

So far the lessons have dealt with only single notes for the obvious reason that unless single notes can be played with good results, chords should not be attempted.

Exercise No. 16.

Now let us try playing an exercise consisting of sustained notes and a counterpart.

First play the sustained part, then the moving part, separately, making sure that you are using the fingering as marked.

Now play Exercise No. 16 as written. Emphasis must be given to the importance of giving each note its full value. The aim of this exercise is to produce notes of even value as a melody and a smooth moving counterpart. Particular care therefore must be paid to the action of the bellows. Change the direction of the bellows as seldom and as carefully as possible.

Exercise No. 17 gives us something to work on and introduces some close and extended chord-work.

Before you start, study the fingering and try to visualise the position of the chord in relation to the keyboard. For instance, the first chord - a "triangle" on the left-hand side, with your second finger on "C". This may appear difficult at first but it must be played as written to obviate a complete change of position for the second chord, where the first finger remains on "G" and the second finger rises from "C" up to "D". The left hand remains in the same position - only the fingers have to be changed.

Now follow the chords through. Study each chord before you play it. Do not find one note, then another, and gradually make up the chord. Visualise where your fingers have to go and when you have decided on the next move, play the chord in one movement. It will be slow at first. Much better to take a few minutes to play as directed rather than fumble about. You will find that to know where your fingers have to go before you play the notes is a very good habit to form and this applies not only to chord work but also to melodies.

The next exercise, No. 18, is, of course, the scale of "C" in octaves. (The top "D" is not included in the keyboard of the 30 or 36 keyed instruments. Play the exercise up to "C" only). Follow the fingering and the two notes should be struck together in even and strict time.

At this point I shall be glad to know how you are progressing and to repeat my earlier request that you write to me on any points you would like to ask.

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EXERCISE No. 16.

Handwritten musical notation for Exercise No. 16, consisting of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes with various fingerings indicated below the notes. The second and third staves continue the piece with similar notation and fingerings.

EXERCISE No. 17.

Handwritten musical notation for Exercise No. 17, consisting of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music consists of quarter and eighth notes with various fingerings indicated below the notes. The second staff continues the piece with similar notation and fingerings.

EXERCISE No. 18

Handwritten musical notation for Exercise No. 18, consisting of one staff of music in 4/4 time. The staff begins with a treble clef and a 4/4 time signature. The music consists of quarter and eighth notes with various fingerings indicated below the notes.