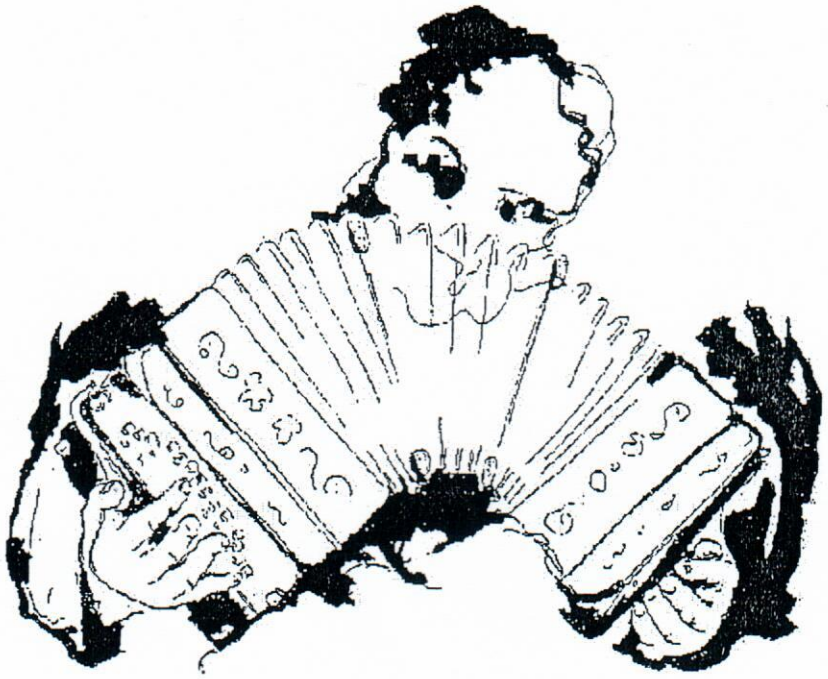
Olaf Gjerløw Aasland

# Héctor J. Mele

## Lessons and studies for a sound Bandoneon technique



Bandoneón

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Tuning - Repair

*To my parents*

*Héctor J. Mele*

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# Héctor J. Mele

A complete account of Hector Jose Mele's career as a bandoneon player, composer arranger and teacher would take more than this brief summary.

He was born on October 12th, 1934, in Sarandi, a suburb of Avellaneda - a city he will always be closely linked to - in a time when tango orchestras, and especially the bandoneon, were flourishing.

Don Vicente, his father, was an amateur guitar and bandoneon player, and it was only natural that the magic of the bandoneon should arouse a deep interest in young Hector.

He began studying the instrument at the age of 9, with Manuel Da Ponte, and later with Guillermo López and Alejandro Barletta - all of them renowned bandoneonists.

Once he mastered the instrument he decided to play professionally, first in duets - like the one he formed with his friend, the bandoneonist Agustin Pirolo -, then in trios - such as "Tritango" -, quintets, sextets, and finally the great orchestras, such as Leopoldo Federico's and Alfredo De Angelis'.

At the age of 22 he composed his first tango, "Momento Milonguero", first performed by the orchestra he co-conducted together with Armando de la Fuente, and for which he made arrangements, at the "Club Atletico Independiente" in Avellaneda. At the age of 30 he started teaching bandoneon at the Instituto Bussolini in the city of Quilmes. His teaching activity - which he will never abandon - continued at the Club A. Independiente and the Instituto de Educación por el Arte, which belongs to the Casa de la Cultura de Avellaneda, where he also conducted and made arrangements for the Orquestas Juveniles of both institutions, with a varied popular and classical repertoire.

