INSTRUCTION BOOK

for the

Use of Learners on the

German Concertina,

of Twenty Keys and Ten Keys.

Written and Composed

By

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Ent. Sta. Hall.

Price 3/-

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INTRODUCTION.

The German Concertina is confidently recommended as an Instrument of much power and variety, and one upon which great execution may be attained with comparatively little practice.

The accompanying Book of Instructions has been carefully compiled by the Author, with a view to please the ear as well as to facilitate a speedy mastery of the capabilities of the German Concertina.

With attention to the Scales, Chords, and Exercises in the following pages any person possessing a knowledge of the rudiments of music only, may by a few days practice of the German Concertina produce effects most pleasing and delightful to his hearers— as much so as years of study would enable him to effect upon almost any other Instrument.

Persons wholly unacquainted with music may very quickly be enabled to play the Airs contained herein by attending to the numbers placed against the notes which indicate the keys that are to be touched while the bellows is drawn, or compressed.

C. G. Sidey, Engraver & Printer.

Explanation of the different marks, and expressions used on the German Concertina which are indispensable.

The upper row on the right hand side, is termed "1st Right."

The upper row on the left hand side, is termed "1st Left."

The lower row on the right hand side, is termed "2nd Right."

The lower row on the left hand side, is termed "2nd Left."

This mark o indicates that the note, or notes will be found on the second row on the left hand side.

This mark × indicates that the note, or notes will be found on the second row on the right hand side.

R.H. right hand, L.H. left hand.

This mark ⊕ is intended for opening the Valve, which is placed on the right hand side, and is to be used with the thumb, when it is necessary to repeat a note, or chord, if the bellows should be expanded or compressed. When the Valve is used no finger should be on the keys.

p Implies that the bellows is to be pressed inwards.

d Implies that the bellows is to be drawn out.

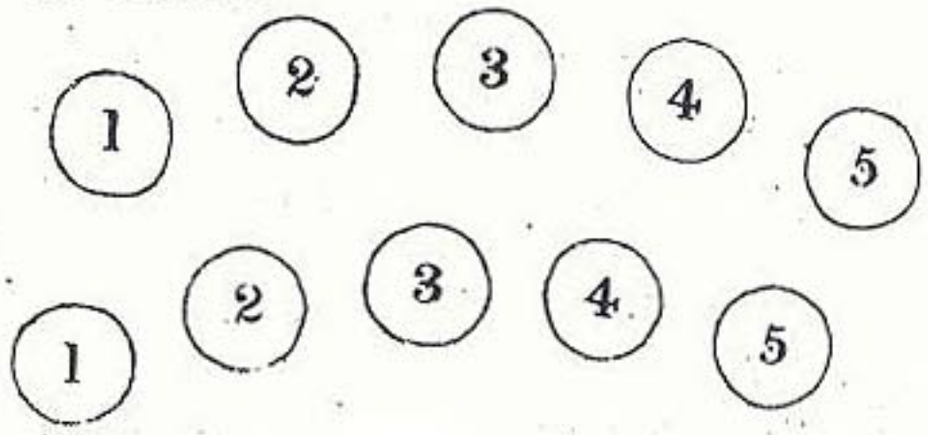
To move the bellows in, or out, without opening a key, or the Valve, is injurious to the Instrument it being nearly air-tight.

The figures 1, 2, 3, 4, 5, when found under, or on the left side of the notes are for the left hand, and over the notes are for the right hand side.

Plan of the German Concertina of 20 keys.

Left Hand.

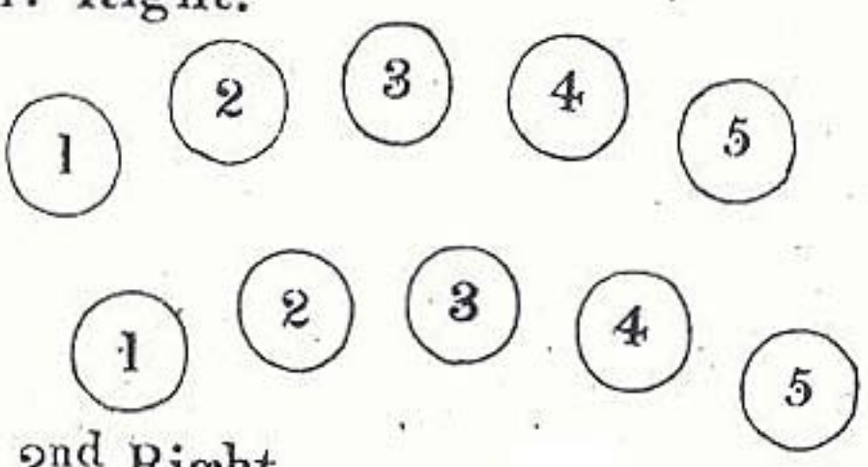
1st Left.



2nd Left.

Right Hand.

1st Right.



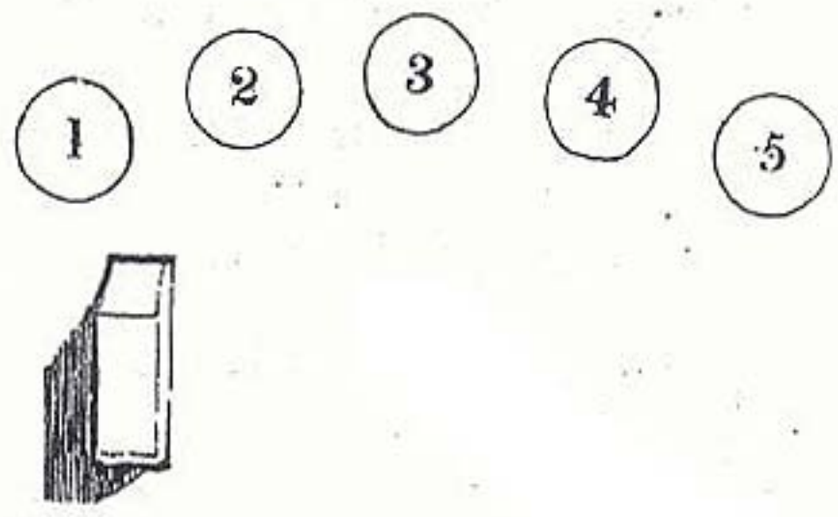
2nd Right.

Valve.

Plan of the German Concertina of 10 keys.

Left Hand.

Right Hand.

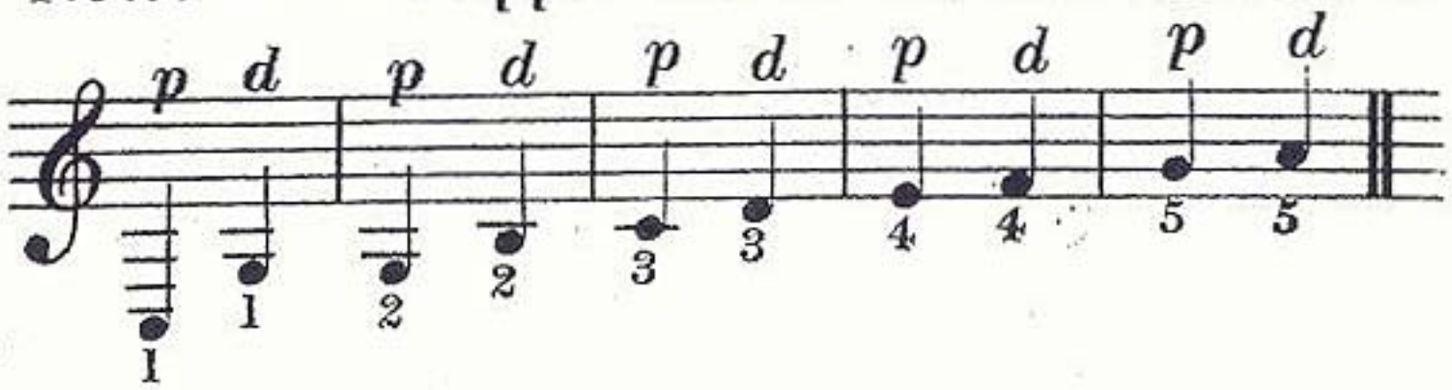


Valve.

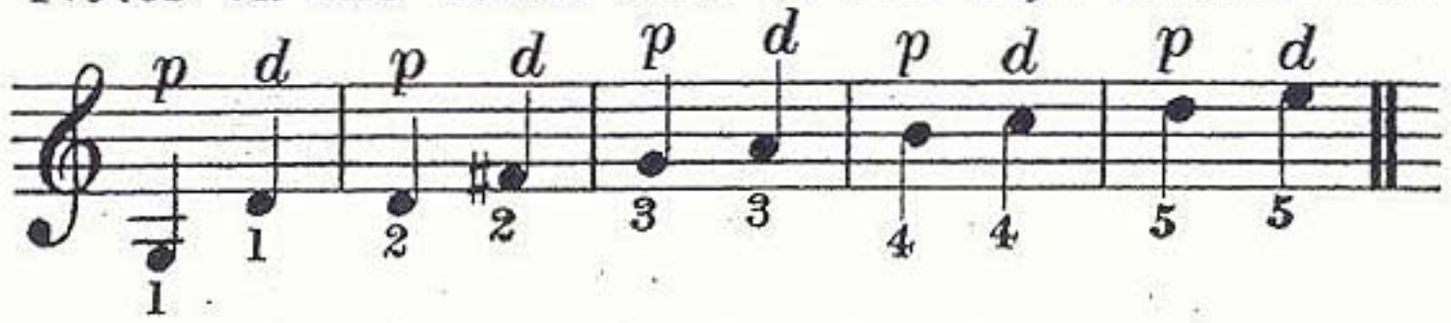
Note. If the German Concertina has not got the numbers marked as above, either on, or near the keys it will be better to mark them so as to prevent mistake in practice.

CONCERTINA WITH 20 KEYS.

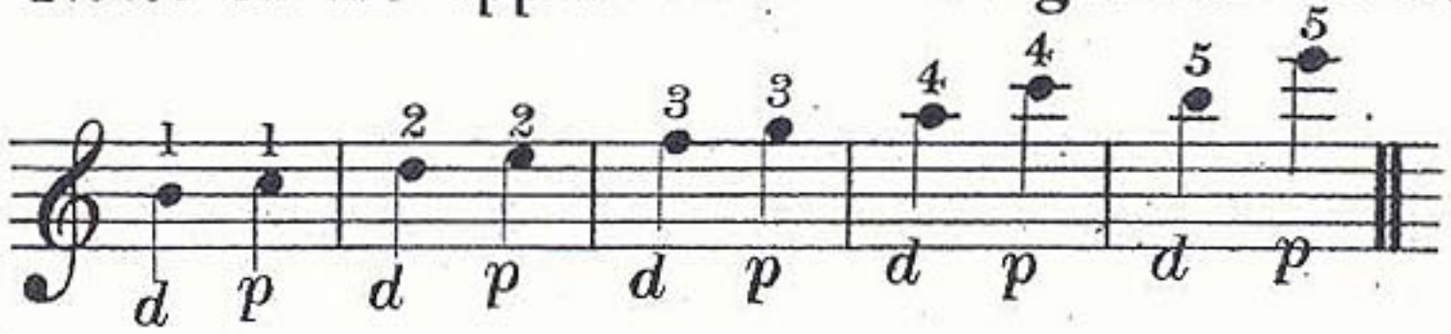
Notes on the upper row of the left hand side.



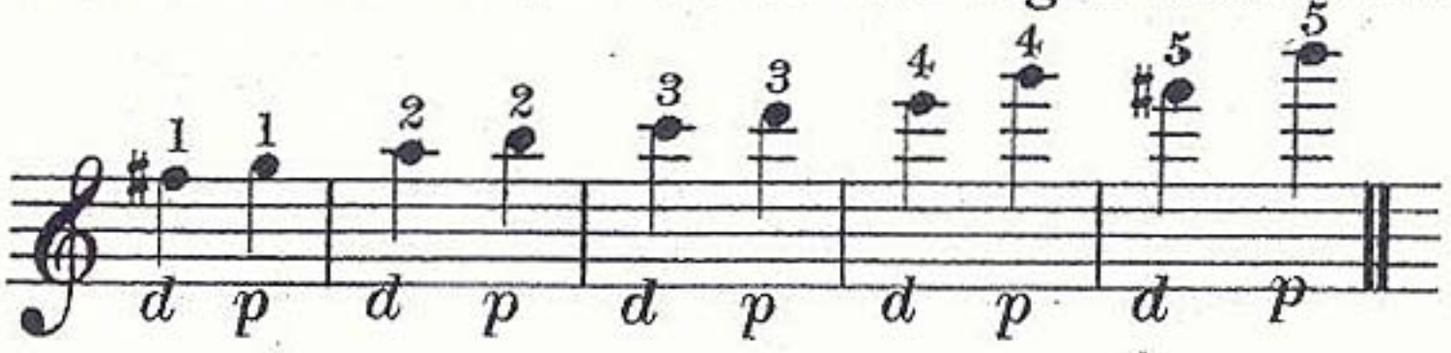
Notes on the lower row of the left hand side.



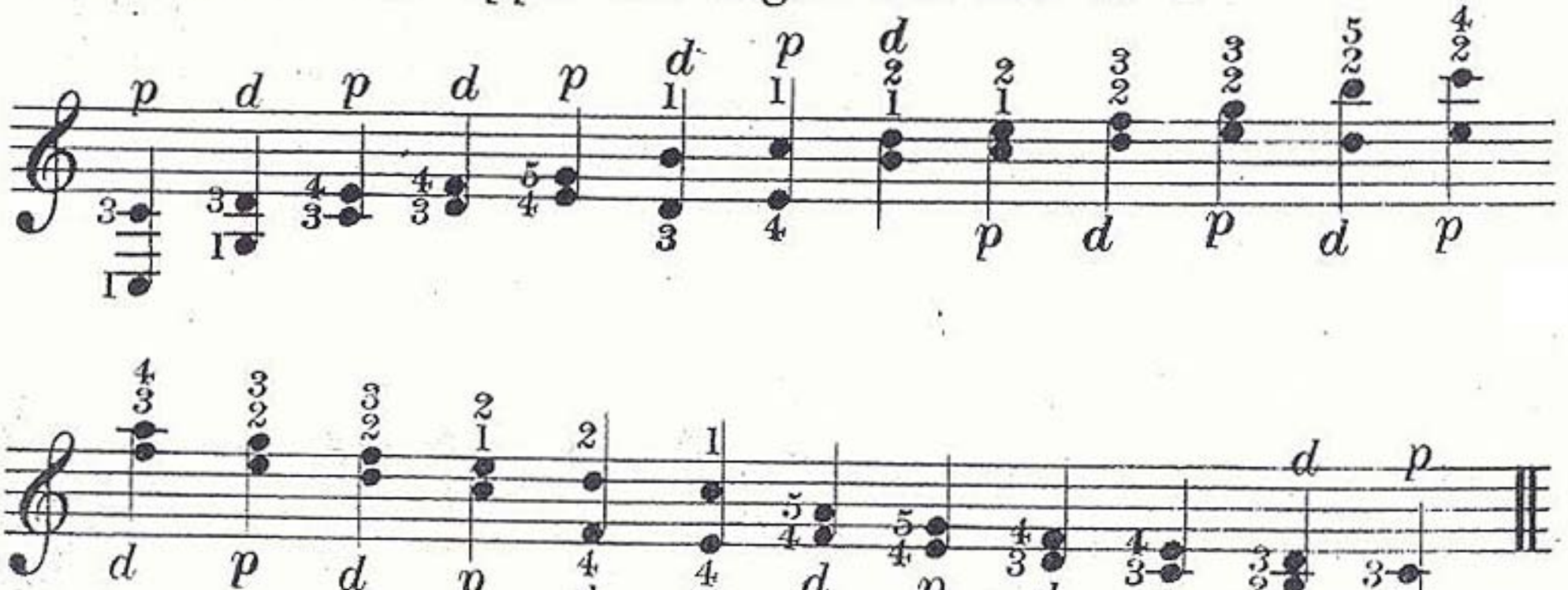
Notes on the upper row of the right hand side.



