

THE SALVATION ARMY

TUTOR

FOR THE

ENGLISH CONCERTINA

Containing :

Full instructions on the nature and management of the
Instrument, with Exercises and Chords, also a collection
of Hymn Tunes, Solos and Selections, specially
arranged for the English Concertina.

NEW EDITION

Revised and enlarged
Second impression 1938

SALVATIONIST PUBLISHING & SUPPLIES, LTD.,
JUDD STREET, KING'S CROSS,
LONDON, W.C.1

Copyright, 1938, in U.S.A. by Salvationist Publishing & Supplies Ltd., Judd St., King's Cross, London, W.C.1

CONTENTS

PART I.—THE RUDIMENTS OF MUSIC

PART II.—THE ENGLISH CONCERTINA

	page
The nature and merits of the instrument	10
The compass of the instrument	10
Manipulation of the bellows	11
Methods of fingering	11
Diagrams of both sides of the English Concertina	12
Preliminary exercises	13
The most used Major scales	14
The chromatic scale	14
A simple exercise in C Major	14
Exercises in thirds	15
Easy tunes in the key of C Major	16
Exercises in sixths	17
„ „ octaves	17
„ „ tenths	17
Easy tunes in F, G and C, Major	18
Scale studies—Major keys	19
Exercises on dotted notes	20
The Staccato	21
Syncopation	21
Additional tunes in the key of C Major	22
Enharmonic changes, or synonymous notes	23
The natural scale harmonized	23
Major scales in the most used flat keys, harmonized, with appropriate fingering added	23
Ditto in sharp keys	23
Exercises in triplets	24

PART III.—PROGRESSIVE STUDIES

Primary chords in the most used Major keys, together with their relative Minor keys	25
Five Hymn Tunes	26
Exercises on Arpeggios	27
Descriptive Selection—' Sunday Morn '	28
Selection—' Melodious Strains '	29
Selection—' Concordia '	30
Army melodies	31







PART IV.—THE FORMATION AND USE OF CHORDS

	page
Chords in the key of C Major	32
Chord Chart, C Major	33
Chords in the key of G Major	34
Chord Chart, G Major	34
Chords in the key of F Major	34
Chord Chart, F Major	34
Study in playing chords—' Bearing the Cross ' (Gounod)	35
The Minor key	36
Scales in the most used Minor keys	36
Modulation	37
Reiterated notes	37
Exercises on grace notes	37
Two Solos:—	
(1) ' Sound the loud timbrel '	38
(2) ' Largo in G ' (Handel)	38
Miscellaneous exercises	39
Miscellaneous exercises (continued)	40
Selection—' Welsh Melodies '	41
Solo—' Consolation, ' ' Songs without words ' (Mendelssohn)	42
Three Short Pieces	42
Exercises in three Major and Minor scales	43
Inverted chords	43
Secondary chords	43
The chords of the Dominant Seventh	43
Selection—' Salvation Bells '	44
Selection—' Scottish Melodies '	45
Selection—' Evening Bells '	46
Solo—' The Faithful Friend '	47
Playing the Concertina with pianoforte accompaniment	48
Two Solos:	
(1) ' The Saviour's Name for me '	48
(2) ' Let not your heart be troubled '	48
Arpeggios rising by semitones to the octave above	48
Two exercises in intervals	48
Selection—' True to Death ' (' The Village Blacksmith ')	49
Solo—' A Friend in Jesus '	50
Two exercises on holding sustained notes	51
An Extract from Selection—' Moments with Tchaikovsky '	51
Duet or Trio—' The Halleluiah Chorus '	52
Description of the New Model English Concertina	56

PART I.—THE RUDIMENTS OF MUSIC.

SECTION 1.—NOTES.

1. **What Notes are.**—Notes are signs representing the sounds used in Music.
2. **Meaning of the Shapes of Notes.**—Notes differ in shape one from another, and it is by their shapes that the relative lengths of the sounds are known which the notes represent.
3. **Shapes and Names.**—The following are the different shapes of the notes with their names attached :—

Shape.	Name.	Description.	Relative Value.
	Semibreve	A plain white note	A Semibreve is equal to
	Minim	A note with a white head and stem.....	2 Minims, or
	Crotchet	Black head and stem	4 Crotchets, or
	Quaver	Black head, stem, and hook	8 Quavers, or
	Semiquaver	Black head, stem, and 2 hooks.....	16 Semiquavers, or
	Demisemiquaver.....	Black head, stem, and 3 hooks.....	32 Demisemiquavers

4. **Stems.**—It is indifferent whether the stem of a note is placed up or down, as this does not alter its signification.



5. **Hooks.**—Where several notes having hooks occur together, it is usual to join them by one or more continuous lines at the end of the stems, according to the number of hooks they would have if given separately :—

Example. 

SECTION 2. THE STAVE.

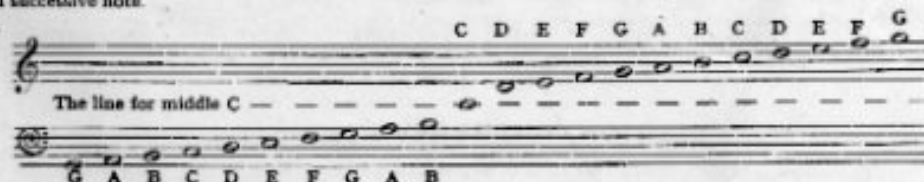
1. **Stave.**—The notes are placed on and between parallel lines. The group of *five lines* used in music is called the STAVE.
2. **Relative Pitch of Notes.**—By the position of the notes on the stave is known the relative pitch of the sounds which they represent.
3. **Degree.**—Every line and space is called a DEGREE.
4. **Interval.**—The distance from one note to another is called an INTERVAL.

SECTION 3.—CLEFS.

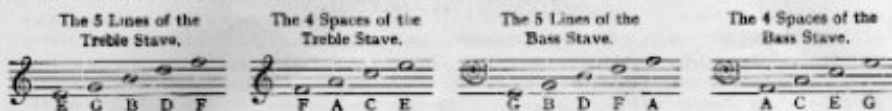
1. **Actual Pitch.** The *actual pitch* of the sounds is determined by signs called CLEFS, which are placed at the beginning of staves.
2. **Alphabetical Names.**—The first seven letters of the Alphabet are used as names of notes on account of their position on the stave, or, in other words, because of their actual pitch.
3. **Clef Signs.**—There are two clefs used in S. A. music, viz., the C, or TREBLE CLEF, and the F, or BASS CLEF. Examples :—C, or TREBLE CLEF,  F, or BASS CLEF, 

SECTION 4.—THE GRAND STAVE or GAMUT.

1. **The Gamut.**—*Eleven* parallel lines constitute what is termed the GRAND STAVE OR GAMUT.
2. **The Bass and Treble Staves.**—The BASS STAVE, marked by the F Clef, is the *first 5 of these lines*; while the TREBLE STAVE marked by the G Clef, is the *upper 5 of these lines*.
3. **The Grand Stave.**—The following is the Gamut or Grand Stave with the Alphabetical name attached to each successive note.



4. **Natural Notes.**—The notes of this Gamut, as well as the sounds which they represent, are termed *Natural*.
 5. **How to remember Notes.**—An easy way of remembering the notes is to learn, separately, those on the LINES and those in the SPACES of each staff, as follows:—

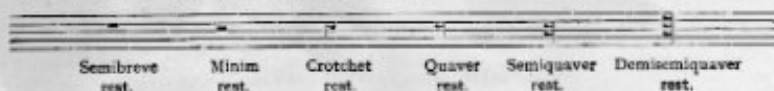


6. **Ledger Lines.**—Notes are also placed above and below the Staff, on and between short lines which are called LEDGER LINES.



SECTION 5.—RESTS.

1. **What Rests are.**—RESTS are signs of *relative* periods of silence, corresponding in value and name with the notes.
 2. **The Shapes of Rests.**—The following are the rests:—



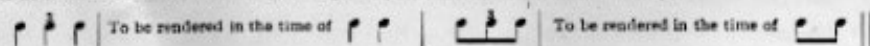
SECTION 6.—MODIFICATION OF NOTES AND RESTS.

1. **Dots.**—A dot after a note or rest increases its value by one half. Two dots after a note or rest increase its value by three-quarters. Examples.



2. **Pause.**—This sign is called a PAUSE. When placed over a note or rest it prolongs its value at least twice its ordinary time.

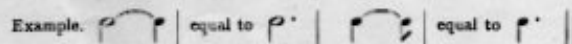
3. **Triplet.**—In special cases three notes are to be given in the same time as two of the same kind, and form what is termed a TRIPLET, indicated by the figure 3 placed over or under them. Examples:—



4. **Double Triplet.**—In some cases six notes have to be given in the time of four of the same kind; in this case the figure six is placed over them. Examples:—



5. **Tie or Bind.**—This sign when placed over or under two or more notes of the same pitch, is called a TIE or BIND, and indicates that only *one* sound is to be produced of the value of all the notes so connected together.



SECTION 7.—ABBREVIATIONS.

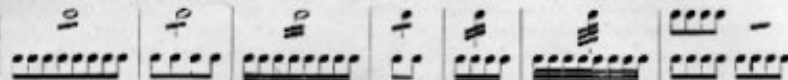
1. **Implied Notes.**—In some cases all the notes to be given are not placed in the copy, but are indicated by one or more of them in conjunction with certain marks.

2. **Abbreviations of Notes.**—These shorter ways of giving the notes are called ABBREVIATIONS.

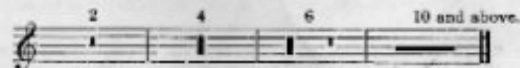
Example:—

As written

As played



3. **Rest Abbreviations.**—The following are the abbreviations used in cases where two or more rest bars occur. The numbers over the following abbreviations indicate the number of rest bars which are signified by the different signs.



SECTION 8.—ACCENT and MEASURE.

1. **Accent** means emphasis or stress laid on a particular sound.
2. **Regularity of Accent.**—In music, accented sounds occur at regular periods. By this regularity music falls into equal divisions.
3. **Bar.**—Perpendicular lines, called BARS, are drawn through the staff for the purpose of indicating this periodical recurrence of the accent, and marking off the music into equal portions with respect to time.
4. **Measure.**—The space between any two bars is called a MEASURE. The word BAR is also often used to signify the same as measure.
5. **Strong and Weak Accents.**—In some pieces the measure has only one accent, in other pieces the measure has two or more accents; in all cases where there are more than one accent in the measure, the first, which immediately follows the bar, is termed the STRONG ACCENT, and the others WEAK; the degree of emphasis to be given to each note standing at these places in the measure being indicated by these terms.
6. **Parts of Measures.**—Measures differ not only with respect to the number of their accents, but also with respect to the number of small equal portions or parts of time of which they are formed.
7. **Incomplete Measures.**—When a piece begins with one or more notes, none of which have a strong accent, they precede the first bar as an incomplete measure, and the last measure of such a piece will also be incomplete in time to the extent of the value of those notes which precede the first bar.

SECTION 9.—TIME.

