

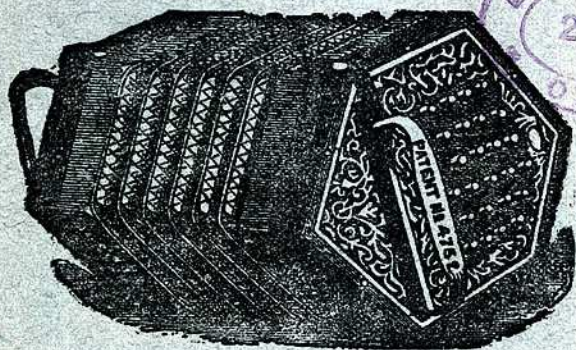
THE
CONCERTINIST'S
GUIDE.



THE MOST SIMPLE MODERN METHODS

HOW TO PLAY

CORRECTLY, WITH OR WITHOUT A TUTOR.



How to Purchase ; how to hold the Instrument ;
management of the Bellows ; the production of Tone, etc. ; with
Names of Makers, Dealers, Tuners, Teachers, Soloists, and Publishers
of Music, in London and various towns. Illustrated with Engraved
Drawings of different Concertinas.

BY

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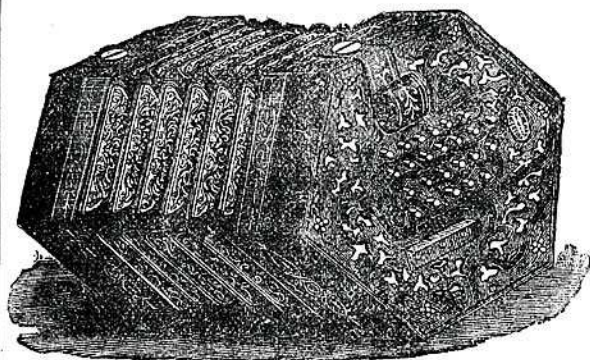
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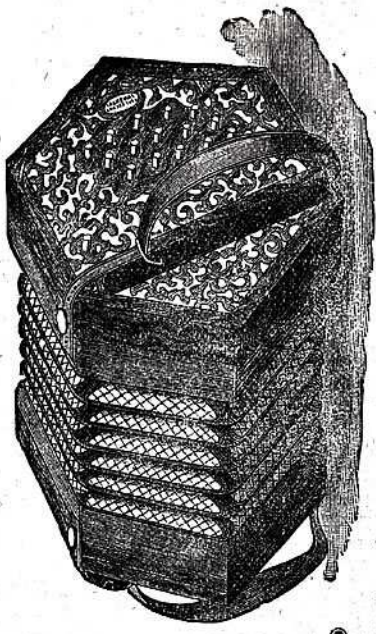
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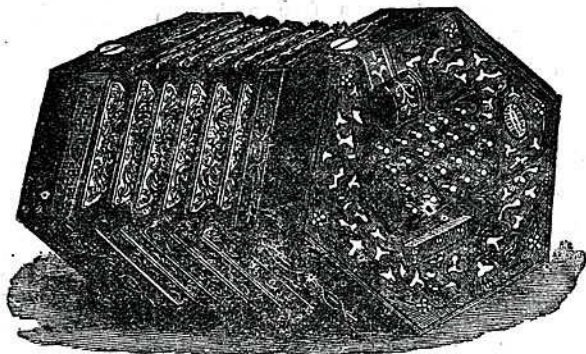
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THE PATENT ENGLISH.



INVENTED by Professor CHARLES WHEATSTONE (a'terwards knighted). It was brought before public notice about 1837. One of the greatest artistes was Giulio Regondi, who on September 26th of the same year received Forty Guineas for the performance of two Fantasias on the Concertina, at the Birmingham Musical Festival. The above date shows that the Instrument is entirely a modern invention, and had, until recently, been kept nearly a secret among the makers and the few performers, who could command high prices for Instruments. A moderately good Instrument which ten years ago would cost £10, can now be bought for £6; while those costing at that time 20, 25, and 30 guineas are to be obtained now at nearly half the price, and better Instruments, so that it is no wonder the Concertina has not been appreciated more than it has. At the Inventions Exhibition Messrs. Wheatstones' Recitals, by Mr. G. Blagrove, Mr. J. C. Ward, and the Messrs. Chidley, were greatly admired, and the Quartettes which were played on the Treble, Tenor, and Bass Concertinas showed the beautiful effect of concerted music, when performed on the Concertinas, and by competent musicians. The solos were also artistically rendered. Again, there were the Recitals by Mr. James Alsepti, Mr. Henry Roe, Mr. George Roe, and Madame Debenham, under the direction of Messrs. Lachenal and Co., the various solos (some of them comprising the most difficult music) being accomplished on this Instrument in a manner that would