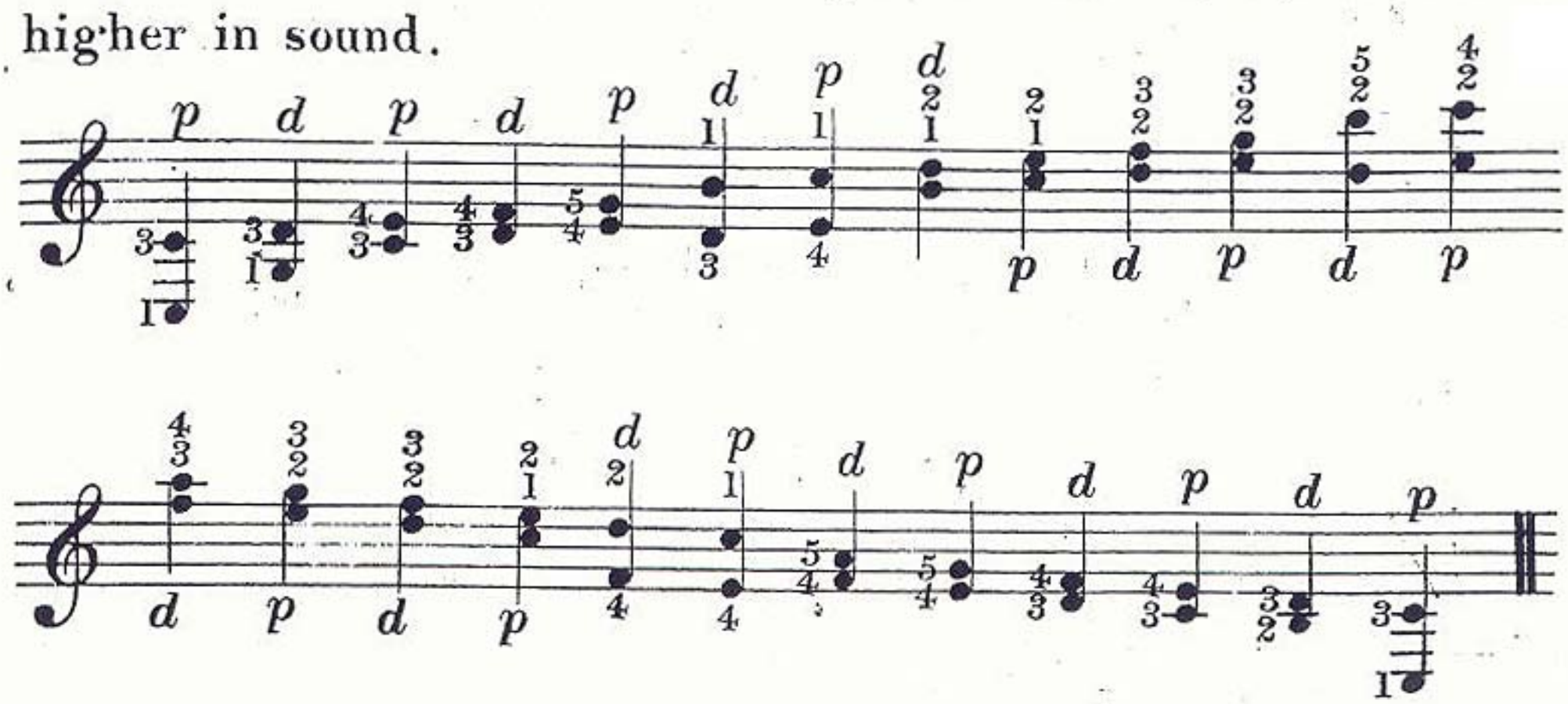
Notes on the lower row of the right hand side.



Exercise on the upper row right and left in C.

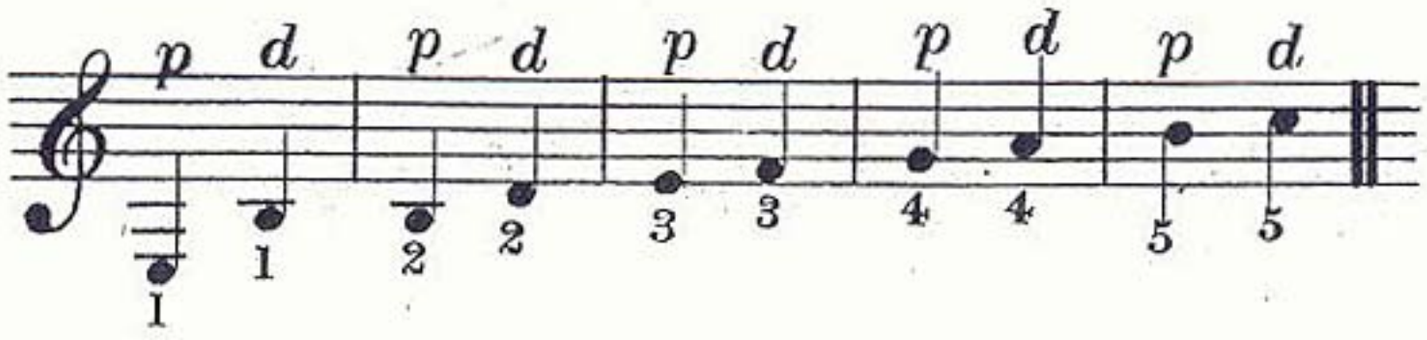


Exercise on the lower row right and left in G, a fifth higher in sound.

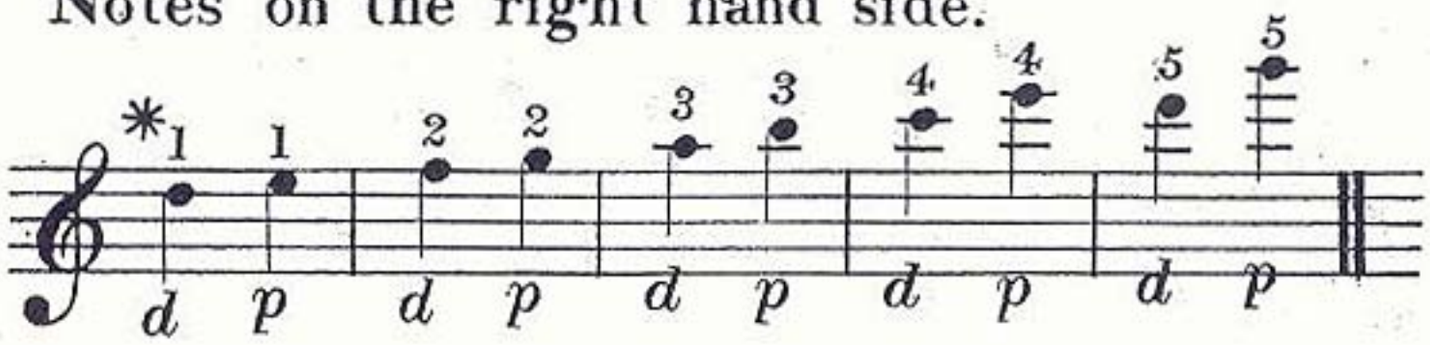


CONCERTINA WITH 10 KEYS.

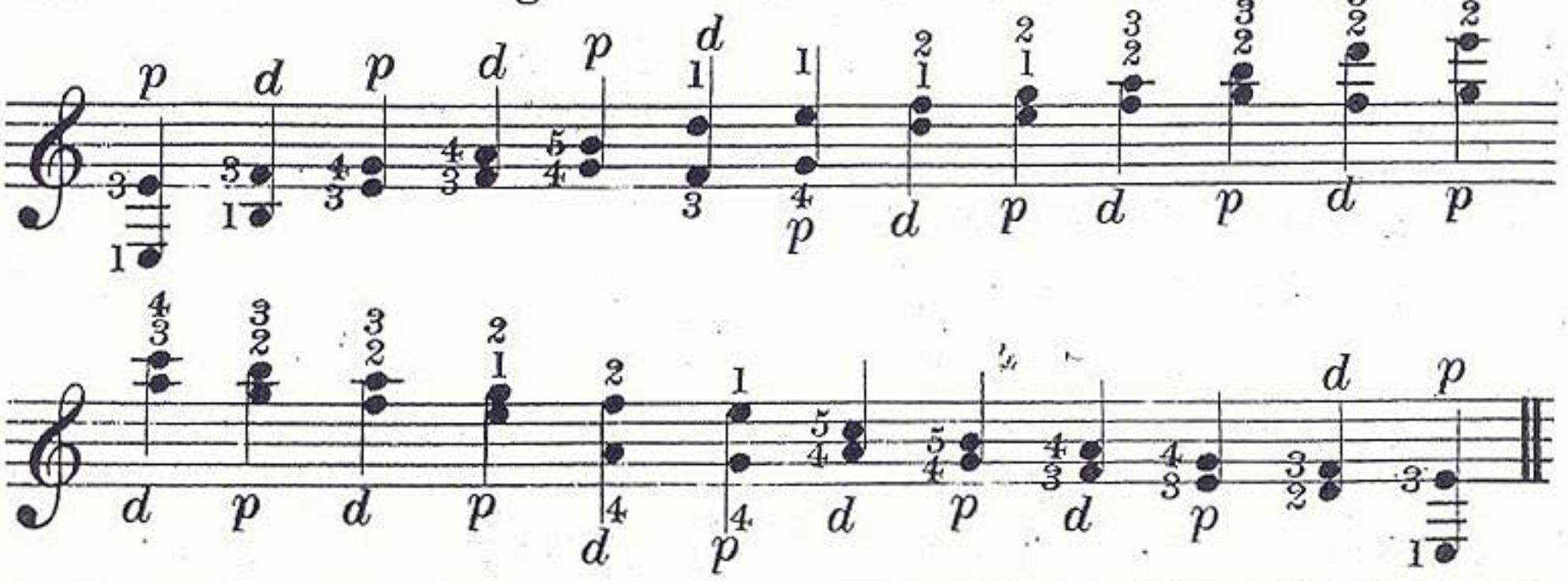
Notes on the left hand side.



Notes on the right hand side.

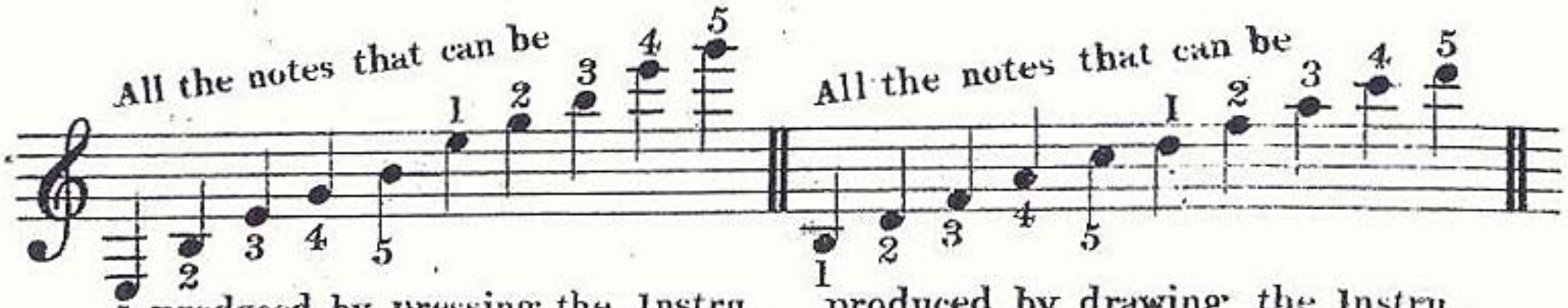


Exercise for the right and left hand side.



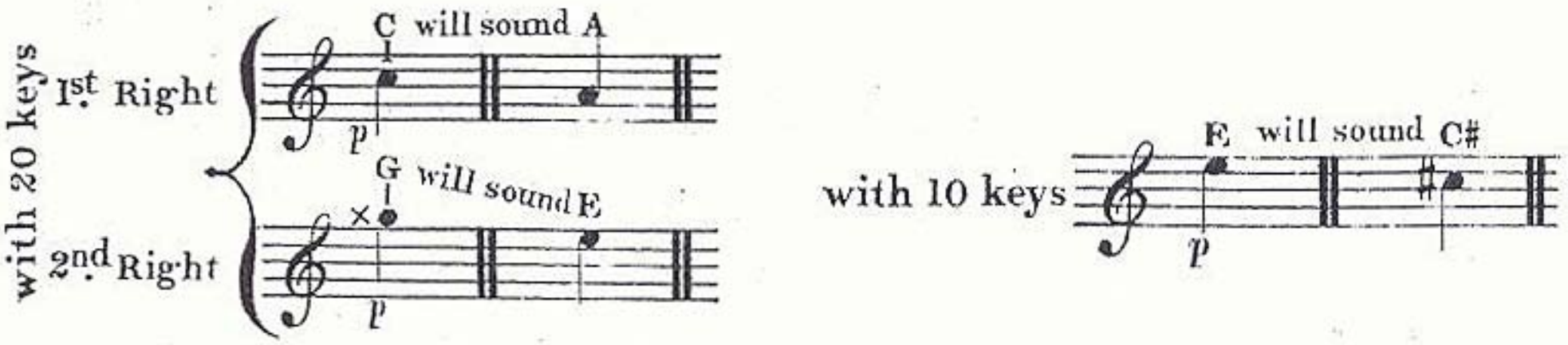
*These exercises and notes are written a third lower to show that the sound of the notes are not the same as the 20 keyed Instrument.

The Airs &c., from No. *1* to *9* may be played upon either the ten or the twenty keyed Concertina— but the pitch of the two Instruments varies one third, that is the *C*, on the twenty keyed becomes **E** on the ten keyed Instrument.



The notes of the two upper rows of the German Concertina both right and left are tuned in C, and the other two rows are tuned in G, a fifth higher. The Concertina with only *10* keys is tuned in C, but the sound produced from it, is a third lower than the second row, or a third higher than the first row of the twenty keyed Concertina.

Sounds produced by the first and second rows of the twenty keyed Concertina, and of the ten keyed Concertina as regards Concert-pitch.



All other notes will sound in the same way viz, a minor 3rd lower.

The first nine Lessons are to be played separately with the first and second rows of the twenty keyed Concertina viz, in C upper row and in G a fifth higher, lower row, and the same for

the ten keyed Instrument. When the Pupil is acquainted with the fingering of the notes of both rows, he will begin to practice the Exercises, Scales, and Airs arranged and composed for the same, and by using *both rows with a little practice, thirds, sixths, octaves, tenths, and the Scales of C, and G Major, can be played by different ways of fingering.

Duets, Trios, and Quartets can also be arranged and played with great effect.

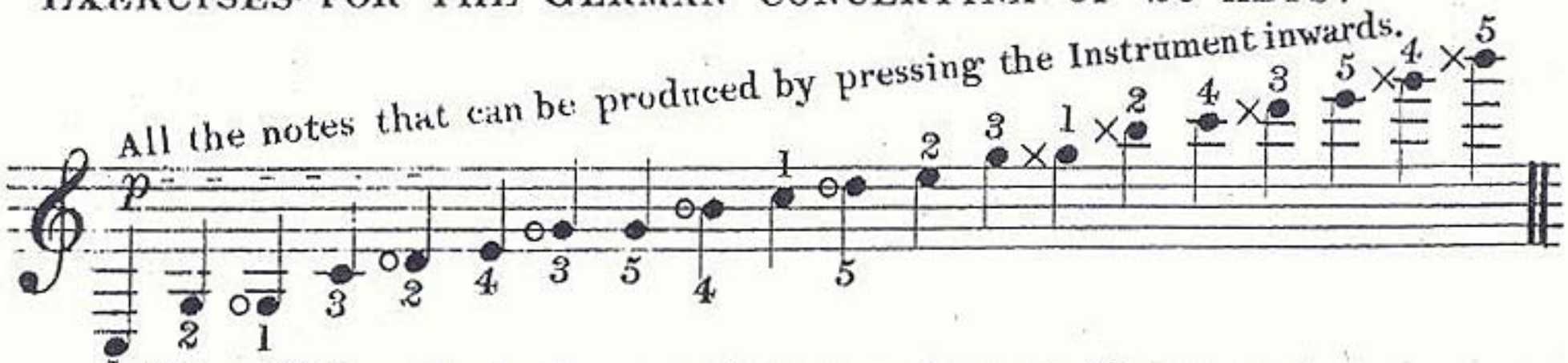
This Instrument is so easy to play that any one that is acquainted with the elementary principals of music, can play it after a few days practice.

