

FINGERING
SYSTEMS
OF THE
"WHEATSTONE"
CONCERTINA

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Established 1750.

THE WHEATSTONE CONCERTINA

The House of Wheatstone was established in the year 1750, and carried on the business of music publishers and manufacturers of all types of musical instruments of that period. About the year 1827, Sir Charles Wheatstone—the famous inventor of the electric telegraph, the Wheatstone bridge, and other scientific and engineering appliances—invented the Wheatstone concertina. This remarkable little instrument—so far in advance of the instruments of the day—became so popular that very soon the House of Wheatstone had to concentrate entirely on the manufacture of the concertina.

The House of Wheatstone is still to-day concentrating entirely on the production of the concertina and the new and improved Aeola—instruments manufactured by craftsmen of many years experience.

Over the years the concertina has been altered and improved upon and many different fingering systems designed to suit individual players, but experience has taught that the four systems used on the Wheatstone concertina of to-day are suitable to meet most requirements. To the beginner the very fact that there are four fingering systems may be confusing and the choice of a suitable instrument made difficult. It is our hope that this pamphlet will answer the majority of your questions and help you to decide which fingering system is most suited to your own individual needs.

The **ENGLISH CONCERTINA** is undoubtedly the most popular in this country, the U.S.A. and on the continent. The fingering system, fully described overleaf, is remarkably simple, and once mastered, any of the solos and concerted pieces of the great masters written for the violin, flute, etc., can be played upon it with perhaps greater facility than on the instrument for which the music was originally composed. The instrument can be used either solo or in an orchestra; from the orchestral point of view, the Treble concertina can be compared in range with the violin, and the Tenor treble with the viola. The fingering being the same on all English concertinas enables the player to take part in trios, quartets, orchestral or other concerted music which would be impossible in the case of string or other wind instruments. For example a violin player cannot play Viola, 'Cello, or Bass without knowledge of each instrument, whereas the English concertina player can play any of the parts with equal facility. The Treble concertina—having the same range as the violin is undoubtedly the ideal instrument for playing the majority of the classics and it is also used extensively for folk-song and folk-dance music. The Tenor treble instrument whilst still being ideally suitable for playing classics, has the lower notes—down to tenor C—which are invaluable when playing modern music. The baritone goes down further still to G or F on the bottom line of the bass staff and has a multitude of uses, but the average player would find that the Treble and Tenor treble instruments would meet most of his requirements.

The **DUET CONCERTINA** fingering system was introduced to supply a much needed want, namely a concertina on which the accompaniment to the solo can be played, as on the piano. It differs from the English concertina in that it has a complete chromatic scale on each side with the middle octave duplicated on both sides. The fact that the melody and the accompaniment can be played on the same instrument makes this ideal for solo work. The Duet concertina is used mainly by professional artists, and very skilled amateurs. It is more difficult to learn than the English concertina but the student who perseveres will be well repaid for the extra effort, by the unlimited range of music that comes within the capabilities of the instrument.