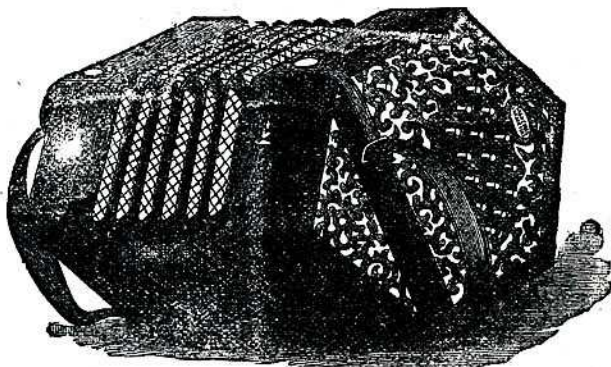
take a good Violinist to excel. The New Patent Bowing Valve assists the performer a great deal in the rendering of Violin music, the Valve giving a free action check to the Bellows. Prices, from £2 2s. to £20.

There are now established in several towns Bands of these Instruments. In Newcastle, Mr. H. Boyde has the training and conducting of a Band. Mr. James Astley, of Oldham, Lancashire, has also a Band who can give a good account of themselves. Therefore we can look forward to a great future for the Concertina. It only requires careful study, with musical knowledge, to place the Instrument on a par with any other.



QUARTETTE—TWO TREBLES, TENOR, AND BASS.

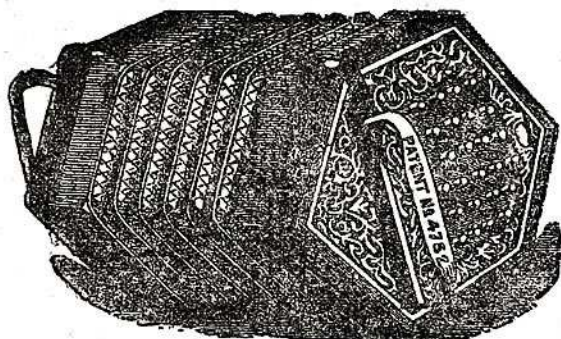
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of the Scale. Those with 30 to 40 keys have a Chromatic Scale of Semitones* (Flats and Sharps), which enables the performer to play in different keys. There are a great many good performers, also several Bands, who have Piccolo, Treble, Tenor, and Bass Instruments, and who play some excellent Marches, &c. The difficulty with this Instrument is in it not being Double-action, which places it at a great disadvantage with the English or Duet. Prices, from £1 5s. to £15 15s.

IMPROVED. PATENT DUET.



PATENTED by Professor MACCANN, March, 1884, with whom Messrs. Lachenal and Co. have arranged for the sole manufacturing. The important advantages are of having a separate Scale of Notes on both sides, the Treble on the right, and the Bass on the left, thus enabling the performer to play the melody entirely with the right hand, the left playing the accompaniment, similar to the Pianoforte. Being Double-action, like the English, it enables the Concertinist to play Slurred Staccato Passages, similar to the Violin or Flute. The arrangement of the Scale allows Chords of 8 to 14 Notes to be sounded together, thus giving an immense power of tone. They are made with 39, 46, and 56 keys, which may be extended. Every Instrument is carefully Tuned, equal temperament (Orchestral pitch), containing all the recent modern improvements. Prices:—39 keys,

from £2 12s. to £6 10s. ; 46 keys, from £3 10s. to £10 ; 56 keys, 4 Octaves, from £12 to £18.

