

CRANE'S
PATENT ENGLISH
COMBINATION
CONCERTINA

PRICE

1/6

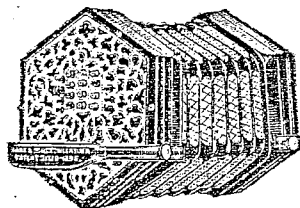
TUTOR

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

LEFT HAND SIDE.

RIGHT HAND SIDE.

35 Studs.

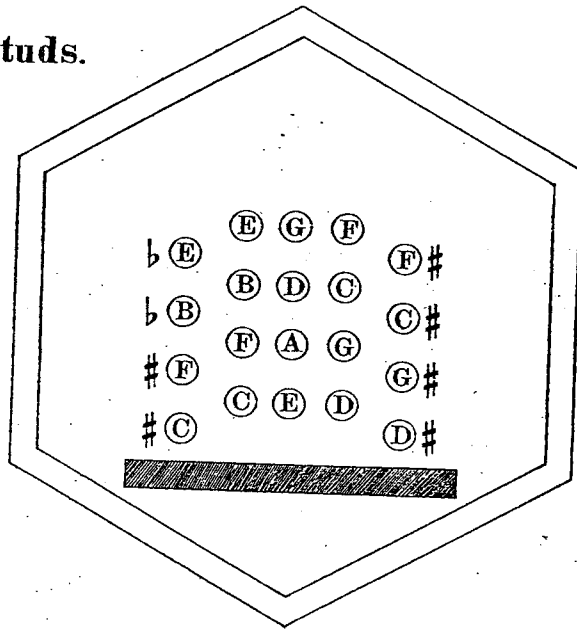
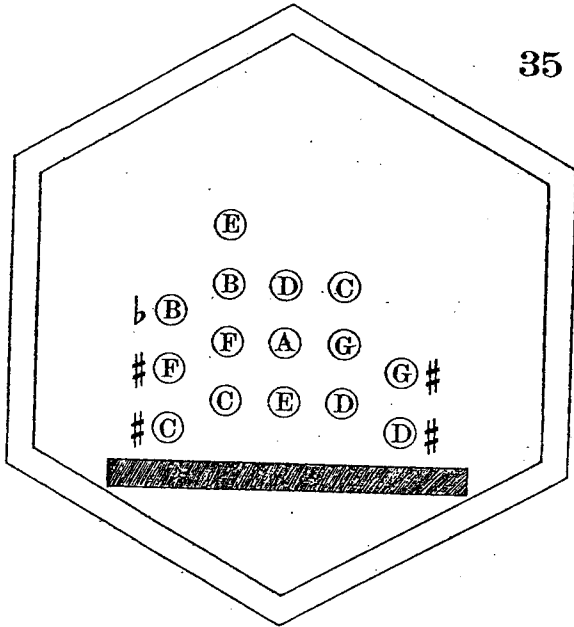


Diagram of Crane & Sons' Patent Concertina.

Right Hand.

C D E F G A B C D E F G

Left Hand.

C D E F G A B C D E

LEFT HAND SIDE.

RIGHT HAND SIDE.

42 Studs.

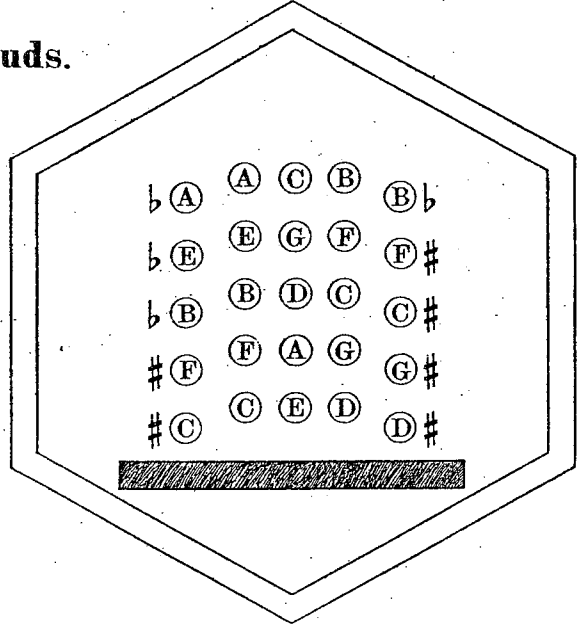
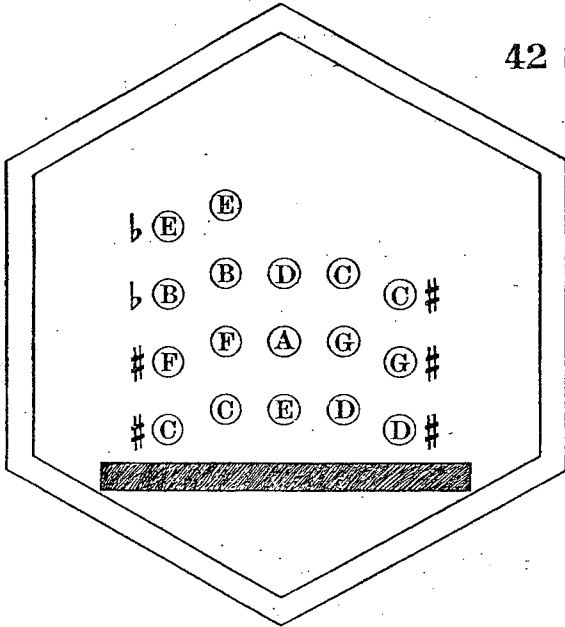


Diagram of Crane & Sons' Patent Concertina.

Right Hand.

C D E F G A B C D E F G A B C

Left Hand.

C D E F G A B C D E

Musical notation for the right and left hands, showing a scale from C to C (right) and C to E (left) with fingerings.

LEFT HAND SIDE:

RIGHT HAND SIDE.