METHOD OF HOLDING THE GERMAN CONCERTINA.

The hands are to be passed through the straps on each side; the thumb on the right hand to be over the Valve, and kept ready to use it when required; the fingers must be kept quite free so that each note may be reached and played without effort.

This Instrument may be played either standing, or sitting— it should be drawn out strait and played steadily.

EXERCISES FOR THE GERMAN CONCERTINA OF 20 KEYS.



The Valve is to be used every two or three notes.

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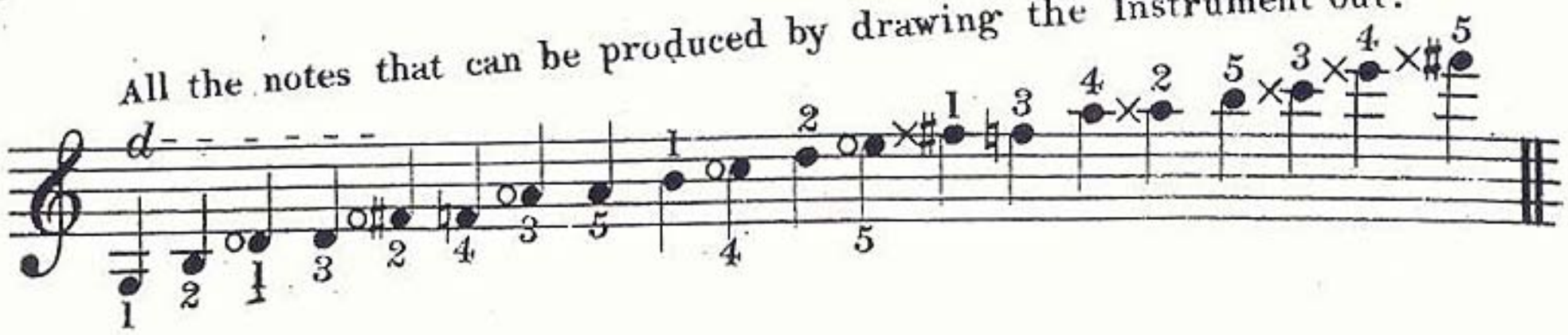
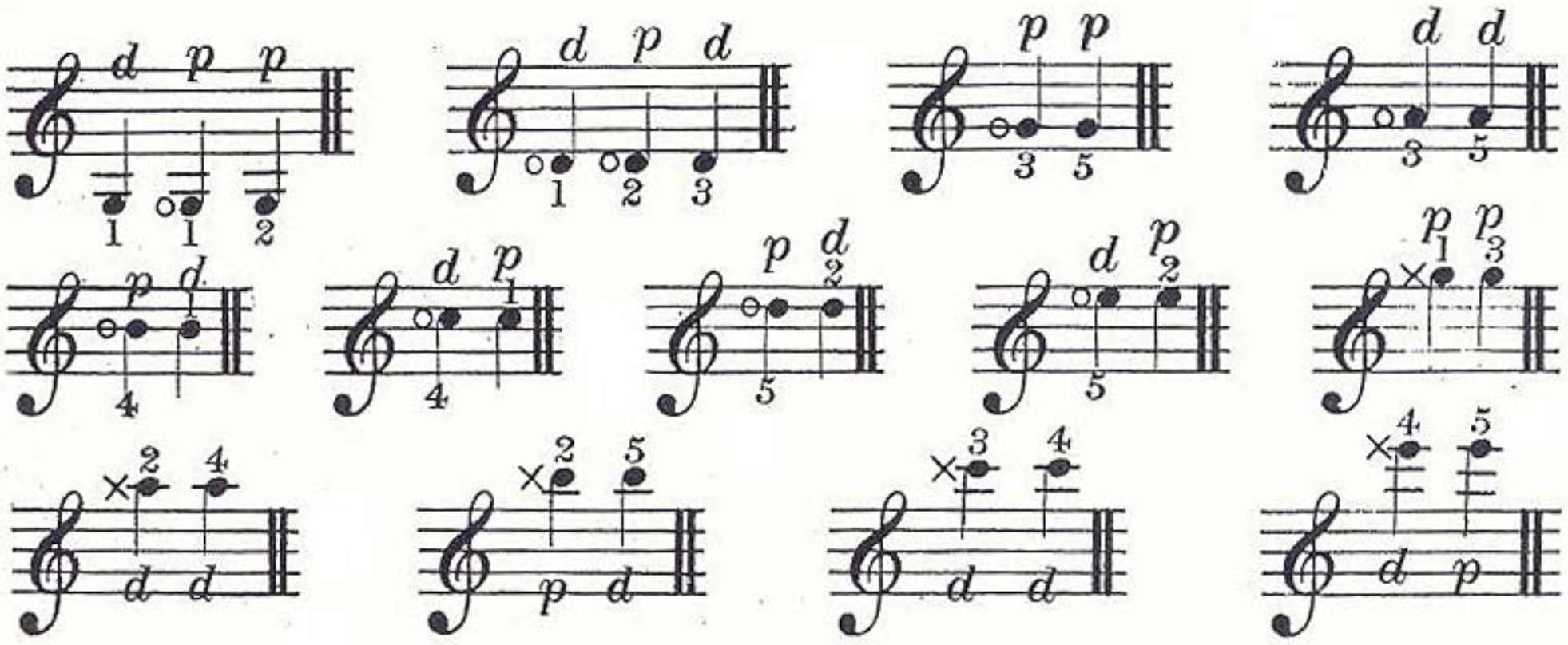
*The system of using both rows when playing in one key is intirely new, and introduced by the Author who has found it not only better to use the different numbers of the keys or Studs (giving the same note), but it enables him to Modulate as well as to arrange almost any music to the Instrument with good effect. The Exercises

All the notes that can be produced by drawing the Instrument out.



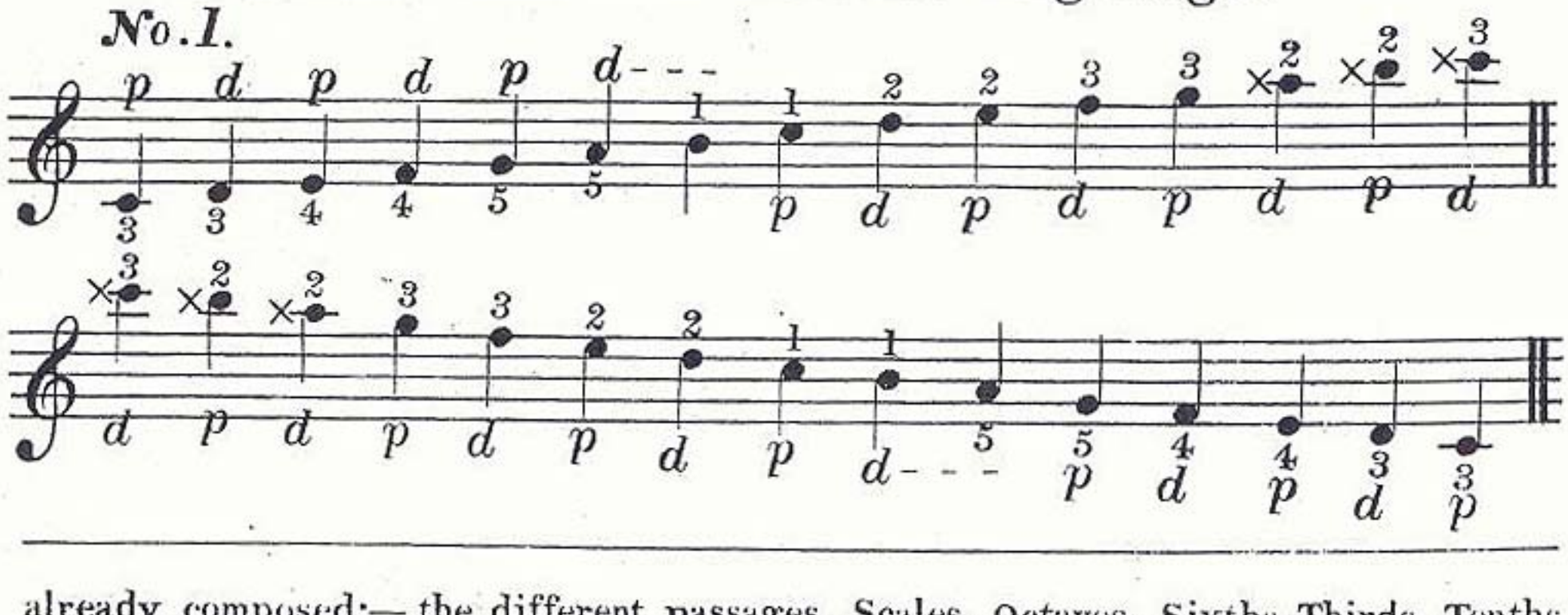
As the two rows of keys were never intended to be played together, and consequently only a limited number of Airs could be played. The Author in adapting this new method, is particularly desirous that all the corresponding notes with different fingering should be tuned to the same pitch.

Similar notes to be found with different fingering.



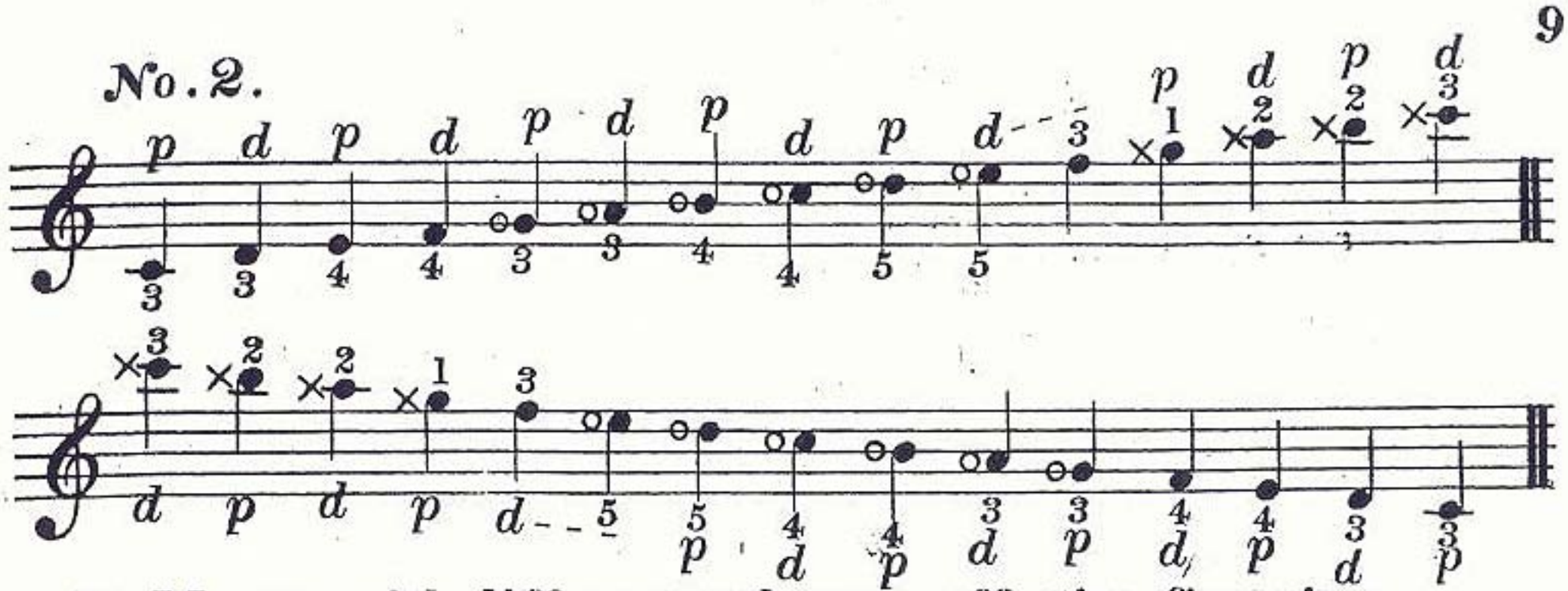
C Major with three different fingerings.

No. I.



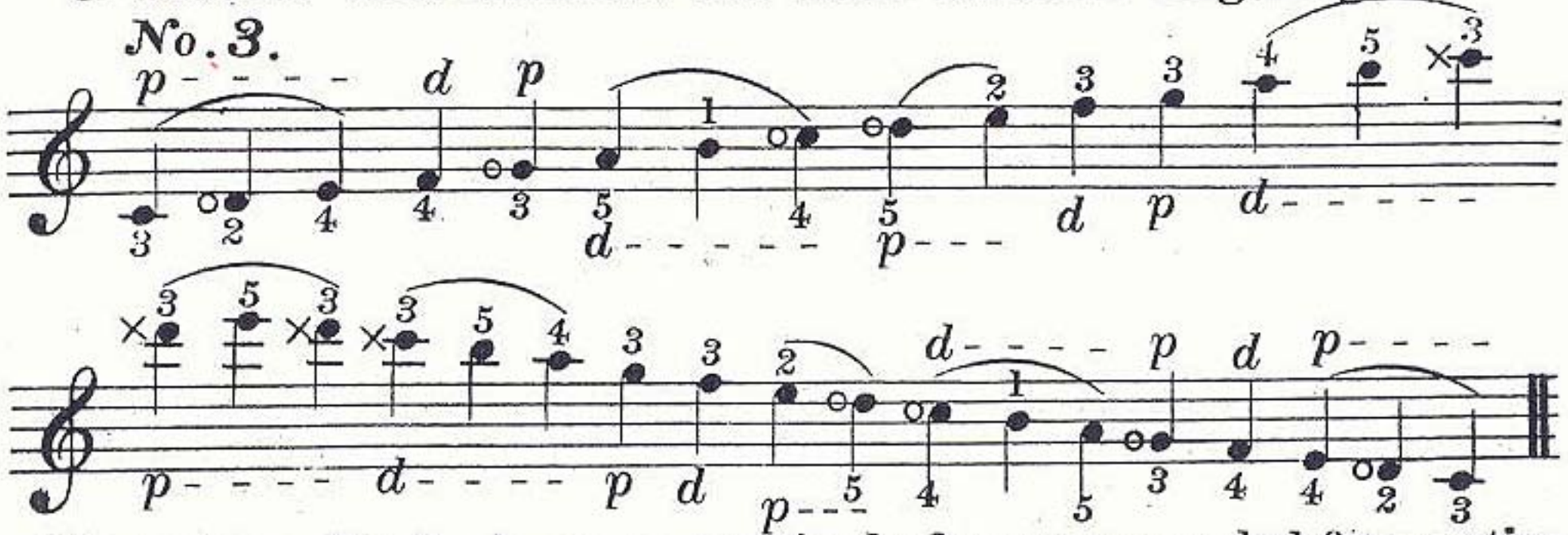
already composed;— the different passages, Scales, Octaves, Sixths, Thirds, Tenths, Shakes, Melodies with separate accompaniment ec. appended, will be sufficient to convince the public that this new method of fingering is the best that can be observed.

No. 2.



