Renaissance shaped and elevated musical life in Britain professionally, culturally, and socially. This was achieved

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through the elevation of the national press, the establishment of music publication companies, the incorporation of intensive marketing techniques, the introduction of copyright laws and improved fees for professional musicians. The shifts in Britain's music scene both culturally and socially during the 20<sup>th</sup> century was also discussed. This included discourse on the impacts of WWII and the establishment of the Council for the Encouragement of Music. Additionally, chapter two presented an overview of the professionalization and institutionalization of British music institutions such as the RAM, RCM, and ABRSM. The narrative generated on these institutions indicated the overall process of institutionalization, standardization and professionalization of music education through graded examinations, repertoire choice and the enhancement of technical music skills. On an internal institutional level, it showed how these music institutions ensured sustainability and viability through aristocratic sponsorship, institute funding to a reliance on tuition fees. Finally, chapter two provided a detailed narrative of the institutionalization of the accordion in Britain from the BCA's inception to the close of the 20<sup>th</sup> century. The discussion of the history of the accordion's emergence in Britain in 1927 and the role of national and international accordion competitions provided context for the BCA's formation in 1935. An historical overview of the BCA as a music institution was generated by narrating the significant historical developments of the BCA. It highlighted the BCA's leadership formation with the consideration of traditional gender roles. The importance of sponsorship by Hohner in establishing and supporting the BCA financially from 1935 to 1963 was discussed. The withdrawal of Hohner financial supports to the BCA in 1963 that resulted in the BCA's relocation to Leicester. The financial viability of the BCA was examined in relation to its sustainability and the financial struggles encountered. Overall, chapter two provided an informative historical context on music institutionalization in Britain and the BCA's emergence during the 20<sup>th</sup> century. This chapter provided a historical narrative of the BCA, its intentions for the accordion and the challenges faced in its objective to create an accordion institution.

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Chapter three provided an assessment of the BCA's promotion of the accordion through the four subthemes: community building, publications, music education and repertoire. This chapter answered the secondary research questions on how successful the BCA activities were in promoting the accordion, if the BCA leaders promoted accordion compositions by British composers and how successful were the BCA personnel in promoting the accordion. The subtheme of community was presented through the establishment of group activities. Key relationships were detailed including internal communities such as the BCA orchestras, summer, and weekend schools. The relationship between the NAO and BCA highlighted the promotional importance established between both institutions from 1935 to 1971 in advertising the BCA. The breakdown of this relationship indicated the deep fracture in the British accordion community. The BCA's expansion of international affiliations with accordion organizations in South Africa, America, Australia, New Zealand, Malta, and Ireland was also discussed. On a promotional level, BCA publications and concerts were detailed to show the various advertisement avenues that the BCA leaders utilized to promote the accordion. The importance of repertoire selection was discussed in relation to popularizing the accordion's media output in Britain. The creation of an eight-grade examination structure for both practical and theoretical exams, the establishment of diplomas and the provision of educational courses for teachers and students was discussed under the subtheme of music education. The educational courses and exams offered by the BCA represent a direct attempt to promote the accordion nationally and internationally through educational means. From chapter three, it is clear the BCA co-existed with music institutions that similarly featured accordion education in Britain. The NMAA, the VCM, the Guildhall and the ABRSM's incorporation of accordion examinations showed a desire to promote the accordion in Britain exterior to the BCA. The insight offered into the candidature figures for the BCA from 1969 to 1999 indicated that the candidature participation figures declined from the 1980s onwards. Although the exams faced low uptake, they represent the key promotional tool for BCA

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leaders from 1980 to 1999. The role of published accordion repertoire was considered in the promotion of the accordion. The importance of copyright law adherence arose regularly within the BCA archival history from 1964 onwards. This can be largely attributed to Francis Wright who owned the Charnwood accordion publishing company taking over the BCA in 1964. From a business perspective, Wright saw the potential in utilizing the BCA as a platform to encourage copyright law adherence, thus benefiting the sales of accordion publications while simultaneously supporting accordion composition as a profession. However, from the BCA archival history there is no evidence to suggest if the BCA's endeavour to improve copyright adherence came to fruition. In relation to the exams offered by the BCA, the use of transcriptions, arrangements, and original works in repertoire selection from 1935 to 1995 was examined. From analysing the types of repertoires selected it was clear that the use of original accordion repertoire continuously developed throughout the 20<sup>th</sup> century. Furthermore, the reliance on British and non-British works was analysed to illustrate how British accordion composition grew from 1935 to 1995. By 1995, there was still a clear reliance on high art repertoire by non-British composers, while simultaneously the incorporation of British accordion composition improved significantly. The influx of British accordion composition was shown through the musical analysis of works by Francis Wright and Graham Romani. The analysis of Wrights works in the three advanced levels of the BCA practical exams offered insight into the performance and technical aspects expected from accordion candidates. Similarly, the performance and teaching expectations of the A.B.C.A diploma was shown in the analysis of *Classical Sonatina* by Romani. The incorporation of stradella and free bass repertoire was also presented showing the BCAs implementation of free bass repertoire from 1972 onwards. The BCA repertoire selection was compared to other examination boards presenting the similarities and differences in non-British and British repertoire selection. The BCA clearly existed in a period when the accordion's popularity faced significant challenges. Although the BCA personnel aimed to promote the accordion



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through community building, publications, music education and repertoire the increased popularization of the accordion does not come to fruition by the close of the 20<sup>th</sup> century.

Chapter four discussed the theme of standardization under the subthemes of music education and manufacturing. This chapter answered the secondary research questions surrounding the activities undertaken by the BCA staff to standardize accordion education in Britain and how successful they were in achieving their goals. The standardization of music education was investigated in relation to the role of Francis Wright and the TAC. It detailed the TAC member's determination to improve exam standards, to have the accordion accepted in GCE exams, to raise the BCA diploma standards, and to create additional BCA educational courses and materials. The role of accordion manufacturing was described in relation to the acceptance of accordion systems such as the stradella and free bass. Although the BCA personnel did not manufacture accordions, they utilized the BCA exams and courses as a platform to educate accordionists on both systems. The introduction of the free bass accordion and its improved capabilities brought greater motivation to the British accordion scene to breakdown preconceptions that the accordion was limited. The BCA and TAC members were instructed to encourage the selection of free bass accordions. Clearly, the BCA leaders utilized various educational courses and discussions to aid in their standardization of accordion education, and manufacturing. When reflecting on the significant drop in course and exam candidature levels from the 1980s onwards, the BCA leaders were not overtly successful in their goal to standardize accordion education in Britain. However, the BCA leaders were committed to the standardization of accordion education and manufacturing.

This research contributes to the discourse and literature on the accordion in Britain. A limited amount of research has been conducted on the accordion to date. This research fills the gap on accordion literature and provides an informative historiography of its development in Britain. To date the accordion has not featured in the narrative of music institutionalization discourse. From this research it is apparent that the BCA followed similar processes,

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structures and tools utilized by its predecessors to promote the accordion in Britain. This research offers a template on how to navigate and document the history of an understudied music institution or instrument. The examination of institutional processes, structures and tools utilized by the BCA and its predecessors can be applied to other understudied instruments and institutions. Qualitative descriptive analysis can be used to detail the narrative of an instrument or an institution's emergence. The method of thematic analysis could similarly be applied to draw out the key themes of institutionalization that may include promotion and standardization within an institution. However, this is not to say that other themes could emerge or be considered in relation to the history of an understudied instrument or institution.

In relation to the literature utilized in this research, the theories of Bourdieu and Foucault were important when considering the narrative of music institutionalization. Bourdieu's theory of cultural reproduction and the role of culture, education, and imitation in establishing cultural acceptance resonates with the process of music institutionalization and the BCA specifically. It is clear that the BCA drew upon the culturally accepted structures of music institutions such as the RAM, RCM, and ABRSM. It is apparent that they imitated their predecessors and placed value on Western art music to receive legitimization and acceptance for the classical accordion. Similarly, Foucault's theory of power and knowledge was applied to the process of music institutionalization generally and the BCA. It is clear from this research that music institutions formed from a growth of musical knowledge with its imitation and acceptance representing power. Institutions such as Leipzig Conservatoire established the key knowledge and educational standards expected of music institutions. From this point onwards, the knowledge and educational expectations grew and were implemented nationally and internationally, as seen in the development of British music institutions. From the cultural acceptance of music institutions power was established. This power can be viewed in the structural conformity of music institutions, such as the BCA. Power can also be seen in the

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leadership roles of these institutions. In the case of the BCA, certain key figures such as Francis Wright held their position of power for extended periods of time. However, the BCA did not achieve cultural distinction or power in the promotion of the accordion during the 20<sup>th</sup> century. In the 21<sup>st</sup> century, the BCA continue to lose their foothold. From this research, the limited cultural acceptance and power achieved by the BCA during the 20<sup>th</sup> century compared to its contemporaries can be attributed to inadequate finances, the specialized nature of the institution and the lack of acceptance by music education boards at secondary and post-secondary levels. In comparison to successful British music institutions such as the ABRSM, the BCA did not cater for a wide variety of instruments. Instead, the BCA focused directly on the classical accordion which contributed significantly to the lack of financial viability achieved throughout the 20<sup>th</sup> century.

The BCA leaders relied on predetermined exam syllabi formats, the use of high art repertoire, the promotion of the accordion through community building, publications, education and repertoire, and the standardization of accordion education through supports such as educational courses and manufacturing. It is clear from this research that the increased promotion of the accordion through publications, marketing, educational courses, and community building occurred between 1935 and 1986. During this time, key BCA Council and Board of Administration figures including Albert Davison, Dr. O.H. Meyer, Ivor Beynon, Francis Wright, Leslie G. Law, Graham Romani, Pauline Noon, and Rosemary Wright worked together to promote the accordion. However, each BCA activity from additional educational courses such as the summer and weekend courses, to the community activities such as the BCA orchestras, to the publication of prospectuses, yearbooks and chronicles ultimately failed. The key factor in the discontinuation of these BCA activities can be attributed to poor uptake and a lack of financial sustainability. Throughout this research, the issue of funding arose continuously throughout the 20<sup>th</sup> century. From 1935 to 1999, the BCA practical and theoretical exam syllabus represents the BCA's constant educational activity to

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promote the accordion. However, the raising of fees was regularly introduced to ensure the continuation of exams and the BCA's viability. The promotion of accordion composition was successful with a clear increase in the level of British original works found in the BCA exam repertoire selection by 1999. Yet issues arose throughout the 20<sup>th</sup> century in relation to publishing and copyright adherence in support of British accordion composers financially and professionally. The BCA's affiliations with other accordion institutions shows the promotional success of the BCA on an international level, yet similarly faced issues of financial viability as seen in the case of New Zealand in 1976. It is clear that the BCA contributed to the promotion of the accordion during the 20<sup>th</sup> century yet each BCA activity regardless of its duration faced financial constraints.

The lack of success achieved by the BCA in the promotion of the accordion during the 20<sup>th</sup> century raises the question of where the accordion fits in the 21<sup>st</sup> century. The BCA is still in existence today, yet its candidature continues to dwindle, leadership figures remain unchanged, there is no physical premises dedicated specifically to the BCA, while the practical, theoretical and diploma exams represent the only form of accordion promotion. The BCA has established a social media presence and cater for online examinations in 2022. Yet the establishment of a social media page and increased accessibility for online examinations alone will not improve the BCAs promotion of the accordion. Improved financial support would aid the BCAs existence in the 21<sup>st</sup> century. However, new innovative avenues and directions are needed to advance the accordion's promotion. Some possible solutions could include new accordion repertoire that relies less on transcriptions and arrangements of Western art music. If the BCA move away from the value placed on Western art music and incorporate other genres of music, including arrangements of music in the 21<sup>st</sup> century their audience base may expand. In terms of BCA leadership new roles could be established with individuals targeting media and marketing, community activities and repertoire selection (originals, arrangements, and transcriptions). Although it would break with the tradition of

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the BCAs specialized nature, the inclusion of other instruments would enhance visibility and financial sustainability.

In relation to future research, there are several research avenues that could be taken to assess the accordions position. Future research possibilities include assessing what innovative ways can the accordion be promoted in the 21<sup>st</sup> century to improve its popularity? What role has the accordion played within music institutionalization in other geographical locations and institutions? To evaluate the role of leaders within the accordion community, specifically the potential for up-and-coming accordionists to integrate themselves within the community. To assess the impact of new technologies in creating greater accessibility to the accordion through social media and online music platforms. To complete further analysis on accordion repertoire considering the preference for certain musical tastes and the use of transcriptions and arrangements. To examine and compare how free bass and stradella bass pieces are selected between examining boards. To study the standards of accordion repertoire utilized by exam boards in relation to original works and transcriptions and British and non-British repertoire.

From the history and development of music institutionalization, the BCA chose to trust the cultural reproductive nature of music institutions to popularize the accordion. However, from this research it is clear that the BCA cannot rely on past practices for the accordion's promotion. Instead, it must now look to the future in new innovative ways to popularize the accordion. The intention of this research was to assess the BCA's history, to understand its development and to determine if it had achieved successful promotion compared to its contemporaries in Britain. The promotional avenues that brought the BCA success may be attributed to the various community building activities in place and the relationships established nationally and internationally. The BCA candidature levels dropped continually from the 1980s onwards coinciding with the discontinuation of community activities and promotional publications. In the 21<sup>st</sup> century, increasing opportunities for

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accordionists to form relationships may aid in the accordion's overall promotion. However, financial supports are needed to create these opportunities, an issue the BCA continuously faced throughout the 20<sup>th</sup> century.

## Appendices

### Appendix 1 BCA Archive Catalogue

| <b>BCA Archive Catalogue</b>                                      |   |  |
|---|---|--|
| <b>Folder 1</b>   | <b>Folder 7</b>   | <b>Folder 11</b>   |
| BCA Syllabus  | BCA Syllabus Revision   | Charnwood  |
| <b>Folder 2</b>   | BCA Candidature 1967-1997   | Charnwood Correspondence   |
| BCA Yearbook  | BCA Written Theory Examination Marking                                | Leicester School of Music Concerts   |
| BCA Summer Course   | NAO Accordion Teachers' Guild 1957                                    | Leicester Accordion & Guitar Festival (Pamphlets, Tickets, Advertisements) |
| BCA Weekend Course  | BCA Summer School, Written Exam, July 31st 1959                       | Leicester School of Music Technique Advice                                 |
| <b>Folder 3</b>   | Syllabus Revision First Draft 1956                                    | Letters From Leicester School of Music                                     |
| BCA Documents   | New A.B.C.A Postal Preparation Course 1957                            | Teacher Information Service Showroom                                       |
| BCA Advertisements  | BCA Syllabus First Draft 1957   | Leicester School of Music Exam Syllabi & Schedule of Pieces & Studies      |
| <b>Folder 4</b>   | Written Theory Exam Grade III Summer 1954                             | Leicester Masterclasses  |
| BCA Recitals Lunchtime  | Experiments for Beginner Ensemble Playing Eddie Harris 1948           | North Midlands Accordion Association 1947 Accordion Syllabi                |
| BCA Evening Concert   | C.I.A The International Standard Coupler Registration Copenhagen 1953 | Accordion Examination Board of New Zealand & Accordion Association         |
| NAO Accordion Week Nov 3rd-6th 1959                               | BCA British Standard Accordion Music Notation                         | <b>Folder 12</b>   |
| Other Concerts  | BCA Examiners Report 1950   | Minutes & Rules  |
| Folder 4 Part 2 Lunchtime Concerts                                | <b>Folder 8</b>   | <b>Folder 13</b>   |
| <b>Folder 5</b>   | BCA Photographs   | NAO Accordion Day Programmes   |
| BCA Accounts, Meetings, Minutes                                   | Sir Jimmy Shand Hon. FBCA   |  |
| BCA Teachers Advisory Council Meetings & Minutes                  | Lord Taylor of Mansfield Former Patron of the BCA                     |  |
| Teachers Advisory Accounts 1969-1978                              | Charnwood & Leicester School of Music Photos                          |  |
| <b>Folder 6</b>   | An Evening of Christmas Cheer: BCA Student Orchestra                  |  |
| BCA Constitutions   | Colin Cook  |  |
| BCA Prospectus  | Orchestra D'Accordeon de Paris Visit                                  |  |
| BCA Schedule of Studies & Pieces                                  | Eric Haley Former Chairman of the BCA                                 |  |
| BCA Historical Documents for Syllabi, Courses, Lectures etc       | Francis Wright & Friends  |  |
| BCA Annual Meetings   | Celebrities   |  |
| BCA Letters Discussing Exam Syllabi Alterations & Recommendations | Other Photographs   |  |
| BCA Approved Teacher Scheme                                       | <b>Folder 9</b>   |  |

|  |                                       |  |
|--|---------------------------------------|--|
| BCA Practical & Theoretical Examination Application Confirmation Form                    | BCA Certificates                      |  |
| BCA & LSM Examination Dates & Locations (Exam Structures)                                | <b>Folder 10</b>                      |  |
| Letters to Notify Colleagues & Candidates of New Examination Procedures & Syllabi Change | Sir Jimmy Shand Conferment            |  |
| BCA Chronicles   | Sir Jimmy Shand Conferment Invitation |  |
| BCA Bulletin   | Sir C. James Anderton                 |  |
| BCA Examination Application Form   | Lord Taylor of Mansfield              |  |
| Diploma Holders 1936-2006  |                                       |  |

**Table 1.3 BCA Archive Catalogue**



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## Appendix 2 Interview Extracts

### Raymond Bodell Interview 2019 Extracts

*Question: Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)*

Raymond Bodell (2019): Ok I started I started playing the accordion. I suppose completely because my mother wanted to learn the instrument. Neither of my parents were musicians in any shape or form. But Mum had always wanted to learn the accordion. I've had some stupid toy piano triangle you know small piano when I was 2 or 3 and learnt, I understand it was three blind mice on it but when I was five. Mum walked past a shop coming to Christmas and saw this little 12 bass Gullotto accordion in the window and said right that's his Christmas present and so she bought me this 12 bass Gullotto accordion. I was five. I don't know if you know the Gullotto accordion it's the one with the really big bass buttons like the size of fingernails you know what I mean.

Raymond Bodell (2019): But of course, then I went from strength to strength with Cyril in fairness you know from passing grade 4 with I think like 1974 or something like this. I took my grade five and, in the May of 1972, so I would have been 11 and I got distinction. You know it was completely, it was a completely different level wasn't it. You know I've completely, through that a year later I did my grade 7 again distinction and in 1974 I took the first college diploma.

*Did you ever compete as a classical accordionist in Britain or abroad? If so in what competitions?*

Raymond Bodell (2019): I got into the competition scene. And of course, in those days the competition scene the NAO competitions were big. You know I went to the first NAO UK event I went to having qualified because in those days you had to come in the first three to even be allowed to play at the Nationals. And I turned up in the junior solo in 1973 in Perth Scotland. There was 24 in it. It was like my God you know what have I actually put myself in for? I was 12, I think came 16th you know it was purely experience.

Raymond Bodell (2019): And by the time I left Kansas I've been invited to a seminar in France with Jacque Monet who was the teacher professor of the winner Alain Musichini in America. He'd invited me to a seminar like in two weeks' time... and I studied in France for two years button key and converted. I came, I came here I was living in Avignon for two years studied with Jacque I was his first international student.

Raymond Bodell (2019): Yes, you know at the end of it as you, you know. I'm sure you read different things. You know obviously we; I grew up and went through CIA but of course the international movements split in the 1950s and 1950 it actually split. And again, that set that lived separated for sixty-five years with people again very much you either went to one or you went to the other. I grew up with the CIA because the NAO was the CIA. So, we went to the CIA. I went to the CIA all the way through. We never went to CMA etc., etc. But again, from that basis internationally again history repeats itself.

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*During your period of working at the BCA, how, in your opinion did the BCA promote the development of the classical accordion in the UK?*

Raymond Bodell (2019): But the only other one that came into existence in the UK and it was set up as competition to the BCA was the BAA which was the British Accordion Association and that was set up in like 1948 1949 and it offered examinations and of course again it split the whole two again but it was down to exactly what the CIA CMA split was and that was about German accordions and Italian accordions.

*What led to you working with the BCA? When did you begin working with them, and in what capacity?*

Raymond Bodell (2019): ‘Raymond, I’m in my 80th year do you realize that?’ you know Ok. ‘We must talk about the accordion. What’s it, where it’s going in this country?’ ... What was happening with the BCA long term he made it clear at that point that his daughter did not want while she is principal at this time. She did not want to take it on. To continue the role after him basically. And what would I do?

*In your opinion, who were the most important figures in the development of the BCA, and how did they contribute to its development?*

Raymond Bodell (2019): To the point that he put Rosemary as principal in 83 I don't think necessarily she was the right person at the time. Personally, I was 22 so maybe I wasn't the best person to judge.

Raymond Bodell (2019): And of course, in her case of course because of the historical situation they’re all piano key lists so you got a button key come in that was completely, that had completely gone out, the list completely went out the window in any case didn’t it because you know what I mean. But as I say that’s called life. But it was her way and of course she was principal for that period of 1983 through 1997 and she did a lot for the college.

Raymond Bodell (2019): There’s too many people seem to think you know I don’t know what they expect, but there's a lot of glory and it's a lot of work at times but at the end of the day there's a job to do for accordionists. As I said one of the biggest issues I had once I got into the chair and been through a few years of that in the NAO was this whole divide between the BCA and NAO. We’re talking BCA and of course it's not been mentioned for ages. Because once I completed my three diplomas which the college offered. I was the second holder of all three diplomas, Rosemary Wright being the first.

Raymond Bodell (2019): And it was literally there were people Francis for example I know I speak a bit about Francis because obviously he had such an instrumental position in the BCA for many, many years. You know he was one of those that would actually make you categorically say do you belong with us or not, if you are with us, you cannot do this. Even he said that to Cyril Pasby who was an examiner. And was at one point a NAO area organizer, and Cyril actually gave up the area organizer role of the NAO, for a well I don’t think he ever took it back in any case. But he got involved in the NAO later on but for a number of years in those seventies Cyril would have nothing to do with the NAO because he basically had no position as an examiner with the BCA if he was involved with the NAO. But again, you have the same issues the people who took over the NAO which were the likes of in particular Ron and Elaine Beecham, Colin Whitfield. They had the same thing. And you know Elaine even to today and you know she knows my views obviously Ron’s no longer with us, but Elaine knows my views. I know her views. We've clashed on many occasions. Anna’s laughing but

on the other side of the coin. I think today we're probably on the best even keel we've been for a long, long time. She still will not have anything to do with the BCA going back to the late 1960s.

*What do you consider to be the most significant changes to have taken place in the BCA during your time there?*

Raymond Bodell (2019): You know it's as simple as that. But that caused such a big divide, and it had such a negative effect because teachers stopped teaching for exams because they weren't allowed to be involved with the BCA. And so, the BCA suffer. Meanwhile other teachers didn't use the NAO competitions and as we say the accordion worlds too small. I know it's got smaller but it's still too small even then to start these literally divide lines.

Raymond Bodell (2019): And of course, you've got the new people coming in the Elaine's obviously you know. You know I know it for a fact because I've got the history, the history rhetorical records book. You know Elaine was a student of Eddie Harris again a very staunch BCA person you know. But again, I don't know what caused it I often wanted to look it up but I know she failed her grade 8 on one occasion and I think that was the last contact she specifically had with the BCA, but I don't know who the Examiner was or you know you never know what's gone on. But you know at the end of it there was the split, and everybody parted company and it stayed that way. If you came to accordion day in 1995 for example when we celebrated the anniversary year which Elaine was central in organizing, it. She brought, tried to bring everybody that was anybody.

*Do you feel the institutionalization of the accordion, through institutions such as the BCA have helped to promote it as both a classical and professional instrument?*

Raymond Bodell (2019): So, we've been in France now 12 years.

Raymond Bodell (2019): As I say so, there's where in my opinion the BCA has a place. You know I think at different stages maybe different people have got different ideas. You know one point when Ivor was president or principal of the college, he really vamped up the requirements especially like the scale requirements. Which would have been what maybe probably maybe late 1960s again 1970s that sort of period trying to say look the accordion is the same. You know is on the same level as a piano or on the same level as other instruments which I agree with his, I agree completely with his philosophy. But for God's sake to play a scale on a piano two hands together you can watch your fingers.

Raymond Bodell (2019): He [Owen Murray] got the money for the 12 months from them because obviously the government was paying from China. But it didn't achieve anything. He had a student for a year you know and so again it's like the Academy hasn't worked for that basis in my opinion because again he put that condition on the people at that period. And then secondly of course the other issue was then that he seemed to be, because of the standard of, I'll use the word international players. Maybe there aren't the classical playing standards in the UK. You know I'm not speaking for Ireland, but the thing is that they weren't the standard necessarily. But he wasn't willing to give them a chance either.

### **Anna Bodell Interview 2019 Extracts**

*Where and when were you born?*

Anna Bodell (2019): I was born in Manchester... And I am not an accordionist, I'm not a musician... I only got into the accordion because my, my eldest was introduced to an accordion by my best friend. And he just fell in love with it...And Stefan loved his and then one day we saw an advert in the paper for a band in Tamside. Stef so we took Stef along there because Stefan was only playing Ukrainian folk music with a dancing group.

Anna Bodell (2019): The first UK Championships the following year and that was it. Then I actually I split. I was married at the time we split up a few years and then I got to know Ray as a friend and it's really through him I've ended up with it.

*What led to you working with the BCA? When did you begin working with them, and in what capacity?*

Anna Bodell (2019): When did I become administrator of the BCA was maybe I'll, I'll give you...Yes 2009 I was starting helping Pauline I was an assistant with Pauline for a bit and things for her. It was, we actually tried to get her onto a computer and things like this so we could like send things across but when she retired, she basically just handed it over to me.

### **Graham Laurie Interview 2019 Extracts**

*Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)*

Graham Laurie (2019): So, and that's how I got involved in it, so that was, I was twelve I think at the time...My teacher was Jimmy Blair, which is young Gary Blair's dad...He had the biggest school in Scotland at the time and that's where we went.

### **Harry Hinchcliffe Interview 2019 Extracts**

*Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)*

Harry Hinchcliffe (2019): I've been playing the accordion ever since 1964 so I would have been around about 9 10ish. And times have changed and within, within my thoughts of the accordion movement, we are in changing times now and there are a lot of reasons why it's changing because today's lifestyle is changed so progressively over 50 years of technology. That's been one step forward. The old people's cultures changed, back in the day when I was 16. If I'd said to my dad, I'm going to be a professional accordion player and a teacher he'd of laughed at me and said you've got to get your hands dirty to make a living. Would that have happened? Today, there are opportunities to do that.

Harry Hinchcliffe (2019): I think with the right grassroots and networking it can be done. There is a lot of factors involved in teaching in today's accordion. One of the big problems is funding money because when you're teaching, when somebody comes to a lesson it has to be paid for.

Harry Hinchcliffe (2019): Up until, I was an engineer up until 2014 an apprentice train engineer but when I passed my apprenticeship in engineering, I went to night school to get my, to do, well to get my A level in music... I taught privately and within the manufacturing of the United Kingdom and been made redundant for many years, quite a few times I'm building up a private network of teaching. I did it full time after that I was made redundant from 2014. I then had to think very long and hard if I want to teach the instrument, I need

people to play. And it's long been my, it being before, it was very much my consideration now in my opinion, you could say, that we didn't have a grassroots network for the accordion in the United Kingdom. When I say grassroots we'd like predominantly, we'd like predominantly on a little superstar would come along, [inaudible]. But it was my thought that we needed a network of children to play. And so, after a lot of thought I managed to contact head teachers with this project in mind. I did get some funding for it which I will speak a little bit about. I said I was getting sponsorship it was my redundancy money, they put it on track, but I was leading to believe there was a manufacturer behind it because I felt that would be a more professional way of doing it rather than me saying I was funding it. And so, I did get this going and so I did get, I played in assemblies and when I look back now to 2008 when we did it in assemblies. I realized now how much I've learnt in today from forty years ago when I first did it. When you're playing to an audience of primary school children. What the teachers want is you to entertain the kids with the music on the instrument not play a concert artist piece. So, for instance just before about two weeks ago some children passed their exams with the BCA, and they got the medals and everything, and the head teachers called an assembly which was a bit off the cuff because I didn't expect it. So, I said yeah, we'll do that not a problem and to get the thing warmed up I played things like Head Shoulders Knees and Toes and got the staff to dance it in front of the kids. And they all did it. I did stuff like the wheels on the bus for the little ones to sing, all the sort of tunes, and they were all doing actions and all singing along, and they loved it. That meant they'd seen, heard music played on an instrument they'd made the connections with. If I went in and played something by Scarlatti it wouldn't have made the same connections. So, I very quickly learned that if you want to build up a network of children make certain you go to their level with what they know and then you get it, you'll get them interested. So, I built it up from nothing between me and the sum of about 150 primary school pupils in that region in North Yorkshire in primary schools. This is predominantly funded from the parent's pocket. So, this is where you've got to be careful cause there's only a budget that people are prepared to pay, and you are up against other organizations such as local education authorities that are quite expensive because of their admin costs. They are quite expensive to pay for education authority and lessons. So, we managed to half their price of what they needed and pure and simply by working numbers to take it which would then give you enough income to be able to do it. So, this started going we've got the kids involved. We've got the head teachers very much involved they were happy with the project, and it built, and its built through recommendations of head teachers talking to other teachers. And it's built up like that. The cost you might say well how much did it cost? We felt there was a balance in payment where if you charge 4 pound per child for 20-minute lessons with a minimum of three you could be talking at 36 pound an hour. That means that's if you had it full within the full hour some children are different levels so you can only take two at a time, some may have some barriers to learning taking one to one. Then you got travelling amongst it all, but it did, does seem to work. And then we hire, the instruments themselves, a company in Germany we went through, it just escapes my mind who they were, but we went through a Germany company, and we bought about 5000 pounds worth of eight bass accordions, and we got a lot of accordions for that. I can't remember the exact number of what we got, but we got eight bass accordions. And then and then it got that, once we got that going the next big issue is there wasn't the material to work to, to, there wasn't a material available that would work in tandem with the project that I wanted to do. So, I felt that the only way around this was to write the material to the ability and shall we say, picture in person it, what you could fit into 20 minutes with the group of three and what ability levels could be had. So, I wrote a series of materials and it's called a Level A B and C which is with a beat, which is for accordionists. This has set up a fundamental grassroots network and the system works.

Harry Hinchcliffe (2019): So, we got ABC awards going up, so this was the grassroots on its way. But and there was big numbers, but it's after that, were there's a slight, not problem, its where, it goes after that. In 2013 Professor Oleg Sharov asked me to adjudicate in the Rimsky-Korsakov at their national championships, and it's a different culture from eastern Europe, from continental Europe to western England here. And I know there has always been ambitions to strive towards us having people of the ability that we see in the East, and you know, you can't say it will never happen, but as time progresses you can see its difficult for that to happen at that level, with the amount of people they have. And the question is why? And I think it's just different attitudes and cultures, we, yeah different attitudes, and cultures, they, within our youth of today there's a lot of things to fit into their life, and some of them want to play the accordion but that's only a compartment of different things where I think possibly in eastern Europe it's the only thing, they do with their life apart from other learnings they're doing in education. And funding its state funded, where there's not a chance of, I've tried all sorts of ways to get some extra funding to try make the financial side happen. But and I understand this within our economic of this country there's far more important things needing funding like hospices like the NHS without the funding people would have a bitter coin. So, I know to a lot of accordion players it should be the only thing that should be funded but I do understand there are far more important things to be funded then playing the accordion. So, I think anyone that goes into it has got to look at the whole dynamic of it all. How they set up a grassroots network and I would say the education side of it.

*Did you ever compete as a classical accordionist in Britain or abroad? If so in what competitions?*

Harry Hinchcliffe (2019): In my younger days I just did like the NAO festivals. I'll go down another little route actually that I missed off slightly there. This is something I've done laterally than formally and the accordion, does get a bit of a stereotypical recognition that it's a poor relation to the other instruments. And so, over the last few years we've been going to local music festivals which have been organized by local music societies and things like that. And we did one recently we took our accordion orchestra, we had two orchestras playing in the ensemble section and we just blew the audience away, they didn't expect it. That is changing attitudes. And so, I was, a lot of the more local community things I would say to accordion teachers get involved in them.

*Do you feel the institutionalization of the accordion, through institutions such as the BCA have helped to promote it as both a classical and professional instrument?*

Harry Hinchcliffe (2019): Yeah, if you could get funding, I am certain you could double it, the numbers. But it's the fall out rate, you can get the numbers playing but there is a high dropout rate, but you can then be blessed with new numbers. So, people wanted to play, it's the money side of it, and of course the accordion is quite a specialized instrument.

Harry Hinchcliffe (2019): How I see the future for the accordion? I think that's an interesting one really because there is two areas of popularity, children want to learn to play and they'll keep going, its once they make the break away from primary education to secondary education that's when you have a big fall out, The other aspect I'm seeing now and this is come on more recently, is the people who would be a formative working life and they get an opportunity to retire early and so you get an older generation that always wanted to have a go and they just want to play the social music stuff, the kids want to do, learning music. In between them two areas its very grey. And like today at the UK championships discussing that it's that grey area you really want in people to becoming here to play. And that's were its lacking. So, you can say well how do you get that? How do you work on that? How do you develop it? I think once people go into secondary education and start going through it all it becomes very progressive in the educational exams;

parents see the educational exams as being the passport for them into their working lifestyles and that's when the instrument possibly fades away. How do we change that I'm not just certain, but how do we keep it going? I think by keeping it interesting, don't challenge them too much so they can't, keep the little challenges there but don't challenge them that much that they lose the love of the instrument. Which isn't possibly what a lot of people would want me to say. They'd rather me say you got to push them make them work harder. But that has the opposite effect of what really, we require. And that's where I see it going. Music wise I have, things go in cycles, so I've been doing this, I've been teaching since I was 18 the accordion. And things go in cycles, that is, recently I've noticed the amount of folk groups in various pubs clubs whatever, starting up. There is then a shoot off of people wanting to play the accordion as these folk clubs then start up. As they want to take part in things so you tend to find it comes in cycles, it will go and all of a sudden, you'll get people oh I'll go to a folk club, and so in so has recommended you, and you do get that comes in cycles so. Folk music will never die, folk music will always be there and there will always be an interest for it because its social music that people can get involved in.

Harry Hinchcliffe (2019): I went forward, told them what I've been telling you about grassroots and once they sort of saw that, see I was putting something together, it would look better, it was then said would you like to come on the governing council then because of the concepts I was coming up with we were still looking at concepts from back in the day.

*Composition of original music is important for the development of the classical accordion. Did you consciously seek to expand repertoire for the instrument as a composer?*

Harry Hinchcliffe (2019): So, you could say it's that style music that I like to write, but because I am teaching so much, I get pulled off course with that to write teaching material so I never actually complete, well I do complete some that I like to write.

*How would you evaluate the cultural significance of the BCA in the development of the classical accordion?*

Harry Hinchcliffe (2019): I think that when we do the medal exams for the level a's b's c's and the preliminaries, it does give a benchmark to just pull the standards up a little bit to get to that level. So, grade exams fit an objective, if there's no objective there sometimes, there's always a reason to do something. So, I totally agree with what you are saying about examinations I think to use it as a constructive objective it works very well. And then within the network of grassroots how you then, how you then present the awards in assemblies to other people, and how you can make sure you're doing it better that how LA are doing it, or better than somebody else is doing it, you can buy the medals or the way you do it and things like that. Its better promotion in front of a captive audience which could be a primary school of 200 kids. So, you work to that captive audience to get the interest, to get the keen interest there. So, I say yes. I say it does have a very strong objective. You got to be careful that exams aren't, you got to be careful the exams aren't the total teaching method.

### **Karolyn Broadhead Interview 2019 Extracts**

*Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)*

Karolyn Broadhead (2019): I started playing the accordion when I was nine and Pauline Noon was one of my teachers. My second teacher actually my first one was a lady called Barbara Tebbutt, then I had Pauline and then I had Maureen Sosbe and then I had Francis Wright and he saw me through my diploma.

*Do you compose pieces for certain examination and competition levels, or do you write the piece and judge its level of difficulty after?*

Karolyn Broadhead (2019): Yes, some of my pieces are in the syllabus.

Karolyn Broadhead (2019): Well. Generally speaking, I have to have a reason to write something if something inspires me to write something. And the grading is secondary to that really.

### **Douglas Ward Interview 2019 Extracts**

*Where and when were you born?*

Douglas Ward (2019): Acocks Green (south Birmingham). Born: November 1945.

*Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)*

Douglas Ward (2019): I started learning to play the accordion first with George Clay in Birmingham, then with accordion teacher Eddie Moors in Bournemouth. I studied music in (high) school (it was my second subject, after English). Later I studied privately with Joe Biviano in New York, USA. I did further studies in composition and arranging on my own.

*Did you ever compete as a classical accordionist in Britain or abroad? If so in what competitions?*

Douglas Ward (2019): I competed in the NAO (National Accordions Organisation) championships at the time, and in several music festivals (Bournemouth, Southampton) in the early 1960s.



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## Appendix 3 Interview Questions

### Staff of BCA and Accordionists Interview Questions

#### Background

- Where and when were you born?

#### Part 1: Musical Background

- Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)
- Did you ever compete as a classical accordionist in Britain or abroad? If so in what competitions?