1. **Time or kind of measure.**—By the TIME of a piece of music is meant the kind of measure of which it consists.
2. **Species of Time.**—There are two species of Time, called COMMON TIME, and TRIPLE TIME.
3. **Common Time.**—Is that where the measure consists of an equal number of accented and unaccented parts.
4. **Triple Time** is that where the parts are unequal in this respect.
5. **Counting and Beating Time.**—It is the accented and unaccented parts of the measure which are observed when BEATING or COUNTING time in music. The single beat or figure used in measuring time is not always represented by a note of the same shape, as in some pieces the parts of the measure have the value of a quaver, in others the value of a crotchet, and in other cases the value of a minim.
6. **Metronome.**—The Metronome is an instrument for exact measurement of time in music by the swinging of a pendulum or suspended weight on a tape or cord, the pendulum being shortened or lengthened, and the tape or cord held at exact distances in order to swing at different degrees of speed.
7. **Metronome Marks.**—These are placed at the beginning of pieces, indicating the exact time which the individual note given is to take in performance. Examples:—

$$\text{Met. } \text{♩} = 92. \quad \text{Met. } \text{♩} = 104. \quad \text{Met. } \text{♩} = 60. \quad \text{Met. } \text{♩} = 108. \quad \text{Met. } \text{♩} = 100.$$

The meaning of the first of these marks, for instance, is that the rate of movement is to be fixed at 92 to the minute, each swing of the pendulum will then correspond to a quaver.

8. **Simple and Compound.**—Both Common Time and Triple Time are subdivided into SIMPLE and COMPOUND, and of Simple Common Time and Compound Common Time there are three kinds, as there are of Simple Triple and Compound Triple Time.

9. **Time Signature.**—The time of a piece of music is indicated at the beginning by a sign called a TIME SIGNATURE, and unless this is subsequently contradicted, all the measures of the piece will be of the same kind as to accent and value of the music between any two bars.

10. **Time Signature given.**—The following are the Time Signatures:—

SIMPLE COMMON TIME.	COMPOUND COMMON TIME.	SIMPLE TRIPLE TIME.	COMPOUND TRIPLE TIME.
4 or 2	6 6 12	3 3 3	9 9 9
4	4 8 8	2 4 8	4 8 16

11. **Times compared.**—It is to be observed that Compound Common Time has *twice or four times* the numerical value of Simple Triple Time. Compound Triple Time has *three times* the value of Simple Triple Time.

12. **Meaning of the $\frac{4}{4}$ or C signature.**—The signatures $\frac{4}{4}$ or C indicate that there are **FOUR PARTS** in the measure each of the value of a *crotchet*, and that there are *two accents*, falling on the *first and third* parts.

13. **Time Signatures as fractions.**—All the other Time Signatures represent a *fraction of the semibreve*, the fraction indicating the *value of the note* to which the parts of the measure in each time correspond. $\frac{2}{2}$, $\frac{3}{2}$, and $\frac{3}{4}$ have one accent, falling on the 1st part of the measure; $\frac{4}{4}$ and $\frac{6}{4}$ have two accents on the 1st and 4th parts of the measure; $\frac{2}{4}$, $\frac{3}{8}$, and $\frac{6}{8}$ have three accents, on the 1st, 4th, and 7th parts of the measure; $\frac{1}{2}$ has four accents, falling on the 1st, 4th, 7th and 10th parts of the measure.

SECTION 10.—DOUBLE BAR, WITH CONNECTED SIGNS.

1. **Double Bars.**—Single Bars are used, as we have seen, to form measures. Double Bars are used for quite a different purpose, viz., to indicate the end of a piece, or a distinct portion of it.

2. **Double bars in measures.**—When a strain terminates at an incomplete portion of the measure, the Double Bar indicates this by being placed in the measure at this point.

3. **Dotted Double Bars.**—DOTS before a double bar indicate that the music has to be *repeated* from the beginning.

4. **Pair of Double Bars.**—When only a portion of the music has to be repeated, this portion is enclosed between a pair of dotted double bars, the first double bar having the dots after it, and the second before it.

5. **Dots on both sides of Double Bar.**—When a double bar has dots on *either side* of it, there is to be a repeat of the music before it and also of the music which follows it.

6. **1st and 2nd time.**—Sometimes when a strain is repeated, the second ending differs from the first, and BRACKETS are used in this case to mark off the separate endings; 1, 1st, or 1st time being placed under the first bracket; and 2, 2nd, or 2nd time, under the second bracket.

7. **Da Capo.**—The words DA CAPO, or their abbreviations, D.C., placed at a double bar, indicate a return to the *beginning* of the piece.

SECTION 11.—ACCIDENTALS.

1. **What Accidentals are.**—ACCIDENTALS are signs used before notes to indicate the raising or lowering of the sounds which they represent.

2. **How far an Accidental applies.**—Each accidental applies to all succeeding notes in the same measure or bar on the same line or in the same space of the staff as that note before which it is placed.

3. **Sharp.**— \sharp . This sign is called a SHARP, and the note before which it stands then represents a sound a half-tone above the natural one.

4. **Flat.**— \flat . This sign is called a FLAT, and the note before which it stands then represents a sound a half-tone below the natural one.

5. **Natural.**— \natural . This sign is called a NATURAL, and shows that the note before which it stands represents a natural sound, when, if it were given without this sign it would represent either a sharp or a flat one.

6. **Double Sharp.**— $\sharp\sharp$. This sign is called a DOUBLE SHARP, and the note before which it stands then represents a sound a whole tone above the natural one.

7. **Double Flat.**— $\flat\flat$. This sign is called a DOUBLE FLAT, and the note before which it stands then represents a sound a whole tone below the natural one.

8. **Natural with Flat.**—A Natural used in conjunction with a Flat (\flat), implies that the note which has been previously used in the same measure with a Double Flat ($\flat\flat$) before it, is to be raised a semitone.

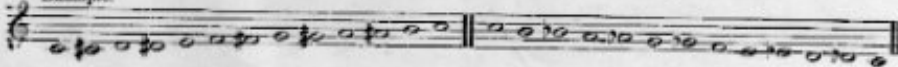
9. **Natural with Sharp.**—A Natural used in conjunction with a Sharp (\sharp) implies that the note which has been previously used in the same measure with a Double Sharp ($\sharp\sharp$) before it, is to be lowered a semitone.

SECTION 12.—SCALES.

1. **Species of Scales.**—There are two species of Scales, DIATONIC and CHROMATIC.

2. **Chromatic.**—The CHROMATIC is a succession of notes at the interval of a semitone from each other. This semitonic progression is marked by sharps in ascending and by flats in descending.

Example.



3. **Synonymous Notes.**—It is to be observed that there are **SYNONYMOUS NOTES**, that is, two notes representing the same sound, as C♯ or D♭, F♯ or G♭.

4. **Diatonic.**—The **DIATONIC** species is divided into two kinds, **MAJOR** and **MINOR**, each consisting of eight notes, having two progressions by a semitone, and five by a whole tone.

5. **Major.**—In the **MAJOR SCALE**, the semitones occur between the 3rd and 4th, and the 7th and 8th notes.

Example. **C MAJOR.**

ASCENDING. DESCENDING.

6. **Minor.**—In the **MINOR SCALE**, the semitones in *ascending* occur between the 2nd and 3rd, and the 7th and 8th; in *descending*, between the 8th and 5th, and the 3rd and 2nd.

Example. **C MINOR.**

ASCENDING. DESCENDING.

7. **Name of Scale.**—Each scale is called after the note on which it begins, and *not after any note* which may be sharpened or flattened in forming the scale.

8. **Key Note.**—The starting note of a scale is called the **TONIC** or **KEY NOTE**.

9. **Natural Scale.**—The Major Scale of C is called the **NATURAL SCALE**. Every other Major Scale and all the Minor Scales, require the use of one or more Sharp or Flat notes for their formation, as otherwise it is impossible to get the required progression of tones and semitones.

10. **Key Signature.**—By **KEY SIGNATURE** is meant one or more Sharps or Flats at the beginning of a piece as a sign of the *Scale from which the piece is formed*, the Sharps and Flats so used corresponding with the number occurring in the particular scale employed, and placed on the lines or in the spaces of the staff on or between which the notes occur which are sharp or flat in that scale.

11. **Relative Scales.**—Every Major Scale has what is termed its **RELATIVE MINOR**, the key-note of which is the 6th of the Major Scale. Both Scales have the same Signature.

12. **Number of Scales.**—There are 12 Major and 12 Minor Scales, as the following groups are synonymous:—

MAJORS.	D♭	C♯	MINORS.	F♭	A♯
	G♭	F♯		E♭	D♯
	C♭	B		A♭	G♯

Flats.

MAJOR. F. B♭. E♭. A♭. D♭. G♭. C♭.

MINOR. D. G. C. F. B♭. E♭. A♭.

Sharps.

MAJOR. G. D. A. E. B. F♯. C♯.

MINOR. E. B. F♯. C♯. G♯. D♯. A♯.

C MAJOR. A MINOR.

SECTION 13.—GRACE NOTES and EMBELLISHMENTS.


1. **What Grace Notes are.**—Grace Notes are those given in a *small character* or type, placed before or after notes of the *ordinary type* used in the piece, and from which their value has to be deducted in performance.


2. **Appoggiatura** (pronounced *appodj-fah-teers*) is the name given to a small note one degree above or below the larger note before which it is placed.

3.—**Appoggiaturas above and below.**—When *above*, the Appoggiatura may be either a half tone or a whole tone from the principal note; when it stands *below* it is always a semitone from the principal note.

4. **The Time of the Appoggiatura.**—It takes *half the value* and *also the accent* from the note to which it is attached. When it is attached to a dotted note it takes *two thirds* of the value of the dotted note.

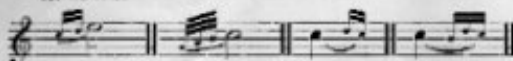
Example.

5. **The Double Appoggiatura** is the name given to two notes in small type affixed to one of the ordinary type, the first of the two being one degree below and the other one degree above the principal note. Example. 

6. **The Acciaccatura** (pronounced *ak-kak-kak-tora*) is a small note attached to a larger one, either in the form of a quaver or semiquaver, with a dash through the stem, as: . It is to be played so quickly that the time deducted from the note to which it is attached is almost imperceptible, and does not in any case take the amount from the note with which it is connected.

7. **Groups of Grace Notes.**—The following examples show groups of two or more Grace Notes and how they are to be rendered.


As written.




As played.



8. **The Turn** is a sign implying a group of notes to be added to that note to which the sign is attached. Turns are either **DIRECT** or **INVERTED**.

9. **Direct.**— This sign is called the **DIRECT TURN**, and when attached to a note it implies a group made up of the note above the note given, the note itself, the note below, and then the note itself again.

10. **Inverted.**— This sign is called the **INVERTED TURN**, and implies a group of notes taken in the opposite direction to the Direct Turn.

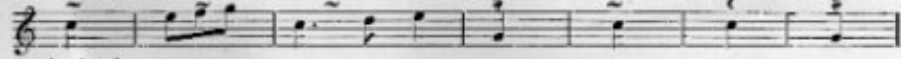
11. **Speed of the Turn.**—The first three of the group of notes implied either by a Direct or Inverted Turn are given *quickly*, when the note over which the Turn is placed is a *comparatively long* note, but where the note is *comparatively short*, the four notes constituting the Turn should be *equal* in length.

12. **Turn with Accidental.**—When the lowest or highest note of the group implied by a Turn is to be given a *Semitone higher or lower* than it is in the key, an Accidental is placed either above or below the Turn to indicate this.

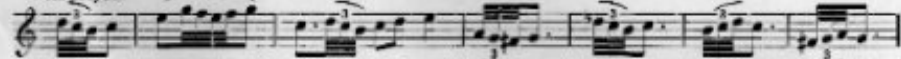
13. **The Turn after a note.**—When the Turn is placed a *little to the right* of the note, the additional notes implied are to be given *after* the note to which the Turn is attached.


Examples of the Turn.

As written.

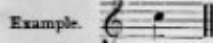


As played.

