2499

TUTOR

FOR

THE CHROMATIC ANGLO CONCERTINA

BY

GEORGE JONES

REVISED 1946

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C. WHEATSTONE & Co. LTD.

INVENTORS, PATENTEES & MANUFACTURERS OF CONCERTINAS & ÆOLAS

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	1 Tutor for Anglo Concertina.	5	-

THIS INVOICE MUST ACCOMPANY ALL QUERIES RESPECTING IT.

P. Nixon.
28. Rodney Road.
Walton-on-Thames.
Surrey.
19. th. Feb. 1959

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THE

CHROMATIC ANGLO

CONCERTINA TUTOR

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INTRODUCTION.

The world-wide popularity of the concertina would be justified if only by the obvious advantage it has in portability. There are, however, many other advantages in the strictly musical sense, particularly in the added playing facility which the button or stud arrangement of its keys gives over the piano-type keyboards, and over the keys of the brass and woodwind family. The ease with which three or four combinations of notes can be played simultaneously, and the accuracy of intonation, are particular advantages over the string, brass and woodwind instruments.

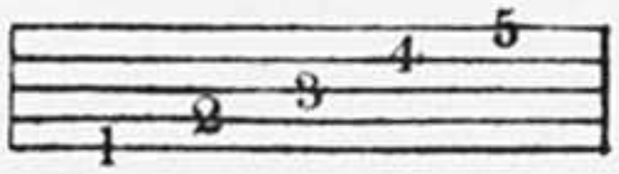
The real reason for the popularity of the Anglo-Chromatic type of fingering among concertina enthusiasts can be traced back to the early foundations of the accordion in France, which gave the pattern for the Anglo-Chromatic Concertina, the mouth organ or harmonica, and the Melodeon, all instruments which can be easily played by ear.

But while we may admit that the Anglo-Chromatic instrument needs less musical knowledge than almost any other instrument, it is equally to be argued that if it can be played easily with little learning, it can be played that much better if the trouble is taken to learn it properly.

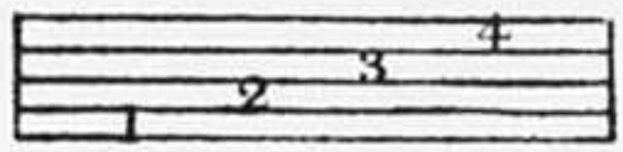
RUDIMENTS OF MUSIC.

In music there are seven notes, named after the first seven letters of the alphabet: A B C D E F and G. These notes are represented on five lines and in four spaces, called the Staff or Stave, and are counted from the bottom, thus:—

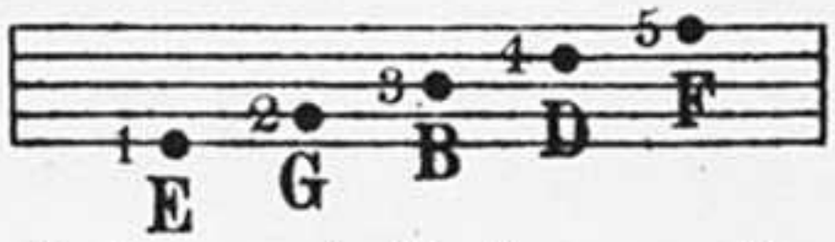
LINES.



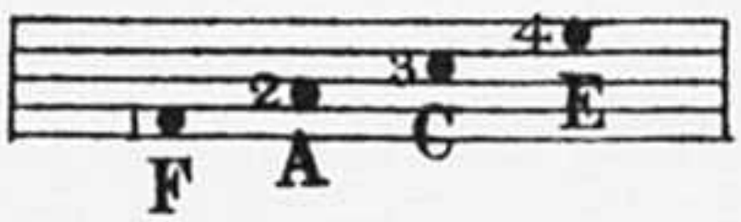
SPACES.



The name of the note depends on the line or space it occupies. Thus the note on the first line is E, that on the second is G, the third is B, the fourth is D, and the fifth is F:—

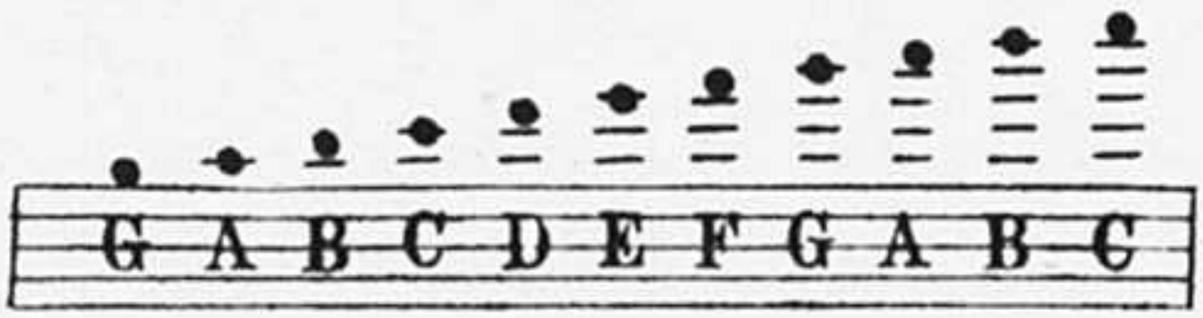


The note in the first space is F, that on the second is A, the third is C, and the fourth is E:—

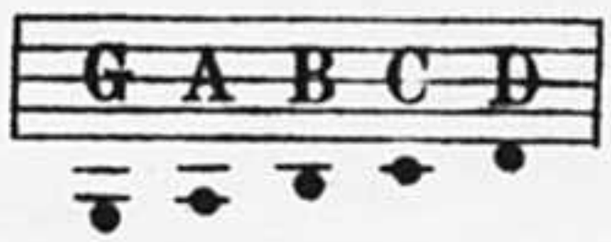


In order to extend the scale above or below the Stave short lines, called Ledger Lines are used, thus:—

Ledger Lines above the Stave:—



Ledger Lines below the Stave:—



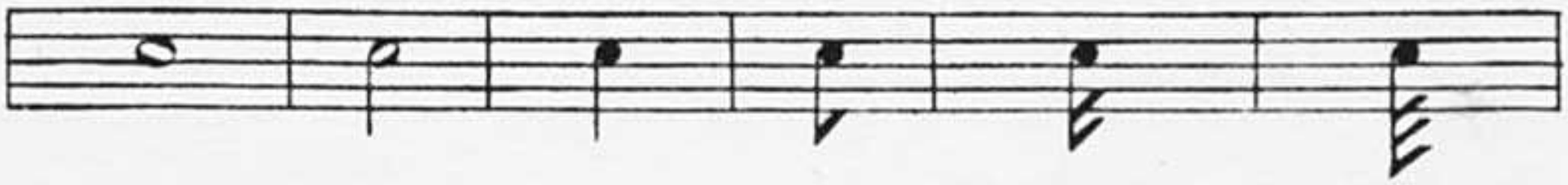
Hereunder is the general range and scale of the instrument, (the positions of the keys are given on page 10) :—

In addition to the above scale, the concertina has a lower C or bass note which is written under the fourth ledger line below the stave. The instrument with thirty keys has also an F, which is written on the third line below the stave. Thus :—

The Clef, written , and called the G Clef or Treble Clef, is placed on the second line at the end of the stave.

In musical compositions there are six values of notes :—

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemi-quaver.

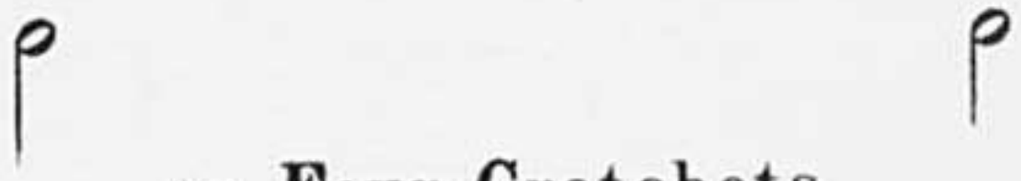


In order to give each note its proper value the Student must count four for a Semibreve, two for a Minim, and one for a Crotchet. Play two Quavers while counting one, play four Semiquavers

while counting one, and eight Demisemiquavers while counting one, thus :–

A Semibreve 𝅝 is equal to

Two Minims

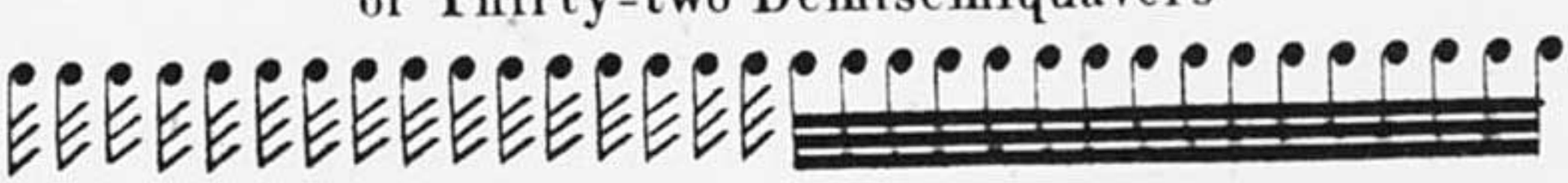


or Four Crotchets

or Eight Quavers.

or Sixteen Semiquavers

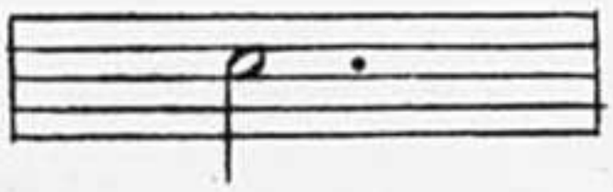
or Thirty-two Demisemiquavers



ON DOTTED NOTES.

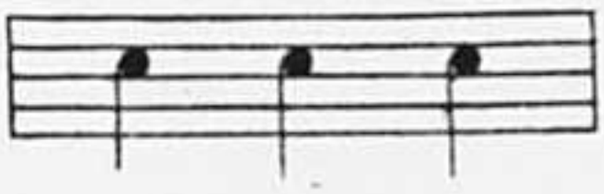
A Dot placed next to a note lengthens its value by one half, thus :—

A dotted Minim

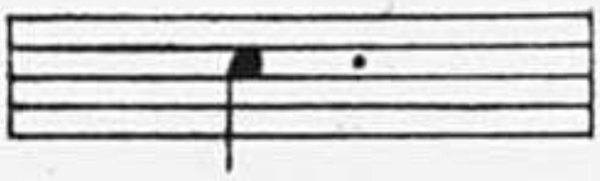


is equal to

Three Crotchets.

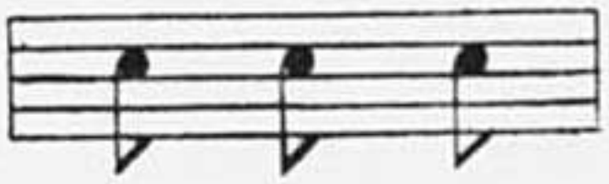


A dotted Crotchet.



is equal to

Three Quavers.

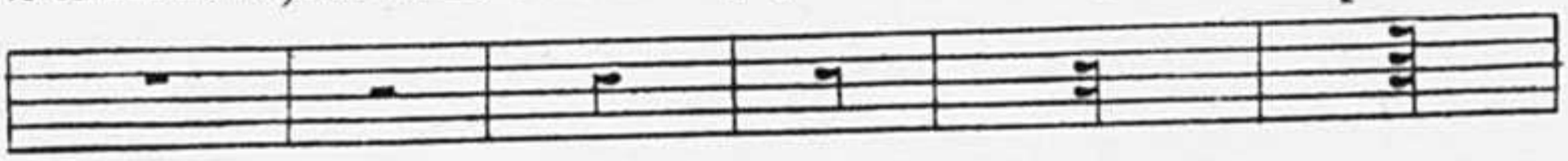


A dotted Quaver is equal to three Semiquavers, and a dotted Semiquaver to three Demisemiquavers.

ON THE RESTS.

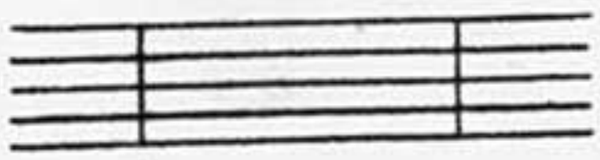
Each note has its respective rest or mark of silence, as follows :—

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemi-quaver.

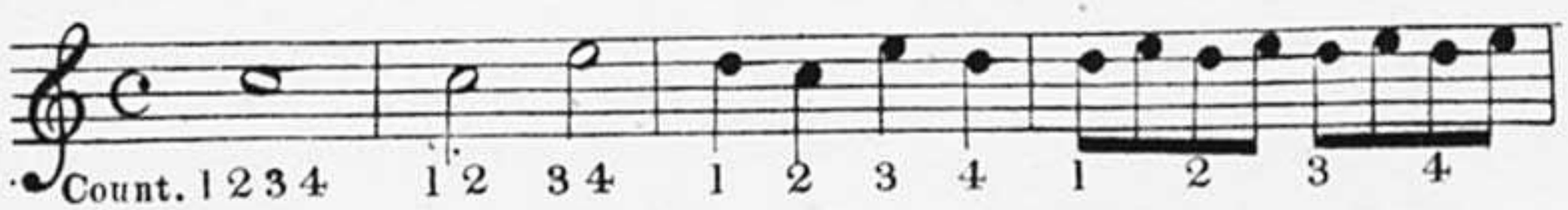


which is equal in duration to its corresponding note. The dot also applies to the rest in the same manner as to the dotted note.

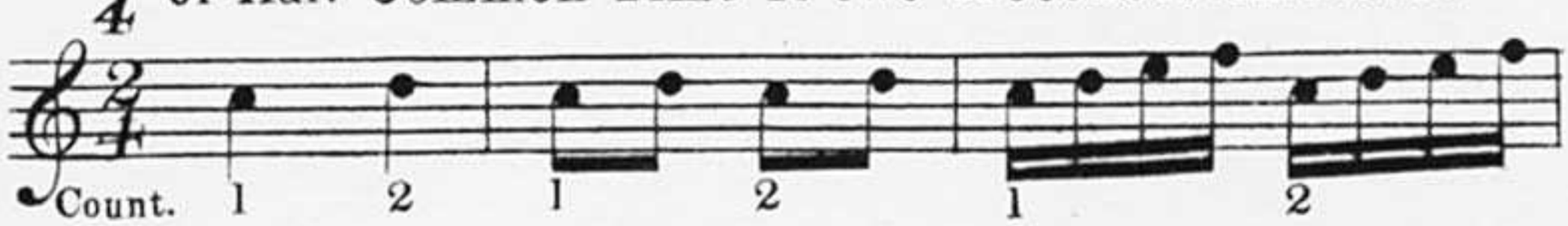
Music is divided by Bars across the stave, thus :—



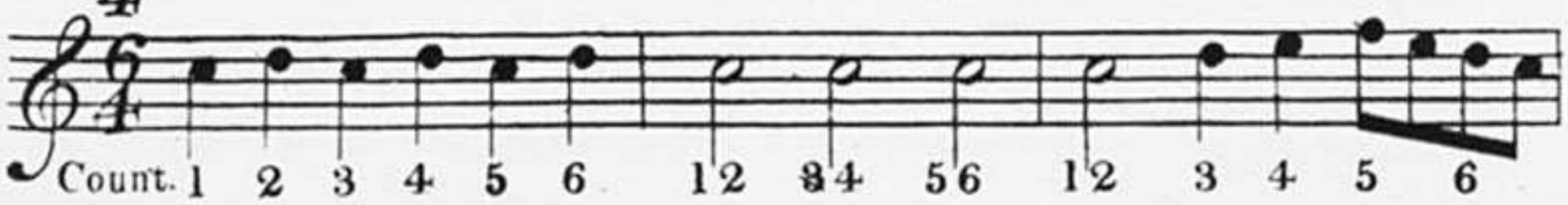
between which we should find quantities of equal duration. The number of notes depends upon the figures at the commencement of the stave. **C** or ¢, signifies that one semibreve or its equivalent is contained in each bar, and is called Common Time.



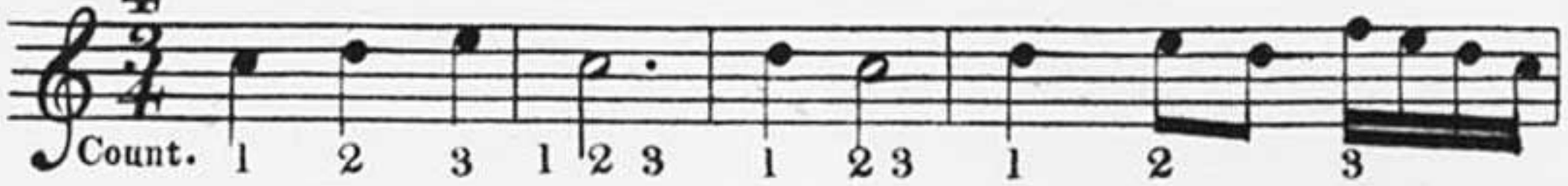
$\frac{2}{4}$ or Half Common Time is two crotchets in a bar.



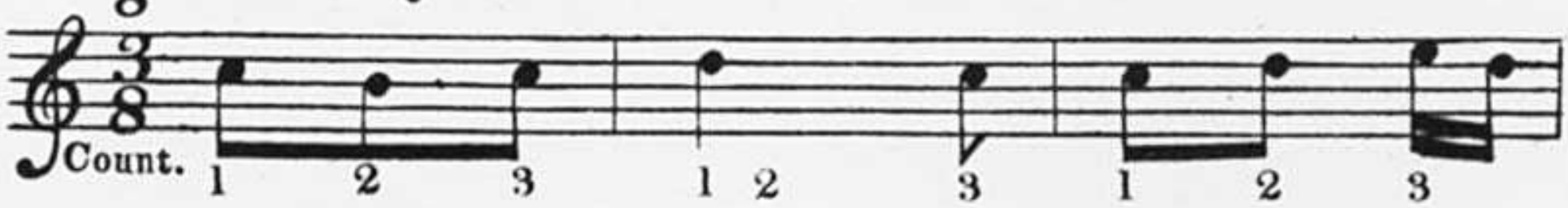
$\frac{6}{4}$ Six Crotchets in a bar.



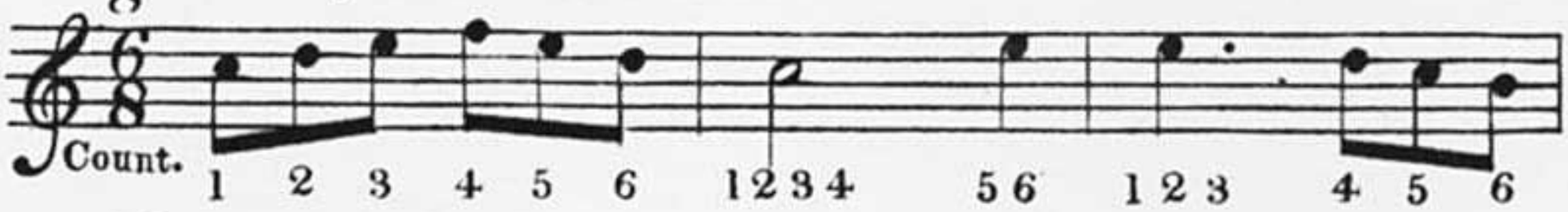
$\frac{3}{4}$ Three Crotchets in a bar.



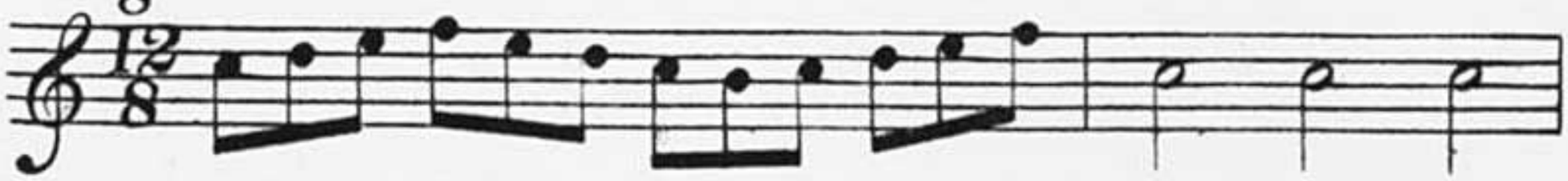
$\frac{3}{8}$ Three Quavers in a bar.



$\frac{6}{8}$ Six Quavers in a bar.



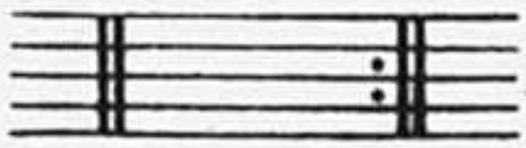
$\frac{12}{8}$ Twelve Quavers in a bar.



The speed at which a piece is to be played is generally indicated by an Italian word at the beginning. There are a great number of words, many of which have much the same meaning. The following are those most in use :—

GRAVE—the slowest movement.
ANDANTE—slow.
ALLEGRETTO—cheerful.
PRESTO—very quick.
ADAGIO
LENTO slowly.
LARGO
ALLEGRO—quick, lively.

The Double Bar across the stave, thus :—



divides the parts of a piece. It also denotes the end and, when dotted, signifies a repetition of the former part.

A pause 𝄐 over or under a note signifies that the note should be held longer than usual.

ON SUBSTITUTED NOTES.

For A♭....play G♯	For C♭ play B natural.
,, B♭..... ,,...A♯	,, F♭..,,..E. .,,
,, D♭..... ,,...C♯	,, B♯..,,. .C. . ,,
,, E♭..... ,,...D♯	,, E♯..,,. .F. . ,,
,, G♭..... ,,...F♯	

METHOD OF HOLDING THE INSTRUMENT.

Pass the four fingers of each hand through the straps. The thumb of the right hand must be free to use the valve, or wind key, which is always placed on the right hand side. Care should be taken not to draw out or press in the bellows without pressing down some of the keys or valve key, or the bellows may be strained. Do not use the bellows with undue force as this may injure the instrument.

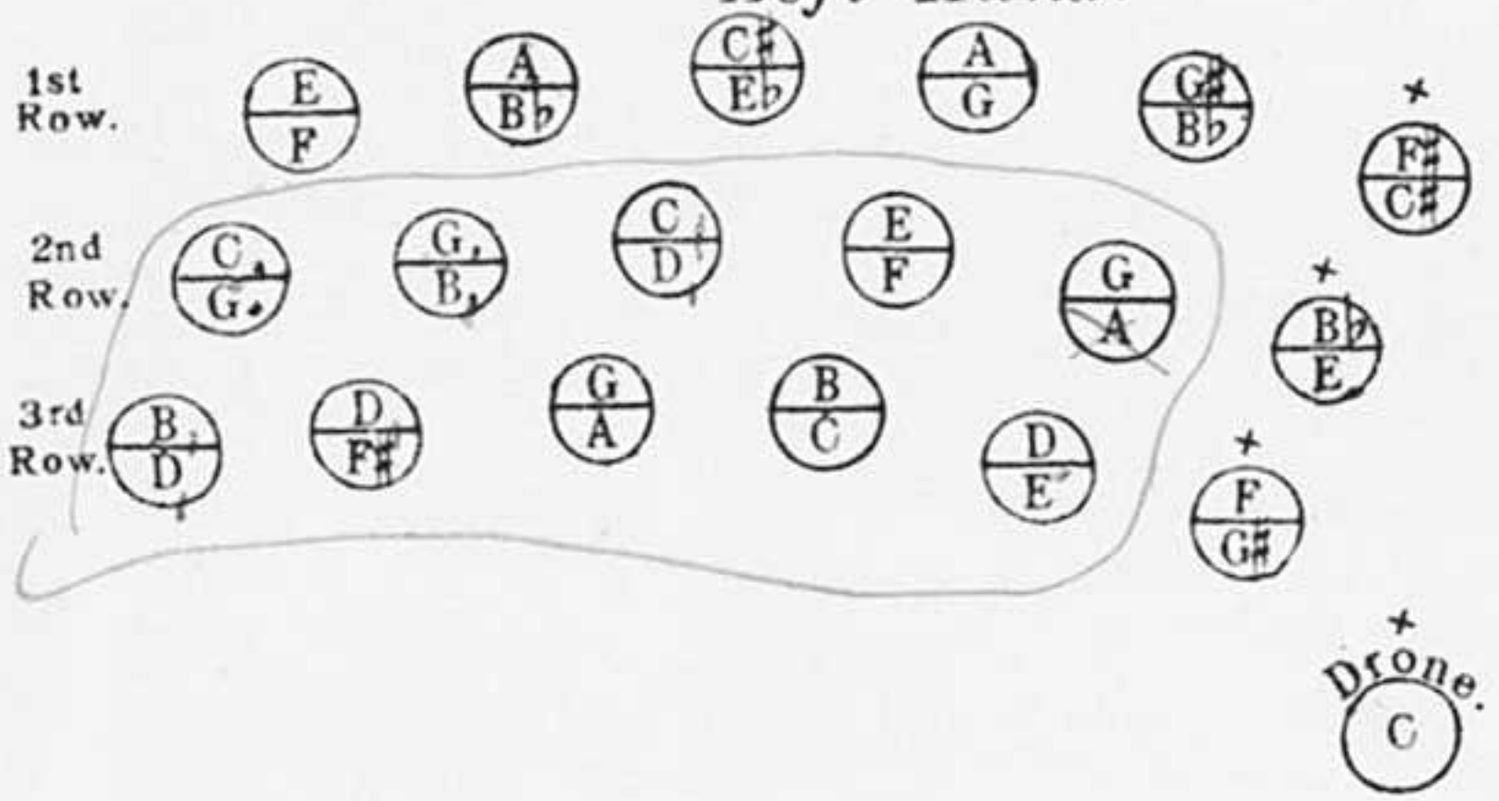
ON THE USE OF THE AIR VALVE.

When the bellows is drawn out to the full extent, and another draw note is required, the valve must be gently opened to supply the air quickly. The same procedure should be observed when the bellows are closed.

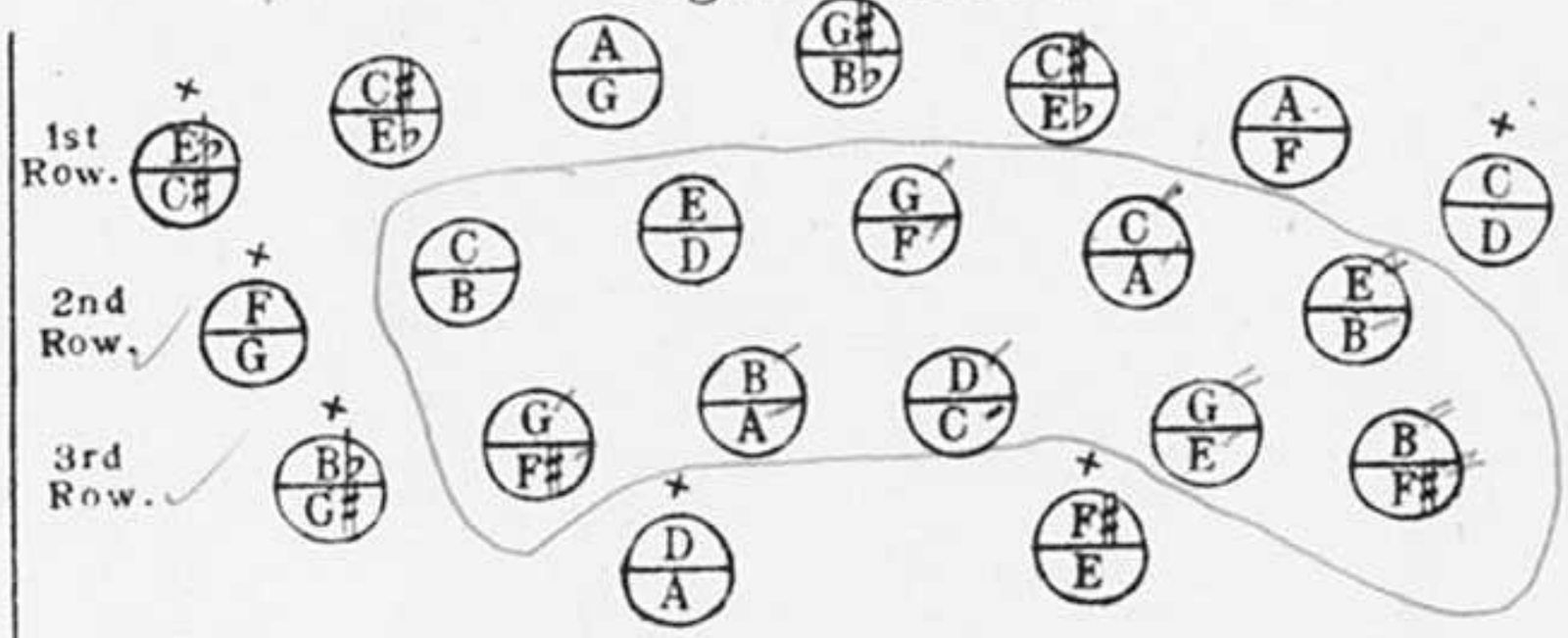
Now study the scale on the next page in order to learn the position of the notes on the instrument :—

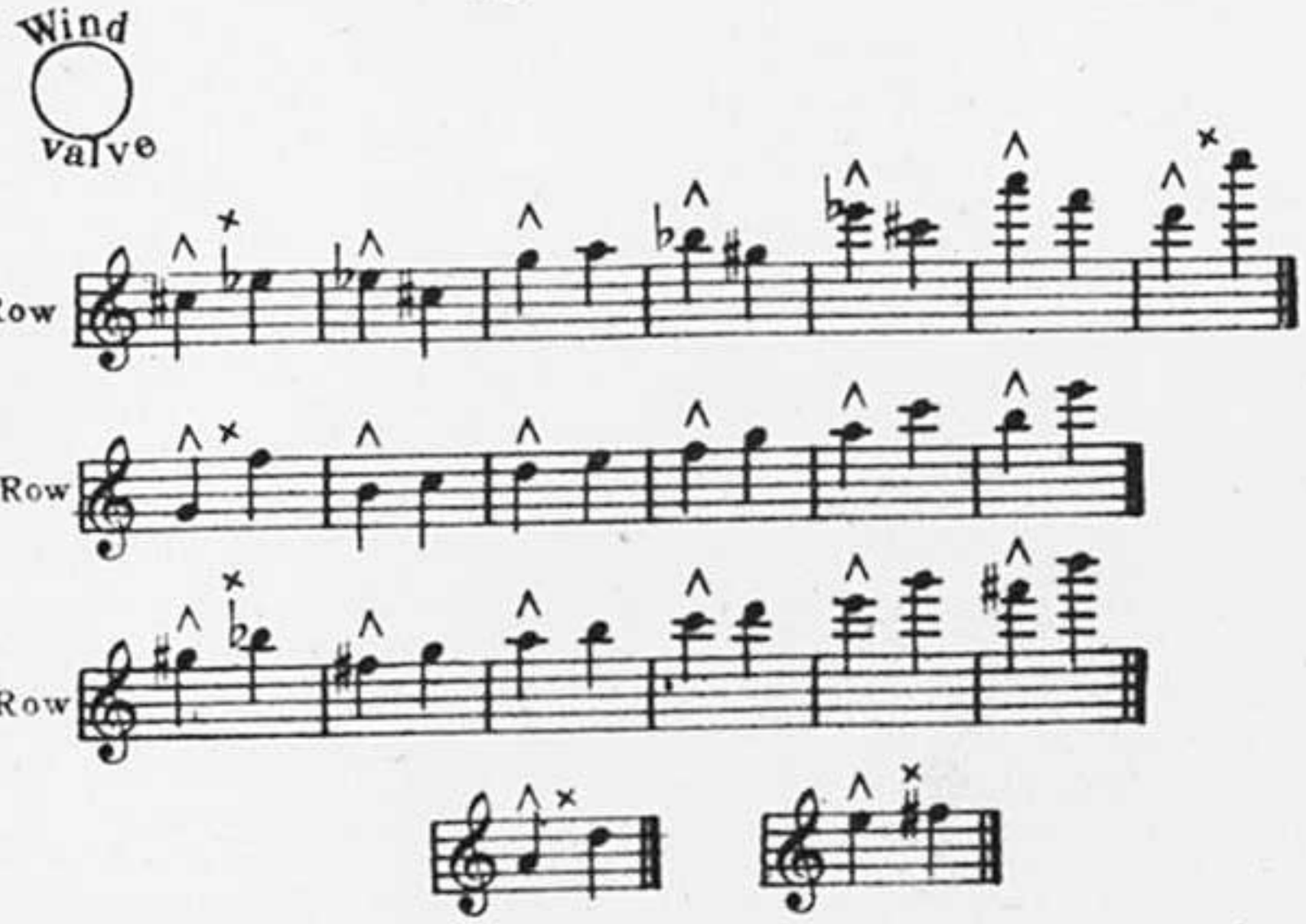
DIAGRAM OF THE CHROMATIC ANGLO CONCERTINA with 40 KEYS.

