

All Change in Strict Tempo

As a teenager Jimmy Shand worked in the Fife mines, playing the accordion socially. After a benefit gig for striking miners in 1926 he was barred from work in the collieries. In 1930s recorded on the Beltona record label and later became Parlophone's best selling artist before the Beatles.

Shand's musical career is intertwined with material evolutions in the Scottish home and the dancehall. Having learnt by playing in Bothys he altered domestic music making through his success on early shellac 78s, originally commissioned by phonograph makers to help sell their machines as furniture. This quickly eroded the practice of amateur home music making. As it elevated the accordion, Shand developed a new sleek instrument – the Shand Merino – drawing on the futurism of Italian designers, German factory skills and the speed lines of the motorcycles he adored (he even sponsored his own TT racing team). The power of his new instrument also ensured his dominance in the dancehall in the days before electrical amplification. His career provided a blueprint for the preservation of Scottish folk music, albeit in his strict tempo dance format.

Dr Francis McKee is a lecturer in Glasgow School of Art. He has worked on open source ideologies, basing the CCA on an model. He now investigates the wider context of Scottish and Irish folk music and, concurrently, is working on a book of essays around *Krazy Kat* (1911-1944)