C MAJOR with different and more effective fingering:

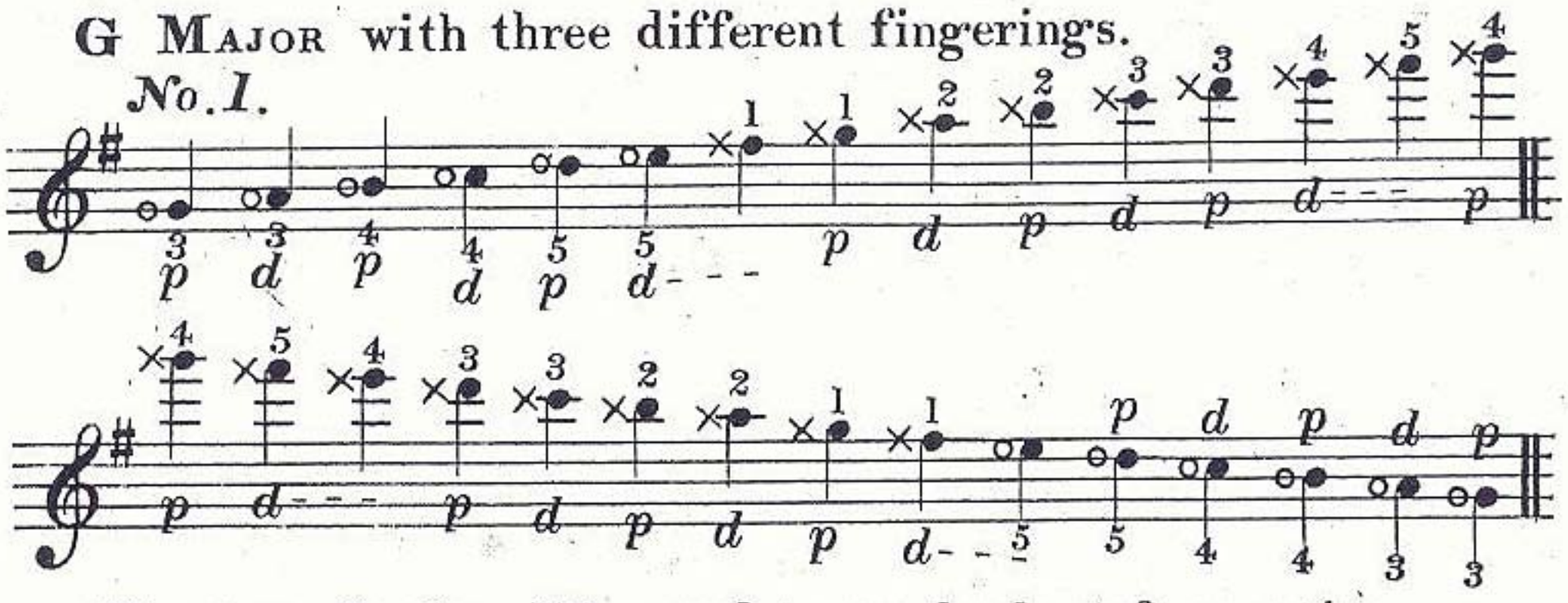
No. 3.



The above Scale is more particularly recommended for practice.

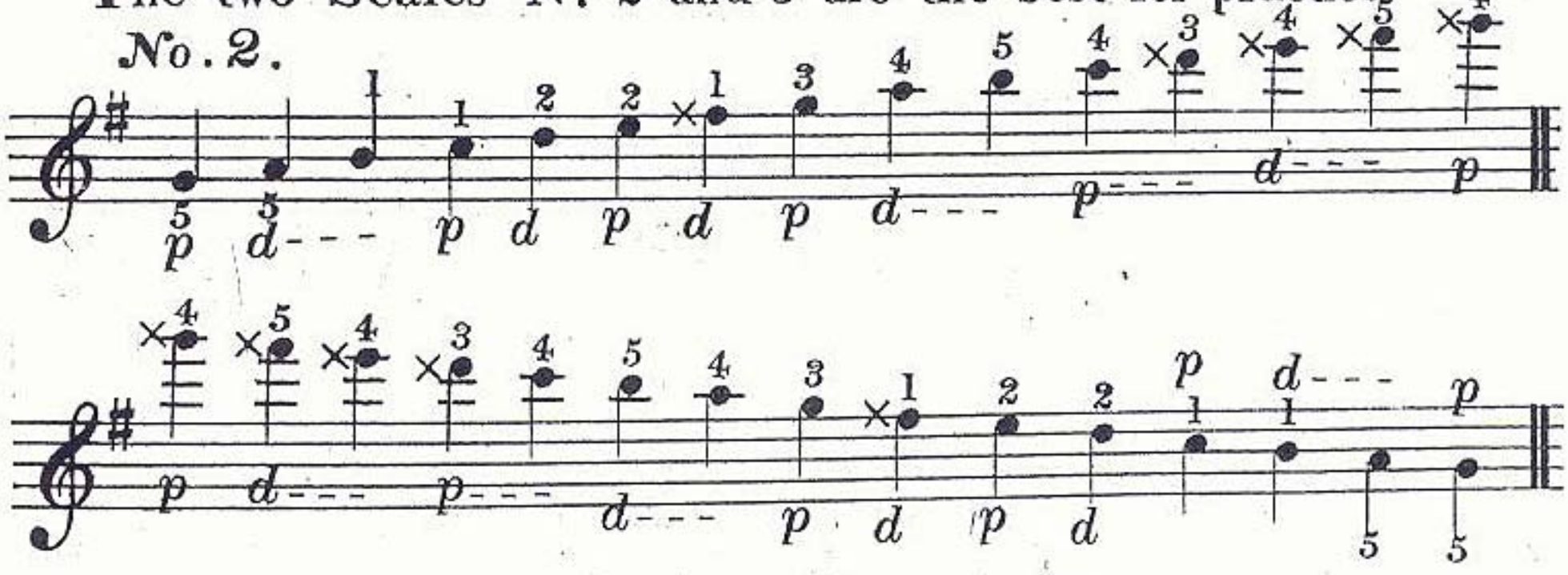
G MAJOR with three different fingerings.

No. 1.



The two Scales Nº 2 and 3 are the best for practice.

No. 2.



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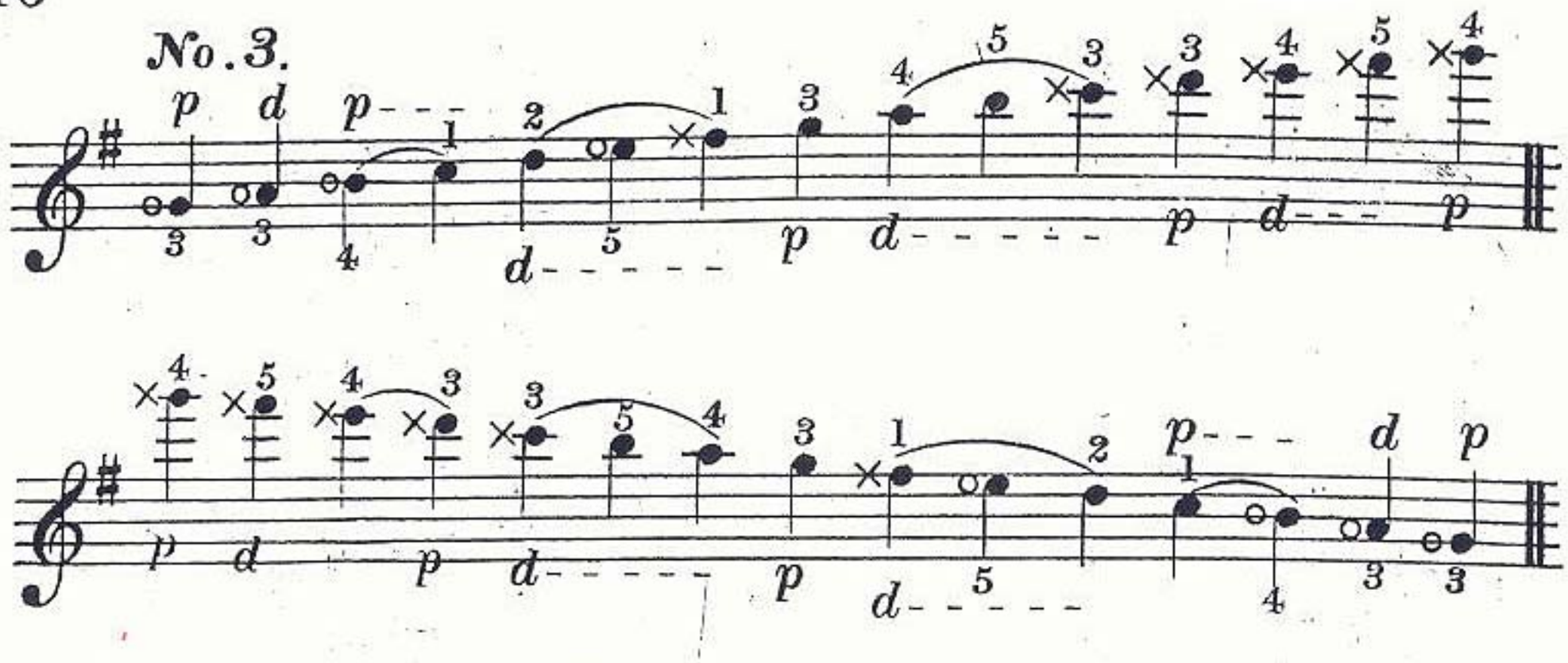
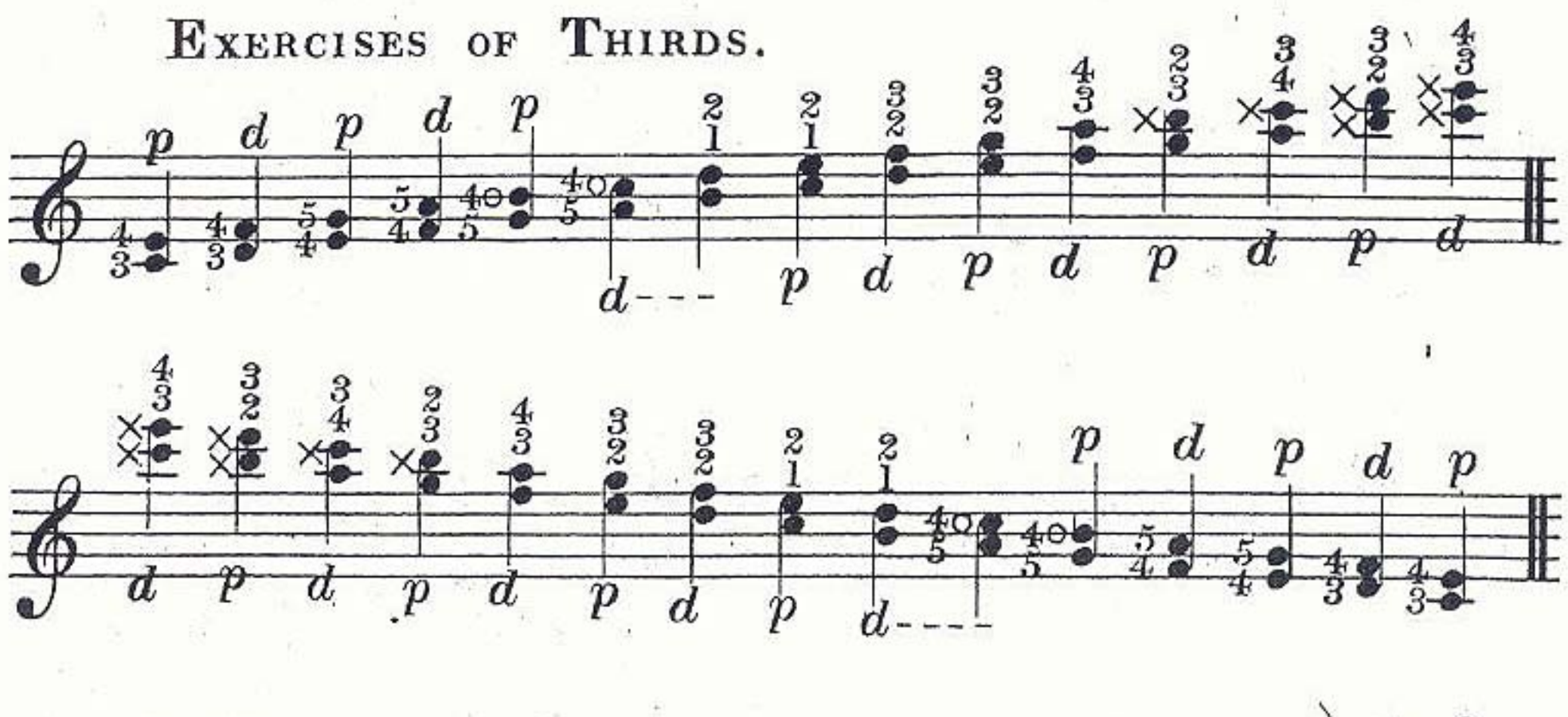
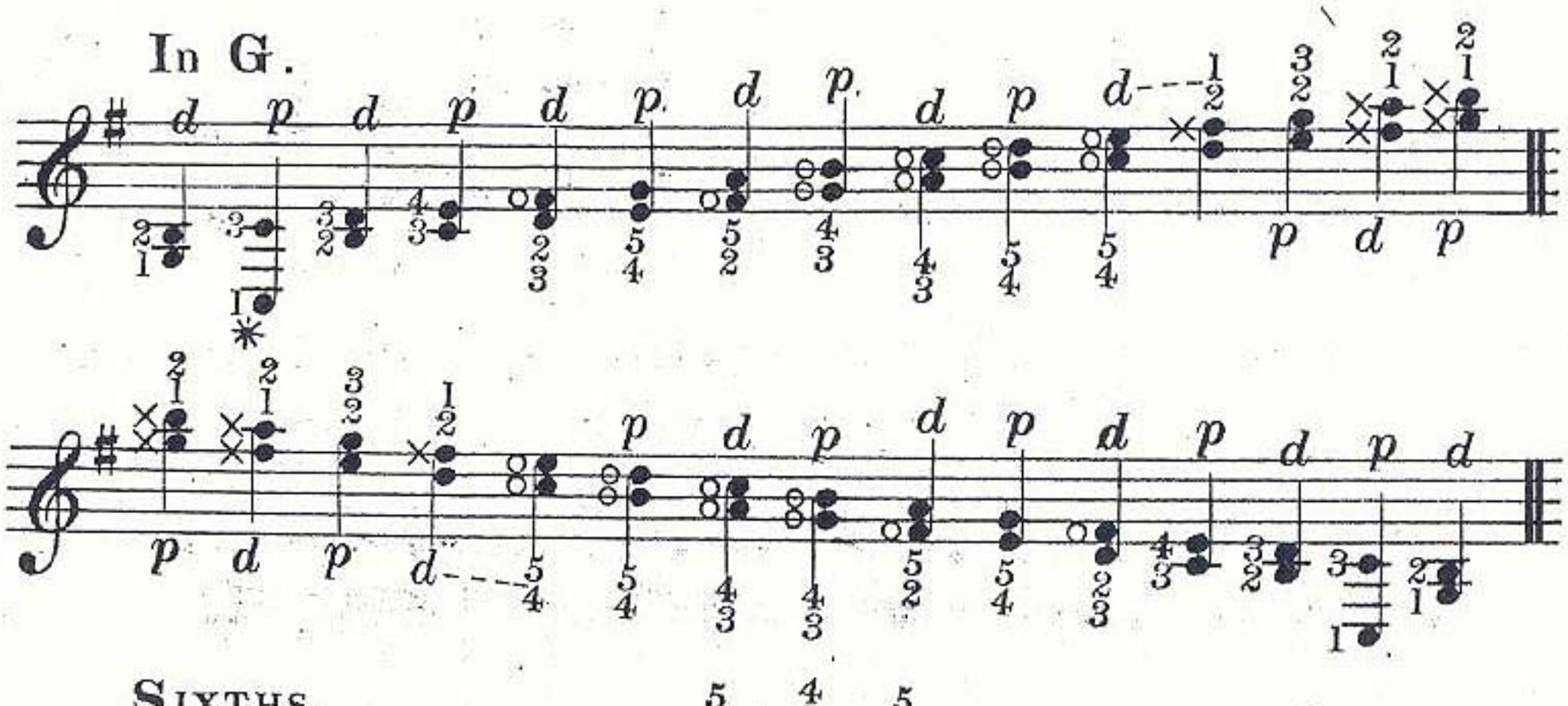


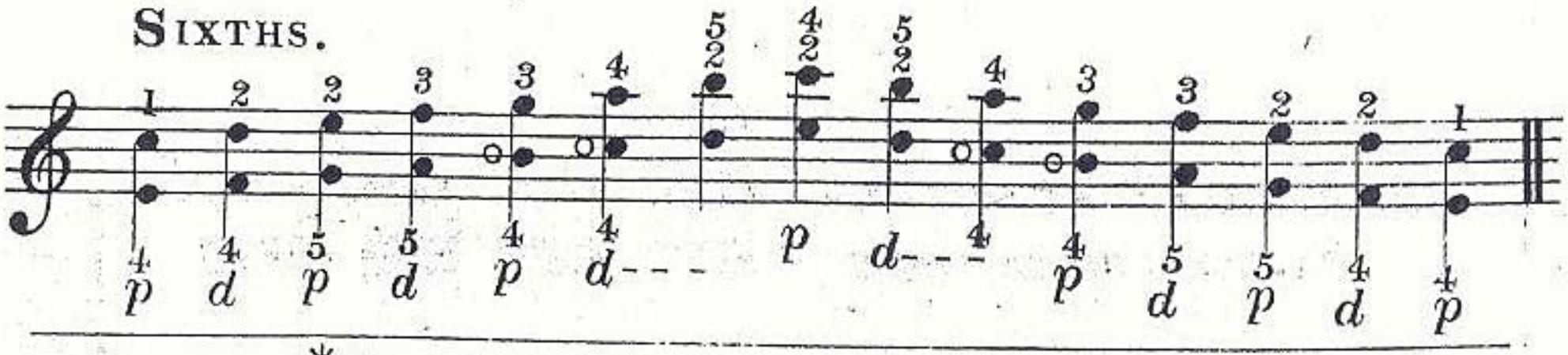
Exercises of Thirds.