*At present he is the first bandoneon teacher at the Escuela de Música Popular which belongs to the Sindicato Argentino de Músicos, where he has formed with his pupils the "Ensemble de Tango", which he conducts and makes arrangements for. He also teaches at the Instituto de Música de Avellaneda.*

*In 1970, his interest in music and the instrument's technique led him to go deeper in his studies of harmony, counterpoint, fugue, morphology and orchestration with Pedro A. Aguilar, and he became one of his most outstanding pupils.*

*Not only has Mele presented his music in our country but also abroad. In 1981 he gave concerts as a soloist in Bogotá, Colombia, and later in Santa Cruz de Tenerife, Spain, where, inspired by new airs, he wrote two pieces dedicated to both cities. But the summit of his international success took place in 1988, on his first trip to Japan, where he was appointed to orchestrate and co-conduct the "Francisco Canaro 100 years Festival" orchestra, with which he gave 23 concerts in 23 cities. In 1989 he went back to Japan, now as a soloist and with the "Quinteto Argentina de Areas".*

*In 1996 he enters a soloist instrument contest organized by the Buenos Aires Provincial Government, winning the first prize between 16 contestants while representing his native city Avellaneda.*

*Since "Momento Milonguero" he has composed many tangos: "5 Notes", "Desde el Bajo", "Del Tiempo de Hoy", "Monotemático", "Extraña", "Viejo Barracas al Sud", "Libra", (fugue a 3), "4 Voces" (fugue a 4), "Himno Porteño", "Acentos", "Recital en Sombras", "Noviembre del 92", "Astor", "Sexto C", dedicated to his wife Elsa, "Romántico Milonguero", "Don Ernesto", "Tritango", "Casi un Eco", "Mimí", "Negro el 13", "Aniversario", "Breve Momento "Milonguero", "Amanecer de Buenos Aires" and many others.*

*He has arranged the tangos "Amanecer de Buenos Aires", "Nuevo Barracas al Sud" (with its adagio, prelude and fugue) and "Caminando Tangos" for symphonic orchestra. The latter was first performed by the Orquesta Sinfónica de Avellaneda, conducted by Jose Rodriguez Faure,*

*with Mele as bandoneonist and arranger. His interest in string instruments has led him to make numerous arrangements for quartets and quintets, both for popular and classical music.*

*He has composed "Candombe del Riachuelo" and the milonga "Bandera Verde", as well as "Invenciones a Dos Voces", and a classical sonata for bandoneon and orchestra: a symphony and a sinfonietta, "Mi Ciudad". However, the summit of his career as a composer is still to arrive, when he finishes the work he is devoted to at present. Mele thinks that tango can be expressed through different musical forms, therefore he is writing an opera together with the poet Horacio Ramos. This work will undoubtedly be representative of Buenos Aires and its inhatitants.*

*In 1985, in acknowledgment of his long and fruitful career, he was appointed conductor of the Orquesta Municipal de Tango de Avellaneda by the Subsecretaría de Cultura of that city, and his appearances at the Roma Theatre (an architectural relic whose acoustics can be compared with that of the Colón Theatre of Buenos Aires) and other halls allow his numerous supporters to enjoy his excellent art and warm style as a player, arranger and conductor.*

*The present work is a new method of bandoneon study, created by a musician who knows and loves this instrument deeply. It is the result of many years of study and work devoted to teaching, and has proved effective in practice for Mele's pupils in the different schools where he generously transmits his knowledge. Its diffusion in different languages will allow students, whatever their learning stage and wherever they live, to have access to the irresistible charm of the bandoneon. It is undoubtedly dedicated to them.*

*Dr. Ernesto Halabi*

# A brief History of the Bandoneon

## Origin, development and evolution

Unlike what happened with other tango instruments, historians only agree on the place of birth of the bandoneon: Germany. Some ascribe its invention to Carl Friedriech (or Herman) Uhlig (1789-1874), born in the town of Chemnitz, Saxony.

Around 1830, at the Leipzig Fair, Uhlig presented an instrument similar to the English concertina of hexagonal ends, but with five notes on each side. This instrument gradually developed into the present bandoneon of square ends.

Due to its low cost and portability, the newly born instrument proved fit to replace the organ in religious services and funerals, as well as in processions.

The instrument hung from a strap round the neck and it began to accompany merry country dances in Baviera and Hamburg.

The first luthier who started making this instrument was Heinrich ~~(or Vertag)~~ Band ~~(1805-1888)~~, born in the town of Krefeld. The name of the instrument, Bandoneon, is derived from his last name, but there are different versions, such as Bandonium, Bandonion, Bandonio, Bandoleon, Bandolion. In Argentina it is affectionately called "bandola", but its most usual name among tango lovers is "Fueye".