#### Part 2: History of the BCA

- What led to you working with the BCA? When did you begin working with them, and in what capacity?
- During your period of working at the BCA, how, in your opinion did the BCA promote the development of the classical accordion in the UK?
- In your opinion, who were the most important figures in the development of the BCA, and how did they contribute to its development?
- What are the aims of the BCA?
- In your time working with the BCA have these aims changed?
- What do you consider to be the most significant changes to have taken place in the BCA during your time there?

#### Part 3: Syllabus of the BCA

- What role has the BCA played in expanding repertoire for the accordion? (International/British Composers)
- As an accordion teacher, do you feel the BCA's repertoire sufficiently represents the work of British Composers?
- In relation to original compositions and transcriptions, do you feel that in the earlier stages of the accordions development in Britain that transcriptions were mostly relied on? If so, how has the syllabus repertoire changed throughout your career?
- The BCA exam syllabus allows for the performance of alternative pieces (with prior approval of the Board). In your experience, do many students choose to present alternative repertoire?

#### General Cultural and Social History

- Do you feel the institutionalization of the accordion, through institutions such as the BCA have helped to promote it as both a classical and professional instrument?

### Accordion Composer Interviews Questions

#### Background

- Where and when were you born?

#### Part 1: Musical Background

- Can you tell me about your training in the classical accordion? (Teachers, Stradella/Free bass system, repertoire, exam repertoire, composers, competitions)
- Did you ever compete as a classical accordionist in Britain or abroad? If so in what competitions?
- Do you feel that your career has been directed towards promoting the development of the classical accordion in Britain?

- 
- In what capacity do you work with the BCA?
  - How would you evaluate the cultural significance of the BCA in the development of the classical accordion?

**Part 2: Composition**

- Composition of original music is important for the development of the classical accordion. Did you consciously seek to expand repertoire for the instrument as a composer?
- What styles influenced you when composing?
- Do you compose pieces for certain examination and competition levels, or do you write the piece and judge its level of difficulty after?
- The structure of the Stradella bass has some limitations; how does this impact on the process of composing for the instrument?
- Have you composed for the Free Bass? If so which, do you prefer or primarily compose for?

**Part 3: Compositions and the BCA**

- Which of your pieces have been selected for the BCA examinations and in what grades have they been placed?
- Your compositions have been used regularly by the BCA in their syllabi selection for grade examinations. Would you agree that the institutionalization of the accordion has helped in promoting it as both a classical and professional instrument?
- From your own experience, are your compositions regularly selected as test pieces in British competitions such as the UK Accordion Championships?
- When the classical accordion emerged in Britain, did you find that performers were reliant on transcriptions? If so, did this motivate you to begin composing for the instrument?
- Have you seen a change in the range of repertoire in Britain with regards to examinations and competitions over the course of your career?

**Appendix 4 BCA Repertoire Selection**

| <b>Year</b> | <b>T/A</b> | <b>O</b> |
|-------------|------------|----------|
| 1936        | 0%         | 100%     |
| 1937        | 28.57%     | 71.43%   |
| 1944        | 8.30%      | 91.67%   |
| 1946        | 8.30%      | 91.67%   |
| 1947        | 11.76%     | 88.24%   |
| 1949        | 12.50%     | 87.50%   |
| 1950        | 25%        | 75%      |
| 1955        | 20%        | 80%      |
| 1958        | 40%        | 60%      |
| 1961        | 50.00%     | 50.00%   |
| 1964        | 0.00%      | 100.00%  |
| 1966        | 30.00%     | 70.00%   |
| 1967        | 20.00%     | 80.00%   |
| 1970        | 0.00%      | 100.00%  |
| 1972        | 8.33%      | 91.67%   |
| 1975        | 7.14%      | 92.86%   |
| 1978        | 7.14%      | 92.86%   |
| 1980        | 7.14%      | 92.86%   |
| 1984        | 25.00%     | 75.00%   |
| 1988        | 0.00%      | 100.00%  |
| 1990        | 8.30%      | 91.70%   |
| 1991        | 8.30%      | 91.70%   |
| 1995        | 0.00%      | 100.00%  |

**Table 3.17 Elementary Grade Transcriptions Versus Original Works**

| <b>Year</b> | <b>British</b> | <b>Non-British</b> | <b>Unknown</b> |
|-------------|----------------|--------------------|----------------|
| 1936        | 75%            | 0%                 | 25%            |
| 1937        | 0%             | 100%               | 0%             |
| 1944        | 57.10%         | 42.90%             | 0%             |
| 1946        | 57.10%         | 42.90%             | 0%             |
| 1947        | 57.10%         | 28.60%             | 14.30%         |
| 1949        | 57.10%         | 28.60%             | 14.30%         |
| 1950        | 50%            | 50%                | 0%             |
| 1955        | 50%            | 50%                | 0%             |
| 1958        | 33.33%         | 55.56%             | 11.11%         |
| 1961        | 37.50%         | 62.50%             | 0.00%          |
| 1964        | 62.50%         | 37.50%             | 0.00%          |
| 1966        | 70.00%         | 30.00%             | 0.00%          |
| 1967        | 80.00%         | 20.00%             | 0.00%          |
| 1970        | 90.90%         | 9.10%              | 0.00%          |
| 1972        | 91.70%         | 8.30%              | 0.00%          |
| 1975        | 92.86%         | 7.14%              | 0.00%          |
| 1978        | 92.86%         | 7.14%              | 0.00%          |
| 1980        | 92.86%         | 7.14%              | 0.00%          |
| 1984        | 75.00%         | 25.00%             | 0.00%          |
| 1988        | 100.00%        | 0.00%              | 0.00%          |
| 1990        | 100.00%        | 0.00%              | 0.00%          |
| 1991        | 100.00%        | 0.00%              | 0.00%          |
| 1995        | 100.00%        | 0.00%              | 0.00%          |

**Table 3.18 Elementary Grade British Versus Non-British Composers**

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| <b>Year</b> | <b>T/A</b> | <b>O</b> |
|-------------|------------|----------|
| 1936        | 83.33%     | 16.67%   |
| 1937        | 71.43%     | 28.57%   |
| 1944        | 9.375%     | 90.625%  |
| 1946        | 9.375%     | 90.625%  |
| 1947        | 3.33%      | 96.67%   |
| 1949        | 6.67%      | 93.33%   |
| 1950        | 22.22%     | 77.78%   |
| 1955        | 40.00%     | 60.00%   |
| 1958        | 40.00%     | 60.00%   |
| 1961        | 40.00%     | 60.00%   |
| 1964        | 60.00%     | 40.00%   |
| 1966        | 10.00%     | 90.00%   |
| 1967        | 10.00%     | 90.00%   |
| 1970        | 25.00%     | 75.00%   |
| 1972        | 25.00%     | 75.00%   |
| 1975        | 50.00%     | 50.00%   |
| 1978        | 42.86%     | 57.14%   |
| 1980        | 33.33%     | 66.67%   |
| 1984        | 41.70%     | 58.30%   |
| 1988        | 50.00%     | 50.00%   |
| 1990        | 50.00%     | 50.00%   |
| 1991        | 41.70%     | 58.30%   |
| 1995        | 28.60%     | 71.40%   |

**Table 3.19 Intermediate Grade Transcriptions Versus Original Works**

| <b>Year</b> | <b>British</b> | <b>Non-British</b> | <b>Unknown</b> |
|-------------|----------------|--------------------|----------------|
| 1936        | 0.00%          | 66.67%             | 33.33%         |
| 1937        | 0.00%          | 83.33%             | 16.67%         |
| 1944        | 53.80%         | 38.50%             | 7.70%          |
| 1946        | 53.80%         | 38.50%             | 7.70%          |
| 1947        | 53.34%         | 33.33%             | 13.33%         |
| 1949        | 56.25%         | 31.25%             | 12.50%         |
| 1950        | 57.10%         | 28.60%             | 14.30%         |
| 1955        | 33.33%         | 44.45%             | 22.22%         |
| 1958        | 22.22%         | 55.56%             | 22.22%         |
| 1961        | 0.00%          | 66.67%             | 33.33%         |
| 1964        | 11.10%         | 88.90%             | 0.00%          |
| 1966        | 66.67%         | 33.33%             | 0.00%          |
| 1967        | 66.67%         | 33.33%             | 0.00%          |
| 1970        | 44.44%         | 55.56%             | 0.00%          |
| 1972        | 30.00%         | 50.00%             | 20.00%         |
| 1975        | 35.71%         | 57.14%             | 7.14%          |
| 1978        | 42.86%         | 50.00%             | 7.14%          |
| 1980        | 58.33%         | 41.67%             | 0.00%          |
| 1984        | 54.55%         | 45.45%             | 0.00%          |
| 1988        | 46.15%         | 53.84%             | 0.00%          |
| 1990        | 50.00%         | 50.00%             | 0.00%          |
| 1991        | 58.30%         | 41.70%             | 0.00%          |
| 1995        | 66.70%         | 33.30%             | 0.00%          |

**Table 3.20 Intermediate Grade British Versus Non-British Composers**

---

| <b>Year</b> | <b>T/A</b> | <b>O</b> |
|-------------|------------|----------|
| 1936        | 100%       | 0%       |
| 1937        | 30.00%     | 70.00%   |
| 1944        | 55.00%     | 45.00%   |
| 1946        | 55.00%     | 45.00%   |
| 1947        | 52.63%     | 47.37%   |
| 1949        | 52.94%     | 47.06%   |
| 1950        | 62.50%     | 37.50%   |
| 1955        | 50%        | 50%      |
| 1958        | 70%        | 30%      |
| 1961        | 70%        | 30%      |
| 1964        | 70.00%     | 30.00%   |
| 1966        | 20.00%     | 80.00%   |
| 1967        | 20.00%     | 80.00%   |
| 1970        | 66.67%     | 33.33%   |
| 1972        | 58.30%     | 41.70%   |
| 1975        | 64.29%     | 35.71%   |
| 1978        | 57.14%     | 42.86%   |
| 1980        | 66.67%     | 33.33%   |
| 1984        | 75.00%     | 25.00%   |
| 1988        | 66.67%     | 33.33%   |
| 1990        | 58.30%     | 41.70%   |
| 1991        | 66.70%     | 33.30%   |
| 1995        | 66.70%     | 33.30%   |

**Table 3.21 Advanced Grade Transcriptions Versus Original Works**

| <b>Year</b> | <b>British</b> | <b>Non-British</b> | <b>Unknown</b> |
|-------------|----------------|--------------------|----------------|
| 1936        | 0.00%          | 83.33%             | 16.67%         |
| 1937        | 25.00%         | 75.00%             | 0.00%          |
| 1944        | 27.27%         | 72.73%             | 0.00%          |
| 1946        | 27.27%         | 72.73%             | 0.00%          |
| 1947        | 20.00%         | 80.00%             | 0.00%          |
| 1949        | 20.00%         | 80.00%             | 0.00%          |
| 1950        | 17.65%         | 82.35%             | 0.00%          |
| 1955        | 22.22%         | 77.78%             | 0.00%          |
| 1958        | 10.00%         | 70.00%             | 20.00%         |
| 1961        | 10.00%         | 80.00%             | 10.00%         |
| 1964        | 40.00%         | 60.00%             | 0.00%          |
| 1966        | 33.33%         | 66.67%             | 0.00%          |
| 1967        | 33.33%         | 66.67%             | 0.00%          |
| 1970        | 33.33%         | 50.00%             | 16.67%         |
| 1972        | 33.33%         | 50.00%             | 16.67%         |
| 1975        | 35.71%         | 51.14%             | 7.14%          |
| 1978        | 28.57%         | 64.29%             | 7.14%          |
| 1980        | 25%            | 75%                | 0.00%          |
| 1984        | 25.00%         | 75.00%             | 0.00%          |
| 1988        | 33.33%         | 66.67%             | 0.00%          |
| 1990        | 33.33%         | 58.33%             | 8.33%          |
| 1991        | 30.80%         | 69.20%             | 0.00%          |
| 1995        | 38.50%         | 61.50%             | 0.00%          |

**Table 3.22 Advanced Grade British Versus Non-British Composers**

| <b>Year</b> | <b>T/A</b> | <b>O</b> |
|-------------|------------|----------|
| 1958        | 50.00%     | 50.00%   |
| 1961        | 50%        | 50%      |
| 1964        | 60.00%     | 40.00%   |
| 1966        | 30.00%     | 70.00%   |
| 1967        | 30.00%     | 70.00%   |
| 1970        | 25.00%     | 75.00%   |
| 1972        | 25.00%     | 75.00%   |
| 1975        | 50.00%     | 50.00%   |
| 1978        | 50.00%     | 50.00%   |
| 1980        | 50.00%     | 50.00%   |
| 1984        | 50.00%     | 50.00%   |
| 1988        | 50.00%     | 50.00%   |
| 1990        | 50.00%     | 50.00%   |
| 1991        | 50.00%     | 50.00%   |



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|      |        |        |
|------|--------|--------|
| 1995 | 50.00% | 50.00% |
|------|--------|--------|

**Table 3.23 Final Grade Transcriptions Versus Original Works**

| <b>Year</b> | <b>British</b> | <b>Non-British</b> | <b>Unknown</b> |
|-------------|----------------|--------------------|----------------|
| 1958        | 33.33%         | 66.67%             | 0.00%          |
| 1961        | 33.33%         | 66.67%             | 0.00%          |
| 1964        | 22.20%         | 77.80%             | 0.00%          |
| 1966        | 44.44%         | 44.44%             | 11.11%         |
| 1967        | 40.00%         | 50.00%             | 10.00%         |
| 1970        | 50.00%         | 40.00%             | 10.00%         |
| 1972        | 36.40%         | 54.50%             | 9.10%          |
| 1975        | 28.57%         | 64.29%             | 7.14%          |
| 1978        | 28.57%         | 71.43%             | 0.00%          |
| 1980        | 25.00%         | 75.00%             | 0.00%          |
| 1984        | 18.20%         | 81.80%             | 0.00%          |
| 1988        | 18.20%         | 81.80%             | 0.00%          |
| 1990        | 18.20%         | 81.80%             | 0.00%          |
| 1991        | 18.20%         | 81.80%             | 0.00%          |
| 1995        | 18.20%         | 81.80%             | 0.00%          |

**Table 3.24 Final Grade British Versus Non-British Composers**

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**Appendix 5 BCA Repertoire Composers**

| <b>British Composer</b> | <b>Non-British Composer</b>    | <b>Unknown Composer</b>               |
|-------------------------|--------------------------------|---------------------------------------|
| Adrian Dante            | Albert Corbin                  | Baltimore                             |
| Albert Delroy           | Alois Breitfuß                 | Biebris                               |
| Alex Carter             | Ambroise Thomas                | Birkhofer                             |
| Alfred Niemann          | Anton Rubinstein               | Bukowski                              |
| Anne-Marie St John      | Antonín Dvořák                 | CH. Dickenson                         |
| Archibald Joyce         | Carl Czerny                    | Denessen                              |
| Audrey Shepherd         | Carl H. Weber                  | Fred Breidenstein                     |
| Barry Dawson            | Carl Zeller                    | Fritz Kreuter                         |
| Billy Mayerl            | Chaikin Nikolai                | Fritz Ladewig                         |
| Birnie Glen             | Charles Camilleri              | Gerhard Kerskes                       |
| Brenda Maroc            | Charles Gounod                 | H. Elwin                              |
| Cecil Sharp             | Claude Debussy                 | Jack Radford                          |
| Chiz Bishop             | Curt Mahr                      | Jo Alex                               |
| Conway Graves           | Diana McIntosh                 | Klaus Koster                          |
| Cyril Pasby             | Edvard Grieg                   | Kurt Kohler                           |
| Dennis Watson           | Elfriede Benedix               | Lorenz                                |
| Desmond A. Hart         | Émile Carrara                  | M. Schumacher                         |
| Douglas C. R. Porteus   | Emile Waldteufel               | Mayer                                 |
| Ed de Ries              | Emmanuel Charbrier             | Perl                                  |
| Eddie Gadd              | Enrico Toselli                 | Robert V. Winitzky                    |
| Eddie Harris            | Ernesto Lecuona                | Unknown (Blue Skies)                  |
| Eddie Sabin             | Felice Fugazza                 | Unknown (Red River Valley) (American) |
| Edward Elgar            | Felix Mendelssohn              |                                       |
| Edward German           | Ferdinand Gascard              |                                       |
| Edward Lusk             | Ferdinand Poliakin             |                                       |
| Eric Winstone           | Francesco Gabutti              |                                       |
| Francis Wright          | Frans Van Cappelle             |                                       |
| Frank Bailey            | Franz Grothey                  |                                       |
| Fred Dunn               | Franz Liszt                    |                                       |
| Fred Parnell            | Franz Schubert                 |                                       |
| Geo. S. Harris          | Franz Von Suppé                |                                       |
| George Barton           | Frédéric Chopin                |                                       |
| George D. Henderson     | Frederic Kuhlau                |                                       |
| Gerald Crossman         | Friedrich von Flotow           |                                       |
| Graham Romani           | Fritz Kreisler                 |                                       |
| H.G. Lovell             | George Frideric Handel         |                                       |
| Haydn Wood              | George S. Mathis               |                                       |
| Henry Francis Lyte      | Georges Bizet                  |                                       |
| Henry Minay             | Georges Ghestem                |                                       |
| Ivor Beynon             | Gérard Rinaldi                 |                                       |
| J. MacIntyre            | Gioachino Rossini              |                                       |
| J. Reilly               | Grock (Charles Adrien Wettach) |                                       |
| James Millar            | Günter Habicht                 |                                       |
| Jerry Mayes             | Günter Müeller                 |                                       |
| Jimmy Shand             | Hans Brehme                    |                                       |
| Joe Gregory             | Hanz George Schutz             |                                       |
| John G. Micallef        | Hermann Zilcher                |                                       |
| Karolyn Broadhead       | Horst-Peter Hesse              |                                       |
| Keith Harling           | Hugo Felix                     |                                       |
| Ken Jones               | Hugo Herrmann                  |                                       |
| Leslie G. Law           | Isaac Albéniz                  |                                       |
| Lucy A. Grace           | Jacques Offenbach              |                                       |
| Luis Roca               | Jean-Paul-Égide Martini        |                                       |

|                                       |   |  |
|---------------------------------------|---|--|
| Martin Lukins                         | Jean-Rene Meunier                         |  |
| Montague Ewing                        | Johann Shrammel                           |  |
| Percy Hickman                         | Johann Strauss                            |  |
| Peter Towse                           | Johannes Brahms                           |  |
| Robert McF. Adamson                   | Joseph Haydn                              |  |
| Ron Willis                            | Joseph Preissler                          |  |
| Ronald Binge                          | Joseph Samuel Bewley Monsell              |  |
| Ronald Nolan                          | Joseph-Hector Fiocco                      |  |
| Ronald Willis                         | Juan Llossas                              |  |
| Rosemary Wright                       | Jurgen Lochter                            |  |
| Sid Baxter                            | Kurt Weill                                |  |
| Sid Davey                             | Léo Delibes                               |  |
| Sue Coppard                           | Léon Jessel                               |  |
| Sydney Baynes                         | Leopold Kubanek                           |  |
| Thomas Pitfield                       | Leroy Anderson                            |  |
| Tony Sheridan                         | Louis-Claude Daquin                       |  |
| Traditional (All Through the Night)   | Ludwig Van Beethoven                      |  |
| Traditional (Blow the Wind Southerly) | Luigi Ravasio                             |  |
| Traditional (Early One Morning)       | Max Francy                                |  |
| Traditional (Greensleeves) (British)  | Maximilian Steinberg                      |  |
| Traditional (Helston Furry Dance)     | Michael William Balfe                     |  |
| Walford Davies                        | Narciso Serradell Sevilla                 |  |
| Warren Smith                          | Nikolaus Scholl                           |  |
| Wilfred Walker                        | Oscar Fetrás                              |  |
|                                       | Ottmar Gerster                            |  |
|                                       | Pascual Marquina                          |  |
|                                       | Peer Remar                                |  |
|                                       | Percy Faith                               |  |
|                                       | Pietro Deiro                              |  |
|                                       | Pietro Frosini                            |  |
|                                       | Pietro Mascagani                          |  |
|                                       | Placido Abela                             |  |
|                                       | Pol Vautrin                               |  |
|                                       | Pyotr Ilyich Tchaikovsky                  |  |
|                                       | Remo Giozotto                             |  |
|                                       | Richard Wagner                            |  |
|                                       | Rimsky-Korsakov                           |  |
|                                       | Robert Schumann                           |  |
|                                       | Rolf Henry Kunz                           |  |
|                                       | Rudolf Leo Vasáta                         |  |
|                                       | Stefan Kokaly                             |  |
|                                       | Tobjorn Lundquist                         |  |
|                                       | Tomaso Albinoni                           |  |
|                                       | Tony Fallone                              |  |
|                                       | Toralf Tollefsen                          |  |
|                                       | Traditional (Flying Dance) (Ukrainian)    |  |
|                                       | Traditional (Funicull Funicula)           |  |
|                                       | Traditional (Hava Nagila) (Israel)        |  |
|                                       | Traditional (Klarinettenmuckl) (Austrian) |  |
|                                       | Traditional (Mexican Hat Dance) (Mexican) |  |
|                                       | Traditional (Sannta Lucia) (Italian)      |  |
|                                       | Vincente (Vicenzo) Arienzo                |  |
|                                       | Vincenzo Bellini                          |  |
|                                       | W. A. Mozart                              |  |
|                                       | Walter Maurer                             |  |
|                                       | Walter Oehme                              |  |

|  |                    |  |
|--|--------------------|--|
|  | Walter Poerschmann |  |
|  | Wilhelm Bernau     |  |
|  | Willy Meyer        |  |
|  | Willy Staquet      |  |
|  | Wolfgang Jacobi    |  |
|  | Yasha Krein        |  |

**Table 4. 4: British and Non-British Repertoire Composers**

## Appendix 6 Abbreviations

| <b>Acronym</b> | <b>Full Descriptive Title</b>                          |
|----------------|--|
| AAA            | American Accordionists Association                     |
| ABRSM          | Associated Board of the Royal Schools                  |
| ACAA           | Australian College of Accordionists of Adelaide        |
| AIA            | Accordion Institute of America                         |
| ARAM           | Associate for the Royal Academy of Music               |
| BAA            | British Association of Accordionists                   |
| BCA            | British College of Accordionists                       |
| CIA            | Confederation Internationale des Accordeonistes        |
| CMA            | Confederation Mondiale de l'Accordeon                  |
| FRAM           | Fellow for the Royal Academy of Music                  |
| GRSM           | Graduate of the Royal Schools of Music                 |
| GSMD           | Guildhall School of Music and Drama                    |
| Hon. FRAM      | Honorary Fellow for the Royal Academy of Music         |
| Hon. RAM       | Honorary Member for the Royal Academy of Music         |
| LRAM           | Licentiate for the Royal Academy of Music              |
| LSM            | Leicester School of Music                              |
| NAO            | National Accordion Organisation                        |
| NMAA           | North Midlands Accordion Association                   |
| PRS            | Performing Rights Society                              |
| RAM            | Royal Academy of Music                                 |
| RCM            | Royal College of Music                                 |
| RIAM           | Royal Irish Academy of Music                           |
| SACAJ          | South African College of Accordionists of Johannesburg |
| TAC            | Teachers' Advisory Council                             |
| TAM            | Teacher's Affiliated Membership                        |
| TCL            | Trinity College London                                 |
| VCM            | Victoria College Exams                                 |

**Table 4.5: Acronyms**

## Appendix 7 BCA Practical Grades Repertoire 1936-2000

| <b>BCA Repertoire Replications 1926-1995</b>                      |
|---|
| 1937 March 15 <sup>th</sup> -20 <sup>th</sup> (Identical to 1936) |
| 1937 March 22 <sup>nd</sup> -27 <sup>th</sup> (Identical to 1936) |
| 1937 March & June (Identical to 1936)                             |
| 1946 Preparatory (Identical to 1944)                              |
| 1946 Elementary (Identical to 1944)                               |
| 1946 Intermediate (Identical to 1944)                             |
| 1946 Higher Intermediate Grade (Identical to 1944)                |
| 1946 Advanced Performer (Identical to 1944)                       |
| 1946 Advanced Grade (Identical to 1944)                           |
| 1949 Preparatory Grade (Identical to 1947)                        |
| 1949 Elementary Grade (Identical to 1947)                         |
| 1949 Higher Intermediate Grade (Identical to 1947)                |
| 1961 Preparatory Grade (Identical to 1958)                        |
| 1961 Intermediate Grade (Same as 1958)                            |
| 1961 Advanced Grade (Identical to 1958)                           |
| 1967 A.1 Primary Grade (Identical to 1966)                        |
| 1967 A. II Secondary Grade (Identical to 1966)                    |
| 1967 A. IV Transitional Grade (Identical to 1966)                 |
| 1967 A. V Intermediate Grade (Identical to 1966)                  |
| 1967 A. VI Senior Grade (Identical to 1966)                       |
| 1967 A. VII-Advanced Grade (Identical to 1966))                   |
| 1967. A. VIII Final Grade (Identical to 1966)                     |
| 1988 A. VIII Final Grade (Identical to 1984)                      |
| 1990 Syllabus A. 1 Primary Grade (Identical to 1988)              |
| 1990 Syllabus A. II Secondary Grade (Identical to 1988)           |
| 1990 A. VI Senior Grade (Identical to 1988)                       |
| 1990 A. VII Advanced Grade (Identical to 1988)                    |
| 1990 A. VIII Final Grade (Identical to 1984 & 1988)               |
| 1991 A. VIII Final Grade (Identical to 1984, 1988, 1990)          |
| 1995 Preliminary Grade (Identical to 1991)                        |
| 1995 A. VIII Final Grade (Identical to 1984, 1988, 1990 & 1991)   |

**Table 5.1: BCA Replications 1936-1995**

| <b>1936 Elementary Repertoire</b>                          | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|--|-----------------|--------------------|--------------|
| Nos 1, 4, 5, 6, 7 or 9 from "Accordion Student"            | Lorenz          | Unknown            | Original     |
| Reaper's Song (Hohner Piano Accordion Album No. 1)         | Conway Graves   | British            | Original     |
| All Through the Night (Hohner Piano Accordion Album No. 1) | Conway Graves   | British            | Original     |
| The Vicar of Bray (Hohner Piano Accordion Album No. 1)     | Conway Graves   | British            | Original     |

**Table 5.2: 1936 Elementary Repertoire**

| <b>1936 Intermediate Repertoire</b>         | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>              |
|---|-----------------|--------------------|---------------------------|
| Toereador's Song (Keith Prowse Album No. 2) | Bizet           | French             | Transcription/Arrangement |
| Andante in G (Keith Prowse Album No. 3)     | Batiste         | French             | Transcription/Arrangement |
| Am Tergernsee                               | Willy Meyer     | German             | Original                  |
| Song to Evening Star                        | Richard Wagner  | German             | Transcription/Arrangement |
| Serenade (Oehme Album No. 3)                | Haydn           | Austrian           | Transcription/Arrangement |
| Argentina Liebeslied (Froehlich)            | Baltimore       | Unknown            | Transcription             |

**Table 5.3: 1936 Intermediate Repertoire**

| <b>1936 Advanced Repertoire</b>    | <b>Composer</b>      | <b>Nationality</b> | <b>O/T/A</b>              |
|------------------------------------|----------------------|--------------------|---------------------------|
| Minuet in G (Kieth Prowse Album 1) | Ludwig Van Beethoven | German             | Transcription/Arrangement |

|   |                        |         |                           |
|---|------------------------|---------|---------------------------|
| Minuet” (Berenice) (Kieth Prowse Album 3)   | George Frideric Handel | German  | Transcription/Arrangement |
| Traumerei (Kieth Prowse Album 3)  | Robert Schumann        | German  | Transcription/Arrangement |
| Sailor’s Hornpipe No. 1 (Hohner Concise Tutor)  | Kurt Kohler            | Unknown | Original                  |
| Intermezzo” from “Cavalleria Rusticana (Ascherberg 1 <sup>st</sup> Piano Accordion Album) | Pietro Mascagani       | Italian | Transcription/Arrangement |
| Fascination (Hohner)  | Curt Mahr              | German  | Original                  |

**Table 5.4: 1936 Advanced Repertoire**

| 1937 Preparatory Repertoire | Composer     | Nationality | O/T/A    |
|-----------------------------|--------------|-------------|----------|
| Popular Tutor               | Walter Oehme | German      | original |

**Table 5.5: 1937 Preparatory Repertoire**

| 1937 Elementary Repertoire              | Composer              | Nationality | O/T/A                |
|---|-----------------------|-------------|----------------------|
| Dance of Carmen (Piano Accordion Album) | Walter Oehme          | German      | Original             |
| My Home is away o’er the Mountain       | Walter Oehme          | German      | Original             |
| Serenade                                | Walter Oehme          | German      | Original             |
| Aria from ‘Martha’                      | Walter Oehme          | German      | Original             |
| Waltz                                   | Johann Strauss        | Austrian    | Arrangement (Hohner) |
| Then you’ll remember me                 | Michael William Balfe | Irish       | Arrangement          |

**Table 5.6: 1937 Elementary Repertoire**

| 1937 Intermediate Repertoire | Composer          | Nationality | O/T/A                     |
|------------------------------|-------------------|-------------|---------------------------|
| Gipsy Serenade               | George. S. Mathis | German      | Original                  |
| Eight Impromptus             | Fritz Ladewig     | Unknown     | Original                  |
| Lucky Dip                    | Poerschmann       | German      | Arrangement               |
| Serenade                     | Charles Gounod    | French      | Transcription             |
| Sailors Hornpipe             | Walter Oehme      | German      | Arrangement               |
| Strauss Waltz Medley         | Walter Oehme      | German      | Transcription/Arrangement |
| Liebesleid                   | Fritz Kreisler    | Austrian    | Arrangement (By C Mahr)   |

**Table 5.7: 1937 Intermediate Repertoire**

| 1937 Advanced Repertoire  | Composer          | Nationality | O/T/A                           |
|---------------------------|-------------------|-------------|---------------------------------|
| Liebesfreud (Love’s Joy)  | Kreisler          | Austrian    | arrangement (C Mahr)            |
| Schon Rosmarin            | Kreisler          | Austrian    | arrangement (C Mahr)            |
| Scherzo Romantique        | Conway Graves     | British     | Original                        |
| Melodious Accordion Solos | Curt Mahr         | German      | original                        |
| Hohner Album no. V        | Unknown           | German      | original                        |
| Marzuka                   | Sid Davey         | British     | Original                        |
| Gipsy Rondo               | Joseph Haydn      | Austrian    | Arrangement (George. S. Mathis) |
| Westminster Overture      | Conway Graves     | British     | Original                        |
| Accordionola              | Porbschmann       | German      | Original                        |
| Markika                   | George. S. Mathis | German      | Original                        |

**Table 5.8: 1937 Advanced Repertoire**

| 1944 Preparatory Repertoire            | Composer          | Nationality | O/T/A           |
|--|-------------------|-------------|-----------------|
| At the Fair                            | Fritz Kreuter     | Unknown     | Arrangement     |
| Frolics and dances                     | Conway Graves     | British     | Original        |
| Hohner Album No. 1 (no. 15 or 16)      | Conway Graves     | British     | Arrangement (2) |
| Intermezzo in B flat                   | Conway Graves     | British     | Original        |
| Little March                           | Fritz Kreuter     | Unknown     | Arrangement     |
| Melodies in miniature                  | Warren Smith      | British     | Original        |
| Mimosa Waltz                           | George. S. Mathis | German      | Original        |
| Be Prepared                            | George. S. Mathis | German      | Original        |
| Pages from a Picture Book (No. 3 or 4) | Conway Graves     | British     | Original (2)    |
| Popular Tutor                          | Walter Oehme      | German      | Original        |
| Sailors Dance                          | Fritz Kreuter     | Unknown     | Arrangement     |

**Table 5.9: 1944 Preparatory Repertoire**

| <b>1944 Elementary Repertoire</b>   | <b>Composer</b>   | <b>Nationality</b> | <b>Original/Transcript/Arrangement</b> |
|---|-------------------|--------------------|--|
| Blue Skies  | Irving Berlin     | Non- British       | Arrangement (H. G. Lovell-British)     |
| Frolics and Dances (Nos. 6 or 7)  | Conway Graves     | British            | Original (2)                           |
| Harlequin   | Conway Graves     | British            | original                               |
| Hohner Piano-Accordion Album no. 1 (Nos. 1, 3 or 14)                              | Conway Graves     | British            | Original (3)                           |
| Hohner Piano-Accordion Album no. 2 (Nos. 2, 8, 11 or 12)                          | Conway Graves     | British            | Original (4)                           |
| Humoresque  | Conway Graves     | British            | Original                               |
| Hyacinth  | Sid Baxter        | British            | Original                               |
| In Old Seville and Hippity Hop  | George. S. Mathis | German             | Original                               |
| Lolita  | Desmond A. Hart   | British            | Arrangement (of Charles Magnate)       |
| Pages from a Picture Book (Any two contrasting pieces except 1, 3 and 4 together) | Conway Graves     | British            | Original (2)                           |
| Piano Accordion Album Book 1 (Nos. 3 or 4)  | Walter Oehme      | German             | Original (2)                           |
| Piano Accordion Album Book 2 (Nos. 1, 6 or 8)                                     | Walter Oehme      | German             | Original (3)                           |
| Street Scenes   | Conway Graves     | British            | Original                               |
| Valse Valerie   | Joe Gregory       | British (Wales)    | Original                               |

**Table 5.10: 1944 Elementary Repertoire**

| <b>1944 Lower Intermediate Repertoire</b>             | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                    |
|---|-------------------|--------------------|---------------------------------|
| A Fairy Tale (Nos. 1 or 5)                            | Fritz Ladewig     | Unknown            | Original (2)                    |
| Easy Dances   | Matyas Seiber     | Hungarian          | Arrangement (George. S. Mathis) |
| Echoes from the Danube Album- Don't be stupid         | Zeller            | Austrian           | Arrangement (George. S. Mathis) |
| English Folk Dance Tunes Book 1                       | Cecil Sharp       | British            | Arrangement (Conway Graves)     |
| Frolics and Dances (Nos. 5 or 8)                      | Conway Graves     | British            | Original (2)                    |
| Hohner Piano Accordion Album no. 2 (Nos. 1, 10 or 14) | Conway Graves     | British            | Arrangement (3)                 |
| Hohner Piano-Accordion Album no. 4 (Nos. 8, 9 or 10)  | Conway Graves     | British            | Arrangement (3)                 |
| Hop o' my Thumb                                       | Conway Graves     | British            | Original                        |
| Magnolia  | Conway Graves     | British            | Original                        |
| Majors and Minors (Nos. 3 or 7)                       | Warren Smith      | British            | Original (2)                    |
| Peters' Party   | CH. Dickenson     | Unknown            | Original                        |
| Searchlight Tattoo 1 <sup>st</sup> Piano-Accordion    | J. Reilly         | British            | Original                        |
| Street Scenes (Nos. 1 or 2)                           | Conway Graves     | British            | Original (2)                    |
| Smoke Rings   | George. S. Mathis | German             | Original                        |
| Two Little Marches                                    | Jack Radford      | Unknown            | Original                        |
| 'The Big Parade' 1 <sup>st</sup> Piano-Accordion      | J. Reilly         | British            | Original                        |

**Table 5.11: 1944 Lower Intermediate Repertoire**

| <b>1944 Intermediate Repertoire</b>                                  | <b>Composer</b>                | <b>Nationality</b> | <b>O/T/A</b>                    |
|--|--------------------------------|--------------------|---------------------------------|
| A Fairy Tale (Nos. 6, 8 or 10)                                       | Fritz Ladewig                  | Unknown            | Original (3)                    |
| Amour d'Automne  | Grock (Charles Adrien Wettach) | Swiss              | Transcription                   |
| Easy Dances  | Matyas Seiber                  | Hungarian          | Arrangement (George. S. Mathis) |
| English Folk Dance Tunes Book 2 (Galopede & Wheatley Processional or | Cecil Sharp                    | British            | Arrangement (Conway Graves) (2) |



|   |                   |         |              |
|---|-------------------|---------|--------------|
| Hit and Miss, and the Triumph)                                |                   |         |              |
| Frolics   | H.G. Lovell       | British | Original     |
| Gipsy Serenade  | George. S. Mathis | German  | Original     |
| Happy-Go-Lucky  | H. G. Lovell      | British | Original     |
| Hohner Piano-Accordion Album no. 2                            | Conway Graves     | British | Original     |
| Hohner Piano-Accordion Album no. 3<br>(Nos. 1, 3 or 7)        | Conway Graves     | British | Original (3) |
| Hohner Piano-Accordion Album no. 4<br>(Nos. 11 or 12)         | Conway Graves     | British | Original (2) |
| Josephine Waltz   | Charles Camilleri | Malta   | Original     |
| La Morenita   | George. S. Mathis | German  | Original     |
| Majors and Minors (Nos. 4 or 8)                               | Warren Smith      | British | Original (2) |
| Maytime   | Conway Graves     | British | Original     |
| Mazurka   | Curt Mahr         | German  | Original     |
| Odds and Ends   | Desmond A. Hart   | British | Original     |
| One Sharp   | Eric Winstone     | British | Original     |
| Romany Revelry  | Eddie Gadd        | British | Original     |
| Street Scenes   | Conway Graves     | British | Original     |
| Suzette   | Desmond A. Hart   | British | Original     |
| The Soloist on the Small Accordion<br>Book 1 (Nos. 4, 5 or 6) | Fritz Ladewig     | Unknown | Original (3) |
| The Soloist on the Small Accordion<br>Book 2 (Nos. 1 or 4)    | Fritz Ladewig     | Unknown | Original (2) |