In G.

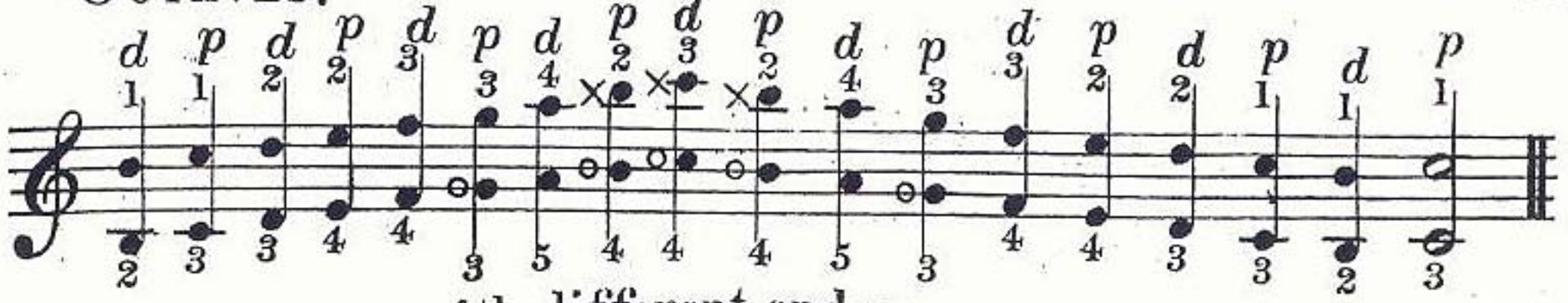


Sixths.

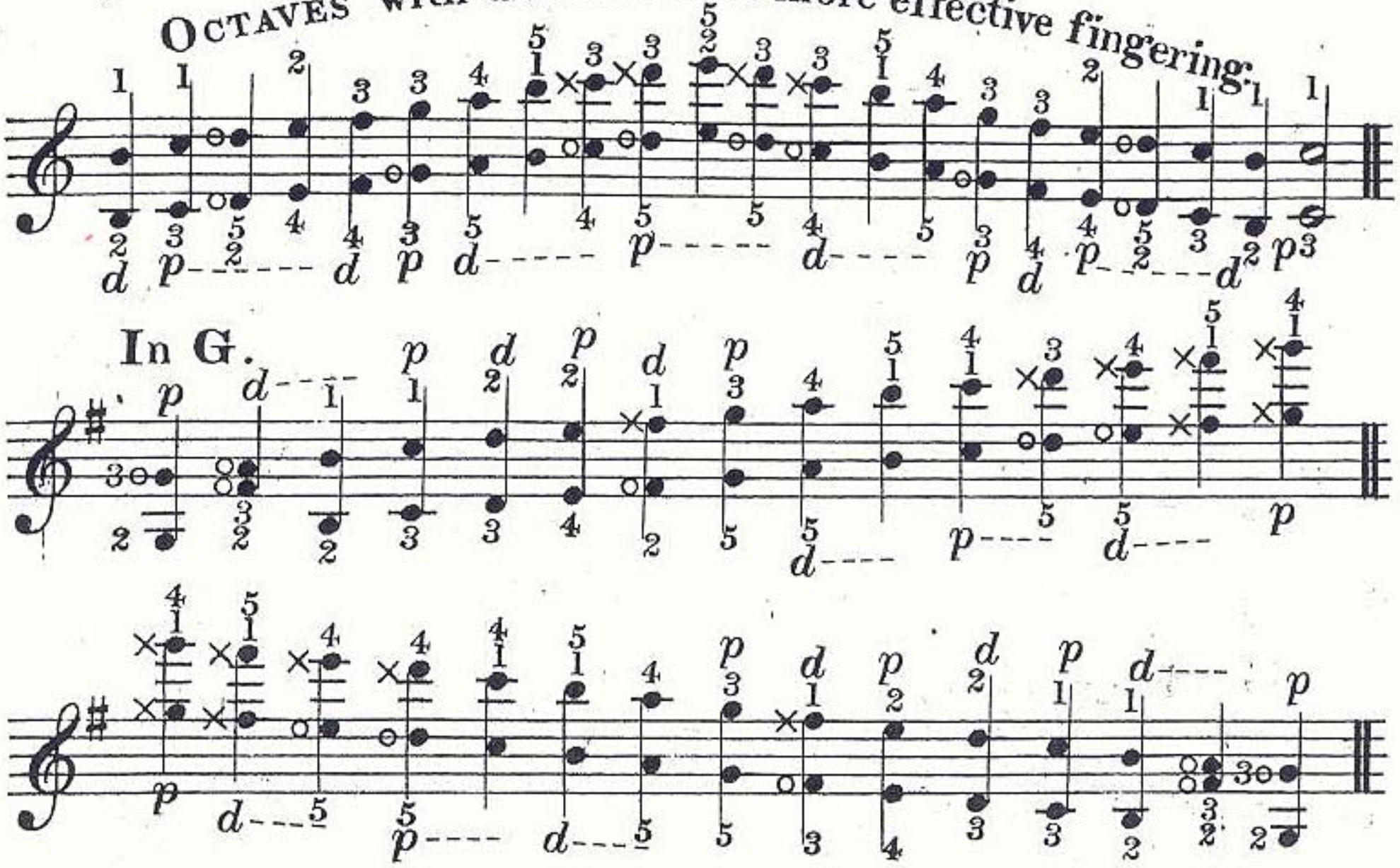


*There is no lowest A on the German Concertina.

Octaves.

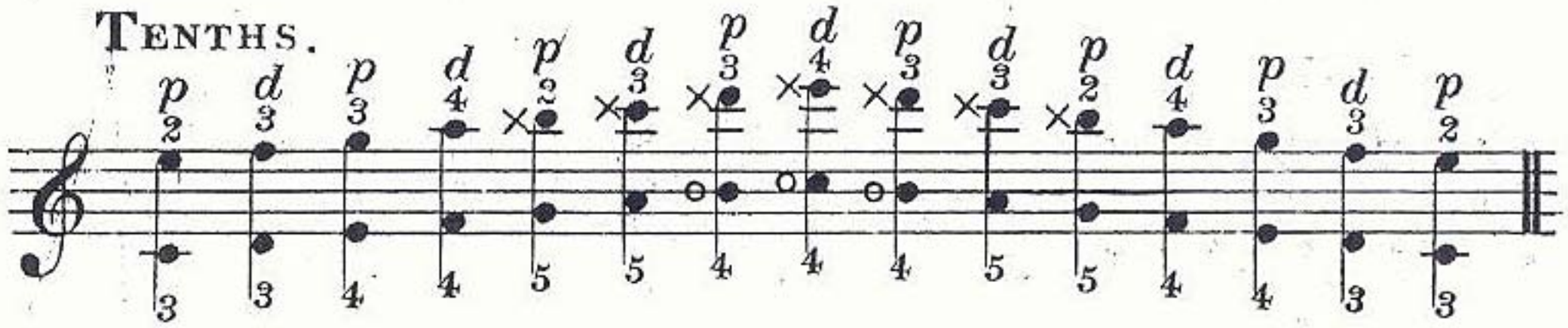


Octaves with different and more effective fingering.



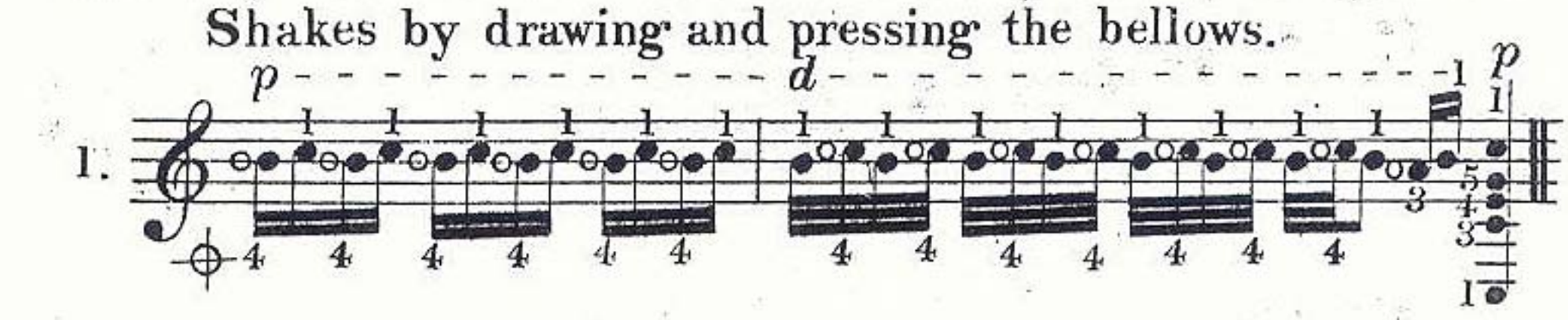
In G.

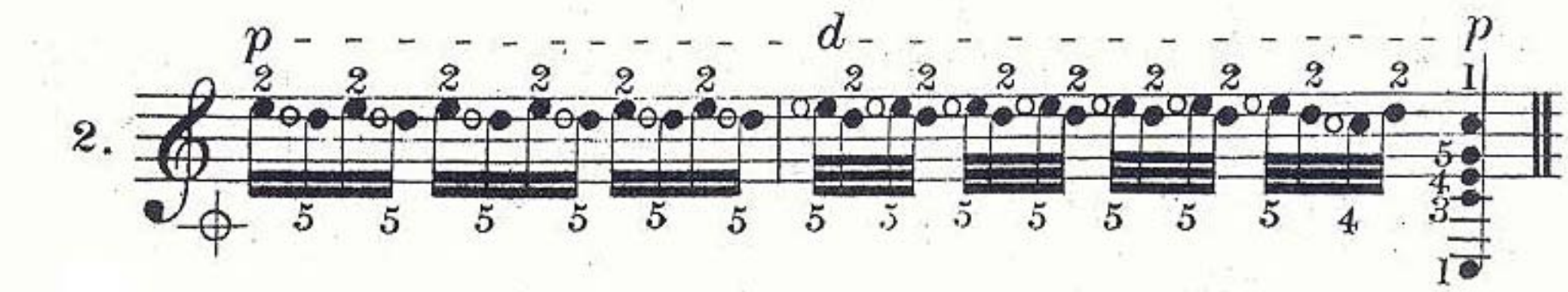
Tenths.



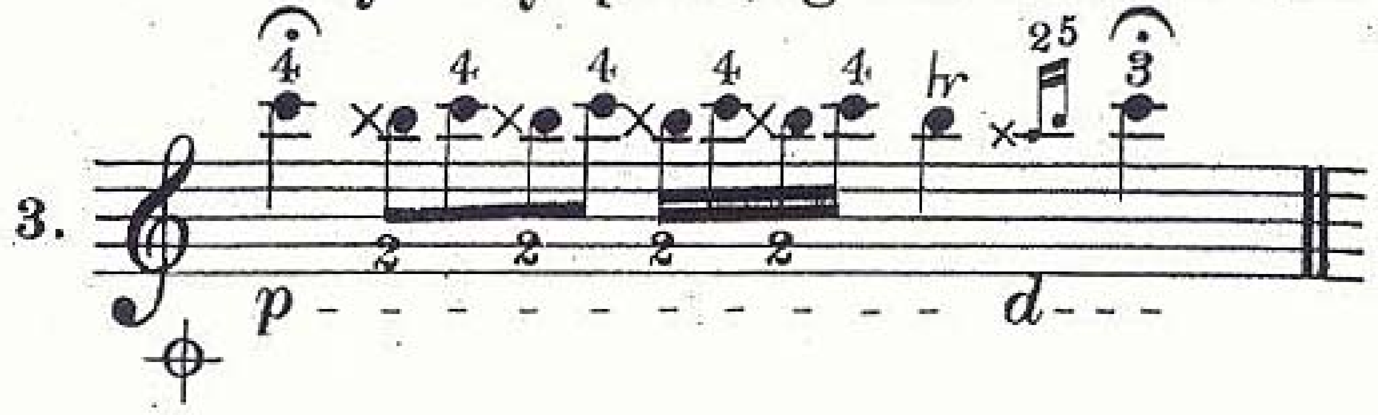
The only three Shakes that are effective on the Instrument.

Shakes by drawing and pressing the bellows.