48 Studs.

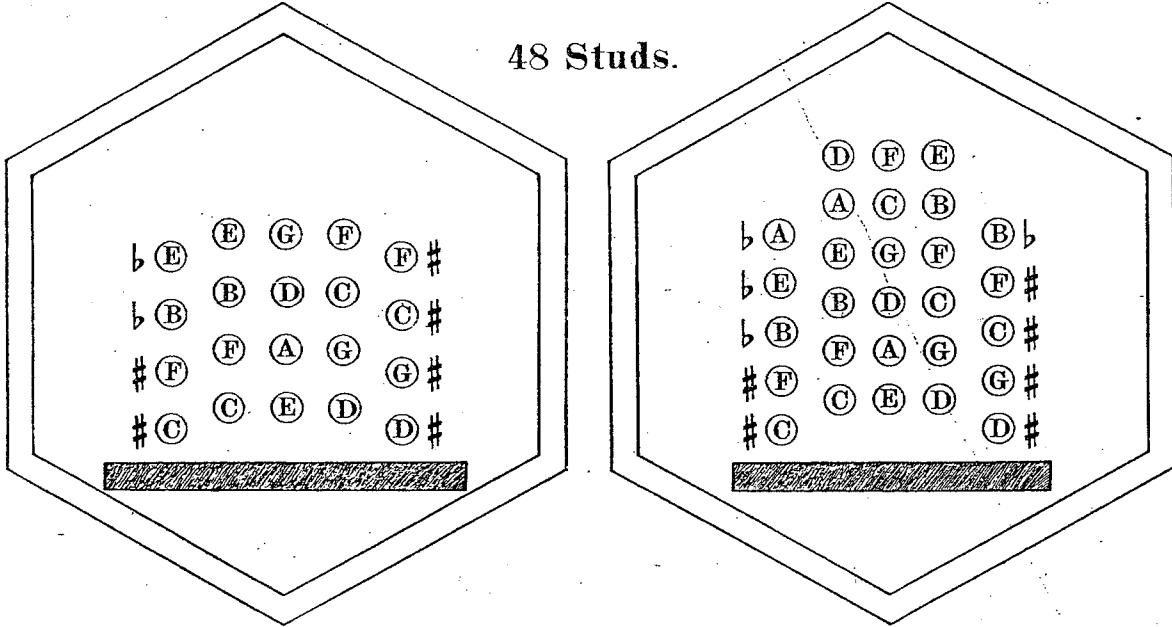


Diagram of Crane & Sons' Patent Concertina.

Right Hand.

C D E F G A B C D E F G A B C D E F

Left Hand.

C D E F G A B C D E F G

LEFT HAND SIDE.

RIGHT HAND SIDE.

55 Studs.

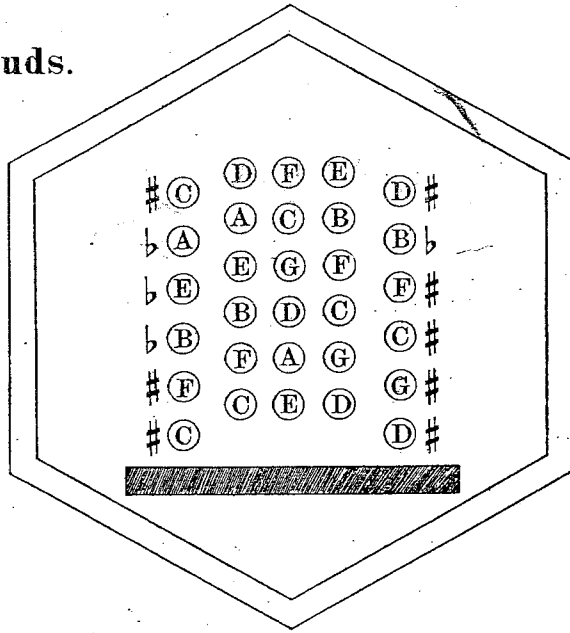
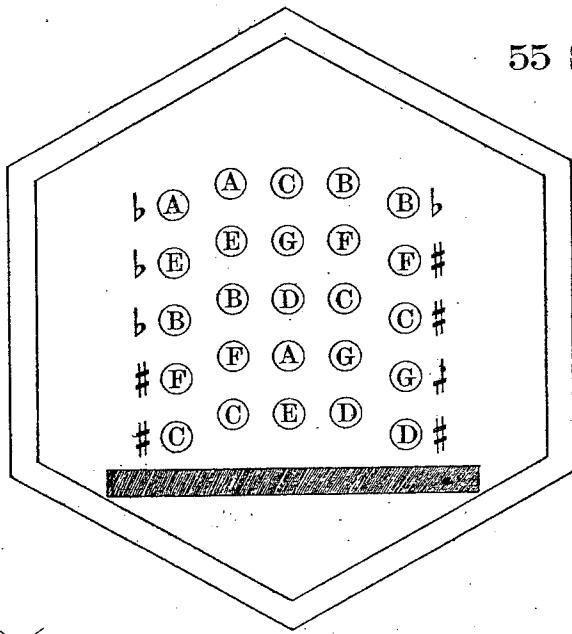


Diagram of Crane & Sons' Patent Concertina.

Right Hand.

C D E F G A B C D E F G A B C D E F

1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2

Left Hand.

C D E F G A B C D E F G A B C

3 1 2 3 1 2 3 1 2 3 1 2 3 1 2

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.

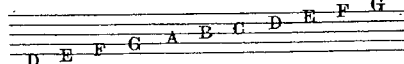
The writer has taken great care in the large selection of tunes and airs used in this tutor to avoid infringing copyrights. Hence the large number of very old tunes, most of which have been arranged and harmonized especially for this work.

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).

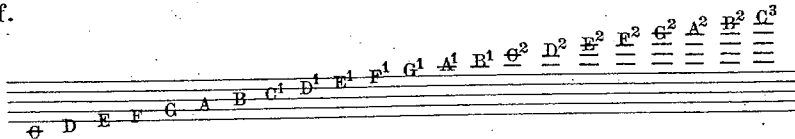
The Notation used in this Tutor is the STAFF NOTATION, so called because it represents the Pitch and Relations of sounds on a Staff of five lines, as . A sound is represented by a sign placed on the lines or in the spaces, and a sound is high or low as the sign is high or low on the Staff. From a line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

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.

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.

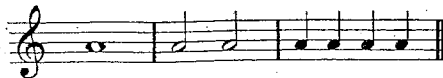
A dotted Semibreve	Equals	A Double-dotted Semibreve	Equals	A dotted Semibreve Rest	Equals

* This note is a Semidemisemiquaver and is not much used in concertina music. It is a sixtyfourth note; the rest is

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 would be held out for the length of five crotchets and

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:—



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 (⋮, ⋮⋮) indicate that the notes on the same side as the dots are to be played over again.