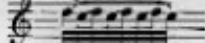


14. **Shake.**— This sign is called a **SHAKE**, and indicates a rapid alternation of the note over which it is placed and the next note above.

As written. *tr*

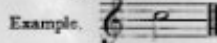


As played.




15. **Shake with Turn.**—In most cases, the last four notes take the form of a Turn, which adds a finish to the shake.

As written. *tr*

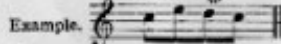


As played.



16. **Passing Shake or Mordente.**— This sign is called the **PASSING SHAKE** or **MORDENTE**.

As written.

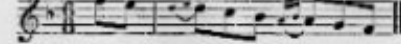


As played.



The notes given in place of the sign.

As written.



As played.



SECTION 14.—MARKS OF EXPRESSION.

1. **Slur.** — This sign is called a SLUR when it is placed over or under two or more notes of different names, and indicates that they are to be given in a smooth connected style. In producing notes so connected on Wind instruments, they have to be given in *one breath*.

2. **Staccato Marks.**—DOTS over notes indicate that the sounds are to be rendered in a detached manner, and *not held out* the full value of the notes, the value being completed by rests in performance.

4. **Marks of Accent.** — *acc.* When one of these signs is placed over a note, *special accent* or emphasis is to be given to it.

5. **Octava and loco.**—The word OCTAVA, or its abbreviation 8 va., when placed over notes, indicates that the notes have to be played an octave higher than written, either to the end of the dotted line, or to where the word LOCO occurs.

6. **Italian Words.**—The principal Italian words used as marks of expression are the following:—

WORDS.	HOW PRONOUNCED.	MEANING.
<i>Adagio</i>	Adah'yo	Very slow and expressive.
<i>Andate</i>	Andah'tay	Calm and rather slow.
<i>A tempo</i>	Ah tem'po	In time.
<i>Con espressione</i>	Con expres'sjo'nay	With expression.
<i>Dolce</i>	Dol'shay	With sweetness.
<i>Legno</i>	Leh'no	In slow time.
<i>Loco</i>	Lo'co	Fluct. Notes to be played as written.
<i>Moderato</i>	Mah'ra'to	Slightly and grand expression.
<i>Moderato</i>	Mah'ra'to	Moderate time.
<i>Molto</i>	Moh'to	Much.
<i>Ritardando</i>	Ri'tah'do	Slackening of time.
<i>Finisce</i>	Vaceh'chay	With vigour and energy.

7. **Abbreviations.**—The following are abbreviated marks of expression:—

<i>f</i> Forte, Loud.	<i>pp</i> Pianissimo, Very soft.	<i>Rit.</i> Ritardando, Gradually slower
<i>ff</i> Fortissimo, Very loud.	<i>mp</i> Mezzo piano, Rather soft.	<i>Rit.</i> Ritardando, and softer.
<i>sf</i> Sforzato, Special emphasis.	<i>Cre.</i> Crescendo, Gradually louder.	<i>Allo.</i> Allegro, Quick and lively.
<i>mf</i> Mezzo forte, Rather loud.	<i>Dim.</i> Diminuendo, Gradually softer.	<i>Alleg.</i> Allegretto, Rather quick and lively.
<i>p</i> Piano, Soft.		

Part II.

THE ENGLISH CONCERTINA

The English Concertina differs in the arrangement of its keyboard from all other Concertinas, not only in the placing of keys, but also in the grouping of the reeds attached thereto. The keys are placed in four perpendicular rows on each side of the instrument; the two ends of the Concertina having each twenty-four keys or studs. These may be of silver, or other metal, but more generally of ivory or bone, the two inner rows being (usually) white, and the two outside rows black, while on some instruments those giving C are red. The inner rows are the notes in the scale corresponding to the first seven letters of the Alphabet; the black, or outer rows producing the chromatic notes.

By an ingenious arrangement, which further simplifies the student's elementary work, the notes which appear in the spaces of the treble clef, are all on that part of the Concertina played by the right hand (that on which the Maker's name appears) while those notes written on the lines are found on the left-hand side of the instrument.

The bellows must not be pushed or drawn without a key being pressed, for then damage would be done to the instrument, as it is so constructed that it is necessary to consider the movement of the bellows, either outward or inward, and the pressing of a key as one act on the part of the player.

The English Concertina is said to be one of the most perfect of musical instruments.

From its great power, and the facility with which its tones are produced and sustained, it is capable of the most expressive performance and brilliant execution.

The English Concertina has a compass of three octaves and three notes, or forty-eight keys, and music written for the Violin, Flute and Clarinet, is capable of being performed on it. The purity of its tones and the richness of its harmonies give it important advantages over many other musical instruments, hence its universal popularity; for not only is the most complicated melodic work possible upon it, but good parts, making satisfactory harmonic combinations, are also within its capacity.

The present Tutor has been designed to assist the student in mastering the Concertina, with or without a teacher. It will be necessary for him to thoroughly study Part I, on the theory of music.

The thumbs should be placed in the leather loops provided for them on the side of the instrument. They should appear sufficiently through the loops to expose the nails. The little fingers readily adapt themselves to the rests placed for their reception.

The wrists should be arched, so that the tips of 1st, 2nd and 3rd fingers are free to depress the keys.

It may be necessary to loosen, or tighten the thumb straps, which can be easily adjusted by the screw at the side.

Wrist straps are sometimes used, and as the pupil gains mastery of the instrument he will probably find it useful to acquaint himself with them. They permit of better bellows control, in fact many experienced players use them.

The bellows must be kept fairly level, and should be moved backward and forward by the action of the right arm, and should be drawn out and pressed in steadily, while the fingers manipulate the keys, but not pressed and drawn for each successive note.

The various degrees of force, *Piano*, *Forte*, *Crescendo*, *Diminuendo* are all regulated by the action of the bellows.

Changing the bellows at slurs, chords, double notes, etc., will give variety of effect. Care should be taken that in drawing and pressing the bellows they are not moved too abruptly or forcefully.

METHODS OF FINGERING

While there is no fixed rule as to fingering, there are, broadly speaking, two methods: (a) the three finger method, which is advocated and taught throughout this course of instruction, and which we believe to be the better method for beginners, and (b) the four finger system. In the latter system, the fourth, or little finger is used on the principle that, as there are four rows of keys and four fingers, each finger has its particular row to cover. Many expert players use this method, but the three finger system is the more popular and effective for ordinary work. Players may consider themselves free to adopt either method when they have obtained a thorough mastery of the keyboard.

We may also add that there will be many occasions on which the usual fingering must be departed from, but these should be treated as exceptions only, and as soon as the finger which has temporarily left its position can be released, it should go to its proper row.

A good rule in playing melodies is, always keep one finger lightly on the key until another note has been sounded, or in other words—one note is not to be left until another is being played.

In some instances *thirds, and fifths, consisting of natural notes, may be played with one finger.

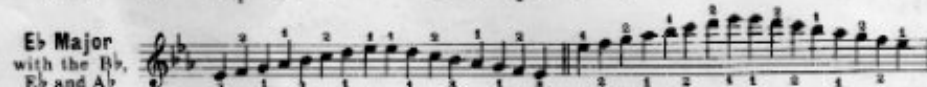
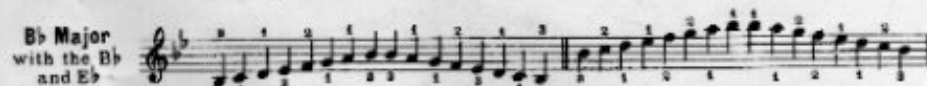
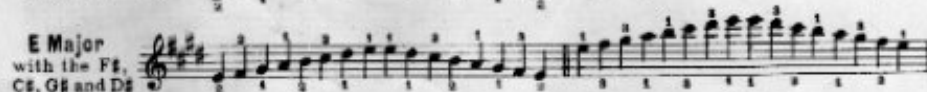
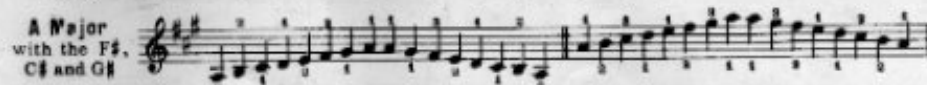
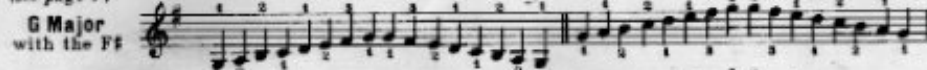
It should be mentioned that the instrument treated in this Tutor is known as the "Treble" Concertina. There are other sizes with a larger compass and lower range, such as the "Tenor-Treble" Baritone and Bass.

With the exception of a very few instances the music contained in the Tutor is within the compass of the 48 key instrument. The exceptions are marked with an asterisk.*

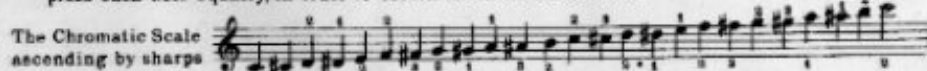
* The most used Major Scales in two Octaves



Memorise the key signatures. As an aid to remember the first six, the following sentence will be useful:—"Go down and enter by force!" Thus G is the first sharp key; D the second, and so on. The same sentence may be used in connection with the flat keys, reading backwards from the Key of Gb. (see page 7)



The Chromatic Scale. The student is urged to practise this scale very slowly, taking great care to press each note equally, in order to obtain an evenness of touch.



* The speed should be regulated according to ability, but never too fast.
Perfect time and equality of tone are the essentials here.

Exercises in Thirds

The following exercises should be practised slowly and steadily at first, increasing the speed as proficiency is gained. By so doing, an equality of tone will result.

Observe that in all scales of thirds, up to and including three flats and four sharps, both notes of the interval occur on the same side of the instrument and are therefore easy to negotiate.

No 1
 No 2
 No 3
 No 4
 No 5
 No 6
 No 7
 No 8
 No 9
 No 10
 No 11

Easy Tunes in the Key of C Major

In the early stages of a student's development, he should hum or sing every tune, (and indeed, every exercise where possible), otherwise he will find it difficult to accompany his own singing later on.

Practise the following tune "Conference". The words "There is a fountain" will fit this melody. Observe that all the notes are of equal length; i.e., there are four crotchets to each measure, with the exception of the dotted minim, which should be held as long as three crotchets. When the melody has been completely mastered, the student should experiment in placing thirds and sixths below the melody, using his own judgment as to where the thirds and sixths should be placed. As a guide, we give the first strain; the student should complete the tune in like manner. (Examples of thirds are given on page 15, and sixths on page 17.)

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

The letters underlined are sixths; the remainder are thirds.

1. CONFERENCE

Allegro moderato M. ♩ = 96

1st C.E.G. Ten C.
2nd A.C. R.A.
3rd G.B. G.B.



After mastering the above tune, the student should proceed to the next tune "Lord, fill my craving heart". (Do not play loudly on any single note, as this is liable to put the reed out of tune, especially if the instrument be new.)

2. LORD, FILL MY CRAVING HEART

Moderato M. ♩ = 76



After mastering the above tune, place thirds and sixths below it, as with previous tune. We again give the first strain.

G C B D C F E A [B] D C C B C
E E D F E F G F [D] F E E D E

It will be noticed that the majority of the above intervals are sixths; only those marked with a * are thirds. The interval marked [B] is an octave.
The smaller letters in square are to be played in half the time of the preceding notes. Be sure that every note has its proper time value.