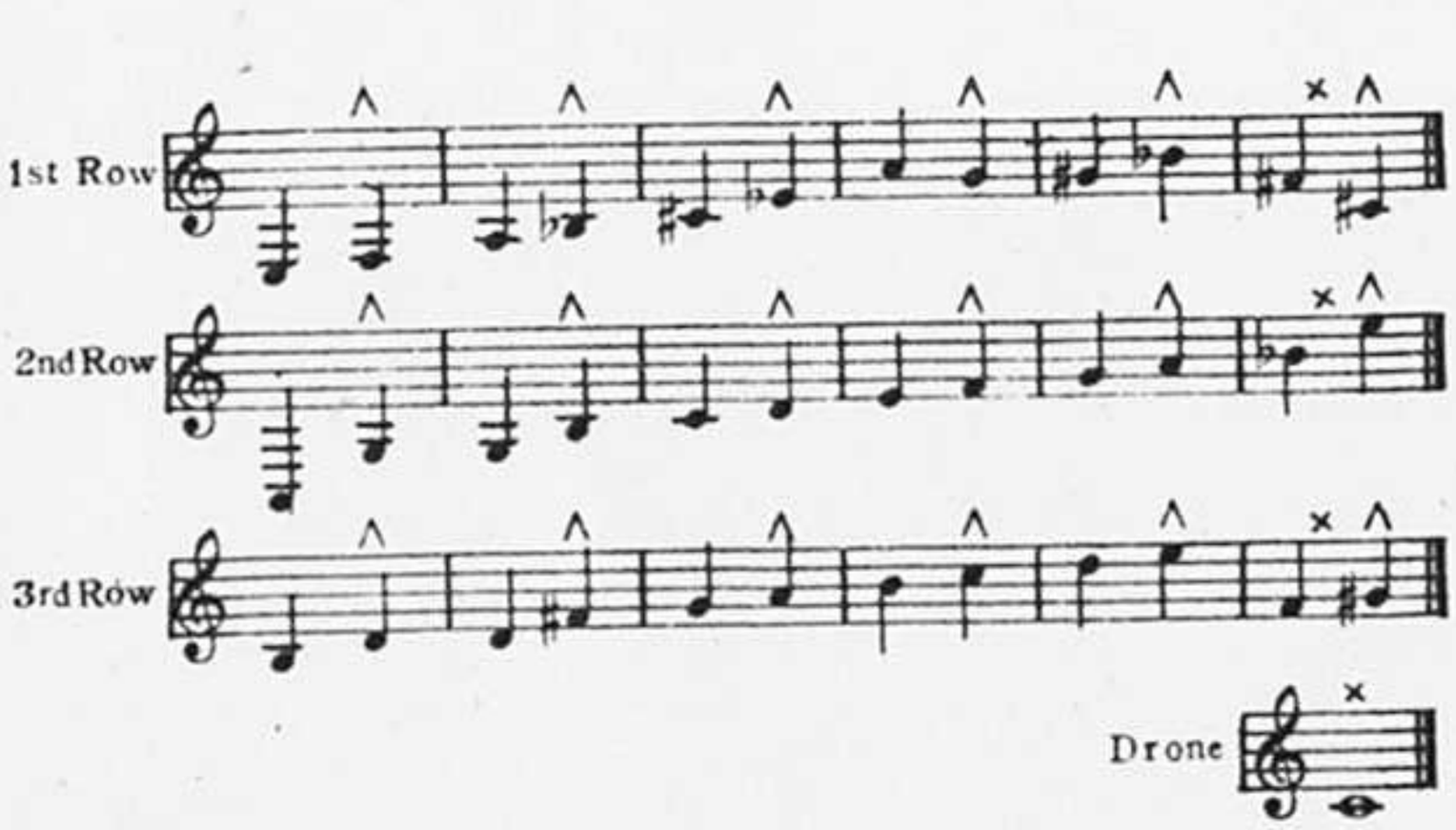
Left Hand.



Right Hand.



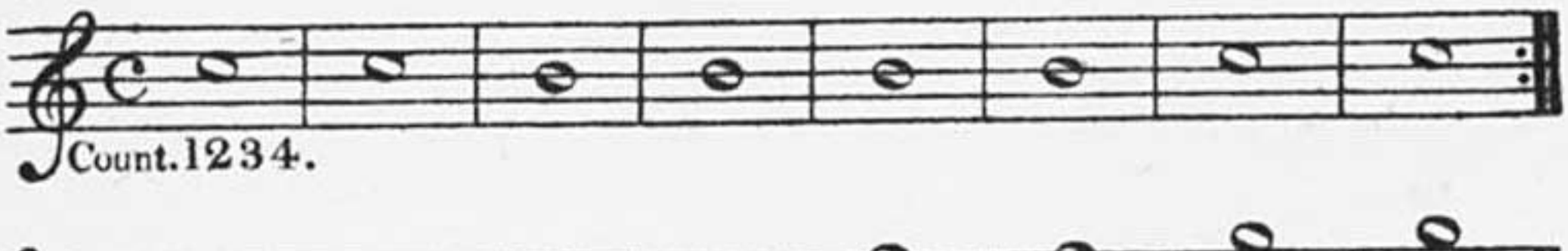


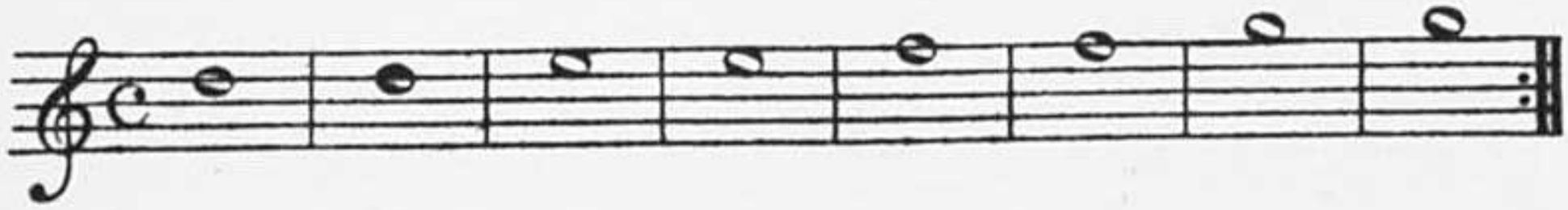


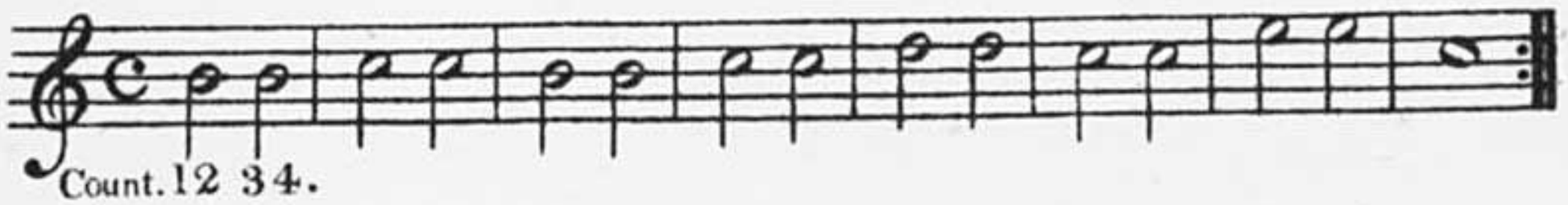
The upper notes marked on the keys are produced by pressing the Bellows in and the lower ones by drawing them out. The notes on the music staves correspond with the keys above. This sign ∧ over a note indicates that it is produced by drawing the bellows out. (For 30-keyed instrument leave out all keys marked X).

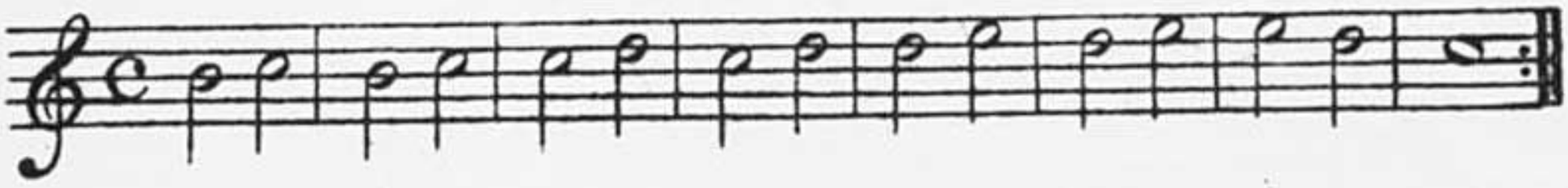
Having learnt the position of the notes on the instrument the following exercises may now be commenced.

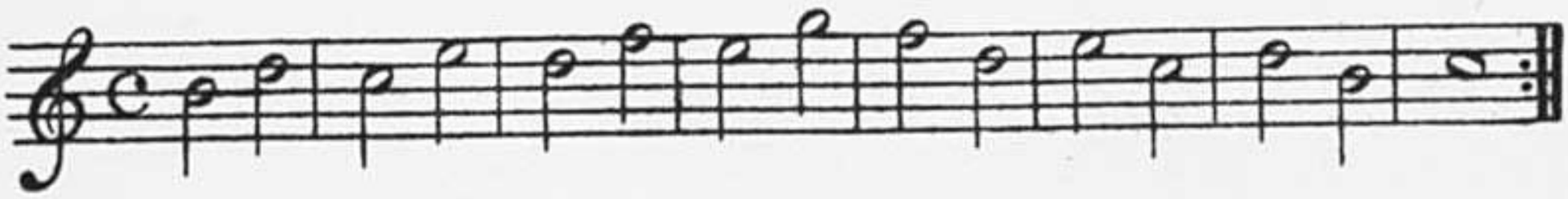
ELEMENTARY EXERCISES FOR THE RIGHT HAND.

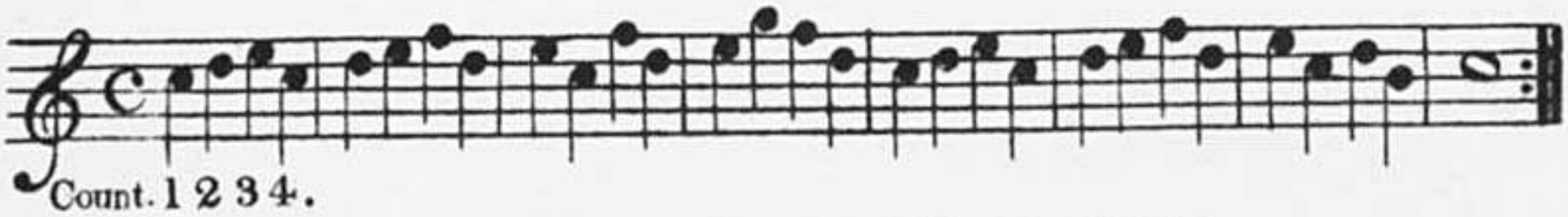




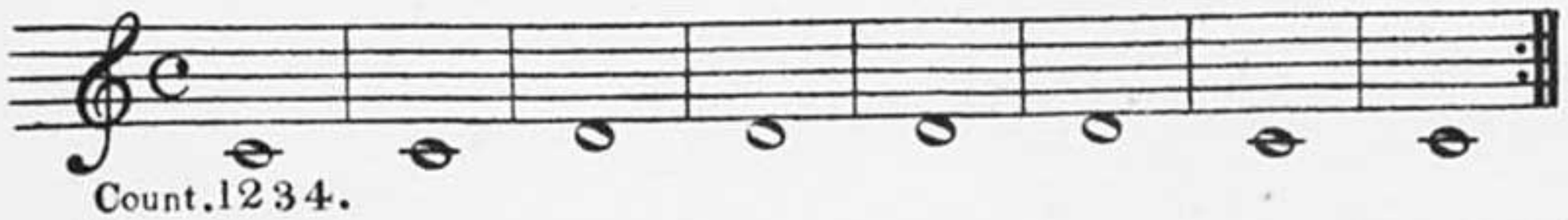


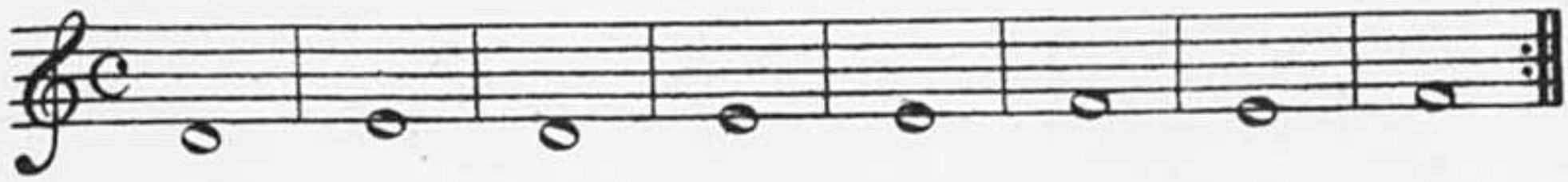


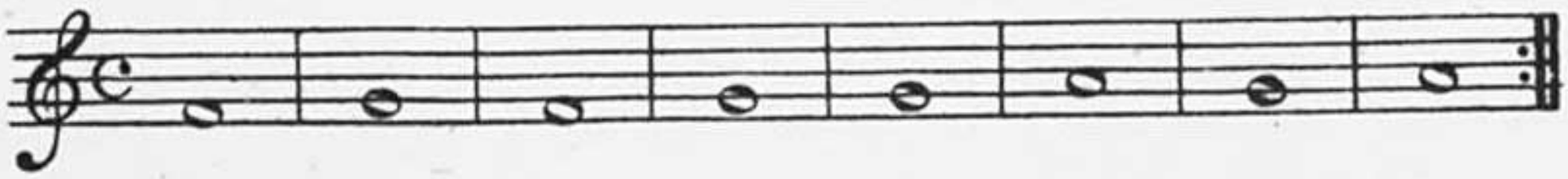


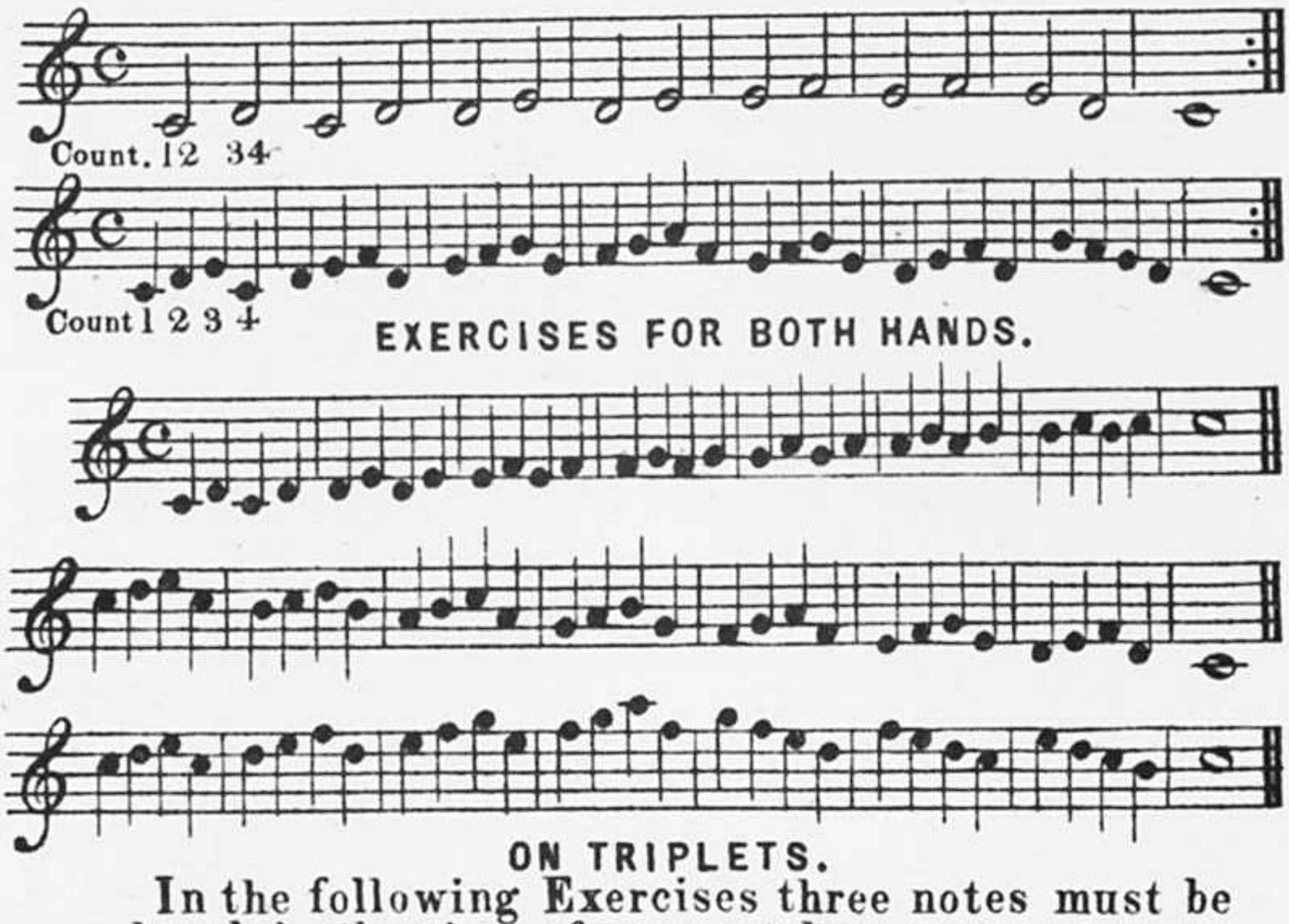


EXERCISES FOR THE LEFT HAND.





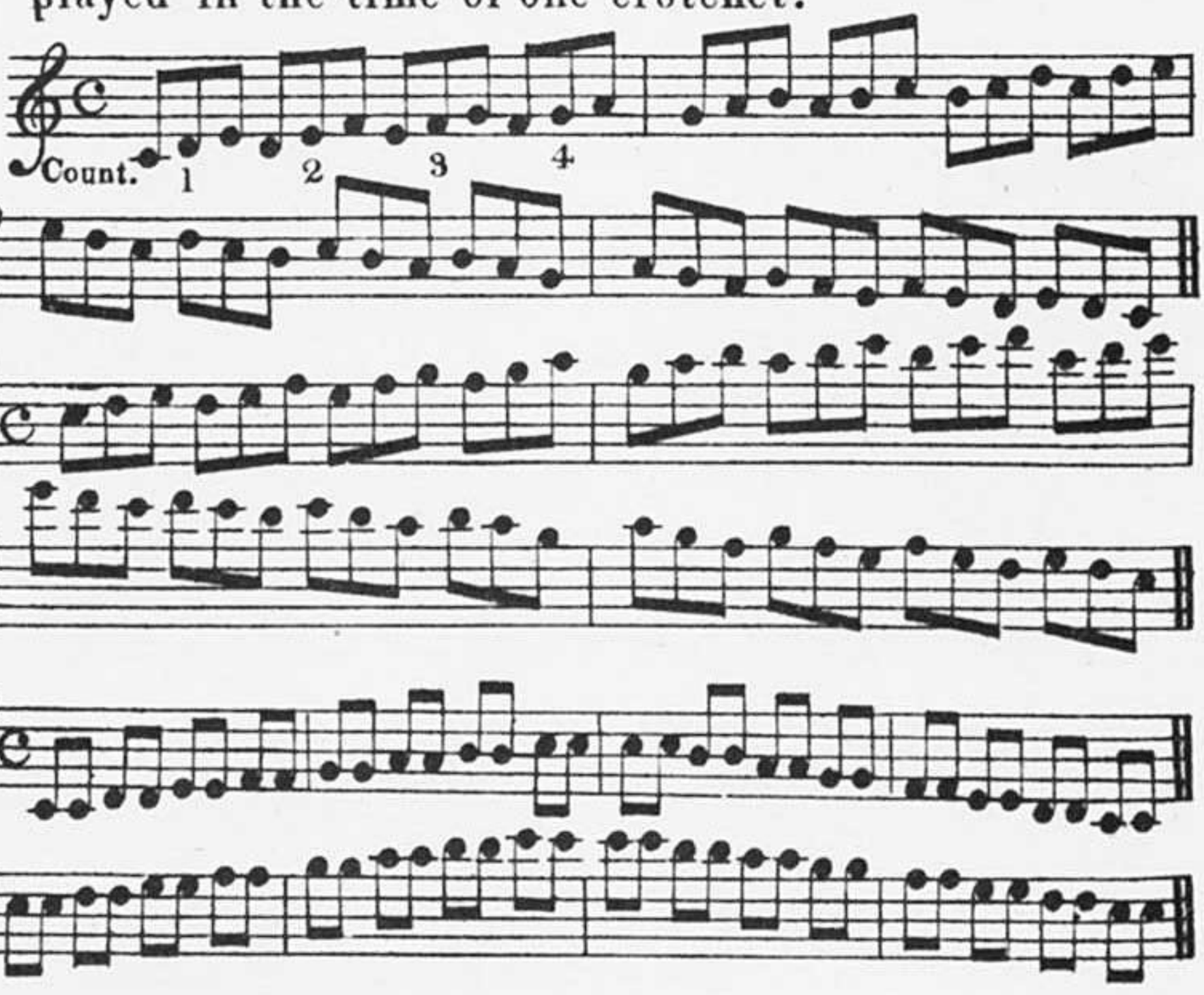




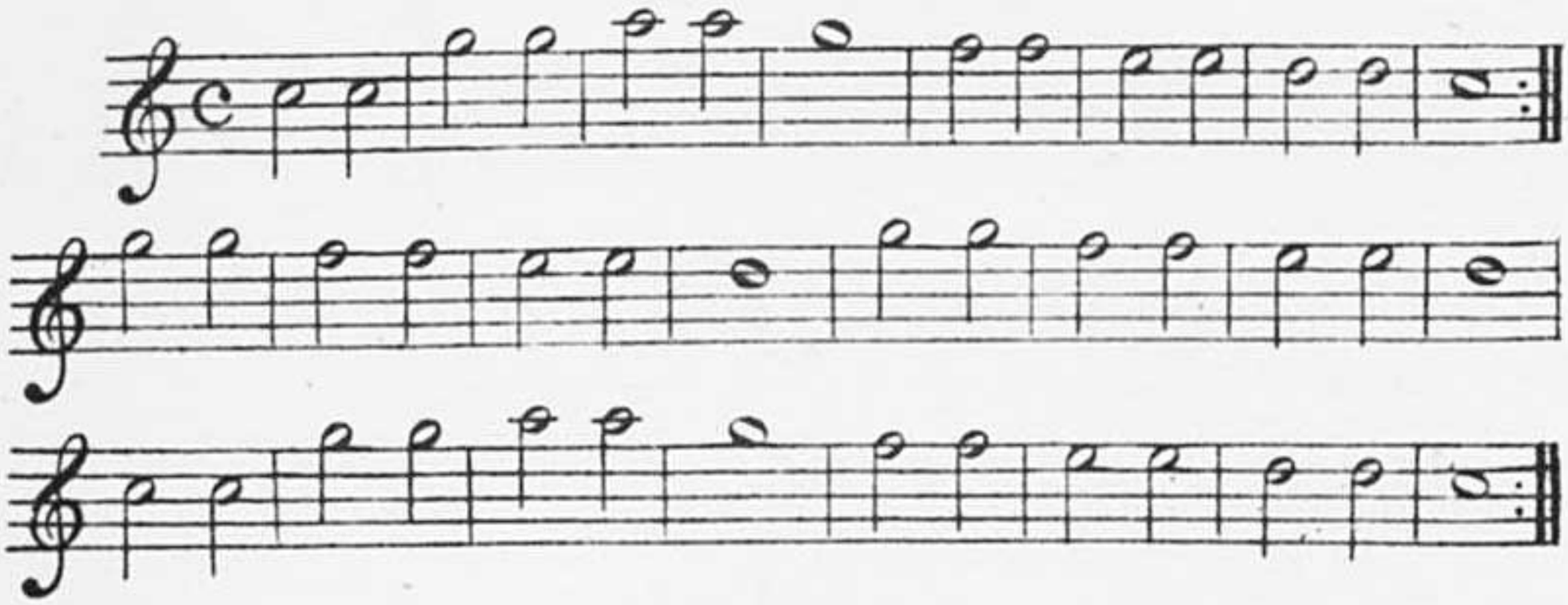
EXERCISES FOR BOTH HANDS.

ON TRIPLETS.

In the following Exercises three notes must be played in the time of one crotchet.

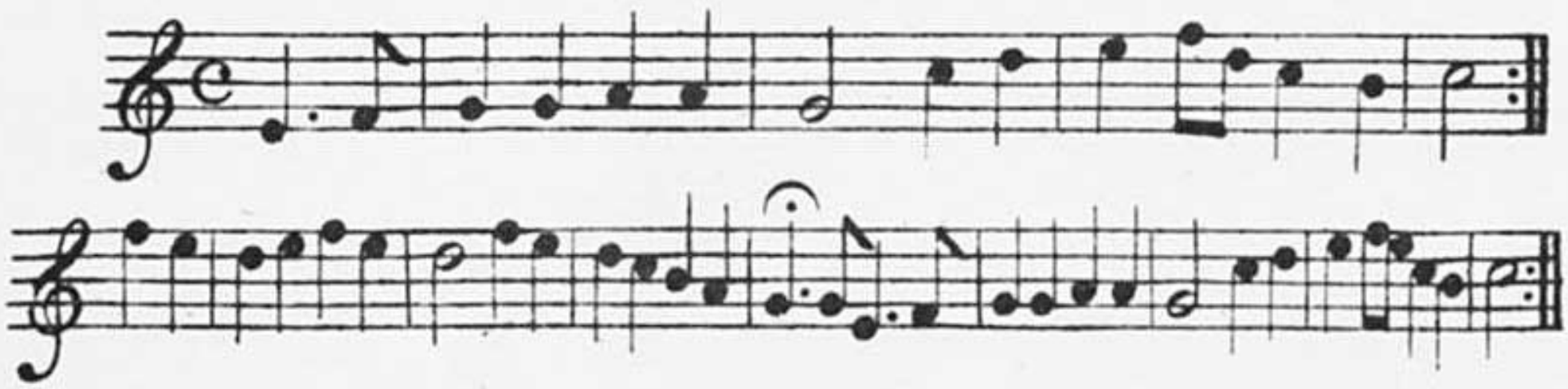


SIMPLE MELODY.

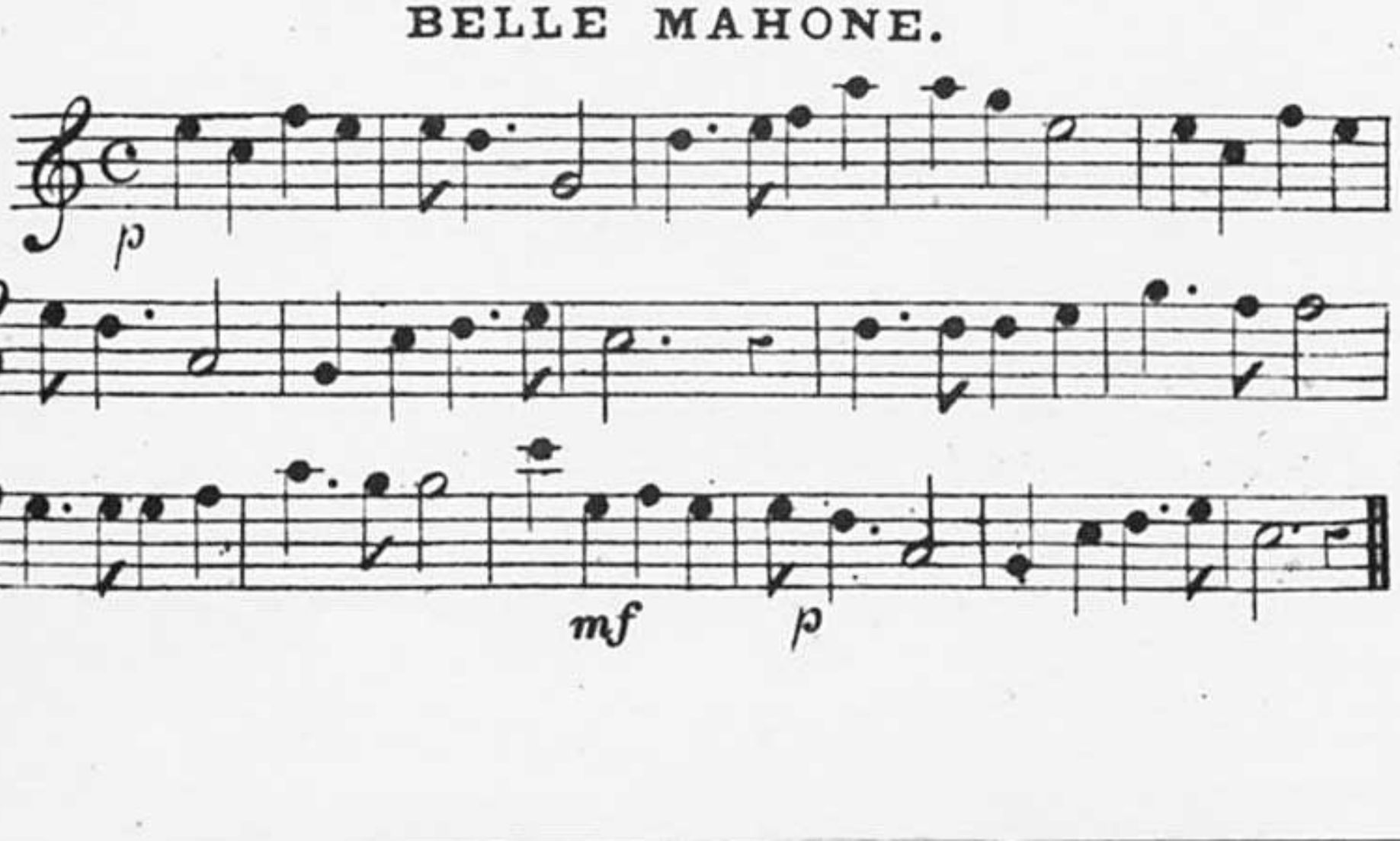


GOD SAVE THE KING.

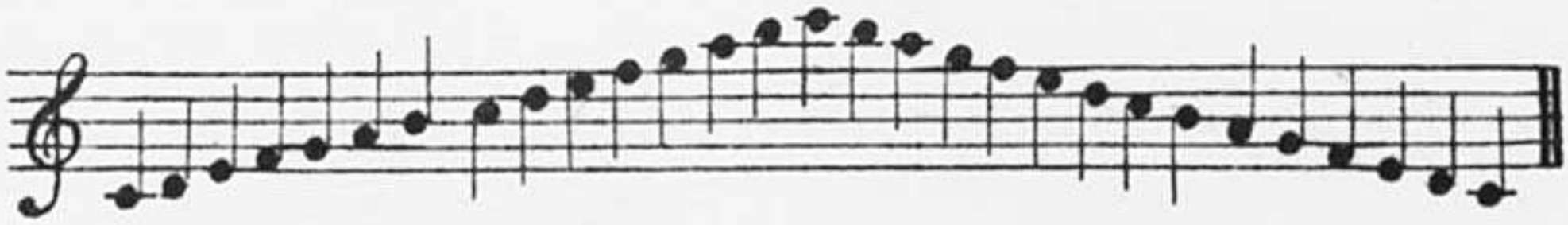
IN MY COTTAGE.



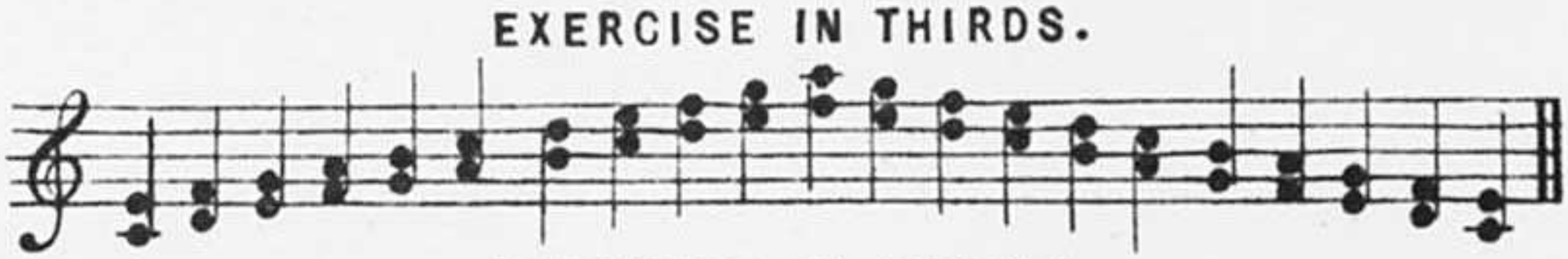
BELLE MAHONE.



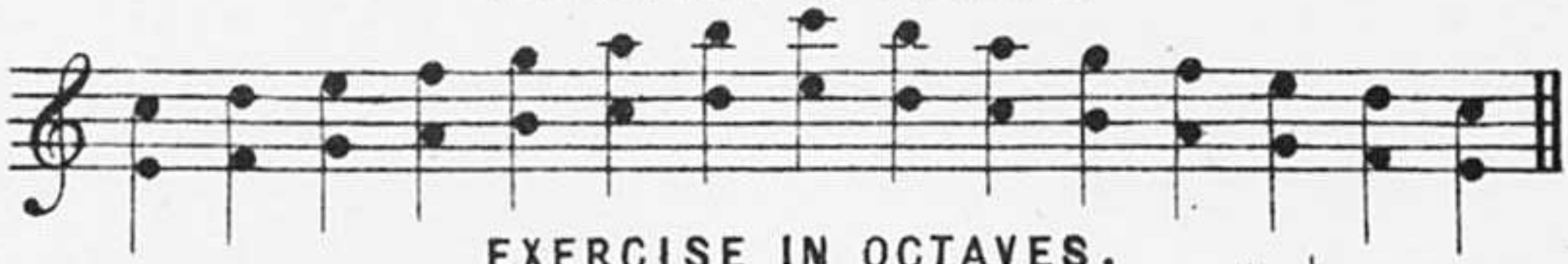
SCALE OF C MAJOR.