A DOUBLE BAR marked $\overset{\text{Fine.}}{\curvearrowright}$ or $\overset{\text{Fine.}}{\curvearrowleft}$ indicates the conclusion of the piece.

The Sign \mathcal{S} 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 (\curvearrowright) is placed over a note to indicate that it may be held out according to the player's pleasure or feeling.

The SLUR (\frown) 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:—



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) <i>Simple Common Time.</i> | (2) <i>Compound Common Time.</i> |
| (3) <i>Simple Triple Time.</i> | (4) <i>Compound Triple Time.</i> |

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.

Time Signatures. C ("Common Time") has four crotchets, or value of four crotchets to the measure. C ("Alla Breve" Time) has *two* pulses, (generally minims) to the measure. It is better to use the signatures as below.

Table IV.

Effect.	1 Simple Time Signatures and Specimen Measure.	2 Compound Time Signatures and Specimen Measure.	The number of Pulses, showing Value of each Measure.
Duple or Two Pulse.			2
Triple or Three Pulse.			3
			3
Quadruple or Four Pulse.			4
			4
			4

* 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. $\frac{2}{8}$ 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:—

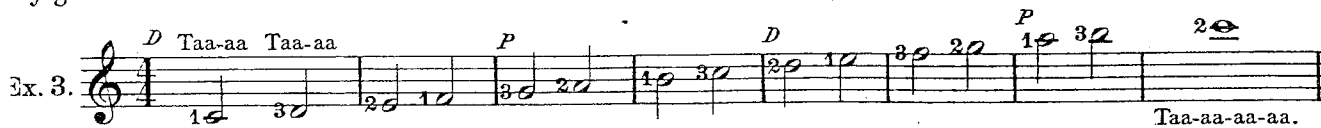
Ex. 2.

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 v = SAA and — = SAA-AA.

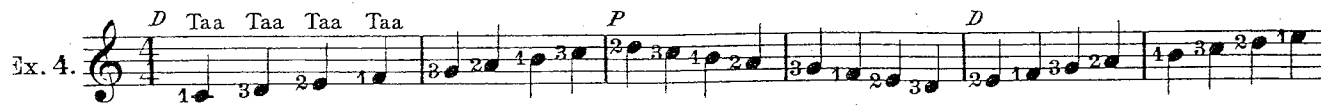
SECTION II.—EXERCISES ON THE NOTATION.

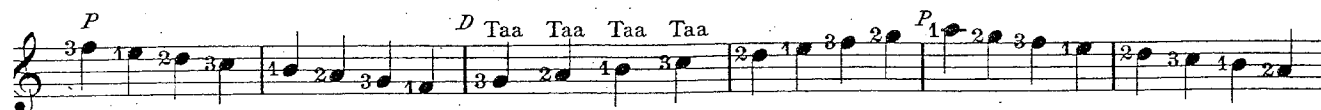
Division A.—EXERCISES IN SCALES, FINGERING, PULSES AND THEIR CONTINUATION.

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

Ex. 3. 

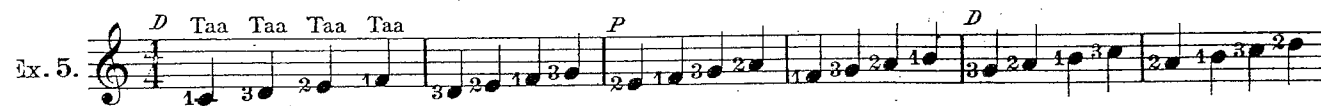


Ex. 4. 

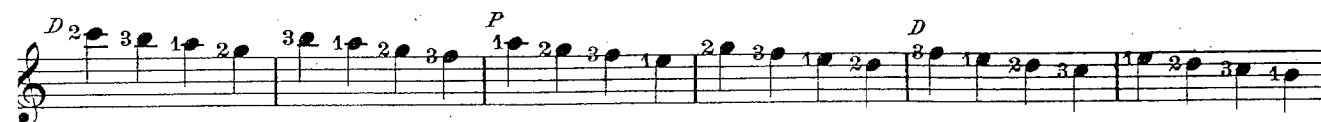


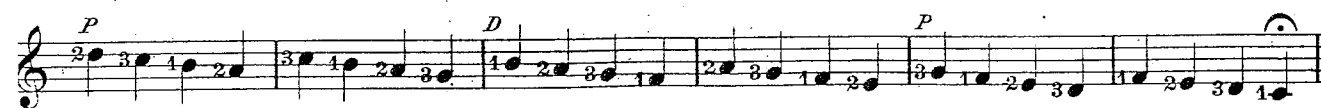




Ex. 5. 



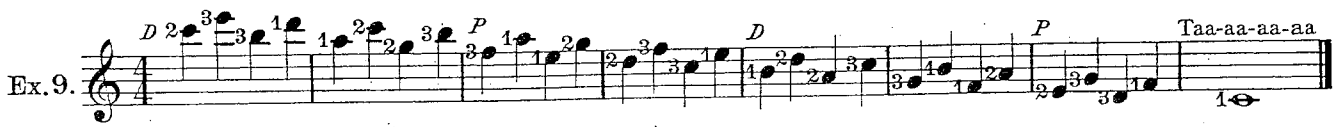




Ex. 6. 

Ex. 7. 

Ex. 8. 
Musical staff for Exercise 8. 4/4 time signature. Starts with a dynamic marking of *D* (Dolce) and a fermata over the final note. The piece concludes with a dynamic marking of *P* (Piano).

Ex. 9. 
Musical staff for Exercise 9. 4/4 time signature. Includes dynamic markings of *D* and *P*, and ends with a fermata and the vocalization "Taa-aa-aa-aa".

Ex. 10. 
Musical staff for Exercise 10. 4/4 time signature. Starts with a dynamic marking of *D* and concludes with a dynamic marking of *P*.


Ex. 11. 
Musical staff for Exercise 11. 4/4 time signature. Includes dynamic markings of *D* and *P*, and ends with a fermata.

Ex. 12. 
Musical staff for Exercise 12. 4/4 time signature. Includes dynamic markings of *D* and *P*, and ends with the vocalizations "Taa Taa Taa-aa Taa-aa-aa-aa" and a fermata.