3. CONGRESS

Allegro moderato M. ♩ = 104



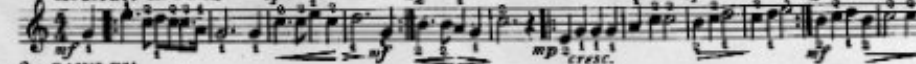
4. SINNER, SEE YON LIGHT

Allegro moderato M. ♩ = 92



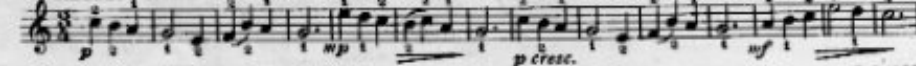
5. JESUS NOW IS PASSING BY

Moderato M. ♩ = 72



6. SAWLEY

Andante M. ♩ = 72



Exercises in Sixths, Octaves and Tenths

Observe — In playing double notes, the student must be careful to strike both keys simultaneously.

SIXTHS 1.

Five measures of musical notation for Sixths 1. Each measure contains two staves of music, with the upper staff in treble clef and the lower staff in bass clef. The notes are written in a way that demonstrates the interval of a sixth. Fingerings are indicated by numbers 1-5 above the notes. Measure 1 has fingerings 1 2 3 4 5 and 2 3 4 5 1. Measure 2 has fingerings 2 3 4 5 1 and 3 4 5 1 2. Measure 3 has fingerings 3 4 5 1 2 and 4 5 1 2 3. Measure 4 has fingerings 4 5 1 2 3 and 5 1 2 3 4. Measure 5 has fingerings 5 1 2 3 4 and 1 2 3 4 5.

OCTAVES 1

Four measures of musical notation for Octaves 1. Each measure contains two staves of music, with the upper staff in treble clef and the lower staff in bass clef. The notes are written in a way that demonstrates the interval of an octave. Fingerings are indicated by numbers 1-5 above the notes. Measure 1 has fingerings 1 2 3 4 5 and 1 2 3 4 5. Measure 2 has fingerings 2 3 4 5 1 and 2 3 4 5 1. Measure 3 has fingerings 3 4 5 1 2 and 3 4 5 1 2. Measure 4 has fingerings 4 5 1 2 3 and 4 5 1 2 3.

TENTHS 1

Three measures of musical notation for Tenths 1. Each measure contains two staves of music, with the upper staff in treble clef and the lower staff in bass clef. The notes are written in a way that demonstrates the interval of a tenth. Fingerings are indicated by numbers 1-5 above the notes. Measure 1 has fingerings 1 2 3 4 5 and 1 2 3 4 5. Measure 2 has fingerings 2 3 4 5 1 and 2 3 4 5 1. Measure 3 has fingerings 3 4 5 1 2 and 3 4 5 1 2.

Easy tunes in the Keys of F, G and C Major, Demonstrating the use of thirds and sixths.

Be careful to play all the notes evenly, maintaining a perfect equality of tone. Study the keyboard carefully. Note that any two keys next to each other diagonally, as $\begin{smallmatrix} C \\ A \end{smallmatrix}$ or $\begin{smallmatrix} E \\ C \end{smallmatrix}$ are thirds.

Where two keys are immediately above each other, as $\begin{smallmatrix} C \\ F \end{smallmatrix}$ or $\begin{smallmatrix} G \\ C \end{smallmatrix}$, these are fifths.

Any three in the two middle rows, in a triangular form, close to each other $\begin{smallmatrix} E & G \\ A & C \end{smallmatrix}$ or $\begin{smallmatrix} E & G \\ F & C \end{smallmatrix}$ constitute what are called common chords. We shall have more to say about this later.

Attack and Release

Students should be very careful as to the attack and release of notes. The beginning of a note, or chord, is called the 'attack'. With a good attack, the note sounds as though it has already been formed, and is only waiting to be released.

Next to a good attack, the prompt release of a note is important; this is brought about by sharply lifting the fingers from the keys.

Keep the fingers as close to the keys as possible, moving them gently from one to the other, as required. The keys should be pressed firmly but delicately, and with elastic touch.

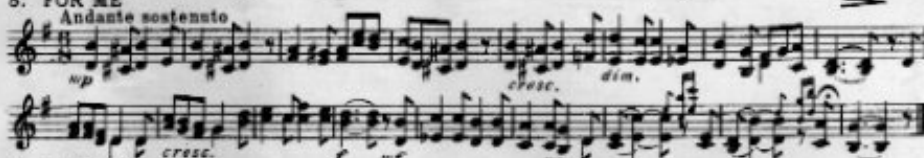
1. ALWAYS CHEERFUL



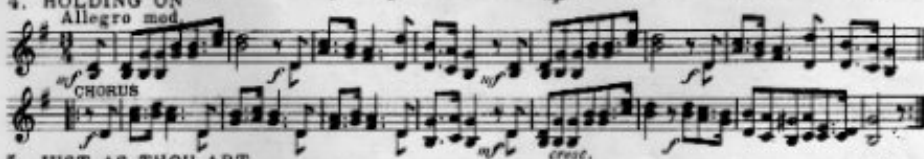
2. JESUS SAVES ME ALL THE TIME



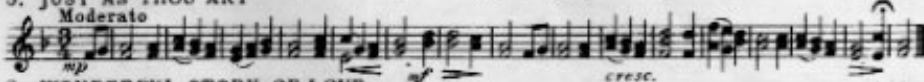
3. FOR ME



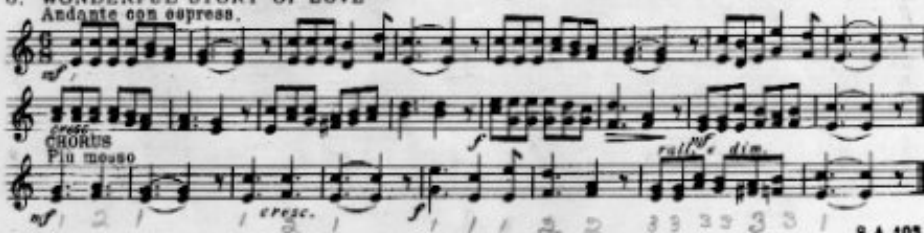
4. HOLDING ON



5. JUST AS THOU ART



6. WONDERFUL STORY OF LOVE



Scale Studies—Major Keys

Three important requisites for the playing of scales are—clean attack, careful grouping, and correct accent (speed about *Moderato* M. ♩ = 72-80).

Do not attempt to play quicker than you can negotiate the most awkward interval. The fingers should be kept as close to the keys as possible, and each finger raised from the key as soon as the following note is struck.

The concertina should not be gripped too tightly with thumb and fourth finger. This is a common fault of beginners.

It is essential that the student should gain complete control of the keyboard at the earliest possible moment. Let there be no 'groping' for the notes. By careful study the player will, in time, be able to locate the notes without looking at the keyboard.

It will be noticed E♭ and D♯ give the same sound. A♭ and G♯ are also identical in pitch in each octave. In the early stages, when playing in flat keys, E♭ and A♭ should be played, and in sharp keys D♯ and G♯ should be played. The observance of this rule will prevent confusion.

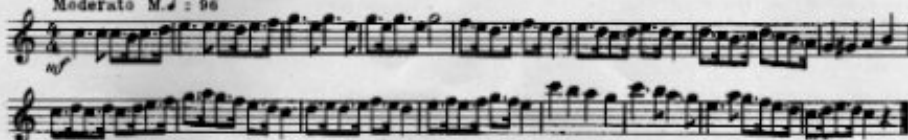


Exercises on Dotted Notes

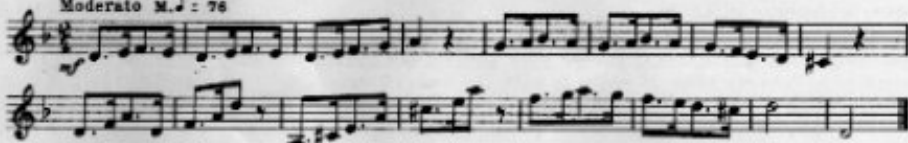
The nature of dotted notes implies that they should be played in a clean and precise manner. This particular kind of dotted note is freely used in pieces of a light character; such as the three Army melodies "Junior Soldiers", "In The Army" and "We're The Army".

It should be thoroughly understood by the student that the *first note* is *three times* the value of the second note; or the *second note* is played *three times* as quick as the first.

Moderato M. ♩ : 96



Moderato M. ♩ : 76



1. JUNIOR SOLDIERS

Allegro moderato M. ♩ : 92



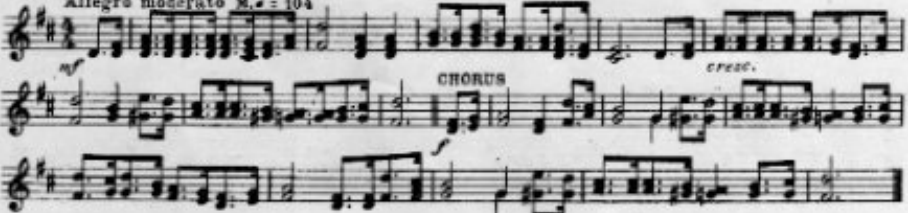
2. IN THE ARMY

Allegro moderato M. ♩ : 104



3. WE'RE THE ARMY

Allegro moderato M. ♩ : 104



The Staccato

There are three kinds of staccato, usually described as the ordinary *staccato*, *mezzo staccato* and *staccatissimo*. Examples are here given, together with the correct method of interpretation.

Of the three kinds, No 1 is the most frequently met with in Salvation Army music, and should be played in a detached manner; not by striking the key with any increased force, but by lifting the finger quickly off the key; thus bringing about a cessation of sound. A slight rest is obtained as a consequence of a dot being used.

No 2 shows the slur combined with the *staccato* dots, placed over or under a series of notes. This gives a *semi-staccato* effect, and is usually called *mezzo* (or slurred) *staccato*. This effect is brought about on the English Concertina by keeping the finger down, and giving a separate impulse with the bellows, in the same direction.

The third method is illustrated in example 3. Here, it will be noticed, that a wedge-shaped dash, or spike, is below every note, the note value of which is half the value of the ordinary *staccato* sign. The dash may be placed either over or under the note.

The following exercise illustrates various forms of this effect.

Allegro

Fino

D.C.

Syncopation

Syncopation is the term used to express transferred accent. The weak beat of a measure may be accented at the composer's pleasure. This is done by *tying* the note on a *weak* beat to the next with the slur sign, either by a *strong* or a medium beat. Rests may also be employed instead of tied notes. Thus syncopation is the replacing of a slightly accented note by a strongly accented note—as, for instance, when the second note of a measure is of longer duration than the first.

Example

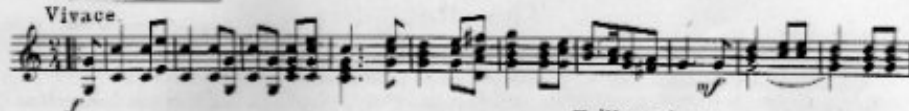
In 'Consolation' (page 42 of Tutor) syncopation is found in the first full measure of the first stave, and in several other bars later. Carefully practise this tune. It makes an excellent concertina solo. A good example of the use of syncopation will be found in the chorus 'I love Him better ev'ry day': See bars 1, 3, 5, 6 and 7.

Moderato M. J. = 80

Additional tunes in the Key of C Major.

Saved and free.

Vivace



He'll wash you.

Moderato.