1821-1860

Later it began to be manufactured on an industrial scale. It was ~~Alfred~~ Ernst Louis Arnold who, in 1864, launched his well-known brand "A. A." into the market. In 1911 he founded the "Alfred Arnold Bandonion, Konzertina and Piano Accordion Spezial Fabrik", where he also manufactured, until 1949 - at intervals during both World Wars - the brands Premier and America. The well-known firm Rohner produced the brands "Germania", "Tango", "La Tosca", "Concertista", "El Pemtagrama" and "Cardenal". The firm Mainer

*and Herold made bandoneons with the brand "3B". There are also instruments made in Brazil by Danielson, but they did not succeed in Argentina, although they are still used in the south of Brazil and the Argentine littoral to play folklore music. The Italian firm Panzotti and some Japanese instruments can also be mentioned.*

*The Bandoneon is a portable keyboard wind instrument in which the wind is forced past free metallic reeds by means of a hand-operated bellows. Since the first model by Uhlig it has changed in size and number of keys. The present model has 71 keys: 38 on the right, the high notes, and 33 on the left, the bass, a total of 142 sounds.*

*It is found in different colors - black, brown, yellow and even white. The shape of the ends varies from the first models with right angles to the present ones with octaved angles and the typical lyre. Some models are decorated with mother-of-pearl inlayings, and there is also the so-called "Louis 15th style", with pointed elevations on each corner of the ends.*

## Arrival in Argentina

If there is disagreement about its origin, there is even more contention about when it was introduced in the country and who by. There are several theories and versions. Augusto P. Berto argues that it was an English sailor, Thomas Moore, who brought a bandoneon of 32 keys. H4Otor Bates says that it was a Brazilian called Bartolo; and Eros N. Siri, that it was a cattle driver called Pascualin, who had an instrument brought from Germany. Others argue that one of Band's sons brought a bandoneon made by his father and gave the first lessons in this country to an Argentinean, José Santa Cruz, who later passed on his knowledge to others.

The only fact known for sure is that the bandoneon arrived in the port of Buenos Aires towards 1870, its technique, mechanics and musical tradition unknown to us; virgin and devoid of history.

Once it reached popularity through tango, it started being imported from Germany, first by Emilio Pitzer's company, then by "Sharp and Veltrem", "Oehrtmann", "Romero and Fernandez" and "Casa America". When imports from Germany were stopped, due to World War II, the firm "Luis Mariani" made an attempt at local manufacturing, but this praiseworthy initiative was checked by different causes.

- - - - - oOoOo - - - - -

Part of the information here was kindly supplied by Mr. Jorge Weckesser, who worked in the German company Hohner for 8 years (since the age of 8 to 17). He emigrated to Argentina in 1925, and since then he has devoted himself to the tuning and repair of bandoneons and other instruments. I will be forever grateful to Don Jorge, as we all call him, for the knowledge and deep love towards this beautiful instrument that he has passed on to me.

Héctor J. Mele

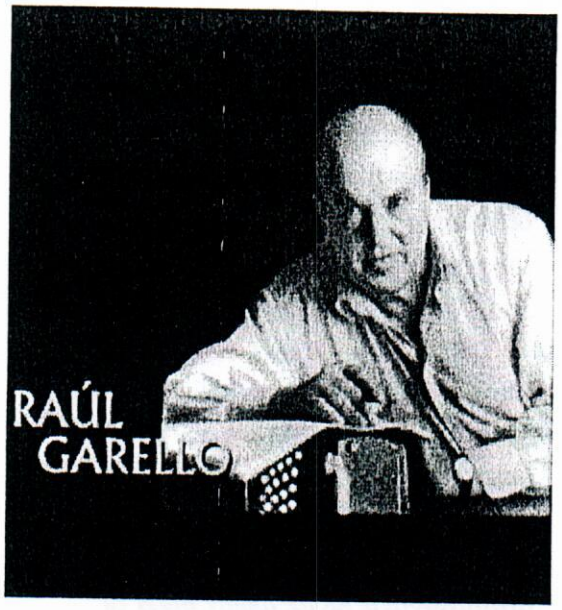


*I met Hector Mele some years ago at Edmundo Rivero's "Viejo Almacen", and I knew then that we were colleagues.*
*Since then I have followed his work as the conductor of Avellaneda's Tango Orchestra, and I have just had the chance to read his original method of bandoneon study.*
*I sincerely congratulate him for this unique method, which will undoubtedly be of great help to students and constitutes a valuable contribution to those who set out to study this instrument.*
*I wish dear Hector the best*