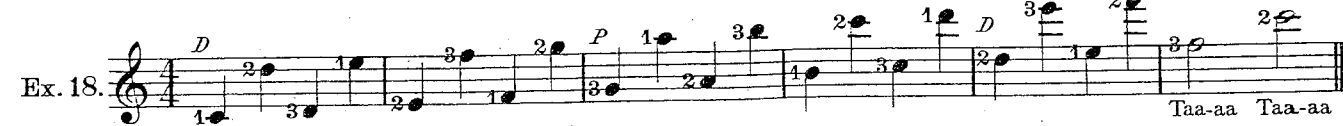
Ex. 13. 
Musical staff for Exercise 13. 4/4 time signature. Starts with a dynamic marking of *D* and concludes with a dynamic marking of *P*.

Ex. 14. 
Musical staff for Exercise 14. 4/4 time signature. Includes dynamic markings of *D* and *P*, and ends with the vocalizations "Taa-aa Taa-aa" and a fermata.

Ex. 15. 
Musical staff for Exercise 15. 4/4 time signature. Starts with a dynamic marking of *D* and concludes with a dynamic marking of *P*.

Ex. 16. 
Musical staff for Exercise 16. 4/4 time signature. Includes dynamic markings of *D* and *P*, and ends with the vocalizations "Taa Taa Taa-aa Taa-aa-aa-aa" and a fermata.

Ex. 17. 
Musical staff for Exercise 17. 4/4 time signature. Starts with a dynamic marking of *D* and concludes with a dynamic marking of *P*.

Ex. 18. 
Musical staff for Exercise 18. 4/4 time signature. Includes dynamic markings of *D* and *P*, and ends with the vocalizations "Taa-aa Taa-aa" and a fermata.

Ex. 19. 
Musical staff for Exercise 19. 4/4 time signature. Starts with a dynamic marking of *P* and concludes with a dynamic marking of *D*.

Ex. 20.

Ex. 21.

Ex. 22.

Ex. 22. *French Air.*
 Taa-aa Taa-aa Taa-aa-aa Taa Taa Taa Taa *Fine.*

Ex. 23. *Old Hundredth Psalm Air.*

Ex. 24.

Ex. 25.

Ex. 25.

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.

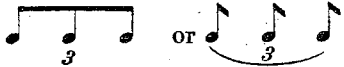
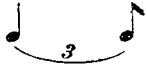
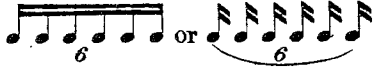
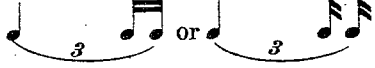


Table V.

Divisions of Pulse.	Time name, to be played in the <i>same time</i> as "Taa".	Double relations represented.
$\frac{1}{2} : \frac{1}{2}$	Taa-Tai	
$\frac{1}{4} \frac{1}{4} : \frac{1}{4} \frac{1}{4}$	Tafa-Täfe*	
$\frac{1}{2} : \frac{1}{4} \frac{1}{4}$	Taa-Täfe	
$\frac{1}{4} \frac{1}{4} : \frac{1}{2}$	Tafa-Tai	
$\frac{3}{4} : \frac{1}{4}$	Taafe	

* Whenever Ta is marked Tä, it shows the *second half* of the pulse. It should be pronounced *quickly* as Tai-fe. The "i" 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 taffatäfe *not* like Taa-faa-tai-fee.

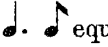

Ternary Divisions. When a Pulse has to be divided into Thirds or Sixths, there is no symbol in the tables yet given which will answer this purpose — they show Duple relations only. Still supposing the *Pulse-note* to be the *crotchet*, Ternary divisions are shown as below.


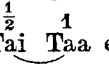
Table VI.

Division of Pulse.	Time Names.	Represented.
Three notes of equal length.	Taa Tai Tee	
Two Thirds and One Third.	Taa Tee	
Six notes of equal length.	Tafa Täfe Tefi (Thirds halved)	
Two Thirds and Two Sixths.	Taa Tefi	
One Third, Two Sixths, One Third.	Taa Täfe Tee	
Three Sixths (one Third continued) One Sixth and One Third.	Taafe Tee	

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  equals . 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 , 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.

Division C. — EXERCISES ON THE PRINCIPAL DIVISIONS OF THE PULSE.

Introducing the quaver as a half pulse.

Ex. 26. *Taa Taa-Tai Taa-aa*

Musical notation for Exercise 26, featuring a treble clef, 2/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is divided into three sections: 'Taa' (two quarter notes), 'Taa-Tai' (two eighth notes), and 'Taa-aa' (two dotted quarter notes).

Ex. 27. *Taa Taa-Tai Taa-aa*

Musical notation for Exercise 27, featuring a treble clef, 2/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is divided into three sections: 'Taa' (two quarter notes), 'Taa-Tai' (two eighth notes), and 'Taa-aa' (two dotted quarter notes).

Ex. 28. *Taa Taa-Tai Taa Taa Taa Taa-Tai Taa-aa*

Musical notation for Exercise 28, featuring a treble clef, 2/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise consists of seven groups of notes: 'Taa', 'Taa-Tai', 'Taa', 'Taa', 'Taa', 'Taa-Tai', and 'Taa-aa'.

Ex. 29. *Taa-Tai Taa-Tai Taa-Tai Taa-Tai*

Musical notation for Exercise 29, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise consists of four groups of 'Taa-Tai' (two eighth notes).

Musical notation for the top section of Exercise 30, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is a continuous sequence of eighth notes.

Musical notation for the middle section of Exercise 30, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is a continuous sequence of eighth notes.

Musical notation for the bottom section of Exercise 30, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is a continuous sequence of eighth notes.

Air — Beethoven.

Ex. 31.

Musical notation for Exercise 31, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is a continuous sequence of eighth notes.

Musical notation for the second line of Exercise 31, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is a continuous sequence of eighth notes.

Taa-Tai Taa-Tai Taa-aa Taa Taa

Musical notation for the third line of Exercise 31, featuring a treble clef, 4/4 time signature, and a melodic line with quarter notes and eighth notes. Fingerings (1, 2, 3) are indicated below the notes. The exercise is a continuous sequence of eighth notes.

Concertina Tutor.

Introducing the semiquaver as a quarter pulse.

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

Ex. 32.

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

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

Ex. 33.