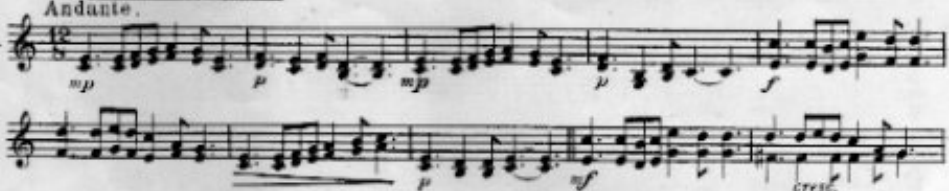


Allegro.



Oh, wondrous love.

Andante.



God's love is sufficient for me.

Allegretto.



My home is in heaven.

Allegro moderato.



Enharmonic changes, or synonymous notes

According to the disposition of the scale upon the keyboard of the English Concertina, it is impossible to have more than one accidental to each note.

A note altered in name only is known as being enharmonically changed.

A complete understanding upon the matter is more necessary with the English Concertina than perhaps with any other keyboard instrument, from the fact that no less than six keys are duplicated, and appear in the scale as different notes. This device is in order to preserve the idea in arrangement of having the notes found in the spaces on the right hand side, with their accidentals, and the notes on the lines, with their attendant accidentals, on the left side. By this means considerable facility is gained in execution.

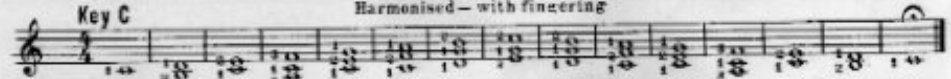
It will greatly assist the student in his future work if he will at this juncture commit to memory these synonymous notes.

F#	is identical in pitch with	Gb
C#	" " " " " "	Db
G#	" " " " " "	Ab
D#	" " " " " "	Eb

Bb	is identical in pitch with	A#
Eb	" " " " " "	D#
Ab	" " " " " "	G#
Cb	" " " " " "	B#
Fb	" " " " " "	E#

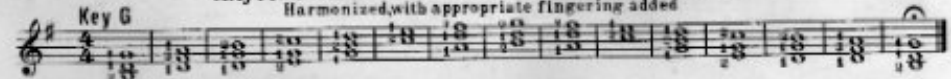
It should be remarked that the above notes are not equally required. While F# is in frequent use, Fb is seldom required. B# is requisitioned but seldom, although Bb is in constant demand.

THE NATURAL SCALE
Harmonised— with fingering

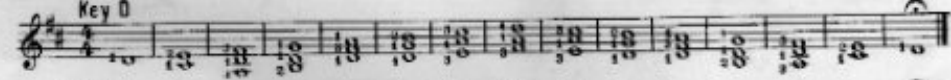


MAJOR SCALES IN THE MOST USED SHARP KEYS
Harmonized, with appropriate fingering added

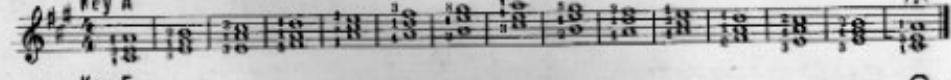
Key G



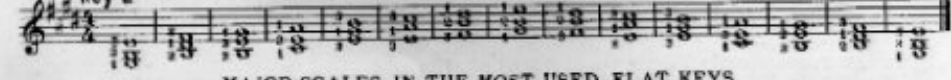
Key D



Key A

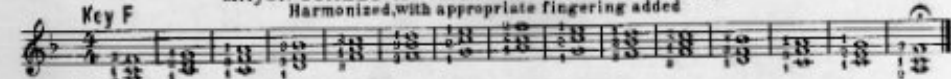


Key E




MAJOR SCALES IN THE MOST USED FLAT KEYS
Harmonized, with appropriate fingering added

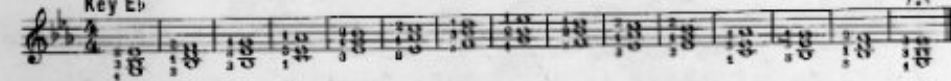
Key F



Key Bb



Key Eb



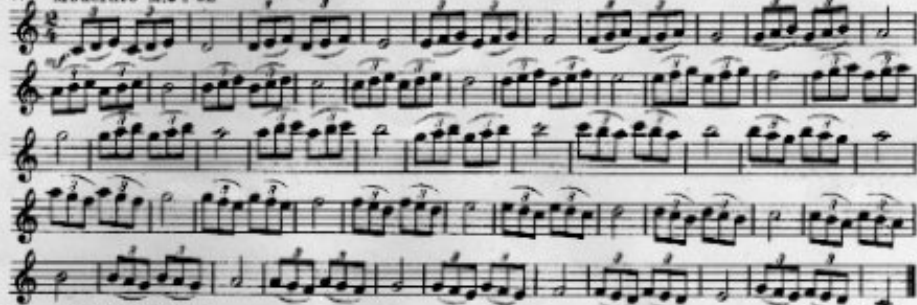
Give close attention to fingering. Do not play a scale faster than you can play the most awkward chord. Generally speaking, in each scale one chord is more difficult to play than the rest. The student should endeavour to play the whole eight with evenness and absolute regularity.

Exercises in Triplets

The following exercises should be practised assiduously. Give each of the notes in the various triplets equal time value. A common fault is to play the third note in each triplet too short. Count mentally one, two, three, to each group.

Thinking of the syllables of the word *beau-ti-ful* will help in playing the triplets evenly.

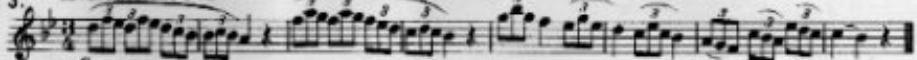
1. Moderato M.J. 92



2. Moderato M.J. 92



3. Moderato M.J. 90

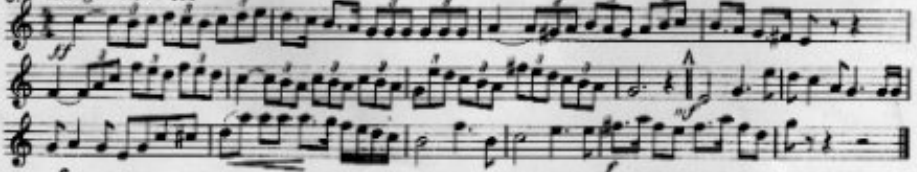


4. Moderato M.J. 84

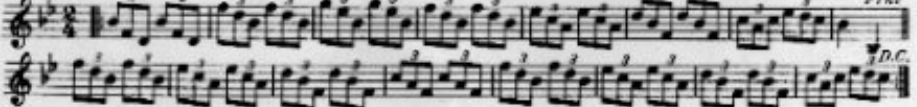


The following is an extract from the Vocal March 'The Flowing River', which illustrates, (a) triplet groupings, (b) syncopation, (c) the use of dotted notes.

5. Allegro M.J. 112



6. Fine



Five Hymn Tunes.

Suitable for Private Practice or Public use.

I. Prospect.

Andante.



II. Southport.

Allegro.



III. Silver Hill.

Moderato.



IV. Go, bury thy sorrow.

Andantino.



V. Pembroke.

Moderato.



Exercises on Arpeggios

Arpeggios are the notes of a chord, played one after the other, (as with the harp) instead of being sounded all at the same time.

This form of exercise is a very useful one in that it teaches the student to find his way about the keyboard, even better than the scale method.

see page 32

see page 43

TONIC		DOMINANT SEVENTH	TONIC
C Major			
F Major			
G Major			
C Major			

1. C Major
Moderato
2. F Major
Moderato
3. G Major Modto.
4. D Major
Moderato

Descriptive Selection — Sunday Morn.

(Band in distance).
Tempo di marcia.

1st time - pp cresc. poco a poco
Repeats - mf cresc. poco a poco

(Band outside Hall).
Andante.

1st Song (Lord, I make a full surrender).
Moderato.

Chorus.

Andante.

Prayer. (In me, Lord).

Chorus preceding Lesson. (My all is on the Altar).
Moderato.

Closing Song. (Take my life).
Andante.

Selection—Melodious Strains.

29

I. Oh, what grace.

Andante.



II. Sing a glad song.

Allegretto.



III. Almost Persuaded.

Andante.



IV. Tried, faithful and precious.

Allegretto.



★ See p. 11

S. A. 103

Selection — Concordia.

I Holiness is Thine
Andante sostenuto.

First system of music for 'Holiness is Thine' in G major, 4/4 time, Andante sostenuto. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *cresc.*

II. The Heavenly Pilot.
Moderato.

Second system of music for 'The Heavenly Pilot' in G major, 4/4 time, Moderato. It continues the two-part texture. Dynamics include *p*, *f*, *dim*, *molto rit.*, and *pp*.

III. God gave His Son for me.
Andante con moto

Third system of music for 'God gave His Son for me' in G major, 4/4 time, Andante con moto. Dynamics include *p* and *dim*.

IV. "Come."
Andantino.

Fourth system of music for 'Come' in G major, 4/4 time, Andantino. It features a more active melody. Dynamics include *rit.*, *pp*, *p*, *mf*, *ppp*, *raill e dim*, *p*, and *pp*.

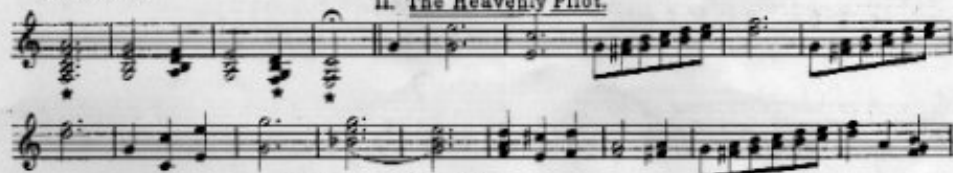
Army Melodies. Solo for English Concertina.

I. So do I.

Allegretto. 8. 6. = 88.



II. The Heavenly Pilot.



III. Over Life's Ocean.



S. A. 103

The aim in playing this number should be to avoid jerkiness in changing bellows. Play as smoothly as possible throughout.

Part IV.

THE FORMATION AND USE OF CHORDS

The object of this lesson is (a) to describe the formation of chords; and (b) to show how they may be put to practical use.

When two or more notes are played at the same time, the result is a chord.

A chord of two notes, such as thirds, or sixths, is sometimes termed a bi-chord. A chord composed of three notes is called a triad.

It should be noticed that a triad is made up of two thirds: add another third to each of the thirds given on page 15, and they become triads. From C to E is a third, and from E to G is another third. The chord is really complete in this simple form; but in four-part harmony one of the notes is frequently doubled. (See 'The Salvation Army Tune Book'.)

In counting intervals, both the first and the last notes must be included. For instance, from C to G is a fifth, because it includes five notes, viz., C, D, E, F, G. From C to E is a third because it includes three notes, C, D, E.

All common chords are built up as follows—a note, its third, and fifth. It will be noticed that the chords built on D, E and A in the accompanying diagram are minor chords.

DIAGRAM A

	Chord of C Major	D Minor	E Minor	F Major	G Major	A Minor	Diminished Chord
	:	:	:	:	:	:	:
	1	2	3	4	5	6	7
Fifth ...	G	a	b	C	D	e	f
Third ...	E	f	g	A	B	c	d
Root ...	C	d	e	F	G	a	b
	Tonic*	Super Tonic	Mediant	Subdominant*	Dominant*	Submediant	Leading Note

This is because the third of the chord is minor (see 2, 3 and 6 of diagram); that is to say, it contains a semitone less than the third in a major chord. The seventh chord, B, is diminished because both its intervals are minor.

Only the first, fourth and fifth chords—the tonic, the subdominant, the dominant—are perfect. With these three chords alone—(marked * in diagram A) every note of the scale can be harmonized. (The minor triads are only secondary harmonies, and need not be studied at present).