**Table 5.12: 1944 Intermediate Repertoire**

| 1944 Higher Intermediate Repertoire                       | Composer              | Nationality | O/T/A                              |
|---|-----------------------|-------------|------------------------------------|
| Dorette   | Ken Jones             | British     | Original                           |
| Echoes from the Vienna Woods                              | Johann Strauss        | Austrian    | Arrangement (Poerschmann - German) |
| Harvest Moon  | Toralf Tollefsen      | Norwegian   | Original                           |
| Hohner Piano-Accordion Album no. 4<br>(Nos. 3, 5 or 6)    | Conway graves         | British     | Arrangement (3)                    |
| Hohner Piano-Accordion Album no. 5<br>(Nos. 3, 4, 5 or 8) | Conway graves         | British     | Arrangement (4)                    |
| Lucky Dip (Nos. 1, 2 or 10)                               | Walter<br>Poerschmann | German      | Arrangement (3)                    |
| On the Air Waves  | Pietro Frosini        | Italian     | Original                           |
| Spring Fever  | Franz Grothey         | German      | Arrangement                        |
| Two Impressions   | Walter<br>Poerschmann | German      | Original                           |
| Tzigane Overture  | Kurt Kohler           | Unknown     | Original                           |

**Table 5.13: 1944 Higher Intermediate Repertoire**

| 1944 Advanced Performer's Repertoire | Composer           | Nationality | O/T/A                                    |
|--------------------------------------|--------------------|-------------|--|
| A Media Luz Tango                    | Pietro Frosini     | Italian     | Original                                 |
| Invitation to the Waltz              | Carl H. Weber      | German      | Arrangement (Tollefsen)                  |
| 'Milestones' A Summer Idyll          | Conway<br>Graves   | Britain     | Original                                 |
| Minute in D                          | W. A. Mozart       | Austrian    | Arrangement (George. S. Mathis German)   |
| Minute Waltz                         | Frédéric<br>Chopin | Polish      | Arrangement (Adrian Dante)               |
| Nocturne in E flat                   | Frédéric<br>Chopin | Polish      | Arrangement (George. S. Mathis – German) |
| Rhapsodie No. 1 in D minor           | Pietro Frossini    | Italian     | Original                                 |
| Rhapsodie no. 2 in C minor           | Pietro Frossini    | Italian     | Original                                 |
| Rhapsodie no. 3 in A minor           | Pietro Frossini    | Italian     | Original                                 |
| Serenata Primaveraile                | Pietro Frossini    | Italian     | Original                                 |
| Sonatina in C                        | Frederic<br>Kuhlau | Danish      | Arrangement (George. S. Mathis)          |

|                           |                 |          |                                 |
|---------------------------|-----------------|----------|---------------------------------|
| Turkish March             | W. A. Mozart    | Austrian | Arrangement (George. S. Mathis) |
| Vieni Amore               | Pietro Frossini | Italian  | Original                        |
| 'Yole' Valse Continentale | Adrain Dante    | British  | Original                        |

**Table 5.14: 1944 Advanced Performer's Repertoire**

| <b>1944 Advanced Repertoire</b>                     | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                              |
|---|-------------------|--------------------|---|
| Bubbles   | Pietro Frossini   | Italian            | Original                                  |
| Chanson de Nuit                                     | Edward Elgar      | British            | Arrangement (Conway Graves)               |
| Concert Waltz                                       | Toralf Tollefsen  | Norwegian          | Original                                  |
| Cordinella  | Pietro Frossini   | Italian            | Original                                  |
| Dance of the Daddy-Long-Legs                        | Archibald Joyce   | British            | Transcription                             |
| Five Famous Pieces                                  | Edvard Grieg      | Norwegian          | Transcription/Arrangement                 |
| Gipsy Rondo   | Joseph Haydn      | Austrian           | Arrangement (George. S. Mathis)           |
| Hohner Piano-Accordion Album no. 5 (Nos. 1, 2 or 6) | Conway graves     | British            | Arrangement (3)                           |
| Hot Points  | Pietro Frossini   | Italian            | Original                                  |
| La Mariposita                                       | Pietro Frossini   | Italian            | Original                                  |
| Marika  | George. S. Mathis | German             | Original                                  |
| Minuet in D   | W.A. Mozart       | Austrian           | Arrangement (George. S. Mathis)           |
| Nocturne in E flat                                  | Frédéric Chopin   | Polish             | Arrangement (George. S. Mathis – German)  |
| Scherzo Romantique                                  | Conway Graves     | British            | Original                                  |
| Sonatina in C Op. 20, No. 1                         | Frederic Kuhlau   | Danish             | Arrangement (S. Bell & George. S. Mathis) |
| Turkish March                                       | W.A. Mozart       | Austrian           | Arrangement (George. S. Mathis)           |
| Valse Brilliant                                     | Conway Graves     | British            | Original                                  |
| Valse Chromatique                                   | Pietro Frossini   | Italian            | Original                                  |

**Table 5.15: 1944 Advanced Repertoire**

| <b>1946 Lower Intermediate Repertoire</b>             | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                    |
|---|-------------------|--------------------|---------------------------------|
| A Fairy Tale (Nos. 1 or 5)                            | Fritz Ladewig     | Unknown            | Original (2)                    |
| Echoes from the Danube Album- Don't be stupid         | Zeller            | Austrian           | Arrangement (George. S. Mathis) |
| English Folk Dance Tunes Book 1                       | Cecil Sharp       | British            | Arrangement (Conway Graves)     |
| Frolics and Dances (Nos. 5 or 8)                      | Conway Graves     | British            | Original (2)                    |
| Hohner Piano Accordion Album no. 2 (Nos. 1, 10 or 14) | Conway Graves     | British            | Arrangement (3)                 |
| Hohner Piano-Accordion Album no. 4 (Nos. 8, 9 or 10)  | Conway Graves     | British            | Arrangement (3)                 |
| Hop o' my Thumb                                       | Conway Graves     | British            | Original                        |
| Magnolia  | Conway Graves     | British            | Original                        |
| Majors and Minors (Nos. 3 or 7)                       | Warren Smith      | British            | Original (2)                    |
| Peters's Party  | CH. Dickenson     | Unknown            | Original                        |
| Searchlight Tattoo 1 <sup>st</sup> Piano-Accordion    | J. Reilly         | British            | Original                        |
| Street Scenes (Nos. 1 or 2)                           | Conway Graves     | British            | Original (2)                    |
| Smoke Rings   | George. S. Mathis | German             | Original                        |
| Two Little Marches                                    | Jack Radford      | Unknown            | Original                        |
| 'The Big Parade' 1 <sup>st</sup> Piano-Accordion      | J. Reilly         | British            | Original                        |
| The Soloist on the Small Accordeon Book II            | Fritz Ladewig     | Unknown            | Original                        |

**Table 5.16: 1946 Lower Intermediate Repertoire**

| <b>1947 Preparatory Repertoire</b> | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|------------------------------------|-----------------|--------------------|--------------|
| Frolics and dances (Nos. 1 and 2)  | Conway Graves   | British            | Original (2) |
| Good Old Times (Polka)             | M. Shumacher    | Unknown            | Original     |
| Graceful Dance (Tom Thumb Suite)   | Conway Graves   | British            | Original     |
| Melodies in miniature              | Warren Smith    | British            | Original     |

|  |                   |         |                     |
|--|-------------------|---------|---------------------|
| Mimosa Waltz                               | George. S. Mathis | German  | Original            |
| Be Prepared                                | George. S. Mathis | German  | Original            |
| My Home is away o'er the Mountain          | Birkhofer         | Unknown | Arrangement (Oehme) |
| Pages from a Picture Book (Nos. 3, 5 or 6) | Conway Graves     | British | Original (3)        |
| Popular Tutor                              | Walter Oehme      | German  | Original            |

**Table 5.17: 1957 Preparatory Repertoire**

| <b>1947 Elementary Repertoire</b>                     | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                       |
|---|-------------------|--------------------|------------------------------------|
| Blue Skies  | Irving Berlin     | Non- British       | Arrangement (H. G. Lovell-British) |
| Frolics and Dances (Nos. 6 or 7)                      | Conway Graves     | British            | Original (2)                       |
| Happy Playing Valse                                   | M. Schumacher     | Unknown            | Original                           |
| Harlequin   | Conway Graves     | British            | original                           |
| Hohner Piano-Accordion Album no. 1 (Nos. 1, 13 or 14) | Conway Graves     | British            | Original (3)                       |
| Hohner Piano-Accordion Album no. 2 (Nos. 6 or 8)      | Conway Graves     | British            | Original (2)                       |
| Humoresque  | Conway Graves     | British            | Original                           |
| Hyacinth  | Sid Baxter        | British            | Original                           |
| In Old Seville and Hippity Hop                        | George. S. Mathis | German             | Original                           |
| Lolita  | Desmond A. Hart   | British            | Arrangement (of Charles Magnate)   |
| “Romance” or “Finale” (Tom Thumb Suite)               | Conway Graves     | British            | Original (2)                       |
| Valse Valerie   | Joe Gregory       | British (Wales)    | Original                           |

**Table 5.18: 1947 Elementary Repertoire**

| <b>1947 Lower Intermediate Repertoire</b>          | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                    |
|--|-------------------|--------------------|---------------------------------|
| Echoes from the Danube Album- Don't be stupid      | Zeller            | Austrian           | Arrangement (George. S. Mathis) |
| Easy Classics Book I, No. 8                        | Graham Romani     | British            | Arrangement                     |
| Frolics and Dances (Nos. 5 or 8)                   | Conway Graves     | British            | Original (2)                    |
| Hohner Piano Accordion Album no. 2                 | Conway Graves     | British            | Arrangement                     |
| Hohner Piano-Accordion Album no. 4                 | Conway Graves     | British            | Arrangement                     |
| Hop o' my Thumb                                    | Conway Graves     | British            | Original                        |
| Magnolia   | Conway Graves     | British            | Original                        |
| Majors and Minors (Nos. 3 or 7)                    | Warren Smith      | British            | Original (2)                    |
| Searchlight Tattoo 1 <sup>st</sup> Piano-Accordion | J. Reilly         | British            | Original                        |
| Street Scenes (Nos. 1 or 2)                        | Conway Graves     | British            | Original (2)                    |
| Smoke Rings  | George. S. Mathis | German             | Original                        |
| Two Little Marches                                 | Jack Radford      | Unknown            | Original                        |
| 'The Big Parade' 1 <sup>st</sup> Piano-Accordion   | J. Reilly         | British            | Original                        |
| The Soloist on the Small Accordeon Book II no. 1   | Fritz Ladewig     | Unknown            | Original                        |

**Table 5.19: 1947 Lower Intermediate Repertoire**

| <b>1947 Intermediate Repertoire</b>  | <b>Composer</b>                | <b>Nationality</b> | <b>O/T/A</b>  |
|--------------------------------------|--------------------------------|--------------------|---------------|
| Accordion Sweetheart (Polka Foxtrot) | Jo Alex                        | Unknown            | Original      |
| A Fairy Tale (Nos. 6, 8 or 10)       | Fritz Ladewig                  | Unknown            | Original (3)  |
| Amour d'Automne                      | Grock (Charles Adrien Wettach) | Swiss              | Transcription |
| Frolics                              | H.G. Lovell                    | British            | Original      |
| 'Gina' Mazurka                       | Geo. S. Harris                 | British            | Original      |
| Gipsy Serenade                       | George. S. Mathis              | German             | Original      |
| Happy-Go-Lucky                       | H. G. Lovell                   | British            | Original      |
| Hohner Piano-Accordion Album no. 2   | Conway Graves                  | British            | Original      |
| Josephine Waltz                      | C. Carmilleri                  | Malta              | Original      |
| La Morenita                          | George. S. Mathis              | German             | Original      |
| Majors and Minors (Nos. 4 or 8)      | Warren Smith                   | British            | Original (2)  |
| Maytime                              | Conway Graves                  | British            | Original      |

|   |                   |         |   |
|---|-------------------|---------|---|
| Mazurka   | Curt Mahr         | German  | Original  |
| Odds and Ends   | Desmond A. Hart   | British | Original  |
| One Sharp   | Eric Winstone     | British | Original  |
| On Wings of Song  | Felix Mendelssohn | German  | Arrangement<br>(Romani-Easy<br>Classics Book 1) |
| Romany Revelry  | Eddie Gadd        | British | Original  |
| The Seasons (Nos. 1, 3 or 4)                                  | Conway Graves     | British | Original (3)                                    |
| Street Scenes   | Conway Graves     | British | Original  |
| Suzette   | Desmond A. Hart   | British | Original  |
| The Soloist on the Small Accordion<br>Book 1 (Nos. 4, 5 or 6) | Fritz Ladewig     | Unknown | Original (3)                                    |
| The Soloist on the Small Accordion<br>Book II                 | Fritz Ladewig     | Unknown | Original  |
| Valse Lyrique   | Graham Romani     | British | Original  |

**Table 5.20: 1947 Intermediate Repertoire**

| <b>1947 Higher Intermediate Repertoire</b>             | <b>Composer</b>       | <b>Nationality</b> | <b>O/T/A</b>                           |
|--|-----------------------|--------------------|--|
| Dorette  | Ken Jones             | British            | Original                               |
| Harvest Moon   | T. Tollefsen          | Norwegian          | Original                               |
| Hohner Piano-Accordion Album no. 4<br>(Nos. 5 or 6)    | Conway graves         | British            | Arrangement (2)                        |
| Hohner Piano-Accordion Album no. 5<br>(Nos. 2, 4 or 8) | Conway graves         | British            | Arrangement (3)                        |
| 'Milestones' A Summer Idyll                            | Conway Graves         | Britain            | Original                               |
| Radetsky March   | Johann Strauss        | Austrian           | Arrangement (Graham Romani)            |
| Santiago Waltz   | Albert Corbin         | French             | Arrangement (Conway Graves)            |
| Sonatina 1 <sup>st</sup> Movement                      | Frederic Kuhlau       | Danish             | Arrangement (Bell & George. S. Mathis) |
| Spring Fever   | Franz Grothey         | German             | Arrangement                            |
| The Ploughman's Serenade                               | Geo. S. Harris        | British            | Original                               |
| The Seasons (Piece no. 2)                              | Conway Graves         | British            | Original                               |
| Two Impressions  | Walter<br>Poerschmann | German             | Original                               |
| Tzigane Overture                                       | Kurt Kohler           | Unknown            | Original                               |

**Table 5.21: 1947 Higher Intermediate Repertoire**

| <b>1947 Advanced Performers Repertoire</b>      | <b>Composer</b>     | <b>Nationality</b> | <b>O/T/A</b>                              |
|---|---------------------|--------------------|---|
| Concert Waltz                                   | Toralf<br>Tollefsen | Norwegian          | Original                                  |
| Exposition Overture                             | Pietro Frosini      | Italian            | Original                                  |
| Invitation to the Waltz                         | Carl H. Weber       | German             | Arrangement (Tollefsen)                   |
| 'Milestones' A Summer Idyll (Any two<br>pieces) | Conway Graves       | Britain            | Original (2)                              |
| Minute in D                                     | W. A. Mozart        | Austrian           | Arrangement (George. S. Mathis<br>German) |
| Minute Waltz                                    | Frédéric<br>Chopin  | Polish             | Arrangement (Adrian Dante)                |
| Rhapsodie no. 3 in A minor                      | Pietro Frossini     | Italian            | Original                                  |
| Roses from the South                            | Johann Strauss      | Austrian           | Arrangement (Conway Graves)               |
| Spitfire  | Toralf<br>Tollefsen | Norwegian          | Original                                  |
| Thoughts of Love                                | Pietro Frosini      | Italian            | Original                                  |
| Vieni Amore                                     | Pietro Frosini      | Italian            | Original                                  |
| 'Yole' Valse Continentale                       | Adrain Dante        | British            | Original                                  |

**Table 5.22: 1947 Advanced Performers Repertoire**

| <b>1947 Advanced Repertoire</b> | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|---------------------------------|-----------------|--------------------|-----------------------------|
| Chanson de Nuit                 | Edward Elgar    | British            | Arrangement (Conway Graves) |

|   |                          |           |   |
|---|--------------------------|-----------|---|
| Concert Waltz                                       | Toralf Tollefsen         | Norwegian | Original                                  |
| Cordinella  | Pietro Frossini          | Italian   | Original                                  |
| Etude in C  | Pietro Frosini           | Italian   | Original                                  |
| Five Famous Pieces                                  | Edvard Grieg             | Norwegian | Transcription/Arrangement                 |
| Hohner Piano-Accordion Album no. 5 (Nos. 1, 5 or 6) | Conway graves            | British   | Arrangement (3)                           |
| Hot Points  | Pietro Frossini          | Italian   | Original                                  |
| La Mariposita                                       | Pietro Frossini          | Italian   | Original                                  |
| Marika  | George. S. Mathis        | German    | Original                                  |
| 'Milestones' A Summer Idyll                         | Conway Graves            | Britain   | Original                                  |
| Minuet in D   | W.A. Mozart              | Austrian  | Arrangement (George. S. Mathis)           |
| Sonatina in C Op. 20, No. 1                         | Frederic Kuhlau          | Danish    | Arrangement (S. Bell & George. S. Mathis) |
| The Sleeping Princess Waltz                         | Pyotr Ilyich Tchaikovsky | Russian   | Arrangement (Graham Romani)               |
| The Gay Picador                                     | Pietro Frosini           | Italian   | Original                                  |
| Valse Op. 64 No. 2 (Frédéric Chopin Album)          | Frédéric Chopin          | Polish    | Arrangement (Graham Romani)               |
| Turkish March                                       | W.A. Mozart              | Austrian  | Arrangement (George. S. Mathis)           |
| Valse Brilliant                                     | Conway Graves            | British   | Original                                  |

**Table 5.23: 1947 Advanced Repertoire**

| 1949 Lower Intermediate Repertoire               | Composer          | Nationality | O/T/A                           |
|--|-------------------|-------------|---------------------------------|
| Echoes from the Danube Album- Don't be stupid    | Zeller            | Austrian    | Arrangement (George. S. Mathis) |
| Easy Classics Book I, No. 8                      | Graham Romani     | British     | Arrangement                     |
| Frolics and Dances (Nos. 5 or 8)                 | Conway Graves     | British     | Original (2)                    |
| Hohner Piano Accordion Album no. 2               | Conway Graves     | British     | Arrangement                     |
| Hohner Piano-Accordion Album no. 4               | Conway Graves     | British     | Arrangement                     |
| Hop o' my Thumb                                  | Conway Graves     | British     | Original                        |
| Magnolia   | Conway Graves     | British     | Original                        |
| Majors and Minors (Nos. 3 or 7)                  | Warren Smith      | British     | Original (2)                    |
| Dainty Miss                                      | Wilfred Walker    | British     | Original                        |
| Street Scenes (Nos. 1 or 2)                      | Conway Graves     | British     | Original (2)                    |
| Smoke Rings                                      | George. S. Mathis | German      | Original                        |
| Two Little Marches                               | Jack Radford      | Unknown     | Original                        |
| Northern Western Blues & Jumping Rhythm          | George. S. Mathis | German      | Original                        |
| The Soloist on the Small Accordeon Book II no. 1 | Fritz Ladewig     | Unknown     | Original                        |

**Table 5.24: 1949 Lower Intermediate Repertoire**

| 1949 Intermediate Repertoire         | Composer                       | Nationality | O/T/A  |
|--------------------------------------|--------------------------------|-------------|--|
| Accordion Sweetheart (Polka Foxtrot) | Jo Alex                        | Unknown     | Original   |
| A Fairy Tale (Nos. 6, 8 or 9)        | Fritz Ladewig                  | Unknown     | Original (3)                                       |
| Amour d'Automne                      | Grock (Charles Adrien Wettach) | Swiss       | Transcription                                      |
| Frolics                              | H.G. Lovell                    | British     | Original   |
| 'Gina' Mazurka                       | Geo. S. Harris                 | British     | Original   |
| Gipsy Serenade                       | George. S. Mathis              | German      | Original   |
| Happy-Go-Lucky                       | H. G. Lovell                   | British     | Original   |
| Hohner Piano-Accordion Album no. 2   | Conway Graves                  | British     | Original   |
| Josephine Waltz                      | Charles Camilleri              | Malta       | Original   |
| La Morenita                          | George. S. Mathis              | German      | Original   |
| Majors and Minors (Nos. 4 or 8)      | Warren Smith                   | British     | Original (2)                                       |
| Maytime                              | Conway Graves                  | British     | Original   |
| Mazurka                              | Curt Mahr                      | German      | Original   |
| Marcha Espanol (Spanish March)       | Gerald Crossman                | British     | Original   |
| One Sharp                            | Eric Winstone                  | British     | Original   |
| On Wings of Song                     | Felix Mendelssohn              | German      | Arrangement (Graham Romani – Easy Classics Book 1) |

|  |                 |         |              |
|--|-----------------|---------|--------------|
| Romany Revelry   | Eddie Gadd      | British | Original     |
| The Seasons (Nos. 1, 3 or 4)                               | Conway Graves   | British | Original (3) |
| Street Scenes  | Conway Graves   | British | Original     |
| Suzette  | Desmond A. Hart | British | Original     |
| The Soloist on the Small Accordion Book I (Nos. 4, 5 or 6) | Fritz Ladewig   | Unknown | Original (3) |
| The Soloist on the Small Accordion Book II                 | Fritz Ladewig   | Unknown | Original     |
| Valse Lyrique  | Graham Romani   | British | Original     |

**Table 5.25: 1949 Intermediate Repertoire**

| 1949 Advanced Repertoire                            | Composer                 | Nationality | O/T/A                                     |
|---|--------------------------|-------------|---|
| Chanson de Nuit                                     | Edward Elgar             | British     | Arrangement (Conway Graves)               |
| Concert Waltz                                       | Toralf Tollefsen         | Norwegian   | Original                                  |
| Cordinella  | Pietro Frossini          | Italian     | Original                                  |
| Etude in C  | Pietro Frosini           | Italian     | Original                                  |
| Five Famous Pieces                                  | Edvard Grieg             | Norwegian   | Transcription/Arrangement                 |
| Hohner Piano-Accordion Album no. 5 (Nos. 1, 5 or 6) | Conway graves            | British     | Arrangement (3)                           |
| Hot Points  | Pietro Frossini          | Italian     | Original                                  |
| La Mariposita                                       | Pietro Frossini          | Italian     | Original                                  |
| Marika  | George. S. Mathis        | German      | Original                                  |
| 'Milestones' A Summer Idyll                         | Conway Graves            | Britain     | Original                                  |
| Minuet in D   | W.A. Mozart              | Austrian    | Arrangement (George. S. Mathis)           |
| Sonatina in C Op. 20, No. 1                         | Frederic Kuhlau          | Danish      | Arrangement (S. Bell & George. S. Mathis) |
| The Sleeping Princess Waltz (Tchaikovsky Album)     | Pyotr Ilyich Tchaikovsky | Russian     | Arrangement (Graham Romani)               |
| Valse Op. 64 No. 2 (Frédéric Chopin Album)          | Frédéric Chopin          | Polish      | Arrangement (Graham Romani)               |
| Valse Brilliant                                     | Conway Graves            | British     | Original                                  |

**Table 5.26: 1949 Advanced Repertoire**

| 1949 Advanced Performers Repertoire          | Composer         | Nationality | O/T/A                           |
|--|------------------|-------------|---------------------------------|
| Concert Waltz                                | Toralf Tollefsen | Norwegian   | Original                        |
| Invitation to the Waltz                      | Carl H. Weber    | German      | Arrangement (Tollefsen)         |
| 'Milestones' A Summer Idyll (Any two pieces) | Conway Graves    | Britain     | Original (2)                    |
| Minuet in D                                  | W. A. Mozart     | Austrian    | Arrangement (George. S. Mathis) |
| Minute Waltz                                 | Frédéric Chopin  | Polish      | Arrangement (Adrian Dante)      |
| Roses from the South                         | Johann Strauss   | Austrian    | Arrangement (Conway Graves)     |
| Spitfire                                     | Toralf Tollefsen | Norwegian   | Original                        |
| 'Yolé' Valse Continentale                    | Adrian Dante     | British     | Original                        |
| Piebro's Return – March                      | Pietro Deiro     | Italian     | Original                        |
| Valse Chromatique                            | Pietro Frosini   | Italian     | Original                        |
| Tranquillo (Symphonic Overture)              | Pietro Deiro     | Italian     | Original                        |

**Table 5.27: 1949 Advanced Performers Repertoire**

| 1950 Preparatory Repertoire                       | Composer          | Nationality | O/T/A        |
|---|-------------------|-------------|--------------|
| My Old Kentucky Home or Tango (New Concise Tutor) | Conway Graves     | British     | Original (2) |
| Frolics and dances (Piece no. 1 or 2)             | Conway Graves     | British     | Original (2) |
| Good Old Times (Polka)                            | M. Shumacher      | Unknown     | Original     |
| Melodies in miniature                             | Warren Smith      | British     | Original     |
| Mimosa Waltz                                      | George. S. Mathis | German      | Original     |
| Pages from a Picture Book (No. 3, 5, 6, 7 or 8)   | Conway Graves     | British     | Original (5) |
| Graceful Dance (Tom Thumb Suite)                  | Conway Graves     | British     | Original     |
| My Picture Album (Piece No. 1)                    | Eddie Harris      | British     | Original     |

**Table 5.28: 1950 Preparatory Repertoire**

| <b>1950 Elementary Repertoire</b>                                    | <b>Composer</b>   | <b>Nationality</b> | <b>Original/Transcript/Arrangement</b> |
|--|-------------------|--------------------|--|
| Blue Skies   | Irving Berlin     | Non- British       | Arrangement (H. G. Lovell-British)     |
| Frolics and Dances (No. 6 or 7)                                      | Conway Graves     | British            | Original (2)                           |
| Hohner Piano-Accordion<br>Album no. 2 (No. 2 or 11)                  | Conway Graves     | British            | Original (2)                           |
| Simplicity Waltz   | Conway Graves     | British            | Original                               |
| Sonatina in the Olden Style<br>(No. 4 “My Accordion Sketch<br>Book”) | Wilheim Bernau    | German             | Original                               |
| Humoresque   | Conway Graves     | British            | Original                               |
| Hyacinth   | Sid Baxter        | British            | Original                               |
| Village Revels   | Wilheim Bernau    | German             | Original                               |
| “Rosita Mia”   | Ed de Ries        | British            | Arrangement (Conway Graves)            |
| Tyrolienne   | Gioachino Rossini | Italian            | Arrangement (Graham Romani)            |

**Table 5.29: 1950 Elementary Repertoire**

| <b>1950 Lower Intermediate Repertoire</b>            | <b>Composer</b>         | <b>Nationality</b> | <b>O/T/A</b>                          |
|--|-------------------------|--------------------|---------------------------------------|
| The Wild Rider                                       | Robert Schumann         | German             | Arrangement<br>(Graham<br>Romani)     |
| The Three Bears (Frolics and Dances, No. 5)          | Conway Graves           | British            | Original                              |
| Magnolia   | Conway Graves           | British            | Original                              |
| Majors and Minors (No. 3 or 7)                       | Warren Smith            | British            | Original (2)                          |
| Street Scenes (No. 1 or 2)                           | Conway Graves           | British            | Original (2)                          |
| Don’t be Stupid (Echoes From the Danube,<br>Album)   | Carl Zeller             | Austrian           | Arrangement<br>(George. S.<br>Mathis) |
| Jumping Rhythm                                       | George. S. Mathis       | German             | Original                              |
| The Soloist on the Small Accordeon Book II<br>no. 1  | Fritz Ladewig           | Unknown            | Original                              |
| A Little Ballet (No. 5, My Accordion Sketch<br>Book) | Wilheim Bernau          | German             | Original                              |
| Miniature March                                      | Wilheim Bernau          | German             | Original                              |
| Plaisir d’Amour                                      | Jean-Paul-Égide Martini | German             | Arrangement<br>(Conway Graves)        |
| Toreador’s Song                                      | George Bizet            | French             | Arrangement<br>(Keith Prowse)         |
| Andante  | Franz Schubert          | Austrian           | Arrangement<br>(Graham<br>Romani)     |
| Norma March  | Vincenzo Bellini        | Italian            | Arrangement<br>(Graham<br>Romani)     |

**Table 5.30: 1950 Lower Intermediate Repertoire**

| <b>1950 Intermediate Repertoire</b>  | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                     |
|--------------------------------------|------------------------|--------------------|----------------------------------|
| Accordion Sweetheart (Polka Foxtrot) | Jo Alex                | Unknown            | Original                         |
| ‘Gina’ Mazurka                       | Geo. S. Harris         | British            | Original                         |
| Frolics                              | H.G. Lovell            | British            | Original                         |
| Happy-Go-Lucky                       | H. G. Lovell           | British            | Original                         |
| Dreaming Waltz                       | Archibald Joyce        | British            | Transcription                    |
| A Night in Montmartre                | Gerald Crossman        | British            | Original                         |
| Merry Polka                          | H. Elwin               | Unknown            | Original                         |
| Destiny Waltz                        | Sydney Baynes          | British            | Arrangement (Gerald<br>Crossman) |
| Scampering                           | Wilheim Bernau         | German             | Original                         |
| Largo                                | George Frideric Handel | German             | Arrangement<br>(Conway Graves)   |
| Majors and Minors (No. 4 or 8)       | Warren Smith           | British            | Original (2)                     |

|                                |                   |         |   |
|--------------------------------|-------------------|---------|---|
| Maytime                        | Conway Graves     | British | Original  |
| Mazurka                        | Curt Mahr         | German  | Original  |
| Marcha Espanol (Spanish March) | Gerald Crossman   | British | Original  |
| On Wings of Song               | Felix Mendelssohn | German  | Arrangement<br>(Graham Romani –<br>Easy Classics Book<br>1) |
| Spring Blossoms                | Conway Graves     | British | Original  |
| Valse Lyrique                  | Graham Romani     | British | Original  |

**Table 5.31: 1950 Intermediate Repertoire**

| 1950 Higher Intermediate Repertoire | Composer                          | Nationality | O/T/A                                     |
|-------------------------------------|-----------------------------------|-------------|---|
| Dorette                             | Ken Jones                         | British     | Original                                  |
| Harvest Moon                        | T. Tollefsen                      | Norwegian   | Original                                  |
| Song at Eventide (Milestones)       | Conway Graves                     | British     | Original                                  |
| Radetsky March                      | Johann Strauss                    | Austrian    | Arrangement (Graham<br>Romani)            |
| Santiago Waltz                      | Albert Corbin                     | French      | Arrangement (Conway<br>Graves)            |
| Sonatina 1 <sup>st</sup> Movement   | Frederic Kuhlau                   | Danish      | Arrangement (Bell & George.<br>S. Mathis) |
| Sombrero Dance                      | Diana McIntosh                    | Canadian    | Original                                  |
| The Ploughman's Serenade            | Geo. S. Harris                    | British     | Original                                  |
| Summer Splendour (The Seasons)      | Conway Graves                     | British     | Original                                  |
| Pizzicato                           | Léo Delibes                       | French      | Arrangement (Conway<br>Graves)            |
| Nocturne (Isle of Destiny)          | William Croft                     | British     | Arrangement (Conway<br>Graves)            |
| Mariouska                           | Max Francy &<br>Francesco Gabutti | French      | Original                                  |
| Serenade Waltz                      | Pyotr Ilyich<br>Tschaikowsky      | Russian     | Arrangement (Conway<br>Graves)            |
| Querida                             | Graham Romani                     | British     | Original                                  |
| Virtuoso Valse                      | Percy Hickman                     | British     | Original                                  |
| Portrait of a Toy Soldier           | <b>Montague Ewing</b>             | British     | Original                                  |

**Table 5.32: 1950 Higher Intermediate Repertoire**

| 1950 Advanced Repertoire                       | Composer                                | Nationality | O/T/A                           |
|--|---|-------------|---------------------------------|
| Chanson de Nuit                                | Edward Elgar                            | British     | Arrangement (Conway Graves)     |
| Concert Waltz                                  | Toralf Tollefsen                        | Norwegian   | Original                        |
| Cordinella                                     | Pietro Frossini                         | Italian     | Original                        |
| Marigold                                       | Billy Mayerl                            | British     | Arrangement (Conway Graves)     |
| Marika   | George. S. Mathis                       | German      | Original                        |
| Parade of the Tin Soldiers                     | Leon Jessel                             | German      | Arrangement (Conway Graves)     |
| Concert Overture                               | Max Francy and<br>Ferdinand Gascard     | French      | Original                        |
| Minuet in D                                    | W.A. Mozart                             | Austrian    | Arrangement (George. S. Mathis) |
| Espana   | Emmanuel Chabrier &<br>Emile Waldteufel | French      | Arrangement (Conway Graves)     |
| Sleeping Princess Waltz<br>(Tchaikovsky Album) | Pyotr Ilyich<br>Tchaikovsky             | Russian     | Arrangement (Graham Romani)     |
| Valse des Fleurs                               | Pyotr Ilyich<br>Tchaikowsky             | Russian     | Arrangement (Graham Romani)     |
| Roses from the South                           | Johann Strauss                          | Austrian    | Arrangement (Conway Graves)     |
| Pietro's Return                                | Pietro Deiro                            | Italian     | Original                        |
| Valse Op. 64 No. 2 (Frédéric<br>Chopin Album)  | Frédéric Chopin                         | Polish      | Arrangement (Graham Romani)     |
| Five Famous Pieces                             | Edvard Grieg                            | Norwegian   | Transcription/Arrangement       |
| Valse Brilliant                                | Conway Graves                           | British     | Original                        |

**Table 5.33: 1950 Advanced Repertoire**



| <b>1955 Preparatory Repertoire</b>           | <b>Composer</b>     | <b>Nationality</b> | <b>O/T/A</b>                |
|--|---------------------|--------------------|-----------------------------|
| Viennese Landler (No. 17, The Music Playbox) | Franz Schubert      | Austrian           | Arrangement (Graham Romani) |
| En Route (No. 3, Journey to the Seaside)     | Conway Graves       | British            | Original                    |
| Jaunting Along (No. 2, My Picture Album)     | Eddie Harris        | British            | Original                    |
| Scottish Waltz Selection                     | Robert McF. Adamson | British (Scotland) | Original                    |
| Beneath the Moon (Melodies in Miniature)     | Warren Smith        | British            | Original                    |
| Be Prepared                                  | George. S. Mathis   | German             | Original                    |
| Stepping Stones (No. 3, Country Sketches)    | Conway Graves       | British            | Original                    |
| Graceful Dance (Tom Thumb Suite)             | Conway Graves       | English            | Original                    |
| Good Old Times (Polka)                       | M. Shumacher        | Unknown            | Original                    |
| Valse (Graded Melodious Studies Bk1, No. 1)  | Conway Graves       | British            | Original                    |

**Table 5.34: 1955 Preparatory Repertoire**

| <b>1955 Elementary Repertoire</b>                              | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                       |
|--|-----------------|--------------------|------------------------------------|
| Children's Dance (No. 6, Frolics and Dances)                   | Conway Graves   | British            | Original                           |
| Sonatina in the Olden Style (No. 4 "My Accordion Sketch Book") | Wilheim Bernau  | German             | Original                           |
| Humoresque   | Conway Graves   | British            | Original                           |
| Swabian Country Dance (No. 15, The Music Playbox)              | W. A. Mozart    | Austrian           | Arrangement (Graham Romani)        |
| Carnival   | Conway Graves   | British            | Original                           |
| Playtime   | Eddie Harris    | British            | Original                           |
| Aria in F major  | Wilheim Bernau  | German             | Original                           |
| Step Along   | Warren Smith    | British            | Original                           |
| Blue Skies   | Irving Berlin   | Non- British       | Arrangement (H. G. Lovell-British) |
| Finale (Tom Thumb Suite)                                       | Conway Graves   | British            | Original                           |

**Table 5.35: 1955 Elementary Repertoire**

| <b>1955 Lower Intermediate Repertoire</b>         | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|---|-----------------|--------------------|-----------------------------|
| Frolics   | H.G. Lovell     | British            | Original                    |
| Hungarian Dance No. 4 (Easy Classics)             | Johannes Brahms | German             | Arrangement (Graham Romani) |
| Peter's Party                                     | CH. Dickenson   | Unknown            | Original                    |
| A Little Ballet (No. 5, My Accordion Sketch Book) | Wilheim Bernau  | German             | Original                    |
| Miniature March                                   | Wilheim Bernau  | German             | Original                    |
| Valse (Graded Melodious Studies, Bk 1 No.11)      | Conway Graves   | British            | Original                    |
| The Postman Knocks (Street Scenes, No. 1)         | Conway Graves   | British            | Original                    |
| Toreador's Song                                   | George Bizet    | French             | Arrangement (Keith Prowse)  |
| Serenade (From Don Juan)                          | W. A. Mozart    | Austrian           | Arrangement (Graham Romani) |
| Evensong (My Accordion Sketchbook, No. 10)        | Wilheim Bernau  | German             | Original                    |