Taa-Tai Taa-aa Tai Taa Taa

Old Song.

Ex. 34.

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

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

Introducing one half and two quarters

Taa - tā - fe Taa - tā - fe Taa - Tai Taa

Ex. 35.

Introducing two quarters and one half.

Taa - Tai Ta - fa - Tai Taa - Tai Ta - fa - Tai Taa - Tai Taa - Tai Taa - Tai Taa

Melody by Lecoco.

Ex. 36.

Introducing in one piece all the above divisions.

"All Nature smiles."—Arnold.

Ex. 37.

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

- 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. 38.

Followed by

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

Followed by

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

Followed by

Taa - fe Taa - fe Taa - fe Taa Taa - fe Taa Tā - fe

Followed by

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

39.

Taa - fe Taa - Tai Taa - Tai Taa Taa - Tai Taa - fe Taa Taa Taa - fe Taa - Tai

Old English Air.

Smoothly.

certina Tutor.

Ex. 40. *Scotch Air.*

- Tai Taa - fe Taa - fe Taa Taa Tai

Taa-aa - Tai Taa - fe

Taa - fe Taa - fe Taa-aa -

Ex. 41. *American Air.*

Taa-fe

Taa-fe Taa-aa-aa Taa-fe

Taa-aa-aa Saa

Taa-aa-aa

Ex. 42.

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

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 or .
Taa Tai Tee or Taa Tee Taa

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.

Ex. 43.

Taa Taa-aa Taa Taa-aa Taa Taa Taa Taa Taa Taa Taa-aa-aa Saa-aa

Taa-aa-aa Saa-aa

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. 

Beat three to the measure.

Ex. 45. 

With energy.

Beat four to the measure.

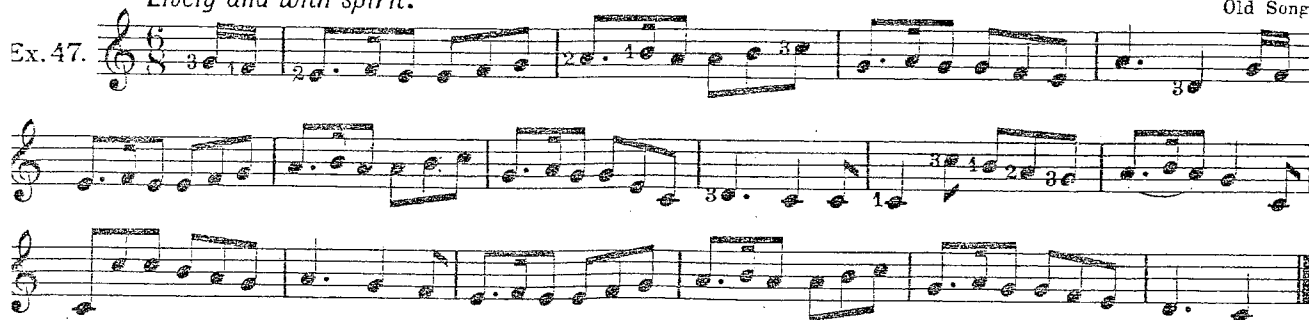
Ex. 46. 

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.

Old Song.

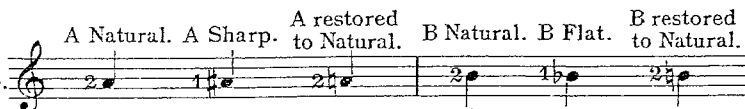
Ex. 47. 

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 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.

SECTION III.

Division A.— THE STUDS 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 (b) *lowers* it a semitone. A Sign (q), called a NATURAL, placed *before* a note previously sharpened or flattened, restores it once more to what it was.

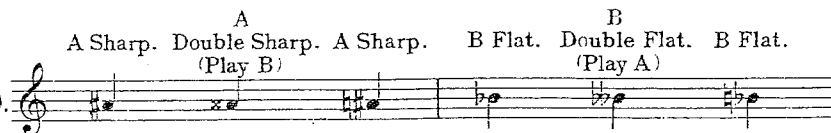
Ex. 48. 

A Natural. A Sharp. A restored to Natural. B Natural. B Flat. B restored to Natural.

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 x) would *raise* a note a tone, while a Double Flat (bb) 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.

Ex. 49. 

A Sharp. Double Sharp. A Sharp. B Flat. Double Flat. B Flat.
(Play B) (Play A)

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 studs. 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.

Ex. 50.

* Marks the place of the small spaces (or semitones) which are "natural" to the Key of C.

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.

Ex. 51.

2nd 3rd 4th 5th 6th 7th 8th or Octave 9th 10th 11th 12th

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.

Ex. 52.

Successive Fifths.

Ex. 53.

Successive Sixths.

Ex. 54.

Successive Octaves.

Ex. 55.

Successive Tenth.

Ex. 56.

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.

Softly. Old English Air.

Ex. 57.

Ex. 58. "Catch the Sunshine!"

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.

"O Dolce concerto?" Mozart.

Ex. 59.

Ex. 60.

The names of the notes of a scale.

1	2	3	4	5	6	7	8
Tonic	Super Tonic	Mediant	Sub-Dominant	Dominant	Super Dominant	Leading Note	Tonic

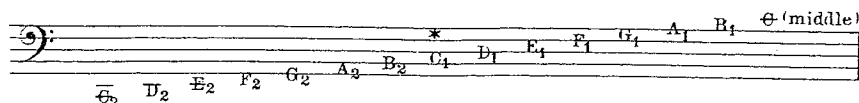
Whatever letter the first note of a scale may be (for as will be seen later on, scales may be started from any letter) the first scale note is called the Tonic and the other names follow as above. Chords (triads) may be formed on all these notes. The Chord formed takes the name of the bottom note or 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 acquainted 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 acquainted with the left side also.

The LEFT SIDE contains one octave of sounds *below* "middle C," also middle C itself, C \sharp , D, D \sharp , E, F \sharp , 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 staff 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. 84.

Ex. 61.

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

Division B.— Exercises for the left hand.

Ex. 62.

Ex. 63.

Bass Solo from "Under the Palms" Root.

Ex. 64.

Chromatic Scale with Left Hand.

Ex. 65.

Ex. 66.

Tenor Solo from "Under the Palms" Root.

Thirds for left hand.

Ex. 67. 

Fifths for left hand.