After this brief explanation the instruction in chord-playing should be more readily grasped.

CHORDS IN THE KEY OF C MAJOR

If the information upon the formation of chords has been well studied, the student will be prepared to work upon the chord chart given herewith. Practise chords in the order given. The various letters indicate which keys are to be pressed. The series of chords at foot of diagram correspond with notes mapped out on chord chart. Observe that only three notes are given in the subdominant chord. Were we to include a further note (i.e. low A)* it would bring about two inaccuracies: (a) The third of the chord would be doubled (i.e. used twice); (b) Consecutive octaves would result between the upper and lower parts of two first chords. The root of the chord, i.e. F, is outside the range of the treble instrument.

Practise diligently the chords mapped on the diagram, giving those in the key of C. The various figures indicate which keys should be pressed. (See diagram B, page 33).

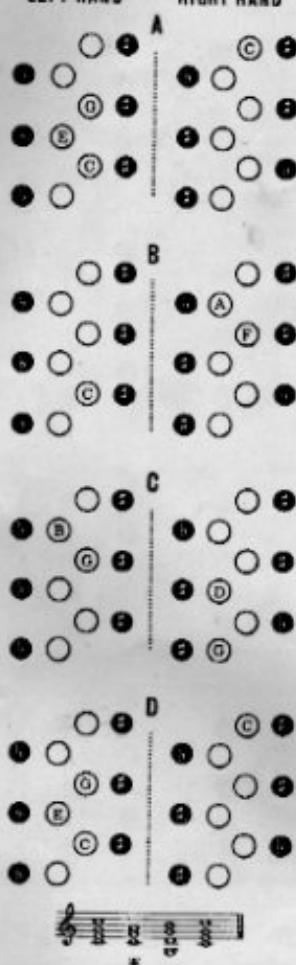
Take the chords in the order in which they appear (the fourth chord is really a repetition of the first). WITH THESE THREE CHORDS ONLY, ANY TUNE WRITTEN SOLELY IN THE KEY OF C CAN BE SATISFACTORILY ACCOMPANIED.

The English Concertina

Chords in the key of C

DIAGRAM B

LEFT HAND RIGHT HAND



Hum the melody as it is being played, repeating the chords again and again. Remember that they are formed upon the tonic (first), subdominant (fourth), dominant (fifth), notes of the scale of C.

When the student has assimilated the sound of each chord in the key of C, the next step is to learn how to use them. Assuming he is anxious to use his Concertina in public, we will suggest a few suitable tunes in this key.

'Congress'—For melody, see page 16 of Tutor.

1 1 1 3-2-1 2 1 3 1
Je-sus, the name high ov-er all,
1 2 2 2 2 1
In Hell, or earth, or sky,
1 1 1 3 2 1
In Hell, or earth, or sky ;
1 2 2 2 2 1 1 1
An-gels and men be-fore Him fall,
2 2 1 2 3 1
And dev-ils fear and fly,
1 1 2 3 1 3
And dev-ils fear and fly,
1 1-3 1-3 1 3 1
And de—vils fear and fly.

Take the chorus of tune 'Conference.' (See page 16 of Tutor). Accompany yourself in full chords. (Note :—The figures refer to chords in the diagram).

1 3 1 3 3 1 3 1
I do be-lieve, I will be-lieve,
1 3 1 3 3 1 3 1
That Je-sus died for you, and me ;
1 1 1 1 1 2 2 2
That on the cross He shed His Blood,
3 3 1 2 3 1
And now He sets me free.

Sing the following chorus, and accompany yourself in full chords in the key of C.

1 1 2 1 1 1 1
Oh, the peace my Sav-iour gives,
3 2 1 2 1 2 1
Peace I nev-er knew be-fore ;
1 1 3 1 3 1 2
And my way has bright-er grown
3 2 1 2 3 3 1
Since I learned to trust Him more.

Tune.—"Room for Jesus"

1 2 1-1 3 2 2 1
Have you any room for Je-sus—
2 1 2 1 2 1 1-1
He who bore your load of sin ?
1 2 1 1 3 2 2 1
As He knocks and asks ad-mis-sion,
2 1 2 1 2 3 1
Sin-ner, will you let Him in ?

3 3 3 3 1 3 1 1
Room for Je-sus, King of Glo-ry !
2 2 2 2 3 1 3
Hast-en ! now His word o-bey !
1 1 2 1 1 2 1 1
Swing your heart's door wide-ly o-pen ;
2 2 1 1 3 3 1
Bid Him en-ter while you may.

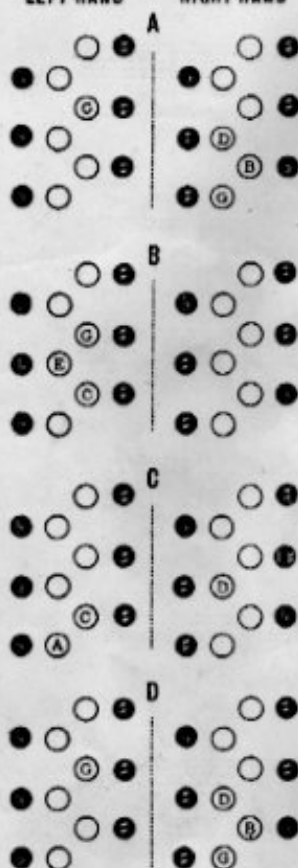
Practise the following tunes :—Introducing full chords.

'Oh, wondrous love.' 'God's love is sufficient for me.' 'My home is in Heaven.'
See page 22 of Tutor for the Air.

The English Concertina

Chords in the key of G
DIAGRAM C

LEFT HAND RIGHT HAND



The following tunes should be played with full chords in the key of F (see Diagram D).

1 1 3 3 2 2 1 1
Re-mem-ber me, re-mem-ber me,
1 1 1 1 1 3
O Lord, re-mem-ber me!
1 2 1 2 2 2 1 1
Re-mem-ber, Lord, Thy dy-ing groans,
1 1 1 2 3 1
And then re-mem-ber me.

Apply chords in the key of F to the following easy tunes: 'Holly,' 'Missionary,' 'Rousseau,' 'Jesus, precious Saviour,' 'Euphony,' from 'The Salvation Army Tune Book.'

Space prevents the inclusion of Chord Charts in all keys. The student should by this time have acquired sufficient knowledge to be able to sketch for himself diagrams similar to those already given, filling in the primary chords of the various keys as required.

CHORDS IN THE KEY OF G
MAJOR

(See Diagram C).

Study the chord sheet which accompanies this lesson, and practise chords as advised in connection with chords in the key of C. Note:—Only one new chord has been introduced, viz. the chord of D Major (D, F sharp and A), which comprises the dominant chord of the key of G. We have, however, added the seventh to this chord C natural. Students should carefully note the effect of this addition.

It will be noticed that the seventh itself falls one degree to B natural, while the third, which is the leading note, rises a semitone thus—F sharp to G.

Neither the third nor the seventh of the chord should be doubled, i.e., used twice. This rule has few exceptions, and should be kept in mind when chord-playing.

Apply chords in the key of G to the following tunes as previously instructed: 'Lead, kindly Light' (Sandon), 'Nearer, my God, to Thee,' 'We shall win,' and 'To the uttermost He saves.'

Practise the tune 'Sound the loud timbrel' (page 38), also the following tunes (page 26 'English Concertina Tutor'):

(a) 'Southport'; (b) 'Silver Hill'; (c) 'Pembroke.'

As these tunes are in the key of G, we advise that they be played in full chords. After mastering the music, sing the following words while playing:

(a) 'A charge to keep.'
(b) 'When I survey.'
(c) 'Come, comrades dear.'

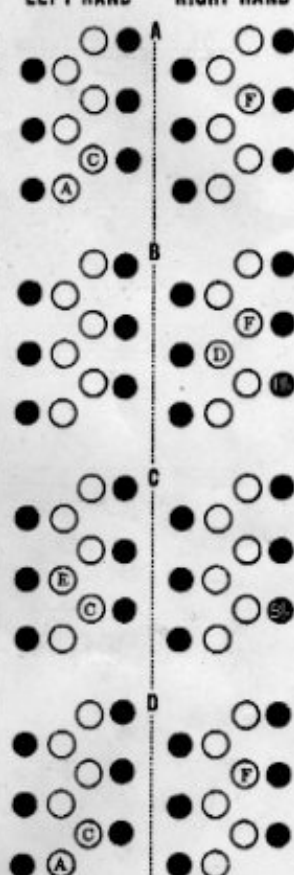
The student should by this time have acquired some proficiency in employing chords in the keys of C, F and G Major. Well-known tunes should now be chosen, and while singing the melody, play the chords to form a pleasing accompaniment.

The English Concertina

Chords in the key of F

DIAGRAM D

LEFT HAND RIGHT HAND







Also tune—Hursley.

1 1 1 1-3 1 3-1-3 1
Sun of my soul, Thou Sav-iour dear,
1 1 1 1-3 1 3 1 3
It is not night if Thou be near,
3 3 1 3 3 3 1 3-1
Oh, may no earth-born cloud arise
2 2 2 1-2 1 2-1-3 1
To hide Thee from Thy servant's eyes!

The Minor Key

It is seldom that tunes which find general acceptance in The Army are entirely in Minor Keys. Nevertheless, passages of four, eight and more bars in minor keys *do* occur in a good number of tunes used in The Army. The student will do well by assimilating the following information, and mastering the minor scales given below (see also page 7, part I of Tutor).

As we have already learned, chords may be Major, Minor, Augmented and Diminished. A chord is said to be major when its third is major, and minor when its third is minor. A major third is two whole tones; a minor third is a tone and a half.

Thus far, all the scales practised have been in the major key. It is now necessary to briefly refer to the minor key. A minor key is one in which the third note of the scale is flattened by a semitone. If the student will turn to page 7 he will observe in the key of C for instance, instead of the interval of a third standing as  we should have  (see Minor chords on page 25). The signature of any minor key, it should be observed, is always the same as that of the major key seated a minor third higher; thus the signature of C minor is , i.e. the same as Eb major. The signature of D minor is , the same as F major.

Play over several times, the chord of C major (C, E, G). Immediately afterward play that of C minor. The only difference is that you must play Eb instead of E.

Note:— When playing in the minor key, the seventh note (called the leading note) should be raised a semitone.

Beneath each major scale (or key) at a distance of a minor third (tone and a half) there is its 'shadow', called the relative minor scale (or key). Many Welsh tunes are written in the minor; a notable example is 'Aberystwyth' (see No 175, The Salvation Army Tune Book). 'That was my Lord', No 343, also opens in the minor key.

Scales in the most used Minor Keys



Compare the minor scales given above, with the major scales on page 14. Note carefully where the half-tone steps appear in the minor scales.

Observe— Primary chords in minor keys should now be practised in conjunction with the above scales (see page 25).

Modulation

Modulation is the art of passing from one scale, or key, to another. There are two kinds, namely, natural and extraneous. The student should, for the present, concern himself with the former only.

If we take the key of C major, the nearest related keys will be those of the dominant, G major, with one sharp, and the subdominant, F major, with one flat. When we wish to modulate from C major to G major, we do so by using the dominant chord of the key to which we are passing.

Thus, in the key of G major, the dominant chord embraces D, F♯, and A, the modulating note being F♯. The seventh of the root can be, and is, usually, added—this added note makes the chord into the dominant seventh chord in the new key.

From the chord charts already given, it will be seen that the dominant is the third chord illustrated in each key. Now try the tune 'Wells' in the key of C, singing the words of 'Rock of Ages'. In the final bars, upon the word, 'which', the key is changed to G. If the words contained in 'The Salvation Army Tune Book' (see page 130) are used, the modulation takes effect upon the word 'for'.

