CRANE'S PATENT ENGLISH COMBINATION CONCERTINA TUTOR

INCLUDING AN INTRODUCTION TO THE THEORY OF MUSIC, SIMPLIFIED AND ARRANGED BY H. WILTON-BULSTRODE.

With Diagrams, Scales, Exercises, and Selected Airs & Melodies.

CRANE & SONS LTD, MUSICAL INSTRUMENT MANUFACTURERS.
CRANE'S BUILDINGS, CHURCH ST LIVERPOOL, & 149 OXFORD ST LONDON.

Head Offices & Factories, SCOTLAND RD, LIVERPOOL.
BRANCHES IN ALL PRINCIPAL TOWNS.
Diagram of Crane & Sons' Patent Concertina.

**Left Hand Side.**

```
E  
B  
F  
F# 
C  
D# 
```

**Right Hand Side.**

```
E  
G  
F  
B  
F  
C  
D# 
```

35 Studs.

**Right Hand.**

```
C  D  E  F  G  A  B  C  D  E  F  G
1  3  2  1  3  2  1  3  2  1  3  2
```

**Left Hand.**

```
C  D  E  F  G  A  B  C  D  E
3  1  2  3  1  2  3  1  2  3
```
Diagram of Crane & Sons' Patent Concertina.

Right Hand.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

Left Hand.

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
Diagram of Crane & Sons' Patent Concertina.

Left Hand:
C D E F G A B C D E F G A B C D E F G
3 1 2 3 1 2 3 1 2 3 1 2

Right Hand:
D F E A C B B A G F B b E D C F #
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2
Diagram of Crane & Sons' Patent Concertina.

Concertina Tutor.
INTRODUCTION.

Crane's Patent English Combination Concertina has already won for itself a name among the best-known masters of the instrument. Its capacity of execution, sweetness of tone and adaptability for Harmonic combinations, taken with the striking ease with which it may be learnt, even by the least gifted musicians, must in due time cause it to be generally regarded as the leading Concertina in the market, a position which Messrs Crane & Sons Ltd. unhesitatingly claim for it.

The fingering is unusually simple, and may be quickly learnt by the aid of this Tutor, which is also arranged as an introduction to the theory of music put into practice on the concertina.

The exercises in the first few sections are all in the key of C, in order that the student may concentrate all attention on the fingering and time without having it divided between other things.

On Holding the Instrument.

Place the four fingers of each hand in the straps as far as they will go. The thumbs should be outside the straps; the three middle fingers should be over the three middle rows of studs, and the little finger should be over the outside row. The student, in the first exercises, when he is using only the three middle rows, should have the straps fairly tight, and the little finger should rest on the instrument by the side (outside) of the last two studs of the outside row. This will help him to steady the instrument, and keep the fingers over their proper rows of studs. The strap should be let out and the little finger set free as soon as confidence is gained in fingering.

The Student will do well to observe very carefully the following:

1. Pay great attention to the management of the bellows; let the drawing and pressing be firm, steady, and regular.
2. Never draw or press without pressing a stud, it ruins the wind-retaining power of the instrument. Never let strangers handle it, as almost invariably they do this.
3. Keep the instrument boxed when not in use.
4. Never play very loud on a single note; doing this is liable to put the reed out of tune.
5. Keep the practice up to the theory. The Tutor is arranged in sections and divisions, and each should be mastered before proceeding to another. This will save time in the end and certainly will be better for the student, who should seek to be thorough.

The writer has taken great care in the large selection of tunes and airs used in this Tutor to avoid infringing copyrights. Hence the large number of very old tunes, most of which have been arranged and harmonized especially for this work.

Concertina Tutor.
SECTION I.—THE NOTATION.

Division A.—The Range of Musical Sounds; the Staff and Pitch.

All sounds which we hear are not musical sounds. Some are too high or too low to be pleasant to the ear, while others are harsh, being irregular in their vibrations. It might almost be said that the range of real musical sounds is to be found on the keyboard of a piano. Any method of noting down, and representing to the eye these sounds, is called a Notation. Many Notations have been invented, all of which try in some way to show Pitch (the position of a note high or low in the range of sounds), Scale Relation (the relation of one sound to another), and Time (the length of the sounds).

The Notation used in this Tutor is the Staff Notation, so called because it represents the Pitch and Relations of sounds on a Staff of five lines, as ______. A sound is represented by a sign placed on the lines or in the spaces, and a sound is high or low as the sign is high or low on the Staff. From a line to a space, or from a space to a line, is a single step in the Scale of sounds.

This Staff is lettered as follows: —

A sign placed on the Staff takes the name of the line on which or the space in which it is placed. In order to show the absolute Pitch of a sound represented on this Staff, a sign called a Clef is placed at the beginning thus \[ \begin{array}{c} \text{F} \\ \text{G} \end{array} \]. The G line runs through the bottom of the sign, and is called the G Clef.

It is used to represent the high sounds known as the Treble. This Staff will not take signs to represent all musical sounds; if higher or lower are to be shown, short lines called Ledger Lines are added to the top or bottom as required. The lettering is continued up or down to the Ledger lines in the same rotation as on the Staff.

