

tune, but (when repeating the whole tune as part of playing a set) at the very end of the second part, leading back into playing the first part again. You'll see that that B-A-F is still interposed between a D' and a D. When you play at a faster pace, it's quite a pleasing addition.

10. The notation for a Jeffries layout, of course, must be different, and there are several options. One is to start the tune thus: G2 G2 C5 C7 A6 C7 G5 A6 G5 A6 C7 C7 etc etc. That's utilising the pulled C# on the A6 button in a Jeffries layout. But you might prefer different fingering and the use of the pushed C# on A7. The point is that, whichever, you need to vary other buttons to accommodate and avoid 'chopping' – for instance, using G5 instead of C7 for E', etc. – and you should select buttons both to avoid chopping *and* to balance the in-out of the bellows.

I hope you'll like this tune. It's a very well known jig, but I think it's a great one to play on concertina. I love to play it with Seamus Connolly's and Rosemary Lane, coming up shortly.

Tobin's Jig (D major)

Notes and points to watch

1. This is the first of three jigs in D major which we often play together as one set. They sound pretty similar, so that the casual listener might think "this is the same tune all through – isn't it? Although that bit sounds a bit different...". I quite enjoy that; it differs from many sets in which the whole idea is to introduce different keys, and so on; in some ways, it's the reverse of that. You may think it monotonous, but I like it. Anyway, they're all nice tunes; and they get 'twistier' in melody from tune to tune, as you'll hear.
2. The three jigs (Seamus Connolly's and Rosemary Lane are the others) give good practice in D major and in certain sequences of notes. Seamus Connolly's and Rosemary Lane should appear on <http://www.irishtunebook.com/more-tunes.php> shortly. **Taken together, these three tunes pretty much cover the various ways to 'cope with' the C# on a standard Wheatstone layout.**
3. In Tobin's, note that the A following C# (of course, in the music, both C# and F# are simply written as C and F, because the given key is D major) is most conveniently got by using A4 rather than the C5 we're more accustomed to. Using that A4, (look at the first bar¹ on line 3), you can play five notes 'on the push', though the notes previous, and the second last note (F#) is a pulled note, which balances out the pushing and pulling quite nicely.
4. I would like greater rhythm to appear in the recording, but when played as slowly as on the recording it's difficult to emphasise rhythm as you would when playing more quickly.
5. When you listen through the recording, you'll notice that I introduce in several places through the tune a quickly repeated note (I'm sure there's a name for this, but if there is I am unfamiliar with it – I tend to refer to it as a 'grace note' or a 'crushed note', but this may not be entirely correct). As examples, in the second full bar on line 1 (the sequence E' C A – again, note that the C is actually C#, the tune being in D major), you'll hear that I play 2 C# notes quickly together, rather than just the single C# that's in the music. It's the same with the last note (E) of bar 1, line 2. I place them in the music more or less when I feel like it; here, *mostly* it's done on the C# but you could do it elsewhere too.
6. Although I don't do it on the recording here, I often play a grace note within the last bar of the *third* line. Look at that bar and you'll see that the notes as written are (E' D' C D' – again, because we're in D major, that C is actually a C#). The D' is played on C7 (a pull). To introduce the grace note, I play that D (C7), but *before* playing the C# (A6) I very quickly change direction *while on the* C7 button: thus.... I play a very quick E' (C7) *after* the D' (C7) and *before* the C# (A6). That added note takes up a tiny fraction of the time that the C# should take up. Do try it; with a bit of practice, you'll find it comes quite easily, and can sound pleasing.
7. Note that for the first note (F') of the last bar in line one I play a pulled-out triplet: F'-A'-F' (G6-G7-G6).
8. I do something a little different with the F' (G6) at the beginning of line 3. Here I very quickly reverse the direction of the bellows, and in the same space of time it would take to play that F' as a quaver, I push a G' (G7). It's just another example of a bit of ornamentation, and depending both on your familiarity with playing by now and on the 'speed' of the bellows on your instrument, you can include these ornaments or leave them out.
9. On the recording, if you listen to the end of the first playing of the first part, I move into the second playing by introducing three fast extra notes, all on the pull. So, while the music shows the second line ending in D' and the first line beginning D, in-between those notes I play (quickly!): B-A-F (C6-C5-G2). **Actually**, I usually **don't** play that extra sequence at that point in the

¹ American readers may be more familiar with the word 'measure' than 'bar'.