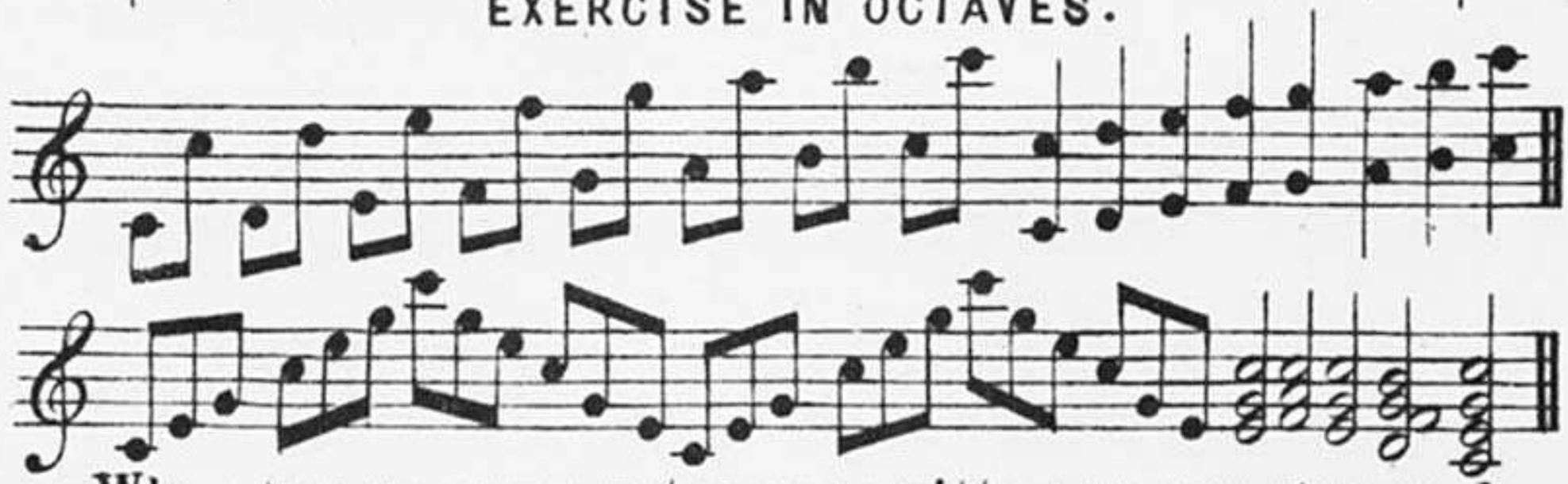
EXERCISE IN THIRDS.



EXERCISE IN SIXTHS.



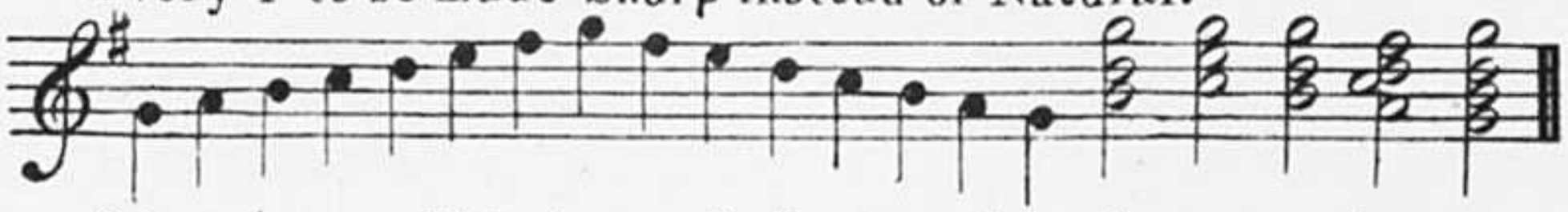
EXERCISE IN OCTAVES.



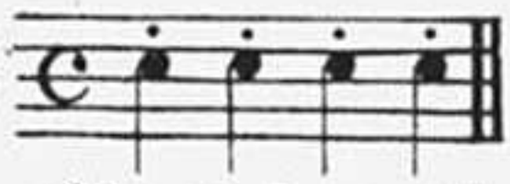
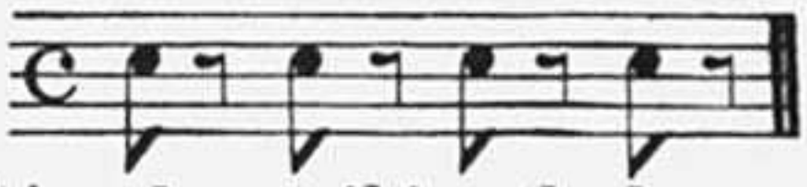
When two or more notes are written on one stem as above they should be played together.

SCALE OF G MAJOR.

Every F to be made Sharp instead of Natural.



Staccato:—This is an Italian word and means that notes are to be played in a detached manner as if rests occurred between the notes. When notes are to be played *Staccato* small dots are placed over them as in the following example.

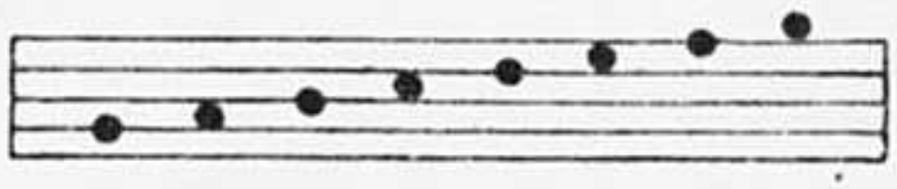
Written:  Played. 

This is effected on the Concertina by striking the keys smartly with the fingers.

Legato:—This is another Italian word and implies that notes are to be played in a connected manner. When notes are to be played *Legato* a curved line is placed over them as in the following example:—

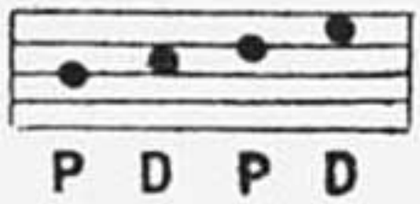
On examining the scale of the Chromatic Anglo Concertina it will be found that many notes of the scale can be produced either by drawing or pressing the bellows. Advantage should always be taken of this when possible in order to play a succession of notes in a smooth manner, and avoid the frequent reverse action of the bellows.

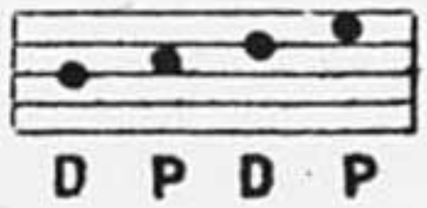
To play smoothly or in a *Legato* style observe that the following notes may be obtained each way of the bellows:—



Thus on the second row of the left hand side G and A are given on one stud. On the top row the same two notes are repeated on one stud, but the press and draw notes are reversed.

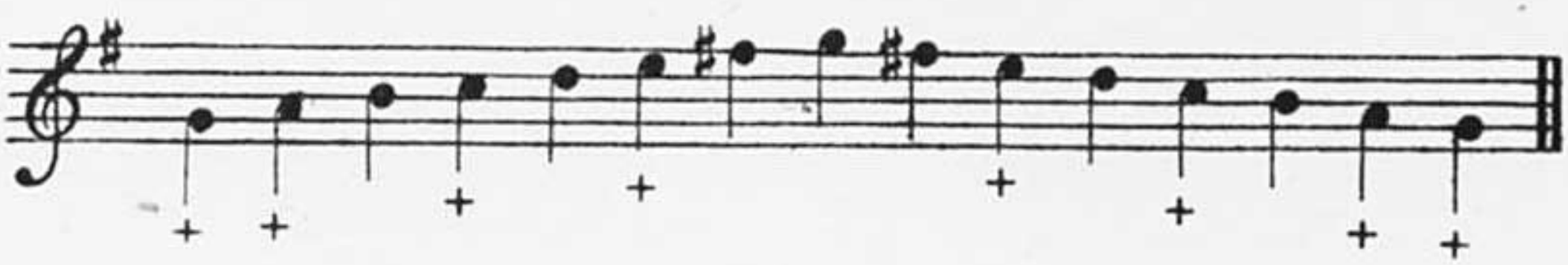
All the other notes shown above are duplicated one way or another so that a succession of notes can be played on one draw or press of the bellows. The following exercises should be practised until every alternative is familiar:—

Left hand side. 

Right hand side. 

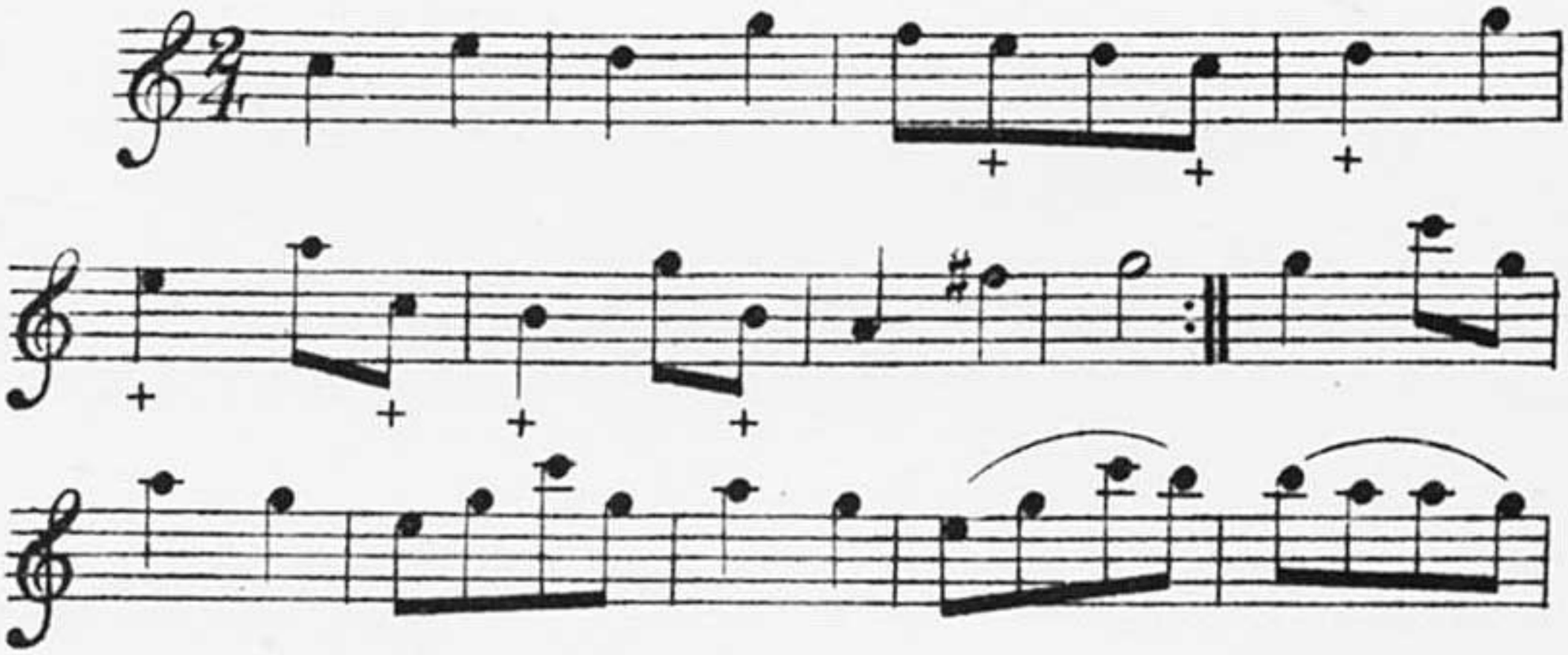
Notes marked thus + under must be played on the left side.

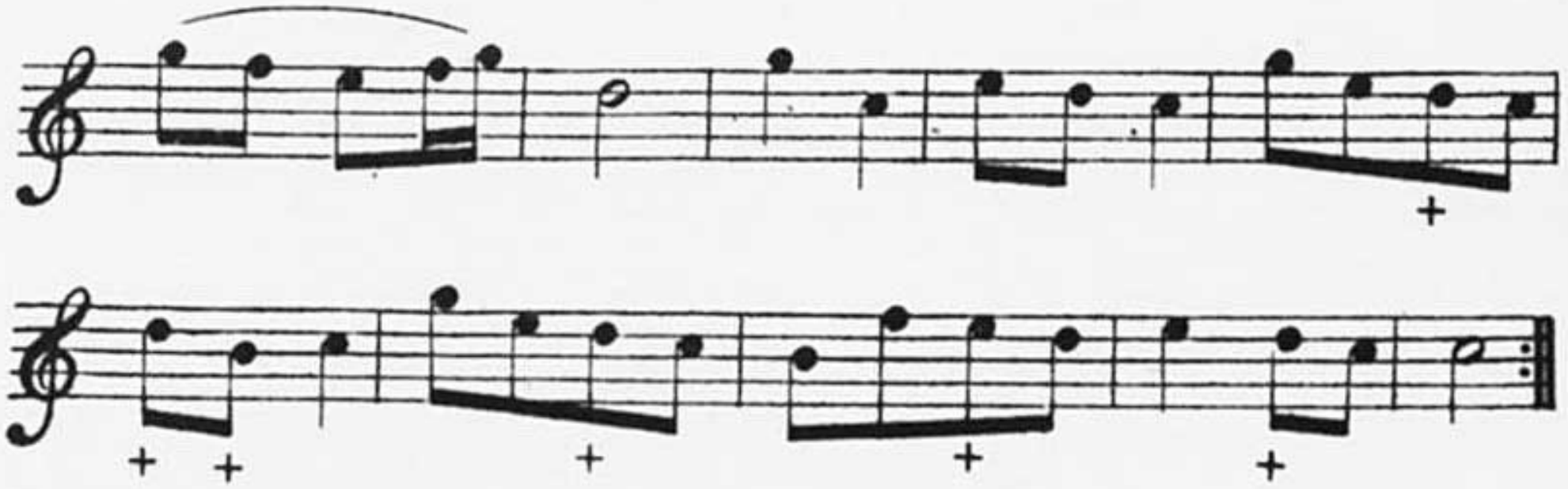
The letters **D** or **P** indicate the "draw" or "press" of the bellows.



The following airs will give good examples of the above method of obtaining smoothness.

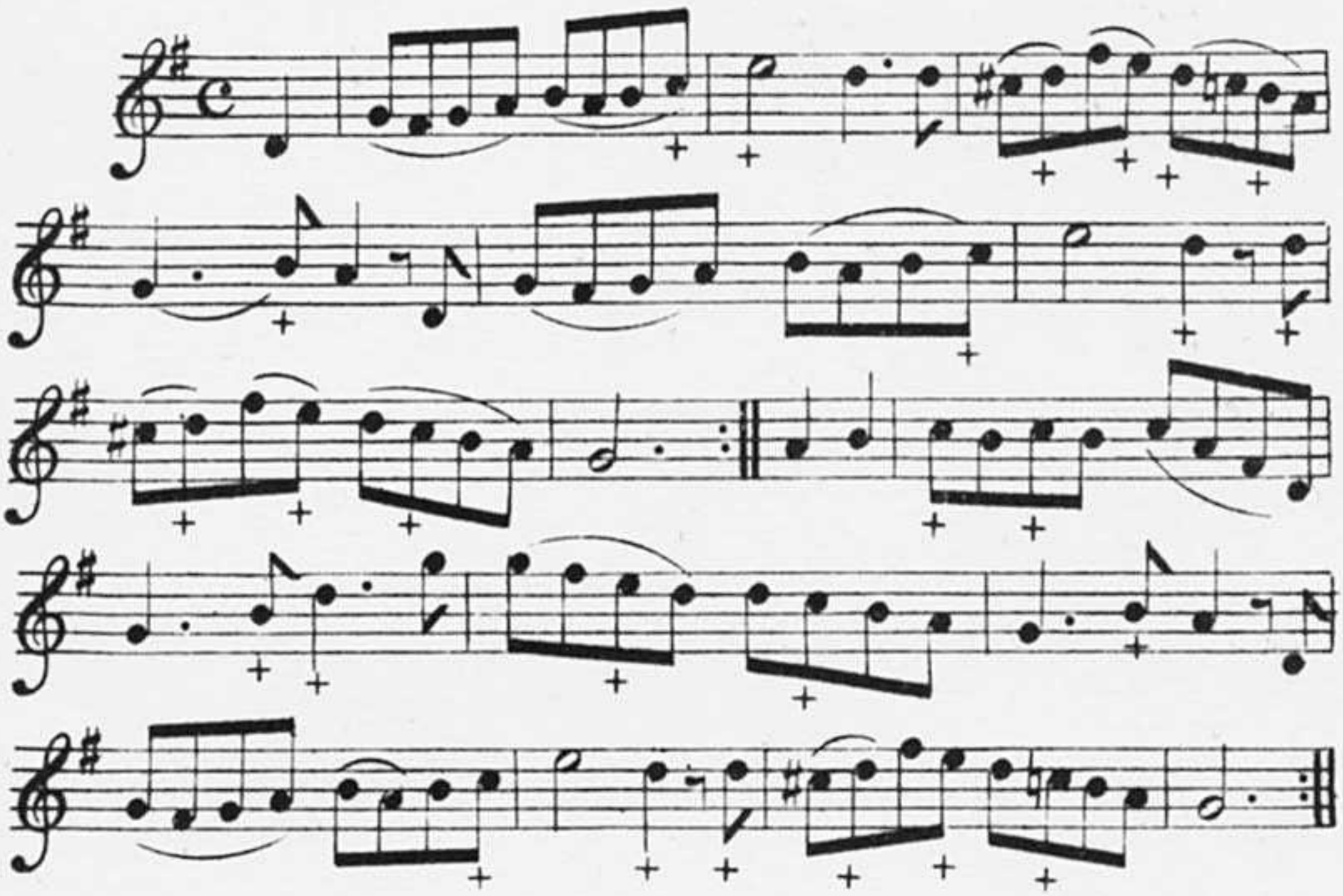
HANDEL'S HARMONIOUS BLACKSMITH.



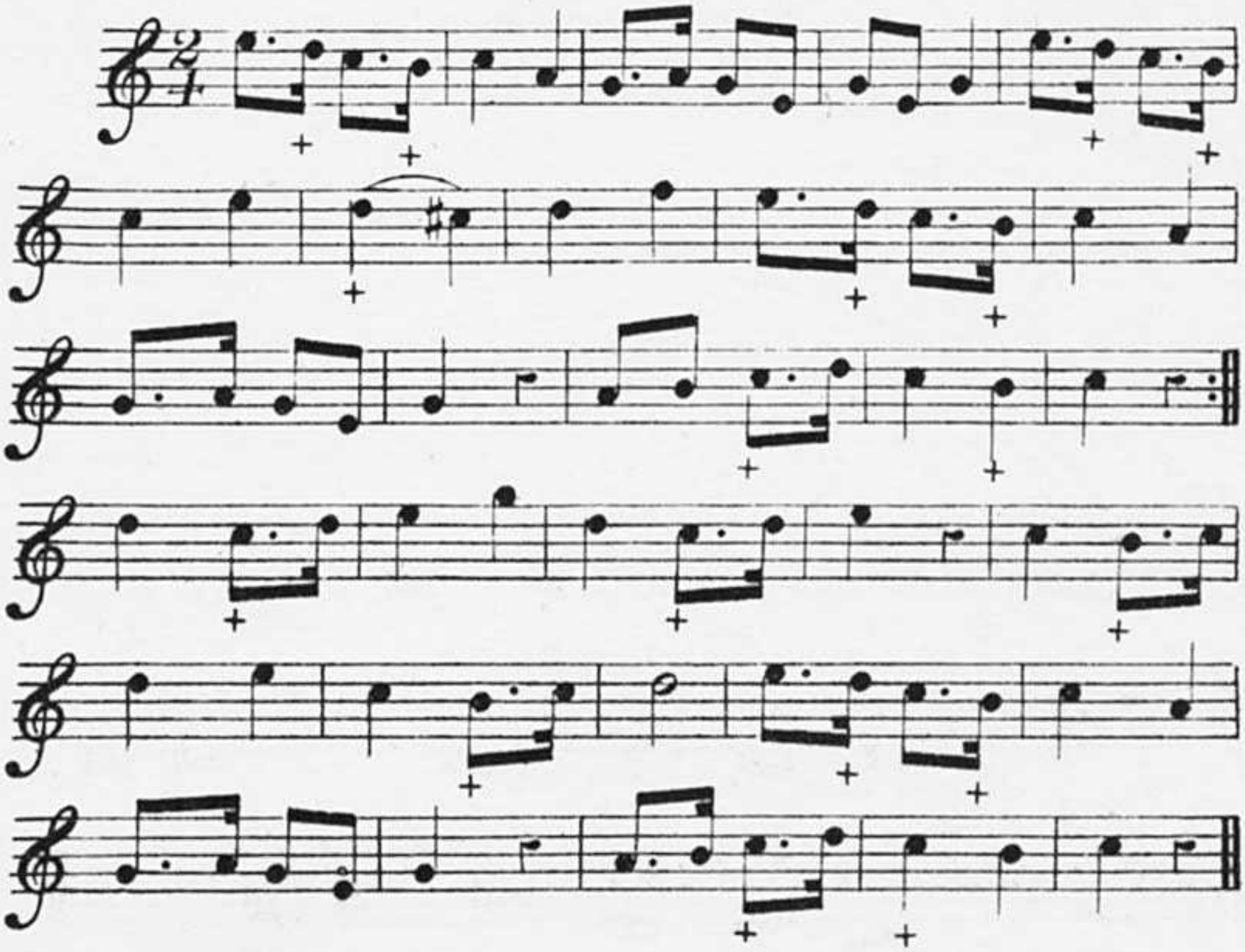


The notes slurred thus ⁀ should be played all one way of the bellows.

ITALIAN AIR.

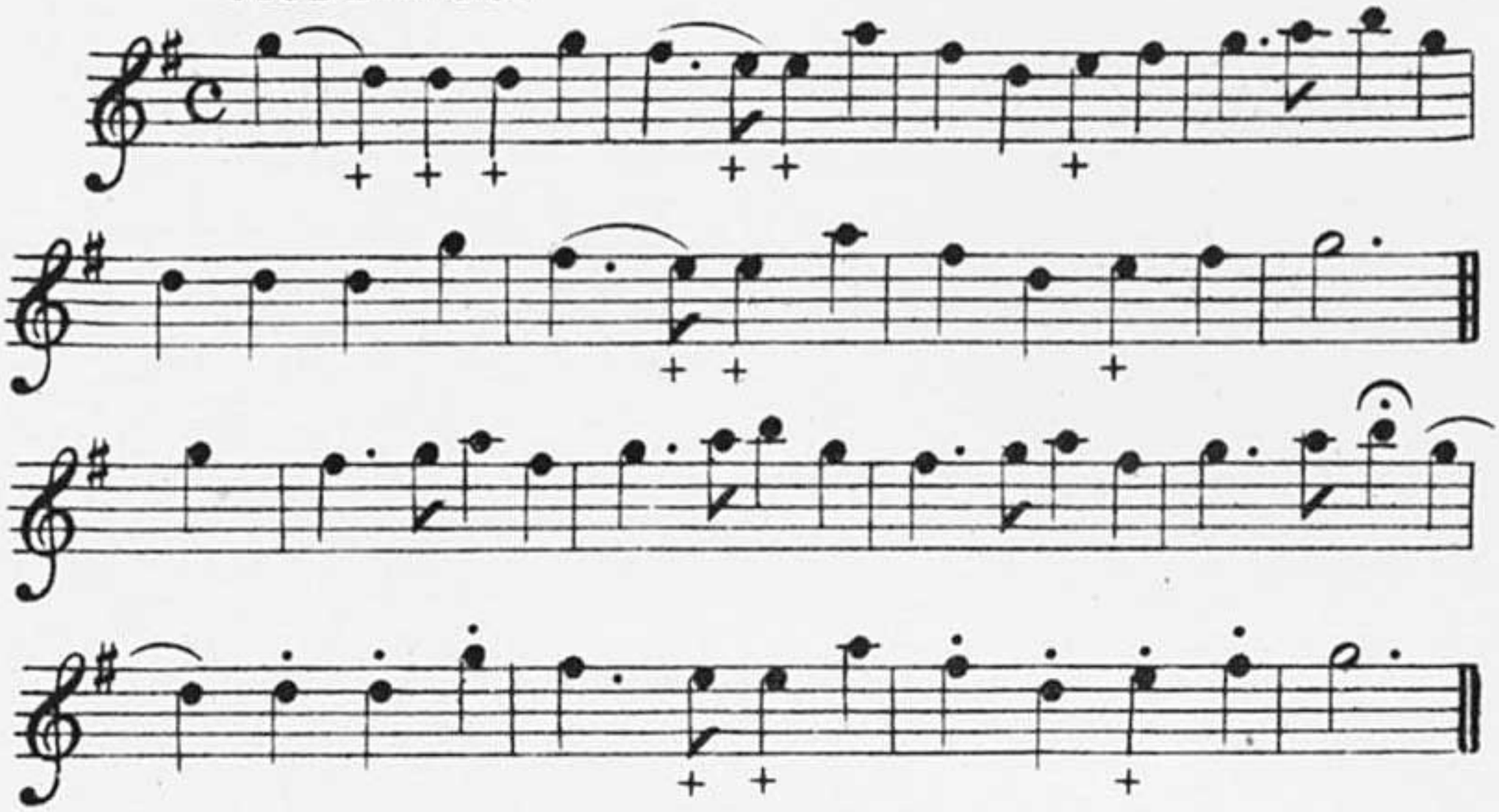


FAVORITE MELODY.



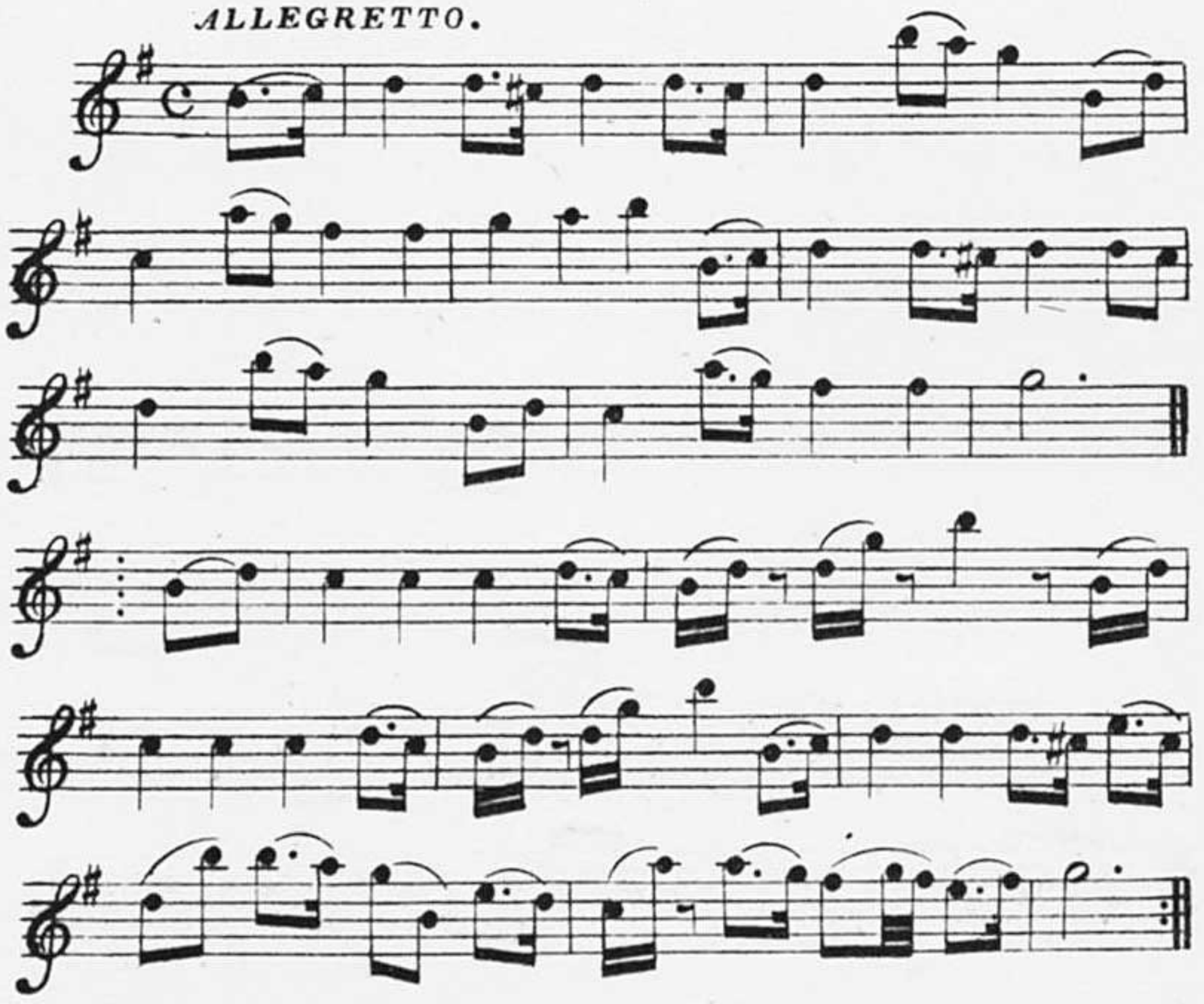
BOHEMIAN AIR.

MODERATO.

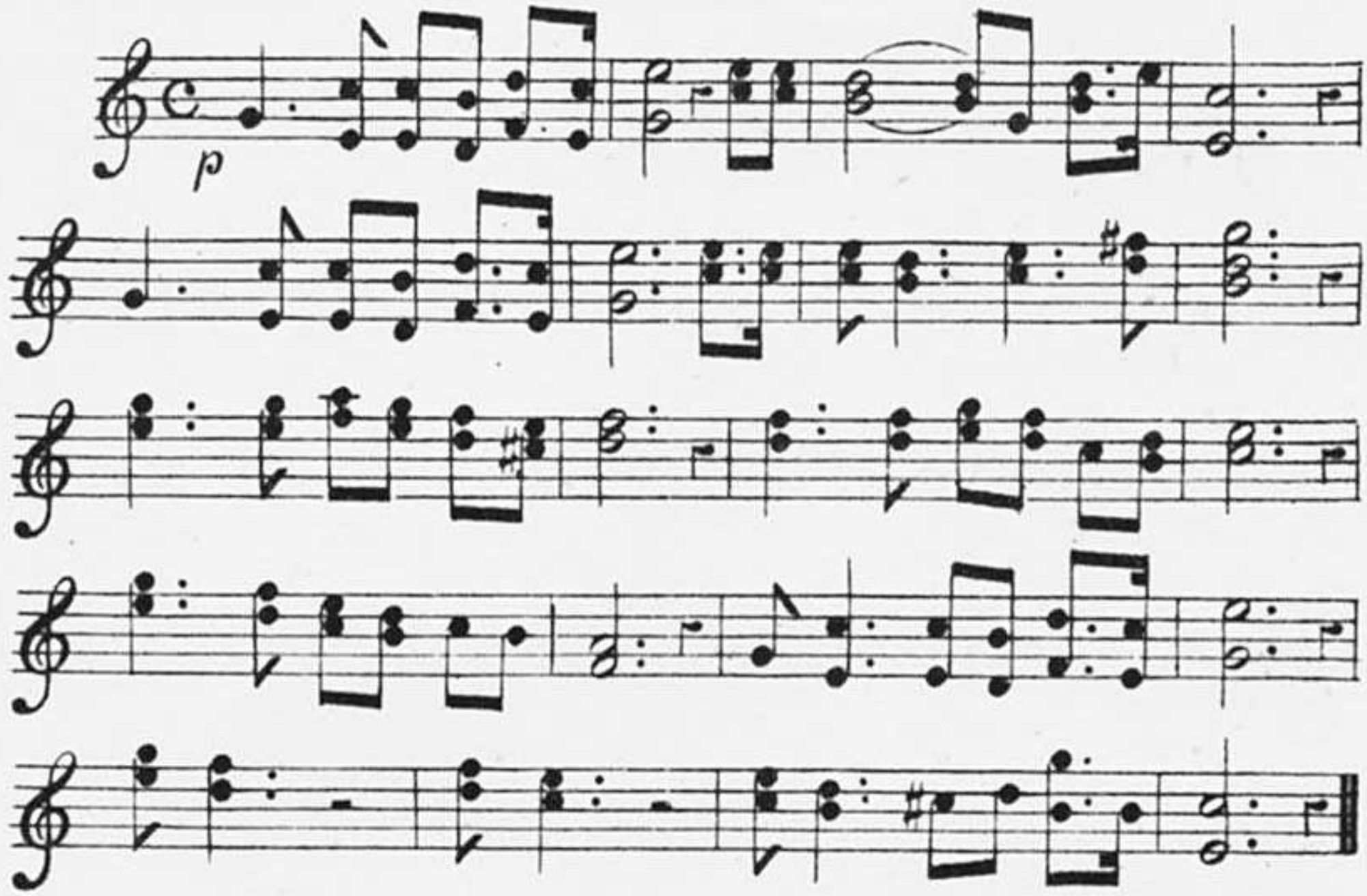


THE SWISS BOY.