These can be taken as high as required in order to represent the highest sounds on them. The lowest note shown is on the bottom Ledger Line, and is called Middle C, as it seems to come in about the centre of musical sounds. There are, then, many sounds below, and these will be shown when the student requires them. It will be noticed that from Middle C the letters go in alphabetical order to B and then commence again. This is to show the Octave, which is a note that sounds like the Middle C, but is higher. From any letter to another like it is an Octave. The small figure placed on top (right side) of each letter shows how many Octaves the note is higher than the Middle Scale from Middle C to B. This Staff with Ledger Lines shows three Octaves. The student should learn the names of the lines and spaces so as to be able to name them when the letters are no longer there.

Concertina Tutor.
Division B.—To become acquainted with the pitch and range of sounds on the right side of the instrument—Their locality among the studs.

Take up the instrument in the way stated in the introduction, and press down with the first finger the C stud in the bottom row (see diagram) at the same time drawing out the bellows steadily almost as far as they will go. The sound is Middle C. Take the finger off C, and at the time of changing the bellows let the third finger press in the next stud but one of the same row. This is D in the space between middle C line and first line of staff. Press the bellows nearly in and then draw out with the middle finger on the middle stud of bottom row the one between C and D. This is E on first line of staff. Reverse the action of the bellows again, with the first finger on the stud above the middle C, which is F in the first space. Follow the same action of the fingers and bellows right up the instrument as here shown. The figures on the left of each note show which fingers have to be used.

---

Ex. 1.

The compass of the right side is from C to F."
Each of the above notes has its corresponding Rest; for instance: A crotchet rest, as in the music, indicates that the sound is to cease for the same length of time as a crotchet would sound. They are always written with the stems downward. (The stems of notes may be written upward or downward, so as to keep as near as possible within the five lines.)

Table II.

<table>
<thead>
<tr>
<th>Breve</th>
<th>Semibreve</th>
<th>Minim</th>
<th>Crotchet</th>
<th>Quaver</th>
<th>Semiquaver</th>
<th>Demisemiquaver</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Touching</td>
<td>Hangs</td>
<td>Stands</td>
<td>Crook One Crook</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>two lines</td>
<td>from a line to right</td>
<td>on a line to left</td>
<td>to left</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Two Crooks Three Crooks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>to left</td>
</tr>
</tbody>
</table>

These rests should be written in the spaces as shown above.

DOTTED NOTES AND RESTS.—A Dot placed after a note lengthens it half the value of the note. Two Dots after a note lengthen it by threequarters the value of the note. Rests are dotted to show the sound is to cease half as long again as the rest dotted. Rests are not usually double-dotted; the time required is made up by separate rests; but if they are used, the second dot has the same effect as with the note.

Table III.

<table>
<thead>
<tr>
<th>A dotted Sembreve</th>
<th>Equals</th>
<th>A Double-dotted Sembreve</th>
<th>Equals</th>
<th>A dotted Sembreve Rest</th>
<th>Equals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A dotted Minim</td>
<td>Equals</td>
<td>A Double-dotted Minim</td>
<td>Equals</td>
<td>A dotted Minim Rest</td>
<td>Equals</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A dotted Crotchet</td>
<td>Equals</td>
<td>A Double-dotted Crotchet</td>
<td>Equals</td>
<td>A dotted Crotchet Rest</td>
<td>Equals</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A dotted Quaver</td>
<td>Equals</td>
<td>A Double-dotted Quaver</td>
<td>Equals</td>
<td>A dotted Quaver Rest</td>
<td>Equals</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A dotted Semiquaver</td>
<td>Equals</td>
<td>A Double-dotted Semiquaver</td>
<td>Equals</td>
<td>A dotted Semiquaver Rest</td>
<td>Equals</td>
</tr>
</tbody>
</table>

* This note is a Semidemisemiquaver and is not much used in concertina music. It is a sixtyfourth note; the rest is \( \frac{7}{6} \).

TIED NOTES.—The Tie is a curved line (— or —) placed between two notes of the same pitch, to indicate the second note is not to be struck but continued from the first. Thus \( \underbrace{\underline{\text{—}}} \) would be held out for the length of five crotchets and \( \underbrace{\underline{\text{—}}} \) ——

Concertina Tutor.
Division D.—Principal Signs used in the Notation.—The Bar and Double Bar.

Music is divided by short upright lines called Bars, which divide it into equal portions. The space between two bars is called a Measure. Every measure in a piece of music is of the same value, no matter of what notes it is made up. Thus:—\[\text{Music Example}\]

The Double Bar marks the end of a phrase in music, and in no way affects the time of the piece.

Dots added to a bar or double bar \[\text{Bar Dots}\] indicate that the notes on the same side as the dots are to be played over again.

A Double Bar marked \[\text{Fine}\] indicates the conclusion of the piece.

The Sign \[\text{Sign X}\] means that the student is to go on playing until he meets with a second one, when he must repeat from the first sign and finish at the double bar.

D.C. (or Da Capo,) means that the piece is to be commenced again from the beginning and is to end on the double bar.

The Hold or Pause \[\text{Hold or Pause}\] is placed over a note to indicate that it may be held out according to the player's pleasure or feeling.

The Slur \[\text{Slur}\] shows that two or more notes are to be played to one syllable.

Other signs and terms will be given as the student needs them.