**Table 5.36: 1955 Lower Intermediate Repertoire**

| <b>1955 Intermediate Repertoire</b>                        | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|--|-----------------|--------------------|-----------------------------|
| Valse Lyrique  | Graham Romani   | British            | Original                    |
| Marcha Espanol (Spanish March)                             | Gerald Crossman | British            | Original                    |
| Song Without Words (Graded Melodious Studies, Bk 2, No. 3) | Conway Graves   | British            | Original                    |
| A Night in Montmartre                                      | Gerald Crossman | British            | Original                    |
| Sonatina for Accordion (My Accordion Sketchbook, no. 16)   | Wilheim Bernau  | German             | Original                    |
| Andante from 'Rosamunde'                                   | Franz Schubert  | Austrian           | Arrangement (Graham Romani) |
| Liebstraum   | Franz Liszt     | Hungarian          | Arrangement (Conway)        |

|                      |                        |         |  |
|----------------------|------------------------|---------|--|
| Largo                | George Frideric Handel | German  | Graves)<br>Arrangement (Conway Graves) |
| Merry Polka          | H. Elwin               | Unknown | Original                               |
| Accordion Sweetheart | Jo Alex                | Unknown | Arrangement (A. Achermann)             |

**Table 5.37: 1955 Intermediate Repertoire**

| Higher Intermediate Repertoire    | Composer                       | Nationality | O/T/A                                  |
|-----------------------------------|--------------------------------|-------------|--|
| Sonatina 1 <sup>st</sup> Movement | Frederic Kuhlau                | Danish      | Arrangement (Bell & George. S. Mathis) |
| Pizzicato                         | Léo Delibes                    | French      | Arrangement (Conway Graves)            |
| Marche Militaire Op. 51, No. 1    | Franz Schubert                 | Austrian    | Arrangement (Graham Romani)            |
| Hungarian Dances No. 6            | Johannes Brahms                | German      | Arrangement (Ivor Beynon)              |
| Mariuska                          | Max Francy & Francesco Gabutti | French      | Original                               |
| Toby                              | Ivor Beynon                    | British     | Original                               |
| Song at Eventide (Milestones)     | Conway Graves                  | British     | Original                               |
| Harvest Moon                      | Toralf Tollefsen               | Norwegian   | Original                               |
| Spanish Gipsy Dance               | Pascual Marquina               | Spanish     | Arrangement (Gerald Crossman)          |
| Virtuoso Valse                    | Percy Hickman                  | British     | Original                               |

**Table 5.38: 1955 Higher Intermediate Repertoire**

| 1955 Advanced Repertoire                         | Composer                  | Nationality | O/T/A                           |
|--|---------------------------|-------------|---------------------------------|
| Marika   | George. S. Mathis         | German      | Original                        |
| A Night in Mexico                                | Ivor Beynon               | British     | Original                        |
| Concert Waltz                                    | Toralf Tollefsen          | Norwegian   | Original                        |
| Concert Overture                                 | Max Francy and F. Gascard | French      | Original                        |
| Minuet in D                                      | W.A. Mozart               | Austrian    | Arrangement (George. S. Mathis) |
| Sleeping Princess Waltz (Tchaikovsky Album)      | Pyotr Ilyich Tchaikovsky  | Russian     | Arrangement (Graham Romani)     |
| Danse Russe (Trepak)                             | Pyotr Ilyich Tchaikovsky  | Russian     | Arrangement (Conway Graves)     |
| Annen Polka Op. 117                              | Johann Strauss            | Austrian    | Arrangement (Graham Romani)     |
| Ballad (Graded Melodious Studies, Bk II, No. 15) | Conway Graves             | British     | Original                        |
| Voices of Spring Waltz, Op. 410                  | Johann Strauss            | Austrian    | Arrangement (Ivor Beynon)       |

**Table 5.39: 1955 Advanced Repertoire**

| 1958 Preparatory Repertoire                                  | Composer       | Nationality        | O/T/A                       |
|--|----------------|--------------------|-----------------------------|
| Viennese Landler (No. 17, The Music Playbox)                 | Franz Schubert | Austrian           | Arrangement (Graham Romani) |
| Ye Banks and braes o' bonnie Doon (No. 15, Mignon Tune Book) | James Millar   | British (Scotland) | Arrangement (Graham Romani) |
| Jaunting Along (No. 2, My Picture Album)                     | Eddie Harris   | British            | Original                    |
| Beneath the Moon (Melodies in Miniature)                     | Warren Smith   | British            | Original                    |
| En Route (No. 3, Journey to the Seaside)                     | Conway Graves  | British            | Original                    |
| A Calm Voyage (No. 2 "Frolics and Dances")                   | Conway Graves  | British            | Original                    |
| Happy Days (No. 7, Pages from a Picture Book)                | Conway Graves  | British            | Original                    |
| Stepping Stones (No. 3, Country Sketches)                    | Conway Graves  | British            | Original                    |
| Graceful Dance (Tom Thumb Suite)                             | Conway Graves  | English            | Original                    |
| Good Old Times (No. 4, Simple Dance Rhythms)                 | M. Shumacher   | Unknown            | Original                    |

**Table 5.40: 1958 Preparatory Repertoire**

| <b>1958 Elementary Repertoire</b>                                   | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                       |
|---|-----------------|--------------------|------------------------------------|
| Sonatina in the Olden Style (No. 4 “My Accordion Sketch Book”)      | Wilheim Bernau  | German             | Original                           |
| Aria in F major   | Wilheim Bernau  | German             | Original                           |
| Red River Valley (No. 7, Music from the West)                       | Unknown         | American           | Arrangement (Graham Romani)        |
| Swabian Country Dance (No. 15, The Music Playbox)                   | W. A. Mozart    | Austrian           | Arrangement (Graham Romani)        |
| The Wild Rider  | Robert Schumann | German             | Arrangement (Graham Romani)        |
| Carnival  | Conway Graves   | British            | Original                           |
| Playtime  | Eddie Harris    | British            | Original                           |
| Step Along  | Warren Smith    | British            | Original                           |
| Blue Skies  | Irving Berlin   | Non- British       | Arrangement (H. G. Lovell-British) |
| Through the Forest (No. 4, Bk 1 The soloist on the Small Accordion) | Fritz Ladewig   | Unknown            | Original                           |

**Table 5.41: 1958 Elementary Repertoire**

| <b>1958 Lower Intermediate Repertoire</b>         | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|---|-----------------|--------------------|-----------------------------|
| Frolics   | H.G. Lovell     | British            | Original                    |
| Serenade (From Don Juan)                          | W. A. Mozart    | Austrian           | Arrangement (Graham Romani) |
| Hungarian Dance No. 4 (Easy Classics)             | Johannes Brahms | German             | Arrangement (Graham Romani) |
| A Little Ballet (No. 5, My Accordion Sketch Book) | Wilheim Bernau  | German             | Original                    |
| Miniature March                                   | Wilheim Bernau  | German             | Original                    |
| Evensong (My Accordion Sketchbook, No. 10)        | Wilheim Bernau  | German             | Original                    |
| Valse (Graded Melodious Studies, Bk 1 No.11)      | Conway Graves   | British            | Original                    |
| C’est la Vie (No. 43 Popular Series)              | Barry Dawson    | British            | Original                    |
| Merry and Bright (No. 34 “Popular Series”)        | Warren Smith    | British            | Original                    |
| Peter’s Party                                     | C. Dickenson    | Unknown            | Original                    |

**Table 5.42: 1958 Lower Intermediate Repertoire**

| <b>1958 Intermediate Repertoire</b>                      | <b>Composer</b>                | <b>Nationality</b> | <b>O/T/A</b>                |
|--|--------------------------------|--------------------|-----------------------------|
| Dans l’Milieu  | Grock (Charles Adrien Wettach) | Swiss              | Transcription               |
| Marcha Espanol (Spanish March)                           | Gerald Crossman                | British            | Original                    |
| A Night in Montmartre                                    | Gerald Crossman                | British            | Original                    |
| M’appari (No. 5, Music from the Operas)                  | Friedrich von Flotow           | German             | Arrangement (Graham Romani) |
| Three Waltzes (No. 1 Six Favourite Pieces by Schubert)   | Franz Schubert                 | Austrian           | Arrangement (Graham Romani) |
| Sonatina for Accordion (My Accordion Sketchbook, no. 16) | Wilheim Bernau                 | German             | Original                    |
| Largo  | George Frideric Handel         | German             | Arrangement (Conway Graves) |
| Valse Lyrique  | Graham Romani                  | British            | Original                    |
| Merry Polka  | H. Elwin                       | Unknown            | Original                    |
| Accordion Sweetheart                                     | Jo Alex                        | Unknown            | Arrangement (A. Achermann)  |

**Table 5.43: 1958 Intermediate Repertoire**

| <b>1958 Higher Intermediate</b> | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|---------------------------------|-----------------|--------------------|--------------|
|---------------------------------|-----------------|--------------------|--------------|

| <b>Repertoire</b>                              |                                |           |  |
|--|--------------------------------|-----------|--|
| All hands for'ard                              | Gerald Crossman                | British   | Original                               |
| Spanish Gipsy Dance                            | Pascual Marquina               | Spanish   | Arrangement (Gerald Crossman)          |
| Sonatina 1 <sup>st</sup> Movement              | Frederic Kuhlau                | Danish    | Arrangement (Bell & George. S. Mathis) |
| March for Accordion Opus 82                    | Hermann Zilcher                | German    | Original                               |
| Mariouska                                      | Max Francy & Francesco Gabutti | French    | Original                               |
| Toby   | Ivor Beynon                    | British   | Original                               |
| Harvest Moon                                   | Toralf Tollefsen               | Norwegian | Original                               |
| Tritsch-Tratsch Polka, Op. 214.                | Johann Strauss                 | Austrian  | Arrangement (Conway Graves)            |
| Pizzicato (Sylvia) No. 3 Piano Accordion Album | Léo Delibes                    | French    | Arrangement (Conway Graves)            |
| Solveig's Song (No. 2, Five Famous Pieces)     | Edvard Grieg                   | Norwegian | Arrangement (George. S. Mathis)        |

**Table 5.44: 1958 Higher Intermediate Repertoire**

| <b>1958 Advanced Repertoire</b>             | <b>Composer</b>                      | <b>Nationality</b> | <b>O/T/A</b>                    |
|---|--------------------------------------|--------------------|---------------------------------|
| A Night in Mexico                           | Ivor Beynon                          | British            | Original                        |
| Hungarian Dance No. 6                       | Johannes Brahms                      | German             | Arrangement (Graham Romani)     |
| Voices of Spring Waltz, Op. 410             | Johann Strauss                       | Austrian           | Arrangement (Ivor Beynon)       |
| Concert Overture                            | Max Francy and Ferdinand Gascard     | French             | Original                        |
| Minuet in D                                 | W.A. Mozart                          | Austrian           | Arrangement (George. S. Mathis) |
| Sleeping Princess Waltz (Tchaikovsky Album) | Pyotr Ilyich Tchaikovsky             | Russian            | Arrangement (Graham Romani)     |
| Annen Polka Op. 117                         | Johann Strauss                       | Austrian           | Arrangement (Graham Romani)     |
| Danse Russe (Trepak)                        | Pyotr Ilyich Tchaikovsky             | Russian            | Arrangement (Conway Graves)     |
| Gitanarias                                  | Ernesto Lecuona                      | Cuban              | Arrangement (Gerald Crossman)   |
| Valse Serenite                              | Gerhard Kerskes & Robert V. Winitzky | Unknown            | Original                        |

**Table 5.45: 1958 Advanced Repertoire**

| <b>1958 Final Transcriptions</b>             | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                                    |
|--|------------------------|--------------------|---|
| Overture 'Poet and Peasant'                  | Franz Von Suppe        | Croatian           | Transcription (Arrangement by Ivor Beynon)      |
| Reverie 'Second Piano Accordion Album No. 8' | Edward German          | British            | Transcription (Arrangement by Graham Romani)    |
| Valse Op. 64 No. 2 (Frédéric Chopin Album)   | Frédéric Chopin        | Polish             | Transcription (Arrangement by Graham Romani)    |
| Allegro Desciso (Water Music)                | George Frideric Handel | German             | Transcription (Arrangement by Toralf Tollefsen) |
| Belle of the Ball                            | Leroy Anderson         | American           | Transcription (Arrangement by Gerald Crossman)  |

**Table 5.46: 1958 Final Transcriptions**

| <b>1958 Final Originals</b>     | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|---------------------------------|-----------------|--------------------|--------------|
| Festa Rusticana Suite           | Gerald Crossman | British            | Original     |
| Hungaria Rhapsody for Accordion | Haydn Wood      | British            | Original     |

|                             |                 |          |          |
|-----------------------------|-----------------|----------|----------|
| Flights of Fancy Impression | Diana McIntosh  | Canadian | Original |
| Valse Acrobatique           | Gerald Crossman | British  | Original |
| Spring Sonatina             | Hugo Herrmann   | German   | Original |

**Table 5.47: 1958 Final Originals**

| <b>1961 Elementary Repertoire</b>                              | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                       |
|--|-----------------|--------------------|------------------------------------|
| Sonatina in the Olden Style (No. 4 “My Accordion Sketch Book”) | Wilhelm Bernau  | German             | Original                           |
| Aria in F major  | Wilhelm Bernau  | German             | Original                           |
| Red River Valley (No. 7, Music from the West)                  | Unknown         | American           | Arrangement (Graham Romani)        |
| Swabian Country Dance (No. 15, The Music Playbox)              | W. A. Mozart    | Austrian           | Arrangement (Graham Romani)        |
| Playtime   | Eddie Harris    | British            | Original                           |
| Step Along   | Warren Smith    | British            | Original                           |
| Blue Skies   | Irving Berlin   | Non- British       | Arrangement (H. G. Lovell-British) |
| Vienna for Ever (No. 30 ‘Mignon Tune Book’)                    | Johann Shrammel | Austrian           | Arrangement (Graham Romani)        |
| On Parade (No. 8, My Picture Album)                            | Eddie Harris    | British            | Original                           |
| Lolita   | Desmond A. Hart | British            | Arrangement (of Charles Magnate)   |

**Table 5.48: 1961 Elementary Repertoire**

| <b>1961 Lower Intermediate Repertoire</b>         | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|---|-----------------|--------------------|-----------------------------|
| Frolics   | H.G. Lovell     | British            | Original                    |
| Serenade (From Don Juan)                          | W. A. Mozart    | Austrian           | Arrangement (Graham Romani) |
| A Little Ballet (No. 5, My Accordion Sketch Book) | Wilhelm Bernau  | German             | Original                    |
| Miniature March                                   | Wilhelm Bernau  | German             | Original                    |
| Evensong (My Accordion Sketchbook, No. 10)        | Wilhelm Bernau  | German             | Original                    |
| Valse (Graded Melodious Studies, Bk 1 No.11)      | Conway Graves   | British            | Original                    |
| Under the Linden Tree                             | Hugo Felix      | Austrian           | Arrangement (Conway Graves) |
| C’est la Vie (No. 43 Popular Series)              | Barry Dawson    | British            | Original                    |
| Merry and Bright (No. 34 “Popular Series”)        | Warren Smith    | British            | Original                    |
| Peters’s Party                                    | CH. Dickenson   | Unknown            | Original                    |

**Table 5.49: 1961 Lower Intermediate Repertoire**

| <b>1961 Higher Intermediate Repertoire</b>     | <b>Composer</b>                | <b>Nationality</b> | <b>O/T/A</b>                           |
|--|--------------------------------|--------------------|--|
| All hands for’ard                              | Gerald Crossman                | British            | Original                               |
| Spanish Gipsy Dance                            | Pascual Marquina               | Spanish            | Arrangement (Gerald Crossman)          |
| Sonatina 1 <sup>st</sup> Movement              | Frederic Kuhlau                | Danish             | Arrangement (Bell & George. S. Mathis) |
| Radetzky March Op. 228                         | Johann Strauss                 | Austrian           | Arrangement (Graham Romani)            |
| Annette  | Gerald Crossman                | British            | Original                               |
| Mariouška                                      | Max Francy & Francesco Gabutti | French             | Original                               |
| Toby   | Ivor Beynon                    | British            | Original                               |
| Harvest Moon                                   | Toralf Tollefsen               | Norwegian          | Original                               |
| Tritsch-Tratsch Polka, Op. 214.                | Johann Strauss                 | Austrian           | Arrangement (Conway Graves)            |
| Pizzicato (Sylvia) No. 3 Piano Accordion Album | Léo Delibes                    | French             | Arrangement (Conway Graves)            |

**Table 5.50: 1961 Higher Intermediate Repertoire**

| <b>1961 Final Transcription</b> | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|---------------------------------|-----------------|--------------------|--------------|
|---------------------------------|-----------------|--------------------|--------------|

|  |                        |          |  |
|--|------------------------|----------|--|
| William Tell Overture                      | Gioachino Rossini      | Italian  | Transcription (arrangement Ivor Beynon)      |
| Solemn Melody                              | Walford Davies         | British  | Transcription (arrangement Conway Graves)    |
| Valse Op. 64 No. 2 (Frédéric Chopin Album) | Frédéric Chopin        | Polish   | Transcription (arrangement Graham Romani)    |
| Allegro Desciso (Water Music)              | George Frideric Handel | German   | Transcription (arrangement Toralf Tollefsen) |
| Belle of the Ball                          | Leroy Anderson         | American | Transcription (arrangement Gerald Crossman)  |

**Table 5.51: 1961 Final Transcription**

| 1961 Final Originals            | Composer        | Nationality | O/T/A    |
|---------------------------------|-----------------|-------------|----------|
| Festa Rusticana Suite           | Gerald Crossman | British     | Original |
| Hungaria Rhapsody for Accordion | Haydn Wood      | British     | Original |
| Flights of Fancy Impression     | Diana McIntosh  | Canadian    | Original |
| Valse Acrobatique               | Gerald Crossman | British     | Original |
| Spring Sonatina                 | Hugo Herrmann   | German      | Original |

**Table 5.52: 1961 Final Originals**

| 1964 Primary Repertoire                                  | Composer            | Nationality        | O/T/A    |
|--|---------------------|--------------------|----------|
| (List B) Daisy Chain Waltz (Primary Course)              | Francis Wright      | British            | Original |
| Debut of the Dancers (No.1 Little Dance Suite)           | Graham Romani       | British            | Original |
| Il Micio e Paoletta (p. 2, Riconrazioni per Fisarmonica) | Luigi Ravasio       | Italian            | Original |
| Waltzing   | Robert McF. Adamson | (British) Scotland | Original |
| You Live in My Heart (Talent Course)                     | Pietro Deiro        | Italian            | Original |
| (List C) Bold Bouree (No. 2 Little Dance Suite)          | Graham Romani       | British            | Original |
| Mon Beret (Talent Course)                                | Pietro Deiro        | Italian            | Original |
| The Folk Tune (No. 7, Under the Fingers)                 | Ronald Nolan        | British            | Original |
| The Hillside (p.1, Melodies in Miniature)                | Warren Smith        | British            | Original |
| Water Lilies (p. 3, Country Sketches)                    | Conway Graves       | British            | Original |

**Table 5.53: 1964 Primary Repertoire**

| 1964 Secondary Repertoire                                   | Composer          | Nationality | O/T/A                       |
|---|-------------------|-------------|-----------------------------|
| (List B) A Little Minuet (No. 5, Pages from a Picture Book) | Conway Graves     | British     | Original                    |
| Beneath the Moon (Melodies in Miniature)                    | Warren Smith      | British     | Original                    |
| Come, lovely May!   | W. A. Mozart      | Austrian    | Arrangement (Graham Romani) |
| Mimosa  | George. S. Mathis | German      | Original                    |
| The Chimney Corner (No. 1, My Picture Album)                | Eddie Harris      | British     | Original                    |
| (List C) Bluebell Wood (No.5, Country Skietches)            | Conway Graves     | British     | Original                    |
| Evening (No. 4, Melodies in Miniature)                      | Warren Smith      | British     | Original                    |
| Helston Furry Dance (No. 24, Mignon Tune Book)              | Traditional       | British     | Arrangement (Graham Romani) |
| No. 1 (Vivace only) from 6 Sonatinen                        | Leopold Kubanek   | Austrian    | Original                    |
| Rustic Dance (No. 3, My Picture Album)                      | Eddie Harris      | British     | Original                    |

**Table 5.54: 1964 Secondary Repertoire**

| 1964 Elementary Repertoire                                | Composer        | Nationality | O/T/A    |
|---|-----------------|-------------|----------|
| (List B) Aria in F major                                  | Wilheim Bernau  | German      | Original |
| No. 3 (Minuet and Trio only) from 6 Sonatinen             | Leopold Kubanek | Austrian    | Original |
| Piccolo Prigioneiro (No. 4, Riconrazioni per Fisarmonica) | Luigi Ravasio   | Italian     | Original |
| Quiet Content (No. 6, My Picture Album)                   | Eddie Harris    | British     | Original |
| Valse Continentale  | Graham Romani   | British     | Original |
| (List C) Cliff Café (No. 6, Journey to the Seaside)       | Conway Graves   | British     | Original |
| Gavotte (No. 5 My Picture Album)                          | Eddie Harris    | British     | Original |
| Graceful Dance (No. 1, Tom Thumb Suite)                   | Conway Graves   | British     | Original |
| Kindermarsch  | Francis Wright  | British     | Original |

|            |              |         |          |
|------------|--------------|---------|----------|
| Step Along | Warren Smith | British | Original |
|------------|--------------|---------|----------|

**Table 5.55: 1964 Elementary Repertoire**

| <b>1964 Transitional Repertoire</b>                           | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                  |
|---|-------------------|--------------------|-------------------------------|
| (List B) Andante in B flat (No. 6, My Accordion Sketchbook)   | Wilhelm Bernau    | German             | Original                      |
| Greensleeves  | Traditional       | British            | Arrangement (Conway Graves)   |
| Theme from the Threepenny Opera                               | Kurt Weill        | German             | Arrangement (Gerald Crossman) |
| Tyrolienne (No. 4, Music from the Operas)                     | Gioachino Rossini | Italian            | Arrangement (Graham Romani)   |
| Under the Linden Tree   | Hugo Felix        | Austrian           | Arrangement (Conway Graves)   |
| (List C) Fresco Ruscello (No. 7, Ricerazioni per Fisarmonica) | Luigi Ravasio     | Italian            | Original                      |
| No. 6 (first movement only) from 6 Sonatinen                  | Leopold Kubanek   | Austrian           | Original                      |
| Playtime (No. 10, My Picture Album)                           | Eddie Harris      | British            | Original                      |
| Proverbio Cinese (No. 6, Farfisiino si diverto)               | Felice Fugazza    | Italian            | Original                      |
| Song of the Huntsman (No. 1, My Accordion Sketchbook)         | Wilhelm Bernau    | German             | Original                      |

**Table 5.56: 1964 Transitional Repertoire**

| <b>1964 Intermediate Repertoire</b>  | <b>Composer</b>           | <b>Nationality</b> | <b>O/T/A</b>                |
|--|---------------------------|--------------------|-----------------------------|
| (List B) Blow the Wind Southerly (No. 4, Unicorn Album)                                  | Traditional               | British            | Arrangement (Conway Graves) |
| Largo in G (No. 1, Piano Accordion Album)  | George Frideric Handel    | German             | Arrangement (Conway Graves) |
| Lascia Ch'io Pianga (No. 1, Easy Classics)   | George Frideric Handel    | German             | Arrangement (Graham Romani) |
| Minuet (No. 1, Music from the Operas)  | Christoph Willibald Gluck | Swiss              | Arrangement (Graham Romani) |
| No. 4 (Andantino only) from 6 Sonatinen  | Leopold Kubanek           | Austrian           | Original                    |
| (List C). Momento Musicale   | Franz Schubert            | Austrian           | Arrangement (Lupo)          |
| Sonatina for Accordion (3 <sup>rd</sup> movement only) (No. 16, My Accordion Sketchbook) | Wilhelm Bernau            | German             | Original                    |
| Swedish Wedding (No. 1, Scandinavian Suite)  | Toralf Tollefsen          | Norwegian          | Original                    |
| Triste Sourire   | Frans Van Cappelle        | Holland            | Original                    |
| Waltz, Op. 12, No. 2 (No. 1, Grieg Album)  | Edvard Grieg              | Norwegian          | Arrangement (Graham Romani) |

**Table 5.57: 1964 Intermediate Repertoire**

| <b>1964 Senior Repertoire</b>                              | <b>Composer</b>    | <b>Nationality</b> | <b>O/T/A</b>                  |
|--|--------------------|--------------------|-------------------------------|
| (List B) A Coquette's Chatter                              | Mayer              | Unknown            | Original                      |
| Entr'acte Gavotte (from Mignon)                            | Ambroise Thomas    | French             | Arrangement (Conway Graves)   |
| Norwegian Night (No. 2, Scandinavian Suite)                | Toralf Tollefsen   | Norwegian          | Original                      |
| Solveig's Song (No. 5, Grieg Album)                        | Edvard Grieg       | Norwegian          | Arrangement (Graham Romani)   |
| The Gondolier's Serenade (No. 14, My Accordion Sketchbook) | Wilhelm Bernau     | German             | Original                      |
| (List C) Danse de la Poupée (from Coppélia)                | Léo Delibes        | French             | Arrangement (Conway Graves)   |
| Gretchen-polka   | Hanz George Schutz | Unknown            | Arrangement (Gerald Crossman) |
| Hungarian Dance No. 5                                      | Johannes Brahms    | German             | Arrangement (Ivor Beynon)     |
| Jeanette   | Gerard Rinaldi     | French             | Original                      |

|               |                 |        |                             |
|---------------|-----------------|--------|-----------------------------|
| Rakoczy March | Nikolaus Scholl | German | Arrangement (Graham Romani) |
|---------------|-----------------|--------|-----------------------------|

**Table 5.58: 1964 Senior Repertoire**

| 1964 Advanced Repertoire                   | Composer         | Nationality | O/T/A                                    |
|--|------------------|-------------|--|
| (List B) Elizabethan Serenade              | Ronald Binge     | British     | Arrangement (Nolan)                      |
| Nocturne in E flat                         | Frédéric Chopin  | Polish      | Arrangement (George. S. Mathis – German) |
| Romance & Rondo                            | Graham Romani    | British     | Original                                 |
| Scarf Dance                                | Léo Delibes      | French      | Arrangement (Conway Graves)              |
| Watchman's Song (No. 2, Grieg Album)       | Edvard Grieg     | Norwegian   | Arrangement (Graham Romani)              |
| (List C) Gitanarias (from Suite Espagnole) | Ernesto Lecuona  | Cuban       | Arrangement (Gerald Crossman)            |
| Granada Mia                                | Gerald Crossman  | British     | Original                                 |
| Hungarian Dance No. 6                      | Johannes Brahms  | German      | Arrangement (Ivor Beynon)                |
| A Night in Mexico                          | Ivor Beynon      | British     | Original                                 |
| Spanish Gipsy Dance                        | Pascual Marquina | Spanish     | Arrangement (Gerald Crossman)            |

**Table 5.59: 1964 Advanced Repertoire**

| 1964 Final Repertoire   | Composer                  | Nationality | O/T/A                         |
|---|---------------------------|-------------|-------------------------------|
| (List B) Atlantis   | Conway Graves             | British     | Original                      |
| Poco allegro ed amabile (No. 10, Gradus ad Parnassum, Book 2) | Hans Brehme               | German      | Arrangement (Wurthner)        |
| Praeludium (Trossinger Musik)                                 | Hans Brehme               | German      | Original                      |
| Tango Bolero  | Juan Llossas              | Spanish     | Arrangement (Gerald Crossman) |
| Variations on an Original Theme (Theme, Vars. 1, 3, 8 only)   | Eddie Harris              | British     | Original                      |
| (List C) Dance Russe (Trepak)                                 | Pyotr Ilyich Tschaikowsky | Russian     | Arrangement (Conway Graves)   |
| Gipsy Carnival  | Yasha Krein               | Russian     | Original                      |
| March of the Dwarfs (No. 6, Grieg Album)                      | Edvard Grieg              | Norwegian   | Arrangement (Graham Romani)   |
| Perpetuum Mobile  | Johann Strauss            | Austrian    | Arrangement (Ivor Beynon)     |
| Swedish Rhapsody Album  | Adapted by Percy Faith    | Canadian    | Arrangement (Gerald Crossman) |

**Table 5.60: 1964 Final Repertoire**

| 1966 Primary Repertoire                                    | Composer       | Nationality | O/T/A    |
|--|----------------|-------------|----------|
| (List B) Daisy Chain Waltz (Primary Course)                | Francis Wright | British     | Original |
| Debut of the Dancers (No.1 Little Dance Suite)             | Graham Romani  | British     | Original |
| Little Lambs (No. 3, Three Easy Pieces)                    | Peter Towse    | British     | Original |
| Lightly Row (p. 12, No. 53, Introduction to the Accordion) | Ivor Beynon    | British     | Original |
| You Live in My Heart (Talent Course)                       | Pietro Deiro   | Italian     | Original |
| (List C) Legato & Staccato (Primary Course)                | Francis Wright | British     | Original |
| Bold Bouree (No. 2 Little Dance Suite)                     | Graham Romani  | British     | Original |
| No. 10 from Combined Studies for Piano Accordion           | Chiz Bishop    | British     | Original |
| March (No. 58 Introduction to the Accordion)               | Ivor Beynon    | British     | Original |
| Mon Beret (Talent Course)                                  | Pietro Deiro   | Italian     | Original |

**Table 5.61: 1966 Primary Repertoire**

| 1966 Secondary Repertoire                   | Composer       | Nationality | O/T/A                       |
|---|----------------|-------------|-----------------------------|
| (List B) The Ash Grove (Preparatory Course) | Francis Wright | British     | Original                    |
| Beneath the Moon (Melodies in Miniature)    | Warren Smith   | British     | Original                    |
| Peaceful Moments                            | Francis Wright | British     | Original                    |
| Come, lovely May!                           | W. A. Mozart   | Austrian    | Arrangement (Graham Romani) |
| O Suzanna! (No. 8, Simplicity Series)       | Francis Wright | British     | Original                    |



|   |                |         |                           |
|---|----------------|---------|---------------------------|
| (List C) Bluebell Wood (No.5, Country Sketches)       | Conway Graves  | British | Original                  |
| Let's Play a Little Tune (No. 38, Preparatory Course) | Francis Wright | British | Original                  |
| No. 9 from 16 Combined Studies for Piano Accordion    | Chiz Bishop    | British | Original                  |
| Rustic Dance (No. 3, My Picture Album)                | Eddie Harris   | British | Original                  |
| My Bonnie (Simplicity Series)                         | Tony Sheridan  | British | Arrangement (Eddie Sabin) |

**Table 5.62: 1966 Secondary Repertoire**

| 1966 Elementary Repertoire                                     | Composer                   | Nationality | O/T/A                            |
|--|----------------------------|-------------|----------------------------------|
| (List B) Valse Continentale                                    | Graham Romani              | British     | Original                         |
| Francesca  | Eddie Sabin                | British     | Original                         |
| Sonatina in the Olden Style (No. 4 "My Accordion Sketch Book") | Wilhelm Bernau             | German      | Original                         |
| Jungfrau   | John G. Micallef           | British     | Original                         |
| La Golondrina (No. 3, Simplicity Series)                       | Narciso Serradell Sevilla  | Mexican     | Arrangement (Graham Romani)      |
| (List C) Lolita  | Desmond A. Hart            | British     | Arrangement (of Charles Magnate) |
| Dance of the Jesters (No. 3, The Magic Mirror)                 | Pyotr Ilyich Tschaiikowsky | Russian     | Arrangement (Carter)             |
| Step Along   | Warren Smith               | British     | Original                         |
| Evening Calm (No. 4, The Young Players)                        | Eddie Harris               | British     | Original                         |
| Kindermarsch   | Francis Wright             | British     | Original                         |

**Table 5.63: 1966 Elementary Repertoire**

| 1966 Transitional Repertoire                            | Composer          | Nationality        | O/T/A                        |
|---|-------------------|--------------------|------------------------------|
| (List B) Tyrolienne (No. 4, Music from the Operas)      | Gioachino Rossini | Italian            | Arrangement (Graham Romani)  |
| Gaudium et Ars  | Placido Abela     | Italian            | (Transcription/Arrangement)  |
| Under the Linden Tree                                   | Hugo Felix        | Austrian           | Arrangement (Conway Graves)  |
| Impromptu   | Alex Carter       | British (Scotland) | Original                     |
| Flying Dance (Ukrainian Gopak)                          | Traditional       | Ukrainian          | Arrangement (Francis Wright) |
| (List C) Heiden Roslein (Easy Classics)                 | Franz Schubert    | Austrian           | Arrangement (Graham Romani)  |
| Mexican Hat Dance (Simplicity Series)                   | Traditional       | Mexican            | Arrangement (Graham Romani)  |
| Serenite D'Esprit                                       | John G. Micallef  | British            | Original                     |
| Morning Song (No. 1 from Four Miniatures for Accordion) | Charles Camilleri | Maltese            | Original                     |
| Chateau de Chillon (Omit opt. variation in Trio)        | Albert Delroy     | British            | Original                     |

**Table 5.64: 1966 Transitional Repertoire**

| 1966 Intermediate Repertoire                            | Composer           | Nationality | O/T/A                       |
|---|--------------------|-------------|-----------------------------|
| (List B) Blow the Wind Southerly (No. 4, Unicorn Album) | Traditional        | British     | Arrangement (Conway Graves) |
| Las Fallas  | Gerald Crossman    | British     | Original                    |
| Valse Lyrique   | Graham Romani      | British     | Original                    |
| Cascade   | Martin Lukins      | British     | Original                    |
| Holiday Express   | Francis Wright     | British     | Original                    |
| (List C). Triste Sourire                                | Frans Van Cappelle | Holland     | Original                    |
| Gaiety Waltz  | Francis Wright     | British     | Original                    |
| Swedish Wedding (No. 1, Scandinavian Suite)             | Toralf Tollefsen   | Norwegian   | Original                    |

|                        |                        |         |          |
|------------------------|------------------------|---------|----------|
| Gallant Hero           | John G. Micallef       | British | Original |
| Minuet from 'Berenice' | George Frideric Handel | German  | Original |

**Table 5.65: 1966 Intermediate Repertoire**

| <b>1966 Senior Repertoire</b>                   | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                  |
|---|-----------------|--------------------|-------------------------------|
| (List B) Entr'acte Gavotte (from Mignon)        | Ambroise Thomas | French             | Arrangement (Conway Graves)   |
| Festival March                                  | Francis Wright  | British            | Original                      |
| Hungarian Dance No. 5                           | Johannes Brahms | German             | Arrangement (Ivor Beynon)     |
| Solveig's Song (No. 5, Grieg Album)             | Edvard Grieg    | Norwegian          | Arrangement (Graham Romani)   |
| Sonatina (First Movement)                       | Frederic Kuhlau | Danish             | Arrangement (Sexton)          |
| (List C) Czardas Roumaine                       | Henry Minay     | British            | Original                      |
| Danse de la Poupee (from Coppelia)              | Léo Delibes     | French             | Arrangement (Conway Graves)   |
| Pizzicato (Sylvia, No. 3 Piano Accordion album) | Léo Delibes     | French             | Arrangement (Conway Graves)   |
| Jeanette  | Gerard Rinaldi  | French             | Original                      |
| Tango Bolero                                    | Juan Llossas    | Spanish            | Arrangement (Gerald Crossman) |

**Table 5.66: 1966 Senior Repertoire**

| <b>1966 Advanced Repertoire</b>   | <b>Composer</b>      | <b>Nationality</b> | <b>O/T/A</b>                             |
|-----------------------------------|----------------------|--------------------|--|
| (List B) Allegro                  | Joseph-Hector Fiocco | Belgian            | Arrangement (Carter)                     |
| Romance & Rondo                   | Graham Romani        | British            | Original                                 |
| Elizabethan Serenade              | Ronald Binge         | British            | Arrangement (Nolan)                      |
| Scarf Dance                       | Léo Delibes          | French             | Arrangement (Conway Graves)              |
| Nocturne in E flat                | Frédéric Chopin      | Polish             | Arrangement (George. S. Mathis – German) |
| (List C) Caracole                 | Ronald Binge         | British            | Arrangement (Nolan)                      |
| Gitanarias (from Suite Espagnole) | Ernesto Lecuona      | Cuban              | Arrangement (Gerald Crossman)            |
| Hungarian Dance No. 6             | Johannes Brahms      | German             | Arrangement (Ivor Beynon)                |
| Spanish Gipsy Dance               | Pascual Marquina     | Spanish            | Arrangement (Gerald Crossman)            |
| A Night in Mexico                 | Ivor Beynon          | British            | Original                                 |

