

The sections of the tune with a bracketed number over the top show that you play part A with the first ending then part A with the second ending. This rule applies to all three parts of the melody in this particular example. If this piece is played with the same fingering pattern on a G/D concertina, it will sound in the key of D minor. Many of these early scales and much folk music is modal in character, that is, the tunes do not always display the range of notes that you find in classical music. G minor for instance, would normally have two flats in the key signature, B and E. When only the B flat is present, it indicates that the tune is in a mode with a flattened sixth note of the scale. This mode is known as *aeolian*. If the tune contained E flat it would be in the *dorian* mode.

Tunes for the Thirty Key Anglo

A few favourites of many years standing and some which I have picked up while researching the material for the book. All are fully tabulated and the staff notation makes for ease of transfer to other melody instruments. I hope that you enjoy these tunes and the pieces from the exercises as well. We start with music in 6/8 or jig time.

Tunes in 6/8 Time

The Flitch of Bacon ~ G major

The musical score for "The Flitch of Bacon" is presented in four staves. Each staff contains a line of music with numbered measures and a corresponding row of fingering diagrams. The first staff (measures 1-4) is marked 'A 1' and '2'. The second staff (measures 5-8) is marked 'A 2'. The third staff (measures 9-12) is marked 'B 9' and '10'. The fourth staff (measures 13-16) is marked 'B 10'. The key signature is G major (one sharp) and the time signature is 6/8. Fingering diagrams use squares to represent notes and letters (L, R) to represent left and right hands. Some diagrams include 'G' for the tonic note and 'G row' for the G major scale.