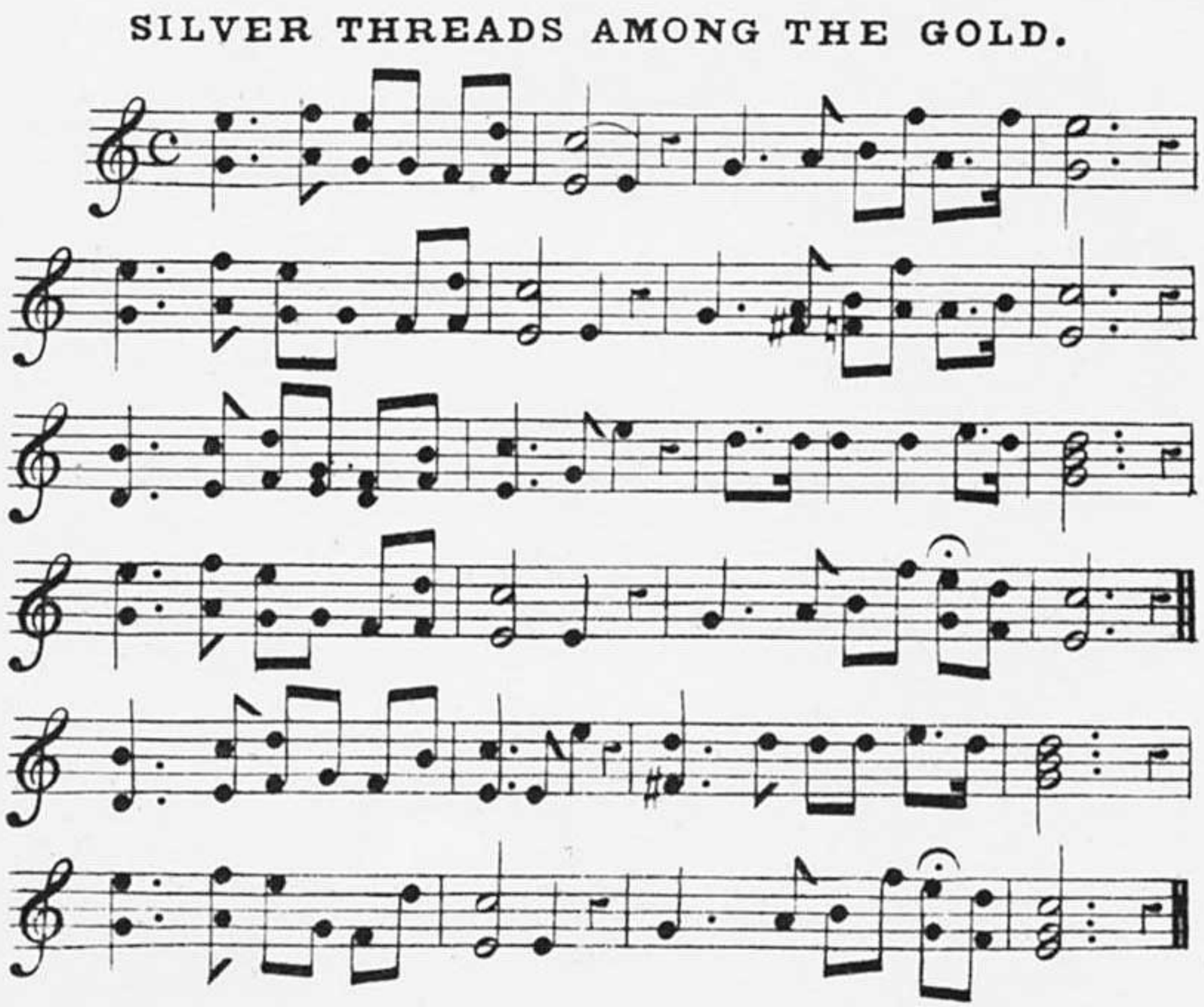
ALLEGRETTO.



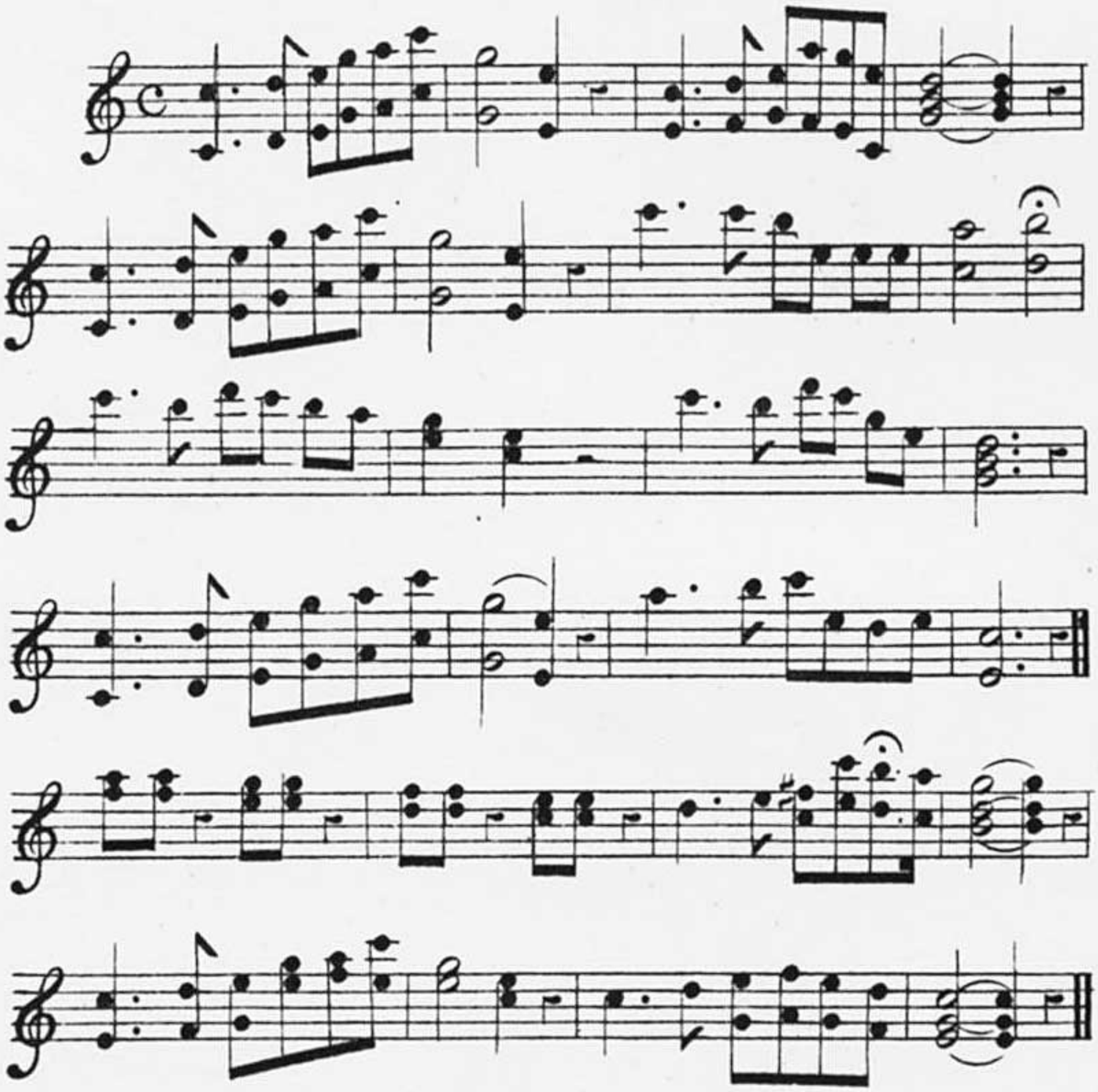
MOTHER KISSED ME IN MY DREAMS.



SILVER THREADS AMONG THE GOLD.

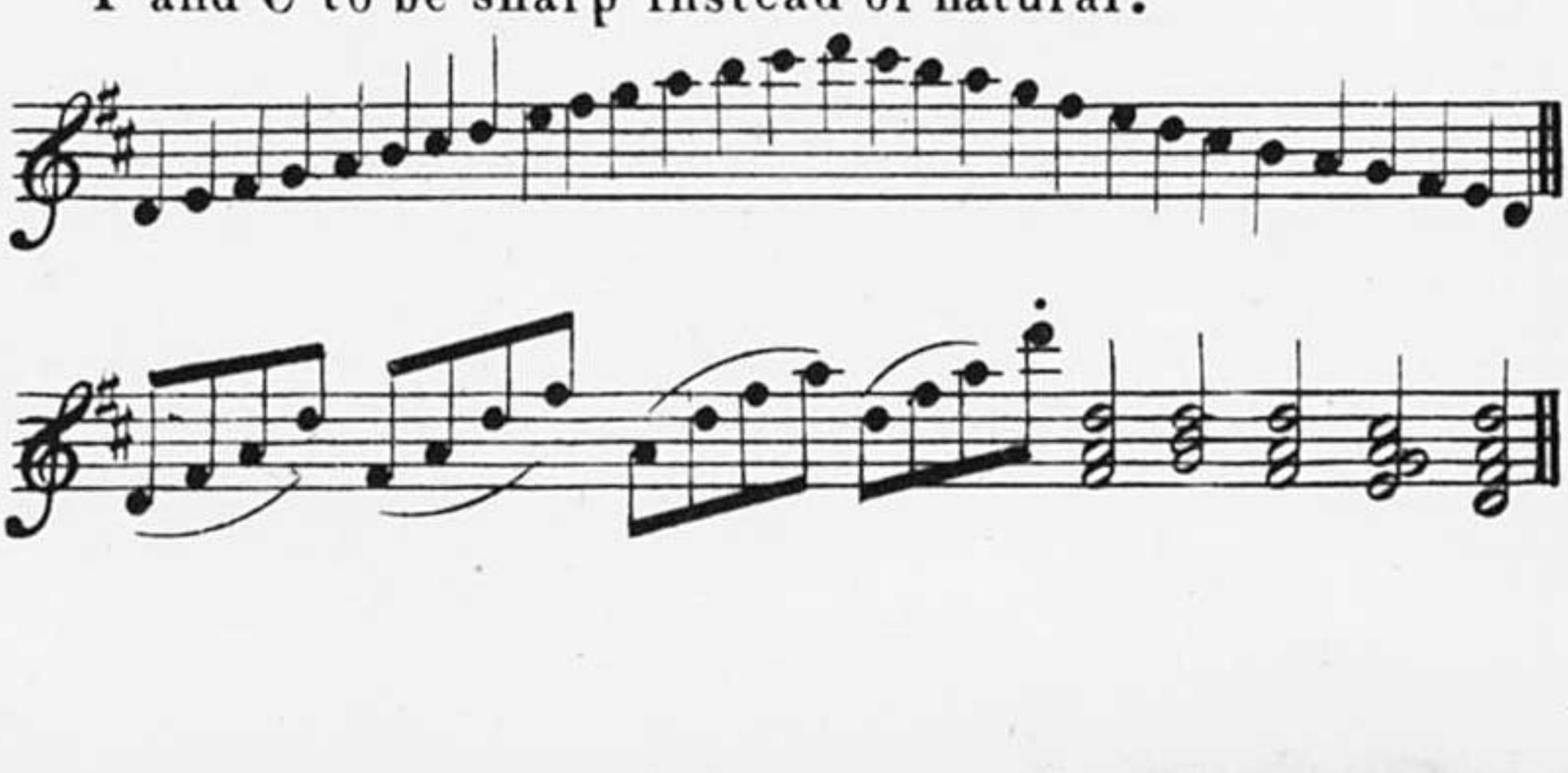


MOLLIE DARLING.

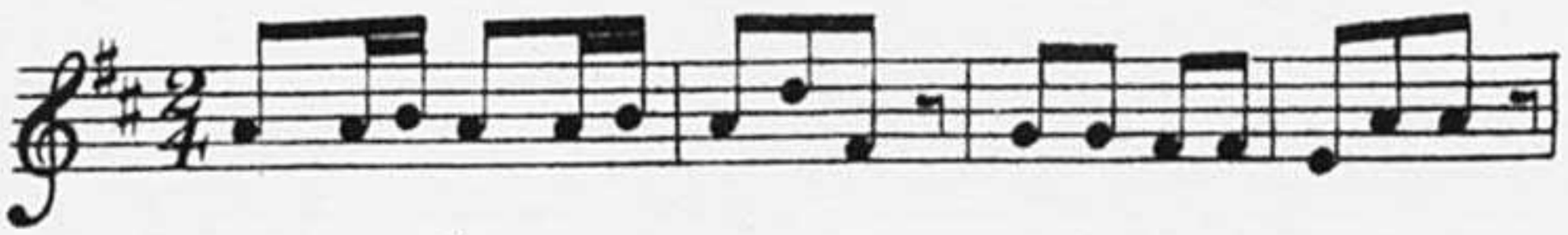


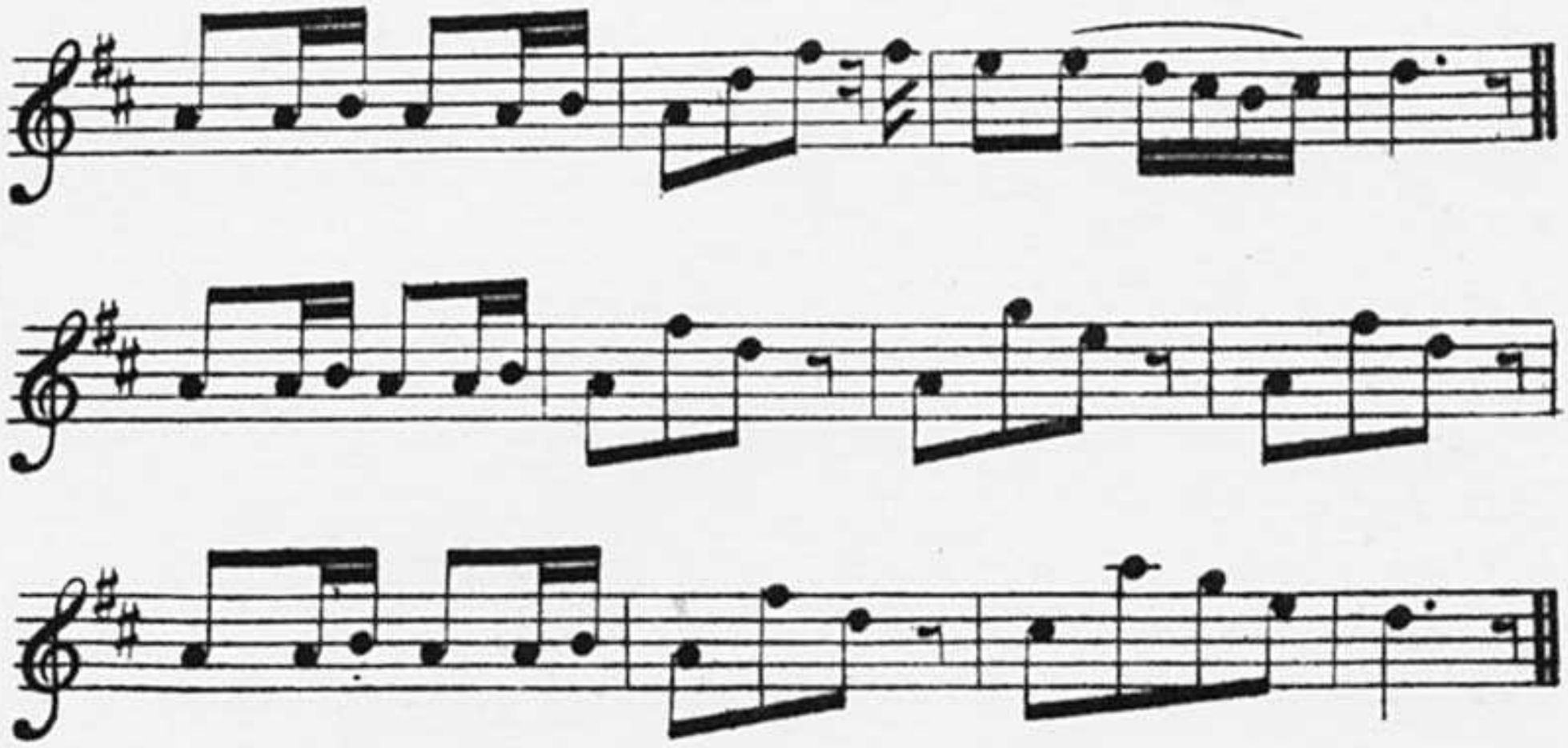
SCALE IN THE KEY OF D MAJOR.

F and C to be sharp instead of natural.



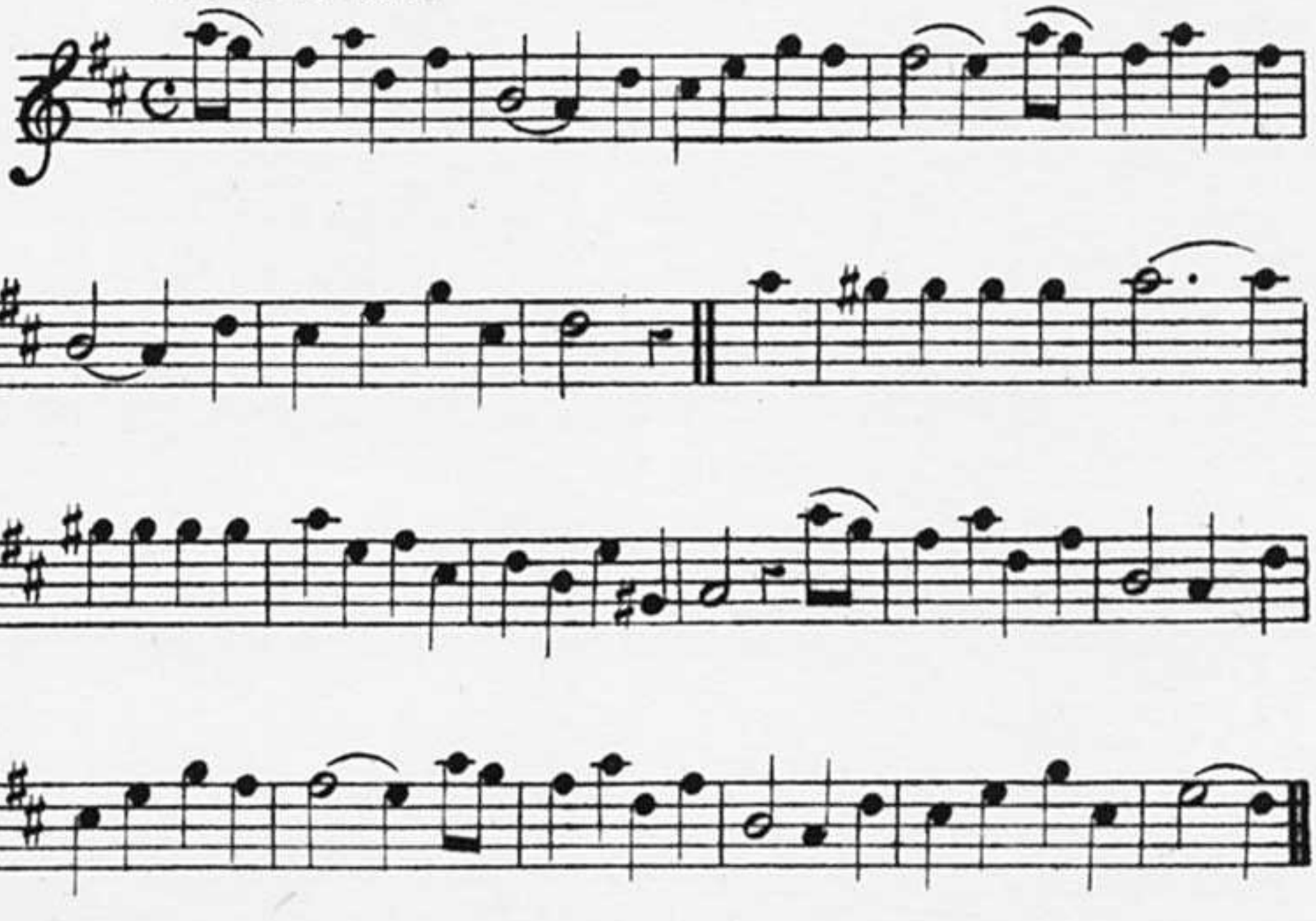
SWISS AIR.





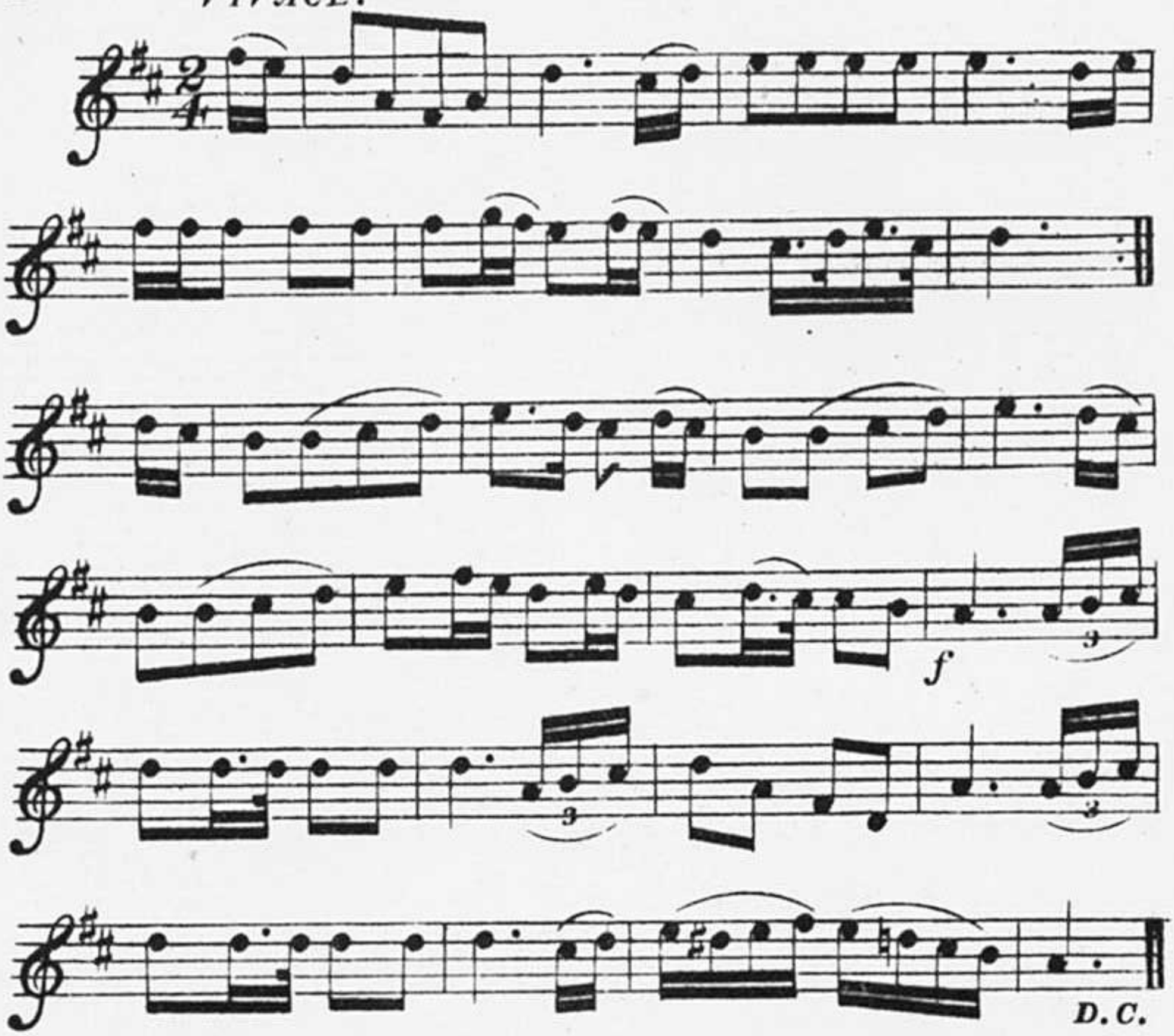
THE PLOUGH BOY.

MODERATO.



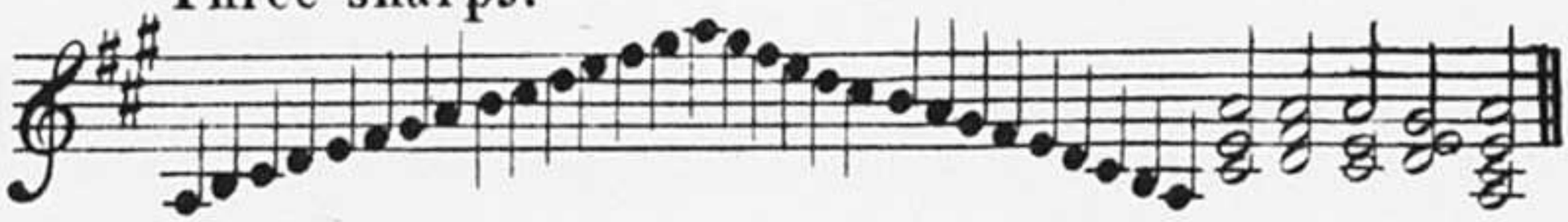
LE PETIT TAMBOUR.

VIVACE.

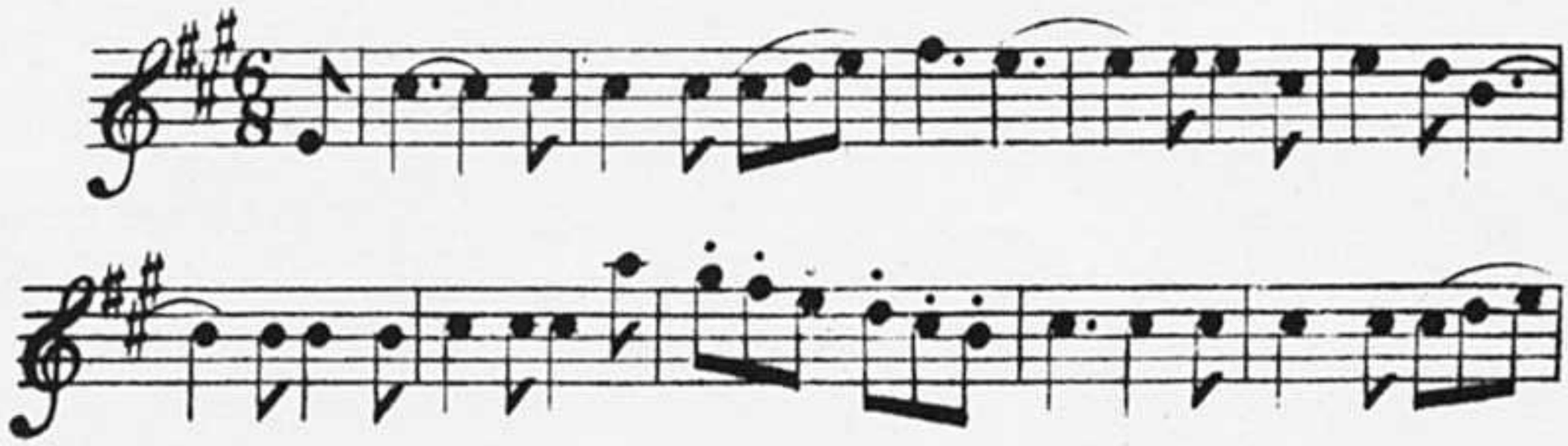


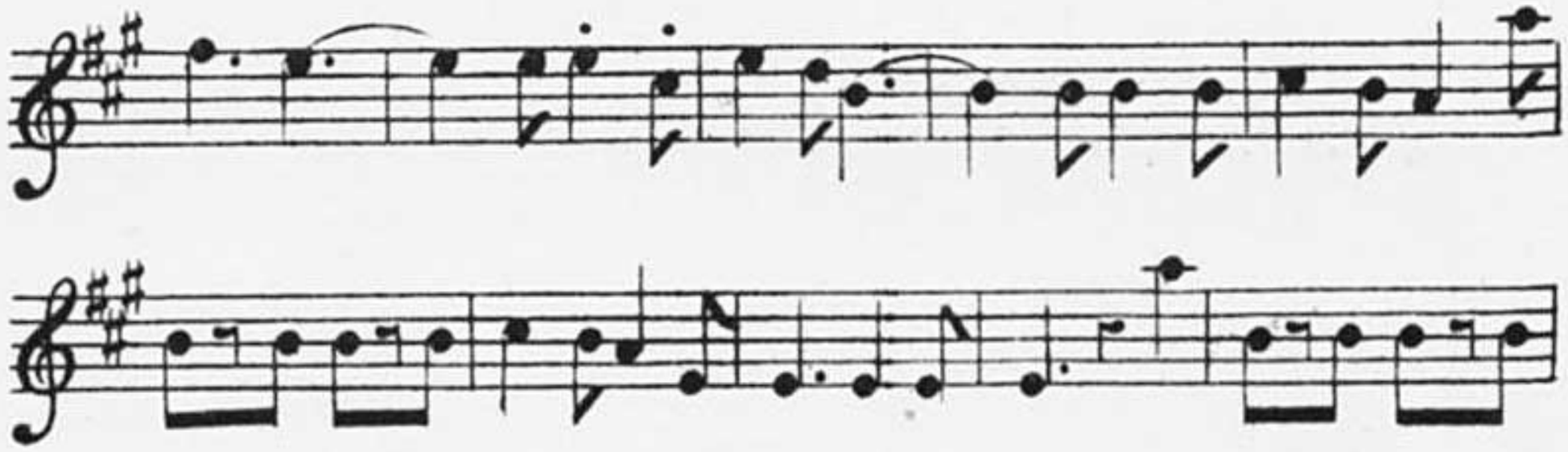
SCALE IN A MAJOR.

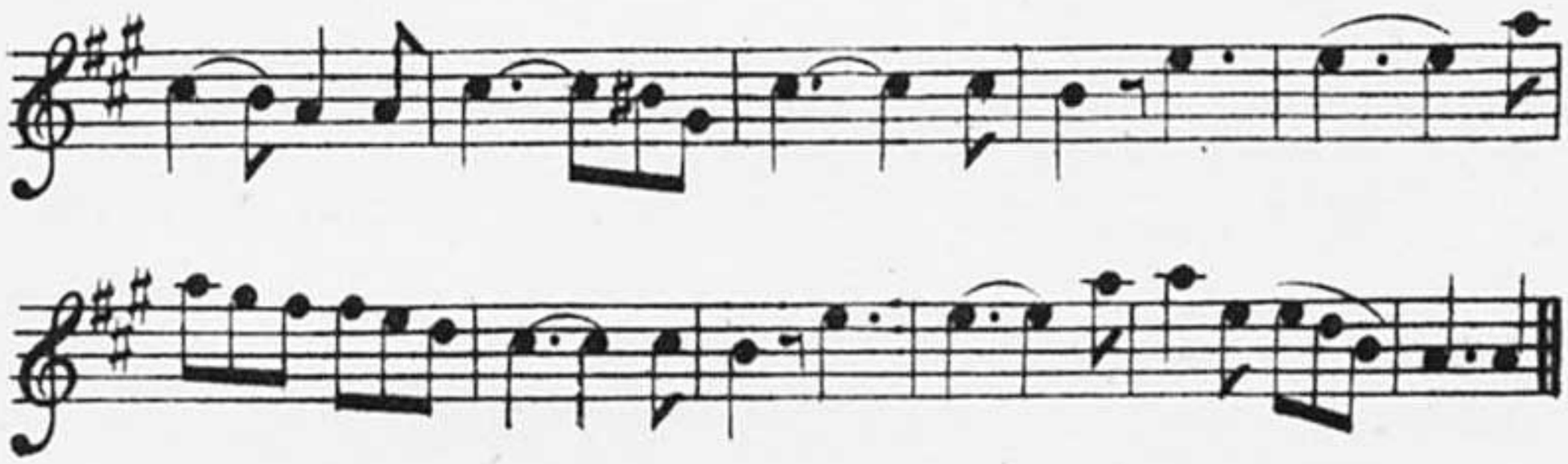
Three sharps.



BARCAROLLE. MASANIELLO.