Division E.—Time and Pulses.

While listening and beating time to a piece of lively music, the customary requirement is not to mark every note, but some regularly recurring place in the tune.

This natural division is called Pulse or Beat.

The word Time is used in a general way to name all relations of duration and accent. The main points to be observed are:

1. The natural division of music into Pulses.
2. The regular succession of Pulses.
3. The varied accent of Pulses leading to the formation of Measures.
4. The way a Pulse may be divided between two or more rests or notes.

The following will illustrate these four points:—\[\text{Music Example}\]

In this example there are three measures, each of four pulses. The Pulse after the Bar is always (unless otherwise stated) the strongest in the piece; and, as above, it occurs at regular intervals. At*, a pulse has been divided into two notes which are played in the time of one.

Time is divided into the following kinds.

1. Simple Common Time.
2. Compound Common Time.

Fractions and Signs are placed at the beginning of music to show in what time the piece is to be played, viz., how many pulses there are to the measure; they also show what kind of note is the pulse-note.

Concertina Tutor.
Time Signatures. $\frac{3}{4}$ ("Common Time") has four crotchets, or value of four crotchets to the measure. $\frac{6}{8}$ ("Alla Breve" Time) has two pulses, (generally minims) to the measure. It is better to use the signatures as below.

### Table IV.

<table>
<thead>
<tr>
<th>Effect</th>
<th>Simple Time Signatures and Specimen Measure</th>
<th>Compound Time Signatures and Specimen Measure</th>
<th>The number of Pulses, showing Value of each Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double or Two Pulse.</td>
<td><img src="image" alt="Simple Time Signatures" /></td>
<td><img src="image" alt="Compound Time Signatures" /></td>
<td></td>
</tr>
<tr>
<td>Triple or Three Pulse.</td>
<td><img src="image" alt="Simple Time Signatures" /></td>
<td><img src="image" alt="Compound Time Signatures" /></td>
<td></td>
</tr>
<tr>
<td>Quadruple or Four Pulse.</td>
<td><img src="image" alt="Simple Time Signatures" /></td>
<td><img src="image" alt="Compound Time Signatures" /></td>
<td></td>
</tr>
</tbody>
</table>

* When these signatures cover slow moving tunes, as they sometimes do, then the six beats of the signature must be counted. In other tunes, when the music is to be played quickly, two, three, or four must be counted (according to the signature used); the threes or triplets must then be played during one beat. The Compound Signatures have a dotted note as the pulse note as shown above. It will be seen from the table above that any note can be a pulse, though the crotchet is most often used. $\frac{5}{8}$ Time, not included in the above, is seldom used, though there is no reason why it should not be.

To enable the student to get "into the swing" of the time, syllables called Time Names are conveniently used. The Time Name for a pulse struck is "Taa." All other notes in a piece of music take their names from this. This "Taa" should be pronounced like the "a" in father which is a long sound.

Thus: if the measure were four pulse, and the pulse a crotchet, the time names would be as follows:

**Ex. 2.**

<table>
<thead>
<tr>
<th>Taa Taa Taa Taa</th>
<th>Taa-aa Taa-aa Taa-aa-aa-aa</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1 \ 2 \ 3 \ 4$</td>
<td>$1 - 2 \ 3 - 4$</td>
</tr>
</tbody>
</table>

Where the hyphen occurs between the "aa," it should be continued as one syllable for the length of time required by the symbol employed. The time names for rests are the same, only "S" is used instead of "T." Thus $\text{T} = \text{Saa}$ and $\text{x} = \text{Saa-AA}.$

Concertina Tutor.
SECTION II.—EXERCISES ON THE NOTATION.

Division A.—Exercises in Scales, Fingering, Pulses and their continuation.

Pay great attention to the bellows. (D means Draw. P means Press.)

Ex. 3.

Ex. 4.

Ex. 5.

Ex. 6.

Ex. 7.

Concertina Tutor.
Ex. 8.

Ex. 9.

Ex. 10.

Ex. 11.

Ex. 12.

Ex. 13.

Ex. 14.

Ex. 15.

Ex. 16.

Ex. 17.

Ex. 18.

Ex. 19.

Concertina Tutor.
Division B. — Tables of the Principal Divisions of the Pulse.

All divisions of the pulse take their time names from the “Taa” or pulse note. Thus taking the crotchet as the pulse note, the principal divisions are shown as below.

Table V.

<table>
<thead>
<tr>
<th>Divisions of Pulse</th>
<th>Time name, to be played in the same time as “Taa”</th>
<th>Double relations represented</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2 : 1/2</td>
<td>Taa-Tai</td>
<td>![Taa-Tai]</td>
</tr>
<tr>
<td>1 1/4 : 1 1/4</td>
<td>Tafa-Tafe*</td>
<td>![Tafa-Tafe*]</td>
</tr>
<tr>
<td>1 1/4 : 1 1/4</td>
<td>Tafa-Tafe</td>
<td>![Tafa-Tafe]</td>
</tr>
<tr>
<td>2 1/2 : 2 1/2</td>
<td>Tafa-Tafe</td>
<td>![Tafa-Tafe]</td>
</tr>
<tr>
<td>1 1/4 : 2</td>
<td>Tafa-Tafe</td>
<td>![Tafa-Tafe]</td>
</tr>
<tr>
<td>3 1/4 : 3 1/4</td>
<td>Tafa-Tafe</td>
<td>![Tafa-Tafe]</td>
</tr>
</tbody>
</table>

* Whenever “Taa” is marked “Taf,” it shows the second half of the pulse. It should be pronounced quickly as Tafe. The “a” is omitted for convenience of making short syllables. When the second “a” is omitted from Taa (for the same reason) it should be pronounced like the short a in daffodil. This should be pronounced with all the vowels short as though it were taffatâfe not like Taa-faa-tai-fee.