**Table 5.67: 1966 Advanced Repertoire**

| <b>1966 Final Repertoire</b>                                  | <b>Composer</b>           | <b>Nationality</b> | <b>O/T/A</b>                |
|---|---------------------------|--------------------|-----------------------------|
| (List B) Prelude and Fugue in A minor (Opus 1, No. 2)         | J.S Bach                  | German             | Arrangement (George Barton) |
| Atlantis  | Conway Graves             | British            | Original                    |
| Praeludium (Trossinger Musik)                                 | Hans Brehme               | German             | Original                    |
| Burlesque March   | Gerhard Kerskes           | Unknown            | Original                    |
| Variations on an Original Theme (Theme, Vars. 1, 3, 8 only)   | Eddie Harris              | British            | Original                    |
| (List C) Estravaganza   | Francis Wright            | British            | Original                    |
| Dance Russe (Trepak)  | Pyotr Ilyich Tschaikowsky | Russian            | Arrangement (Conway Graves) |
| Poco allegro ed amabile (No. 10, Gradus ad Parnassum, Book 2) | Hans Brehme               | German             | Arrangement (Wurthner)      |
| Perpetuum Mobile  | Johann Strauss            | Austrian           | Arrangement (Ivor Beynon)   |
| Gipsy Carnival  | Yasha Krein               | Russian            | Original                    |

**Table 5.68: 1966 Final Repertoire**

| <b>1967 Elementary Repertoire</b>                              | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|--|-----------------|--------------------|--------------|
| (List B) Valse Continentale                                    | Graham Romani   | British            | Original     |
| Francesca  | Eddie Sabin     | British            | Original     |
| Sonatina in the Olden Style (No. 4 "My Accordion Sketch Book") | Wilheim Bernau  | German             | Original     |

|  |                           |         |                                  |
|--|---------------------------|---------|----------------------------------|
| Jungfrau                                       | John G. Micallef          | British | Original                         |
| Kevana   | Keith Harling             | British | Original                         |
| (List C) Lolita                                | Desmond A. Hart           | British | Arrangement (of Charles Magnate) |
| Dance of the Jesters (No. 3, The Magic Mirror) | Pyotr Ilyich Tschaikowsky | Russian | Arrangement (Carter)             |
| Step Along                                     | Warren Smith              | British | Original                         |
| Evening Calm (No. 4, The Young Players)        | Eddie Harris              | British | Original                         |
| Kindermarsch                                   | Francis Wright            | British | Original                         |

**Table 5.69: 1967 Elementary Repertoire**

| 1970 Primary Repertoire                                | Composer            | Nationality        | O/T/A    |
|--|---------------------|--------------------|----------|
| (List B) Rockabye Baby (p. 11, No. 16, Primary Course) | Francis Wright      | British            | Original |
| Whimsical Waltz (No. 3, Little Dance Suite)            | Graham Romani       | British            | Original |
| Little Lambs (No. 3, Three Easy Pieces)                | Peter Towse         | British            | Original |
| Over the Footbridge (No. 8, Country Sketches)          | Conway Graves       | British            | Original |
| Who'll Buy my Pies? (Talent Course)                    | Pietro Deiro        | Italian            | Original |
| Swinging (No. 30a, Popular Series)                     | Robert McF. Adamson | British (Scotland) | Original |
| (List C) Jingle Bells (No. 20 Primary Course)          | Francis Wright      | British            | Original |
| March (No. 58, Introduction to the Accordion)          | Ivor Beynon         | British            | Original |
| Hans and Frieda (Talent Course)                        | Pietro Deiro        | Italian            | Original |
| Playtime (No. 2 from Two Simple Pieces)                | Rosemary Wright     | British            | Original |
| Folk Tune (No. 7, Under the Fingers)                   | Ronald Nolan        | British            | Original |

**Table 5.70: 1970 Primary Repertoire**

| 1970 Secondary Repertoire                                    | Composer        | Nationality        | O/T/A                       |
|--|-----------------|--------------------|-----------------------------|
| (List B) I Saw Three Ships (No. 26 Preparatory Course)       | Francis Wright  | British            | Original                    |
| Silvery Waves (No. 6 Melodies in Miniature)                  | Warren Smith    | British            | Original                    |
| Peaceful Moments   | Francis Wright  | British            | Original                    |
| Ye Banks and braes o' bonnie Doon (No. 15, Mignon Tune Book) | James Millar    | British (Scotland) | Arrangement (Graham Romani) |
| Song at Sundown (No. 12 Simplicity Series)                   | Graham Romani   | British            | Original                    |
| My Bonnie (Simplicity Series)                                | Tony Sheridan   | British            | Arrangement (Eddie Sabin)   |
| (List C) The King's Men (No. 4 Pages from a Picture Book)    | Conway Graves   | British            | Original                    |
| Let's Play a Little Tune (No. 38 Preparatory Course)         | Francis Wright  | British            | Original                    |
| Lydia Dances (young Player No. 1)                            | Eddie Harris    | British            | Original                    |
| Gavotte (No. 5 My Picture Album)                             | Eddie Harris    | British            | Original                    |
| All Through the Night (No. 13, Simplicity Series)            | Traditional     | British            | Arrangement (Law)           |
| May Dance  | Rosemary Wright | British            | Original                    |

**Table 5.71: 1970 Secondary Repertoire**

| 1970 Elementary Repertoire                          | Composer       | Nationality | O/T/A    |
|---|----------------|-------------|----------|
| (List B) Valse Continentale                         | Graham Romani  | British     | Original |
| Francesca   | Eddie Sabin    | British     | Original |
| Hyacinth  | Sid Baxter     | British     | Original |
| Cielito Lindo (No. 5 Simplicity Series)             | Graham Romani  | British     | Original |
| Interlude   | Dennis Watson  | British     | Original |
| Summer Breeze (No. 2, Majors and Minors)            | Warren Smith   | British     | Original |
| (List C) Adieu, adieu (No. 3, Simple Dance Rhythms) | Schumacher     | Unknown     | Original |
| March of the Ants (No. 4 Magic Mirror)              | Alex Carter    | British     | Original |
| The Three Bears (Frolics and Dances, No. 5)         | Conway Graves  | British     | Original |
| Evening Calm (No. 4, The Young Players)             | Eddie Harris   | British     | Original |
| Kindermarsch  | Francis Wright | British     | Original |
| Kevana  | Keith Harling  | British     | Original |

**Table 5.72: 1970 Elementary Repertoire**

| <b>1970 Transitional Repertoire</b>                     | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                 |
|---|-------------------|--------------------|------------------------------|
| (List B) Tyrolienne                                     | Gioachino Rossini | Italian            | Arrangement (Graham Romani)  |
| Gaudium et Ars  | Placido Abela     | Italian            | (Transcription/Arrangement)  |
| Under the Linden Tree                                   | Hugo Felix        | Austrian           | Arrangement (Conway Graves)  |
| Chateau de Chillon (Omit opt. variation in Trio)        | Albert Delroy     | British            | Original                     |
| Musette Facile  | Francis Wright    | British            | Original                     |
| Santa Lucia   | Traditional       | Italian            | Arrangement (Sabin)          |
| (List C) The Flying Dance                               | Traditional       | Ukrainian          | Arrangement (Francis Wright) |
| Heiden Roslein (Easy Classics)                          | Franz Schubert    | Austrian           | Arrangement (Graham Romani)  |
| Accordion Tarantella                                    | Peter Towse       | British            | Original                     |
| Morning Song (No. 1 from Four Miniatures for Accordion) | Charles Camilleri | Maltese            | Original                     |
| Florita   | Ronald Willis     | British            | Original                     |
| Mexican Hat Dance (Simplicity Series)                   | Traditional       | Mexican            | Arrangement (Graham Romani)  |

**Table 5.73: 1970 Transitional Repertoire**

| <b>1970 Intermediate Repertoire</b>                           | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|---|------------------------|--------------------|-----------------------------|
| (List B). Triste Sourire                                      | Frans Van Cappelle     | Holland            | Original                    |
| Gaiety Waltz  | Francis Wright         | British            | Original                    |
| Valse Lyrique   | Graham Romani          | British            | Original                    |
| Minuet from 'Berenice'  | George Frideric Handel | German             | Original                    |
| Trinke, Liebchen (no. 3, Four Favourite Pieces by J. Strauss) | Johann Strauss         | Austrian           | Arrangement (Graham Romani) |
| Granada Mia   | Gerald Crossman        | British            | Original                    |
| (List C) Las Fallas   | Gerald Crossman        | British            | Original                    |
| Holiday Express   | Francis Wright         | British            | Original                    |
| Cascade   | Martins Lurkins        | British            | Original                    |
| Marcha Espanol (Spanish March)                                | Gerald Crossman        | British            | Original                    |
| Sonatina in G   | Ludwig Van Beethoven   | German             | Arrangement (Ronald Willis) |
| Death of Ase (No. 4, Grieg Album)                             | Edvard Grieg           | Norwegian          | Arrangement (Graham Romani) |

**Table 5.74: 1970 Intermediate Repertoire**

| <b>1970 Senior Repertoire</b> | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                  |
|-------------------------------|-------------------|--------------------|-------------------------------|
| (List B) Jeanette             | Gerard Rinaldi    | French             | Original                      |
| Valse Romantique              | Graham Romani     | British            | Original                      |
| Virtuoso Valse                | Percy Hickman     | British            | Original                      |
| Annabella                     | Rudolf Leo Vasāta | Czech              | Transcription                 |
| Danse de la Poupee            | Léo Delibes       | French             | Arrangement (Conway Graves)   |
| Mazurka                       | Frédéric Chopin   | Polish             | Arrangement (Graham Romani)   |
| (List C) Czardas Roumaine     | Henry Minay       | British            | Original                      |
| Festival March                | Francis Wright    | British            | Original                      |
| Hungarian Dance No. 5         | Johannes Brahms   | German             | Arrangement (Ivor Beynon)     |
| Tango Bolero                  | Juan Llossas      | Spanish            | Arrangement (Gerald Crossman) |
| Spring in Air!                | Graham Romani     | British            | Original                      |
| Brasileira                    | Gerald Crossman   | British            | Original                      |

**Table 5.75: 1970 Senior Repertoire**

| <b>1970 Advanced Repertoire</b> | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>        |
|---------------------------------|-----------------|--------------------|---------------------|
| (List B) Caracole               | Ronald Binge    | British            | Arrangement (Nolan) |

|  |                                      |         |                               |
|--|--------------------------------------|---------|-------------------------------|
| Romance & Rondo                                    | Graham Romani                        | British | Original                      |
| Elizabethan Serenade                               | Ronald Binge                         | British | Arrangement (Nolan)           |
| Rhapsody in Musette                                | Emile Carrara-Georges Ghestem        | French  | Arrangement (Albert Delroy)   |
| Gitanarias   | Ernesto Lecuona                      | Cuban   | Arrangement (Gerald Crossman) |
| Valse Serenite                                     | Gerhard Kerskes & Robert V. Winitzky | Unknown | Original                      |
| (List C) Hungarian Dance No. 6                     | Johannes Brahms                      | German  | Arrangement (Ivor Beynon)     |
| Spanish Gipsy Dance                                | Pascual Marquina                     | Spanish | Arrangement (Gerald Crossman) |
| A Night in Mexico                                  | Ivor Beynon                          | British | Original                      |
| Allegro  | Joseph-Hector Fiocco                 | Belgian | Arrangement (Carter)          |
| Scarf Dance  | Léo Delibes                          | French  | Arrangement (Conway Graves)   |
| Classical Sonatina (1 <sup>st</sup> movement only) | Graham Romani                        | British | Original                      |

**Table 5.76: 1970 Advanced Repertoire**

| <b>1970 Final Repertoire</b>                                     | <b>Composer</b>           | <b>Nationality</b> | <b>O/T/A</b>                |
|--|---------------------------|--------------------|-----------------------------|
| (List B) Estravaganza  | Francis Wright            | British            | Original                    |
| The Blue Danube (No. 1 from Four Favourite Pieces by J. Strauss) | Johann Strauss            | Austrian           | Arrangement (Graham Romani) |
| Variations on an Original Theme (Theme, Vars. 3, 8 and 14 only)  | Eddie Harris              | British            | Original                    |
| Praeludium (Trossinger Musik)                                    | Hans Brehme               | German             | Original                    |
| Valse Acrobatique  | Gerald Crossman           | British            | Original                    |
| Valse des Fleurs   | Pyotr Ilyich Tschaikowsky | Russian            | Arrangement (Graham Romani) |
| (List C) Prelude and Fugue in A minor (Opus 1, No. 2)            | J.S Bach                  | German             | Arrangement (George Barton) |
| Dance Russe (Trepak)   | Pyotr Ilyich Tschaikowsky | Russian            | Arrangement (Conway Graves) |
| Gipsy Carnival   | Yasha Krein               | Russian            | Original                    |
| Variations on an Original Theme (Theme, Vars. 1, 10 and 11 only) | Eddie Harris              | British            | Original                    |
| Burlesque March  | Gerhard Kerskes           | Unknown            | Original                    |
| Atlantis   | Conway Graves             | British            | Original                    |

**Table 5.77: 1970 Final Repertoire**

| <b>1972 Primary Repertoire</b>                         | <b>Composer</b>     | <b>Nationality</b> | <b>O/T/A</b> |
|--|---------------------|--------------------|--------------|
| (List B) Rockabye Baby (p. 11, No. 16, Primary Course) | Francis Wright      | British            | Original     |
| Whimsical Waltz (No. 3, Little Dance Suite)            | Graham Romani       | British            | Original     |
| Little Lambs (No. 3, Three Easy Pieces)                | Peter Towse         | British            | Original     |
| Over the Footbridge (No. 8, Country Sketches)          | Conway Graves       | British            | Original     |
| Jugend Freude (No. 8, Country Sketches)                | Bukowski            | Unknown            | Original     |
| Swinging (No. 30a, Popular Series)                     | Robert McF. Adamson | British (Scotland) | Original     |
| (List C) Jingle Bells (No. 20 Primary Course)          | Francis Wright      | British            | Original     |
| No. 3 from 16 Combined Studies for P/Accordion         | Chiz Bishop         | British            | Original     |
| March (No. 58, Introduction to the Accordion)          | Ivor Beynon         | British            | Original     |
| Kleine Melodie (No. 2 Mein Vorspielbuch)               | Bukowski            | Unknown            | Original     |
| Playtime (No. 2 from Two Simple Pieces)                | Rosemary Wright     | British            | Original     |
| Folk Tune (No. 7, Under the Fingers)                   | Ronald Nolan        | British            | Original     |

**Table 5.78: 1972 Primary Repertoire**

| <b>1972 Secondary Repertoire</b>                             | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|--|-----------------|--------------------|-----------------------------|
| (List B) I Saw Three Ships (No. 26 Preparatory Course)       | Francis Wright  | British            | Original                    |
| Silvery Waves (No. 6 Melodies in Miniature)                  | Warren Smith    | British            | Original                    |
| Peaceful Moments   | Francis Wright  | British            | Original                    |
| Ye Banks and braes o' bonnie Doon (No. 15, Mignon Tune Book) | James Millar    | British (Scotland) | Arrangement (Graham Romani) |
| Song at Sundown (No. 12 Simplicity Series)                   | Graham Romani   | British            | Original                    |
| No. 3 from Three Simple Solos                                | Audrey Shepherd | British            | Original                    |
| (List C) The King's Men (No. 4 Pages from a Picture Book)    | Conway Graves   | British            | Original                    |
| Let's Play a Little Tune (No. 38 Preparatory Course)         | Francis Wright  | British            | Original                    |
| Moving About (Young Player No. 1)                            | Eddie Harris    | British            | Original                    |
| Gavotte (No. 5 My Picture Album)                             | Eddie Harris    | British            | Original                    |
| All Through the Night (No. 13, Simplicity Series)            | Traditional     | British            | Arrangement (Law)           |
| May Dance  | Rosemary Wright | British            | Original                    |

**Table 5.79: 1972 Secondary Repertoire**

| <b>1972 Elementary Repertoire</b>            | <b>Composer</b>      | <b>Nationality</b> | <b>O/T/A</b>         |
|--|----------------------|--------------------|----------------------|
| (List B) Valse Continentale                  | Graham Romani        | British            | Original             |
| Francesca                                    | Eddie Sabin          | British            | Original             |
| Hyacinth                                     | Sid Baxter           | British            | Original             |
| Valse Moderato                               | Douglas C.R. Porteus | British            | Original             |
| Frolics (No. 1 Majors & Minors)              | Warren Smith         | British            | Original             |
| Interlude                                    | Dennis Watson        | British            | Original             |
| (List C) Hava Nagila (Musik der Welt, Bk. 1) | Traditional          | Israel             | Arrangement (Maurer) |
| Music Box Polka                              | Rosemary Wright      | British            | Original             |
| The Three Bears (Frolics and Dances, No. 5)  | Conway Graves        | British            | Original             |
| Evening Calm (No. 4, The Young Players)      | Eddie Harris         | British            | Original             |
| Kindermarsch                                 | Francis Wright       | British            | Original             |
| Kevana                                       | Keith Harling        | British            | Original             |

**Table 5.80: 1972 Elementary Repertoire**

| <b>1972 Transitional Repertoire</b>                     | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                |
|---|-------------------|--------------------|-----------------------------|
| (List B) Tyrolienne                                     | Gioachino Rossini | Italian            | Arrangement (Graham Romani) |
| Gaudium et Ars  | Placido Abela     | Italian            | (Transcription/Arrangement) |
| Under the Linden Tree                                   | Hugo Felix        | Austrian           | Arrangement (Conway Graves) |
| Chateau de Chillon (Omit opt. variation in Trio)        | Albert Delroy     | British            | Original                    |
| Rendezvous mit Pierre (Im Land der Musette Musik_       | Klaus Koster      | Unknown            | Arrangement (Remar)         |
| Santa Lucia   | Traditional       | Italian            | Arrangement (Sabin)         |
| (List C) Marsch (Akkordeon Edelsteine Bk 1)             | J.S. Bach         | German             | Arrangement (Lachner)       |
| Heiden Roslein (Easy Classics)                          | Franz Schubert    | Austrian           | Arrangement (Graham Romani) |
| Accordion Tarantella                                    | Peter Towse       | British            | Original                    |
| Morning Song (No. 1 from Four Miniatures for Accordion) | Charles Camilleri | Maltese            | Original                    |
| Florita   | Ronald Willis     | British            | Original                    |
| Playa Las Canteras                                      | Wilfred Walker    | British            | Original                    |

**Table 5.81: 1972 Transitional Repertoire**

| <b>1972 Intermediate Repertoire</b>                           | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|---|------------------------|--------------------|-----------------------------|
| (List B) Triste Sourire                                       | Frans Van Cappelle     | Holland            | Original                    |
| Gaiety Waltz  | Francis Wright         | British            | Original                    |
| Valse Lyrique   | Graham Romani          | British            | Original                    |
| Minuet from 'Berenice'  | George Frideric Handel | German             | Original                    |
| Trinke, Liebchen (no. 3, Four Favourite Pieces by J. Strauss) | Johann Strauss         | Austrian           | Arrangement (Graham Romani) |
| Granada Mia   | Gerald Crossman        | British            | Original                    |
| (List C) Accordeon Intermezzo                                 | Gustave Van Caillie    | Unknown            | Original                    |
| Holiday Express   | Francis Wright         | British            | Original                    |
| Etude (p. 14 Neuses Unterhaltungsmusik)                       | Biebris                | Unknown            | Original                    |
| Marcha Espanol (Spanish March)                                | Gerald Crossman        | British            | Original                    |
| Sonatina in G   | Ludwig Van Beethoven   | German             | Arrangement (Ronald Willis) |
| Death of Ase (No. 4, Grieg Album)                             | Edvard Grieg           | Norwegian          | Arrangement (Graham Romani) |

**Table 5.82: 1972 Intermediate Repertoire**

| <b>1972 Senior Repertoire</b>            | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>                |
|--|-------------------|--------------------|-----------------------------|
| (List B) Jeanette                        | Gerard Rinaldi    | French             | Original                    |
| Valse Romantique                         | Graham Romani     | British            | Original                    |
| Caprice d'Automne                        | Tony Fallone      | French             | Arrangement (Astier)        |
| Annabella                                | Rudolf Leo Vasāta | Czech              | Transcription/Arrangement   |
| Valse Brilliante (Solisten Parade Bk. 1) | Perl              | Unknown            | Original                    |
| Mazurka                                  | Frédéric Chopin   | Polish             | Arrangement (Graham Romani) |
| (List C) La Danza                        | Gioachino Rossini | Italian            | Arrangement (Capaldi)       |
| Festival March                           | Francis Wright    | British            | Original                    |
| All Hands For'ard                        | Gerald Crossman   | British            | Original                    |
| Finale from "Minuet & Finale"            | Pol Vautrin       | French             | Original                    |
| Spring in Air!                           | Graham Romani     | British            | Original                    |
| Brasileira                               | Gerald Crossman   | British            | Original                    |

**Table 5.83: 1972 Senior Repertoire**

| <b>1972 Advanced Repertoire</b>                    | <b>Composer</b>                      | <b>Nationality</b> | <b>O/T/A</b>                  |
|--|--------------------------------------|--------------------|-------------------------------|
| (List B) Caracole                                  | Ronald Binge                         | British            | Arrangement (Nolan)           |
| Romance & Rondo                                    | Graham Romani                        | British            | Original                      |
| Elizabethan Serenade                               | Ronald Binge                         | British            | Arrangement (Nolan)           |
| Rhapsody in Musette                                | Emile Carrara-Georges Ghestem        | French             | Arrangement (Albert Delroy)   |
| Gitanarias   | Ernesto Lecuona                      | Cuban              | Arrangement (Gerald Crossman) |
| Valse Serenite                                     | Gerhard Kerskes & Robert V. Winitzky | Unknown            | Original                      |
| (List C) Kalinka Fantasy                           | Thomas Pitfield                      | British            | Original                      |
| Spanish Gypsy Dance                                | Pascual Marquina                     | Spanish            | Arrangement (Gerald Crossman) |
| A Night in Mexico                                  | Ivor Beynon                          | British            | Original                      |
| Allegro  | Joseph-Hector Fiocco                 | Belgian            | Arrangement (Carter)          |
| Romance (akkordeon Edelsteine Bk. II)              | Pyotr Ilyich Tchaikowsky             | Russian            | Arrangement (Lachner)         |
| Classical Sonatina (1 <sup>st</sup> movement only) | Graham Romani                        | British            | Original                      |

**Table 5.84: 1972 Advanced Repertoire**

| <b>1972 Final Repertoire</b> | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|------------------------------|-----------------|--------------------|--------------|
| (List B) Estravaganza        | Francis Wright  | British            | Original     |

|  |                          |          |                             |
|--|--------------------------|----------|-----------------------------|
| The Blue Danube (No. 1 from Four Favourite Pieces by J. Strauss) | Johann Strauss           | Austrian | Arrangement (Graham Romani) |
| Variations on an Original Theme (Theme, Vars. 3, 8 and 14 only)  | Eddie Harris             | British  | Original                    |
| Praeludium (Trossinger Musik)                                    | Hans Brehme              | German   | Original                    |
| Six Waltz Bagatelles (No. 1 & 2 only)                            | Wolfgang Jacobi          | German   | Original                    |
| Valse des Fleurs   | Pyotr Ilyich Tchaikowsky | Russian  | Arrangement (Graham Romani) |
| (List C) Prelude and Fugue in A minor (Opus 1, No. 2)            | J.S Bach                 | German   | Arrangement (George Barton) |
| Toccata  | Günter Müeller           | German   | Original                    |
| Gipsy Carnival   | Yasha Krein              | Russian  | Original                    |
| Variations on an Original Theme (Theme, Vars. 1, 10 and 11 only) | Eddie Harris             | British  | Original                    |
| Burlesque March  | Gerhard Kerskes          | Unknown  | Original                    |
| The Forgetful Sailor   | Alfred Niemann           | British  | Transcription               |

**Table 5.85: 1972 Final Repertoire**

| 1975 Primary Repertoire                        | Composer          | Nationality | O/T/A                        |
|--|-------------------|-------------|------------------------------|
| (List B) Daisy Chain Waltz (Primary Course)    | Francis Wright    | British     | Original                     |
| Whimsical Waltz (No. 3, Little Dance Suite)    | Graham Romani     | British     | Original                     |
| (* The Brooklet (No.2, Melodies in Miniature)  | Warren Smith      | British     | Original                     |
| Little Lambs (No. 3, Three Easy Pieces)        | Peter Towse       | British     | Original                     |
| Over the Footbridge (No. 8, Country Sketches)  | Conway Graves     | British     | Original                     |
| Schweres Gepack (No. 6 Kleine Weltreise)       | Elfriede Benedix  | German      | Original                     |
| Skaters (No. 6 Under the Fingers)              | Ronald Nolan      | British     | Original                     |
| (List C) Can Can (Primary Course)              | Jacques Offenbach | German      | Arrangement (Francis Wright) |
| No. 3 from 16 Combined Studies for P/Accordion | Chiz Bishop       | British     | Original                     |
| March (No. 58, Introduction to the Accordion)  | Ivor Beynon       | British     | Original                     |
| Kleine Melodie (No. 2 Mein Vorspielbuch)       | Bukowski          | Unknown     | Original                     |
| Playtime (No. 2 from Two Simple Pieces)        | Rosemary Wright   | British     | Original                     |
| (* Pleasant Memory (No.1, Young Player, Bk.1)  | Eddie Harris      | British     | Original                     |
| In Summertime (No. 4 Mignon Tune Book)         | Graham Romani     | British     | Original                     |

**Table 5.86: 1975 Primary Repertoire**

| 1975 Secondary Repertoire                                  | Composer        | Nationality | O/T/A                       |
|--|-----------------|-------------|-----------------------------|
| (List B) Valse (No. 39 Preparatory Course)                 | Francis Wright  | British     | Original                    |
| (* Lilliburlero (p.22, First Steps to Chromatic Free-bass) | Henry Purcell   | British     | Arrangement (Ivor Beynon)   |
| Stately Arabande (No. 2 Mainly under the Fingers)          | Fred Parnell    | British     | Original                    |
| Peaceful Moments   | Francis Wright  | British     | Original                    |
| Come, lovely May!  | W. A. Mozart    | Austrian    | Arrangement (Graham Romani) |
| Song at Sundown (No. 12 Simplicity Series)                 | Graham Romani   | British     | Original                    |
| No. 3 from Three Simple Solos                              | Audrey Shepherd | British     | Original                    |
| (List C) A Little Impromptu                                | Leslie G. Law   | British     | Original                    |
| (* Quiet Content (No.6, My Picture Album)                  | Eddie Harris    | British     | Original                    |
| A Little Polka (Preparatory Course)                        | Francis Wright  | British     | Original                    |
| Stamping (No. 16 Young Player Book 1)                      | Eddie Harris    | British     | Original                    |
| Gavotte (No. 5 My Picture Album)                           | Eddie Harris    | British     | Original                    |
| All Through the Night (No. 13, Simplicity Series)          | Traditional     | British     | Arrangement (Law)           |
| May Dance  | Rosemary Wright | British     | Original                    |

**Table 5.87: 1975 Secondary Repertoire**

| 1975 Elementary Repertoire | Composer | Nationality | O/T/A |
|----------------------------|----------|-------------|-------|
|----------------------------|----------|-------------|-------|



|  |                 |         |                      |
|--|-----------------|---------|----------------------|
| (List B) Valse Continentale                      | Graham Romani   | British | Original             |
| (*) Adagietto (Sonatina No.2 in G)               | Wilfred Walker  | British | Original             |
| Bella Maria (No. 1 5 Divertimenti for Accordion) | Francis Wright  | British | Original             |
| Hyacinth   | Sid Baxter      | British | Original             |
| Minuet (No. 4 Master Music Makers)               | Graham Romani   | British | Original             |
| Frolics (No. 1 Majors & Minors)                  | Warren Smith    | British | Original             |
| Interlude  | Dennis Watson   | British | Original             |
| (List C) Hava Nagila (Musik der Welt, Bk. 1)     | Traditional     | Israel  | Arrangement (Maurer) |
| (*) Evening Calm (No.4, Young Player, Bk.2)      | Eddie Harris    | British | Original             |
| Music Box Polka                                  | Rosemary Wright | British | Original             |
| The Three Bears (Frolics and Dances, No. 5)      | Conway Graves   | British | Original             |
| Gavotte (No. 5 My Picture Album)                 | Eddie Harris    | British | Original             |
| Kindermarsch                                     | Francis Wright  | British | Original             |
| Kevana   | Keith Harling   | British | Original             |

Table 5.88: 1975 Elementary Repertoire

| 1975 Transitional Repertoire                      | Composer                         | Nationality | O/T/A                       |
|---|----------------------------------|-------------|-----------------------------|
| (List B) Tyrolienne                               | Gioachino Rossini                | Italian     | Arrangement (Graham Romani) |
| (*) Tempo di Minuetto (Sonatina No.1 in C)        | Wilfred Walker                   | British     | Original                    |
| The Merry Musicians                               | Graham Romani                    | British     | Original                    |
| Under the Linden Tree                             | Hugo Felix                       | Austrian    | Arrangement (Conway Graves) |
| Chateau de Chillon (Omit opt. variation in Trio)  | Albert Delroy                    | British     | Original                    |
| Rendezvous mit Pierre (Im Land der Musette Musik_ | Klaus Koster                     | Unknown     | Arrangement (Remar)         |
| Musette Facile                                    | Francis Wright                   | British     | Original                    |
| (List C) Marsch (Akkordeon Edelsteine Bk 1)       | J.S. Bach                        | German      | Arrangement (Lachner)       |
| Heiden Roslein (Easy Classics)                    | Franz Schubert                   | Austrian    | Arrangement (Graham Romani) |
| (*) Morning Hymn (No.4, Easy Classics, Bk.2)      | Giovanni Pierluigi da Palestrina | Italian     | Arrangement (Graham Romani) |
| Accordion Tarantella                              | Peter Towse                      | British     | Original                    |
| Gondoliera  | Fred Parnell                     | British     | Original                    |
| Michella  | Gerald Crossman                  | British     | Original                    |
| Gay Puppet  | Cyril Pasby                      | British     | Original                    |

Table 5.89: 1975 Transitional Repertoire

| 1975 Intermediate Repertoire                                  | Composer               | Nationality | O/T/A                       |
|---|------------------------|-------------|-----------------------------|
| (List B). Sarabande (Partita in A)                            | George Frideric Handel | German      | Arrangement (Ivor Beynon)   |
| (*) Minuet in D (Hohner Progressive Course, Bk.1)             | W. A. Mozart           | Austrian    | Arrangement (Ivor Beynon)   |
| Gaiety Waltz  | Francis Wright         | British     | Original                    |
| Valse Lyrique   | Graham Romani          | British     | Original                    |
| Adieu (attib. Ludwig Van Beethoven)                           | Ludwig Van Beethoven   | German      | Arrangement (Leslie G. Law) |
| Trinke, Liebchen (no. 3, Four Favourite Pieces by J. Strauss) | Johann Strauss         | Austrian    | Arrangement (Graham Romani) |
| El Salto de Agua  | Cyril Bishop           | British     | Original                    |
| (List C) Andantino  | Leopold Kozeluh        | Czech       | Arrangement (Cyril Bishop)  |
| (*) Legato e Semplice (No.14, Allerlei)                       | Torbjorn Lundquist     | Sweden      | Original                    |
| Holiday Express   | Francis Wright         | British     | Original                    |
| Scherzoso (Neue Unterhaltungsmusik)                           | Denessen               | Unknown     | Original                    |
| Banda Espanola  | Luis Roca              | British     | Original                    |
| Sonatina in G   | Ludwig Van Beethoven   | German      | Arrangement (Ronald Willis) |
| Death of Ase (No. 4, Grieg Album)                             | Edvard Grieg           | Norwegian   | Arrangement (Graham         |

|  |  |  |         |
|--|--|--|---------|
|  |  |  | Romani) |
|--|--|--|---------|

**Table 5.90: 1975 Intermediate Repertoire**

| 1975 Senior Repertoire                    | Composer                  | Nationality | O/T/A                       |
|---|---------------------------|-------------|-----------------------------|
| (List B) Annette                          | Gerald Crossman           | British     | Original                    |
| (*) La Pompadour                          | Gerard Meunier            | French      | Original                    |
| Valse Romantique                          | Graham Romani             | British     | Original                    |
| Prelude in G                              | George Frideric Handel    | German      | Arrangement (Ivor Beynon)   |
| Annabella                                 | Rudolf Leo Vasāta         | Czech       | Transcription/Arrangement   |
| Grune Isar (Preissler-Schittenhelm Album) | Joseph Preissler          | German      | Original                    |
| Mazurka                                   | Frédéric Chopin           | Polish      | Arrangement (Graham Romani) |
| (List C) Che Faro (Opera Nights)          | Christoph Willibald Gluck | German      | Arrangement (Graham Romani) |
| (*) Song of Rest                          | Thomas Pitfield           | British     | Original                    |
| Festival March                            | Francis Wright            | British     | Original                    |
| All Hands For'ard                         | Gerald Crossman           | British     | Original                    |
| Finale from "Minuet & Finale"             | Pol Vautrin               | French      | Original                    |
| Spring in Air!                            | Graham Romani             | British     | Original                    |
| Brasileira                                | Gerald Crossman           | British     | Original                    |

**Table 5.91: 1975 Senior Repertoire**

| 1975 Advanced Repertoire                          | Composer                             | Nationality | O/T/A                         |
|---|--------------------------------------|-------------|-------------------------------|
| (List B) Caracole                                 | Ronald Binge                         | British     | Arrangement (Nolan)           |
| (*) 4 Orientaten (No.s 17, 18, 19 & 20, Allerlei) | Torbjorn Lundquist                   | Sweden      | Original                      |
| Allegro Deciso                                    | George Frideric Handel               | German      | Arrangement (Tollefsen)       |
| Elizabethan Serenade                              | Ronald Binge                         | British     | Arrangement (Nolan)           |
| Sleeping Princess (Tschaikowsky Album)            | Pyotr Ilyich Tschaikowsky            | Russian     | Arrangement (Graham Romani)   |
| Gitanarias  | Ernesto Lecuona                      | Cuban       | Arrangement (Gerald Crossman) |
| Valse Serenite                                    | Gerhard Kerskes & Robert V. Winitzky | Unknown     | Original                      |
| (List C) Kalinka Fantasy                          | Thomas Pitfield                      | British     | Original                      |
| (*) Fuga a 2 Voci (No.15, Easy Classics, Bk.2)    | Ludwig Van Beethoven                 | German      | Arrangement (Graham Romani)   |
| Spanish Gipsy Dance                               | Pascual Marquina                     | Spanish     | Arrangement (Gerald Crossman) |
| A Night in Mexico                                 | Ivor Beynon                          | British     | Original                      |
| Allegro   | Joseph-Hector Fiocco                 | Belgian     | Arrangement (Carter)          |
| Romance (akkordeon Edelsteine Bk. II)             | Pyotr Ilyich Tschaikowsky            | Russian     | Arrangement (Lachner)         |
| Rondo (Romance & Rondo)                           | Graham Romani                        | British     | Original                      |

**Table 5.92: 1975 Advanced Repertoire**

| 1975 Final Repertoire                                     | Composer                        | Nationality | O/T/A                         |
|---|---------------------------------|-------------|-------------------------------|
| (List B) Estravaganza                                     | Francis Wright                  | British     | Original                      |
| (*) Praeludium (p.18, Trossinger Muski)                   | Hans Brehme                     | German      | Transcription                 |
| La Fille aux Cheveux de Lin (No. 15 Master Music Markers) | Claude Debussy                  | French      | Arrangement (Graham Romani)   |
| Malaguena   | Ernesto Lecuona                 | Cuban       | Arrangement (Gerald Crossman) |
| Praeludium (Trossinger Musik)                             | Hans Brehme                     | German      | Original                      |
| Six Waltz Bagatelles (No. 1 & 2 only)                     | Wolfgang Jacobi                 | German      | Original                      |
| Adagio in G Minor   | Tomaso Albinoni & Remo Giozotto | Italian     | Arrangement (Graham Romani)   |

|   |                   |         |                            |
|---|-------------------|---------|----------------------------|
| (List C) Prelude and Fugue in A minor (Opus 1, No. 2) | George Barton     | British | Original                   |
| (*) Toccata   | Rolf Henry Kunz   | German  | Transcription              |
| Toccata   | Günter Müller     | German  | Original                   |
| Largo al Factotum (Barber of Seville)                 | Gioachino Rossini | Italian | Arrangement (Cyril Bishop) |
| Variations on an Original Theme                       | Eddie Harris      | British | Original                   |
| Burlesque March                                       | Gerhard Kerskes   | Unknown | Original                   |
| The Forgetful Sailor                                  | Alfred Niemann    | British | Transcription              |

**Table 5.93: 1975 Final Repertoire**

| <b>1978 Primary Repertoire</b>                  | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|---|-----------------|--------------------|--------------|
| (List B) Daisy Chain Waltz (Primary Course)     | Francis Wright  | British            | Original     |
| (*) The Brooklet (No.2, Melodies in Miniature)  | Warren Smith    | British            | Original     |
| See-saw (no. 6 Young Player Vol. 1)             | Eddie Harris    | British            | Original     |
| Wild Flowers in the Sun (Three Easy Pieces)     | Peter Towse     | British            | Original     |
| Over the Footbridge (No. 8, Country Sketches)   | Conway Graves   | British            | Original     |
| Tanz in den Fruhling (No. 18 Erstes Musizieren) | Walter Maurer   | Austrian           | Original     |
| Skaters (No. 6 Under the Fingers)               | Ronald Nolan    | British            | Original     |
| (List C) Gay Galop (No. 4 Little Dance Suite)   | Graham Romani   | British            | Original     |
| (*) Pleasant Memory (No.1, Young Player, Bk.1)  | Eddie Harris    | British            | Original     |
| The Hillside (No. 1 Melodies in Miniature)      | Warren Smith    | British            | Original     |
| March (introduction to the Accordion)           | Ivor Beynon     | British            | Original     |
| The King's March (A Royal Suite)                | Leslie G. Law   | British            | Original     |
| Playtime (No. 2 from Two Simple Pieces)         | Rosemary Wright | British            | Original     |
| In Summertime (No. 4 Mignon Tune Book)          | Graham Romani   | British            | Original     |