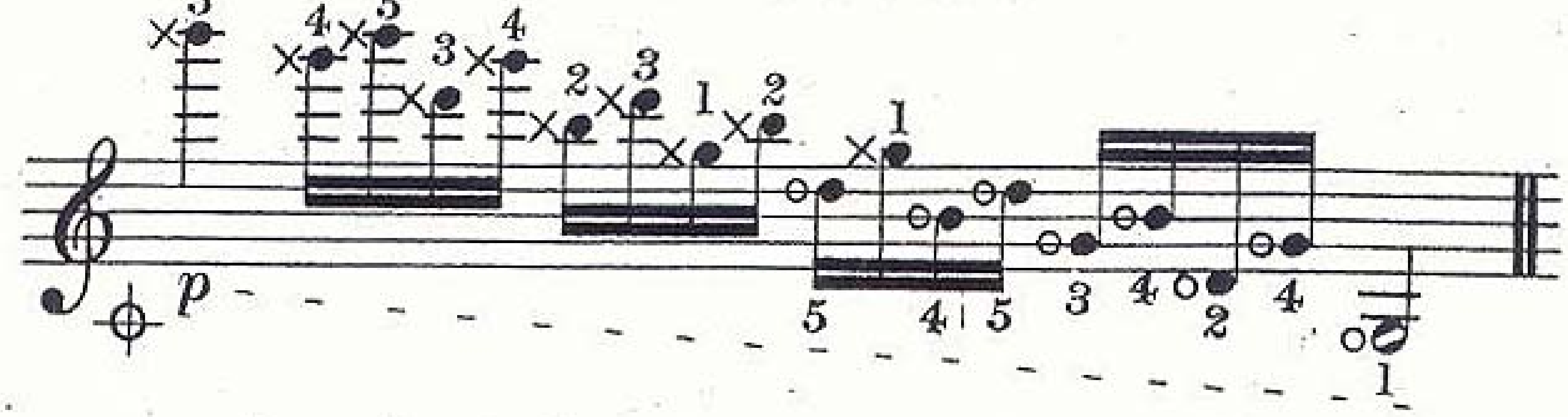


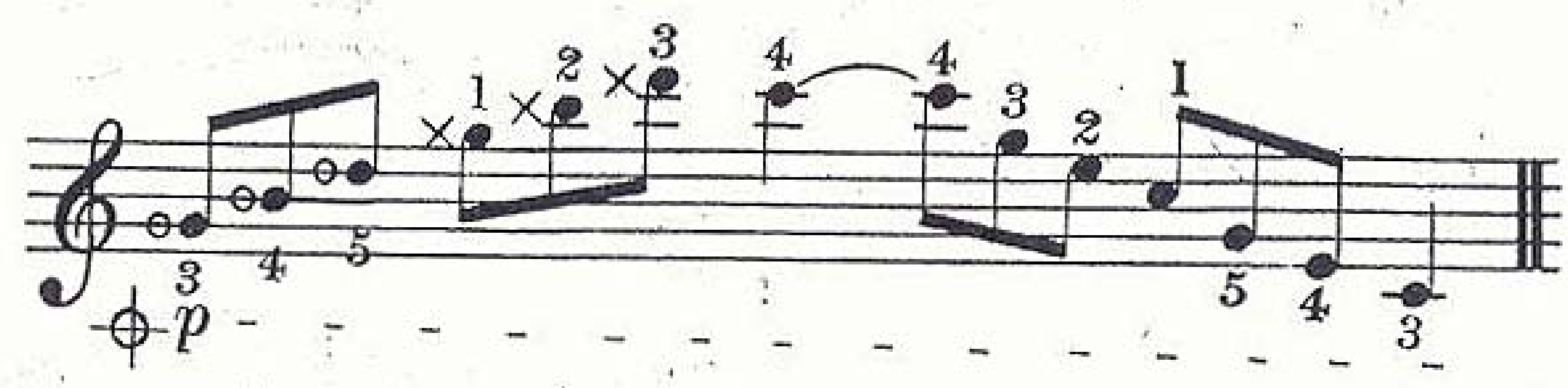


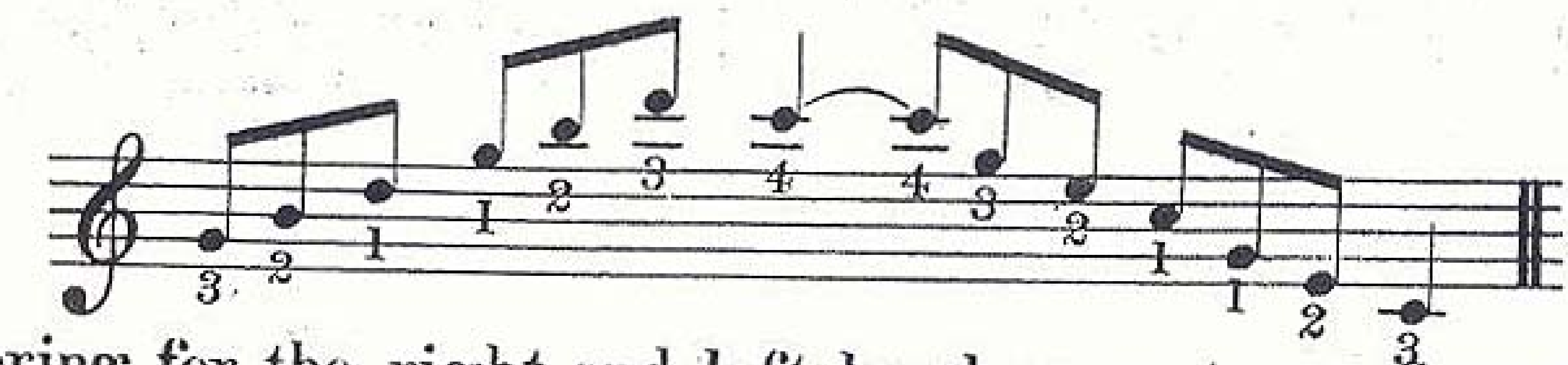
Shake by only pressing the bellows inward.



PRELUDES.

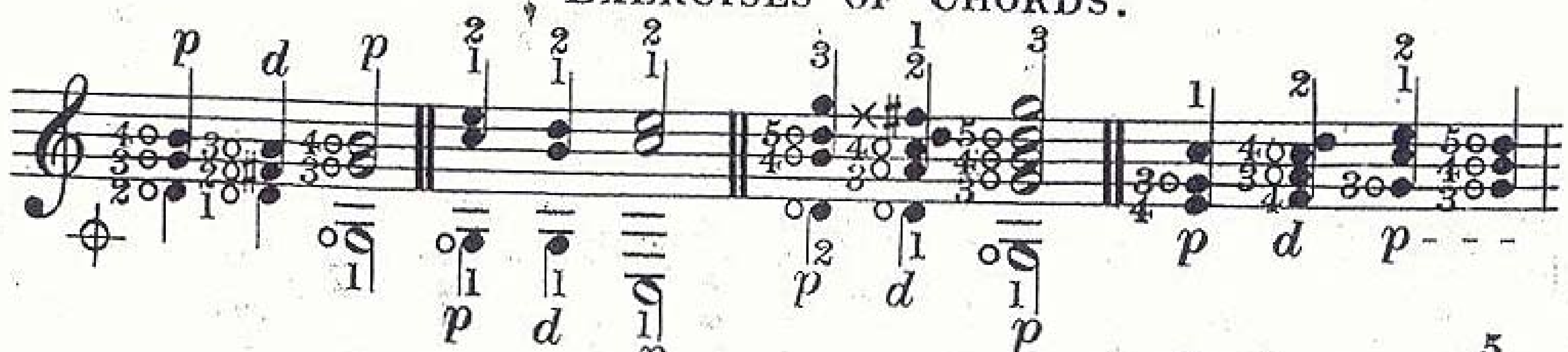


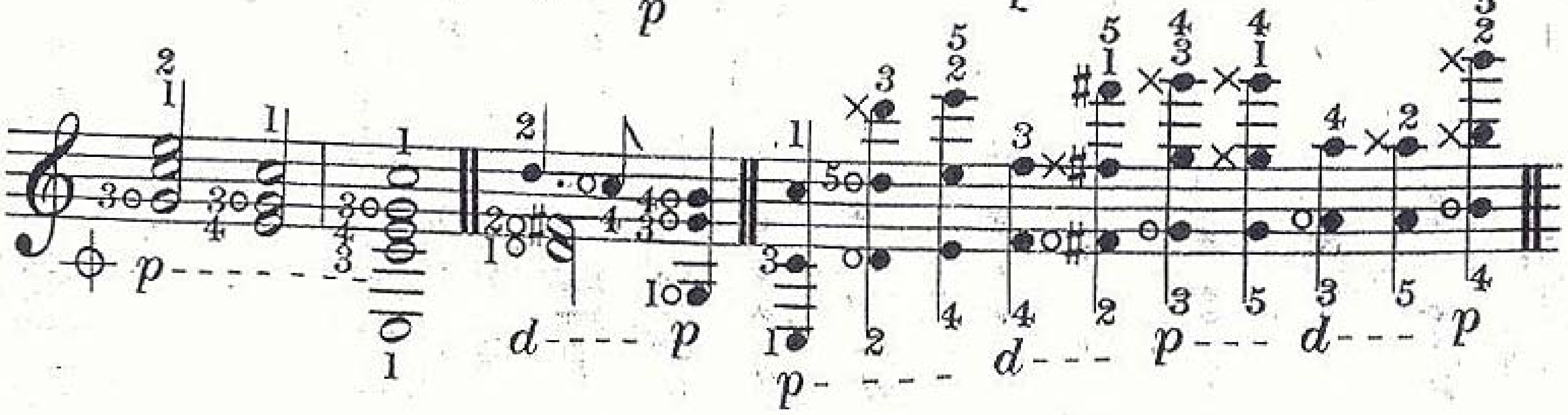




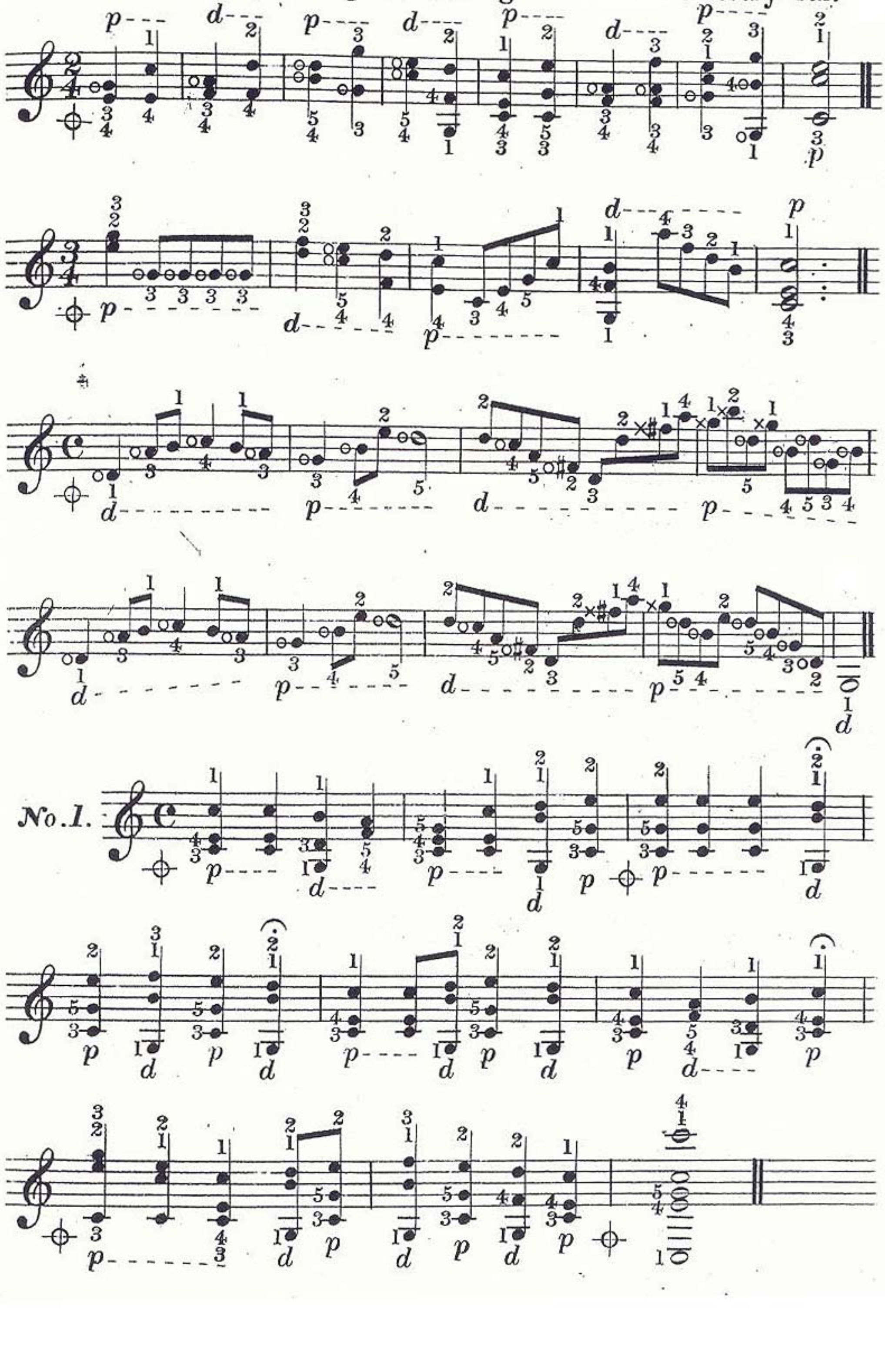
Fingering for the right, and left hand so as to produce the passage clear and brilliant.

EXERCISES OF CHORDS.





EXERCISES by pressing or drawing the bellows at every bar.



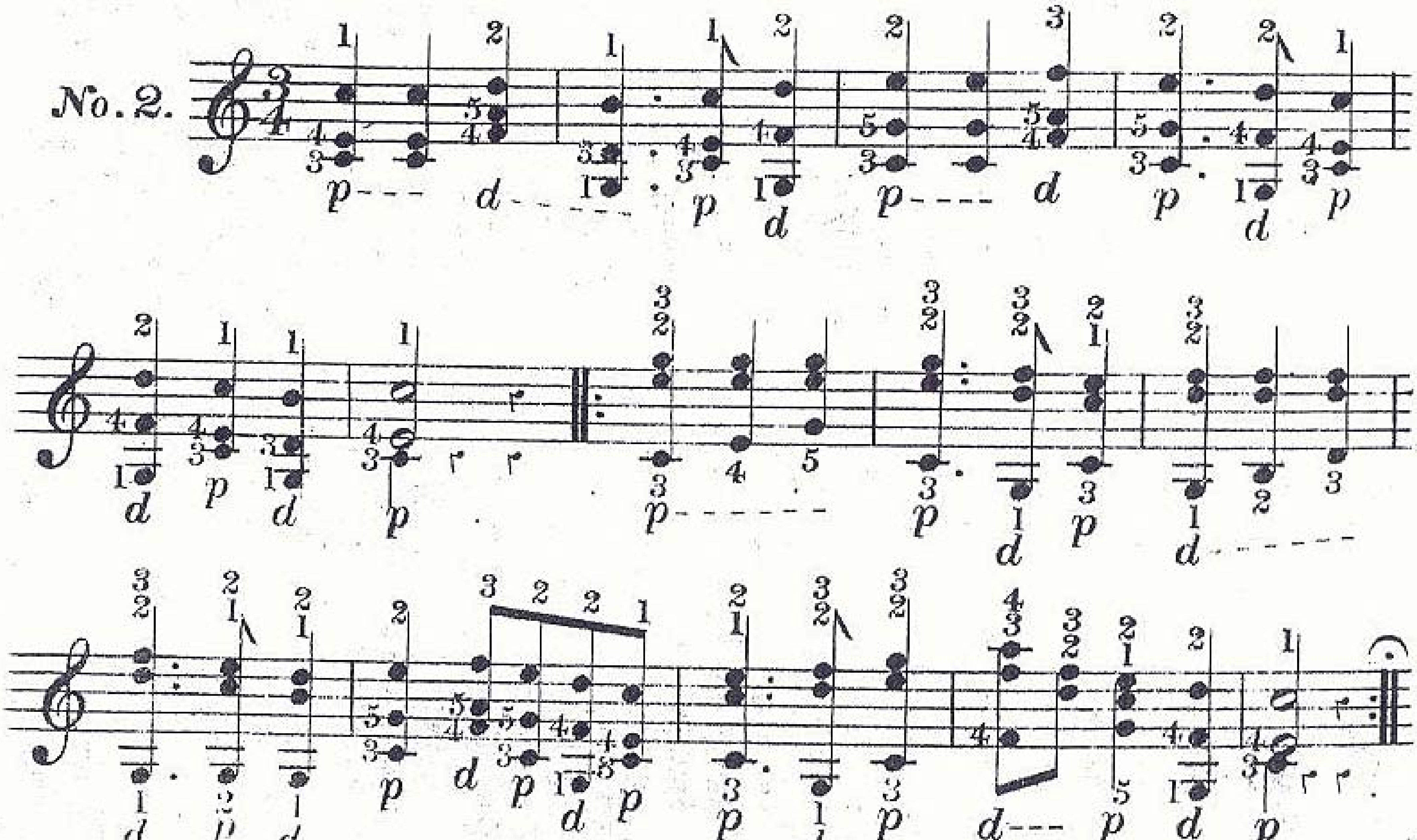
The Author has marked the Valve thus ⊕ only in the first lesson No.1. as the mark *d.* and *p.* are quite sufficient.