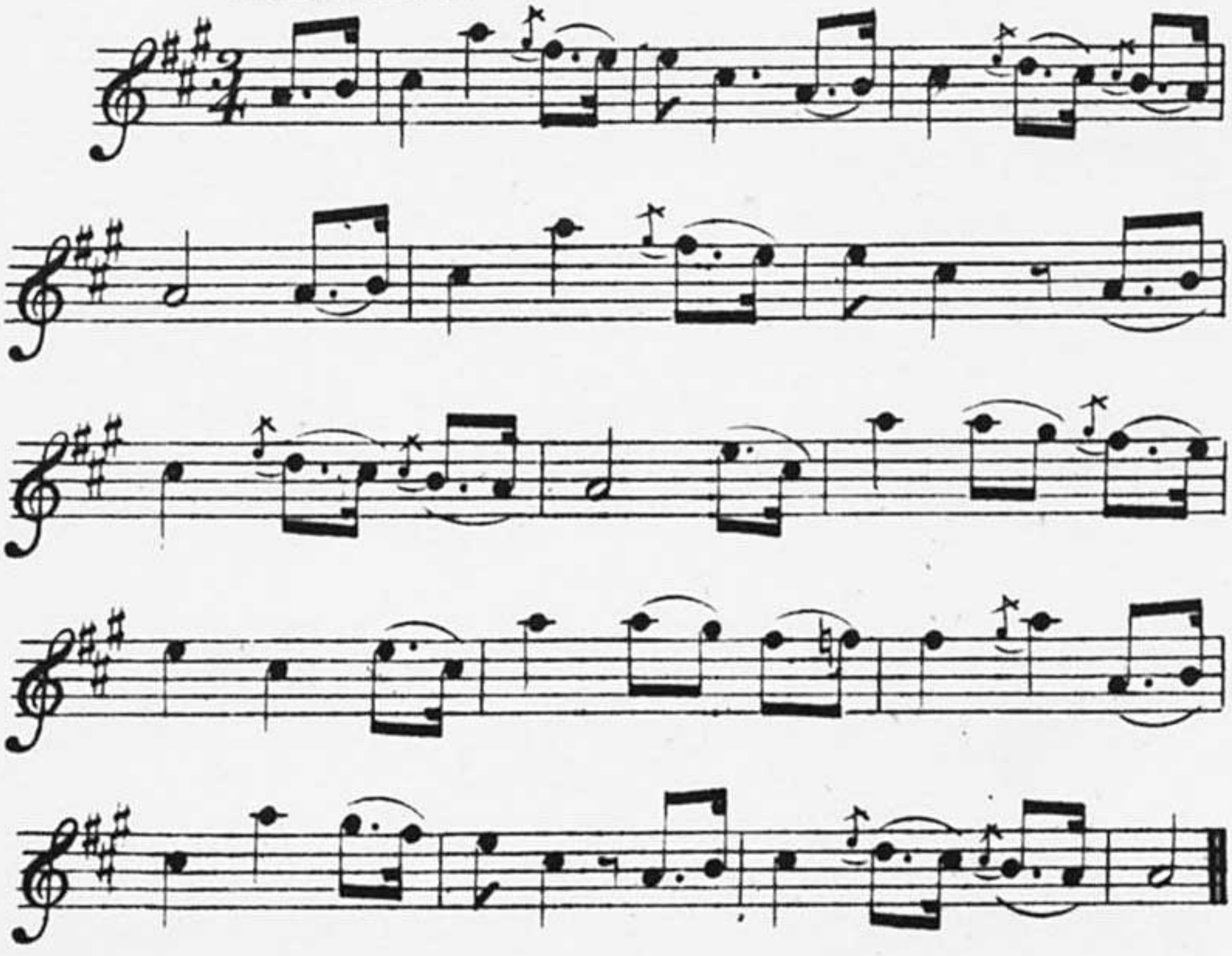






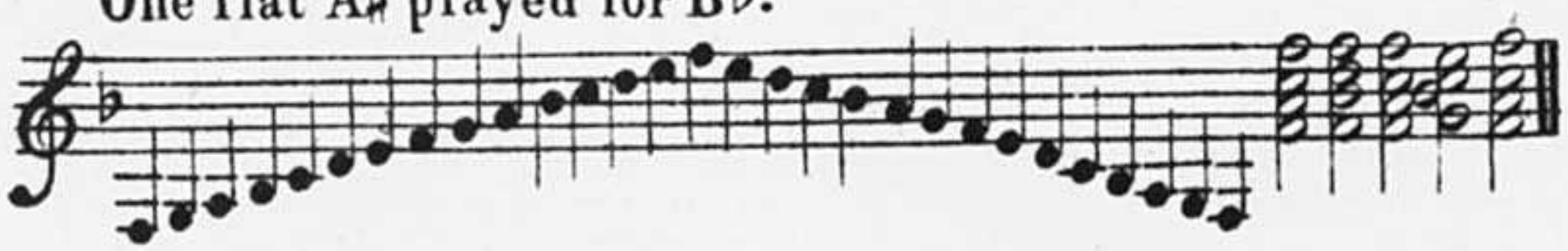
THE LAST ROSE OF SUMMER.

MODERATO.

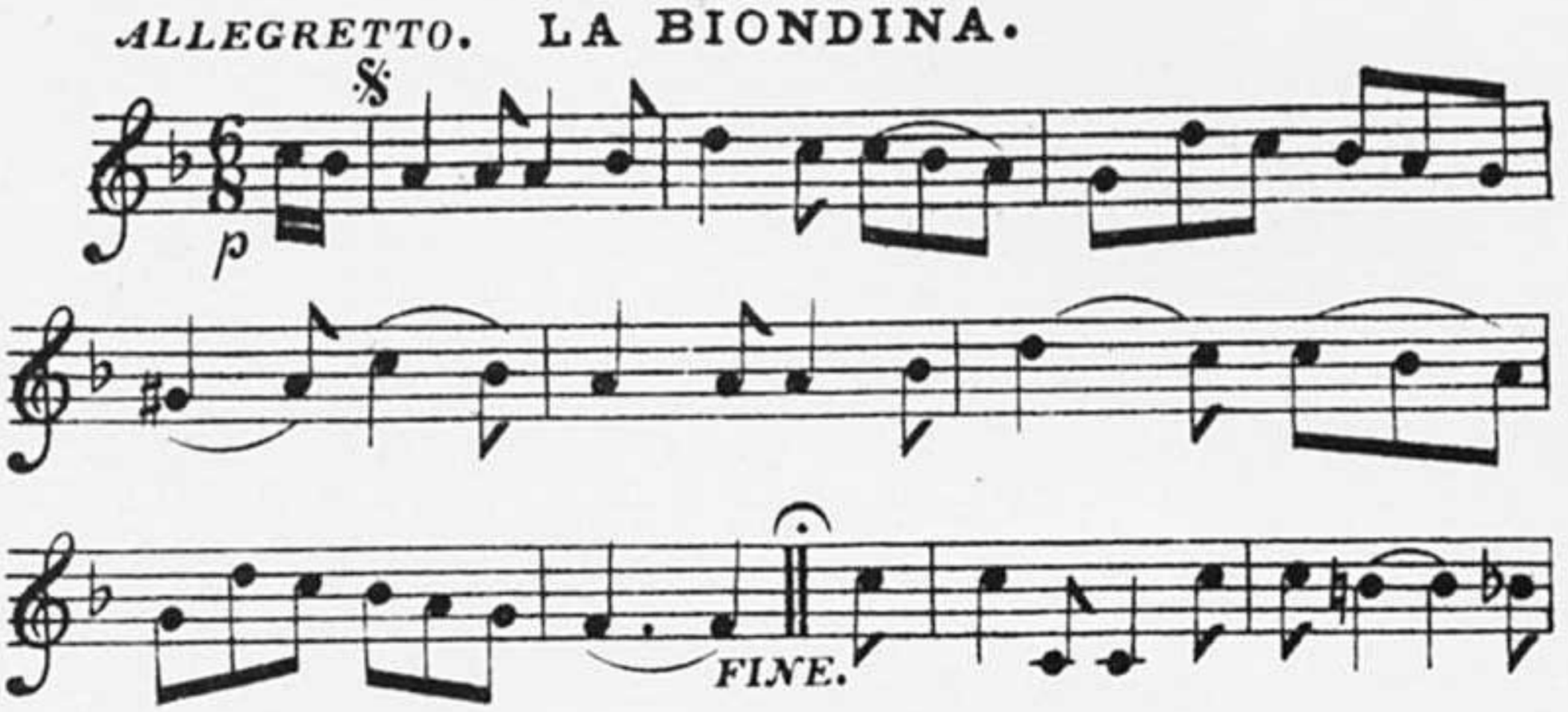


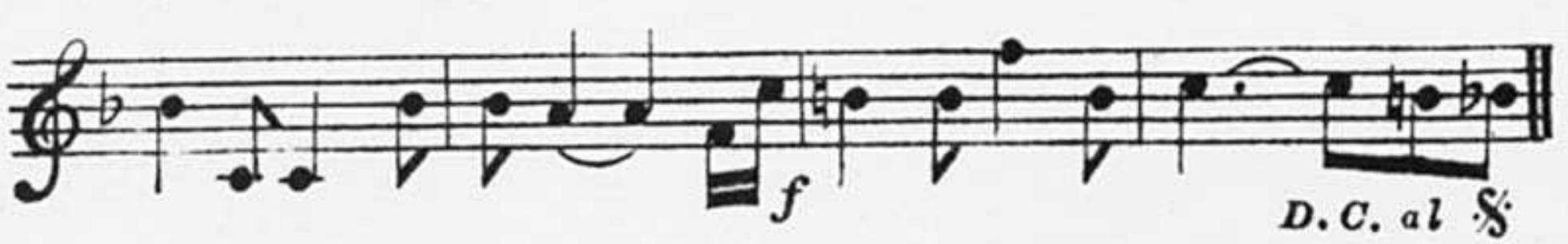
SCALE OF F MAJOR.

One flat A♯ played for B♭.

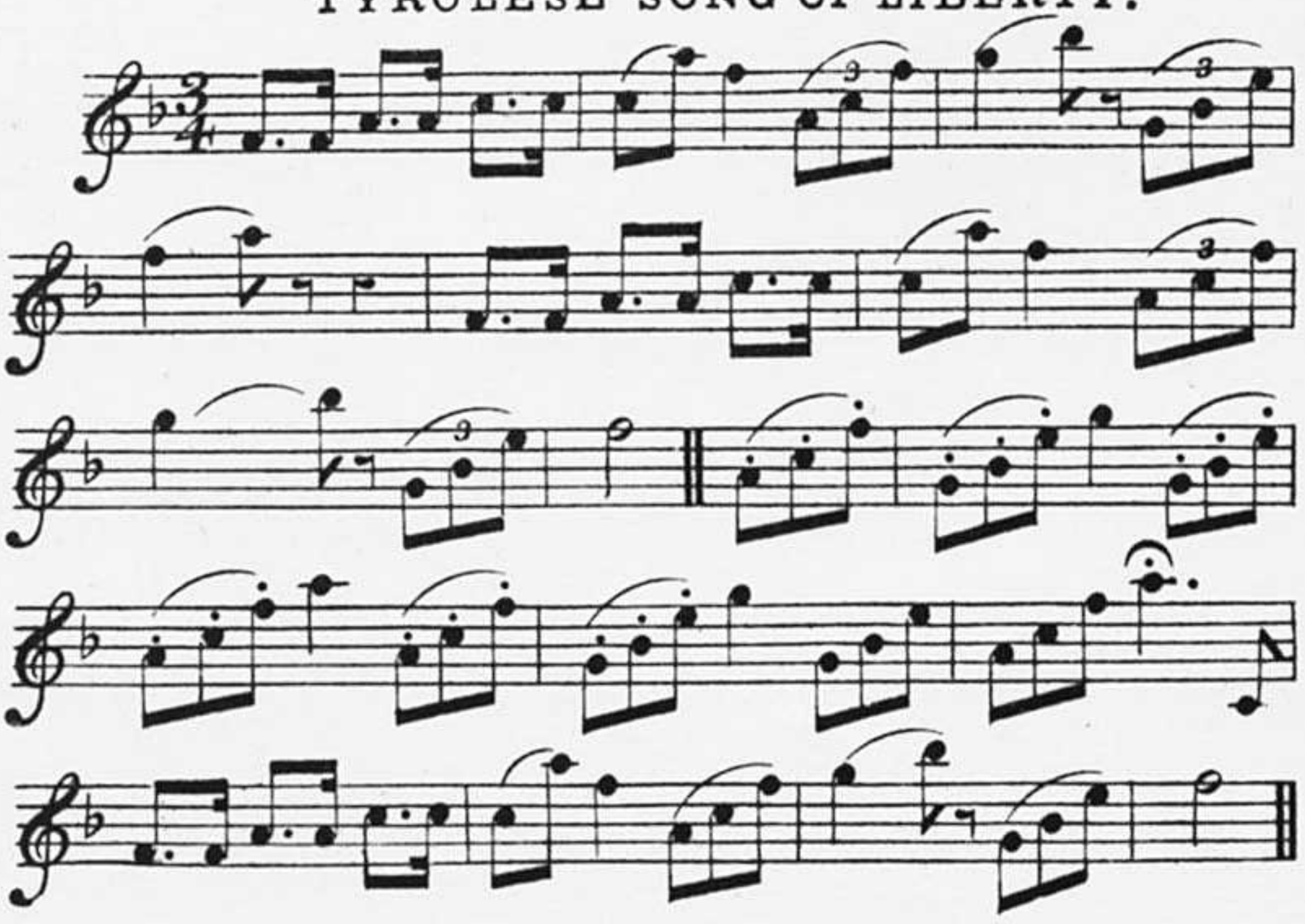


ALLEGRETTO. LA BIONDINA.



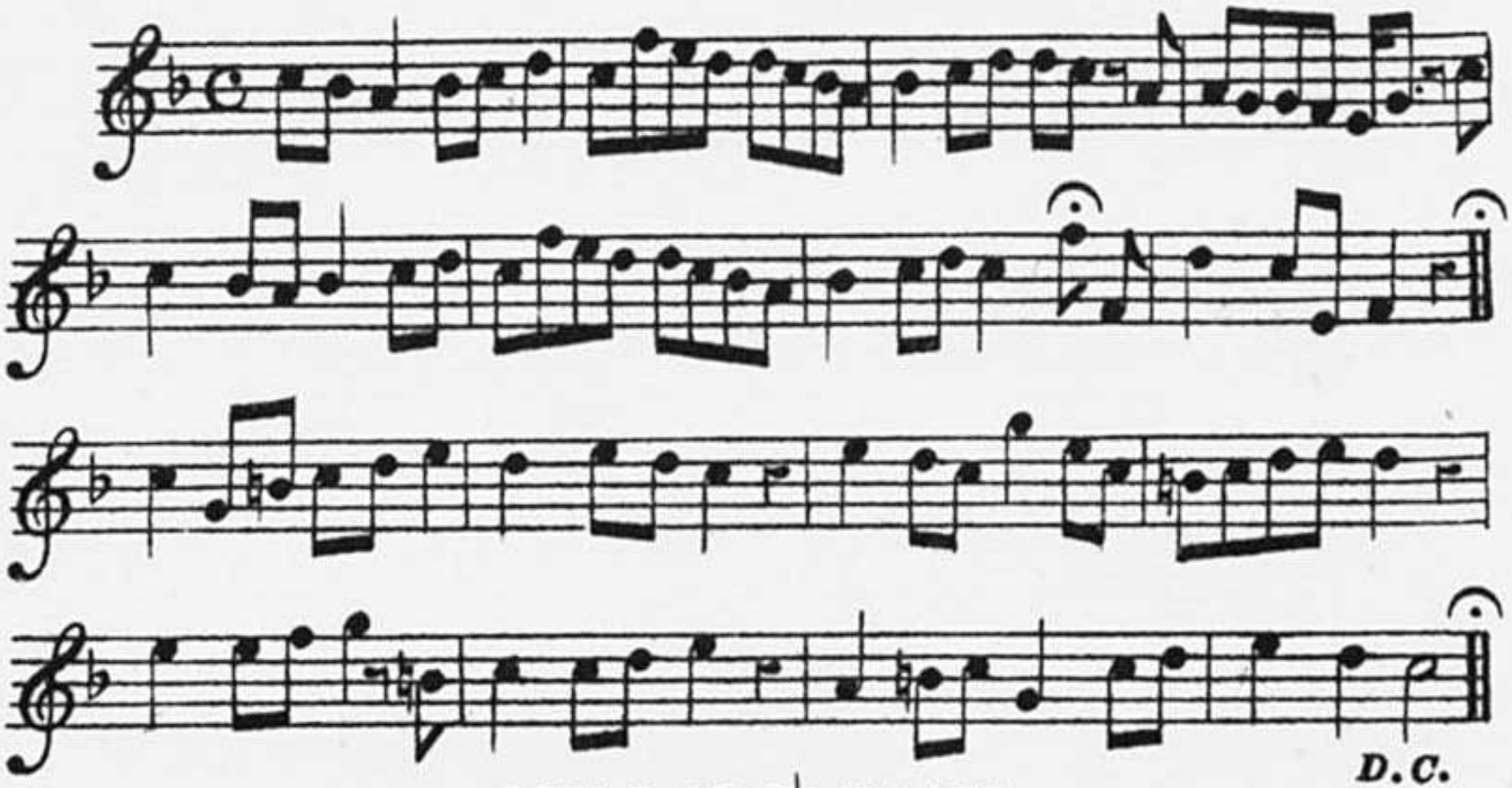


TYROLESE SONG OF LIBERTY.



THROUGH THE WOOD.

ALLEGRETTO. HORN.

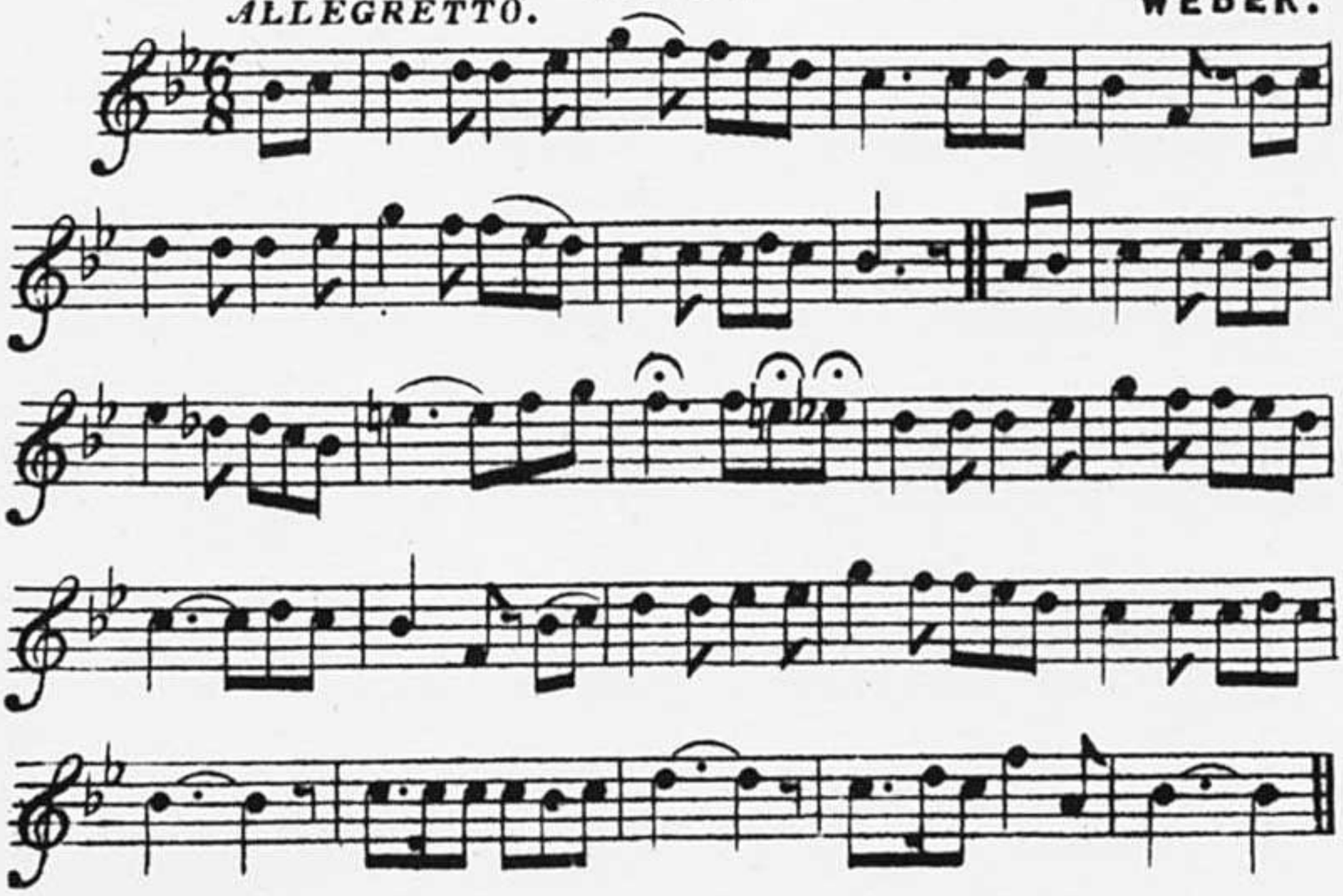


SCALE OF B♭ MAJOR.

Two Flats D♯ played for E♭.

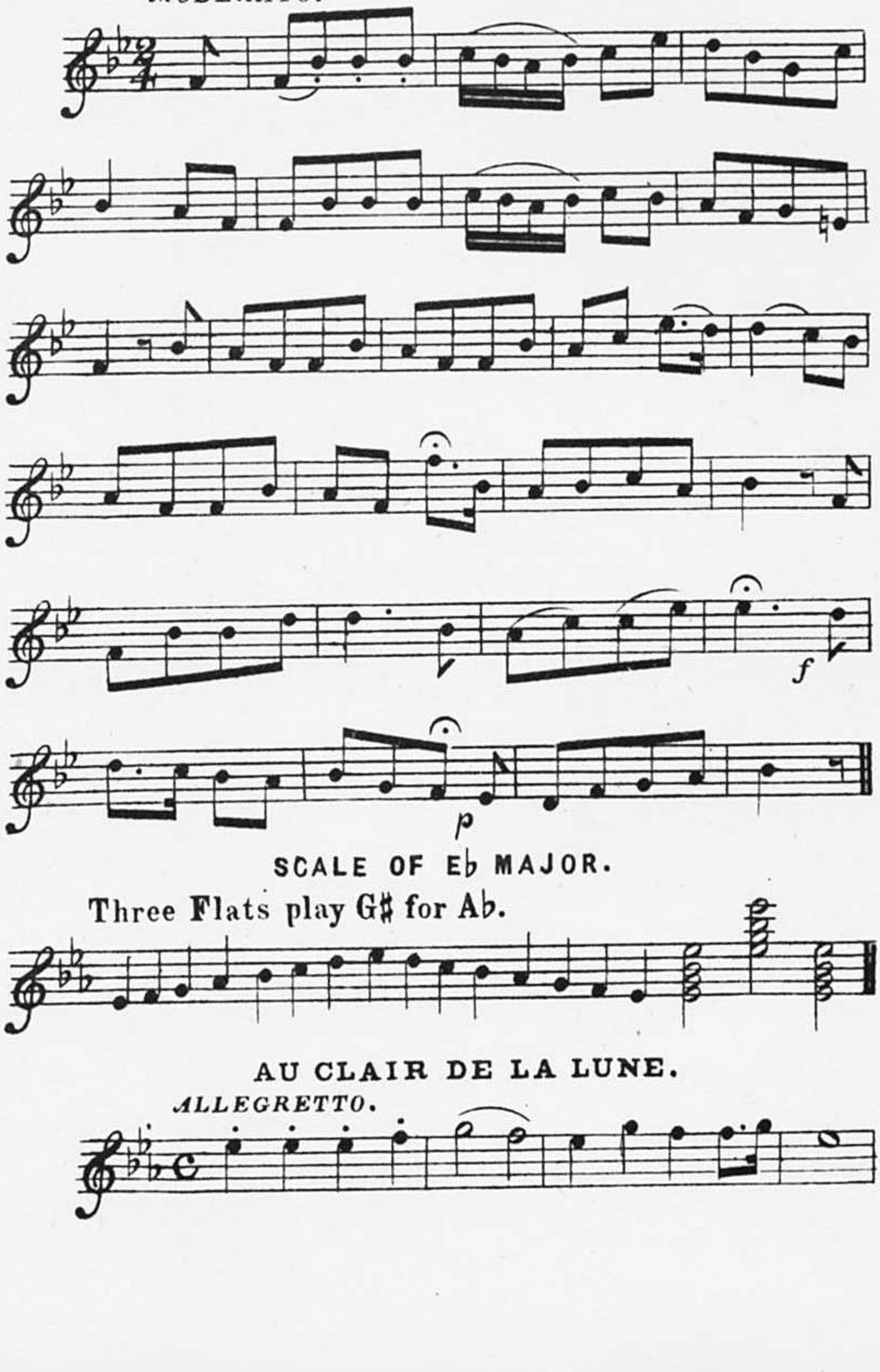
AIR.

ALLEGRETTO. WEBER.



THE LASS OF RICHMOND HILL.

MODERATO.

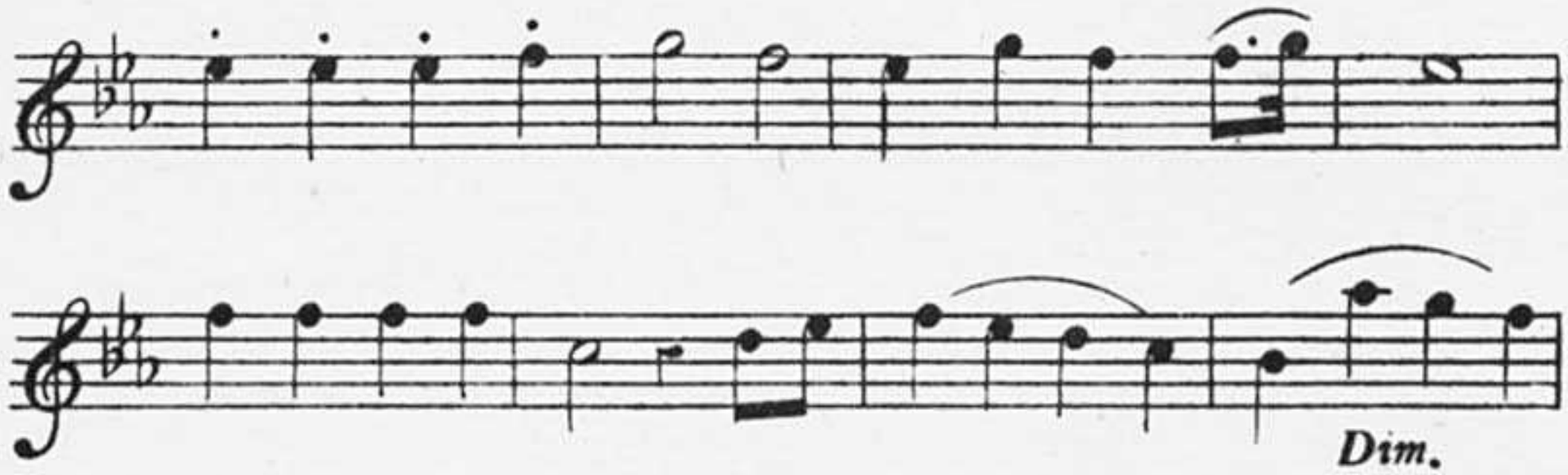


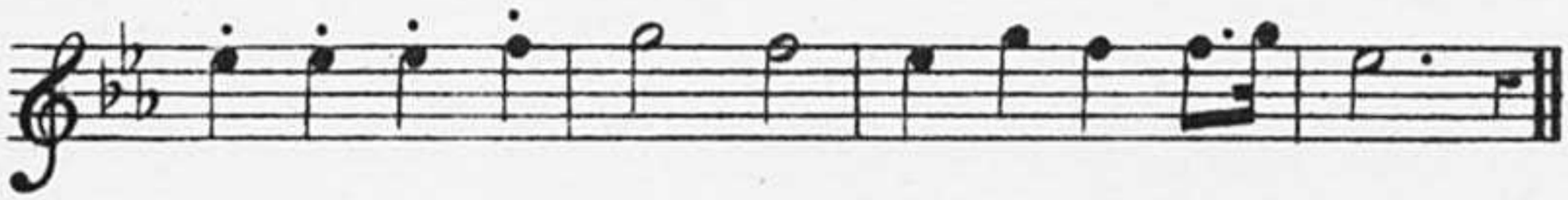
SCALE OF E♭ MAJOR.

Three Flats play G♯ for A♭.

AU CLAIR DE LA LUNE.

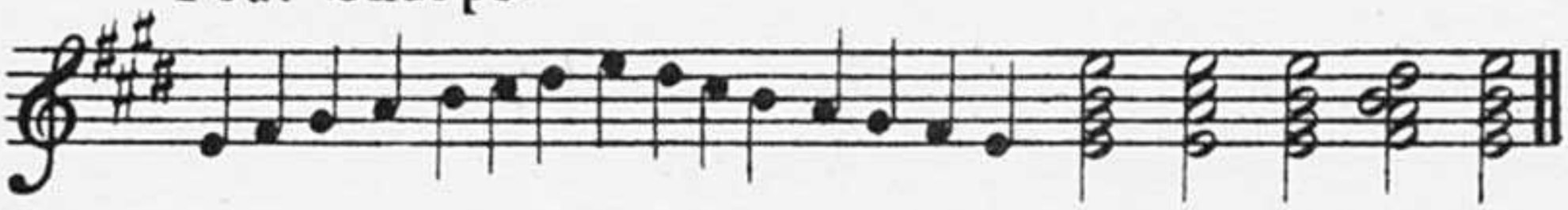
ALLEGRETTO.





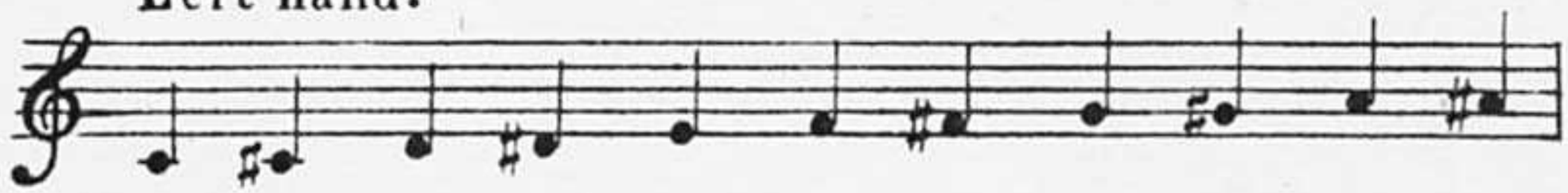
SCALE IN E MAJOR.

Four Sharps.

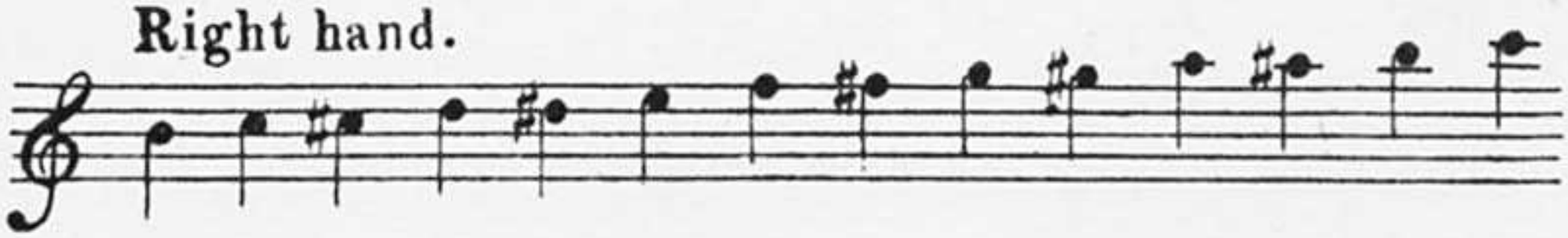


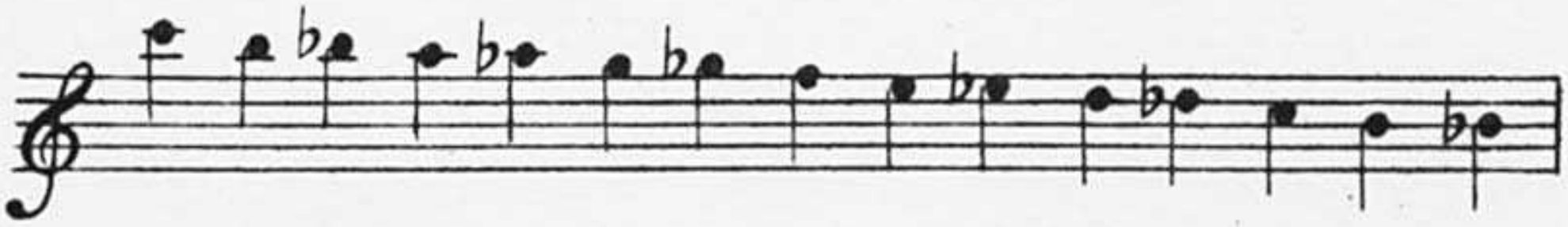
CHROMATIC SCALE.

Left hand.

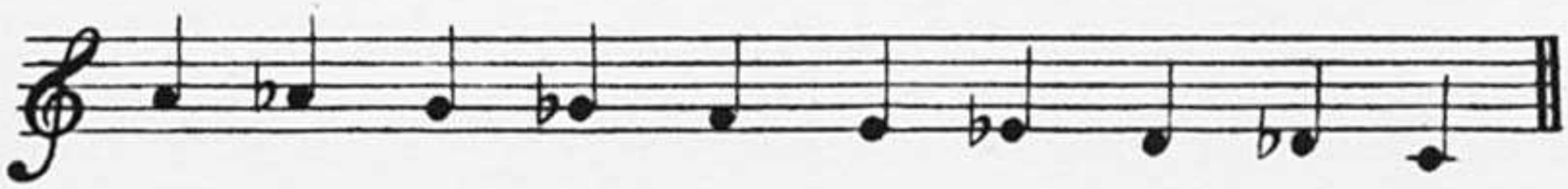


Right hand.