*Leopoldo Federico*

*I take great honor and great pleasure in giving my opinion of this method.*
*I regard this work as completely serious while providing great benefit for those who are beginning their studies with the Bandoneon.*
*Wishing you the best, your friend:*

*Julio Pane*

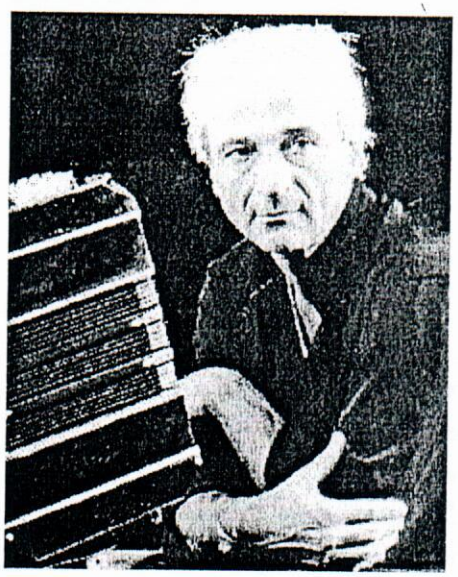



*I have always believed the high sound quality of the Bandoneon to be the magic reason behind this marvelous instrument enticing power.*
*Therefore, for us who love it, the arrival of this method for its study becomes a reason for celebration.*
*I congratulate Héctor J. Mele for his interesting and meaningful work, and wish him the best for its spreading.*

*Raúl Garello*
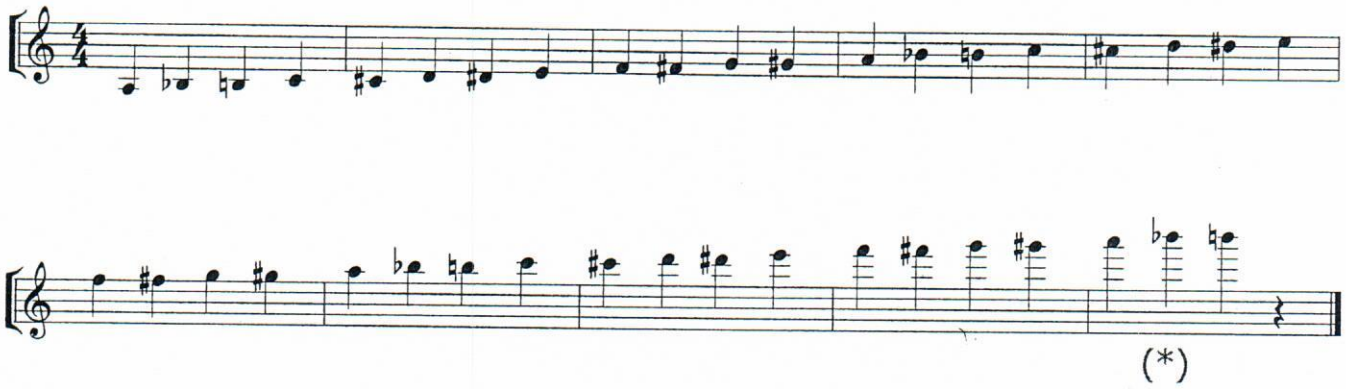
*Well-explained, progressive, comprehensive and of great musical level.*
*This method is highly recommendable for the studious bandoneonist who is looking for a correct instrument education from a beginner level up to a professional one.*