Should the bellows be expanded, or compressed, when other similar notes, or chords, are to be played, the performer will then use the Valve. For general playing; after a rest, or at the beginning of a bar.

N.B. Though the Valve may be much used by beginners, in practising, the Pupils when further advanced must limit the use of it, and as it will in a great measure depend on the Music, the Author begs to observe that no pains have been spared in arranging the Airs to effect this end, and to render this Elegant Instrument complete.

GOD SAVE THE QUEEN.

No. 2.

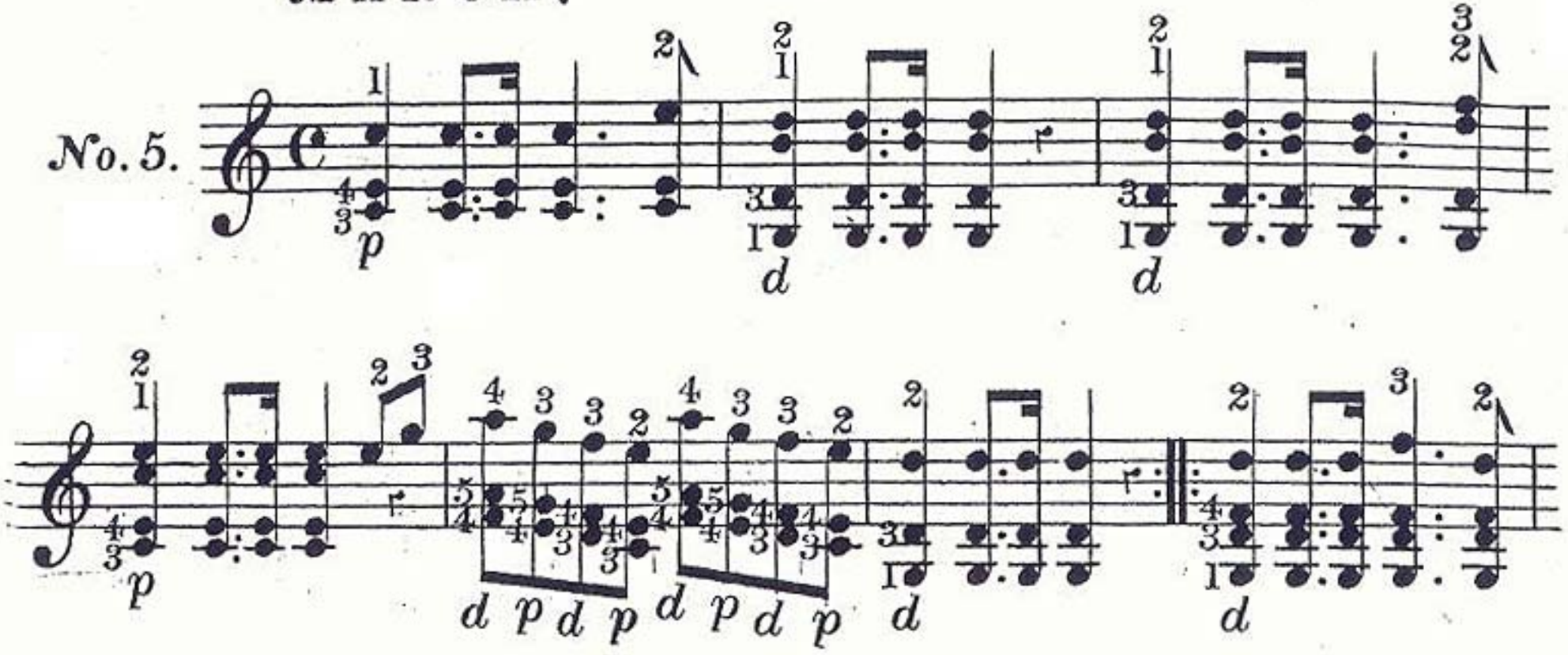


No. 3.

No. 4.

MARCH.

No. 5.



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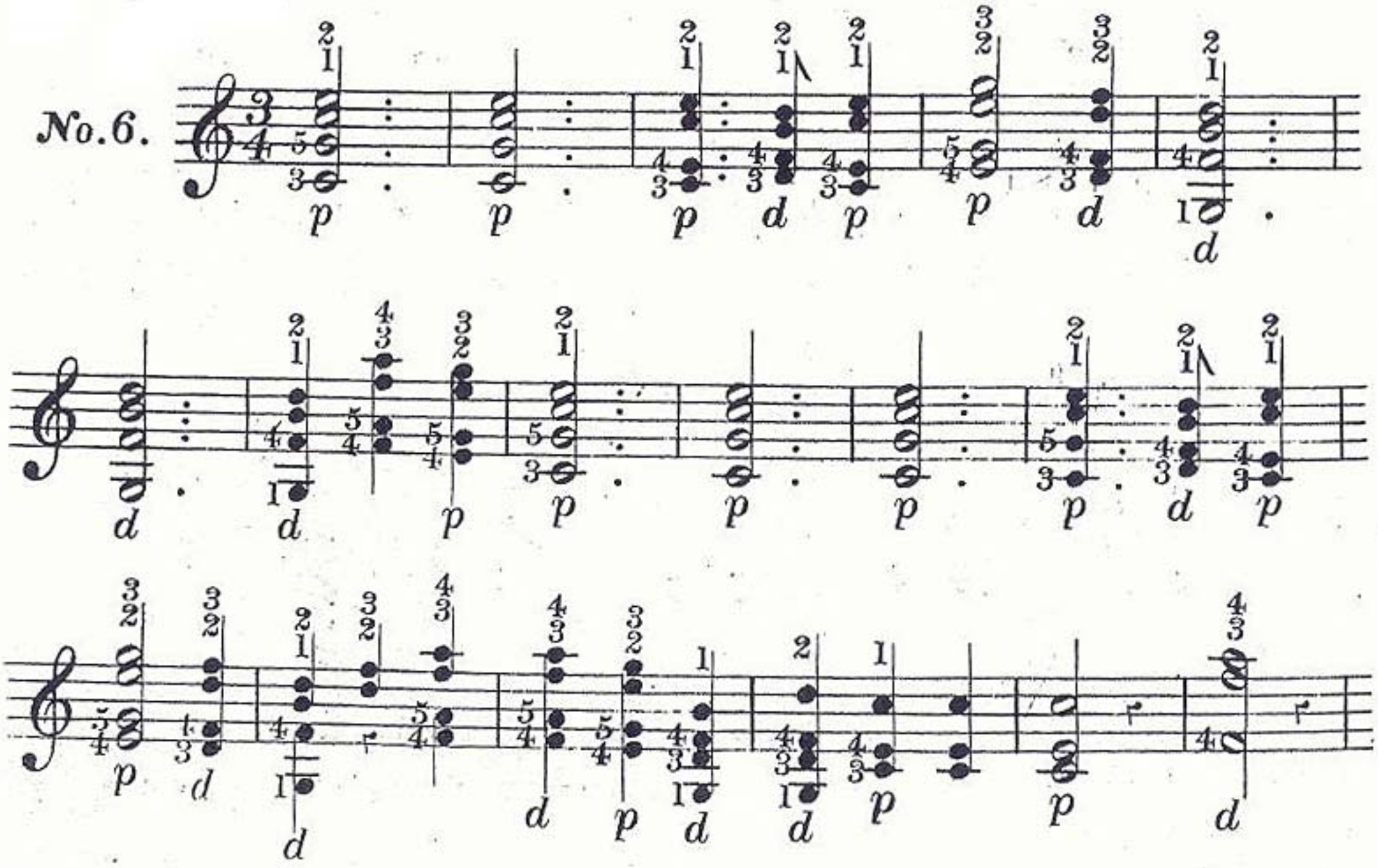
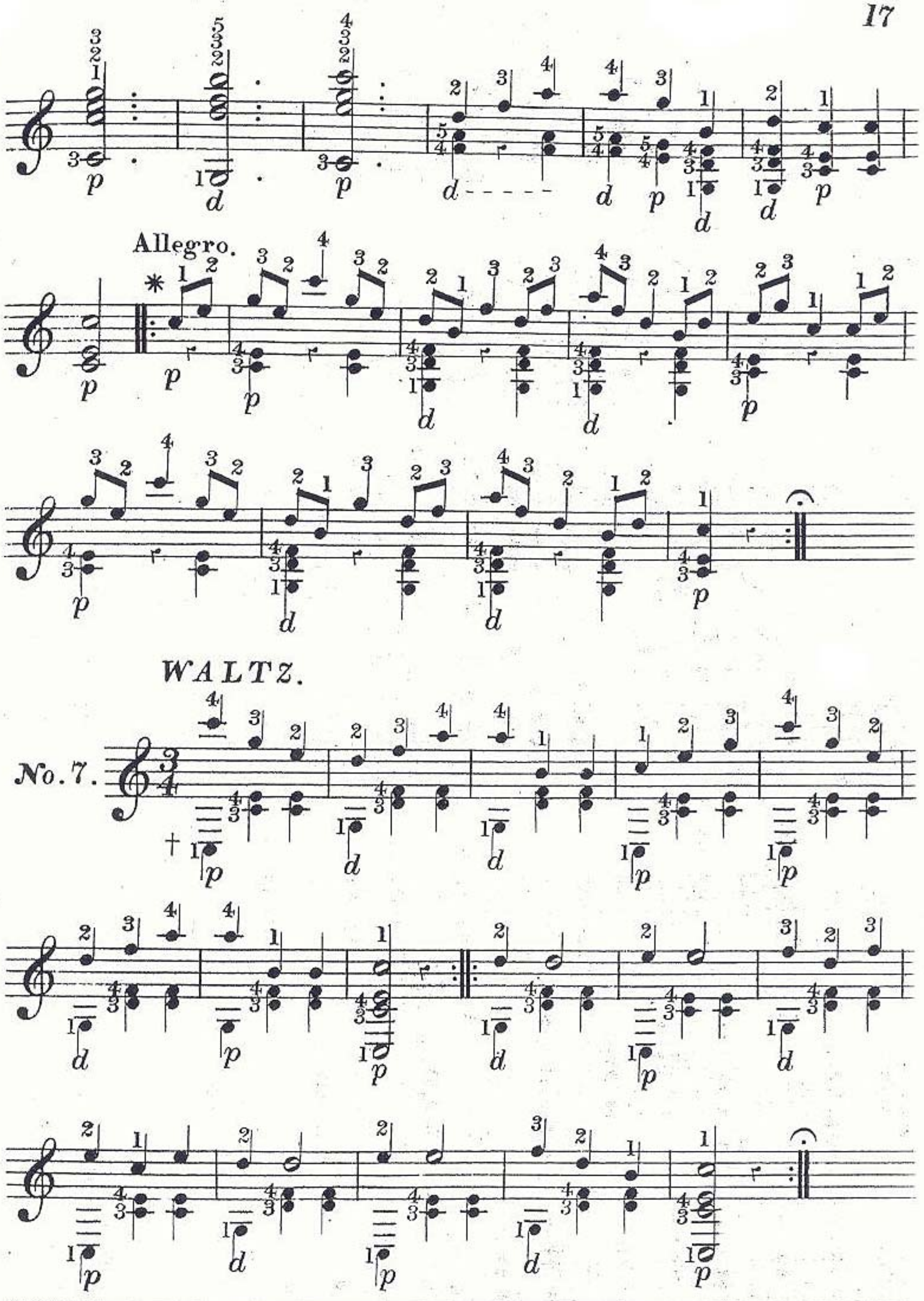
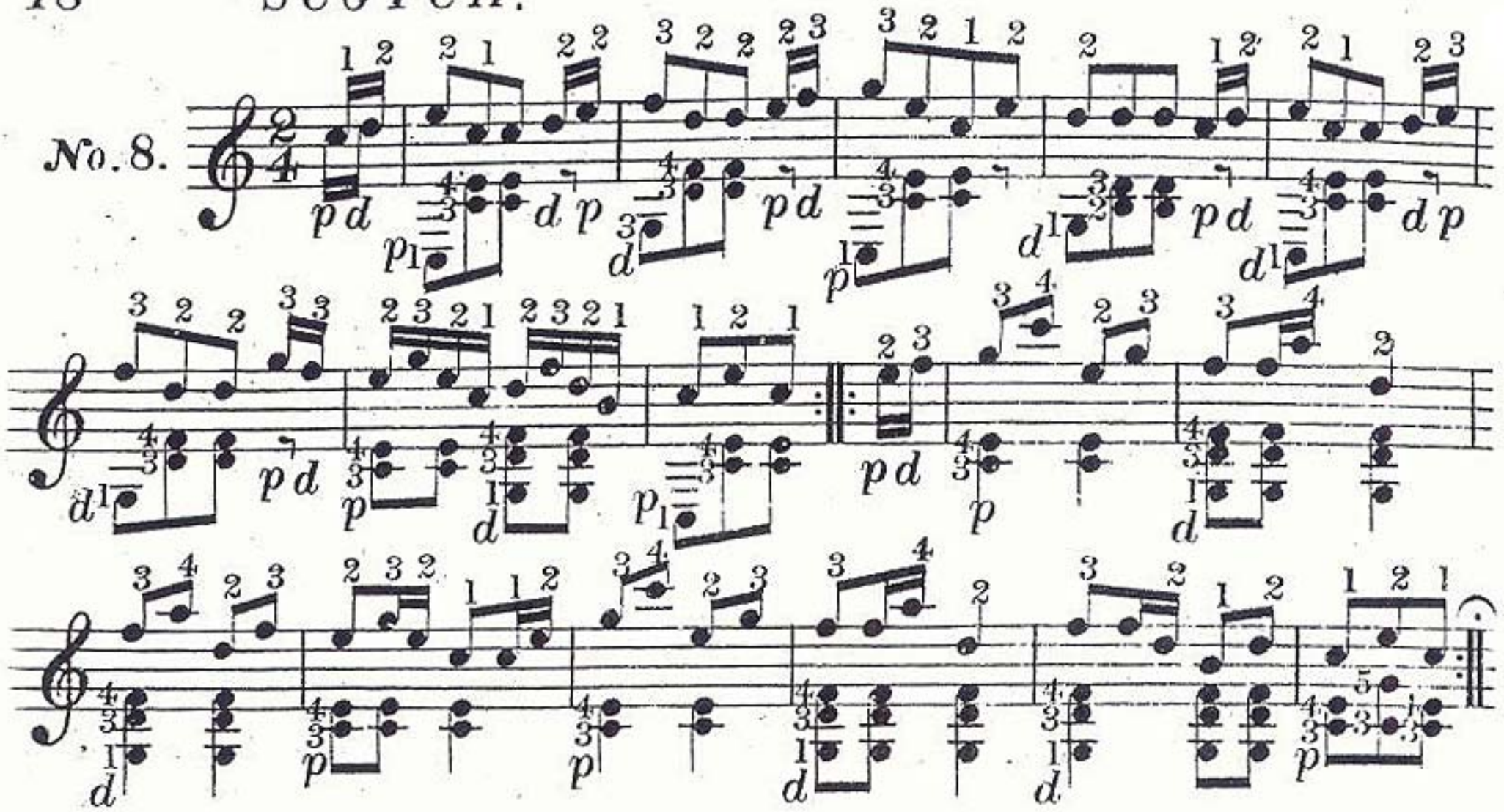




*These 8 bars for the Concertina with 20 keys are to be played on the two lower rows viz, in G.