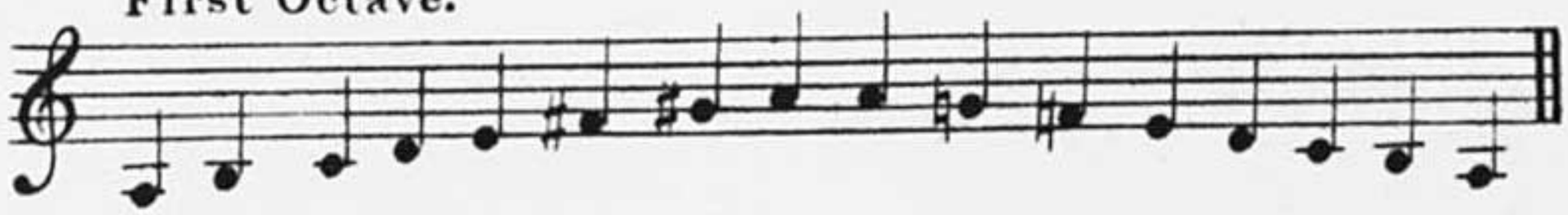
Left hand.



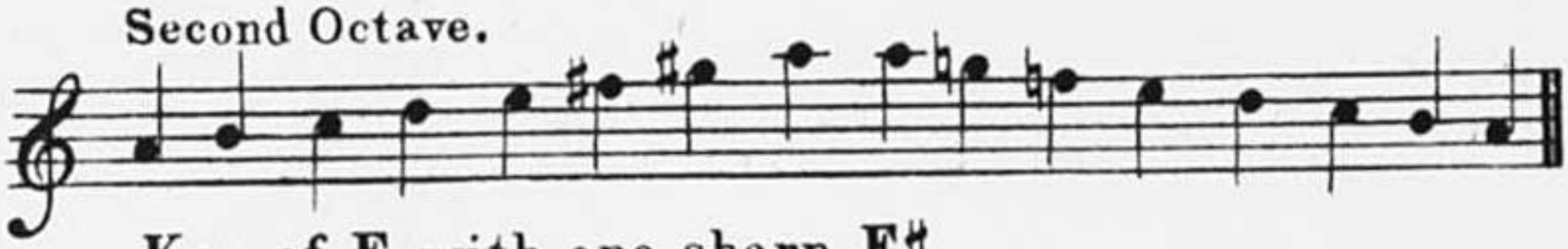
MINOR SCALES.

Key of A no sharps or flats in the signature.

First Octave.

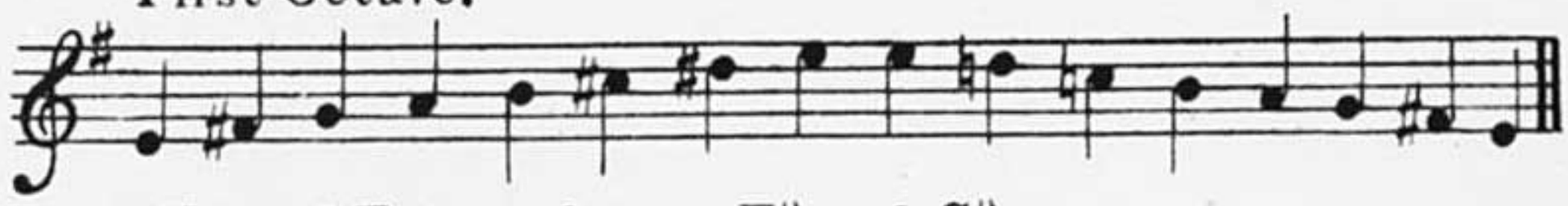


Second Octave.



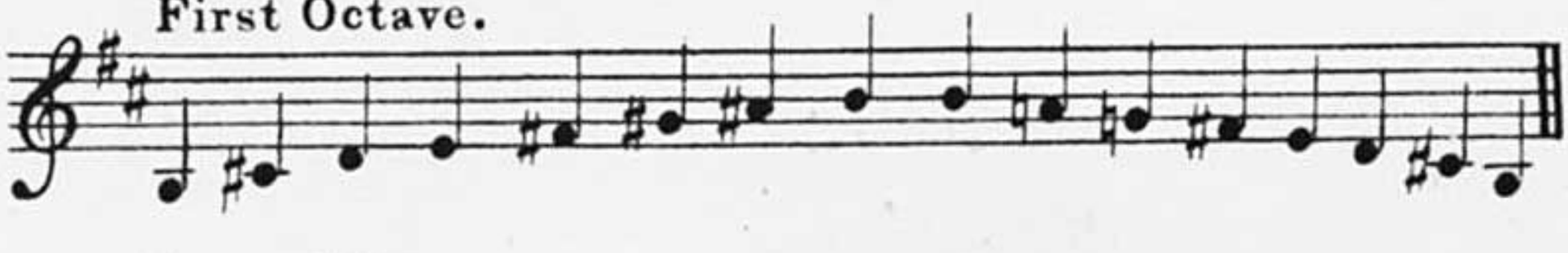
Key of E with one sharp F♯.

First Octave.

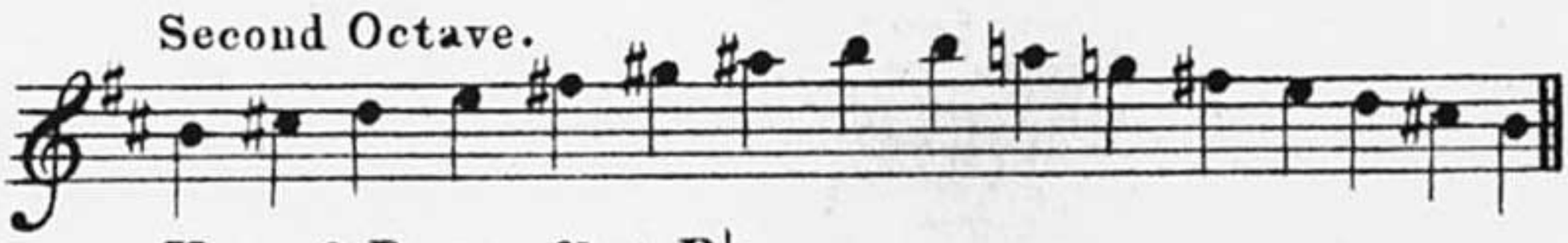


Key of B two sharps F♯ and C♯.

First Octave.

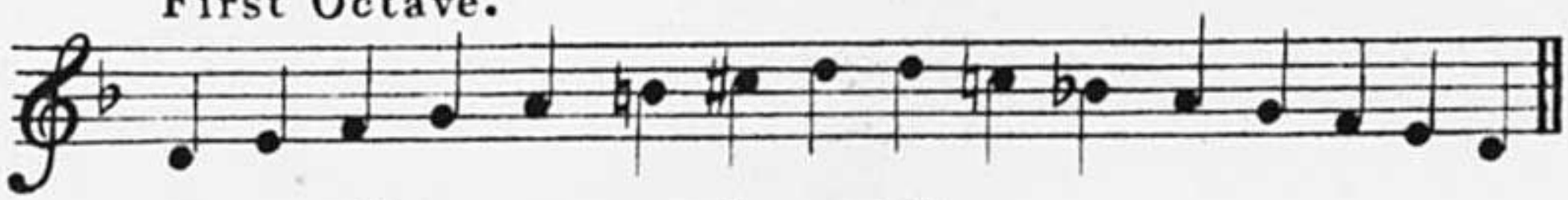


Second Octave.



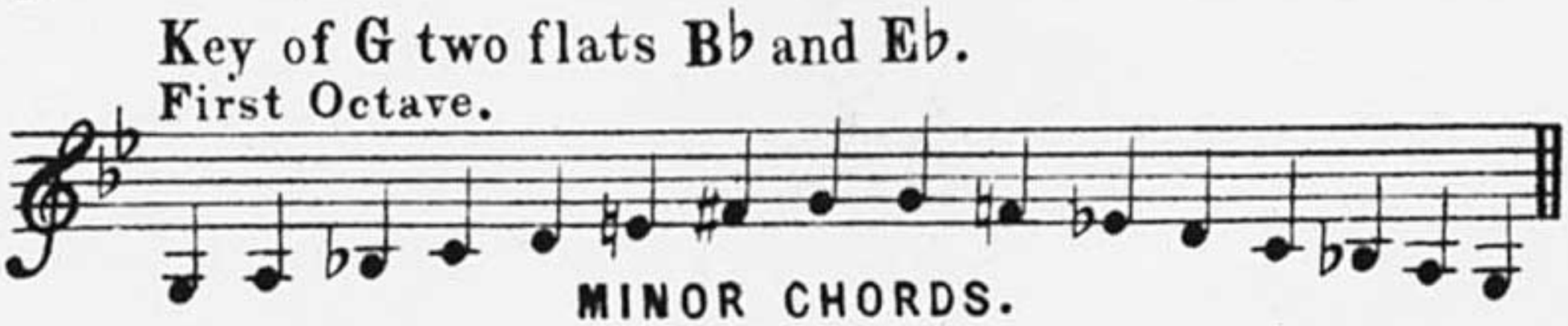
Key of D one flat B♭.

First Octave.

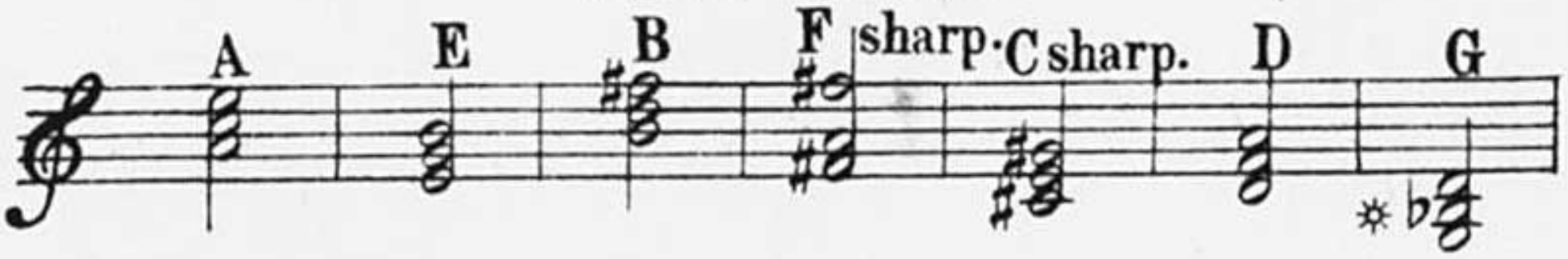


Key of G two flats B♭ and E♭.

First Octave.

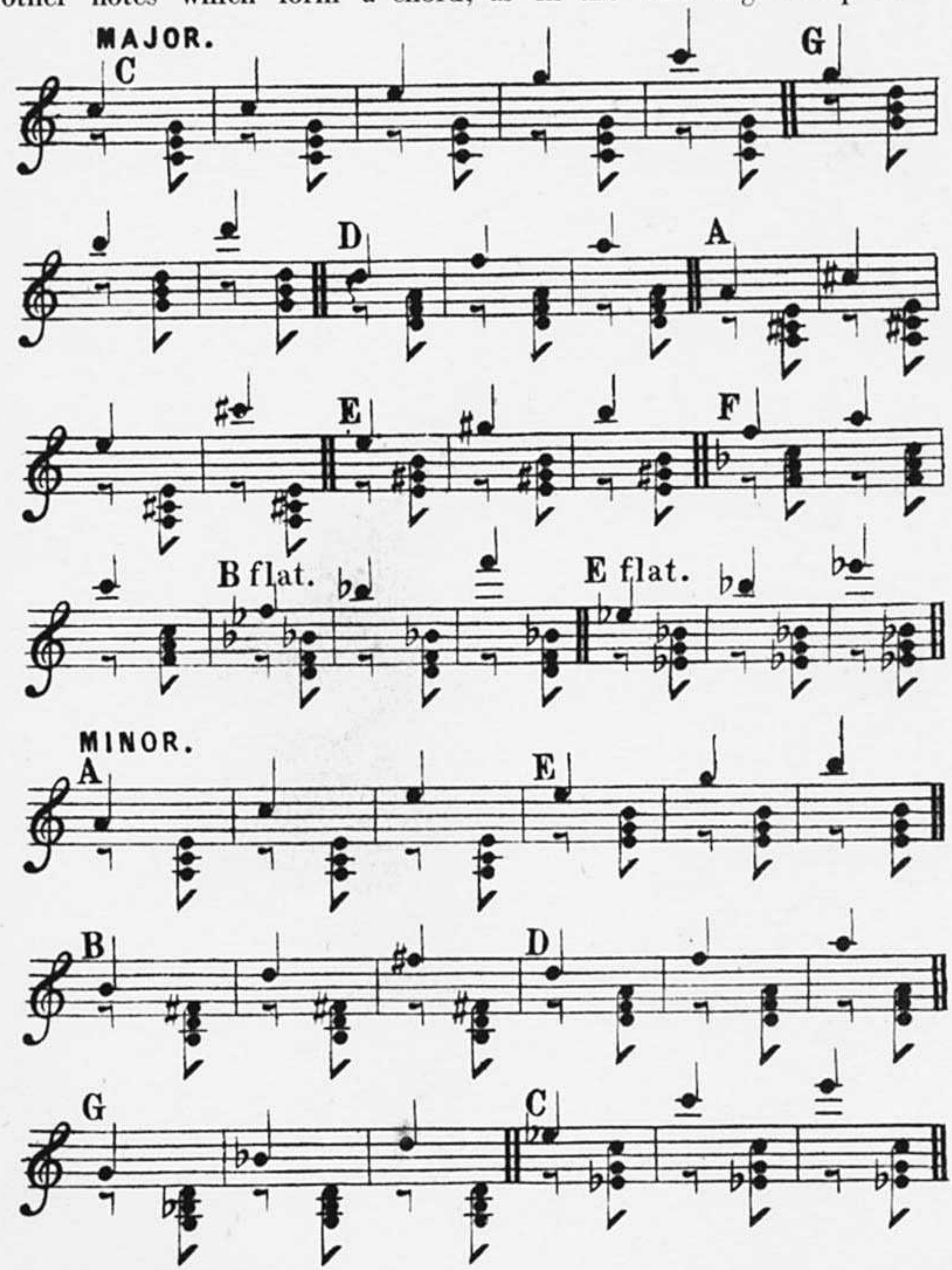


MINOR CHORDS.



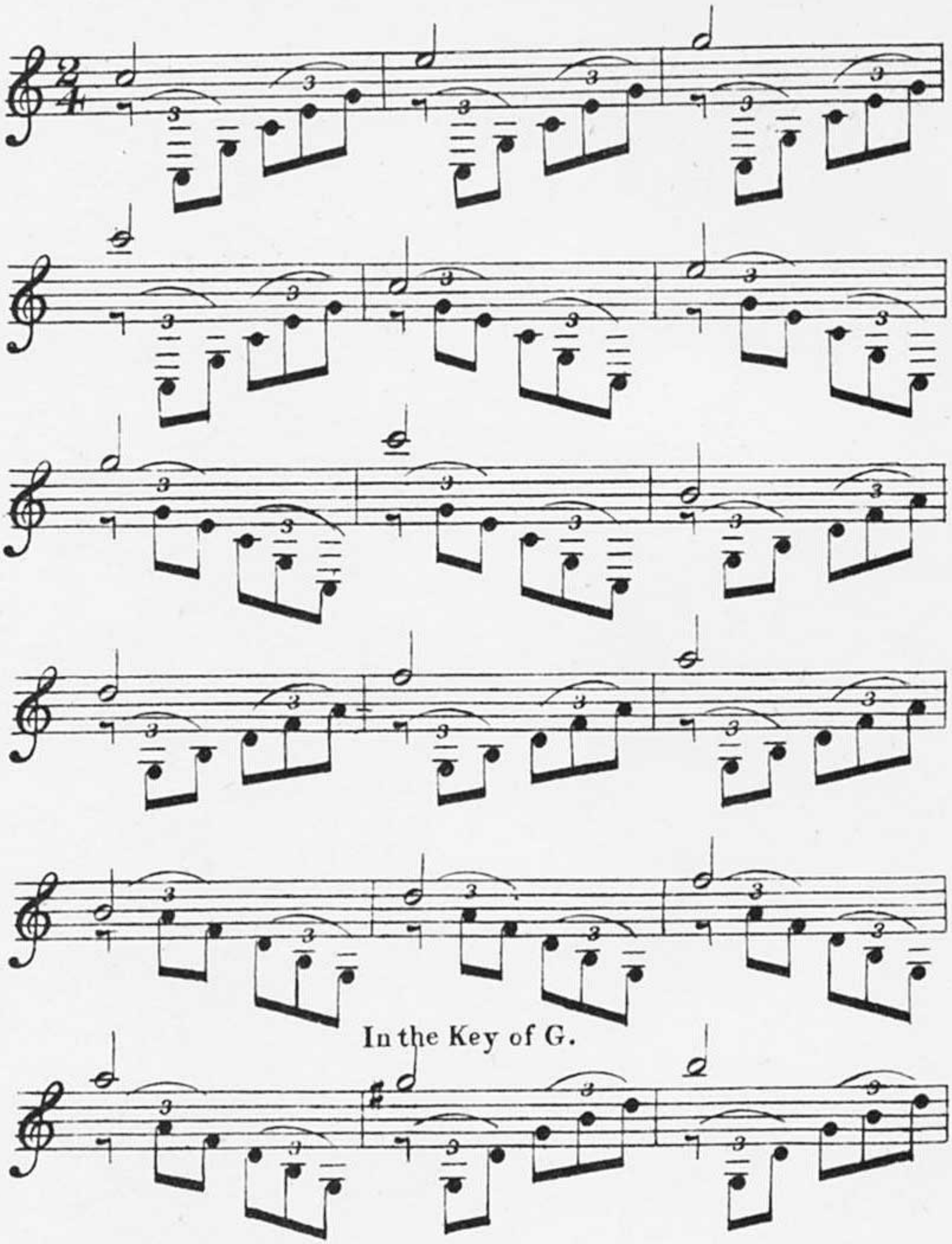
✲ *A♯ Key.*

The accompaniment to a melody can be effected in two ways. Firstly by striking the note of the melody and then adding certain other notes which form a chord, as in the following examples:—

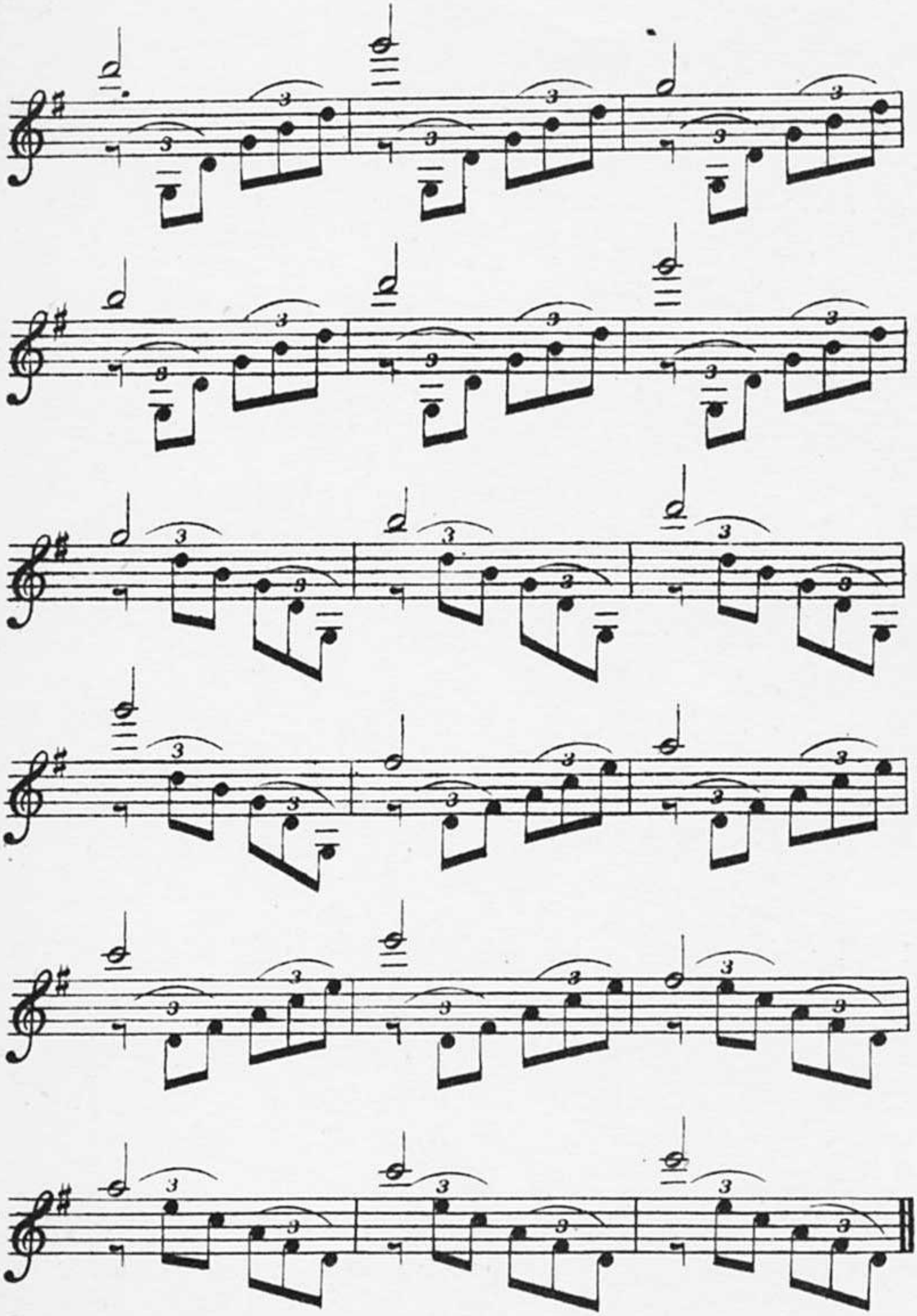


The second method of accompanying a melody is effected by playing the under notes separately, as in the following example:—

(The quavers are to be played as triplets.)

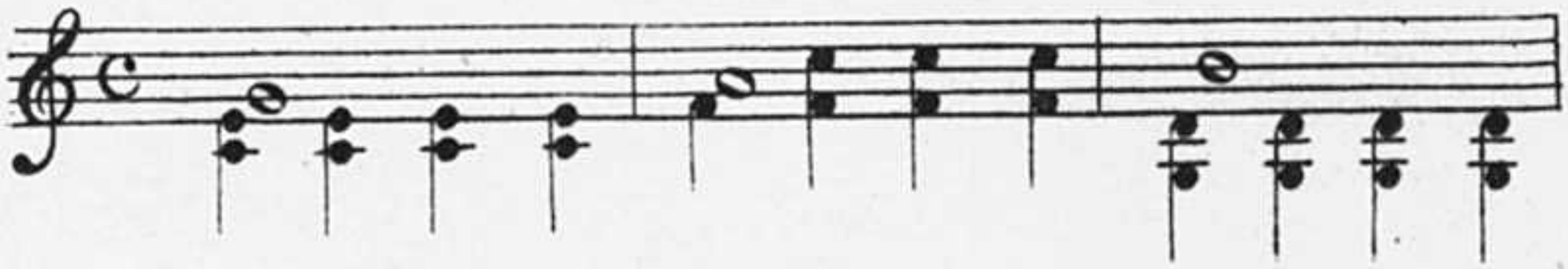


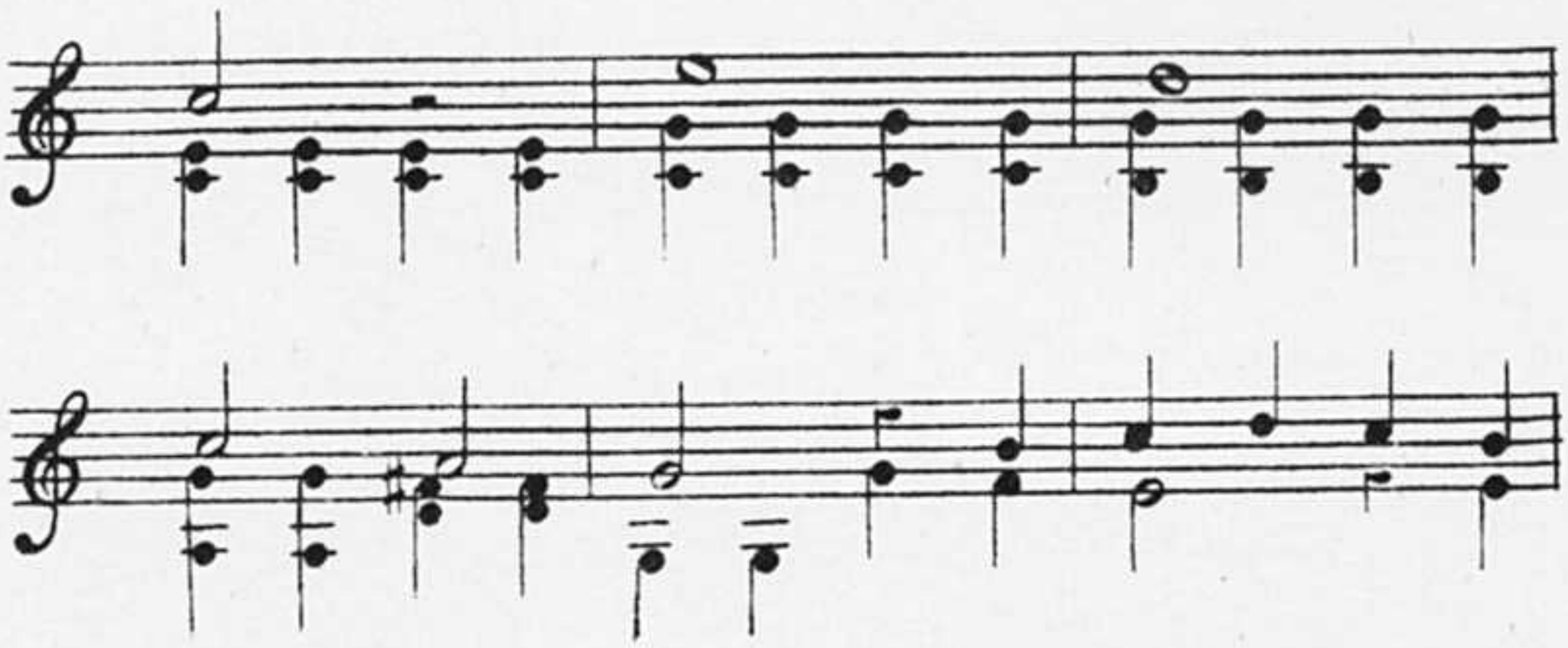
In the Key of G.

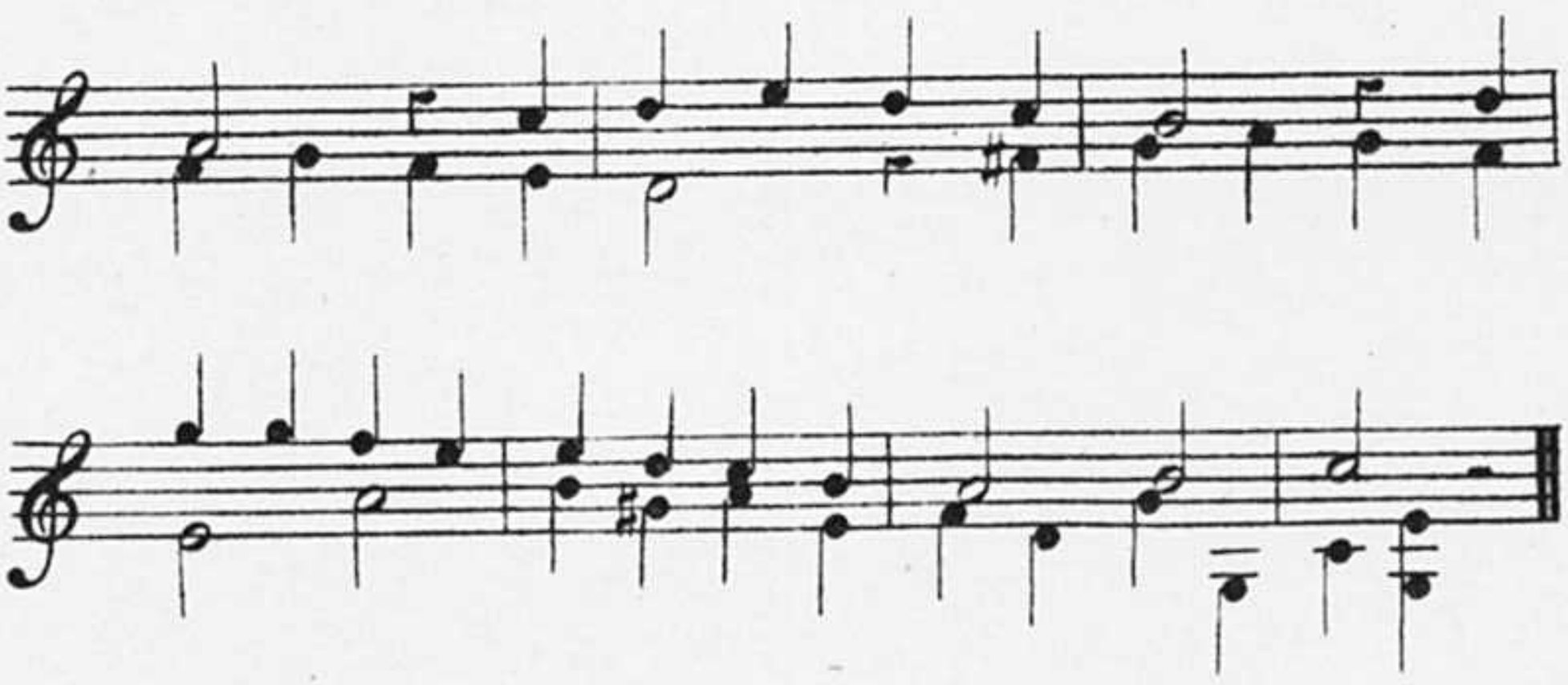


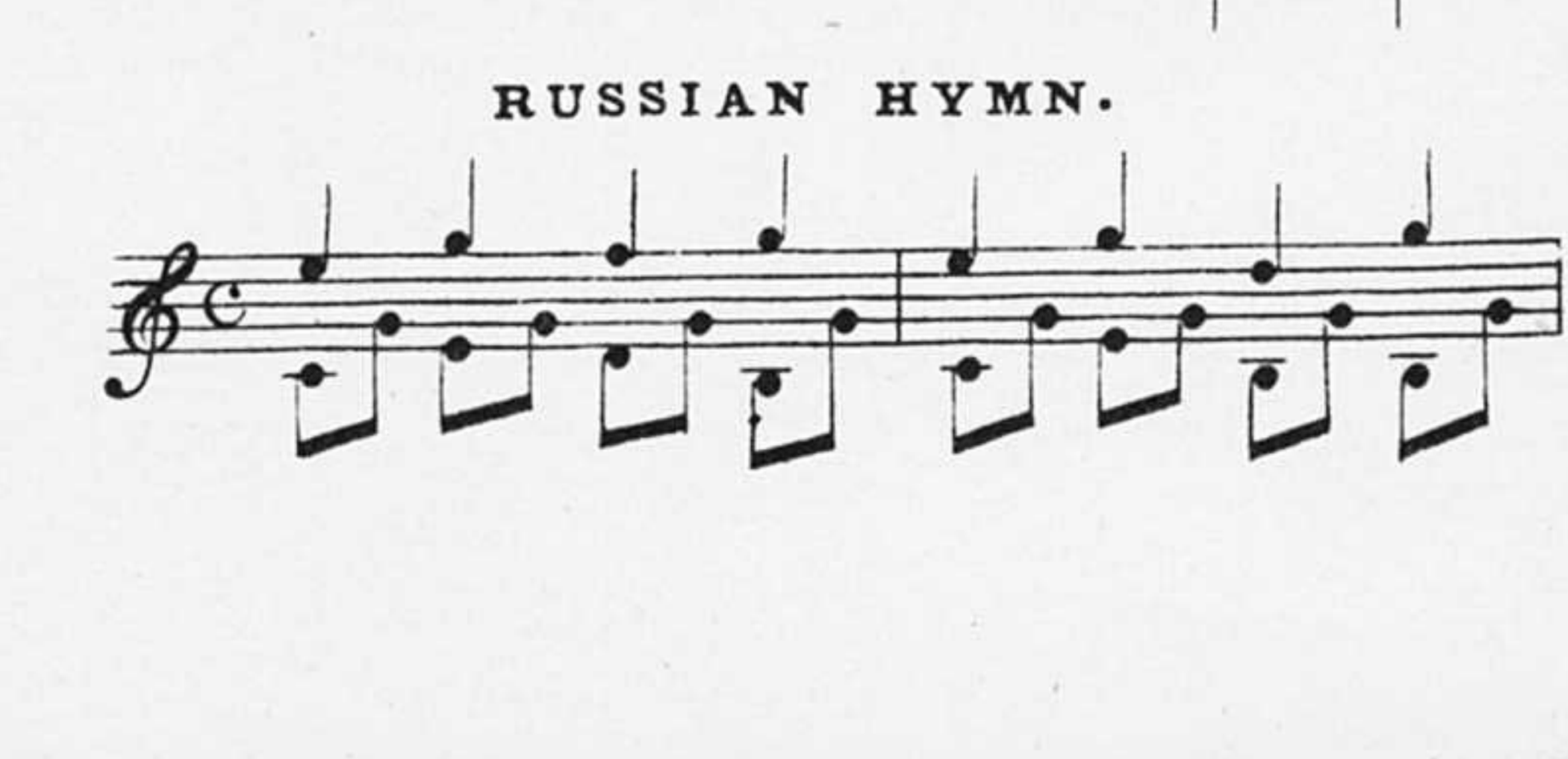
EXERCISE.