*I really admire this excellent work.*
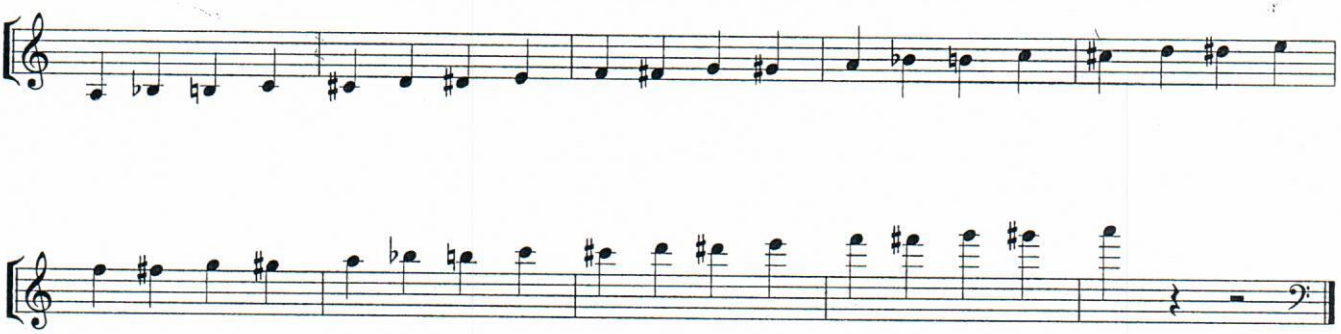


*Néstor Marconi*
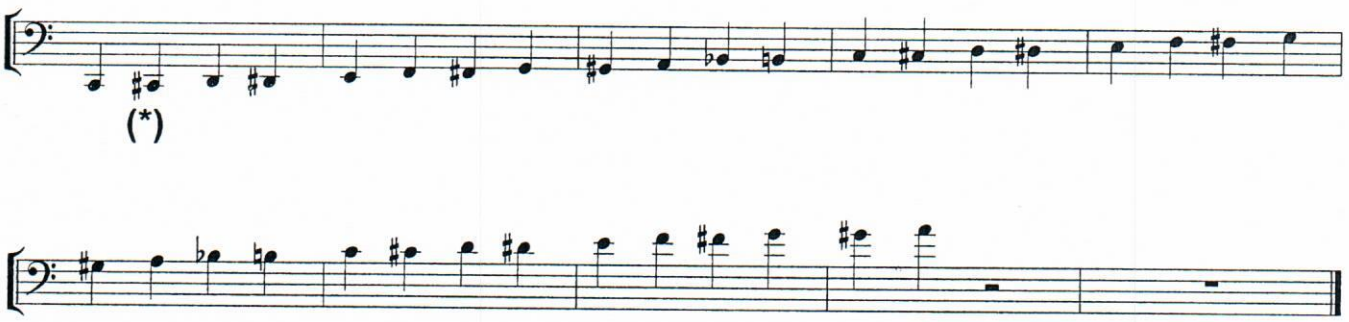
## Right hand keyboard - Opening (A)
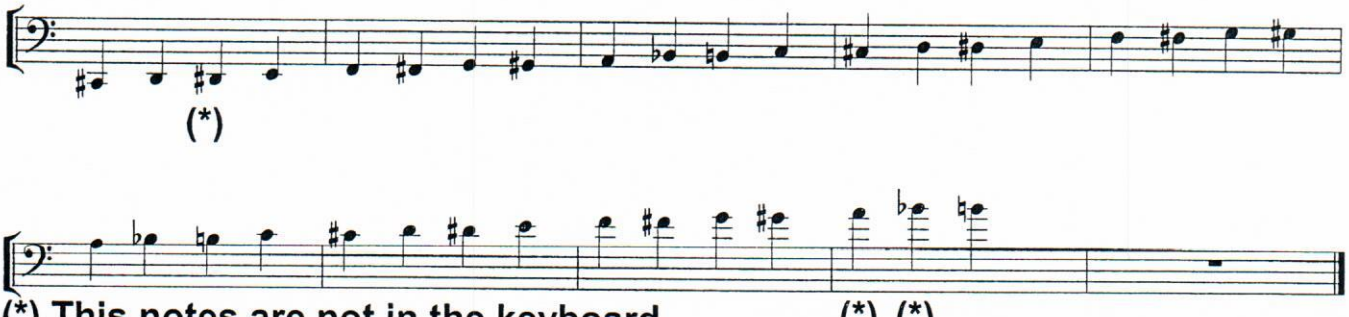