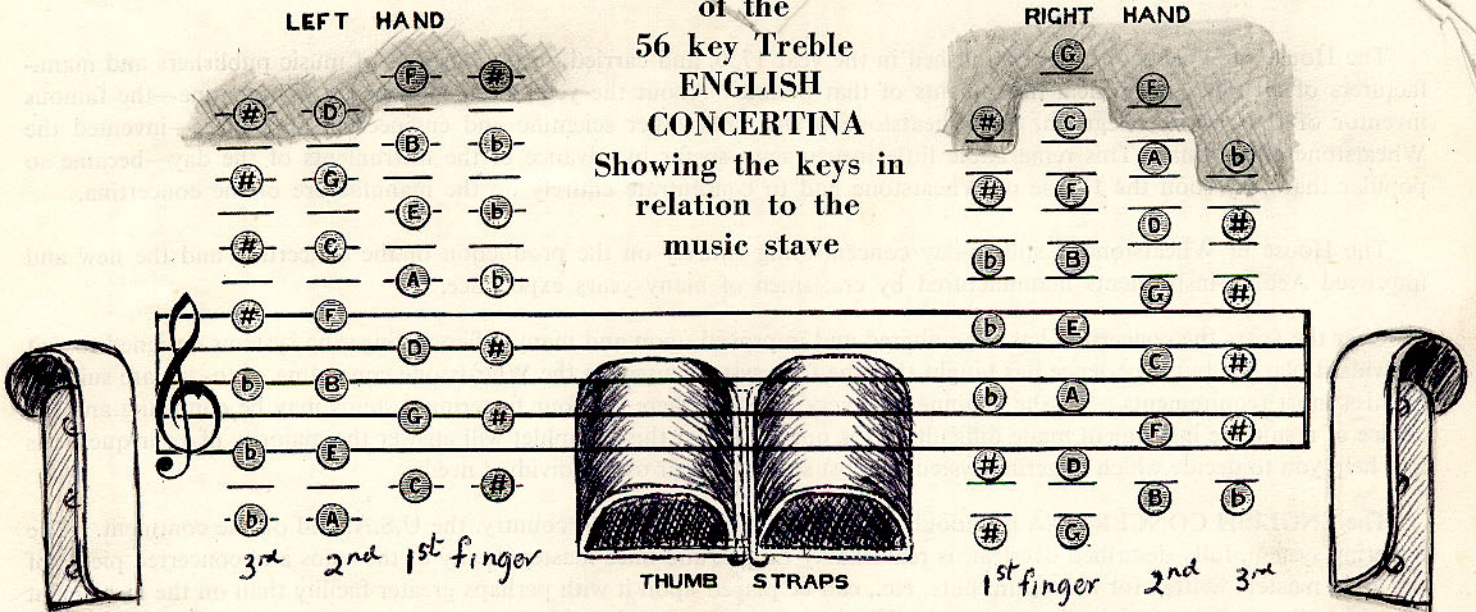
The **CRANE or TRIUMPH DUET CONCERTINA** fingering has a five row system as against the six row normal Duet concertina. It is a system that has been popularised by the Salvation Army—the disposition of the keys being more suited to the playing of sacred music.

Finally there is the **ANGLO-CHROMATIC CONCERTINA** which has a fingering system similar in principle to the original accordeon and the melodeon. While it is a slight exaggeration to say that anyone who can play a mouth organ can play the Anglo-Chromatic concertina, the principle is just the same, *i.e.* a different note is produced—varying by half a tone—depending on whether air is drawn in or blown out. A sound musical knowledge is essential for the playing of most instruments but this particular instrument does also lend itself to playing by ear. It is therefore used considerably by players who do not wish to go too deeply into the theory of music.

Further details concerning the fingering systems are given overleaf, under the respective diagrams, but should you require any further information—we shall be glad to help, the experience of our staff—players and craftsmen—is at your service.

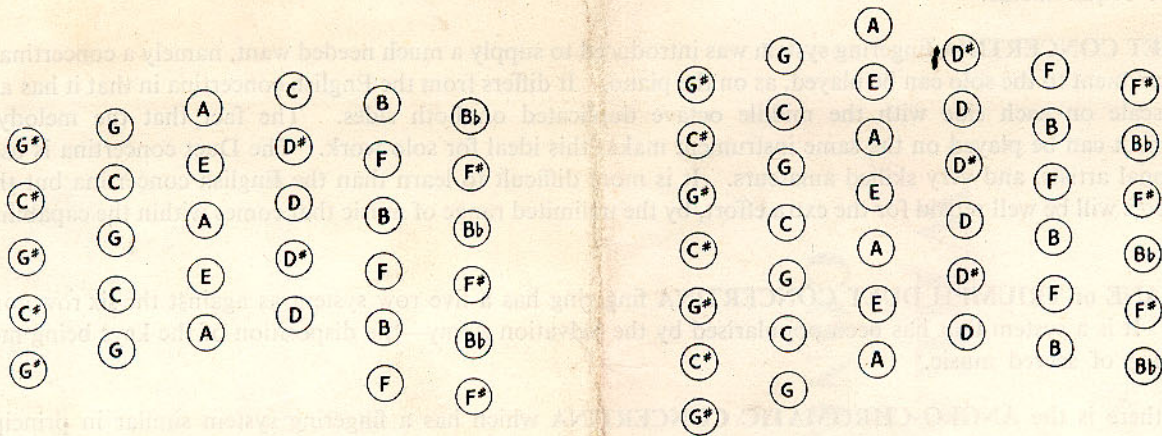
Play an instrument you can CARRY!