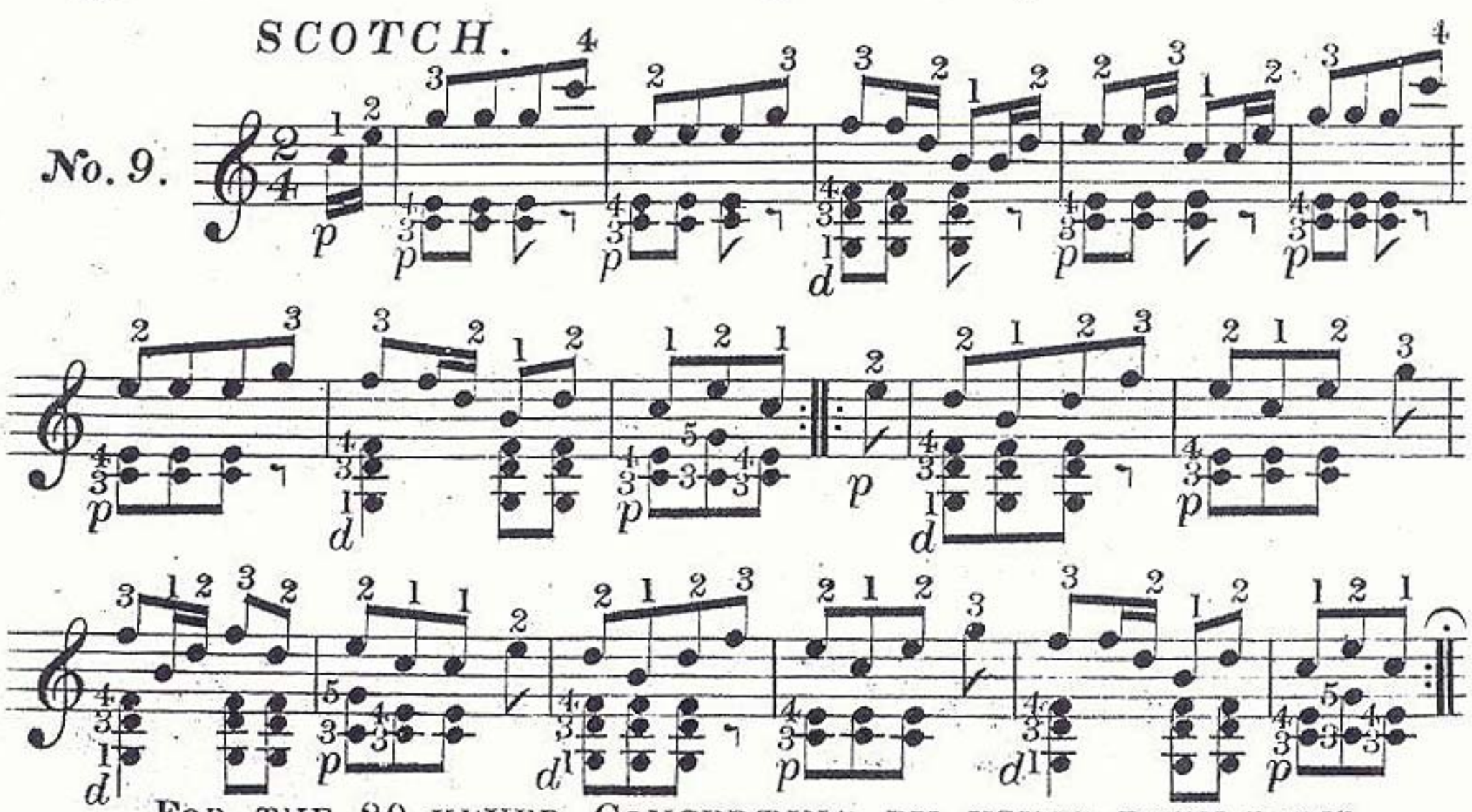
†The first note of every bar in the left hand may be sustained ad lib.

No. 8.



SCOTCH.

No. 9.

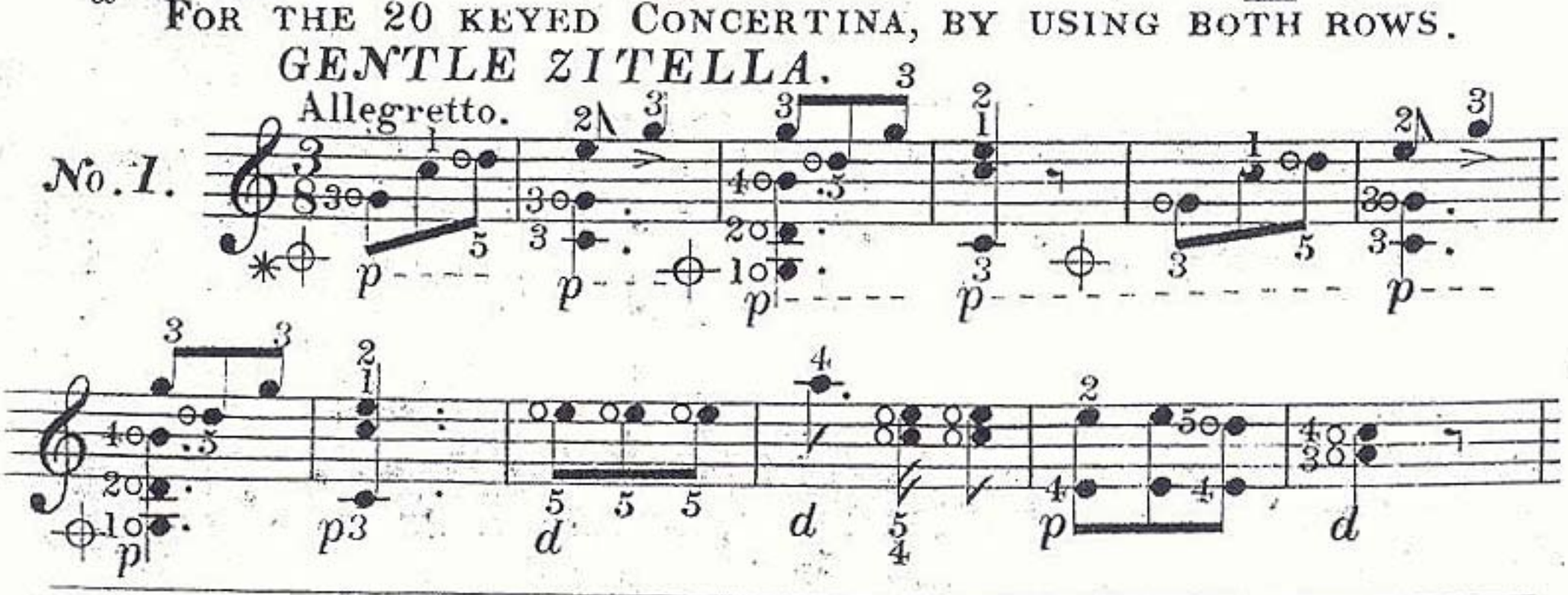


FOR THE 20 KEYED CONCERTINA, BY USING BOTH ROWS.

GENTLE ZITELLA.

Allegretto.

No. 1.



*The Author has only found it necessary to mark the Valve to those Airs which are for the 20 keyed Concertina.

SWISS AIR.

Andantino.

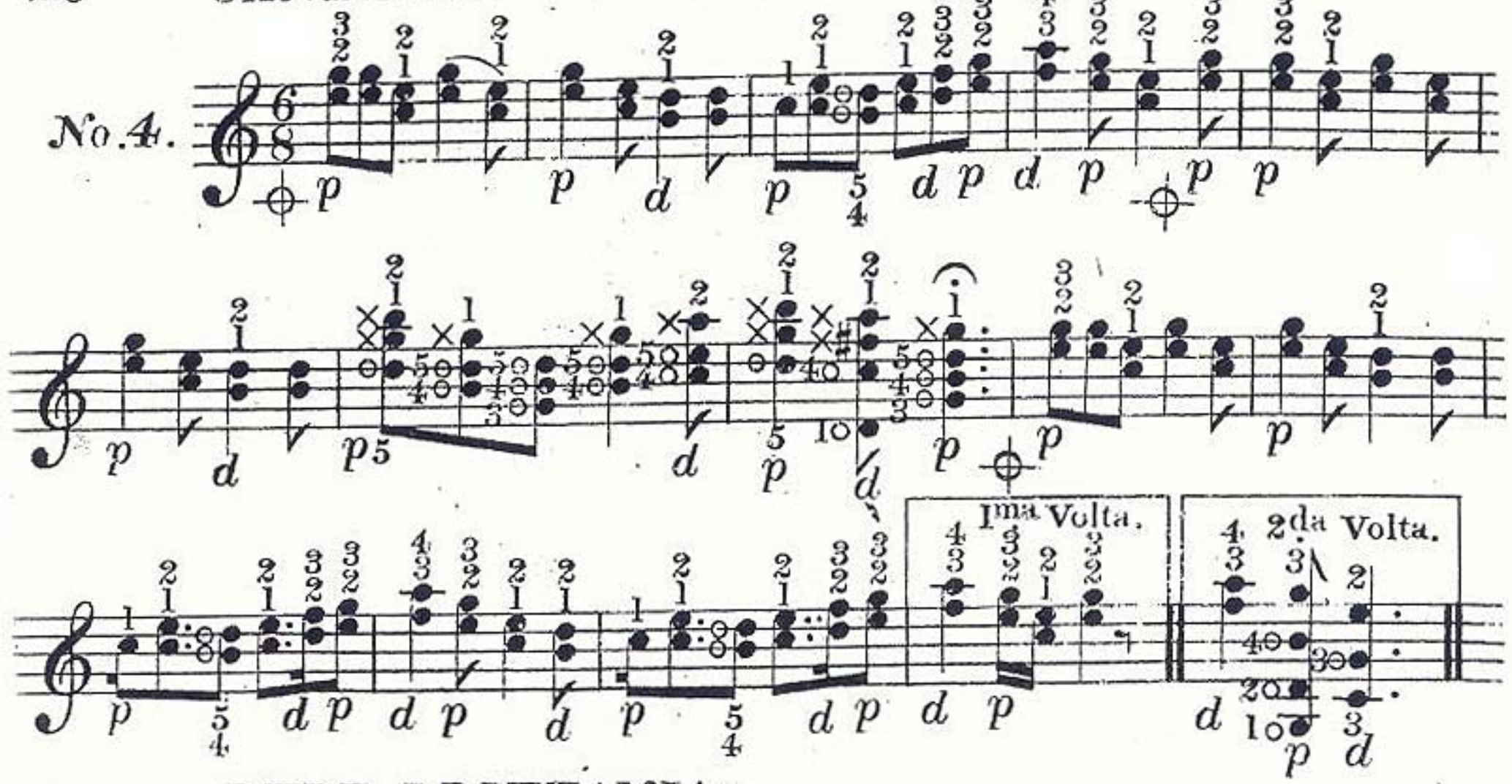
No. 2.

MA NORMANDIE.

Andante.

No. 3.

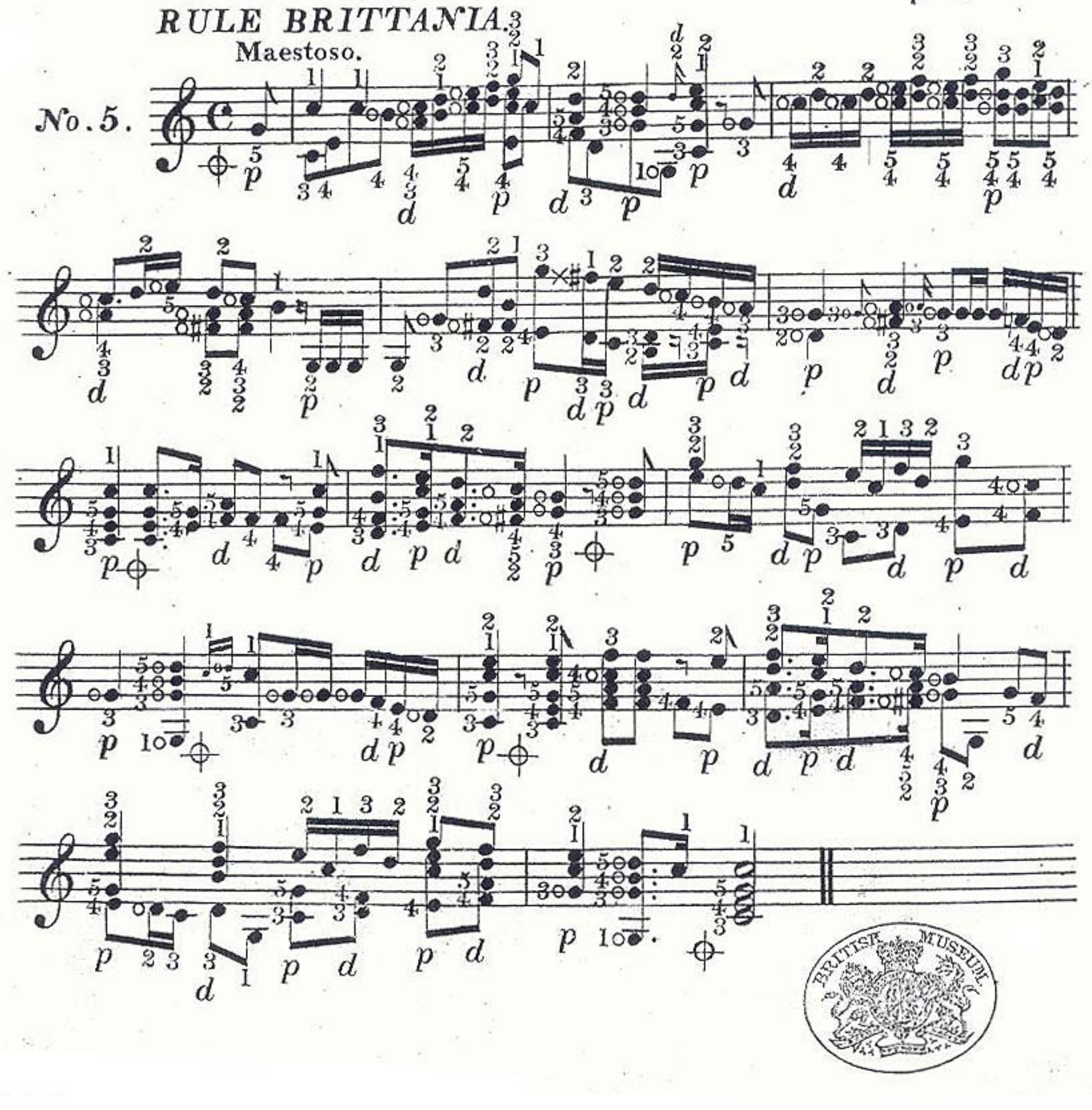
No. 4.



RULE BRITTANIA.

Maestoso.

No. 5.



BRITISH MUSEUM

The annexed Medallions are intended to be cut out and placed on the Instrument. Those on the right or Valve side to begin No. 1 near the thumb, and those on the left side to begin No. 1 at the little finger. They will naturally assist the learner to ascertain the value of the notes in the Exercise that show what sound can be produced by pressing and drawing them.

UPPER ROW LEFT HAND.

1	2	3	4	5
C Press / G Draw	G Press / B Draw	C Press / D Draw	E Press / F Draw	G Press / A Draw

LOWER ROW LEFT HAND.

G Press / D Draw ○	D Press / F♯ Draw ○	G Press / A Draw ○	B Press / C Draw ○	D Press / E Draw ○

UPPER ROW RIGHT HAND.

1	2	3	4	5
B Draw / C Press	D Draw / E Press	F Draw / G Press	A Draw / C Press	B Draw / E Press

LOWER ROW RIGHT HAND.

F♯ Draw / G Press ×	A Draw / B Press ×	C Draw / D Press ×	E Draw / G Press ×	F♯ Draw / B Press ×

For the 10 keyed Concertina, or use the upper row right and left being the same notes as written.

E Press / B Draw	B Press / D Draw	E Press / F Draw	G Press / A Draw	B Press / C Draw
1	2	3	4	5

LEFT HAND.

D Draw / E Press	F Draw / G Press	A Draw / B Press	C Draw / D Press	D Draw / G Press
1	2	3	4	5

RIGHT HAND.