Concertina Tutor.
**Ternary Divisions.** When a Pulse has to be divided into Thirds or Sixths, there is no symbol in the tables yet given which will answer this purpose—they show Duple relations only. Still supposing the Pulse-note to be the crotchet, Ternary divisions are shown as below.

<table>
<thead>
<tr>
<th>Division of Pulse.</th>
<th>Time Names.</th>
<th>Represented.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three notes of equal length.</td>
<td>Taa Tai Tee</td>
<td>![ Representation of Taa Tai Tee ]</td>
</tr>
<tr>
<td>Two Thirds and One Third.</td>
<td>Taa Tee</td>
<td>![ Representation of Taa Tee ]</td>
</tr>
<tr>
<td>Six notes of equal length.</td>
<td>Tafa Tafe Tefi (Thirds halved)</td>
<td>![ Representation of Tafa Tafe Tefi ]</td>
</tr>
<tr>
<td>Two Thirds and Two Sixths.</td>
<td>Taa Tefi</td>
<td>![ Representation of Taa Tefi ]</td>
</tr>
<tr>
<td>One Third, Two Sixths, One Third.</td>
<td>Taa Tafe Tee</td>
<td>![ Representation of Taa Tafe Tee ]</td>
</tr>
<tr>
<td>Three Sixths (one Third continued)</td>
<td>Taafa Tee</td>
<td>![ Representation of Taafa Tee ]</td>
</tr>
<tr>
<td>One Sixth and One Third.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

There are smaller divisions than these but they are not often used in concertina music.

The above are the principal divisions into thirds and sixths; other divisions can be easily reckoned from these. When a piece of music abounds in thirds or sixths, the dotted crotchet is used instead of the crotchet for the Pulse note; the triplets are then naturally shown without the aid of figures and ties. Pulses are often divided into five, seven, or more parts; they are represented in the same way as the sixths. The Time-names given above are the same for that division of the pulse (given in the first column) whatever the Pulse note may be; only, of course, the symbols will alter. Thus: if the Pulse note were a minim all the above symbols for the divisions would be doubled. Great care must be taken to say and play the time names in *strict time*.

A Pulse note is often continued half way through the next, and the second beat is finished by the last half. Thus **\( \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} \)** equals **\( \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} \)**. The time name for this much-used combination is "Taa-aa Tai;" the "Tai" or last half being thought of as joined to the pulse (third pulse) following.

Thus **\( \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} \)**, Taa-aa Tai. Taa equals three Pulses.

See following exercises for practice on these divisions, which are placed here in these two tables for reference. The student need not commit them to memory, though it will be better if he does.

Concertina Tutor.
Division C.—Exercises on the Principal Divisions of the Pulse.

Introducing the quaver as a half pulse.

Ex. 26.  \( \frac{3}{4} \)

Ex. 27.

Ex. 28.

Ex. 29.  \( \frac{3}{4} \)

Ex. 30.

Ex. 31.

Air—Beethoven.

Taa-Tai Taa-Tai  Taa-aa  Taa-Tai Taa-Tai  Taa-aa

Taa-Tai Taa-Tai  Taa-Tai Taa-Tai  Taa-Tai

Taa-aa  Taa-aa

Taa-aa

Taa-Tai Taa-Tai  Taa-aa

Concertina Tutor.
Introducing the semiquaver as a quarter pulse.

Ex. 32.

Introducing the dotted crotchet followed by a quaver. See notes to Table VI.

Ex. 33.

Ex. 34. Old Song.

Introducing one half and two quarters

Ex. 35.

Introducing two quarters and one half.

Ex. 36. Melody by Leccoco

Certina Tutor.
Introducing in one piece all the above divisions.

- Tai  Taa  Tā-fe  Taa-Tai

"All nature smiles." — Arnold.

Ta-fa-Tā-fe  Taa-Tai  Taa-

Ex. 37.

-Tai  Taa  Tā-fe

Taa  Tā-fe  Ta-fa  Tai

Ta-fa-Tā-fe  Taa-Tai  Ta-fa-Tā-fe

Taa  Tā-fe  Ta-fa  Tai  Ta-fa-Tā-fe  Taa-

Introducing three quarters and one quarter. Like the time in Ex. 33, this last quarter should be thought of as joined to what follows.

x. 35.