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Air and Bowing Valves at greatly reduced prices. Baritone, Bass, and Celestial Instruments made on the Duet principle. Instruction Books, containing Diagrams, with Scales, Chords, Major and Minor, and a choice selection of Sacred and Secular Melodies, every Note having the name marked above, corresponding with the name engraved on the Keys of the Instrument, also Figures shewing the proper Fingers to use. 41 pages, engraved on large plates, full Pianoforte music size. 2/- nett. Acknowledged by the Press and public to be the most simple method of instruction ever published. It is also very useful for the Pianoforte. May be had from all Music Dealers.



THE Duet Concertinas were awarded Honourable Mention at the Liverpool International Exhibition, 1886; also played with immense success at the London, Liverpool, Newcastle, Glasgow, and Edinburgh Exhibitions.

From the *Western Figaro*.—"Mr. Maccann's Concertina and Ballad Concert was arranged to shew the different performances of the Concertina when brought in accent with the voice and other Instruments. The Professor's Merry Band of Concertinists gave a good account of themselves at all times. They gave Mr. Hele's "Mayor's Processional March," and one of the Professor's, "The Osborne." with a Mazurka, all of which were good. The accompaniment of the Songs on the Concertina by Mr. Maccann, and the Trio,

Cornet and two Concertinas, "The Lost Chord," tendered to convince us of the capabilities of Mr. Maccann's invention."—Plymouth, Feb. 27th, 1885.

Over 100 other Testimonials from Ladies and Gentlemen Newspapers, Journals, &c., recommending the Duet Concertina.

HOW TO PURCHASE.

THE best way is to go to a respectable dealer, one who knows the best Manufacturers of good Instruments, as some dealers will sell Instruments, foreign made, as English manufactured, to get extra profits. Many foreign Instruments being made so much like the English in appearance that buyers cannot detect the difference.

HOW TO PLAY.

HAVING got an Instrument, it is necessary to learn, by the aid of a proper book of Instructions, which can be bought, at any music shop, for either the English, Anglo, or Duet, such books being by different authors, amongst whom are Regondi, Case, Manasia, Roylance, and Maccann. By careful study of the book it is easy to play correctly, without a Teacher, although for rapid progress it is much better to consult a Teacher, especially if they play the Concertina. With their practical knowledge as performers, it enables the Pupil to overcome difficulties in a short time, that without being shown would cause prolonged study, which even then might not be correct.

HOW TO HOLD THE INSTRUMENT.

THE Duet and Anglo are held by inserting the hands between the Strap; the thumb being left outside the Strap, ready to act on the Valve or Air Key. By keeping the back part of the hands firmly extended against the Strap, the fingers arched over the Keys, the thick part of the hands resting on the top behind the

handle; it allows a firm grip, entirely preventing the unequal balance and consequent falling forward, as is sometimes the case with heavy Instruments. The English, by placing the thumb through the Thumb-strap, the little finger resting on the Finger-plate.

Mr. W. P. Dando has recently invented a Patent Concertina Holder and Support, which can be attached, when standing, to a Music Stand, or sitting, to a table or the Piano. This supplies a long felt want; the price is also very reasonable. Can be made to fit any Instrument.

MANAGEMENT OF THE BELLOWS.

NEVER draw out or close the Bellows without at the same time pressing the Studs or Valve. Never force the wind by sudden jerks; it produces a disagreeable effect, and often breaks the Reeds. Loud or soft parts in music are regulated by a gradual increasing or diminishing movement of the hands acting with smoothness on the Bellows.

PRODUCTION OF TONE, TO PLAY LOUD OR SOFT.

ELASTICITY of the fingers and pliancy of the wrist, combined with the power conveyed by the nerves, are necessary to obtain the production of that firm quality of tone which is accomplished by so few performers. To do this requires an amount of careful practice and masterly power over the Instrument. For example:—Always allow the wind to act of its own natural will on the Reed, by gentle or strong guidance from the wrist; the fingers being left entirely to do their own separate work. Never commence to learn by playing loud, but always softly, until you can produce the tone by gradual pressure of nerve power, conveyed from the muscles of the arm to the wrist. FORCE should never be used. Fine qualities of expression and accent are similarly produced by the nerves acting directly on the key note. This affords the performer the means of conveying the actual expression of sympathetic power direct, bringing forth that quality and sweet-

ness of tone which is so much admired when heard produced by expert Violinists or Flautists. This is the great art of Concertina playing, which all Concertinists should carefully study.