Ex. 68. 

Sixths for left hand.

Ex. 69. 



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:—

- | | |
|--|---|
| <i>Adagio</i> , leisurely. | <i>Presto</i> , quick. |
| <i>Allegro</i> , merry, lively. | <i>Prestissimo</i> , very quick. |
| <i>Andante</i> , going at a moderate pace. | * <i>Accelerando</i> , accelerating the pace. |
| <i>Grave</i> , grave, heavy. | * <i>A tempo</i> , in time after an <i>Accel.</i> or <i>Rall.</i> |
| <i>Largo</i> , broad, slow. | * <i>Ritardando</i> , retarding. |
| <i>Moderato</i> , at a moderate pace. | * <i>Rallentando</i> , slackening the pace. |
| | * <i>Sostenuto</i> , 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:—

- | | |
|--|---|
| <i>Crescendo</i> , <i>cres.</i> , or  increasing in loudness. | <i>sforzato</i> , <i>sf</i> , <i>λ</i> , <i>v</i> , forced, accented. |
| <i>Decrescendo</i> , <i>decres.</i> , or  decreasing in loudness. | <i>mf</i> , <i>mezzo forte</i> , half or moderately loud. |
| <i>f</i> , forte, loud. | <i>mp</i> , <i>mezzo piano</i> , moderately soft. |
| <i>ff</i> , very loud. | <i>p</i> , piano, soft. |
| <i>fff</i> , as loud as possible. | <i>pp</i> , very soft. |
| <i>fp</i> , <i>forte piano</i> loud, then soft. | <i>ppp</i> , as soft as possible. |

The following words relate chiefly to style:—

- | | |
|---|---|
| <i>Agitato</i> , agitated. | <i>Legato</i> , in a smooth style. |
| <i>Con espressione</i> , with expression. | <i>Sostenuto</i> , sustained. |
| <i>Espressivo</i> , expressively. | <i>Staccato</i> , cut off, short. See Ex. 72. |

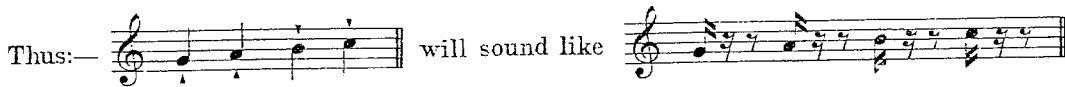
Syncopation, is the disturbance of the regular or natural accents of a piece of music. Thus:—



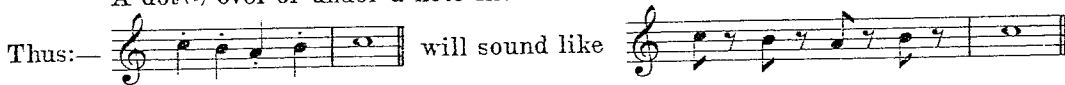
Also by a tie, thus:—



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

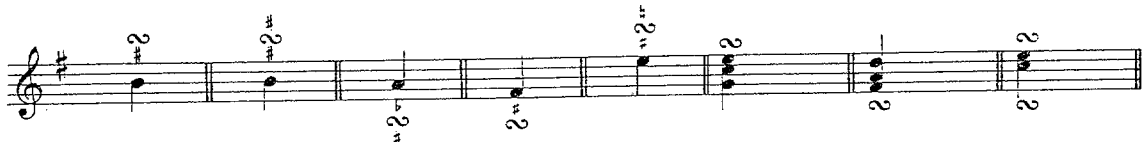


A dot (•) over or under a note shows it is to be cut short but not so short as when dashed.



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

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



To be played thus:—

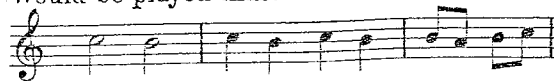


The *Inverted Turn* (2) commences with the note below, instead of above as with the turn.

Ex. 74. The *Appoggiatura* and *Acciaccatura*. 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:—



Would be played thus:—



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

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.



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

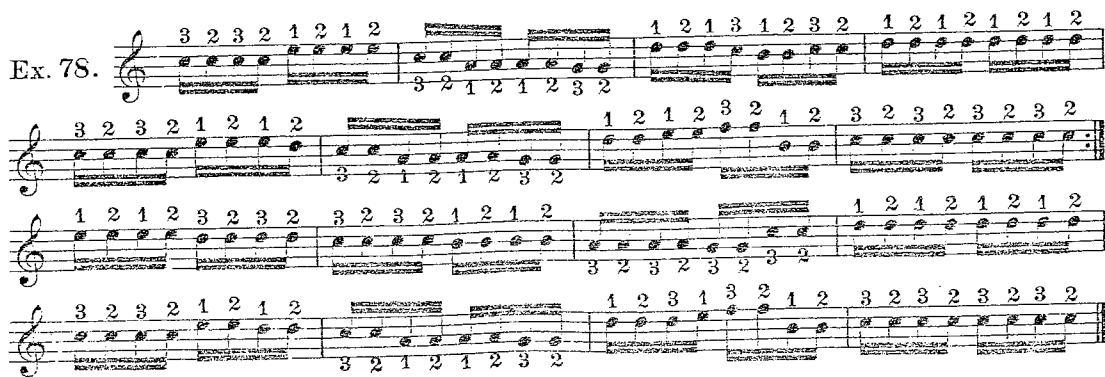
Ex. 76. *Arpeggio* is a term applied to chord playing, to show that each note of the chord is to be struck successively from the lowest to the highest. It is expressed by a waved line as below.



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.



SECTION V.—EXERCISES FOR BOTH HANDS.

One stud for each hand.

Octaves.

No. 79.

Tenths.

No. 80.

Sixths.

No. 81.

Legato.

H. W. B.

No. 82.

CHIME AGAIN, BEAUTIFUL BELLS.

Air by H. R. Bishop.

Andante.

Ex. 83.

First system of musical notation for Ex. 83. It consists of a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a rhythmic accompaniment of eighth notes. A *cres.* marking is present above the treble staff.

Second system of musical notation for Ex. 83. It continues the melodic and rhythmic lines from the first system. A *cres.* marking is present above the treble staff.

Third system of musical notation for Ex. 83. It continues the melodic and rhythmic lines. A *cres.* marking is present above the treble staff, and a *rall.* marking is present above the bass staff.