Followed by

Followed by

Followed by

Followed by

Followed by

Taa  Taa-fe  Taa-fe  Taa-fe  Taa-fe  Ta-aa  Ta-fa-TaaTai  Taa-aa  Taa-fe  Ta-Taa  Taa-fe  Taa

Taa- fe  Ta-fa-Tā-fe  Ta- fe  Taan  Ta- fe  Ta-fa-Tā-fe  Taa- fe  Taan

Taa-fe  Ta- fe  Ta- fe  Taa  Ta- fe  Taa-fe  Ta- fe  Taan

Taa-fe  Ta- fe  Ta- fe  Taa

Taa-fe  Ta- fe  Ta- fe  Taa

Smoothly.

Taa-fe  Taas-Tai  Taa-Tai  Taa  Taa-Tai  Ta-fa  Tai  Taa-fe  Ta-as-Tai

Old English Air.

certina Tutor.
When a piece of music abounds in triplets (as does the above) the pulse note used is the dotted one of the compound signatures. The triplets are then naturally written without the aid of figures and ties.

Thus \( \frac{3}{4} \) or \( \frac{3}{2} \) is \( \frac{1}{4} \) or \( \frac{1}{2} \).

The Beats or Pulses are shown in Table IV, Sec. I., Div. E. The following exercise is on the note to that table, and all six beats should be given. The quaver is the pulse note.

**Moderately quick.**

Concertina Tutor.
The following airs are good examples of compound time with two, three, and four beats to the measure. To be performed slowly at first and in strict time. Increase speed as fingering is learnt.

Beat two to the measure.

Ex. 44.

**With energy.**

Beat four to the measure.

Ex. 46.

The following exercise introduces some of the commonest rhythms that employ semiquavers as sixths in dotted crotchet time. See Sec. II., Div. B., Table VI.

THE TIGHT LITTLE ISLAND.

*Lively and with spirit.*

Ex. 47.

When the student has completely mastered these time exercises, he will be ready for the sections which follow. The time names will not be given (except in a few places); the student, however, must perform them in strict time. The best method is to examine the music first, then monotone it through with time names, and lastly playing it as written.

Oncertina Tutor.
SECTION III.

Division A.—The Stids of the Two Outside Rows and the Sounds They Represent.

The sounds in the scale of C which the student has been practicing are not all at the same distance from each other. The distance between them is represented by the large and small spaces between the following letters:—C, D, EF, G, A, BC. Here are five greater and two smaller spaces. The distance between two letters forming a greater space is called a Tone (that is, the letters are a whole tone apart). The smaller spaces are called Semitones, because they are only half a tone apart. A scale of Tones and Semitones in this order of spacing is called a Diatonic or Major Scale. The studs on the two outside rows give the sounds between the tones, thus making a scale of Semitones, which is called a Chromatic Scale. The notes are called Sharps when played after a natural note up a scale, and Flats when played down a scale. A Sharp (♯) raises the note a semitone; the Flat (♭) lowers it a semitone. A Sign (♮), called a Natural, placed before a note previously sharpened or flattened, restores it once more to what it was.

\[\text{Ex. 48}
\begin{align*}
\text{A Natural} & \quad \text{A Sharp} & \quad \text{A restored to Natural} \\
\text{B Natural} & \quad \text{B Flat} & \quad \text{B restored to Natural}
\end{align*}
\]

It will be noticed that the flat or sharp takes its name from the natural after which it is played, thus “A sharp” and “B flat” are the same on the instrument. Sometimes a note requires to be doubly raised or lowered for a time. Thus a Double Sharp (♯♯ or ♯) would raise a note a tone, while a Double Flat (♭♭) would lower it a tone. A Natural placed before a note previously double sharpened lowers it a semitone, while one placed before a note double flattened raises it a semitone.

\[\text{Ex. 49}
\begin{align*}
\text{A Sharp} & \quad \text{Double Sharp} & \quad \text{B Flat} & \quad \text{Double Flat} & \quad \text{B Flat} \\
\text{Play B} & \quad \text{Play A}
\end{align*}
\]

The following is the Chromatic Scale of C, which should be practised until the fingering is well learnt.

The student will see that this requires an alteration in the fingering of the natural stids. As a general rule, to avoid awkward changes of fingering, the student must learn to look ahead of the notes he is playing, so as to see at a glance what is the best fingering for the notes which follow.

Concertina Tutor.
Division B.—INTervals. An interval is the space between any two notes. Intervals have special names which record the number of scale letters included in their boundaries. They are reckoned upwards from the bottom note (which is counted as one) through intervening notes to the top one of the interval. Thus:

The intervals as written from C. The figures show how the interval is reckoned.

The student should learn the number of lines and spaces from one note to another (an interval) so as to recognise it and its place on the instrument at a glance.

EXERCISES IN INTERVALS. Care must be taken to push down both studs evenly and together.

Successive Thirds.

Successive Fifths.

Successive Sixths.

Successive Octaves.

Successive Tenth.

The fingering for sevenths is the same as that of the tenths. Fourths are generally played with one finger on two studs. They will be marked in the following two-part tunes.

Concertina Tutor.
Division C.—CHORDS. Three or more notes played together form a Chord. The following two exercises introduce some of the principal chords used in music. A chord of three notes (as at *) is called a Triad.