Keyboard diagram
of the
56 key Treble
ENGLISH
CONCERTINA

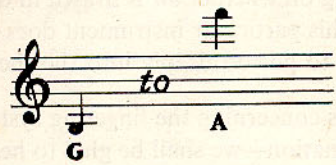
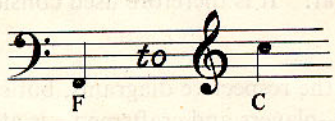


The English Concertina is fully chromatic, and the scale runs alternately left and right hand for each succeeding note. The keyboard is easily mastered when it is remembered that all the notes in the spaces of the music stave are on the right hand side of the instrument, and the notes on the lines are on the left hand side; all the natural notes are confined to the two inner rows of keys, and the accidentals, *i.e.*, the sharps and flats, are accommodated in the outer rows. The instrument is made with 48, 56 or 64 keys, and can have either a treble, tenor-treble, or baritone range.

Keyboard diagram of the 72 key
DUET CONCERTINA

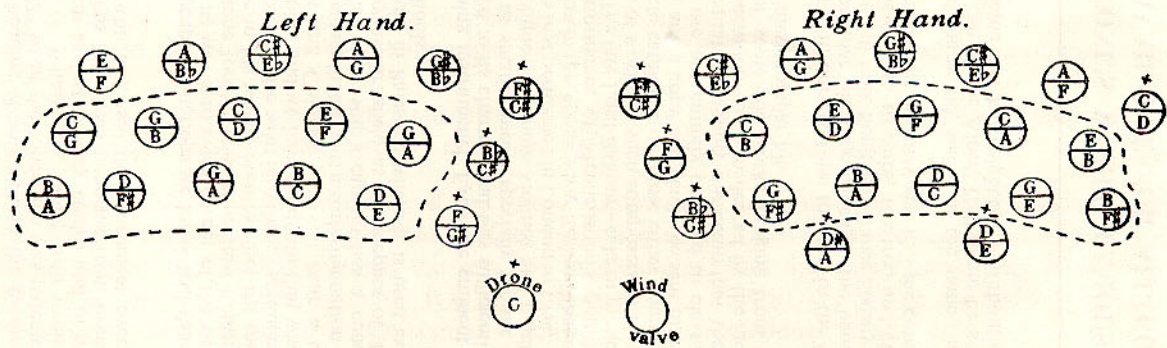


WIND VALVE
(Not to scale)



The Duet concertina keyboard has a complete chromatic scale on each side, the right hand being for the melody or treble, and the left hand for the accompaniment or bass. It will be noted that the middle octave is duplicated on either side; the reason for this is to allow the performer to play his melody without breaking the continuity of rhythm or character, be it played on the left hand or right hand. As knowledge of the instrument increases, it will be found that this duplication is one of the most useful characteristics of the instrument, and allows effects to be produced which are not possible on any other instrument, with perhaps the exception of the multiple manual organs. It is made with 46, 58, 68, 72 or 80 keys, and has a compass ranging from 3½ to 5 octaves.

Keyboard diagram of the 40 key ANGLO-CHROMATIC CONCERTINA



The upper notes marked on the keys are produced by compressing the bellows, and the lower ones by drawing the bellows out. For 30 keyed instruments the keys marked x are left out, and the keys of the 20 keyed instruments are contained within the dotted line. This sign Δ over a note indicates that the note is produced by drawing the bellows out.