Fourth system of musical notation for Ex. 83. It concludes the piece. A *a tempo* marking is present above the treble staff, and a *cres.* marking is present above the bass staff.

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

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

Ex. 84.

First system of musical notation for Ex. 84. It shows a treble staff with a continuous melodic line of minims. The bass staff contains a series of chords, each with a number (1, 2, or 3) indicating the fingering for the minims.

Second system of musical notation for Ex. 84. It continues the melodic line in the treble staff and the chordal accompaniment in the bass staff, with fingering numbers (1, 2, 3) for the minims.

Concertina Tutor.

Two studs with right hand, one with left.

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

Ex. 85.

Musical notation for Exercise 85, featuring two staves with complex rhythmic patterns and fingerings. The right hand plays two notes per beat, while the left hand plays one note per beat.

Ex. 86.

Musical notation for Exercise 86, featuring two staves with a 3/8 time signature and repeated rhythmic figures. It includes first and second endings and a 'Fine' marking.

Ex. 87.

Musical notation for Exercise 87, featuring two staves with a 2/2 time signature and a 'Trio from "Under the Palms" Root' attribution.

Musical notation for Exercise 87, showing the continuation of the two-staff piece.

SILVER THREADS AMONG THE GOLD.

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

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

Ex. 88.

Musical notation for Exercise 88, featuring a vocal line and piano accompaniment with fingerings.

Musical notation for Exercise 88, showing the continuation of the vocal and piano parts.

Musical notation for Exercise 88, showing the final part of the vocal and piano accompaniment.

Chorus.

CAROL.

Allegro.

T. Crampton.

Ex. 89.

Sym.

Sym.

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. 

ROBIN ADAIR.

Ex. 92. *Andante.* Scotch Song.





Concertina Tutor.

LITTLE SISTERS GONE TO SLEEP.

Andante moderato.

Christy Minstrels.

5. 93.

1

Con express.

rit.

Chorus.

Play B left hand.

The Key of F requires one flat—B.

Ex. 94.

THE MINSTREL BOY.

Irish Air. T. Moore.

Ex. 95.

The Key of D requires two sharps— F. C.

Ex. 96.

OLD FOLKS AT HOME.

Christy Minstrels.

Ex. 97.

The Key of B \flat requires two flats— B. E. Play D \sharp for E \flat .

Ex. 98.

COMING THROUGH THE RYE.

Scotch Song.

Ex. 99.

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

Ex. 100.

C# F# G# G# F# C#

Left Hand. Left Hand. * Left Hand.

WHEN THERE'S LOVE AT HOME.

Ex. 101.

The Key of Eb requires three flats — B.E.A. Play D# for Eb and G# for Ab.

Ex. 102.

Ex. 102. Musical notation for a single staff in 4/4 time, key signature of three flats. The notes are Eb, Ab, Bb, Eb, Eb, Bb, Ab, Eb. The piece ends with a double bar line and repeat signs.

HOME, SWEET HOME.

Sir H. R. Bishop.

Ex. 103.

Ex. 103. Musical notation for the first system of 'Home, Sweet Home', consisting of two staves in 2/4 time, key signature of three flats.

Musical notation for the second system of 'Home, Sweet Home', consisting of two staves in 2/4 time, key signature of three flats.

Musical notation for the third system of 'Home, Sweet Home', consisting of two staves in 2/4 time, key signature of three flats.

Chorus.

Musical notation for the first system of the Chorus, consisting of two staves in 2/4 time, key signature of three flats. The word *rit.* is written above the first measure.

Musical notation for the second system of the Chorus, consisting of two staves in 2/4 time, key signature of three flats. The word *rit.* is written above the final measure.

The Key of E requires four sharps — F. C. G. D.

Ex. 104.

GREEK AIR.

Ex. 105.

The Key of A \flat requires four flats — B. E. A. D. Play D \sharp for E \flat , G \sharp for A \flat and C \sharp for D \flat .

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.

Ex. 107.

D. S. $\frac{3}{8}$

Chorus.

The Key of B requires five sharps—F. C. G. D. A. Play Eb for D# and Bb for A#.

Ex. 108. $\frac{4}{4}$

C# D# F# G# A# A# G# F# D# C#

* Left Hand. * Left Hand.

ON THE BANKS OF ALLAN WATER.

Ex. 109.

F# play G.

rall.

Concertina Tutor.

The Key of D \flat requires five flats—B. E. A. D. G. See Ex. 106. Play F \sharp for G \flat .

Ex. 110. $D\flat$ $E\flat$ $G\flat$ $A\flat$ $B\flat$ $D\flat$

*Left Hand.

Ex. 111. *Allegro.* **HOLD THE FORT.** *ff* *Sym.* *ritard.*

pp *ff* *Chorus.*

Sym. *ritard.* *p*

The Key of F \sharp requires six sharps—F. C. G. D. A. E. See Ex. 108. Play F \sharp for E \sharp .

Ex. 112. $F\sharp$ $G\sharp$ $A\sharp$ $C\sharp$ $D\sharp$ $E\sharp$ $F\sharp$ $F\sharp$ $E\sharp$ $D\sharp$ $C\sharp$ $A\sharp$ $G\sharp$ $F\sharp$

Left Hand. Left Hand. *Left Hand.

UNDER THE WILLOW SHE'S SLEEPING.

S. C. Foster.

Ex. 113. *Andante con espressione.* *p*

rit. *A \sharp Left Hand**

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.

Two systems of piano accompaniment. The first system features a crescendo ('cres.') followed by a piano ('p') section. The second system starts with a forte ('f') section, followed by piano ('p'), a ritardando ('rit.') section, and ends with pianissimo ('pp').

The Key of G^b requires six flats — B. E. A. D. G. C. See Ex. 110. Play B^b for C^b.

Ex. 114. G^b A^b B^b C^b D^b E^b G^b G^b E^b D^b C^b B^b A^b G^b

Left Hand. Left Hand. * Left Hand.

THE CANADIAN BOAT SONG.

T. Moore.

Ex. 115.

mp
cres.
dim.
p
f
p rall.

The Key of C# requires seven sharps—F. C. G. D. A. E. B. See Ex. 108. Play F# for E# and C# for B#.

Ex. 116. C# D# E# F# G# A# B# C#

* Left Hand

SWEET GENEVIEVE.