The names of the notes of a scale.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tonic</td>
<td>Super Tonic</td>
<td>Mediant</td>
<td>Sub-Dominant</td>
<td>Dominant</td>
<td>Super Dominant</td>
<td>Leading Note</td>
<td>Tonic</td>
</tr>
</tbody>
</table>

Whatever letter the first note of a scale may be (for as will be seen later on, scales may be started from any letter) the first scale note is called the Tonic and the other names follow as above. Chords (triads) may be formed on all these notes. The Chord formed takes the name of the bottom note or root. The principal chords are those formed on the Tonic, Subdominant and Dominant. These include all the notes of a scale. See Ex.90.
**SECTION IV.**

**Division A. — The Scale and Compass of the Left Hand Side of the Instrument.**

While the student was becoming aquainted with the elements of the notation we would not divide his attention by asking him to think of both sides. Now, however, he must become aquainted with the left side also.

The **left side** contains one octave of sounds below "middle C," also middle C itself, C♯, D, D♯, E, F♯, and G. These last seven sounds are "unisons" so called because they are of the same pitch as from "middle C" to G on the right side. The notes on the left are represented on another stave of five lines placed under the G Clef, and the lettering is continued down from that clef. This is called the F Clef. Ledger Lines may be added as with the other. The following shows two octaves below middle C.

The figures at the lower right hand side of the letters denote the octave below "middle C." *This is the lowest note on the instrument.

The two clefs now learnt may be combined as below.

In practice they are written wider apart (as in Ex. 79), so as to allow room for the high Ledger Lines of the F clef and the low ones of the G clef.

The complete scale of the concertina is next given. The unisons of the left are shown on the lines and spaces of the G clef so as to show the sameness of pitch. If the staves were wider apart the unisons would be shown on ledger lines as in Ex. 81.

Practise the above (especially with the left hand) until confidence is felt in fingering.

certina Tutor.
Division B.—Exercises for the left hand.

Ex. 62.

Ex. 63. Bass Solo from "Under the Palms" Boxt.

Chromatic Scale with Left Hand.

Ex. 64.

Ex. 65. Tenor Solo from "Under the Palms" Boxt.

Ex. 66.

Concertina Tutor.
Division C.—Common Musical Terms etc.

Various words, taken from the Italian language are used to indicate the speed at which music is intended to be performed. The principal are as follows:

* Adagio, leisurely.  
* Allegro, merry, lively.  
* Andante, going at a moderate pace.  
* Grave, grave, heavy.  
* Largo, broad, slow.  
* Moderato, at a moderate pace.

*Presto,* quick.  
*Prestissimo,* very quick.  
*Accelerando,* accelerating the pace.  
*A tempo,* in time after an Accel. or Rall.  
*Ritardando,* retarding.  
*Rallentando,* slackening the pace.  
*Sostenuto,* sustained.

* These last five are used for qualifying the time marks above.

Various words, or abbreviations of words are used to indicate intensity or strength of sound. The principal are as follows:

* Crescendo,* eves, or —— increasing in loudness.  
* Decrescendo,* decresc or —— decreasing in loudness.  
* f.* forte, loud.  
* ff.* very loud.  
* fff.* as loud as possible.  
* fpp.* forte piano loud, then soft.  

* Sforzato,* sz, s, v, forced, accented.  
* mf,* mezzo forte, half or moderately loud.  
* mp,* mezzo piano, moderately soft.  
* p,* piano, soft.  
* pp,* very soft.  
* ppp,* as soft as possible.

The following words relate chiefly to style:

* Agitato,* agitated.  
* Con espressione,* with expression.  
* Espressivo,* expressively.

*Logato,* in a smooth style.  
*Sostenuto,* sustained.  
*Staccato,* cut off, short. See Ex. 72.

Concertino Tutor.
Syncopation, is the disturbance of the regular or natural accents of a piece of music. Thus:

Ex. 70. \[\text{music notation}\]

Also by a tie, thus:

Ex. 71. \[\text{music notation}\]

Ex. 72. Staccato. A dash over or under a note implies that it is to be cut very short.

Thus: \[\text{music notation}\] will sound like \[\text{music notation}\]

A dot over or under a note shows it is to be cut short but not so short as when dashed.

Thus: \[\text{music notation}\] will sound like \[\text{music notation}\]

The Staccato does not alter the length of the measure nor is the place of the note disturbed.

Ex. 73. EMBELLISHMENTS. The Turn (\(\infty\)). This is either written in small notes or with the signs as below. Every f is sharp unless contradicted by a natural.

\[\text{music notation}\]

To be played thus:

\[\text{music notation}\]

The Inverted Turn (\(2\)) commences with the note below, instead of above as with the turn.

Ex. 74. The Appoggiatura and Acciacatura. The Appoggiatura is a small note placed before and immediately above or below some full sized note. It is commonly allowed to take one-half of the time from the following note. Thus:

\[\text{music notation}\]

Would be played thus:

\[\text{music notation}\]

The Acciacatura is like the other, but occupies almost no appreciable time. It ought to be always distinguished by a thin bar across the stem; thus:

\[\text{music notation}\]

Concertina Tutor.
Ex. 75. The Trill or Shake.—This consists of rapidly alternating the principal tone with the tone above. It is usually finished by a turn.

Written. Played.

The Beat ( ), the reverse of the shake, alternates the principal note with the note (usually a semitone) below.

Ex. 76. Arpeggio is a term applied to chord playing, to show that each note of the chord is to be struck successively from the lowest to the highest. It is expressed by a waved line as below.