**Table 5.94: 1978 Primary Repertoire**

| <b>1978 Secondary Repertoire</b>                            | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>               |
|---|------------------------|--------------------|----------------------------|
| (List B) Valse (No. 39 Preparatory Course)                  | Francis Wright         | British            | Original                   |
| (*) Lilliburlero (p.22, First Steps to Chromatic Free-bass) | Henry Purcell          | British            | Arrangement (Ivor Beynon)  |
| The Watermill (My Picture Album)                            | Eddie Harris           | British            | Original                   |
| Peaceful Moments  | Francis Wright         | British            | Original                   |
| Buttercup Meadows (In the Country)                          | Rosemary Wright        | British            | Original                   |
| Song at Sundown (No. 12 Simplicity Series)                  | Graham Romani          | British            | Original                   |
| No. 3 from Three Simple Solos                               | Audrey Shepherd        | British            | Original                   |
| (List C) A Little Impromptu                                 | Leslie G. Law          | British            | Original                   |
| (*) Quiet Content (No.6, My Picture Album)                  | Eddie Harris           | British            | Original                   |
| Petite Tango (No. 3 Accordion Variety)                      | Jerry Mayes            | British            | Original                   |
| Air (No. 5 Mainly Under the Fingers)                        | George Frideric Handel | German             | Arrangement (Fred Parnell) |
| Royal Gavotte   | Graham Romani          | British            | Original                   |
| Early One Morning   | Traditional            | British            | Arrangement (Leslie Law)   |
| May Dance   | Rosemary Wright        | British            | Original                   |

**Table 5.95: 1978 Secondary Repertoire**

| <b>1978 Elementary Repertoire</b>                 | <b>Composer</b>    | <b>Nationality</b> | <b>O/T/A</b>           |
|---|--------------------|--------------------|------------------------|
| (List B) Valse Continentale                       | Graham Romani      | British            | Original               |
| (*) Adagietto (Sonatina No.2 in G)                | Wilfred Walker     | British            | Original               |
| Gruss aus Wien                                    | Gerald Crossman    | British            | Original               |
| No. 33, Strebsame Accordion Bk. 1)                | Carl Czerny        | Austrian           | Arrangement (Bukowski) |
| Tyrolean Breezes                                  | Graham Romani      | British            | Original               |
| Frolics (No. 1 Majors & Minors)                   | Warren Smith       | British            | Original               |
| Petite Ballerina                                  | Anne-Marie St John | British            | Original               |
| (List C) La Mourisque (No. 1 Master Music Makers) | Graham Romani      | British            | Original               |
| (*) Evening Calm (No.4, Young Player, Bk.2)       | Eddie Harris       | British            | Original               |
| Music Box Polka                                   | Rosemary Wright    | British            | Original               |
| The Three Bears (Frolics and Dances, No. 5)       | Conway Graves      | British            | Original               |

|              |                |         |          |
|--------------|----------------|---------|----------|
| Janita       | Eddie Harris   | British | Original |
| Kindermarsch | Francis Wright | British | Original |
| Kevana       | Keith Harling  | British | Original |

**Table 5.96: 1978 Elementary Repertoire**

| <b>1978 Transitional Repertoire</b>             | <b>Composer</b>                  | <b>Nationality</b> | <b>O/T/A</b>                |
|---|----------------------------------|--------------------|-----------------------------|
| (List B) Serenade (No. 2 Music from the Operas) | W. A. Mozart                     | Austrian           | Arrangement (Graham Romani) |
| (*) Tempo di Minuetto (Sonatina No.1 in C)      | Wilfred Walker                   | British            | Original                    |
| The Merry Musicians                             | Graham Romani                    | British            | Original                    |
| Under the Linden Tree                           | Hugo Felix                       | Austrian           | Arrangement (Conway Graves) |
| Valse Allegretto                                | Dennis Watson                    | British            | Original                    |
| Anjou (Im Land der Musette Musik)               | Peer Remar                       | German             | Original                    |
| Musette Facile                                  | Francis Wright                   | British            | Original                    |
| (List C) Klarinettenmuckl (Fur's Wochenend)     | Traditional                      | Austrian           | (Arrangement) Preissler     |
| (*) Morning Hymn (No.4, Easy Classics, Bk.2)    | Giovanni Pierluigi da Palestrina | Italian            | Arrangement (Graham Romani) |
| Gavotte (easy Classics)                         | J.S. Bach                        | German             | Arrangement (Graham Romani) |
| Pepi Polka (No. 5 Five Divertimenti)            | Francis Wright                   | British            | Original                    |
| Gondoliera                                      | Fred Parnell                     | British            | Original                    |
| Neapolitan Song                                 | Pyotr Ilyich Tschaikowsky        | Russian            | Arrangement (Ivor Beynon)   |
| Gay Puppet                                      | Cyril Pasby                      | British            | Original                    |

**Table 5.97: 1978 Transitional Repertoire**

| <b>1978 Intermediate Repertoire</b>               | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|---|------------------------|--------------------|-----------------------------|
| (List B). Sarabande (Partita in A)                | George Frideric Handel | German             | Arrangement (Ivor Beynon)   |
| (*) Minuet in D (Hohner Progressive Course, Bk.1) | W. A. Mozart           | Austrian           | Arrangement (Ivor Beynon)   |
| Gaiety Waltz                                      | Francis Wright         | British            | Original                    |
| Valse Lyrique                                     | Graham Romani          | British            | Original                    |
| Pavements of Paris                                | Keith Harling          | British            | Original                    |
| Valse Classique                                   | Graham Romani          | British            | Original                    |
| Bluette   | Willy Staquet          | Belgian            | Arrangement (Albert Delroy) |
| (List C) Andantino                                | Leopold Kozeluh        | Czech              | Arrangement (Cyril Bishop)  |
| (*) Legato e Semplice (No.14, Allerlei)           | Torbjorn Lundquist     | Sweden             | Original                    |
| Prickly Pear Polka (No. 5 Five Miniatures)        | Graham Romani          | British            | Original                    |
| Tarantella (Solisten-Parade, Bk. 4)               | Fred Breidenstein      | Unknown            | Original                    |
| Banda Espanola                                    | Luis Roca              | British            | Original                    |
| Sonatina in G                                     | Ludwig Van Beethoven   | German             | Arrangement (Ronald Willis) |
| Death of Ase (No. 4, Grieg Album)                 | Edvard Grieg           | Norwegian          | Arrangement (Graham Romani) |

**Table 5.98: 1978 Intermediate Repertoire**

| <b>1978 Senior Repertoire</b>             | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|---|------------------------|--------------------|-----------------------------|
| (List B) Annette                          | Gerald Crossman        | British            | Original                    |
| (*) La Pompadour                          | Gerard Meunier         | French             | Original                    |
| Valse Romantique                          | Graham Romani          | British            | Original                    |
| Prelude in G                              | George Frideric Handel | German             | Arrangement (Ivor Beynon)   |
| Valse Angelique                           | Graham Romani          | British            | Original                    |
| Grune Isar (Preissler-Schittenhelm Album) | Joseph Preissler       | German             | Original                    |
| Mazurka                                   | Frédéric Chopin        | Polish             | Arrangement (Graham Romani) |

|                                  |                           |         |                             |
|----------------------------------|---------------------------|---------|-----------------------------|
|                                  |                           |         | Romani)                     |
| (List C) Che Faro (Opera Nights) | Christoph Willibald Gluck | German  | Arrangement (Graham Romani) |
| (*) Song of Rest                 | Thomas Pitfield           | British | Original                    |
| Festival March                   | Francis Wright            | British | Original                    |
| All Hands For'ard                | Gerald Crossman           | British | Original                    |
| Toby                             | Ivor Beynon               | British | Original                    |
| Spring in Air!                   | Graham Romani             | British | Original                    |
| Festival Finale                  | Dennis Watson             | British | Original                    |

**Table 5.99: 1978 Senior Repertoire**

| 1978 Advanced Repertoire  | Composer                             | Nationality | O/T/A                         |
|---|--------------------------------------|-------------|-------------------------------|
| (List B) Caracole   | Ronald Binge                         | British     | Arrangement (Nolan)           |
| (*) 4 Orientaten (No.s 17, 18, 19 & 20, Allerlei)   | Torbjorn Lundquist                   | Sweden      | Original                      |
| Allegro Deciso  | George Frideric Handel               | German      | Arrangement (Tollefsen)       |
| Variations on a Theme by Ottmar Gerster (Alte und Neue Spielstucke Akk. Bk. 1)                | Ottmar Gerster                       | German      | Original                      |
| Sleeping Princess (Tschaikowsky Album)  | Pyotr Ilyich Tschaikowsky            | Russian     | Arrangement (Graham Romani)   |
| Vasle Brilliante 3 <sup>rd</sup> Movement from Sonatine (Konzertante Akk. Mus. International) | <i>Günter Habicht</i>                | German      | Transcription/Arrangement     |
| Valse Serenite  | Gerhard Kerskes & Robert V. Winitzky | Unknown     | Original                      |
| (List C) Kalinka Fantasy  | Thomas Pitfield                      | British     | Original                      |
| (*) Fuga a 2 Voci (No.15, Easy Classics, Bk.2)  | Ludwig Van Beethoven                 | German      | Arrangement (Graham Romani)   |
| Spanish Gipsy Dance   | Pascual Marquina                     | Spanish     | Arrangement (Gerald Crossman) |
| A Night in Mexico   | Ivor Beynon                          | British     | Original                      |
| Allegro   | Joseph-Hector Fiocco                 | Belgian     | Arrangement (Carter)          |
| Chanson Triste (Master Music Makers)  | Tschaikovsky                         | Russian     | Arrangement (Graham Romani)   |
| Rondo (Romance & Rondo)   | Graham Romani                        | British     | Original                      |

**Table 5.100: 1978 Advanced Repertoire**

| 1978 Final Repertoire   | Composer                        | Nationality | O/T/A                       |
|---|---------------------------------|-------------|-----------------------------|
| (List B) Estravaganza   | Francis Wright                  | British     | Original                    |
| (*) Praeludium (p.18, Trossinger Muski)                       | Hans Brehme                     | German      | Transcription               |
| La Fille aux Cheveux de Lin (No. 15 Master Music Markers)     | Claude Debussy                  | French      | Arrangement (Graham Romani) |
| Passacaglia (Theme & Var. I – VI) (Konzertante Akk. Mus. Int) | Chaikin Nikolai                 | Ukrainian   | Original                    |
| Praeludium (Trossinger Musik)                                 | Hans Brehme                     | German      | Original                    |
| Six Waltz Bagatelles (No. 1 & 2 only)                         | Wolfgang Jacobi                 | German      | Original                    |
| Adagio in G Minor   | Tomaso Albinoni (Remo Giozotto) | Italian     | Arrangement (Graham Romani) |
| (List C) Prelude and Fugue in A minor (Opus 1, No. 2)         | George Barton                   | British     | Original                    |
| (*) Toccata   | Rolf Henry Kunz                 | German      | Transcription               |
| Toccata   | Günter Müller                   | German      | Original                    |
| Largo al Factotum (Barber of Seville)                         | Gioachino Rossini               | Italian     | Arrangement (Cyril Bishop)  |
| Var. on an Original Theme, (Theme, Var. I, II & VII)          | Eddie Harris                    | British     | Original                    |
| March of the Dwarfs (No. 6 Grieg Album)                       | Edvard Grieg                    | Norwegian   | Arrangement (Graham Romani) |
| The Forgetful Sailor  | Alfred Niemann                  | British     | Transcription               |

**Table 5.101: 1978 Final Repertoire**

| <b>1980 Primary Repertoire</b>                             | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>          |
|--|-----------------|--------------------|-----------------------|
| (List B) Daisy Chain Waltz (Primary Course)                | Francis Wright  | British            | Original              |
| (*) Carousel (p.26, First Steps on the Bassetti-Accordion) | Borgstrom       | Norwegian          | Arrangement (Charles) |
| See-saw (no. 6 Young Player Vol. 1)                        | Eddie Harris    | British            | Original              |
| Wild Flowers in the Sun (Three Easy Pieces)                | Peter Towse     | British            | Original              |
| Die Blumenfee (Bei den Zwergen)                            | Alois Breitfuß  | Austrian           | Original              |
| Tanz in den Fruhling (No. 18 Erstes Musizieren)            | Walter Maurer   | Austrian           | Original              |
| (List C) Gay Galop (No. 4 Little Dance Suite)              | Graham Romani   | British            | Original              |
| (*) Pleasant Memory (No.1, Young Player, Bk.1)             | Eddie Harris    | British            | Original              |
| Bridge over the Stream 1 <sup>st</sup> Movement            | Rosemary Wright | British            | Original              |
| March (introduction to the Accordion)                      | Ivor Beynon     | British            | Original              |
| The King's March (A Royal Suite)                           | Leslie G. Law   | British            | Original              |
| Playtime (No. 2 from Two Simple Pieces)                    | Rosemary Wright | British            | Original              |

**Table 5.102: 1980 Primary Repertoire**

| <b>1980 Secondary Repertoire</b>           | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>             |
|--|-----------------|--------------------|--------------------------|
| (List B) Valse (No. 39 Preparatory Course) | Francis Wright  | British            | Original                 |
| (*) P.5, No.4, Accordion Miniatures, Bk.1  | Eddie Harris    | British            | Original                 |
| Peaceful Moments                           | Francis Wright  | British            | Original                 |
| Buttercup Meadows (In the Country)         | Rosemary Wright | British            | Original                 |
| Song at Sundown (No. 12 Simplicity Series) | Graham Romani   | British            | Original                 |
| No. 3 from Three Simple Solos              | Audrey Shepherd | British            | Original                 |
| (List C) A Little Impromptu                | Leslie G. Law   | British            | Original                 |
| (*) Grazing Cattle (In the Country)        | Rosemary Wright | British            | Original                 |
| Petite Tango (No. 3 Accordion Variety)     | Jerry Mayes     | British            | Original                 |
| Ostinato (Bass macht Spass)                | Alois Breitfuß  | Austrian           | Original                 |
| Early One Morning                          | Traditional     | British            | Arrangement (Leslie Law) |
| May Dance                                  | Rosemary Wright | British            | Original                 |

**Table 5.103: 1980 Secondary Repertoire**

| <b>1980 Elementary Repertoire</b>                 | <b>Composer</b>    | <b>Nationality</b> | <b>O/T/A</b>            |
|---|--------------------|--------------------|-------------------------|
| (List B) Valse Continentale                       | Graham Romani      | British            | Original                |
| (*) Adagietto (Sonatina No.2 in G)                | Wilfred Walker     | British            | Original                |
| Gruss aus Wien                                    | Gerald Crossman    | British            | Original                |
| Italienisches Liedchen (Bella Italia)             | Tchaikowsky        | Russian            | Arrangement (Breitfuss) |
| Tyrolean Breezes                                  | Graham Romani      | British            | Original                |
| Petite Ballerina                                  | Anne-Marie St John | British            | Original                |
| (List C) La Mourisque (No. 1 Master Music Makers) | Graham Romani      | British            | Original                |
| (*) Evening Calm (No.4, Young Player, Bk.2)       | Eddie Harris       | British            | Original                |
| Music Box Polka                                   | Rosemary Wright    | British            | Original                |
| Janita  | Eddie Harris       | British            | Original                |
| Kindermarsch                                      | Francis Wright     | British            | Original                |
| Kevana  | Keith Harling      | British            | Original                |

**Table 5.104: 1980 Elementary Repertoire**

| <b>1980 Transitional Repertoire</b>                       | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b>                |
|---|-----------------|--------------------|-----------------------------|
| (List B) Waltz in Eb (The Complete Piano Accordion Tutor) | Tchaikowsky     | Russian            | Arrangement (Ivor Beynon)   |
| (*) Tempo di Minuetto (Sonatina No.1 in C)                | Wilfred Walker  | British            | Original                    |
| The Merry Musicians                                       | Graham Romani   | British            | Original                    |
| Under the Linden Tree                                     | Hugo Felix      | Austrian           | Arrangement (Conway Graves) |
| Hochzeit Landler  | Brenda Maroc    | British            | Original                    |
| Musette Facile  | Francis Wright  | British            | Original                    |
| (List C) Klarinettenmuckl (Fur's Wochenende)              | Traditional     | Austrian           | (Arrangement) Preissler     |

|  |                           |         |                           |
|--|---------------------------|---------|---------------------------|
| (*) English Morris Tune (No.8, Accordion Miniatures, Bk.2) | Eddie Harris              | British | Original                  |
| Pepi Polka (No. 5 Five Divertimenti)                       | Francis Wright            | British | Original                  |
| Gondoliera   | Fred Parnell              | British | Original                  |
| Neapolitan Song  | Pyotr Ilyich Tschaikowsky | Russian | Arrangement (Ivor Beynon) |
| Gay Puppet   | Cyril Pasby               | British | Original                  |

**Table 5.105: 1980 Transitional Repertoire**

| <b>1980 Intermediate Repertoire</b>                      | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|--|------------------------|--------------------|-----------------------------|
| (List B). Sarabande (Partita in A)                       | George Frideric Handel | German             | Arrangement (Ivor Beynon)   |
| (*) Plaintive Mazurka (Accordion Miniatures-Dance Forms) | Eddie Harris           | British            | Original                    |
| Gaiety Waltz   | Francis Wright         | British            | Original                    |
| Pavements of Paris                                       | Keith Harling          | British            | Original                    |
| Valse Classique  | Graham Romani          | British            | Original                    |
| Bluette  | Willy Staquet          | Belgian            | Arrangement (Albert Delroy) |
| (List C) Andantino                                       | Leopold Kozeluh        | Czech              | Arrangement (Cyril Bishop)  |
| (*) Legato e Semplice (No.14, Allerlei)                  | Torbjorn Lundquist     | Sweden             | Original                    |
| Prickly Pear Polka (No. 5 Five Miniatures)               | Graham Romani          | British            | Original                    |
| Moment Musicaux (Akkordeon Edelsteine)                   | Franz Schubert         | Austrian           | Arrangement (Lachner)       |
| Banda Espanola   | Luis Roca              | British            | Original                    |
| Sonata No. 1 in C (III Allegro con Brio)                 | Wilfred Walker         | British            | Original                    |

**Table 5.106: 1980 Intermediate Repertoire**

| <b>1980 Senior Repertoire</b>             | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|---|------------------------|--------------------|-----------------------------|
| (List B) Moonlight on the Alster          | Oscar Fetrás           | German             | Arrangement (Bruno Hartman) |
| (*) La Pompadour                          | Gerard Meunier         | French             | Original                    |
| Valse Romantique                          | Graham Romani          | British            | Original                    |
| Prelude in G                              | George Frideric Handel | German             | Arrangement (Ivor Beynon)   |
| Valse Angelique                           | Graham Romani          | British            | Original                    |
| Grune Isar (Preissler-Schittenhelm Album) | Joseph Preissler       | German             | Original                    |
| (List C) Festival March                   | Francis Wright         | British            | Original                    |
| (*) Song of Rest                          | Thomas Pitfield        | British            | Original                    |
| All Hands For'ard                         | Gerald Crossman        | British            | Original                    |
| Toby                                      | Ivor Beynon            | British            | Original                    |
| Spring in Air!                            | Graham Romani          | British            | Original                    |
| Canary Polka                              | Ferdinand Poliakin     | Russian            | Arrangement (Conway Graves) |

**Table 5.107: 1980 Senior Repertoire**

| <b>1980 Advanced Repertoire</b>  | <b>Composer</b>       | <b>Nationality</b> | <b>O/T/A</b>              |
|--|-----------------------|--------------------|---------------------------|
| (List B) Caracole  | Ronald Binge          | British            | Arrangement (Nolan)       |
| (*) 4 Orientaten (No.s 17, 18, 19 & 20, Allerlei)  | Torbjorn Lundquist    | Sweden             | Original                  |
| Presto (from Sonata No. 1 for Violin)  | J.S. Bach             | German             | Arrangement (Camilleri)   |
| Andante & Variations   | W. A. Mozart          | Austrian           | Arrangement (Borgstrom)   |
| Scarf Dance (La Source)  | Léo Delibes           | French             | Arrangement (Camilleri)   |
| Vasle Brillante 3 <sup>rd</sup> Movement from Sonatine (Konzertante Akk. Mus. International) | <i>Günter Habicht</i> | German             | Transcription/Arrangement |
| (List C) Kalinka Fantasy   | Thomas Pitfield       | British            | Original                  |

|                                      |                      |         |                               |
|--------------------------------------|----------------------|---------|-------------------------------|
| (*) Blackthorn (No.9, Betany Play)   | Torbjorn Lundquist   | Sweden  | Original                      |
| Spanish Gipsy Dance                  | Pascual Marquina     | Spanish | Arrangement (Gerald Crossman) |
| Allegro                              | Joseph-Hector Fiocco | Belgian | Arrangement (Carter)          |
| Chanson Triste (Master Music Makers) | Tschaikovsky         | Russian | Arrangement (Graham Romani)   |
| Rondo (Romance & Rondo)              | Graham Romani        | British | Original                      |

**Table 5.108: 1980 Advanced Repertoire**

| 1980 Final Repertoire                                     | Composer                        | Nationality | O/T/A                       |
|---|---------------------------------|-------------|-----------------------------|
| (List B) Estravaganza                                     | Francis Wright                  | British     | Original                    |
| (*) Praeludium (p.18, Trossinger Muski)                   | Hans Brehme                     | German      | Transcription               |
| La Fille aux Cheveux de Lin (No. 15 Master Music Markers) | Claude Debussy                  | French      | Arrangement (Graham Romani) |
| Adagio in G Minor   | Tomaso Albinoni (Remo Giozotto) | Italian     | Arrangement (Graham Romani) |
| Valse Op. 70, No. 2                                       | Frédéric Chopin                 | Polish      | Arrangement (Camilleri)     |
| Six Waltz Bagatelles (No. 1 & 2 only)                     | Wolfgang Jacobi                 | German      | Original                    |
| (List C) Prelude and Fugue in A minor (Opus 1, No. 2)     | George Barton                   | British     | Original                    |
| (*) Toccata   | Rolf Henry Kunz                 | German      | Transcription               |
| Toccata   | Günter Müller                   | German      | Original                    |
| Largo al Factotum (Barber of Seville)                     | Gioachino Rossini               | Italian     | Arrangement (Cyril Bishop)  |
| Gipsy Carnival  | Yasha Krein                     | Russian     | Original                    |
| Impressions of Spain (Zapateado, Cumbia and Paso Doble)   | George Barton                   | British     | Original                    |

**Table 5.109: 1980 Final Repertoire**

| 1984 Primary Repertoire                           | Composer        | Nationality | O/T/A    |
|---|-----------------|-------------|----------|
| (List B) Daisy Chain Waltz (Primary Course)       | Francis Wright  | British     | Original |
| (*) See-saw (no. 6 Young Player Vol. 1)           | Eddie Harris    | British     | Original |
| Wild Flowers in the Sun (Three Easy Pieces)       | Peter Towse     | British     | Original |
| Die Blumenfee (Bei den Zwergen)                   | Alois Breitfuß  | Austrian    | Original |
| Tanz in den Fruhling (No. 18 Erstes Musizieren)   | Walter Maurer   | Austrian    | Original |
| Happy Waltz                                       | Keith Harling   | British     | Original |
| (List C) Bold Bourree (No. 2, Little Dance Suite) | Graham Romani   | British     | Original |
| (*) Melodie (Bass Macht Spass)                    | Alois Breitfuß  | Austrian    | Original |
| March (introduction to the Accordion)             | Ivor Beynon     | British     | Original |
| The King's March (A Royal Suite)                  | Leslie G. Law   | British     | Original |
| Playtime (No. 2 from Two Simple Pieces)           | Rosemary Wright | British     | Original |
| Spring Cuckoo (No. 5, Mainly Under the Fingers)   | Fred Parnell    | British     | Original |

**Table 5.110: 1984 Primary Repertoire**

| 1984 Secondary Repertoire                    | Composer        | Nationality | O/T/A                    |
|--|-----------------|-------------|--------------------------|
| (List B) Valse (No. 39 Preparatory Course)   | Francis Wright  | British     | Original                 |
| Peaceful Moments                             | Francis Wright  | British     | Original                 |
| Tall Ships (At the Picture Gallery)          | Rosemary Wright | British     | Original                 |
| No. 10 (16 combined Studies for P/Accordion) | Chiz Bishop     | British     | Original                 |
| No. 3 from Three Simple Solos                | Audrey Shepherd | British     | Original                 |
| (*) Lustig (Bass Macht Spass)                | Alois Breitfuß  | Austrian    | Original                 |
| (List C) A Little Impromptu                  | Leslie G. Law   | British     | Original                 |
| Petite Tango (No. 3 Accordion Variety)       | Jerry Mayes     | British     | Original                 |
| Royal Gavotte                                | Graham Romani   | British     | Original                 |
| Early One Morning                            | Traditional     | British     | Arrangement (Leslie Law) |
| May Dance                                    | Rosemary Wright | British     | Original                 |
| (*) Grazing Cattle (In the Country)          | Rosemary Wright | British     | Original                 |

**Table 5.111: 1984 Secondary Repertoire**

| 1984 Elementary Repertoire | Composer | Nationality | O/T/A |
|----------------------------|----------|-------------|-------|
|----------------------------|----------|-------------|-------|



|  |                    |          |                             |
|--|--------------------|----------|-----------------------------|
| (List B) Francesca                           | Eddie Sabin        | British  | Original                    |
| Gruss aus Wien                               | Gerald Crossman    | British  | Original                    |
| Italienisches Liedchen (Bella Italia)        | Tchaikowsky        | Russian  | Arrangement (Breitfuss)     |
| Tyrolean Breezes                             | Graham Romani      | British  | Original                    |
| Petite Ballerina                             | Anne-Marie St John | British  | Original                    |
| (*) Minuet (Master Music Makers)             | J.S. Bach          | German   | Arrangement (Graham Romani) |
| (List C) Melita Romantica                    | John G. Micallef   | British  | Original                    |
| Music Box Polka                              | Rosemary Wright    | British  | Original                    |
| Aloha Oe                                     | Traditional        | Hawaiian | Arrangement (Graham Romani) |
| Kindermarsch                                 | Francis Wright     | British  | Original                    |
| Kevana                                       | Keith Harling      | British  | Original                    |
| (*) Evening Calm (No. 4 Young Player Vol. 2) | Eddie Harris       | British  | Original                    |

**Table 5.112: 1984 Elementary Repertoire**

| 1984 Transitional Repertoire                              | Composer                 | Nationality | O/T/A                     |
|---|--------------------------|-------------|---------------------------|
| (List B) Waltz in Eb (The Complete Piano Accordion Tutor) | Pyotr Ilyich Tchaikowsky | Russian     | Arrangement (Ivor Beynon) |
| The Merry Musicians                                       | Graham Romani            | British     | Original                  |
| Rendezvous mit Pierre (Im Land der Musette Musik)         | Peer Remar               | German      | Original                  |
| Hochzeit Landler  | Brenda Maroc             | British     | Original                  |
| Musette Facile  | Francis Wright           | British     | Original                  |
| (*) Tempo di Minuetto (No. 11 Sonatine No. 1 in C)        | Wilfred Walker           | British     | Original                  |
| (List C) Accordion Tarantella                             | Peter Towse              | British     | Original                  |
| Pepi Polka (No. 5 Five Divertimenti)                      | Francis Wright           | British     | Original                  |
| Gondoliera  | Fred Parnell             | British     | Original                  |
| Neapolitan Song   | Pyotr Ilyich Tchaikowsky | Russian     | Arrangement (Ivor Beynon) |
| Gay Puppet  | Cyril Pasby              | British     | Original                  |
| (*) March. (No. 8 Polyphones Spielbuch No. III)           | J.S. Bach                | German      | Arrangement (Maurer)      |

**Table 5.113: 1984 Transitional Repertoire**

| 1984 Intermediate Repertoire                 | Composer               | Nationality | O/T/A                       |
|--|------------------------|-------------|-----------------------------|
| (List B).(*) Sarabande (Partita in A)        | George Frideric Handel | German      | Arrangement (Ivor Beynon)   |
| Gaiety Waltz                                 | Francis Wright         | British     | Original                    |
| Pavements of Paris                           | Keith Harling          | British     | Original                    |
| Valse Classique                              | Graham Romani          | British     | Original                    |
| Vive Musette                                 | Albert Delroy          | British     | Original                    |
| Liebestraum                                  | Franz Liszt            | Hungarian   | Arrangement (Graham Romani) |
| (List C) (*) Andantino                       | Leopold Kozeluh        | Czech       | Arrangement (Cyril Bishop)  |
| Prickly Pear Polka (No. 5 Five Miniatures)   | Graham Romani          | British     | Original                    |
| Moment Musicaux (Akkordeon Edelsteine)       | Franz Schubert         | Austrian    | Arrangement (Lachner)       |
| Las Fallas                                   | Gerald Crossman        | British     | Original                    |
| Allegro Con Brio (No. 3 Sonatina No. 1 in C) | Wilfred Walker         | British     | Original                    |
| Melody in F                                  | Anton Rubinstein       | Russian     | Arrangement (Capaldi)       |

**Table 5.114: 1984 Intermediate Repertoire**

| 1984 Senior Repertoire | Composer       | Nationality | O/T/A                       |
|------------------------|----------------|-------------|-----------------------------|
| (List B) Serenata      | Enrico Toselli | Italian     | Arrangement (Graham Romani) |
| Valse Romantique       | Graham Romani  | British     | Original                    |

|   |                        |          |                           |
|---|------------------------|----------|---------------------------|
| Prelude in G  | George Frideric Handel | German   | Arrangement (Ivor Beynon) |
| Scherzo in Bb                                       | Franz Schubert         | Austrian | Arrangement (Capaldi)     |
| No. 2 & 3 Three Studies For Accordion               | Albert Delroy          | British  | Original                  |
| (*) Polonaise (No. 13, Polphones Spielbuch Bk. III) | J.S. Bach              | German   | Arrangement (Maurer)      |
| (List C) Festival March                             | Francis Wright         | British  | Original                  |
| All Hands For'ard                                   | Gerald Crossman        | British  | Original                  |
| Toby  | Ivor Beynon            | British  | Original                  |
| Spring in Air!                                      | Graham Romani          | British  | Original                  |
| Humoresque  | Conway Graves          | British  | Original                  |
| (*) Song of Rest                                    | Thomas Pitfield        | British  | Original                  |

**Table 5.115: 1984 Senior Repertoire**

| 1984 Advanced Repertoire   | Composer                 | Nationality | O/T/A                         |
|--|--------------------------|-------------|-------------------------------|
| (List B) Caracole  | Ronald Binge             | British     | Arrangement (Nolan)           |
| Tanz- Variationen  | Jurgen Lochter           | German      | Original                      |
| (*) Kleine Fuge (No. 14 Polyphones Spielbuch No. III)  | George Frideric Handel   | German      | Arrangement (Maurer)          |
| Toulouse (Solisten-Parade Bk. I)   | Maximilian Steinberg     | Russian     | Transcription/arrangement     |
| Waltz Op. 69 No. 1 (Akkordeon Edelsteine Bk. II)   | Frédéric Chopin          | Polish      | Arrangement (Lachner)         |
| Valse Brillante 3 <sup>rd</sup> Movement from Sonatine (Konzertante Akk. Mus. International) | <i>Günter Habicht</i>    | German      | Transcription/Arrangement     |
| (List C) (*) Kalinka Fantasy   | Thomas Pitfield          | British     | Original                      |
| Flight of the Bumble Bee   | Rimsky-Korsakov          | Russian     | Arrangement (Graham Romani)   |
| Allegro  | Joseph-Hector Fiocco     | Belgian     | Arrangement (Carter)          |
| Chanson Triste (Master Music Makers)   | Pyotr Ilyich Tchaikowsky | Russian     | Arrangement (Graham Romani)   |
| Rondo (Romance & Rondo)  | Graham Romani            | British     | Original                      |
| Spanish Gipsy Dance  | Pascual Marquina         | Spanish     | Arrangement (Gerald Crossman) |

**Table 5.116: 1984 Advanced Repertoire**

| 1984 Final Repertoire   | Composer                 | Nationality | O/T/A                         |
|---|--------------------------|-------------|-------------------------------|
| (List B) Estravaganza   | Francis Wright           | British     | Original                      |
| La Fille aux Cheveux de Lin (No. 15 Master Music Markers)                     | Claude Debussy           | French      | Arrangement (Graham Romani)   |
| Grande Valse Brillante in Eb major  | Frédéric Chopin          | Polish      | Arrangement (Rosemary Wright) |
| Six Waltz Bagatelles (No. 1 & 2 only)   | Wolfgang Jacobi          | German      | Original                      |
| (*) Polonaise (No. 15) & Sarabande (No. 18) from Polyphones Spielbuch Bk. III | J.S. Bach                | German      | Arrangement (Maurer)          |
| Chant sans Paroles (Akkordeon Edelsteine Bk. II)                              | Pyotr Ilyich Tchaikowsky | Russian     | Arrangement (Lachner)         |
| (List C) Prelude and Fugue in A minor (Opus 1, No. 2)                         | J.S. Bach                | German      | Arrangement (George Barton)   |
| Toccata   | Günter Müller            | German      | Original                      |
| Largo al Factotum (Barber of Seville)   | Gioachino Rossini        | Italian     | Arrangement (Cyril Bishop)    |
| Impressions of Spain (Zapateado, Cumbia and Paso Doble)                       | George Barton            | British     | Original                      |
| Rondo Sinfonico   | Horst-Peter Hesse        | German      | Original                      |
| (*) Toccata   | Rolf Henry Kunz          | German      | Transcription                 |

**Table 5.117: 1984 Final Repertoire**

| 1988 Primary Repertoire          | Composer        | Nationality | O/T/A    |
|----------------------------------|-----------------|-------------|----------|
| (List B) Windmill Waltz          | Rosemary Wright | British     | Original |
| (*) Withybrook Waltz (Version 1) | Lucy A. Grace   | British     | Original |

|   |                                     |          |                          |
|---|-------------------------------------|----------|--------------------------|
| Wild Flowers in the Sun (Three Easy Pieces)     | Peter Towse                         | British  | Original                 |
| Tanz in den Fruhling (No. 18 Erstes Musizieren) | Walter Maurer                       | Austrian | Original                 |
| Fight the Good Fight (Popular Hymns)            | Hymn (Joseph Samuel Bewley Monsell) | Irish    | Arrangement (Ben Street) |
| Happy Waltz                                     | Keith Harling                       | British  | Original                 |
| (List C) The Can Can (No. 25 Primary Course)    | Francis Wright                      | British  | Original                 |
| (*) Melodie (Bass Macht Spass)                  | Alois Breitfuß                      | Austrian | Original                 |
| A Pleasant Memory (No. 1 Young Player Vol. 1)   | Eddie Harris                        | British  | Original                 |
| Kleiner Esel Beppo (No. 13 Kleine Wetreise)     | Elfriede Benedix                    | German   | Original                 |
| Playtime (No. 2 from Two Simple Pieces)         | Rosemary Wright                     | British  | Original                 |
| Spring Cuckoo (No. 5, Mainly Under the Fingers) | Fred Parnell                        | British  | Original                 |

Table 5.118: 1988 Primary Repertoire

| 1988 Secondary Repertoire                        | Composer        | Nationality | O/T/A    |
|--|-----------------|-------------|----------|
| (List B) Easdale Waltz                           | J. MacIntyre    | British     | Original |
| Peaceful Moments                                 | Francis Wright  | British     | Original |
| Tall Ships (At the Picture Gallery)              | Rosemary Wright | British     | Original |
| (*) Rustic Ballad (Version One)                  | Eddie Sabin     | British     | Original |
| No. 3 from Three Simple Solos                    | Audrey Shepherd | British     | Original |
| Puppchen Tanzt (No. 13 Mein Vorspiel Buch)       | Bukowski        | Unknown     | Original |
| (List C) Muss I Denn (No. 19 Preparatory Course) | Francis Wright  | British     | Original |
| A Little Impromptu                               | Leslie G. Law   | British     | Original |
| Swiss Miss                                       | Fred Dunn       | British     | Original |
| No. 12 (16 Combined Studies for P/Accordion)     | Chiz Bishop     | British     | Original |
| May Dance  | Rosemary Wright | British     | Original |
| (*) Grazing Cattle (In the Country)              | Rosemary Wright | British     | Original |