Exercise on the Double Sharp.

Ex. 117.

The Key of C \flat requires seven flats—B. E. A. D. G. C. F. See Ex. 114. Play E \flat for F \flat .

Ex. 118.

C \flat D \flat E \flat F \flat G \flat A \flat B \flat C \flat

Left Hand. * Left Hand.

NORWEGIAN AIR.

Ex. 119.

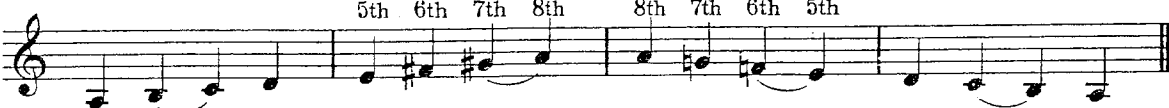
SECTION VII.—THE MINOR SCALES.

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. 

Ex. 121. No. 2. 

Ex. 122. No. 3. 

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 # or b, and (as we have seen above) it commenced on A for a keynote, being a *minor third below the major scale without # 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 effect 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.

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 *E 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.

E \flat Major is C Minor.

Ex. 133.

A \flat Major is F Minor.

Ex. 134.

D \flat Major is E \flat Minor.

Ex. 135.

G \flat Major is E \flat Minor.

Ex. 136.

C \flat Major is A \flat Minor.

Ex. 137.

JOHN ANDERSON MY JO.

A Minor.

Scotch Air.

Ex. 138.

Concertina Tutor.

A Minor.

EPHESUS. HYMN.

Luther. 1524.

Moderate and bold.

Ex. 139.

First system of musical notation for Ex. 139, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The music consists of chords and single notes in both staves.

Second system of musical notation for Ex. 139, continuing the grand staff with treble and bass clefs. It includes a melodic line in the treble staff with a triplet of eighth notes and a fermata over a note.

Third system of musical notation for Ex. 139, concluding the piece with a grand staff. The final measure features a triplet of eighth notes in the bass staff.

E Minor.

MARTYRS. HYMN.

Plaintive.

Ex. 140.

First system of musical notation for Ex. 140, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The music is characterized by a slower, more somber feel.

Second system of musical notation for Ex. 140, continuing the grand staff with treble and bass clefs. The melody in the treble staff is simple and plaintive.

D Minor.

HERNLEIN. HYMN.

Ex. 141.

First system of musical notation for Ex. 141, featuring a grand staff with treble and bass clefs. The key signature is two flats (Bb, Eb) and the time signature is 2/2. The music has a somber and plaintive character.

Second system of musical notation for Ex. 141, continuing the grand staff with treble and bass clefs. The melody in the treble staff is simple and plaintive.

JEWISH AIR.

G Minor.

Ex. 142.

Musical score for 'Jewish Air' in G Minor, Ex. 142. The score is in 2/4 time and consists of three systems of two staves each. The first system shows the beginning of the piece with a treble and bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a 'rall.' marking and a final cadence. Fingerings and articulation marks are present throughout the score.

ST. LUKE'S. HYMN.

B Minor.

Ex. 143.

Musical score for 'St. Luke's Hymn' in B Minor, Ex. 143. The score is in 4/4 time and consists of four systems of two staves each. The first system shows the beginning of the piece with a treble and bass clef. The second system continues the melody and accompaniment. The third system continues the piece. The fourth system concludes the piece with a final cadence. Fingerings and articulation marks are present throughout the score.

WARTBURG. HYMN.

F# Minor.

Bold and fervent.

Luther. 1513.

Ex. 144.

First system of musical notation for Ex. 144, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The music consists of chords and single notes in both staves.

Second system of musical notation for Ex. 144, continuing the piece with similar chordal and melodic structures in the treble and bass staves.

LEIPSIK. HYMN.

C Minor.

Mendelssohn. 1817.

Ex. 145.

First system of musical notation for Ex. 145, in C minor (one flat) and 2/2 time. It includes fingerings such as 1, 3, 2, 4 in the treble staff and 1, 2, 3, 2 in the bass staff.

Second system of musical notation for Ex. 145, continuing the piece with fingerings like 4, 3, 2 in the treble staff and 1, 3, 2 in the bass staff.

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

BABYLON STREAMS.

F Minor.

Scotch Psalter. 1635.

Ex. 146.

First system of musical notation for Ex. 146, in F minor (two flats) and 4/2 time. It includes fingerings such as 4, 3, 2 in the treble staff.

Ex. 147.

Second system of musical notation for Ex. 147, continuing the piece with fingerings like 3, 2, 1, 4, 3, 2 in the bass staff.

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* $\underline{\underline{d}}$, 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 $\underline{\underline{d}}$ $\underline{\underline{d}}$ $\underline{\underline{d}}$ $\underline{\underline{d}}$ 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."

Handel.

Grave.

Ex. 148.

Concertina Tutor.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with dynamic markings *p* and *D* (Dolce) above the notes. The lower staff is in bass clef and contains a simple bass line with notes and rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material from the first system, with dynamic markings *p* and *D*. The lower staff continues the bass line.

The third system of musical notation consists of two staves. The upper staff features more complex melodic lines with dynamic markings *p* and *D*. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff begins with a *ff* (fortissimo) dynamic marking and contains chords and melodic lines with *p* and *D* markings. The lower staff continues the bass line.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material with dynamic markings *p* and *D*. The lower staff continues the bass line.

The sixth system of musical notation consists of two staves. The upper staff begins with a *ff* dynamic marking and contains chords and melodic lines with *p* and *D* markings. The lower staff continues the bass line.

CUJUS ANIMAM-STABAT MATER.

Rossini.

Ex. 149.

The first system of musical notation for Ex. 149. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music is in 2/4 time. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics include *p* and *cres.* (crescendo).

The second system of musical notation. The right hand continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics include *p*, *dim.* (diminuendo), and *mf* (mezzo-forte).

The third system of musical notation. The right hand continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics include *p*.

The fourth system of musical notation. The right hand continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics include *f* (forte) and *p*.

The fifth system of musical notation. The right hand continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics include *p*.

The sixth system of musical notation. The right hand continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics include *dim.* and *p*.

A DREAM OF CALVARY

Composed by H. Wilton-Bulstrode.

Pilot.

Grave.

Ex. 150.

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.