Written. Played.

Division D.—Changing Fingers on One Note.

It is sometimes necessary to change the fingering of the studs in order to find convenient fingering for notes to come after. Occasionally also it is necessary to change fingers on a stud while a note is being prolonged, in order to finger another stud.

The following exercises should be well practised for this fingering.

Ex. 77.

Ex. 78.

Concertina Tutor.
SECTION V.—EXERCISES FOR BOTH HANDS.

One study for each hand.

Octaves.

No. 79.

Tenths.

No. 80.

Sixths.

No. 81.

Legato.

No. 82.

Concertina Tutor.
CHIME AGAIN, BEAUTIFUL BELLS.

Air by H. R. Bishop.

Keep the minims, in the following exercise, sounding evenly and continuously for the length required.

Old Air. Arr. by H. W. B.

Concertina Tutor.
Two studs with right hand, one with left.

"St. Mary's Bells" H.W.B.

Ex. S5.

Ex. S6.

Ex. S7.

Trio from "Under the Palms" Root.

SILVER THREADS AMONG THE GOLD.

Song and Accompaniment with Chorus. Chorus two studs each hand.

H.P. Danks. Accomp. by H.W.B.

Ex. S8.

Concertina Tutor.
Scale of C harmonized. The root of the chord is in the Bass.

In the following sections the fingering will only be marked when the usual fingering of the three central rows is departed from, or when it is difficult.

Concertina Tutor.
SECTION VI.—THE MAJOR SCALES.

By the aid of the sharps and flats, scales may be produced, starting from any letter, having the same spacing and same effect as the scale of C, only the pitch of the scale will be different. This section gives all the Major Scales, with songs as exercises on the same. Sharps or flats placed at the commencement of a piece of music form the Signature, showing what key the music is in (viz. what note is the tonic), and they are essential to the scale which would not be complete without them.

The notes thus sharpened or flattened in the signature are played sharp or flat throughout the piece, unless contradicted by a natural.

Sharps and flats which are introduced into the music, govern only the bar or measure into which they are introduced. Their effect ceases completely with the end of the bar, so if the note is still required to be sharpened or flattened, the sharp or flat must be repeated. These notes not being essential to the scale are called accidentals.

The Scale of G requires one sharp—F.

Ex. 91.

\[ \text{Left Hand.} \]

ROBIN ADAIR.

Scotch Song.

Ex. 92.

Concertina Tutor.
The Key of F requires one flat — B.

**THE MINSTREL BOY.**

Irish Air. T. Moore.

Concertina Tutor.
The Key of D requires two sharps – F. C.

OLD FOLKS AT HOME.

Christy Minstrels.

The Key of B♭ requires two flats – B. E. Play D♭ for E♭.

COMING THROUGH THE RYE.

Scottish Song.

Concertina Tutor.
The Key of A requires three sharps — F.C.G.

WHEN THERE'S LOVE AT HOME.

Concertina Tutor.
The Key of Eb requires three flats—B.E.A. Play D♭ for Eb and G♯ for Ab.

Ex. 102.

HOME, SWEET HOME.

Sir H. R. Bishop.

Ex. 103.

Chorus.

Concertina Tutor.
The Key of E requires four sharps – F.C.G.D.

Ex. 104

GREEK AIR.

Ex. 105

The Key of Ab requires four flats – B.E.A.D. Play D# for Eb, G# for Ab and C# for Db.

Ex. 106

WON'T YOU BUY MY PRETTY FLOWERS.
Exercise on rests and right hand accompaniment. Keep the minims sounding while the accomp. is played.

Right Hand

Ex. 107

Left Hand.

§ a tempo

2nd time go to Chorus.

Concertina Tutor.
Chorus.

The Key of B requires five sharps—F, C, G, D, A. Play E♭ for D♯ and B♭ for A♯.

Ex. 108.

ON THE BANKS OF ALLAN WATER.

Ex. 109.

Concertina Tutor.
The Key of D♭ requires five flats—B.E.A.D.G. See Ex. 106. Play F♯ for G♭.

Ex. 110.

\[ \text{Allegro.} \]

HOLD THE FORT.

Ex. 111.

\[ \text{Chorus.} \]


Ex. 112.

\[ \text{UNDER THE WILLOW SHE'S SLEEPING.} \]

S. C. Foster.

Ex. 113.

Footnote to Ex. 113. *The alto part often goes below the lowest note of the right hand side (Middle C), therefore the student must learn to play these lower notes on the left side even when they are written on the G Clef, which is the clef for the right side of the instrument.

Concertina Tutor.

Ex. 114.

THE CANADIAN BOAT SONG.

Ex. 115.

Concertina Tutor.

**Ex. 116.**

*SWEET GENEVIEVE.*

Exercise on the Double Sharp.

**Ex. 117.**

Concertina Tutor.

Ex. 118.

Left Hand.

NORWEGIAN AIR.

Ex. 119.

concertina Tutor.
SECTION VII.—THE MINOR SCALES.

The Minor diatonic scale is so called because the interval of a third from the tonic is smaller by one semitone than that in the Major— the semitone coming between the second and third of the scale instead of between the third and fourth. There are various ways of writing the upper half of a Minor scale, but the first half never changes.