CONCLUDING REMARKS.

ALTHOUGH the Concertina is so easy to learn, still, to be an expert, it requires the same amount of study and practice as all other Instruments, even more than some, as the student must study harmony as well as melody, for without the former the Concertina has to depend so much on the Piano for accompaniment. Should the Piano not be the same pitch, the Concertinist who has only studied the melody (without the harmony) would find the disadvantage of not being perfect with both. For Ladies the Concertina is specially adapted, being so compact and convenient to carry, much more so than the Banjo, which seems to be the latest idea. Ladies studying the Piano would find it an easy matter to play on the Duet Concertina, it being always very useful, especially where there is not a Piano, and music is desired. For persons who have to travel, nothing can be better, being easily packed away. Instruments are specially made for Australia, India, Canada, &c., suitable to the climate



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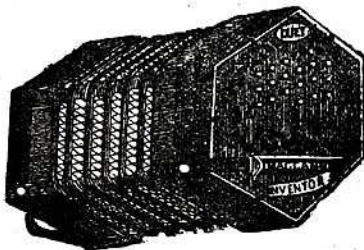
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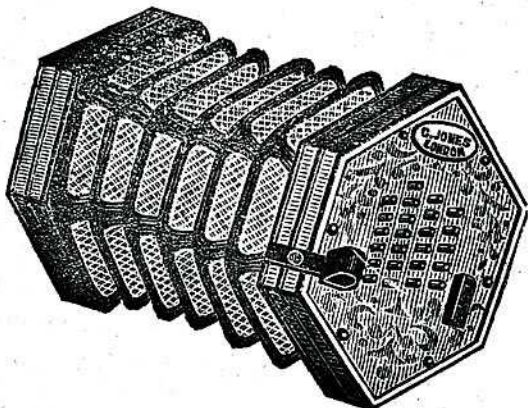
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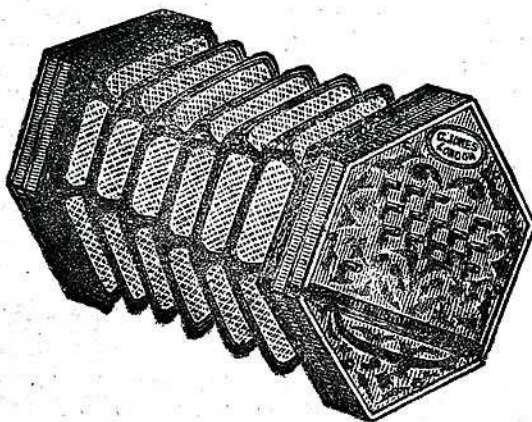
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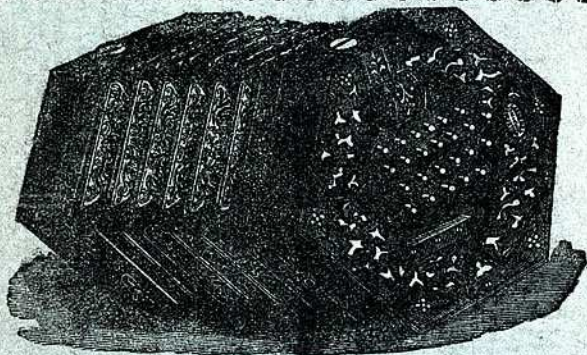
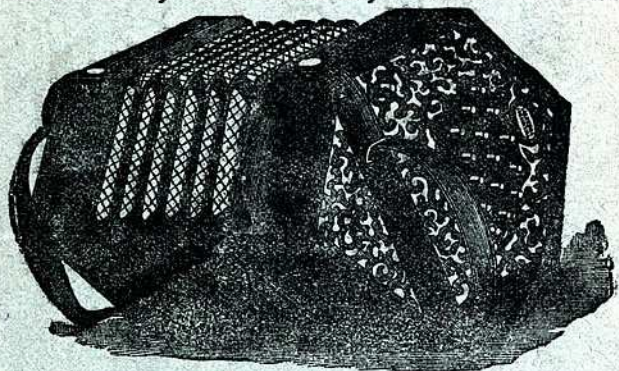


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