Keyboard diagram of the 48 key CRANE or TRIUMPH DUET CONCERTINA

LEFT HAND.

(E \flat)	(E)	(G)	(F)	(F \sharp)
(B \flat)	(B)	(D)	(C)	(C \sharp)
(F \sharp)	(F)	(A)	(G)	(G \sharp)
(C \sharp)	(C)	(E)	(D)	(D \sharp)

48 KEYS.

L.H. R.H.

RIGHT HAND.

(D)	(F)	(E)		
(A \flat)	(A)	(C)	(B)	(B \flat)
(E \flat)	(E)	(G)	(F)	(F \sharp)
(B \flat)	(B)	(D)	(C)	(C \sharp)
(F \sharp)	(F)	(A)	(G)	(G \sharp)
(C \sharp)	(C)	(E)	(D)	(D \sharp)

The Crane or Triumph Duet fingering system is similar to the normal Duet, with the treble notes on the right hand and the bass notes on the left. It also has a similarity to the English Concertina fingering system, *i.e.*, the natural notes being confined to the inner rows of keys, and the accidentals to the outer rows. The instrument is also manufactured with 55 keys; the right hand being the same as in the above diagram, but the left hand going up to C instead of G.

“THE GREAT CONCERTINA MYSTERY”

Thus runs the heading of an article in the *Evening News*, and what is the mystery? Since 1829 when the concertina was patented by Sir Charles Wheatstone, the House of Wheatstone, along with many other firms, has been manufacturing them as fast as they could, and in addition many thousands of cheaper imitations have been imported from overseas. What has become of them all, and who has used the instrument over the years? That is the mystery.

Many of the cheaper imitations we know had short lives, but the true concertina has found its way into every corner of the world. We know that the great Dr. Livingstone took a concertina into Central Africa, and no doubt found it invaluable in his work—even as does the missionary and salvationist of to-day. A concertina also went into the icy solitudes of the antarctic with the Shackleton expedition, and we have no doubt that wherever you may go in the British Dominions and Colonies you will hear a concertina being played. Perhaps we have the fact that ours is a seafaring nation to thank for this, because tradition has it that every ship's captain has a concertina. The instrument even found its way as far afield as the steppes of Russia, and is certainly known in China and in Palestine where it is used extensively in the teaching of music in the schools.

It is an intriguing instrument! Even the eminent Italian composer Giulio Regondi succumbed to its charms, and was sufficiently interested to write two concertos as well as smaller pieces specially for the concertina. A friend of his, Bernhardt Molique—a famous violinist and pupil of Spohr—also wrote a concerto which was first performed in London in 1864. Perhaps one of the most distinguished players in this country was Richard Blagrove, and one of his pupils gave a public performance of Mendelssohn's popular violin concerto, with notable success. The late Lord Balfour—a keen music lover—would frequently play arrangements of works by such composers as Handel, Haydn and Mozart. We have a complete catalogue of music either composed or specially arranged for the concertina, and a copy will gladly be sent on request. The capabilities of the instrument are not entirely confined to classical music—although our catalogue will adequately support our claim that the instrument is worth the most serious consideration—as is evidenced by the fact that a concertina band has a repertory of some 400 works ranging from Schubert's “Unfinished” Symphony to the latest popular hit.

The concertina is in universal use to-day; in the band which for the ever-increasingly popular old time dancing; the bands which accompany the activities of the English Folk Song and Dance Society; in the Salvation Army, and all evangelistic circles; in clubs, theatres, and cinemas, in fact, wherever people may gather together one may also find the concertina.

It has travelled the world, but is at the same time a homely instrument. Even as its sound can fill the Albert Hall it can be used equally as well in the home—even the home that has neighbours—without disturbing anyone.

**WHEATSTONE'S WORLD FAMOUS TUTORS ARE
NOW AVAILABLE FOR ALL CONCERTINAS**

*Obtain them from your local music shop or write
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S.A.P. H.

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