The complete scale is given below in various forms. No. 1 is the oldest but is not commonly used. No. 2, the Harmonic Minor scale has the same sounds and intervals ascending and descending. No. 3 is the most common and changes its intervals in ascending and descending.

Ex. 120.  
No. 1.  
First Half. Second Half. The Slurs show the semitones.

Ex. 121.  
No. 2.

Ex. 122.  
No. 3.  
5th 6th 7th 8th 8th 7th 6th 5th

Notice the change in the position of the semitone in the second half of No. 3.

The first and oldest form of the Minor Mode had no need for the introduction of $\sharp$ or $b$, and (as we have seen above) it commenced on $A$ for a keynote, being a minor third below the major scale without $\sharp$ or $b$— viz. $C$. Minor scales, therefore, will have these key-notes a Minor third below the Major scales of corresponding signatures.

Major and Minor scales having the same signatures are called relative keys.
No. 3, the Melodic or Arbitrary Minor scale is the one used in the following exercises, as it is the most common, although No. 2 is in several ways better and more in keeping with the solemn character of the mode.

The difference in the modes does not affect the signature, as the sharps on the 6th and 7th of the scale are put in as accidentals and are not shown in the signature.

All the minor scales with their principal chords are given below, and a few tunes as exercises on the most-used scales follow.

In chord playing, when No. 3 is used, the sharp should always be inserted on the seventh or leading note of the scale. See following chords.

Concertina Tutor.
Note. All notes starred in exercises below are for left hand. Also those marked out as in Ex. 123.
Notice the different fingering for the descending scale.

The relative Key to—
C Major is A Minor.

Ex. 123.

G Major is F Minor.

Ex. 124.

D Major is B Minor.

Ex. 125.

A Major is F♯ Minor.

Ex. 126.

E Major is C♯ Minor.

Ex. 127.

B Major is G♯ Minor.

Ex. 128.

F♯ Major is D♯ Minor.

Ex. 129.

C♯ Major is A♯ Minor.

Ex. 130.

F Major is D Minor.

Ex. 131.

Bb Major is G Minor.

Ex. 132.

Concertina Tutor.
Eb Major is C Minor.

Ex. 133.

Ab Major is F Minor.

Ex. 134.

Db Major is Bb Minor.

Ex. 135.

Gb Major is Bb Minor.

Ex. 136.

Gb Major is Ab Minor.

Ex. 137.

JOHN ANDERSON MY JO.

A Minor.

Ex. 138. (Scotch Air)
JEWISH AIR.

Ex. 142.

ST. LUKE'S. HYMN.

Ex. 143.

Concertina Tutor.
WARTBURG. HYMN.

_F# Minor._

_Bold and fervent._

_Luther. 1513._

\[x.144.\]

LEIPSIC. HYMN.

_C Minor._

_Mendelssohn. 1817._

\[x.145.\]

Let the finger fall on the D while the G is still sounding.

BABYLON STREAMS.

_F Minor._

_Scotch Psalter. 1635._

\[x.116.\]

\[x.147.\]
SECTION VIII.—CONCLUSION.

The object of this course is now complete, for the student has been taken step by step through the rudiments of music, and each step has been applied to the instrument. Before closing, however, a few words on expression will be necessary, for without it playing becomes monotonous and tiring. Management of the bellows gives expression. As a rule the bellows should be changed as seldom as possible, and always on a strong beat, at the beginning of slurred passages on notes forced and marked \( \uparrow \), and after rests. Never change in the middle of a slur, or the middle of a sustained note. When a note has to be sustained the bellows should be nearly in or full out at the commencement, so as to have room to give the notes their proper length. The beautiful Cres. and Dim. should be commenced gradually, not suddenly, and by an extra pressure from the wrists. A passage or note marked \( \frac{\uparrow}{\downarrow} \frac{\uparrow}{\downarrow} \frac{\uparrow}{\downarrow} \frac{\uparrow}{\downarrow} \) requires a rise and fall of sound on each note. The Tremolo (a trembling) is produced by a nervous tremble from the wrists, but should be indulged in rarely, or at least until the student becomes proficient in playing; a steady tone is the one to cultivate. When a tremolo consists of a note repeated several times, the bellows should be rapidly changed at every note. (See *Ex. 150.) The student is recommended to start practicing on a collection of hymns, such as Sacred Songs and Solos, which are written in a large variety of keys, time, expression, and subject. He can then go to more difficult music, the very best of which can be accomplished on Crane’s Concertina.

The following pieces introduce various forms of expression, and should be taken as models. It is practice which makes perfect, and if the student wishes to be a master of this beautiful instrument, he must thoughtfully and observantly practice. The writer bids his students Adieu.

THE DEAD MARCH.
FROM THE ORATORIO OF "SAUL."

Grave.

Handel.

Ex. 148.

Concertina Tutor.
Pilot.

Grave.

Jewish Mob.

Pilot.

Grave.  Jewish Mob.

The Crucifixion.

Grave and slow.

The Dreamer's Wonder.

Con express.

The Dreamer's Praise.

Bright, Cheerful.

Reverently.

* Reverse the bellows rapidly to the time of a dotted crotchet (••).
Repeat same action of bellows at each star.

Concertina Tutor.