IN MODERATE TIME.

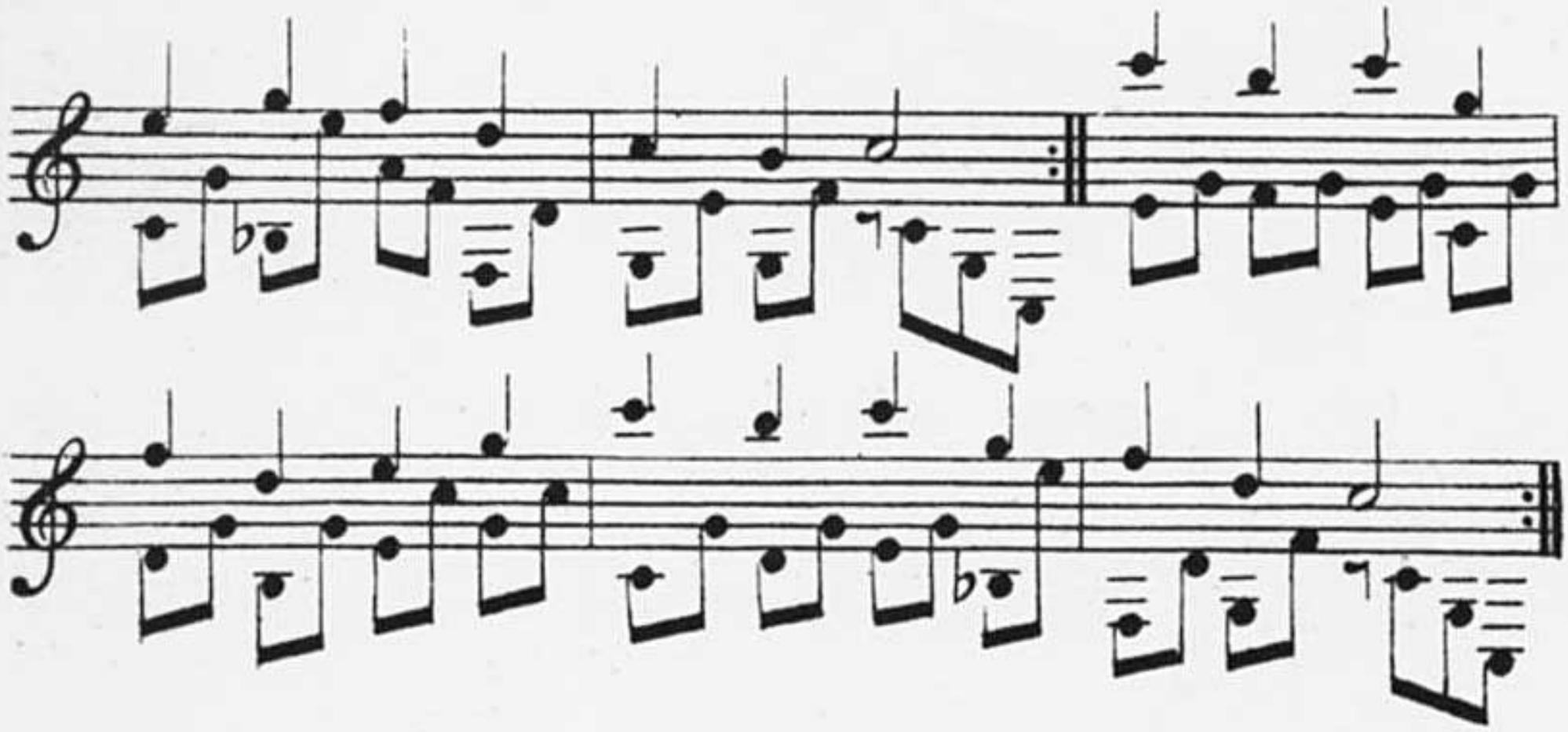




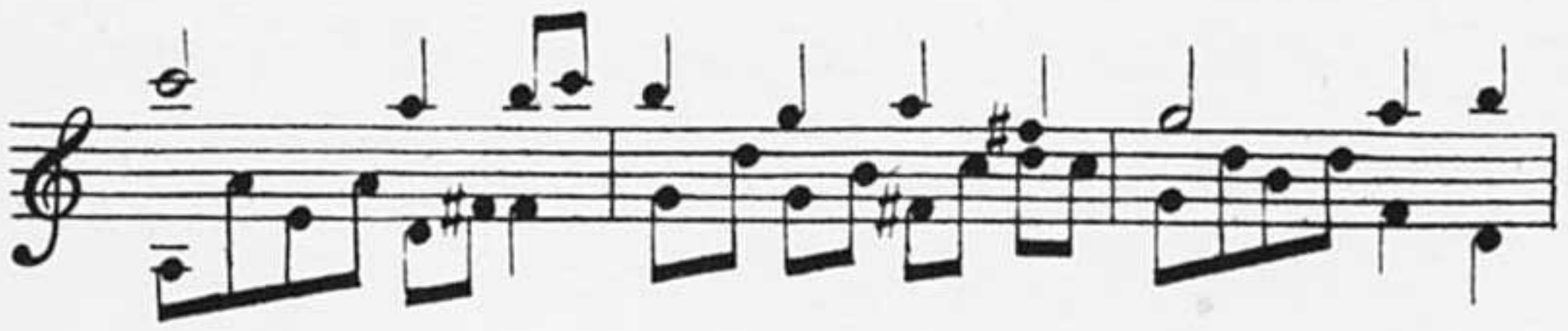


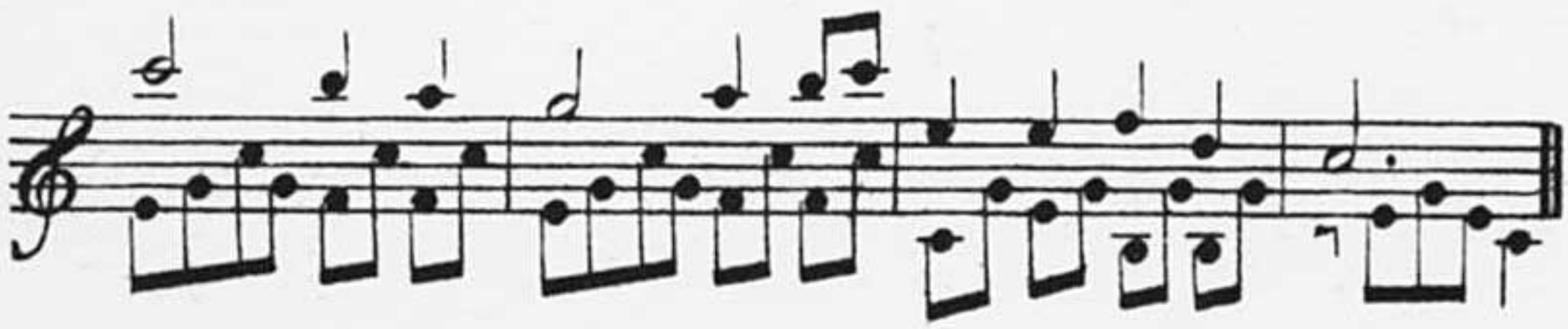


RUSSIAN HYMN.

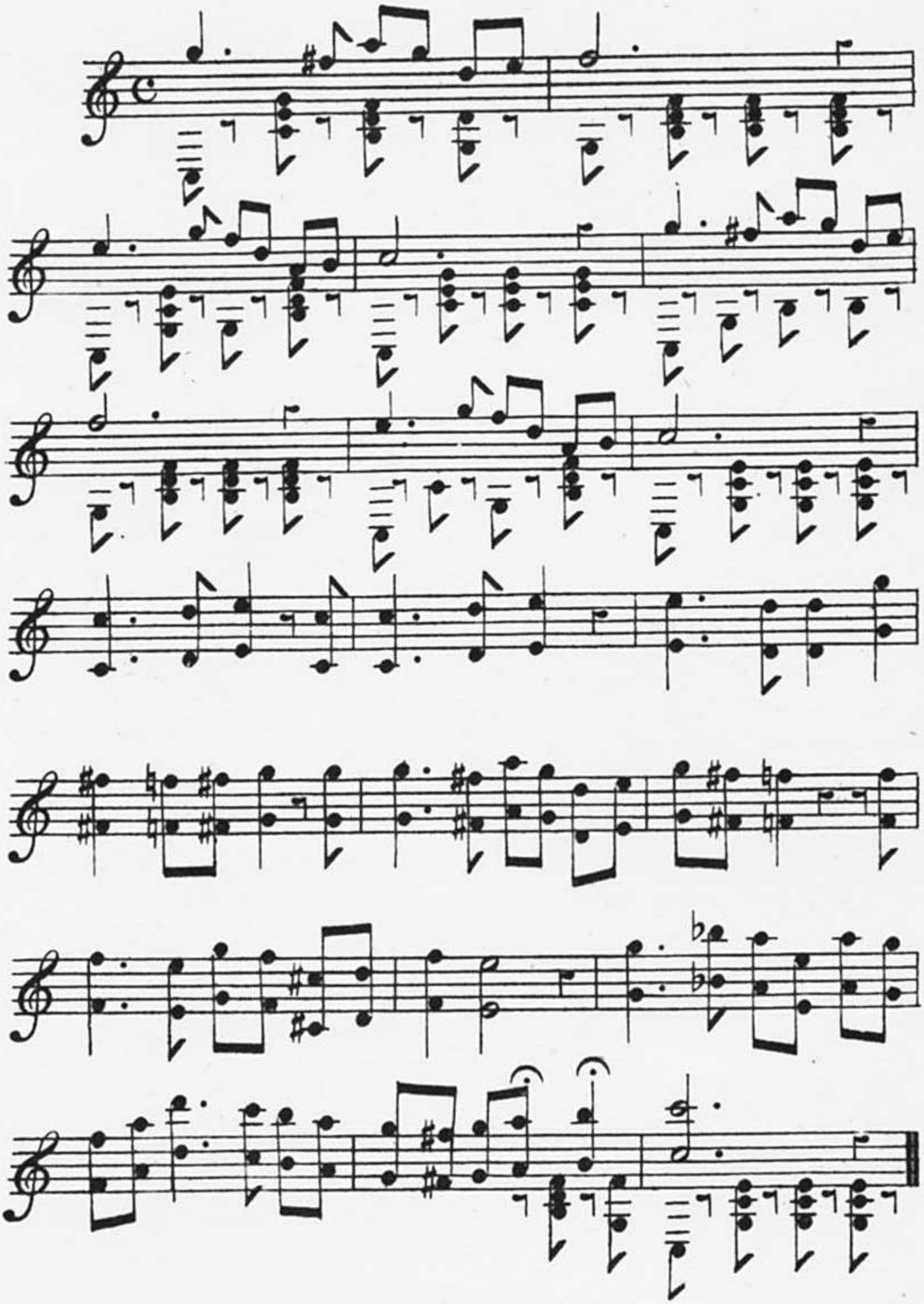


BLUE BELLS OF SCOTLAND.

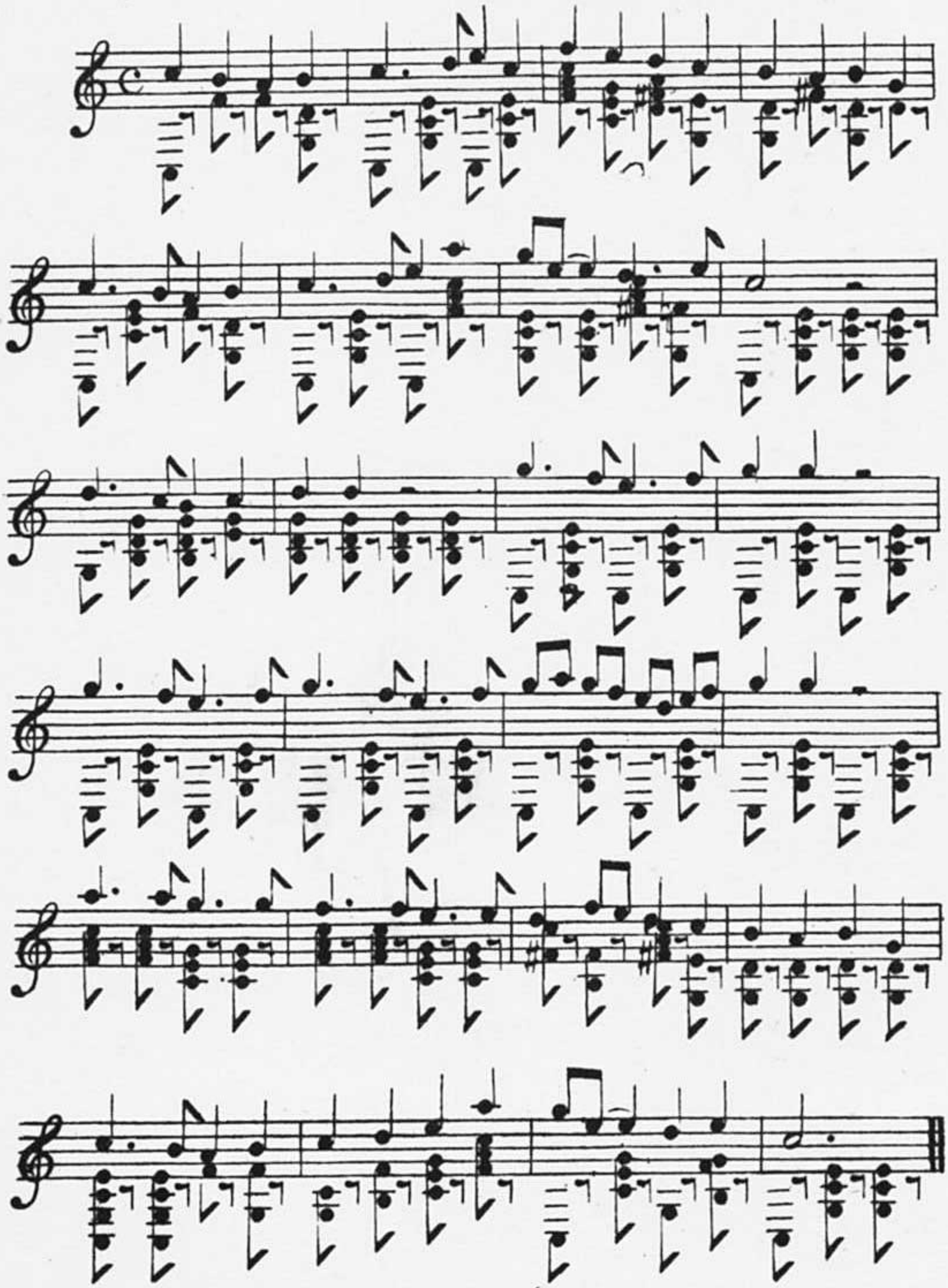




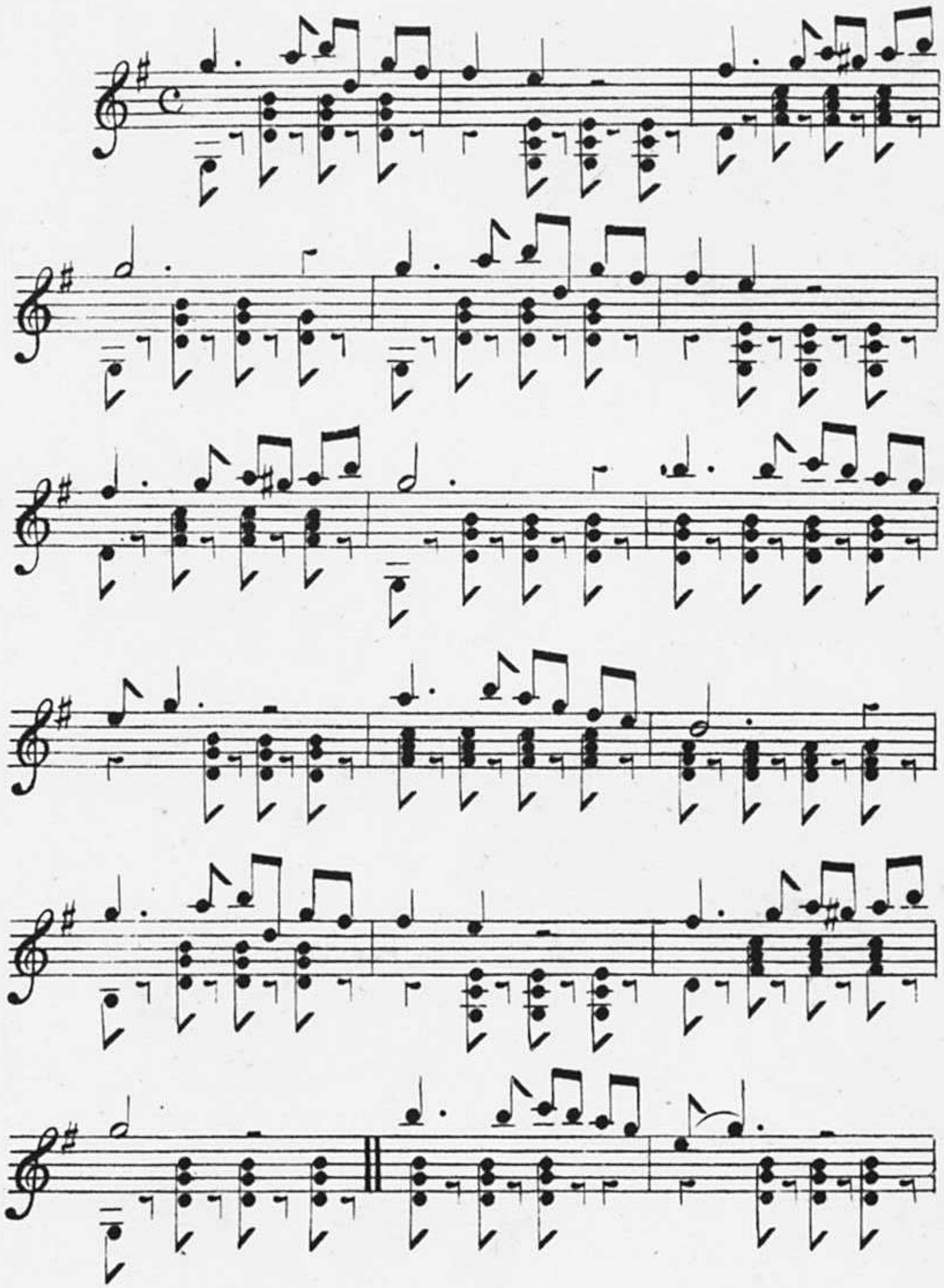
MAID OF ATHENS.

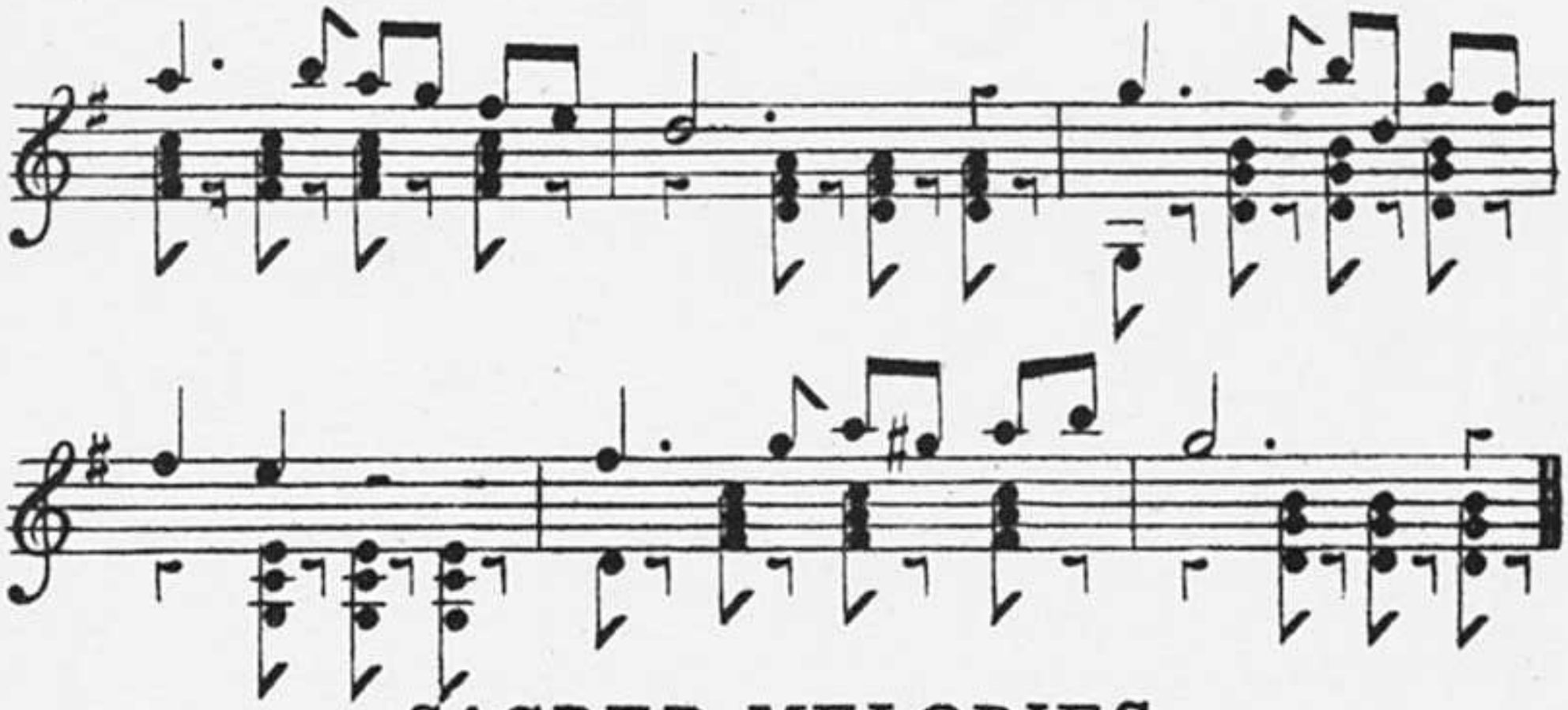


MARCH OF THE MEN OF HARLECH.



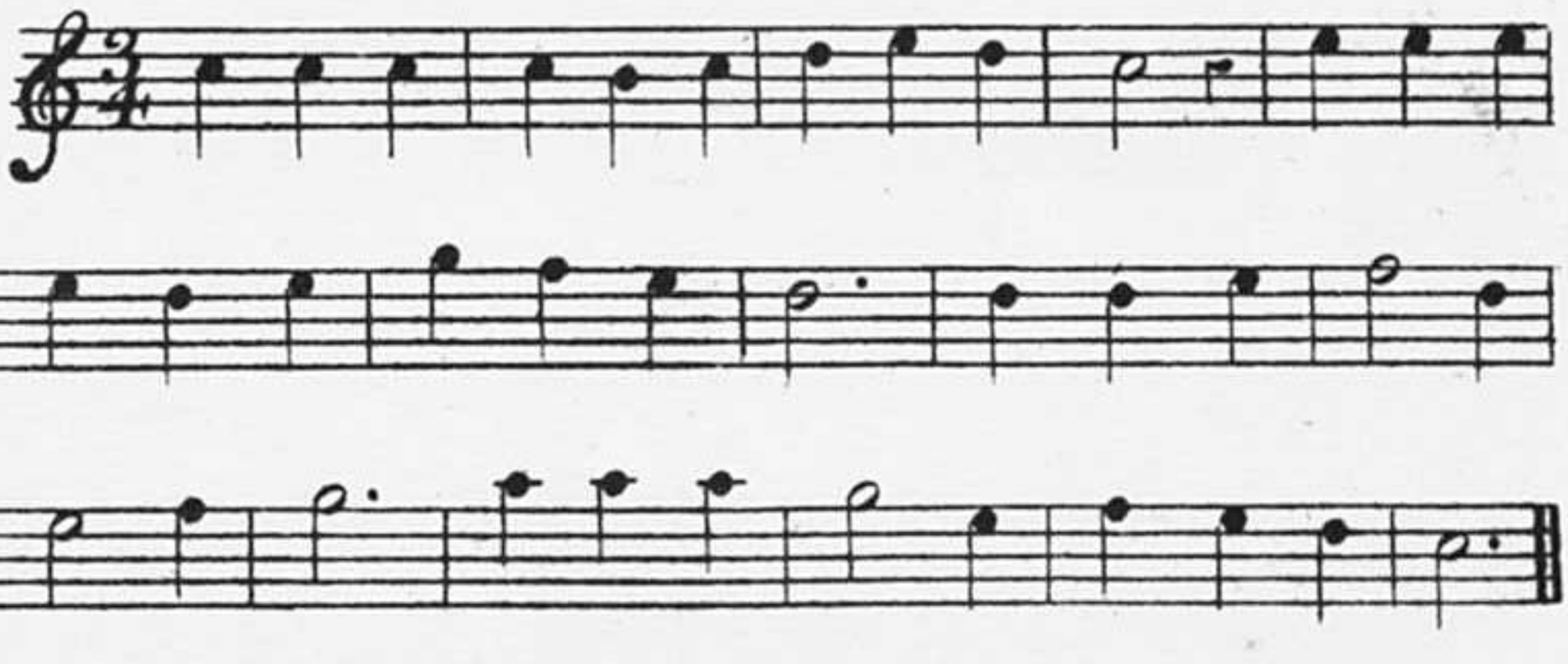
JUST BEFORE THE BATTLE, MOTHER.



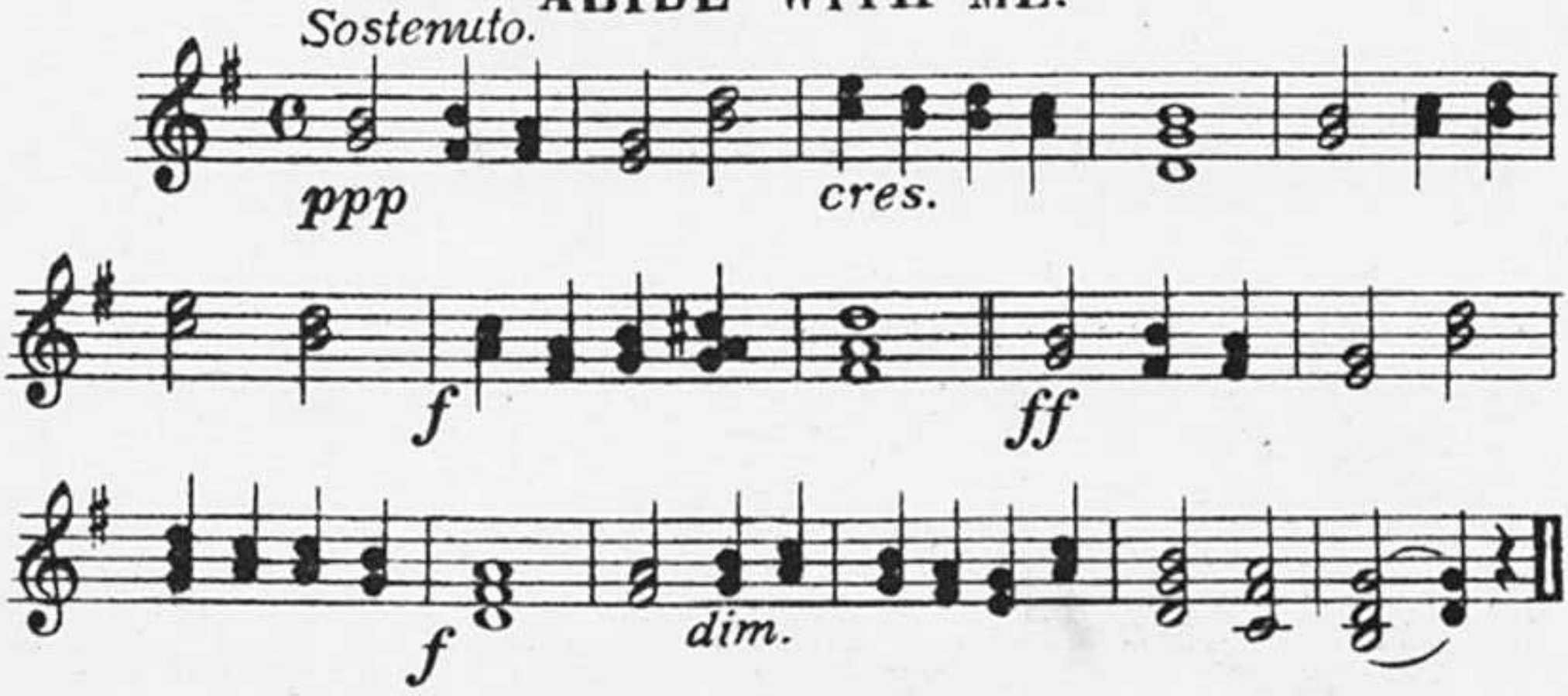


SACRED MELODIES.

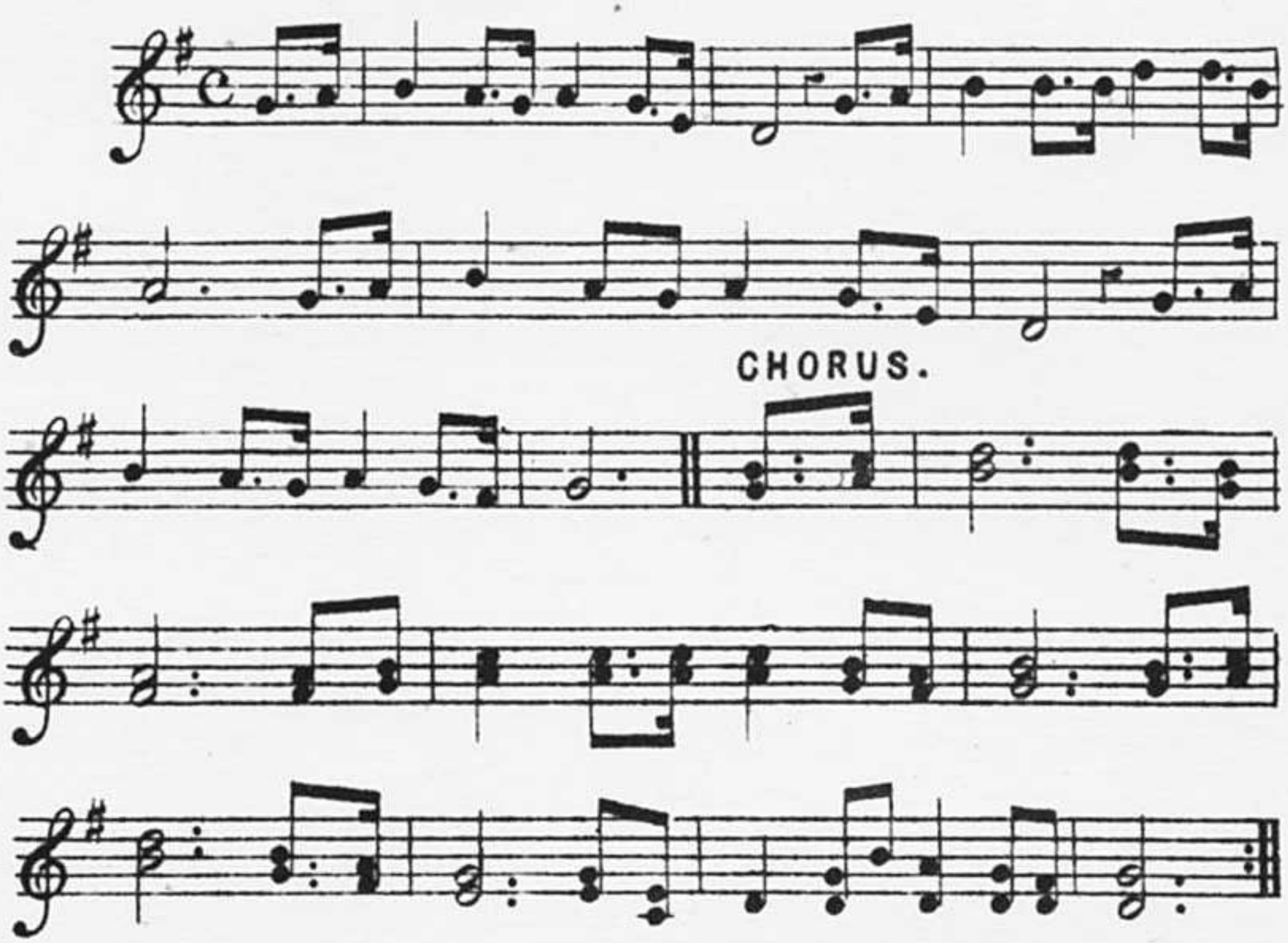
SUN OF MY SOUL.