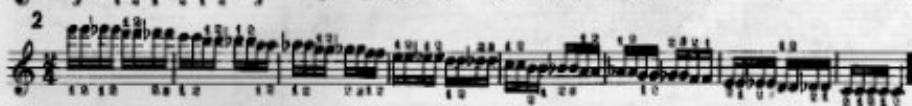
This is accomplished by using the dominant chord of the key we are entering, (i.e. the third primary chord in the key of G), D, F♯ and A (see Diagram C, page 34). Upon the word 'Be' in the first suggestion, and upon the word 'Haste' in the second example, we return to the key of C.

Reiterated Notes

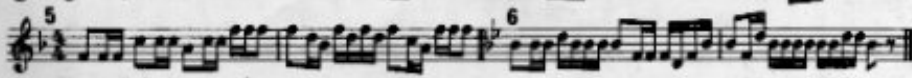
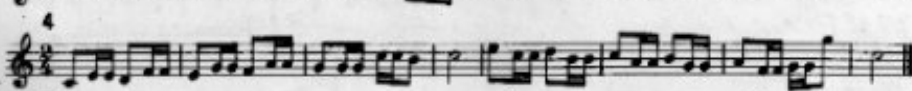
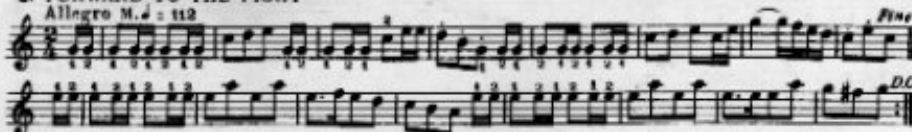
Notes following one another in quick succession, on the same line, or space, are termed reiterated notes; they should, when possible, be played with two fingers, i.e. using the first and second finger alternately. The two fingers should be kept close to the keys.

In playing reiterated chords, it is necessary to change the motion of the bellows for each chord, instead of changing the fingers.

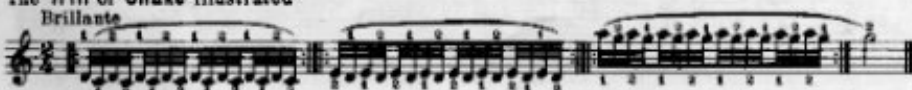
1 Exercises illustrating repeated notes.



3. FORWARD TO THE FIGHT



Carefully read the instructions on Grace notes and Embellishments given on pp. 7 and 8 of Tutor. The Trill or Shake illustrated



An illustration of the Turn



TWO SOLOS IN THE KEY OF G MAJOR
Sound the loud Timbrel

AVISON

Allegro con spirito N. 126

Allegro con spirito N. 126

Dynamic markings: *p*, *f*, *mf*

Largo in G

HANDEL

Largo N. 69

Largo N. 69

Dynamic markings: *mf*, *f*, *dim.*, *mp*

Miscellaneous Exercises

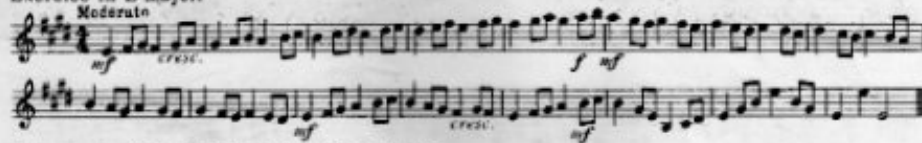
Exercise—solely confined to inner rows of keys—called natural notes.

Moderato M. 92



Exercise in E major.

Moderato



Exercise in C# minor, with the same signature.

Alliegro molto legato



N.B. Practice of the above will give firmness to the fingers.

Exercise consisting of scales, with octave leaps.

Moderato



N.B. Change bellows where marked.

To be played slowly, gradually increasing the speed as proficiency is gained.

Moderato M. 94



Exercise on manipulation of the bellows. (D signifies Draw and P denotes Press)

Moderato M. 103



Miscellaneous Exercises

Exercise, in which one finger holds down a key while others are in motion

Moderato

Exercise on Thirds in sequence

Moderato

The Chromatic Scale, introducing double notes

Moderato

Keyboard Exercise

Moderato

N. B. Persistent practice of the above exercises will materially assist the student in readily locating the various notes of the keyboard.

Welsh Melodies.
Solo for English Concertina.

41

Allegro.

ff

cresc.

ff

rall.

Moderato.

ff

f

dim.

Moderato.

f

rall.

ff

p cresc.

Allegro vivace.

ff

cresc.

rall.

ff

a tempo

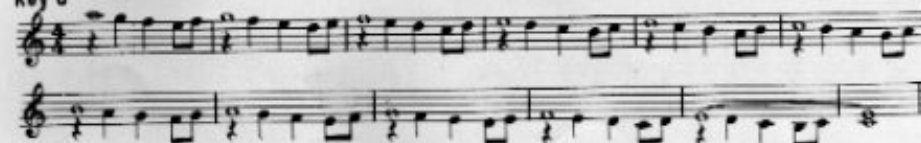
rall.

42 Two exercises on holding sustained notes while others of less duration are in progress.
The bellows should be moved gradually, and changed only once in each bar.

Key A \flat

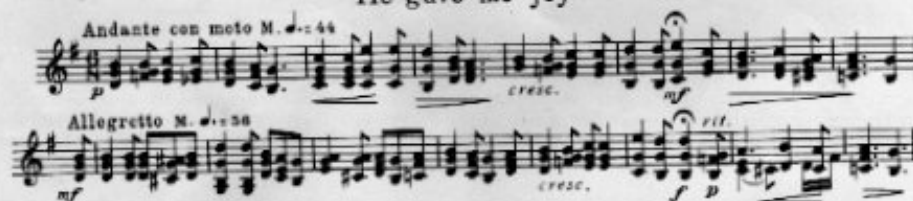


Key C

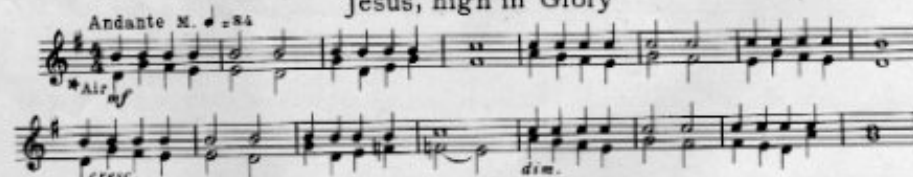


THREE SONGS WRITTEN ENTIRELY IN THE TREBLE CLEF

He gave me joy

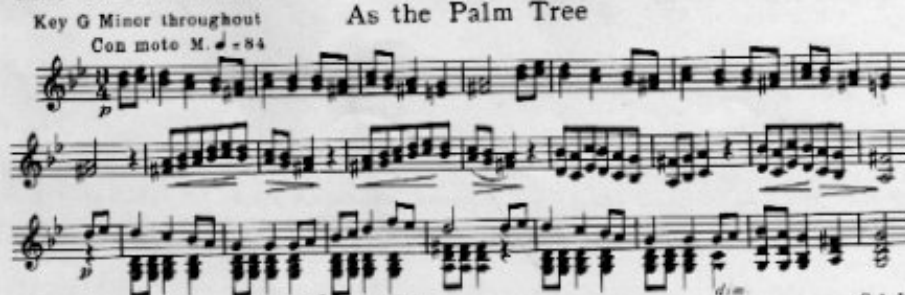


Jesus, high in Glory



*Note:— The air is in the Alto

As the Palm Tree



Exercises in Three Major Scales with their Relative Minors

The exercises are presented in three rows, each containing a major scale and its relative minor scale. The first row shows C Major and A Minor. The second row shows G Major and E Minor. The third row shows D Major and B Minor. Each scale is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The scales are written in a continuous, flowing manner, with fingerings indicated by numbers 1-5 above the notes.

INVERTED CHORDS

As stated earlier, the most important chords in a key are the tonic, subdominant, and dominant. They are often spoken of as fundamental chords.

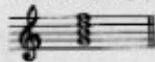
The top note of a chord should not be higher in pitch than that of the melody note. Where this is likely to occur, the upper note should be substituted for a lower note of the chord being played. *It should be remarked that the effect of a chord on the ear varies somewhat according to whether the root, third, or fifth is in the upper part.*

When a note other than the root is taken in the bass, the chord is said to be inverted (see diagram A, page 32).

SECONDARY CHORDS

It has already been stated that the chords of the Super-tonic (second degree), the Mediant (third degree) and the Submediant (sixth degree) of the Major Key are called Secondary Triads. When these chords are judiciously employed, they impart variety and beauty to a composition. The exclusive use of Primary Chords results in a certain amount of monotony. On the other hand, too many Secondary Triads should not be used consecutively, owing to the uncertainty they impart to the key. They should always be interspersed with Primary Triads. In the whole of Handel's 'Hallelujah Chorus' there are only about twelve instances of the use of Secondary Triads.

Dom. 7th, Key C



THE DOMINANT SEVENTH CHORD

When this chord is used in conjunction with the dominant triad of any key, the effect is so agreeable that many can hardly believe it is really a discord.

A little practice and experiment will show the student when and where to make use of it. It is fairly safe to do so: (1) In chord playing, when changing from one key to another, and (2) in the final cadence of a tune, the closing chords of which are nearly-always the dominant followed immediately by the tonic.

We give the notes which comprise the dominant seventh chords in the following keys:

KEY	C	F	G
F	B \flat	C	
D	G	A	
B	E	F \sharp	
G	C	D	
ROOT OF CHORD			

The Song 'In me, Lord' (see page 28 of Tutor), furnishes us with excellent examples of the use of the chord of the seventh.

Here the dominant seventh and the tonic minor seventh are freely used. (The words are: 'In me, Lord, in me, Lord; Thy will fulfil in me, Lord.') Note also that in the first bar (full) the dominant seventh is used twice in succession—upon the words 'Lord in' and again in the bar following the *Crescendo*.

The seventh on the tonic, called the 'tonic minor seventh,' is found in the chord which follows the two first pauses, upon the word 'Thy.'

Scottish Melodies. Solo for English Concertina.

Allegro vivace.



Moderato.



Play from beginning to sign * octave higher than written. Section marked Φ to be played 3 times. First *pp cresc.* to second *ff* until third *diminuendo* to *pp* dying away until finish. Sustaining chord by third finger left hand *only* throughout. S. A. 103

Evening Bells. (Solo for English Concertina.)

Allegro vivace.

ff repeat p

p repeat ff

Slowly

CHIMES Allegro moderato.

rall.

Largando.

molto rall.

a tempo

** Allegro.*

Slower.

Andante con espress.

pp

pp

* In order to secure Bell effect in sections *—♢ the notes should overlap slightly.

Solo — The Faithful Friend.

47

Andante Affettuoso.



Piu mosso.

molto cresc.



Moderato.



Allegretto.



Playing the English Concertina with Pianoforte Accompaniment

A concertina solo with pianoforte accompaniment may be a most interesting and effective item in a programme. Before attempting to play in this manner in public, it will be necessary to ascertain as to whether the concertina and pianoforte are quite in tune with each other. If not, the latter instrument must be tuned to the former.

A tuning fork, of exactly the same pitch as the concertina, may be procured from the Musical Instrument Department, Salvationist Publishing and Supplies, Ltd., Judd Street, King's Cross, which should be used when testing the pitch of a pianoforte. This could be sent on by post should the engagement be some distance from home. A pianoforte tuner could then tune the accompanying instrument to the required pitch.