Table 5.119: 1988 Secondary Repertoire

| 1988 Elementary Repertoire               | Composer           | Nationality        | O/T/A    |
|--|--------------------|--------------------|----------|
| (List B) Francesca                       | Eddie Sabin        | British            | Original |
| Joy Waltz (Accordion Variety)            | Jerry Mayes        | British            | Original |
| Musette Musicale                         | Keith Harling      | British            | Original |
| Dreaming of Scotland                     | Albert Delroy      | British            | Original |
| Petite Ballerina                         | Anne-Marie St John | British            | Original |
| (*) Minuet (Master Music Makers)         | Graham Romani      | British            | Original |
| (List C) Melita Romantica                | John G. Micallef   | British            | Original |
| Music Box Polka                          | Rosemary Wright    | British            | Original |
| Gavottina (5 Divertimenti for Accordion) | Francis Wright     | British            | Original |
| Kindermarsch                             | Francis Wright     | British            | Original |
| Dance of the Jesters (Magic Mirror)      | Alex Carter        | British (Scotland) | Original |
| (*) Eventide                             | Frank Bailey       | British            | Original |

Table 5.120: 1988 Elementary Repertoire

| 1988 Transitional Repertoire                      | Composer          | Nationality        | O/T/A                       |
|---|-------------------|--------------------|-----------------------------|
| (List B) Valerina                                 | John G. Micallef  | British            | Original                    |
| Chevaux de Bois                                   | Karolyn Broadhead | British            | Original                    |
| Rendezvous mit Pierre (Im Land der Musette Musik) | Peer Remar        | German             | Original                    |
| Hochzeit Landler                                  | Brenda Maroc      | British            | Original                    |
| Musette Facile                                    | Francis Wright    | British            | Original                    |
| (*) The Sphinx (The Toy Shop)                     | Alex Carter       | British (Scotland) | Original                    |
| (List C) Fortitude                                | Gerald Crossman   | British            | Original                    |
| Danse de Fete                                     | Léo Delibes       | French             | Arrangement (Graham Romani) |

|   |              |         |                      |
|---|--------------|---------|----------------------|
| Tarantelle                                      | Fred Parnell | British | Original             |
| You and I                                       | Edward Lusk  | British | Original             |
| Gay Puppet                                      | Cyril Pasby  | British | Original             |
| (*) March. (No. 8 Polyphones Spielbuch No. III) | J.S. Bach    | German  | Arrangement (Maurer) |

**Table 5.121: 1988 Transitional Repertoire**

| 1988 Intermediate Repertoire                 | Composer                             | Nationality | O/T/A                       |
|--|--------------------------------------|-------------|-----------------------------|
| (List B). (*) Sarabande (Partita in A)       | George Frideric Handel               | German      | Arrangement (Ivor Beynon)   |
| Blue Ribbon Waltz                            | Francis Wright                       | British     | Original                    |
| Pavements of Paris                           | Keith Harling                        | British     | Original                    |
| Valse Chaloupee                              | Jacques Offenbach                    | German      | Arrangement (Capaldi)       |
| Paris Accordeon                              | Albert Delroy                        | British     | Original                    |
| Estudiantina                                 | Emmanuel Chabrier & Emile Waldteufel | French      | Arrangement (Graham Romani) |
| (List C) (*) Andantino                       | Leopold Kozeluh                      | Czech       | Arrangement (Cyril Bishop)  |
| Cavallina Mia                                | Gerald Crossman                      | British     | Original                    |
| Moment Musicaux (Akkordeon Edelsteine)       | Franz Schubert                       | Austrian    | Arrangement (Lachner)       |
| Florita                                      | Ron Willis                           | British     | Original                    |
| Allegro Con Brio (No. 3 Sonatina No. 1 in C) | Wilfred Walker                       | British     | Original                    |
| Tango in D                                   | Isaac Albéniz                        | Spanish     | Arrangement (Capaldi)       |

**Table 5.122: 1988 Intermediate Repertoire**

| 1988 Senior Repertoire                             | Composer               | Nationality | O/T/A                       |
|--|------------------------|-------------|-----------------------------|
| (List B) Serenata                                  | Enrico Toselli         | Italian     | Arrangement (Graham Romani) |
| Landlicher Taz (Neue Unterhaltungs Mus.)           | Stefan Kokaly          | Czech       | Original                    |
| Prelude in G                                       | George Frideric Handel | German      | Arrangement (Ivor Beynon)   |
| Scherzo in Bb                                      | Franz Schubert         | Austrian    | Arrangement (Capaldi)       |
| Mazurka a la Russe (No. 12 Master Music Makers)    | Johann Strauss         | Austrian    | Arrangement (Graham Romani) |
| (*) Polonaise (No. 13 Polyphones Spielbuch Bk. II) | J.S. Bach              | German      | Arrangement (Maurer)        |
| (List C) Festival March                            | Francis Wright         | British     | Original                    |
| Brasileira   | Gerald Crossman        | British     | Original                    |
| Los Caballeros                                     | Albert Delroy          | British     | Original                    |
| Czardas Roumaine                                   | Henry Minay            | British     | Original                    |
| Humoresque   | Conway Graves          | British     | Original                    |
| (*) Song of Rest                                   | Thomas Pitfield        | British     | Original                    |

**Table 5.123: 1988 Senior Repertoire**

| 1988 Advanced Repertoire                              | Composer               | Nationality | O/T/A                     |
|---|------------------------|-------------|---------------------------|
| (List B) Caracole                                     | Ronald Binge           | British     | Arrangement (Nolan)       |
| Tanz- Variationen                                     | Jurgen Lochter         | German      | Original                  |
| (*) Kleine Fuge (No. 14 Polyphones Spielbuch No, III) | George Frideric Handel | German      | Arrangement (Maurer)      |
| Toulouse (Solisten-Parade Bk. I)                      | Maximilian Steinberg   | Russian     | Transcription/Arrangement |
| Waltz Op. 69 No. 1 (Akkordeon Edelsteine Bk. II)      | Frédéric Chopin        | Polish      | Arrangement (Lachner)     |
| Romanesque  | Albert Delroy          | British     | Original                  |
| (List C) (*) Kalinka Fantasy                          | Thomas Pitfield        | British     | Original                  |
| Le Coucou   | Louis-Claude Daquin    | French      | Arrangement (Capaldi)     |
| Allegro   | Joseph-Hector Fiocco   | Belgian     | Arrangement (Carter)      |
| La Danza  | Gioachino Rossini      | Italian     | Arrangement (Capaldi)     |
| Rondo (Romance & Rondo)                               | Graham Romani          | British     | Original                  |
| Spanish Gipsy Dance                                   | Pascual Marquina       | Spanish     | Arrangement (Gerald)      |

|  |  |  |           |
|--|--|--|-----------|
|  |  |  | Crossman) |
|--|--|--|-----------|

**Table 5.124: 1988 Advanced Repertoire**

| <b>1990 Elementary Repertoire</b>         | <b>Composer</b>  | <b>Nationality</b> | <b>O/T/A</b>          |
|---|------------------|--------------------|-----------------------|
| (List B) Francesca                        | Eddie Sabin      | British            | Original              |
| Joy Waltz (Accordion Variety)             | Jerry Mayes      | British            | Original              |
| Musette Musicale                          | Keith Harling    | British            | Original              |
| Dreaming of Scotland                      | Albert Delroy    | British            | Original              |
| Waltz in Bb (No. 32 Elementary Course)    | Rosemary Wright  | British            | Original              |
| (*) Minuet (Master Music Makers)          | Graham Romani    | British            | Original              |
| (List C) Melita Romantica                 | John G. Micallef | British            | Original              |
| Music Box Polka                           | Rosemary Wright  | British            | Original              |
| Reel (Birnie Glen) from Strathspey & Reel | Birnie Glen      | British (Scotland) | Arrangement (E. Lusk) |
| Kindermarsch                              | Francis Wright   | British            | Original              |
| Dance of the Jesters (Magic Mirror)       | Alex Carter      | British (Scotland) | Original              |
| (*) Eventide                              | Frank Bailey     | British            | Original              |

**Table 5.125: 1990 Elementary Repertoire**

| <b>1990 Transitional Repertoire</b>               | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b>         |
|---|-------------------|--------------------|----------------------|
| (List B) Chateau de Chillon                       | Albert Delroy     | British            | Original             |
| Chevaux de Bois                                   | Karolyn Broadhead | British            | Original             |
| Rendezvous mit Pierre (Im Land der Musette Musik) | Peer Remar        | German             | Original             |
| Hochzeit Landler                                  | Brenda Maroc      | British            | Original             |
| Musette Facile                                    | Francis Wright    | British            | Original             |
| (*) The Sphinx (The Toy Shop)                     | Alex Carter       | British (Scotland) | Original             |
| (List C) Fortitude                                | Gerald Crossman   | British            | Original             |
| Impromptu   | Alex Carter       | British (Scotland) | Original             |
| Tarantelle  | Fred Parnell      | British            | Original             |
| You and I   | Edward Lusk       | British            | Original             |
| Gay Puppet  | Cyril Pasby       | British            | Original             |
| (*) March. (No. 8 Polyphones Spielbuch No. III)   | J.S. Bach         | German             | Arrangement (Maurer) |

**Table 5.126: 1990 Transitional Repertoire**

| <b>1990 Intermediate Repertoire</b>          | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                |
|--|------------------------|--------------------|-----------------------------|
| (List B). (*) Sarabande (Partita in A)       | George Frideric Handel | German             | Arrangement (Ivor Beynon)   |
| Blue Ribbon Waltz                            | Francis Wright         | British            | Original                    |
| Pavements of Paris                           | Keith Harling          | British            | Original                    |
| Valse Chaloupee                              | Jacques Offenbach      | German             | Arrangement (Capaldi)       |
| Paris Accordeon                              | Albert Delroy          | British            | Original                    |
| Adieu  | Ludwig Van Beethoven   | German             | Arrangement (Leslie G. Law) |
| (List C) (*) Andantino                       | Leopold Kozeluh        | Czech              | Arrangement (Cyril Bishop)  |
| Cavallina Mia                                | Gerald Crossman        | British            | Original                    |
| Moment Musicaux (Akkordeon Edelsteine)       | Franz Schubert         | Austrian           | Arrangement (Lachner)       |
| Florita                                      | Ron Willis             | British            | Original                    |
| Allegro Con Brio (No. 3 Sonatina No. 1 in C) | Wilfred Walker         | British            | Original                    |
| Tango in D                                   | Isaac Albéniz          | Spanish            | Arrangement (Capaldi)       |

**Table 5.127: 1990 Intermediate Repertoire**

| <b>1991 Preliminary Repertoire</b>                                  | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|---|-----------------|--------------------|--------------|
| No. 9 and No. 13 from 'Eight Studies for the beginner accordionist' | Francis Wright  | British            | Original     |
| No. 10 and No. 12 from 'Primary Course for the Piano Accordion'     | Francis Wright  | British            | Original     |
| No. 5 and No. 7 from 'Eight Studies                                 | Rosemary Wright | British            | Original     |

|   |                 |         |          |
|---|-----------------|---------|----------|
| for the beginner Accordionist'                                |                 |         |          |
| No. 6 and No. 8 'Eight Studies for the beginner accordionist' | Rosemary Wright | British | Original |

**Table 5.128: 1991 Preliminary Repertoire**

| <b>1991 Primary Repertoire</b>                  | <b>Composer</b>    | <b>Nationality</b> | <b>O/T/A</b>             |
|---|--------------------|--------------------|--------------------------|
| (List B) Windmill Waltz                         | Rosemary Wright    | British            | Original                 |
| (*) Withybrook Waltz (Version 1)                | Lucy A. Grace      | British            | Original                 |
| Wild Flowers in the Sun (Three Easy Pieces)     | Peter Towse        | British            | Original                 |
| Tanz in den Fruhling (No. 18 Erstes Musizieren) | Walter Maurer      | Austrian           | Original                 |
| Mountain Sunrise (No. 2 Tyrolean Sketches)      | Karolyn Broadhead  | British            | Original                 |
| Happy Waltz                                     | Keith Harling      | British            | Original                 |
| (List C) The Can Can (No. 25 Primary Course)    | Francis Wright     | British            | Original                 |
| (*) Melodie (Bass Macht Spass)                  | Alois Breitfuß     | Austrian           | Original                 |
| Abide with Me (Popular Hymns)                   | Henry Francis Lyte | British            | Arrangement (Ben Street) |
| The King's March (A Royal Suite)                | Leslie G. Law      | British            | Original                 |
| Playtime (No. 2 from Two Simple Pieces)         | Rosemary Wright    | British            | Original                 |
| Spring Cuckoo (No. 5, Mainly Under the Fingers) | Fred Parnell       | British            | Original                 |

**Table 5.129: 1991 Primary Repertoire**

| <b>1991 Secondary Repertoire</b>                 | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|--|-----------------|--------------------|--------------|
| (List B) Easdale Waltz                           | J. MacIntyre    | British            | Original     |
| Peaceful Moments                                 | Francis Wright  | British            | Original     |
| Tall Ships (At the Picture Gallery)              | Rosemary Wright | British            | Original     |
| (*) Rustic Ballad (Version One)                  | Eddie Sabin     | British            | Original     |
| No. 3 from Three Simple Solos                    | Audrey Shepherd | British            | Original     |
| Puppchen Tanzt (No. 13 Mein Vorspiel Buch)       | Bukowski        | Unknown            | Original     |
| (List C) Muss I Denn (No. 19 Preparatory Course) | Francis Wright  | British            | Original     |
| A Little Impromptu                               | Leslie G. Law   | British            | Original     |
| Swiss Miss                                       | Fred Dunn       | British            | Original     |
| Miniature March (Version 2)                      | Lucy A. Grace   | British            | Original     |
| May Dance  | Rosemary Wright | British            | Original     |
| (*) Grazing Cattle (In the Country)              | Rosemary Wright | British            | Original     |

**Table 5.130: 1991 Secondary Repertoire**

| <b>1991 Elementary Repertoire</b>                  | <b>Composer</b>     | <b>Nationality</b> | <b>O/T/A</b>          |
|--|---------------------|--------------------|-----------------------|
| Valse Nouvelle                                     | Francis Wright      | British            | Original              |
| Francis Wright Waltz                               | Jimmy Shand         | British (Scotland) | Original              |
| Musette Musicale                                   | Keith Harling       | British            | Original              |
| Dreaming of Scotland                               | Albert Delroy       | British            | Original              |
| Waltz in Bb (No. 32 Elementary Course)             | Rosemary Wright     | British            | Original              |
| (*) Minuet (Master Music Makers)                   | Graham Romani       | British            | Original              |
| List C Jubilee Cha-cha-cha (Accordion Variety)     | Jerry Mayes         | British            | Original              |
| Music Box Polka                                    | Rosemary Wright     | British            | Original              |
| Reel (Birnie Glen) from Strathspey & Reel          | Birnie Glen         | British (Scotland) | Arrangement (E. Lusk) |
| Kindermarsch                                       | Francis Wright      | British            | Original              |
| Whitrope Burn (No. 4 Six Original Scottish Dances) | George D. Henderson | British            | Original              |
| (*) Eventide                                       | Frank Bailey        | British            | Original              |

**Table 5.131: 1991 Elementary Repertoire**

| <b>1991 Transitional Repertoire</b>                          | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|--|-----------------|--------------------|--------------|
| (List B) Chateau de Chillon                                  | Albert Delroy   | British            | Original     |
| Petite Mazurka (Four Styles for Accordion)                   | Fred Dunn       | British            | Original     |
| Bella Maria (Five Divertimenti for Accordion)                | Francis Wright  | British            | Original     |
| Hochzeit Landler   | Brenda Maroc    | British            | Original     |
| Musette Facile   | Francis Wright  | British            | Original     |
| (*) The Sphinx (The Toy Shop)                                | Alex Carter     | British (Scotland) | Original     |
| (List C) Auchtermuchty Gala March (No. 1 Yours Aye! – Album) | Jimmy Shand     | British            | Original     |

|   |                  |                    |                              |
|---|------------------|--------------------|------------------------------|
| Impromptu                                       | Alex Carter      | British (Scotland) | Original                     |
| Wien Bleibt Wien (March)                        | Johann Schrammel | Austrian           | Arrangement (Francis Wright) |
| You and I                                       | Edward Lusk      | British            | Original                     |
| Gay Puppet                                      | Cyril Pasby      | British            | Original                     |
| (*) March. (No. 8 Polyphones Spielbuch No. III) | J.S. Bach        | German             | Arrangement (Maurer)         |

**Table 5.132: 1991 Transitional Repertoire**

| 1991 Intermediate Repertoire                 | Composer               | Nationality | O/T/A                       |
|--|------------------------|-------------|-----------------------------|
| (List B). (*) Sarabande (Partita in A)       | George Frideric Handel | German      | Arrangement (Ivor Beynon)   |
| Blue Ribbon Waltz                            | Francis Wright         | British     | Original                    |
| Pavements of Paris                           | Keith Harling          | British     | Original                    |
| Valse Chaloupee                              | Jacques Offenbach      | German      | Arrangement (Capaldi)       |
| Paris Accordeon                              | Albert Delroy          | British     | Original                    |
| Adieu  | Ludwig Van Beethoven   | German      | Arrangement (Leslie G. Law) |
| (List C) (*) Andantino                       | Leopold Kozeluh        | Czech       | Arrangement (Cyril Bishop)  |
| Cavallina Mia                                | Gerald Crossman        | British     | Original                    |
| Moment Musicaux (Akkordeon Edelsteine)       | Franz Schubert         | Austrian    | Arrangement (Lachner)       |
| Florita                                      | Ron Willis             | British     | Original                    |
| Allegro Con Brio (No. 3 Sonatina No. 1 in C) | Wilfred Walker         | British     | Original                    |
| The Brave Dragon (March)                     | Karolyn Broadhead      | British     | Original                    |

**Table 5.133: 1991 Intermediate Repertoire**

| 1991 Senior Repertoire                             | Composer               | Nationality | O/T/A                       |
|--|------------------------|-------------|-----------------------------|
| (List B) Serenata                                  | Enrico Toselli         | Italian     | Arrangement (Graham Romani) |
| Vive Musette                                       | Albert Delroy          | British     | Original                    |
| Prelude in G                                       | George Frideric Handel | German      | Arrangement (Ivor Beynon)   |
| Scherzo in Bb                                      | Franz Schubert         | Austrian    | Arrangement (Capaldi)       |
| Mazurka a la Russe (No. 12 Master Music Makers)    | Johann Strauss         | Austrian    | Arrangement (Graham Romani) |
| (*) Polonaise (No. 13 Polyphones Spielbuch Bk. II) | J.S. Bach              | German      | Arrangement (Maurer)        |
| (List C) Festival March                            | Francis Wright         | British     | Original                    |
| Brasileira   | Gerald Crossman        | British     | Original                    |
| Los Caballeros                                     | Albert Delroy          | British     | Original                    |
| Czardas Roumaine                                   | Henry Minay            | British     | Original                    |
| Humoresque   | Conway Graves          | British     | Original                    |
| (*) Song of Rest                                   | Thomas Pitfield        | British     | Original                    |

**Table 5.134: 1991 Senior Repertoire**

| 1991 Advanced Repertoire                              | Composer                             | Nationality | O/T/A                       |
|---|--------------------------------------|-------------|-----------------------------|
| (List B) Caracole                                     | Ronald Binge                         | British     | Arrangement (Nolan)         |
| Tanz- Variationen                                     | Jurgen Lochter                       | German      | Original                    |
| (*) Kleine Fuge (No. 14 Polyphones Spielbuch No, III) | George Frideric Handel               | German      | Arrangement (Maurer)        |
| Espana (Waltz)  | Emmanuel Chabrier & Emile Waldteufel | French      | Arrangement (Graham Romani) |
| Waltz Op. 69 No. 1 (Akkordeon Edelsteine Bk. II)      | Frédéric Chopin                      | Polish      | Arrangement (Lachner)       |
| Romanesque  | Albert Delroy                        | British     | Original                    |
| (List C) (*) Kalinka Fantasy                          | Thomas Pitfield                      | British     | Original                    |
| Flight of the Bumble Bee                              | Rimsky-Korsakov                      | Russian     | Arrangement (Graham Romani) |
| Allegro   | Joseph-Hector Fiocco                 | Belgian     | Arrangement (Carter)        |
| La Danza  | Gioachino Rossini                    | Italian     | Arrangement (Capaldi)       |
| Rondo (Romance & Rondo)                               | Graham Romani                        | British     | Original                    |
| Spanish Gipsy Dance                                   | Pascual Marquina                     | Spanish     | Arrangement (Gerald)        |

|  |  |  |           |
|--|--|--|-----------|
|  |  |  | Crossman) |
|--|--|--|-----------|

**Table 5.135: 1991 Advanced Repertoire**

| <b>1995 Primary Repertoire</b>                     | <b>Composer</b>   | <b>Nationality</b> | <b>O/T/A</b> |
|--|-------------------|--------------------|--------------|
| (List B) Windmill Waltz                            | Rosemary Wright   | British            | Original     |
| Withybrook Waltz (Version 1)                       | Lucy A. Grace     | British            | Original     |
| Wild Flowers in the Sun (Three Easy Pieces)        | Peter Towse       | British            | Original     |
| Waltzing Winnie                                    | Eddie Sabin       | British            | Original     |
| Mountain Sunrise (No. 2 Tyrolean Sketches)         | Karolyn Broadhead | British            | Original     |
| Happy Waltz  | Keith Harling     | British            | Original     |
| (*) Melodie (Bass Macht Spass)                     | Alois Breitfuß    | Austrian           | Original     |
| (List C) The Can Can (No. 25 Primary Course)       | Francis Wright    | British            | Original     |
| (*) A Pleasant Memory (No. 1 Young Player Vol. 1)  | Eddie Harris      | British            | Original     |
| No. 3 from 16 Combined Studies for Piano Accordion | Chiz Bishop       | British            | Original     |
| The King's March (A Royal Suite)                   | Leslie G. Law     | British            | Original     |
| Playtime (No. 2 from Two Simple Pieces)            | Rosemary Wright   | British            | Original     |
| Leap-Frog Polka (Music For Fun-Time)               | Rosemary Wright   | British            | Original     |
| Gay Galop (No. 4 Little Dance Suite)               | Graham Romani     | British            | Original     |

**Table 5.136: 1995 Primary Repertoire**

| <b>1995 Secondary Repertoire</b>                 | <b>Composer</b>              | <b>Nationality</b> | <b>O/T/A</b>               |
|--|------------------------------|--------------------|----------------------------|
| (List B) Easdale Waltz                           | J. MacIntyre                 | British            | Original                   |
| Peaceful Moments                                 | Francis Wright               | British            | Original                   |
| Tall Ships (At the Picture Gallery)              | Rosemary Wright              | British            | Original                   |
| (*) Rustic Ballad (Version One)                  | Eddie Sabin                  | British            | Original                   |
| No. 3 from Three Simple Solos                    | Audrey Shepherd              | British            | Original                   |
| Balloons (Balloons and Rocking horses)           | Francis Wright               | British            | Original                   |
| The Happy Scarecrow (No. 4 On the Farm)          | Rosemary Wright              | British            | Original                   |
| (List C) Muss I Denn (No. 19 Preparatory Course) | Francis Wright               | British            | Original                   |
| A Little Impromptu                               | Leslie G. Law                | British            | Original                   |
| Swiss Miss                                       | Fred Dunn                    | British            | Original                   |
| Miniature March (Version 2)                      | Lucy A. Grace                | British            | Original                   |
| May Dance  | Rosemary Wright              | British            | Original                   |
| (*) Grazing Cattle (In the Country)              | Rosemary Wright              | British            | Original                   |
| Air (No. 4 Mainly Under the Fingers)             | G. F. George Frideric Handel | German             | Arrangement (Fred Parnell) |

**Table 5.137: 1995 Secondary Repertoire**

| <b>1995 Elementary Repertoire</b>                      | <b>Composer</b> | <b>Nationality</b> | <b>O/T/A</b> |
|--|-----------------|--------------------|--------------|
| Valse Nouvelle   | Francis Wright  | British            | Original     |
| Francis Wright Waltz                                   | Jimmy Shand     | British (Scotland) | Original     |
| Musette Musicale                                       | Keith Harling   | British            | Original     |
| Dreaming of Scotland                                   | Albert Delroy   | British            | Original     |
| Dear Dolly Waltz (Accordion Playtime)                  | Lucy A. Grace   | British            | Original     |
| (*) (Minuet (No. 4, Master Music Makers)               | Graham Romani   | British            | Original     |
| Valse Continentale                                     | Graham Romani   | British            | Original     |
| (List C) Jubilee Cha-cha-cha (Accordion Variety)       | Jerry Mayes     | British            | Original     |
| Music Box Polka  | Rosemary Wright | British            | Original     |
| Rosemary Wright's Birthday Two-Step (3 Bonnie Lassies) | Jimmy Shand     | British            | Original     |
| Ring O'Bells (March)                                   | Francis Wright  | British            | Original     |
| The Dancing Doll (Jeanette & The Dancing Doll)         | Eddie Sabin     | British            | Original     |
| (*) Eventide   | Frank Bailey    | British            | Original     |
| Im Zillertal (No. 5, Six Alpine Folk – Melodies)       | Albert Delroy   | British            | Original     |

**Table 5.138: 1995 Elementary Repertoire**

| <b>1995 Transitional Repertoire</b>        | <b>Composer</b>        | <b>Nationality</b> | <b>O/T/A</b>                 |
|--|------------------------|--------------------|------------------------------|
| (List B) Sicilla mia Bella                 | Sue Coppard            | British            | Original                     |
| Minuet from 'Berenice' (Elementary Course) | George Frideric Handel | German             | Arrangement (Francis Wright) |
| Liebsegefluster (Whispers of Love)         | Johann Schrammel       | Austrian           | Arrangement (Francis Wright) |



|  |                  |                    |                              |
|--|------------------|--------------------|------------------------------|
| (From Schrammel Melodies Bk. 1)                              |                  |                    | Wright)                      |
| Hochzeit Landler   | Brenda Maroc     | British            | Original                     |
| Musette Facile   | Francis Wright   | British            | Original                     |
| (*) The Sphinx (The Toy Shop)                                | Alex Carter      | British (Scotland) | Original                     |
| Continental Caper  | Fred Dunn        | British            | Original                     |
| (List C) Auchtermuchty Gala March (No. 1 Yours Aye! – Album) | Jimmy Shand      | British            | Original                     |
| Pepi Polka (Five Divertimenti for Accordion)                 | Francis Wright   | British            | Original                     |
| Wien Bleibt Wien (March)                                     | Johann Schrammel | Austrian           | Arrangement (Francis Wright) |
| You and I  | Edward Lusk      | British            | Original                     |
| Gay Puppet   | Cyril Pasby      | British            | Original                     |
| (*) March. (No. 8 Polyphones Spielbuch No. III)              | J.S. Bach        | German             | Arrangement (Maurer)         |
| Funicull Funicula (Italian Suite)                            | Traditional      | Italian            | Arrangement (Francis Wright) |

**Table 5.139: 1995 Transitional Repertoire**

| 1995 Intermediate Repertoire                   | Composer                   | Nationality | O/T/A                       |
|--|----------------------------|-------------|-----------------------------|
| (List B) (*) No. 1 in G Major (from 2 Minuets) | J.S Bach                   | German      | Arrangement (Ivor Beynon)   |
| Blue Ribbon Waltz                              | Francis Wright             | British     | Original                    |
| Pavements of Paris                             | Keith Harling              | British     | Original                    |
| Valse Chaloupee                                | Jacques Offenbach          | German      | Arrangement (Capaldi)       |
| Paris Accordeon                                | Albert Delroy              | British     | Original                    |
| Nicola   | Brenda Maroc (Trevani)     | British     | Original                    |
| 1 <sup>st</sup> . Capriccio da Concerto        | Vincente (Vicenzo) Arienzo | Italian     | Arrangement (Albert Delroy) |
| (List C) (*) Andantino                         | Leopold Kozeluh            | Czech       | Arrangement (Cyril Bishop)  |
| Cavallina Mia                                  | Gerald Crossman            | British     | Original                    |
| El Paso Pepe (Paso Doble)                      | Albert Delroy              | British     | Original                    |
| Florita  | Ron Willis                 | British     | Original                    |
| Allegro Con Brio (No. 3 Sonatina No. 1 in C)   | Wilfred Walker             | British     | Original                    |
| The Brave Dragon (March)                       | Karolyn Broadhead          | British     | Original                    |
| Holiday Express                                | Francis Wright             | British     | Original                    |

**Table 5.140: 1995 Intermediate Repertoire**

| 1995 Senior Repertoire                             | Composer               | Nationality | O/T/A                        |
|--|------------------------|-------------|------------------------------|
| (List B) Serenata                                  | Enrico Toselli         | Italian     | Arrangement (Graham Romani)  |
| Vive Musette                                       | Albert Delroy          | British     | Original                     |
| Prelude in G                                       | George Frideric Handel | German      | Arrangement (Ivor Beynon)    |
| Im Wiener Dialekt                                  | Johann Schrammel       | Austrian    | Arrangement (Francis Wright) |
| Mazurka a la Russe (No. 12 Master Music Makers)    | Johann Strauss         | Austrian    | Arrangement (Graham Romani)  |
| (*) Polonaise (No. 13 Polyphones Spielbuch Bk. II) | J.S. Bach              | German      | Arrangement (Maurer)         |
| Valse Romantique                                   | Graham Romani          | British     | Original                     |
| (List C) Festival March                            | Francis Wright         | British     | Original                     |
| Brasileira   | Gerald Crossman        | British     | Original                     |
| Humoresque   | Antonín Dvořák         | Czech       | Arrangement (Graham Romani)  |
| Czardas Roumaine                                   | Henry Minay            | British     | Original                     |
| L'Arc En Ciel (The Rainbow)                        | Karolyn Broadhead      | British     | Original                     |
| (*) Song of Rest                                   | Thomas Pitfield        | British     | Original                     |
| Toby   | Ivor Beynon            | British     | Original                     |

**Table 5.141: 1995 Senior Repertoire**

| 1995 Advanced Repertoire | Composer | Nationality | O/T/A |
|--------------------------|----------|-------------|-------|
|--------------------------|----------|-------------|-------|

|   |                                      |          |                             |
|---|--------------------------------------|----------|-----------------------------|
| (List B) Caracole                                     | Ronald Binge                         | British  | Arrangement (Nolan)         |
| Fruhlingsstrimmen (Voices of Spring)                  | Johann Strauss                       | Austrian | Arrangement (Ivor Beynon)   |
| (*) Kleine Fuge (No. 14 Polyphones Spielbuch No, III) | George Frideric Handel               | German   | Arrangement (Maurer)        |
| Espana (Waltz)  | Emmanuel Chabrier & Emile Waldteufel | French   | Arrangement (Graham Romani) |
| Waltz Op. 69 No. 1 (Akkordeon Edelsteine Bk. II)      | Frédéric Chopin                      | Polish   | Arrangement (Lachner)       |
| Romanesque  | Albert Delroy                        | British  | Original                    |
| (List C) (*) Kalinka Fantasy                          | Thomas Pitfield                      | British  | Original                    |
| Flight of the Bumble Bee                              | Rimsky-Korsakov                      | Russian  | Arrangement (Graham Romani) |
| Allegro   | Joseph-Hector Fiocco                 | Belgian  | Arrangement (Carter)        |
| Italian Journey                                       | Francis Wright                       | British  | Original                    |
| Hungarian Dance No. 6                                 | Johannes Brahms                      | German   | Arrangement (Ivor Beynon)   |
| A Night in Mexico                                     | Ivor Beynon                          | British  | Original                    |

**5.142: 1995 Advanced Repertoire**

## Appendix 8 Diploma Repertoire 1936-1995

| 1936 L.B.C.A. Diploma              | Composer                       |
|------------------------------------|--------------------------------|
| Pilgrims' Chorus                   | Wagner-Tboni                   |
| March Militaire                    | Schubert-Conway Graves         |
| Cavatina                           | Joachim Raff                   |
| Cavalleria Rusticana (Easter Hymn) | Pietro Mascagani-Conway Graves |
| Paraphrase on Brahms' Slumber Song | Curt Mahr                      |
| Hungarian Czardas                  | Curt Mahr                      |
| Hurricane                          | Porschmann                     |
| Una Serenata di Toledo             | Schestac                       |

**Table 6.1: 1936 L.B.C.A. Diploma**

| 1937 November L.B.C.A. Diploma                              | Composer                         |
|---|----------------------------------|
| Hungaria  | Haydn Wood                       |
| Variations on the Blue Danube Waltz                         | Curt Mahr                        |
| Chanson de Nuit   | Elgar – Conway Graves            |
| Caprice Viennois  | Kreisler – Curt Mahr             |
| Solemn Melody   | Walford Davies – Conway Graves   |
| 146 Bass Studies (Any two of the Six Original Compositions) | G. Linenstadt                    |
| Overture to the Merchant of Venice                          | Eustace Pett                     |
| Cavalleria Rusticana (Easter Hymn)                          | Pietro Mascagani – Conway Graves |
| When the Woods are Green                                    | Brodsky-Davey                    |
| Variations on the Sailors' Hornpipe                         | Bobula                           |

**Table 6.2: 1937 November L.B.C.A. Diploma**

| 1944 L.B.C.A. Diploma     | Composer                      |
|---------------------------|-------------------------------|
| Britannia                 | Pietro Frosini                |
| Exposition Overture       | Pietro Frosini                |
| Hungaria                  | Haydn Wood                    |
| Jolly Caballero           | Pietro Frosini                |
| Love Smiles               | Pietro Frosini                |
| Rhapsodie No.1 (D minor)  | Pietro Frosini                |
| Rhapsodie No. 2 (C minor) | Pietro Frosini                |
| Rhapsodie No.3 (A minor)  | Pietro Frosini                |
| Russian Fantasie          | Pietro Frosini                |
| Scaramouche               | Austin Jowett                 |
| Solemn Melody             | Walford Davis-Conway Graves   |
| The Bee                   | Franz Schubert-Pietro Frosini |
| Valse Caprice             | Austin Jowett                 |
| Where the Woods are Green | N. Brodsky-S. Davey           |

**Table 6.3: 1944 L.B.C.A. Diploma**

| 1947 L.B.C.A. Diploma              | Composer                      |
|------------------------------------|-------------------------------|
| Accordionizin On the Swanee        | A. Ruggero                    |
| Britannia                          | Pietro Frosini                |
| Etude de Concert (Ab major)        | Wollenhaupt-Pietro Frosini    |
| Hungaria                           | Haydn Wood                    |
| 2 <sup>nd</sup> Hungarian Rhapsody | Franz Liszt-Nunzio            |
| Hejre Kati                         | Jeno Hubay-Toralf Tollefsen   |
| Perpetuum Mobile                   | Johann Strauss-Ivor Beynon    |
| Rhapsodie No.1 (D minor)           | Pietro Frosini                |
| Rhapsodie No. 2 (C minor)          | Pietro Frosini                |
| Russian Fantasie                   | Pietro Frosini                |
| Scaramouche                        | Austin Jowett                 |
| Solemn Melody                      | Walford Davis-Conway Graves   |
| The Bee                            | Franz Schubert-Pietro Frosini |

|                                 |                |
|---------------------------------|----------------|
| Tchaikowsky Album (Nos. 4 or 5) | Pietro Frosini |
| Valse Caprice                   | Austin Jowett  |

**Table 6.4: 1947 L.B.C.A. Diploma**

| <b>1949 L.B.C.A. Diploma</b>    | <b>Composer</b>                    |
|---------------------------------|------------------------------------|
| Accordionizin On the Swanee     | A. Ruggero                         |
| Fantastic Rhapsody No.1         | Pietro Deiro                       |
| Etude de Concert (Ab major)     | Wollenhaupt-Pietro Frosini         |
| Hungaria                        | Haydn Wood                         |
| Sabre Dance                     | Aram Khachaturian-Charles Magnante |
| Hejre Kati                      | Jeno Hubay-Toralf Tollefsen        |
| Perpetuum Mobile                | Johann Strauss-Ivor Beynon         |
| Russian Fantasie                | Pietro Frosini                     |
| Scaramouche                     | Austin Jowett                      |
| Solemn Melody                   | Walford Davis-Conway Graves        |
| The Bee                         | Franz Schubert-Pietro Frosini      |
| Tchaikowsky Album (Nos. 4 or 5) | Pietro Frosini                     |
| Valse Caprice                   | Austin Jowett                      |
| La Coronita                     | Pietro Frosini                     |

**Table 6.5: 1949 L.B.C.A. Diploma**

| <b>1950 L.B.C.A. Diploma</b> | <b>Composer</b>                    |
|------------------------------|------------------------------------|
| Accordionizin On the Swanee  | A. Ruggero                         |
| Fantastic Rhapsody No.1      | Pietro Deiro                       |
| Hungaria                     | Haydn Wood                         |
| Sabre Dance                  | Aram Khachaturian-Charles Magnante |
| Etude de Concert (Ab major)  | Wollenhaupt-Pietro Frosini         |
| Hejre Kati                   | Jeno Hubay-Toralf Tollefsen        |
| Galop Chromatique            | G.S. Mathis                        |
| Russian Fantasie             | Pietro Frosini                     |
| Perpetuum Mobile             | Johann Strauss-Ivor Beynon         |
| Valse Chromatique            | Pietro Frosini                     |
| Scaramouche                  | Austin Jowett                      |
| Valse Acrobatique            | Gerald Crossman                    |
| Solemn Melody                | Walford Davis-Conway Graves        |
| The Bee                      | Franz Schubert-Pietro Frosini      |
| Reverie                      | Edward German-Pitero Frosini       |
| Danse des Merlitons          | Tschaikowsky-Graham Romani         |
| Flights of Fancy             | Diana McIntosh                     |