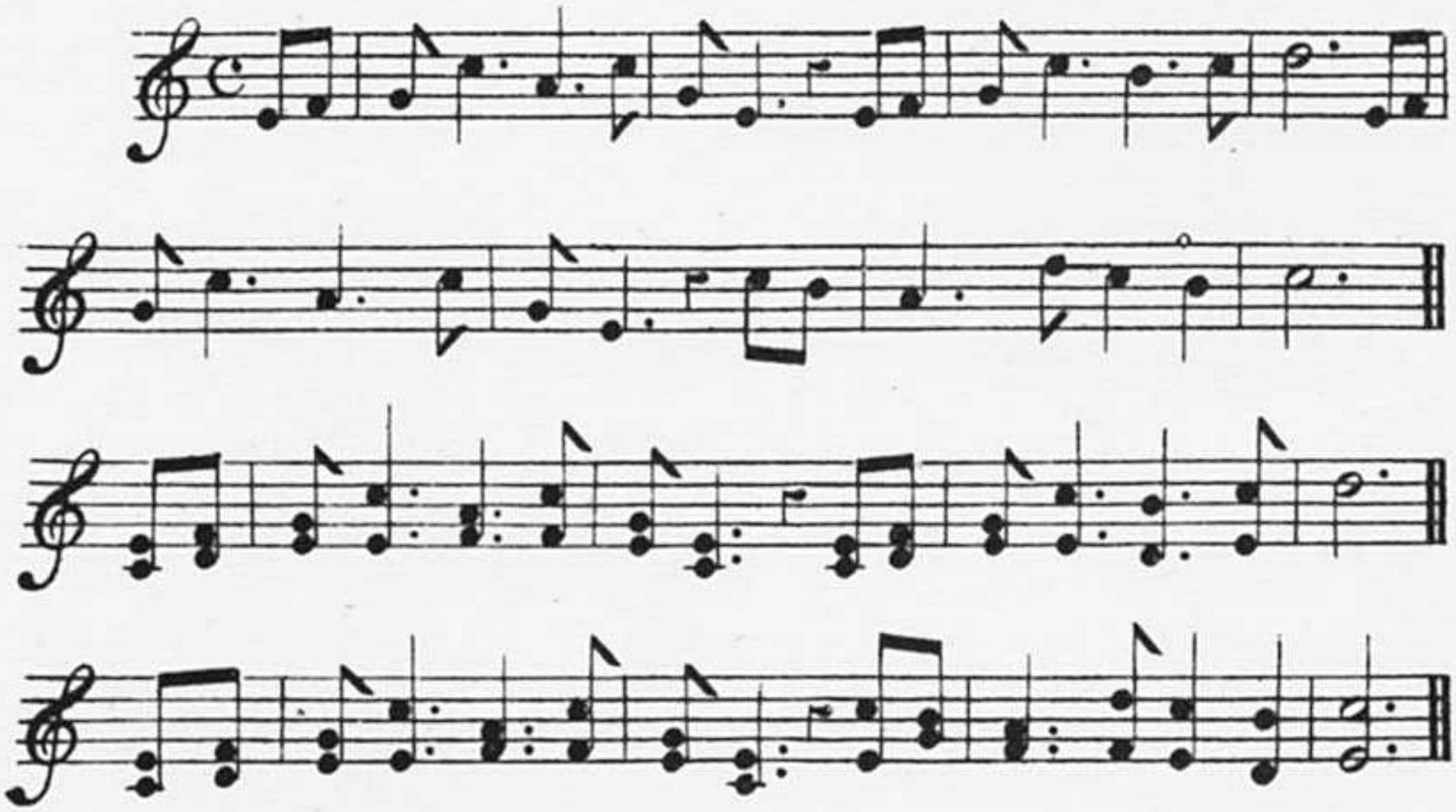
ABIDE WITH ME.



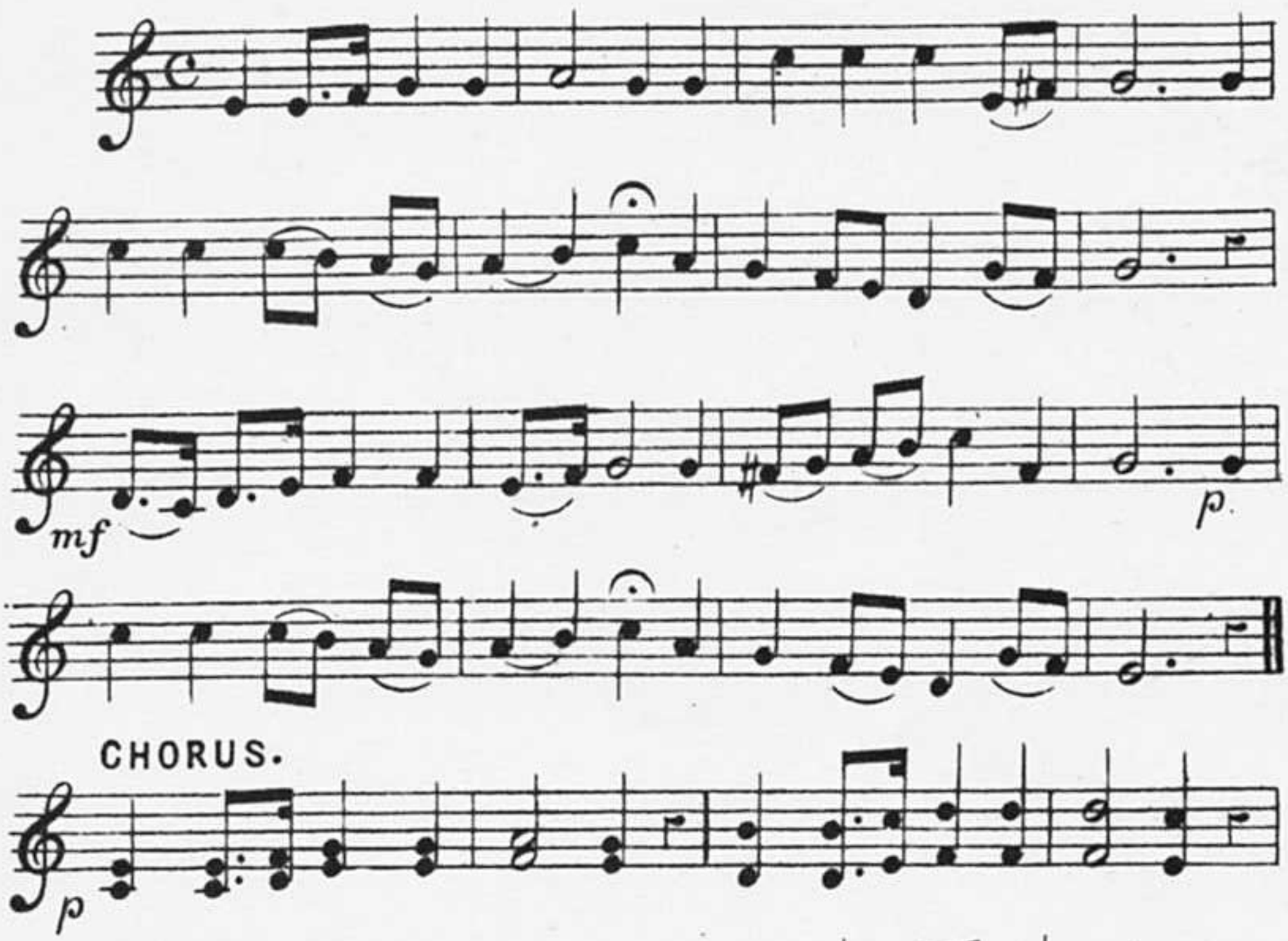
SWEET BY-AND-BYE.



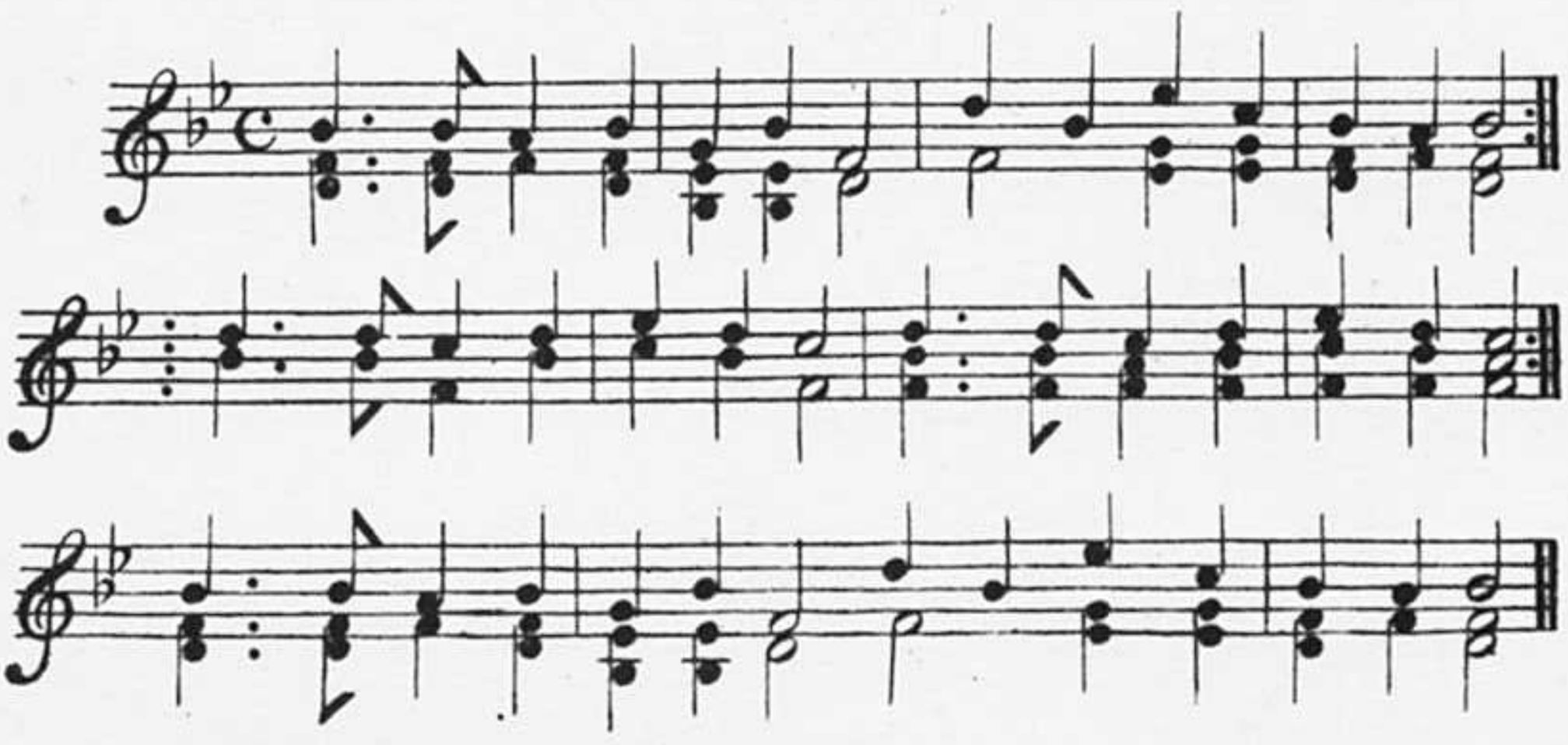
WE ARE WAITING BY THE RIVER.



TELL ME THE OLD, OLD STORY.

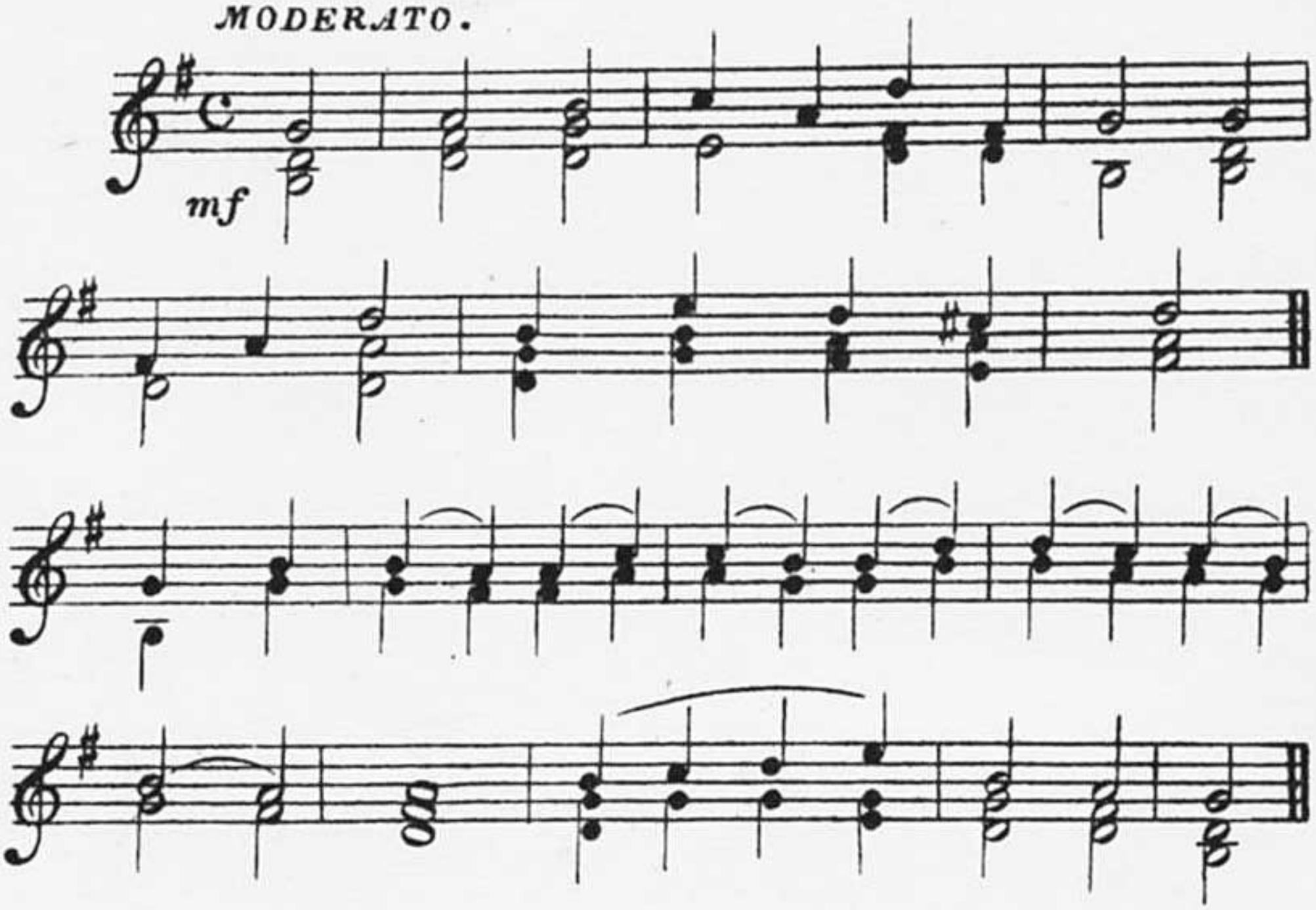


SPANISH CHANT.



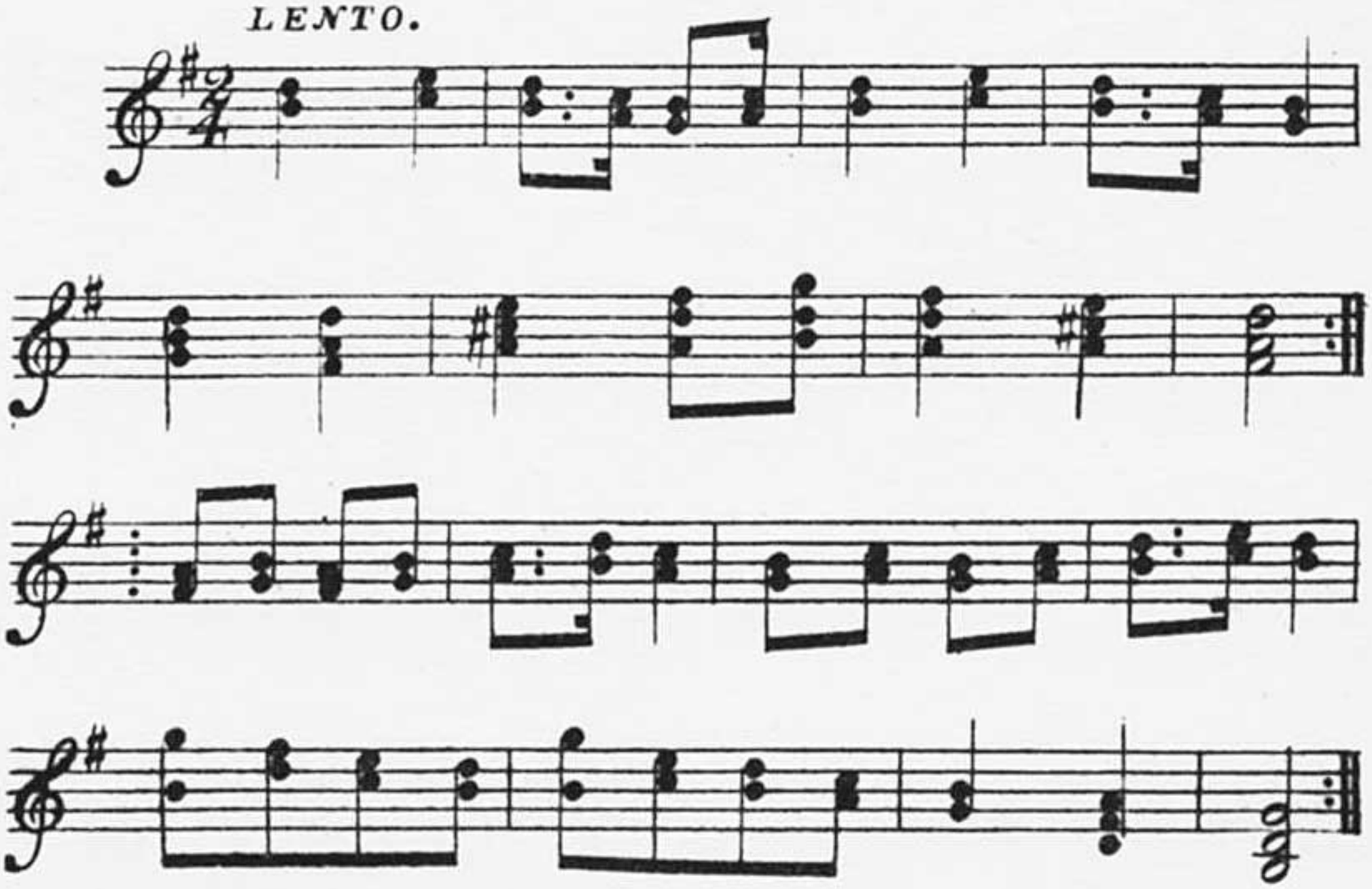
SHIRLAND.

MODERATO.

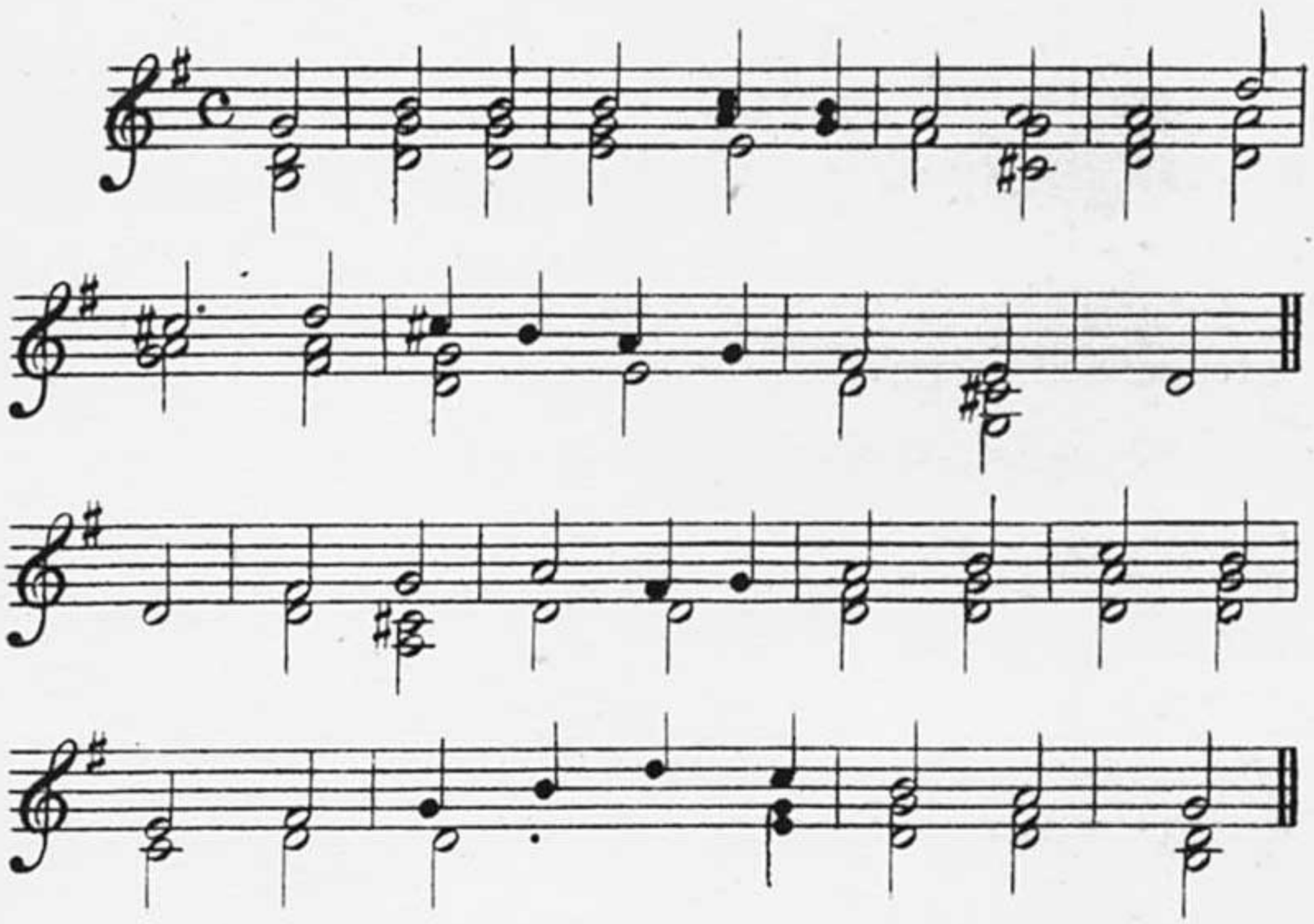


SICILIAN MARINERS HYMN.

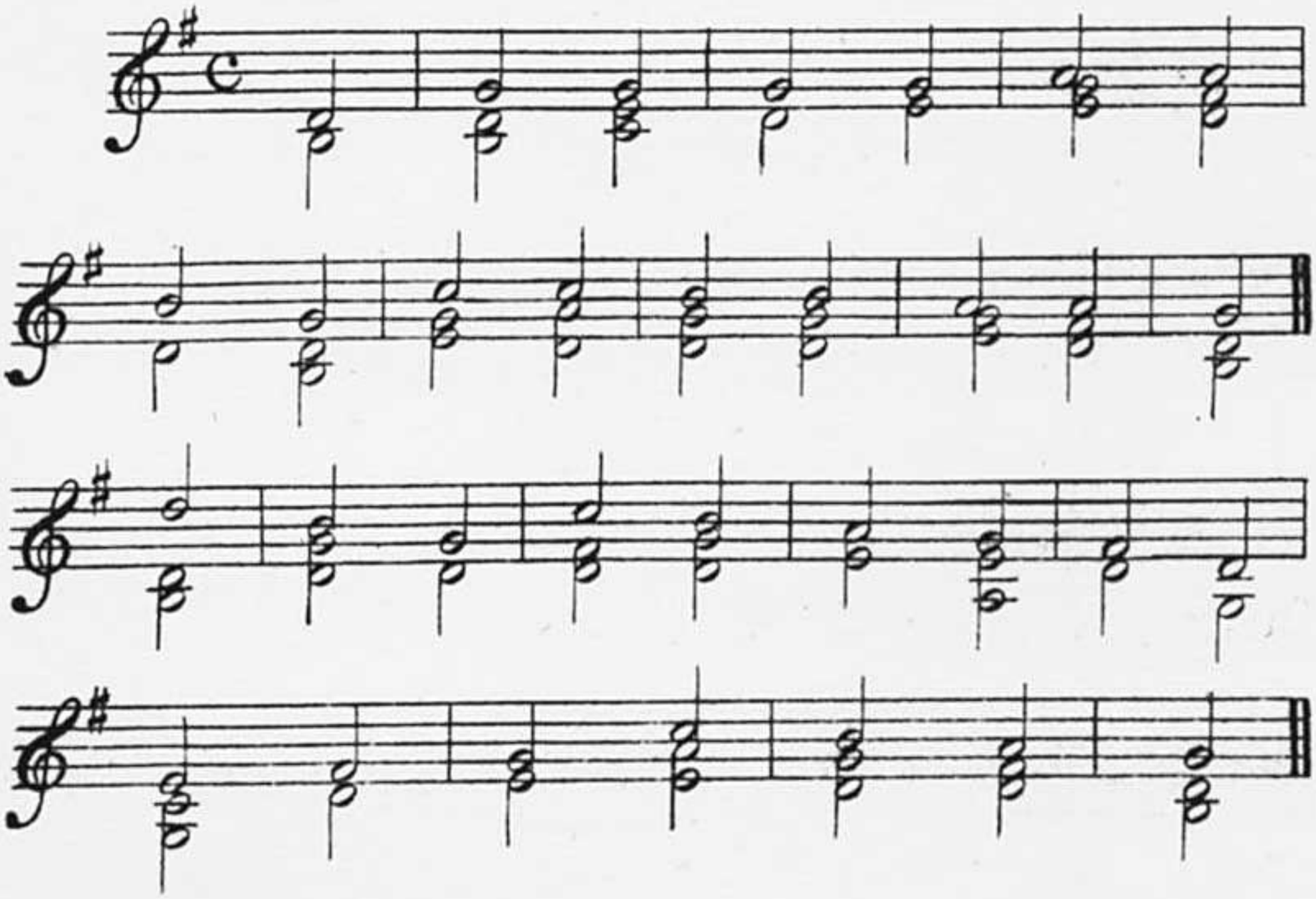
LENTO.



MORNING HYMN.

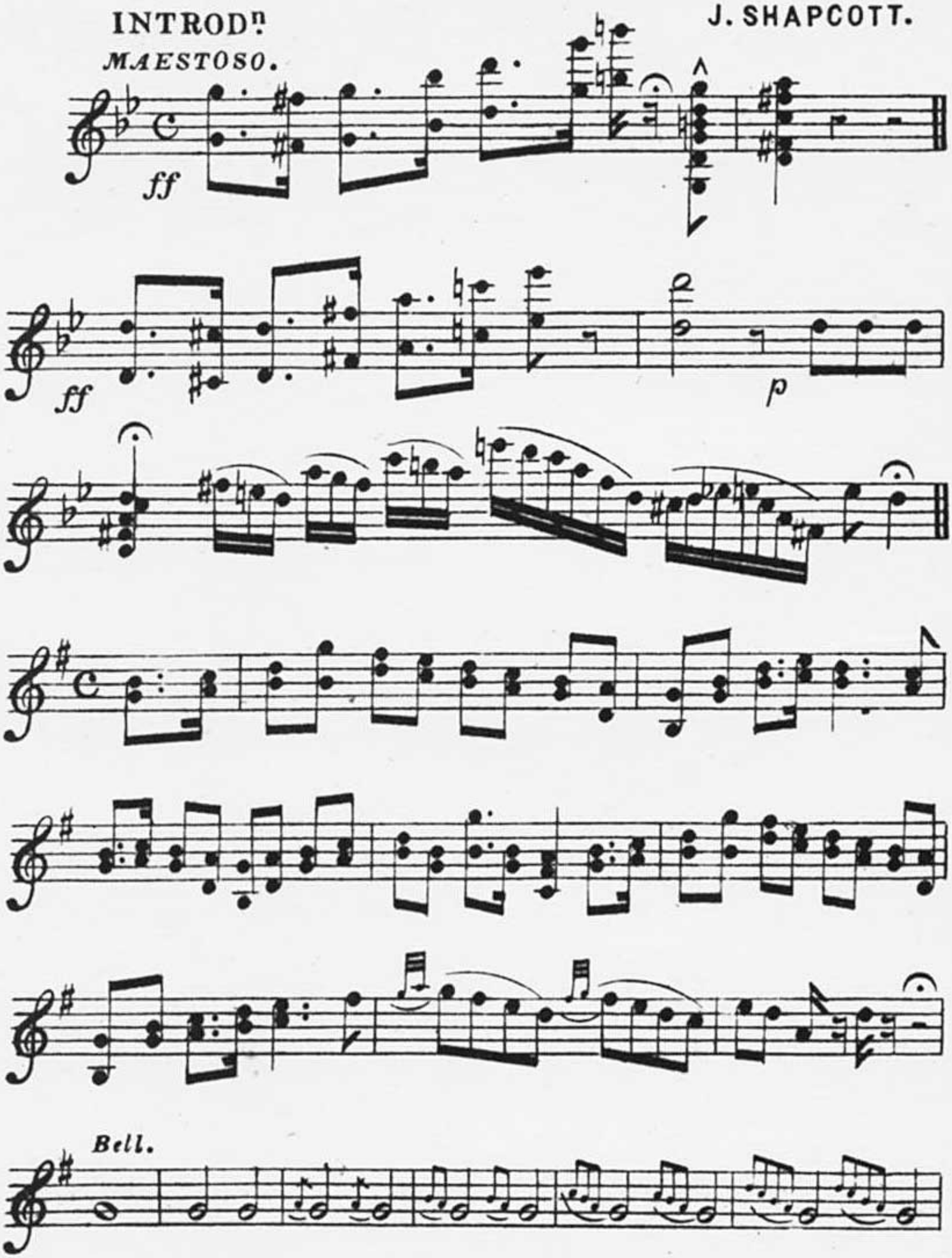


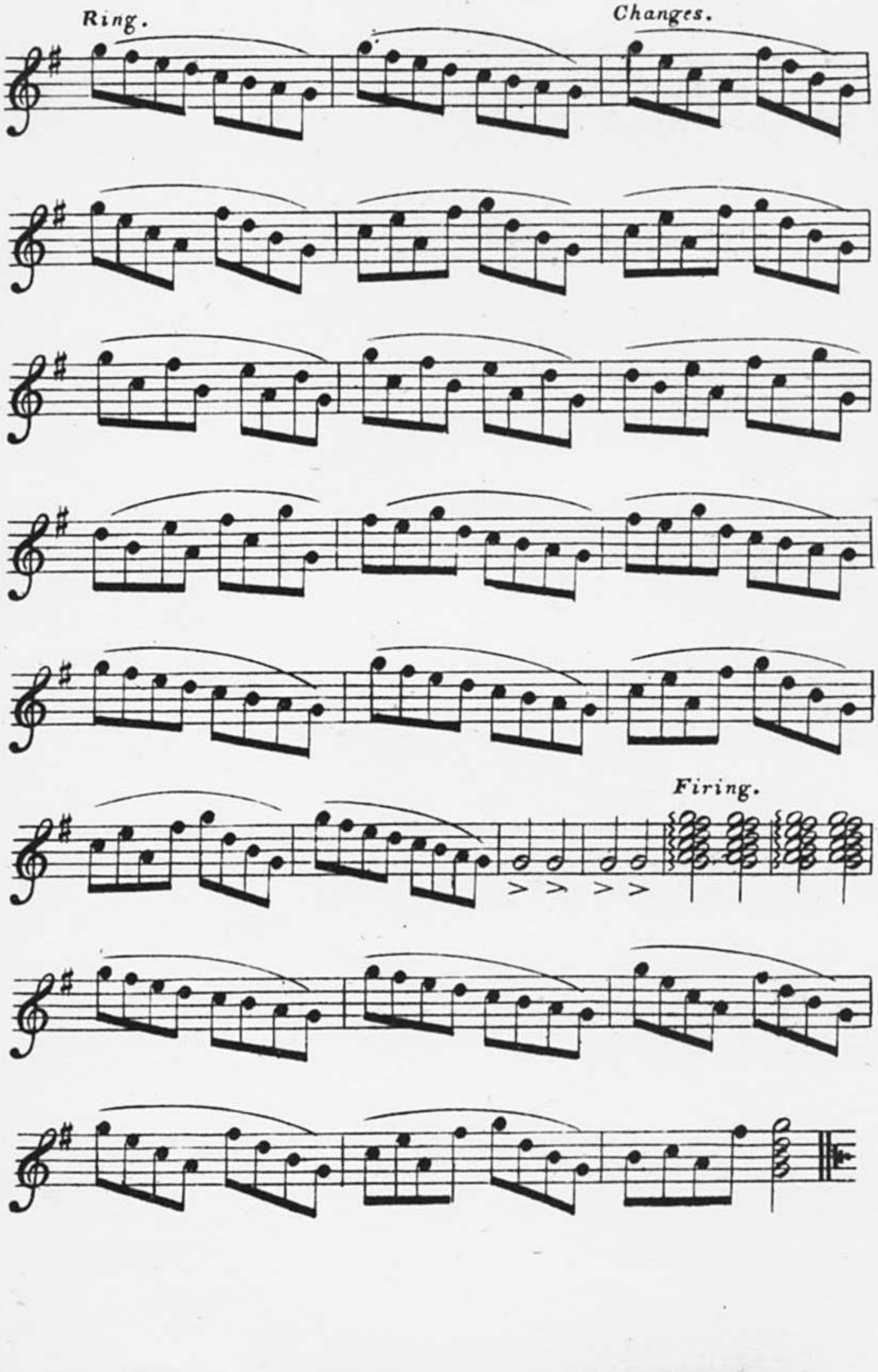
EVENING HYMN.



FANTASIA.

Introducing an Imitation of the Bells.




Ring.
Changes.
Firing.