Two short pieces with Pianoforte Accompaniment

(Pianoforte part may be had in leaflet form - Three halfpence each, plus postage)

LET NOT YOUR HEART BE TROUBLED M.S. Vol. XLVII, 110

Andantino M. 132



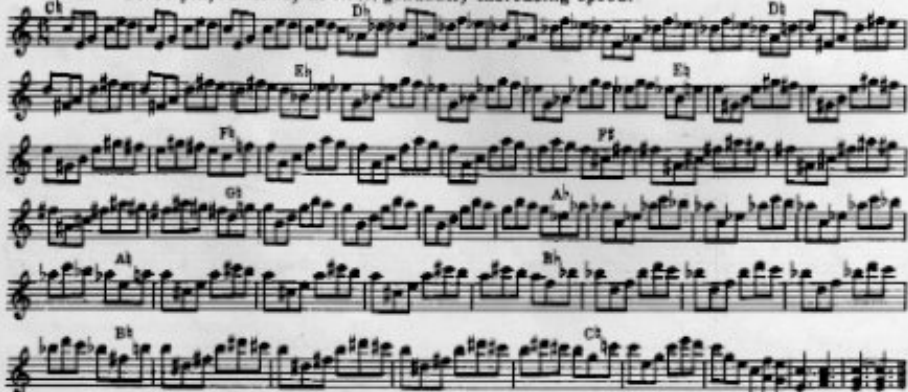
THE SAVIOUR'S NAME FOR ME M.S. Supplement Oct. 1926

Vivace



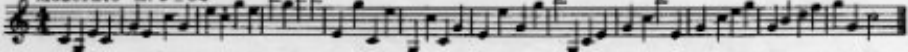
Arpeggios. Rising by semitones to the octave above.

To be played slowly at first, gradually increasing speed.

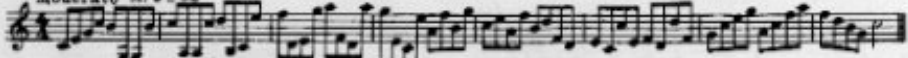


Two exercises in Intervals

Moderato M. 84



Moderato M. 85



True to death

(The Village Blacksmith)

Moderato M. ♩ : 69



Pianoforte (Concertina ad lib.)

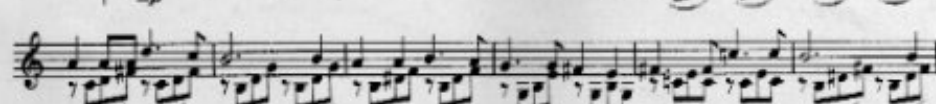
B Meno mosso



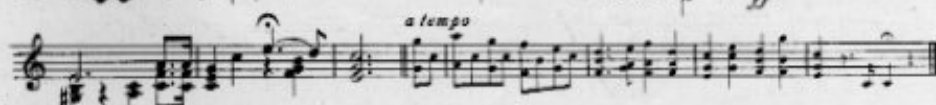
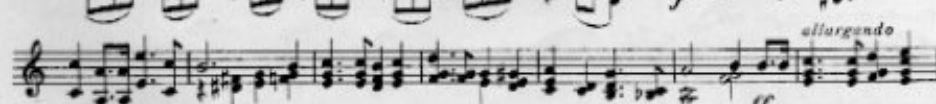
Pianoforte (Concertina ad lib.)



C Andante con espress. M. ♩ : 60



D Allegro moderato M. ♩ : 72



S. A. 103

For Pianoforte accompaniment see M.S. Vol. 29, 118-121. May also be had in Leaflet form, Price 2d. Plus postage.

Solo—A Friend in Jesus.

Andante con espress.

Theme. *pp*

cruc.

p

Legato.

Var. I. *p*

Allegro non troppo.

Var. II. *f*

Con brio.

Finale. *f*

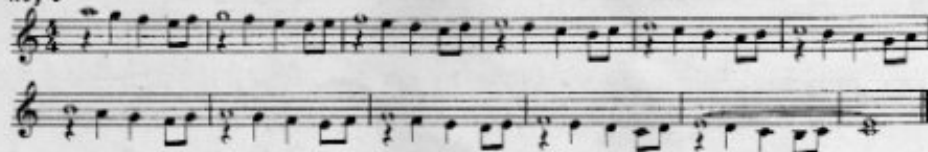
The musical score is written on a single staff with a key signature of one flat (B-flat) and a 4/4 time signature. The Theme is marked 'Andante con espress.' and begins with a piano (*pp*) dynamic. It features a series of chords and a melodic line. The first Variation (Var. I) is marked 'Legato.' and begins with a piano (*p*) dynamic. The second Variation (Var. II) is marked 'Allegro non troppo.' and begins with a forte (*f*) dynamic. The Finale is marked 'Con brio.' and begins with a forte (*f*) dynamic. The score concludes with a final chord and a double bar line.

Two exercises on holding sustained notes while others of less duration are in progress.
The bellows should be moved gradually, and changed only once in each bar.

Key Ab



Key C



Extract from Selection—Moments with Tchaikovsky

Allegretto grazioso M. 92



The Hallelujah Chorus.

Duet or Trio for English Concertinas.

1st. CONCERTINA.

HANDEL.

Allegro moderato.

Note:—1st. Concertina part to be played throughout an octave higher than written.
 2nd. Concertina part to be dispensed with if used as a duet.
 3rd. Concertina part should be played on Baritone Concertina when used as a trio.
 This arrangement is also available for any number of instruments.

S. A. 103

1st. CONCERTINA.

53

1st. CONCERTINA.

53

P

cresc.

ff

P

cresc.

ff

G

ff

ff

ff

adagio

The Hallelujah Chorus.

Trio for English Concertinas.

2nd. CONCERTINA.

HANDEL.

Allegro moderato.

Musical score for the 2nd Concertina part of "The Hallelujah Chorus" by Handel. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It begins with a tempo marking "Allegro moderato." and a dynamic marking "f". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "f", "cresc.", "ff", and "adagio". The score includes lettered section markers A, B, C, D, E, F, and G. A multi-measure rest of 7 measures is indicated in the sixth staff. The piece concludes with a final chord.

The Hallelujah Chorus.

55

Duet or Trio for English Concertinas.

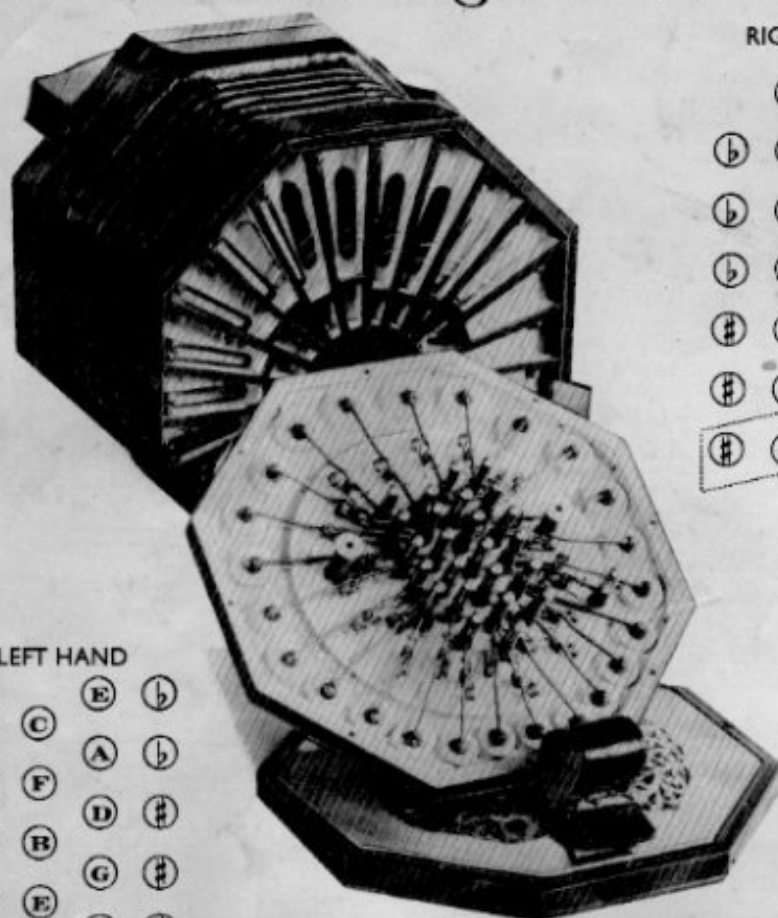
3rd. or BARITONE CONCERTINA.

HANDEL.

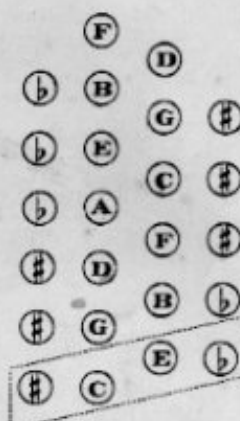
Allegro moderato.

The musical score is written for a 3rd. or Baritone Concertina. It begins with the tempo marking *Allegro moderato.* and the dynamic *mf*. The score is in G major and 2/4 time. It consists of 14 staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a bass clef. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a bass clef. The score includes various musical notations such as notes, rests, and bar lines. It also includes dynamic markings such as *mf*, *f*, *p*, *cresc.*, and *adagio*. There are also markings for *sostenuto* and *ff*. The score is divided into sections labeled A, B, C, D, E, F, and G. Section A is marked *mf*. Section B is marked *f*. Section C is marked *p* and *sostenuto*. Section D is marked *f*. Section E is marked *cresc.*. Section F is marked *f*. Section G is marked *adagio*.

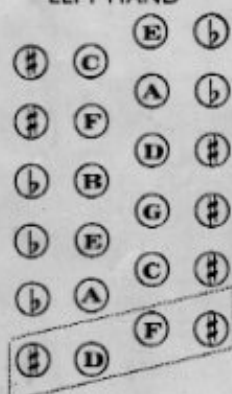
New Model English Concertina



RIGHT HAND



LEFT HAND



Prices and particulars are:

OCTAGONAL MODELS

Ebony finish, six-fold bellows, steel reeds, 48 keys. Price £23 0 0

With nickel ends (as illustrated above) Price £24 10 0

SIX SIDED MODELS

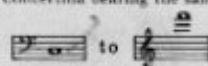
Ebony finish, six-fold bellows, steel reeds. Price £20 0 0

Ebony ends, six-fold bellows, steel reeds, 48 keys. Price £16 0 0

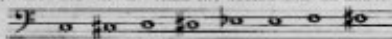
Smaller upward ranges, 48 keys (C to C), six-fold bellows, steel reeds. Price £10 10 0

As stated on page 11, the instrument treated in this Tutor is known as the 'Treble' Concertina. There are other sizes with a larger compass, and lower range, such as the 'Tenor Treble', Baritone and Bass.

Players of the 'Treble' Concertina frequently envy those of the 'Triumph' model because of the absence of lower notes obtainable on the latter instrument, and but for having to begin all over again and, so to speak, unlearn what has been the work of years, they would transfer their affections to the 'Triumph' model. For more or less proficient players upon the 'Treble' Concertina the Musical Instrument Department has therefore introduced an English Concertina of 48 keys which is no larger than the 'Triumph' Concertina bearing the same number of keys, but possesses the same compass, i.e. from including all chromatic notes between these extremes. A lower range is thus provided which enables a player to render almost any kind of music, whatever its demands may be. This improved compass thus obviates criticism of the English Concertina.



The added notes, which are shown within the dotted lines on above diagrams, are as follows:



It will be observed that there are separate keys for D# and E.