

We are now on the seventh lesson of this Course and although only fourteen weeks have passed since you received your first lesson I must assume, in order to complete the Course in ten lessons, that you have practised and are able to play and understand the lessons so far. But I will emphasise here that unless you have mastered the first six lessons it would be unwise to carry on with this and the following lessons until you are really confident of your mastery so far. I therefore suggest that you go back on the previous lessons until you feel that more difficult study is within your capabilities. You will continue to receive the full Course at regular intervals and I hope that you are in a position to deal with them as they arrive, but as I cannot follow your progress personally, you will have to be your own judge as to when you are ready for the next lesson and deal with it accordingly.

It would be impracticable to send or suggest appropriate music which you should be able to play at this stage for several reasons, three of which are :-

- 1) I do not know what type of music you want to play.
- 2) I should not advertise certain music.
- 3) I do not know whether, from your address, you can obtain particular music.

This Course will therefore continue to give you studies and exercises to prepare you for all types of music. You can then incorporate with your studies the tunes of your choice as you progress.

#### Exercise 19

Practise this study slowly at first keeping your fingers close to the keys in legato movements. When you are able to produce rhythmic regularity and correct notes, make your touch lighter and almost staccato. Now quicken the tempo and you will find this study an interesting and useful method of developing a light and rhythmic touch. (If your concertina has only thirty or thirty-six keys, transpose the notes marked X an octave lower).

#### Exercise 20

Practise this exercise in the same method as instructed for Exercise 19. Watch the fingering as marked and pay particular attention to the action of the bellows.

The  
HARRY MINTING  
Concertina School

EXERCISE No. 19.

Handwritten musical notation for Exercise No. 19, consisting of five staves of music. The notation is written in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, often beamed together in groups, with some notes marked with accents. The piece concludes with a final note and a fermata.

EXERCISE No. 20

Handwritten musical notation for Exercise No. 20, consisting of three staves of music. The notation is written in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a series of eighth notes, many of which are grouped into triplets, indicated by a '3' below the notes. The piece concludes with a final note and a fermata.