**Table 6.6: 1950 L.B.C.A. Diploma**

| <b>1950 A.B.C.A. Diploma</b>         | <b>Composers</b>             |
|--------------------------------------|------------------------------|
| Atlantis (Tone Picture)              | Conway Graves                |
| The Brave Matador                    | Pietro Frosini               |
| Turkish March                        | W.A. Mozart-G.S. Mathis      |
| Dance of the Comedians               | Smetana-Charles Magnante     |
| Amoretten Tanze                      | Gung'l-Charles Magnante      |
| Rosamunde Ballet Music No.2          | Franz Schubert-Graham Romani |
| Invitation to the Waltz              | Weber-Toralf Tollefsen       |
| Serenata Opus 15 No.1                | M. fiowski-Conway Graves     |
| Light Cavalry                        | F. Von Suppe-Graham Romani   |
| Gipsy Rondo                          | Haydn-G.S. Mathis            |
| Imperia                              | Pietro Deiro                 |
| Minute Waltz                         | Chopin-Adrian Dante          |
| Blue River Waltz (Am Schoenen Rhein) | Keler-Bela-Conway Graves     |

**Table 6.7: 1950 A.B.C.A. Diploma**

| <b>1955 L.B.C.A. Diploma</b>  | <b>Composers</b>                |
|---|---------------------------------|
| Hungaria  | Haydn Wood                      |
| Festa Rusticana   | Gerald Crossman                 |
| Air and Toccata   | Ivor Beynon                     |
| Galop Chromatique   | G.S. Mathis                     |
| Scaramouche   | Austin Jowett                   |
| Die Fledermaus Overture, Op. 362  | Johann Strauss-Graham Romani    |
| Solemn Melody   | Walford Davies-Conway Graves    |
| Reverie (2 <sup>nd</sup> Piano Accordion Album)                           | Edward German-Conway Graves     |
| Variations on an Original Theme (Theme, Vars. I, II, XIV and Finale only) | Eddie Harris                    |
| Slavonic Rhapsody   | Carl Friedemann-Gerald Crossman |

**Table 6.8: 1955 L.B.C.A. Diploma**

| <b>1955 A.B.C.A. Diploma</b>                                      | <b>Composer</b>            |
|---|----------------------------|
| Atlantis (Tone Picture)   | Conway Graves              |
| Valse Acrobatique   | Gerald Crossman            |
| Arc de Triomphe Overture  | Primo Scala                |
| Variations on an Original Theme (Theme, Vars. III, IV, VIII only) | Eddie Harris               |
| Flights of Fancy  | Diana McIntosh             |
| Turkish March   | W.A. Mozart-G.S. Mathis    |
| Invitation to the Waltz   | Weber-Toralf Tollefsen     |
| Light Cavalry Overture  | F. Von Suppe-Graham Romani |
| Poet and Peasant Overture   | F. Von Suppe-Ivor Beynon   |
| Solveig's Song (Five Famous Pieces)                               | Edvard Grieg-G.S. Mathis   |

**Table 6.9: 1955 A.B.C.A. Diploma**

| <b>1958 L.B.C.A. Diploma</b>  | <b>Composer</b>                 |
|---|---------------------------------|
| Toccata and Fugue   | George Barton                   |
| Concert Study in D minor  | Graham Whettam                  |
| Danses Exotiques  | Ivor Beynon                     |
| Air and Toccata   | Ivor Beynon                     |
| Malaguena   | E. Lecuona-Gerald Crossman      |
| La Campanella   | Rudolf Wurmthner                |
| Die Fledermaus Overture, Op. 362  | Johann Strauss-Graham Romani    |
| Variations on an Original Theme (Theme, Vars. I, II, XIV and Finale only) | Eddie Harris                    |
| Slavonic Rhapsody   | Carl Friedemann-Gerald Crossman |
| Autumn Elegy and Caprice  | Hans Brehme                     |

**Table 6.10: 1958 L.B.C.A. Diploma**

| <b>1958 A.B.C.A. Diploma</b>   | <b>Composer</b>        |
|--|------------------------|
| Arc de Triomphe (Overture)   | Primo Scala            |
| Burlesque March  | Gerhard Kerskes        |
| Marika (Czardas)   | G.S. Mathis            |
| Valse Brillant   | Conway Graves          |
| Variations on an Original Theme (Theme, Vars. III, IV and VIII only) | Eddie Harris           |
| Invitation to the Waltz  | Weber-Toralf Tollefsen |
| Turkish March  | Mozart-G.S. Mathis     |
| Gipsy Rondo  | Haydn-G.S. Mathis      |
| Nocturne in E flat   | Chopin-G.S. Mathis     |
| Watchman's Song (Five Famous Pieces)                                 | Edvard Grieg           |

**Table 6.11: 1958 A.B.C.A. Diploma**

| <b>1961 A.B.C.A. Diploma</b>   | <b>Composer</b>            |
|--|----------------------------|
| Arc de Triomphe (Overture)   | Primo Scala                |
| Burlesque March  | Gerhard Kerskes            |
| Marika (Czardas)   | G.S. Mathis                |
| Valse Brillant   | Conway Graves              |
| Variations on an Original Theme (Theme, Vars. III, IV and VIII only) | Eddie Harris               |
| Invitation to the Waltz  | Weber-Toralf Tollefsen     |
| Turkish March  | Mozart-G.S. Mathis         |
| Gipsy Rondo  | Haydn-G.S. Mathis          |
| Nocturne in E flat   | Chopin-G.S. Mathis         |
| Light Cavalry Overture   | F. Von Suppe-Graham Romani |

**Table 6.12: 1961 A.B.C.A. Diploma**

| <b>1964 A.B.C.A. Performer Diploma</b>               | <b>Composer</b>           |
|--|---------------------------|
| Allegro Moderato (Gradus ad Parnassum, Bk. 1, No. 5) | Borris-Wurthner           |
| Concert Study in D minor                             | Graham Whettam            |
| Introduction and Fughetta                            | Ronald Nolan              |
| Air and Toccatina                                    | Ivor Beynon               |
| Concertina in Re Minore                              | Adamo Volpi               |
| Serenata (complete version)                          | Anderson-Gerald Crossman  |
| Ritual Fire Dance                                    | De Falla-Charles Magnante |
| Roumanian Songs and Dances                           | Yasha Krein               |
| Valzer in La Maggiore, Op. 32                        | Adamo Volpi               |

**Table 6.13: 1964 A.B.C.A. Performer Diploma**

| <b>1964 L.B.C.A. Performer Diploma</b>                                | <b>Composer</b> |
|---|-----------------|
| Ciacona Accademica  | Graham Romani   |
| Prelude and Fugue in A minor  | Matyas Seiber   |
| Preludio e Fuga   | Felice Fugazza  |
| Paganiniana (Bks 1 and II) Op. 52 (Thema, Etudes 1, 2, 4, 16 and 18)  | Hans Brehme     |
| Tema e Variazioni (Intro. Tema, Vars. III, VII and X)                 | Ettore Pozzoli  |
| Variations on an original Theme (Tema, Vars. II, IV, XIII and Finale) | Eddie Harris    |
| Danses Exotiques  | Ivor Beynon     |
| Etude Fantasie  | Alfred Nieman   |
| Ouverture alla Zingarese  | Hugo Herrmann   |

**Table 6.14: 1964 L.B.C.A. Performer Diploma**

| <b>1964 A.B.C.A. (T.D.) Teacher Diploma</b>            | <b>Composer</b>            |
|--|----------------------------|
| Allegro Moderato (Gradus ad Parnassum, Bk. 1, No. 10)  | Herrmann-Wurthner          |
| Preludio, Op. 31                                       | Adamo Volpi                |
| Siciliano and Allegro (Master Technique, p. 43, No. 8) | Rode-Herrmann              |
| Festa Rusticana  | Gerald Crossman            |
| Hungaria   | Haydn Wood                 |
| The Forgetful Sailor                                   | Alfred Nieman              |
| Malaguena  | Lecuona-Gerald Crossman    |
| Slavonic Rhapsody, Op. 114                             | Friedmann-Gerald Crossman  |
| Voices of Spring, Op. 410                              | Johann Strauss-Ivor Beynon |

**Table 6.15: 1964 A.B.C.A. (T.D.) Teacher Diploma**

| <b>1964 L.B.C.A. (T.D.) Teacher Diploma</b>       | <b>Composer</b>          |
|---|--------------------------|
| Allegro (Gradus ad Parnassum, Bk. 3, No. 2)       | Lang-Wurthner            |
| Danza Ritmica (Gradus ad Parnassum, Bk. 2, No. 2) | Ambrosius-Wurthner       |
| Fugue (Master Technique, p. 56, No. 17)           | Telemann-Herrmann        |
| Belle of the Ball                                 | Anderson-Gerald Crossman |
| Fruhlings-Sonatine                                | Hugo Herrmann            |

|  |                 |
|--|-----------------|
| La Campanella  | Rudolf Wurthner |
| Autumn Elegie and Capriccio, Op. 57                              | Hans Brehme     |
| Sonate in C (2 <sup>nd</sup> and 3 <sup>rd</sup> movements only) | Von Knorr       |
| Toccatina and Fugue  | George Barton   |

**Table 6.16: 1964 L.B.C.A. (T.D.) Teacher Diploma**

| <b>1967 L.B.C.A. Diploma</b>                  | <b>Composer</b>           |
|---|---------------------------|
| Allegretto (Gradus ad Parnassum, Bk 1, No. 1) | Lang-Wurthner             |
| Cebell (Master Technique, p.51, No. 13)       | Purcell-Graham Romani     |
| Concert Study in D minor                      | Graham Whettam            |
| Air and Toccatina                             | Ivor Beynon               |
| Toccatina and Fugue                           | George Barton             |
| Lied and Finale from the Suite                | Von Knorr                 |
| Serenata (complete version)                   | Anderson-Gerald Crossman  |
| Ritual Fire Dance                             | De Falla-Charles Magnante |
| Fruhlings Sonatine                            | Hugo Herrmann             |

**Table 6.17: 1967 L.B.C.A. Diploma**

| <b>1967 A.B.C.A. (T.D.) Diploma</b>                  | <b>Composer</b>            |
|--|----------------------------|
| Allegro Moderato (Gradus ad Parmassum, Bk 1, No. 5)  | Borris-Wurthner            |
| Siciliano and Allegro (Master Technqie, p.43, No. 8) | Rode-Hermann               |
| Air and Variations (Master Technqie, p.55, No. 16)   | Handel-Hermann             |
| Festa Rusticana                                      | Gerald Crossman            |
| Hungaria   | Haydn Wood                 |
| The Forgetful Sailor                                 | Alfred Niemann             |
| Malaguena  | Lecuona-Gerald Crossman    |
| Slavonic Rhapsody, Op. 114                           | Friedmann-Gerald Crossman  |
| Voices of Spring, Op. 410                            | Johann Strauss-Ivor Beynon |

**Table 6.18: 1967 A.B.C.A. (T.D.) Diploma**

| <b>1972 L.B.C.A. Diploma</b>                        | <b>Composer</b>       |
|---|-----------------------|
| Allegretto (Gradus ad Parnassum Bk.1, No.1)         | Lang-Wurthner         |
| Cebell (Master Technique, p.51, No.13)              | Purcell-Graham Romani |
| (*) Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski       |
| Air and Toccatina                                   | Ivor Beynon           |
| Toccatina and Fugue (Op.1, No.1)                    | George Barton         |
| Fantasie in E minor                                 | Astier-Denoux         |
| Clowns  | Vittorio Melocchi     |
| Paganiniana (Theme, Var.I, II & X only)             | Hans Brehme           |
| Suite for Accordion                                 | Alan Hovhaness        |

**Table 6.19: 1972 L.B.C.A. Diploma**

| <b>1972 A.B.C.A. (T.D.) Diploma</b>                  | <b>Composer</b>            |
|--|----------------------------|
| Allegro Moderato (Gradus ad Parmassum, Bk 1, No. 5)  | Borris-Wurthner            |
| Siciliano and Allegro (Master Technqie, p.43, No. 8) | Rode-Hermann               |
| (*) Der Strebsame Akkordeonist Bk.III (p.24, No.17)  | Czerny-Bukowski            |
| Festa Rusticana                                      | Gerald Crossman            |
| Lied und Finale from the Suite                       | Von Knorr                  |
| March of the Dwarfs                                  | Grieg-Romani               |
| Malaguena  | Lecuona-Gerald Crossman    |
| Ritual Fire Dance                                    | De Falla-Charles Magnante  |
| Voices of Spring, Op. 410                            | Johann Strauss-Ivor Beynon |

**Table 6.20: 1972 A.B.C.A. (T.D.) Diploma**

| <b>1972 L.B.C.A. (T.D.) Teachers Diploma</b>               | <b>Composer</b>        |
|--|------------------------|
| Kleine Fuge (Polyphonisches Spielbuch, Bk. 3, p.11, No.14) | George Frideric Handel |
| Etude IV (Fuga Chromatica)                                 | Hugo Herrmann          |
| (*) Allegro Veloce (Gradus ad Parnassum, Bk. III)          | Hans Brehme            |
| Carmen Fantasie  | Bizet-Wurthner         |

|                                   |                      |
|-----------------------------------|----------------------|
| La Campanella                     | Franz Liszt-Wurthner |
| Ach du Lieber Augustin Variations | Hans Toifl           |
| (*) Invitation to the Waltz       | Weber-Wurthner       |
| Ouverture alla Zingharena         | Hugo Herrmann        |
| Ciacona Accademica                | Graham Romani        |
| Danses Exotiques                  | Ivor Beynon          |
| (*) Franzosische Ouverture        | Wolfgang Jacobi      |

**Table 6.21: 1972 L.B.C.A. (T.D.) Teachers Diploma**

| 1975 L.B.C.A. Diploma                               | Composer          |
|---|-------------------|
| (*) Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski   |
| Kleine Fuge (No.2, Gradus ad Parnassum, Bk.1)       | Unger-Wurthner    |
| Fugue (p.56, No.17, Master Technique)               | Telemann-Herrmann |
| Air and Toccata                                     | Ivor Beynon       |
| (*) Sarabande & Allegro                             | Wolfgang Jacobi   |
| Introduction and Fughetta                           | Ronald Nolan      |
| Clowns  | Vittorio Melocchi |
| Paganiniana (Theme, Var.I, II and X only)           | Hans Brehme       |
| Fantasie in E minor                                 | Astier-Denoux     |
| (*) Jota  | Wolfgang Jacobi   |

**Table 6.22: 1975 L.B.C.A. Diploma**

| 1975 A.B.C.A. (T.D.) Diploma                           | Composer                          |
|--|-----------------------------------|
| Kleine Fuge (p.11, No.14, Polyphones Spielbuch Bk.III) | Handel-Maurer                     |
| Siciliano & Allegro (p.43, No.8, Master Technique)     | Rode-Herrmann-Romani              |
| (*) Der Strebsame Akkordeonist, Bk.3, No.17, p.24      | Czerny-Bukowski                   |
| Festa Rusticana  | Gerald Crossman                   |
| Lied und Finale from the Suite                         | Von Knorr                         |
| (*) Suite for Accordion                                | Alan Hovhaness                    |
| March of the Dwarfs                                    | Grieg-Romani                      |
| Autumn Elegy & Caprice                                 | Hans Brehme                       |
| Andante (Np.10, Master Music Makers)                   | Felix Mendelssohn-Barthold-Romani |
| Hungaria   | Haydn Wood                        |
| (*) Adagio (No.13, Easy Classics, Bk.2)                | Mozart-Romani                     |

**Table 6.23: 1975 A.B.C.A. (T.D.) Diploma**

| 1975 L.B.C.A. (T.D.) Diploma                        | Composer             |
|---|----------------------|
| (*) Allegro (Gradus ad Parnassum, Bk1)              | Siegfried Borris     |
| Allegro Moderato (No.10, Gradus ad Parnassum, Bk.1) | Hugo Herrmann        |
| Fuga Chromatica (Etude IV, Konzerten Etuden)        | Hugo Herrmann        |
| Carmen Fantasie                                     | Bizet-Wurthner       |
| La Campanella                                       | Franz Liszt-Wurthner |
| (*) Invitation to the Waltz                         | Weber-Wurthner       |
| Ach du Lieber Augustin Variations                   | Hans Toifl           |
| Ouverture alla Zingharena                           | Hugo Herrmann        |
| Ciacona Accademica                                  | Graham Romani        |
| Danses Exotiques                                    | Ivor Beynon          |
| (*) Franzosische Overture                           | Wolfgang Jacobi      |

**Table 6.24: 1975 L.B.C.A. (T.D.) Diploma**

| 1978 L.B.C.A. Diploma                               | Composer          |
|---|-------------------|
| (*) Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski   |
| Kleine Fuge (No.2, Gradus ad Parnassum, Bk.1)       | Unger-Wurthner    |
| Fugue (p.56, No.17, Master Technique)               | Telemann-Herrmann |
| Air and Toccata                                     | Ivor Beynon       |
| Toccata and Fugue (Op.1., No.1)                     | George Barton     |
| (*) Sarabande & Allegro                             | Wolfgang Jacobi   |
| Introduction and Fughetta                           | Ronald Nolan      |
| Clowns  | Vittorio Melocchi |
| Paganiniana (Theme, Var.I, II and X only)           | Hans Brehme       |



|              |                    |
|--------------|--------------------|
| Divertimento | Jaroslav Krombholc |
| (*) Jota     | Wolfgang Jacobi    |

**Table 6.25: 1978 L.B.C.A. Diploma**

| <b>1978 A.B.C.A. (T.D.) Diploma</b>                    | <b>Composer</b>                   |
|--|-----------------------------------|
| Kleine Fuge (p.11, No.14, Polyphones Spielbuch Bk.III) | Handel-Maurer                     |
| Siciliano & Allegro (p.43, No.8, Master Technique)     | Rode-Herrmann-Romani              |
| (*) Der Strebsame Akkordeonist, Bk.3, No.17, p.24      | Czerny-Bukowski                   |
| Festa Rusticana  | Gerald Crossman                   |
| Lied und Finale from the Suite                         | Von Knorr                         |
| (*) Suite for Accordion                                | Alan Hovhaness                    |
| Classical Sonatina                                     | Graham Romani                     |
| Autumn Elegy & Caprice                                 | Hans Brehme                       |
| Andante (Np.10, Master Music Makers)                   | Felix Mendelssohn-Barthold-Romani |
| Hungaria   | Haydn Wood                        |
| (*) Adagio (No.13, Easy Classics, Bk.2)                | Mozart-Romani                     |

**Table 6.26: 1978 A.B.C.A. (T.D.) Diploma**

| <b>1980 L.B.C.A. Diploma</b>                        | <b>Composer</b>    |
|---|--------------------|
| (*) Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski    |
| Kleine Fuge (No.2, Gradus ad Parnassum, Bk.1)       | Unger-Wurthner     |
| Graded Studies for Piano Accordion (Grade 10, No.1) | Heller             |
| Corale  | Carlo Farina       |
| Danza Orientale                                     | Felice Fugazza     |
| Prelude and Scherzo                                 | Eugene Ettore      |
| (*) Sarabande & Allegro                             | Wolfgang Jacobi    |
| Clowns  | Vittorio Melocchi  |
| Paganiniana (Theme, Var.I, II and X only)           | Hans Brehme        |
| Divertimento  | Jaroslav Krombholc |
| (*) Jota  | Wolfgang Jacobi    |

**Table 6.27: 1980 L.B.C.A. Diploma**

| <b>1980 A.B.C.A. (T.D.) Diploma</b>                    | <b>Composer</b>                   |
|--|-----------------------------------|
| Kleine Fuge (p.11, No.14, Polyphones Spielbuch Bk.III) | Handel-Maurer                     |
| Graded Studies for Piano Accordion (Grade 9, No.1)     | Heller                            |
| (*) Der Strebsame Akkordeonist, Bk.3, No.17, p.24      | Czerny-Bukowski                   |
| Barcarolle (No.11, Master Music Makers)                | Offenbach-Romani                  |
| Lied und Finale from the Suite                         | Von Knorr                         |
| (*) Suite for Accordion                                | Alan Hovhaness                    |
| Classical Sonatina                                     | Graham Romani                     |
| Autumn Elegy & Caprice                                 | Hans Brehme                       |
| Andante (Np.10, Master Music Makers)                   | Felix Mendelssohn-Barthold-Romani |
| The Bees Wedding                                       | Felix Mendelssohn-Law             |
| (*) Song (No.2, Mini-Suite No.3, Opus 42)              | Wuensch                           |

**Table 6.28: 1980 A.B.C.A. (T.D.) Diploma**

| <b>1980 L.B.C.A. (T.D.) Diploma</b>                 | <b>Composer</b>       |
|---|-----------------------|
| (*) Allegro (Gradus ad Parnassum, Bk1)              | Siegfried Borris      |
| Allegro Moderato (No.10, Gradus ad Parnassum, Bk.1) | Hugo Herrmann         |
| Graded Studies for Piano Accordion (Grade 10, No.2) | Heller                |
| Carmen Fantasia                                     | Bizet-Wurthner        |
| La Campanella                                       | Franz Liszt-Wurthner  |
| (*) Invitation to the Waltz                         | Weber-Wurthner        |
| Ciacona Accademica                                  | Graham Romani         |
| Overture alla Zingharena                            | Hugo Herrmann         |
| Corale Variato                                      | Luigi Ferrari Trecate |
| Preludio e Fuga                                     | Felice Fugazza        |

|                           |                 |
|---------------------------|-----------------|
| (*) Französische Overture | Wolfgang Jacobi |
|---------------------------|-----------------|

**Table 6.29: 1980 L.B.C.A. (T.D.) Diploma**

| 1984 L.B.C.A. Diploma                               | Composer           |
|---|--------------------|
| (*) Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski    |
| Kleine Fuge (No.2, Gradus ad Parnassum, Bk.1)       | Unger-Wurthner     |
| Der Strebsame Akkordeonist, Bk.III (p.55, No.45)    | Czerny-Bukowski    |
| Corale  | Carlo Farina       |
| Danza Orientale                                     | Felice Fugazza     |
| Prelude and Scherzo                                 | Eugene Ettore      |
| (*) Sarabande & Allegro                             | Wolfgang Jacobi    |
| Clowns  | Vittorio Melocchi  |
| Paganiniana (Theme, Var.I, II and X only)           | Hans Brehme        |
| Divertimento  | Jaroslav Krombholc |
| (*) Jota  | Wolfgang Jacobi    |

**Table 6.30: 1984 L.B.C.A. Diploma**

| 1984 A.B.C.A. (T.D.) Diploma                            | Composer                          |
|---|-----------------------------------|
| Polyphones Spielbuch, Bk.III (p.16, No.19; p.17, No.20) | Bach, Zachau-Maurer               |
| Der Strebsame Akkordeonist, Bk.III (p.42, No.41)        | Czerny-Bukowski                   |
| (*) Der Strebsame Akkordeonist, Bk.3, No.17, p.24       | Czerny-Bukowski                   |
| Barcarolle (No.11, Master Music Makers)                 | Offenbach-Romani                  |
| Lied und Finale from the Suite                          | Von Knorr                         |
| (*) Suite for Accordion                                 | Alan Hovhaness                    |
| Classical Sonatina                                      | Graham Romani                     |
| Autumn Elegy & Caprice                                  | Hans Brehme                       |
| Andante (Np.10, Master Music Makers)                    | Felix Mendelssohn-Barthold-Romani |
| The Bees Wedding  | Felix Mendelssohn-Law             |
| (*) Sonata No.5 in D major from Sieben Sonaten          | Scarlatti-Ellegaard               |

**Table 6.31: 1984 A.B.C.A. (T.D.) Diploma**

| 1984 L.B.C.A. (T.D.) Diploma                        | Composer              |
|---|-----------------------|
| (*) Allegro (Gradus ad Parnassum, Bk1)              | Siegfried Borris      |
| Allegro Moderato (No.10, Gradus ad Parnassum, Bk.1) | Hugo Herrmann         |
| Der Strebsame Akkorenist, Bk.III (p.52, No.44)      | Czerny-Bukowski       |
| Carmen Fantasie                                     | Bizet-Wurthner        |
| La Campanella                                       | Franz Liszt-Wurthner  |
| (*) Invitation to the Waltz                         | Weber-Wurthner        |
| Ciacona Accademica                                  | Graham Romani         |
| Overture alla Zingharse                             | Hugo Herrmann         |
| Corale Variato                                      | Luigi Ferrari Trecate |
| Preludio e Fuga                                     | Felice Fugazza        |
| (*) Französische Overture                           | Wolfgang Jacobi       |

**Table 6.32: 1984 L.B.C.A. (T.D.) Diploma**

| 1988 L.B.C.A. Diploma                               | Composer              |
|---|-----------------------|
| (*) Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski       |
| Kleine Fuge (No.2, Gradus ad Parnassum, Bk.1)       | Unger-Wurthner        |
| Der Strebsame Akkordeonist, Bk.III (p.55, No.45)    | Czerny-Bukowski       |
| Corale  | Carlo Farina          |
| Danza Orientale                                     | Felice Fugazza        |
| Prelude and Scherzo                                 | Eugene Ettore         |
| (*) Sarabande & Allegro                             | Wolfgang Jacobi       |
| Clowns  | Vittorio Melocchi     |
| Paganiniana (Theme, Var.I, II and X only)           | Hans Brehme           |
| Dance of the Comedians                              | Smetana-Graham Romani |
| (*) Jota  | Wolfgang Jacobi       |

**Table 6.33: 1988 L.B.C.A. Diploma**

| <b>1988 A.B.C.A. (T.D.) Diploma</b>                     | <b>Composer</b>                   |
|---|-----------------------------------|
| Polyphones Spielbuch, Bk.III (p.16, No.19; p.17. No.20) | Bach, Zachau-Maurer               |
| Der Strebsame Akkordeonist, Bk.III (p.42, No.41)        | Czerny-Bukowski                   |
| (* Der Strebsame Akkordeonist, Bk.3, No.17, p.24        | Czerny-Bukowski                   |
| Balkantanz Suite, Mvt. 1 only                           | Jurgen Lochter                    |
| Lied und Finale from the Suite                          | Von Knorr                         |
| (* Suite for Accordion                                  | Alan Hovhaness                    |
| Classical Sonatina                                      | Graham Romani                     |
| Kleine Suite  | Gunther Muller                    |
| Andante (No.10, Master Music Makers)                    | Felix Mendelssohn-Barthold-Romani |
| The Bees Wedding  | Felix Mendelssohn-Law             |
| (* Sonata No.5 in D major from Sieben Sonaten           | Scarlatti-Ellegaard               |

**Table 6.34: 1988 A.B.C.A. (T.D.) Diploma**

| <b>1991 L.B.C.A. Diploma</b>                       | <b>Composer</b>       |
|--|-----------------------|
| (* Der Strebsame Akkordeonist Bk.III (p.33, No.29) | Czerny-Bukowski       |
| Kleine Fuge (No.2, Gradus ad Parnassum, Bk.1)      | Unger-Wurthner        |
| Der Strebsame Akkordeonist, Bk.III (p.55, No.45)   | Czerny-Bukowski       |
| Corale   | Carlo Farina          |
| Danza Orientale                                    | Felice Fugazza        |
| Valse Espana                                       | Hans Brandle          |
| (* Sarabande & Allegro                             | Wolfgang Jacobi       |
| Clowns   | Vittorio Melocchi     |
| Paganiniana (Theme, Var.I, II and X only)          | Hans Brehme           |
| Dance of the Comedians                             | Smetana-Graham Romani |
| (* Jota  | Wolfgang Jacobi       |

**Table 6.35: 1991 L.B.C.A. Diploma**

| <b>1991 A.B.C.A. (T.D.) Diploma</b>                     | <b>Composer</b>                   |
|---|-----------------------------------|
| Polyphones Spielbuch, Bk.III (p.16, No.19; p.17. No.20) | Bach, Zachau-Maurer               |
| Der Strebsame Akkordeonist, Bk.III (p.42, No.41)        | Czerny-Bukowski                   |
| (* Der Strebsame Akkordeonist, Bk.3, No.17, p.24        | Czerny-Bukowski                   |
| Balkantanz Suite, Mvt. 1 only                           | Jurgen Lochter                    |
| Lied und Finale from the Suite                          | Von Knorr                         |
| (* Suite for Accordion                                  | Alan Hovhaness                    |
| Classical Sonatina                                      | Graham Romani                     |
| Kleine Suite  | Gunther Muller                    |
| Andante (No.10, Master Music Makers)                    | Felix Mendelssohn-Barthold-Romani |
| The Bees Wedding  | Felix Mendelssohn-Law             |
| (* Sonata No.5 in D major from Sieben Sonaten           | Scarlatti-Ellegaard               |

**Table 6.36: 1991 A.B.C.A. (T.D.) Diploma**

Appendix 9 Full Musical Excerpts

Intermediate Grade: Festival March by Francis Wright

Accordion Solo

FESTIVAL MARCH

by Francis Wright

Andantino (♩ = 66)

*mf* *p* *f*

Piu mosso (♩ = 126)

*f* *fff*

Alla marcia (♩ = 126)

*sfz* *sfz* *mp*

The image displays a page of piano sheet music, organized into seven systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical elements:

- Dynamic markings:** *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *SOLO* markings are used throughout the piece.
- Chord symbols:** Chords are indicated by letters above the bass staff, including G, C, D7, A7, Em, B7, and G#.
- Articulation:** Accents (>) and slurs are used to indicate phrasing and emphasis.
- Performance instructions:** The word "SOLO" is written in the bass staff of several systems, indicating solo passages for the bass line.
- Special symbols:** Circled symbols containing horizontal lines are placed above the treble staff in the first, second, fourth, sixth, and seventh systems.



72041

The musical score consists of six systems of staves, each with a treble and bass clef. The first system features a melodic line in the treble and a bass line with chords (C, G, Gdim, D7, G) and a dynamic marking of *ff*. The second system is marked *Andantino* (♩=66) and includes dynamics *ff* and *mp*. The third system shows dynamics *pp* and *rall. cresc. molto*. The fourth system is marked *Maestoso portato* and features a *fff* dynamic. The fifth system includes dynamics *f*, *sfz*, *fff*, and *sempre fortissimo*. The sixth system concludes with dynamics *ff*, chord symbols *A7* and *D*, and the instruction *rit. solo*.

Senior Grade: Italian Journey by Francis Wright

2

ITALIAN JOURNEY  
(Die Italienische Reise)

Risoluto e ritmico (♩ = 120)

by Francis Wright

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Risoluto e ritmico' with a quarter note equal to 120 beats per minute. The dynamic is *mf*. The second system includes harmonic markings: *Gm*, *Dbm*, *F*, *Eb*, *Cb*, *G7*, *C7*, *F7*, *Bb7*, *Eb*, *Bb*, *F*, and *Bb*. It also features a *rall.* marking and a *mf* dynamic. The third system is marked *a tempo* and *mf*. The fourth system is marked *meno mosso* and *mf*, and includes a circled number '11' indicating a fingering or measure count. The score concludes with a double bar line and repeat dots.

Moderato (♩ = 90)

The musical score is written for piano in 3/4 time, marked Moderato with a quarter note equal to 90 beats per minute. It consists of four systems of music. The first system begins with a circled Roman numeral 'II' and a double bar line. The second system starts with a circled 'III'. The third system features a dynamic change to *f*. The fourth system includes a *rall.* section followed by *a tempo* and ends with a circled 'IV'. The score includes various musical notations such as dynamics (*mf*, *f*), articulation (>), and phrasing slurs.



poco rit.

tenuto

a tempo

*mf*

Con fuoco (♩ = 208)

*f*

*mf*

*Gn* *Edin.* *mf*

*Fdin.*

*Gn*

*Edin.* *f*

*Gn* *mf*

Tempo primo

*f* *mp* *mf*

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff features a melodic line with slurs and ties, while the lower staff provides harmonic support with chords and moving bass lines. Dynamic markings include *f*, *mp*, and *mf*. A circled cross symbol is present above the second measure of the upper staff.

*p* *mp*

This system continues the musical score with two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment. Dynamic markings include *p* and *mp*. A circled cross symbol is above the second measure, and a double bar line with repeat dots is at the end of the system.

meno mosso

Tempo di Tarantella. (♩ = 120)

*f* *mp*

This system begins with the tempo change "meno mosso" and "Tempo di Tarantella. (♩ = 120)". It consists of two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment. Dynamic markings include *f* and *mp*.

This system continues the musical score with two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment. The music is in 4/4 time.

6

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, some beamed together. The bass clef staff contains a bass line with chords and eighth notes. A  $Bb7$  chord symbol is placed above the bass staff in the third measure.

Second system of musical notation. The treble clef staff features a melodic line with a circled  $iii$  above the second measure. The bass clef staff has a bass line with chords. A  $mf$  dynamic marking is present in the second measure.

Third system of musical notation. The treble clef staff has a melodic line with a circled  $iii$  above the fourth measure. The bass clef staff has a bass line with chords. A  $mf$  dynamic marking is present in the fourth measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with chords and eighth notes.

Final Grade: Estravaganza by Francis Wright

2

ESTRAVAGANZA

Accordion Solo

by Francis Wright

Rubato ad lib.

*ten.* *cantabile*

*mf* *c* *Ab7* *c* *Ab7* *c* *Gm*

*f* *rit.* *a tempo* *Ab7*

*rall.* *f*

*Leggierissimo*

*a tempo* *mp* *c7* *F*

The musical score is written for an accordion solo in 2/4 time. It consists of five systems of music. The first system is marked 'Rubato ad lib.' and includes performance instructions 'ten.' and 'cantabile'. The second system is marked 'Allegro ma non troppo' and 'mf'. The third system includes 'f', 'rit.', and 'a tempo'. The fourth system includes 'rall.' and 'f'. The fifth system is marked 'Leggierissimo' and 'a tempo'. Chord symbols are provided for the bass line throughout the piece.



The image displays a handwritten musical score for piano, organized into six systems. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a melodic line in the treble clef and a bass line. Chords are indicated as  $E^b$ ,  $D7$ ,  $f$ , and  $mf$ . A circled 'c' is present in the bass line.
- System 2:** Continues the melodic and bass lines. Chords include  $A^b7$ ,  $C$ ,  $A^b7$ ,  $C$ , and  $D7$ .
- System 3:** The treble clef part begins with a *rall.* instruction. Chords are  $Dm$ ,  $E^bdim$ , and  $C$ . The bass line ends with a *ff* dynamic marking.
- System 4:** Shows a complex texture with many chords in both hands. A circled 'c' is in the bass line. A *f* dynamic marking is present.
- System 5:** Continues the complex chordal texture in both hands.
- System 6:** The texture simplifies. A *molto rall.* instruction is written above the treble clef. The piece concludes with a  $D^7$  chord and a circled '2' below the bass line.

4

*Cadenza*

*p* *mf* *ff* *p*

*Dim.*

*accel.* *rall.*

*Allegro stravaganza*

*mf* *f* *f*

*D* *Am* *B7* *Em* *A7* *D*

*f* *Bb7* *D* *Bb7* *D* *E7* *A7*

*D* *B7* *E7* *A7* *D7* *G*

*ff* *mp* *f* *mp* *f*

*mp*  
*f*  
*Gdim.*  
*mp*  
*Tranquillo e molto rubato*  
*mp*  
*p subito*  
*f*  
*ff*  
*rit.*  
*poco accel.*  
*ten.*  
*ff*

*G*  
*F*  
*E7*  
*A7*  
*Em*  
*Gdim.*  
*A*  
*D*  
*Bb7*  
*D*  
*Bb7*  
*D*  
*Bb*  
*B7*  
*G7*  
*Abdim.*  
*C*  
*Gdim.*  
*Dm*  
*Fm*  
*C*  
*Am*  
*D7*  
*G7*  
*C*  
*Am*  
*G7*  
*C7*  
*B.S.*



6

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols and dynamics:

- System 1:** Treble clef starts with a circled '1'. Dynamics include *mp*. Chord symbols: *C*, *Gdim*, *Dm*, *Fm*, *P*, *D7*, *G7*.
- System 2:** Treble clef has *gliss.* and *ten.* markings. Dynamics include *ff*, *rit.*, and *B.S.* (Basso Continuo).
- System 3:** Treble clef has dynamics *f* and *mp*.
- System 4:** Treble clef has a circled '2' and *Tempo primo* marking. Dynamics include *mf*. Chord symbols: *C*, *Ab7*.
- System 5:** Treble clef has dynamics *f* and *rit.*. Chord symbols: *C*, *Gm*, *A7*, *Dm*.
- System 6:** Treble clef has *a tempo* marking. Chord symbols: *C*, *Ab7*.



The musical score consists of six systems of staves. The first system shows a melodic line in the treble clef and a bass line in the bass clef with chords C, D7, G7, and E7. The second system continues the melody and bass line with chords Am, Fm, A7, D7, and G7, ending with a fortissimo (ff) dynamic. The third system features a series of chords in the treble clef with the instruction *stringendo al fine*. The fourth and fifth systems continue with complex chordal textures in both hands. The sixth system concludes with a final chord in the bass clef (G7) and a fortississimo (fff) dynamic marking.

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