## Right hand keyboard - Closing (C)



## Left hand keyboard - Opening (A)
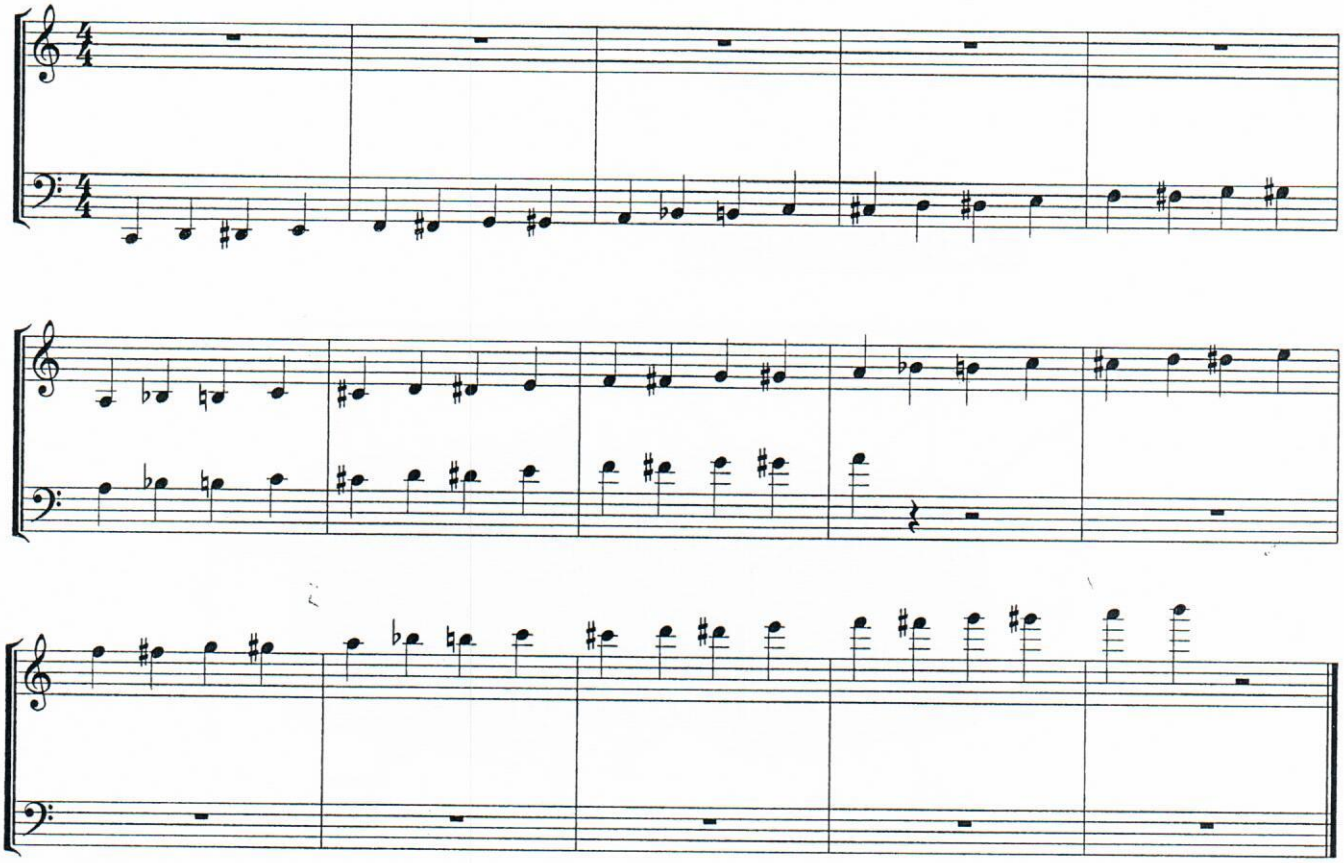



## Left hand keyboard - Closing (C)
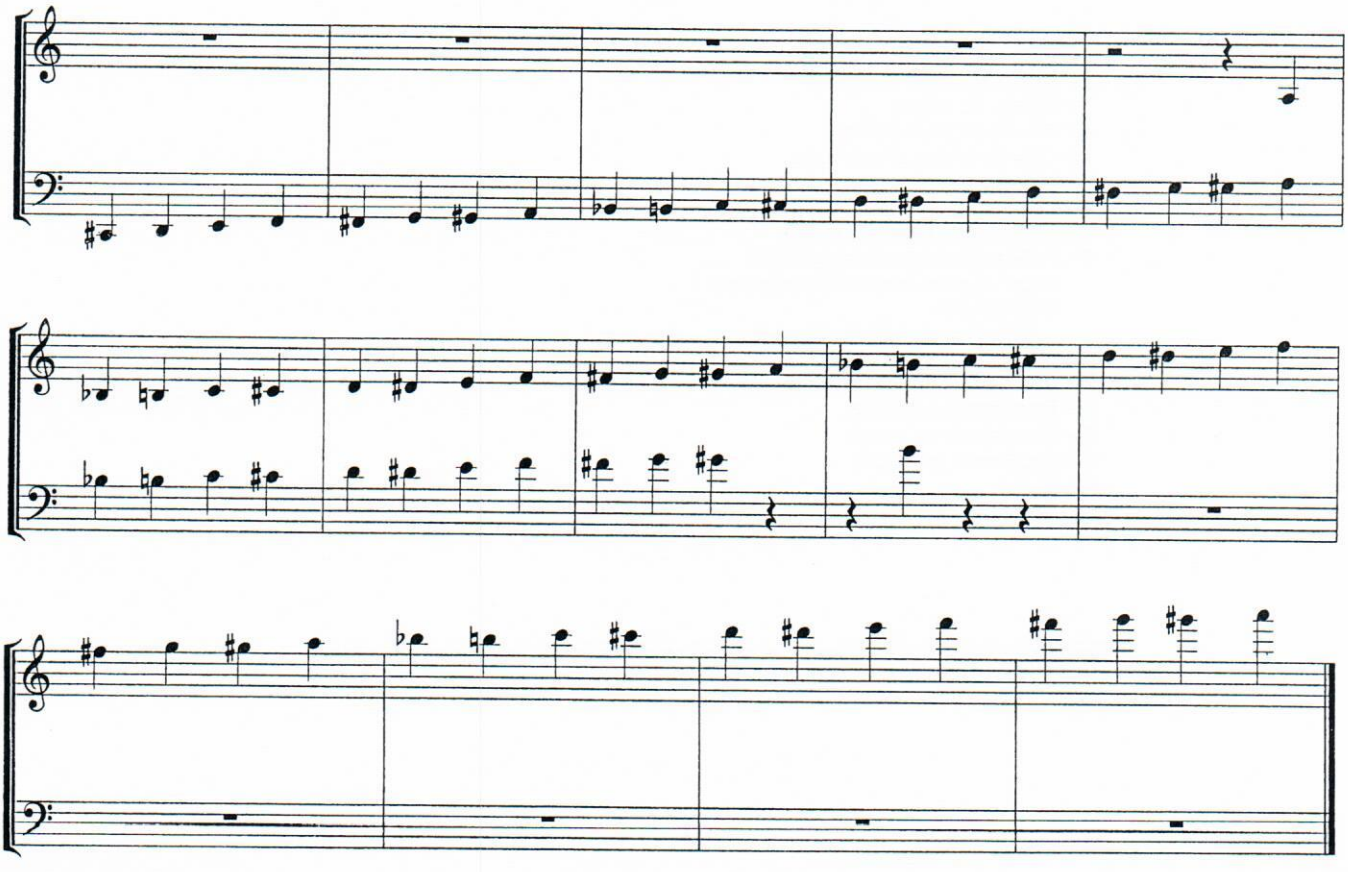



(*) This notes are not in the keyboard (*) (*)

*Both keyboards - right and left - produce sounds of identical tuning. The difference is timbrical.*

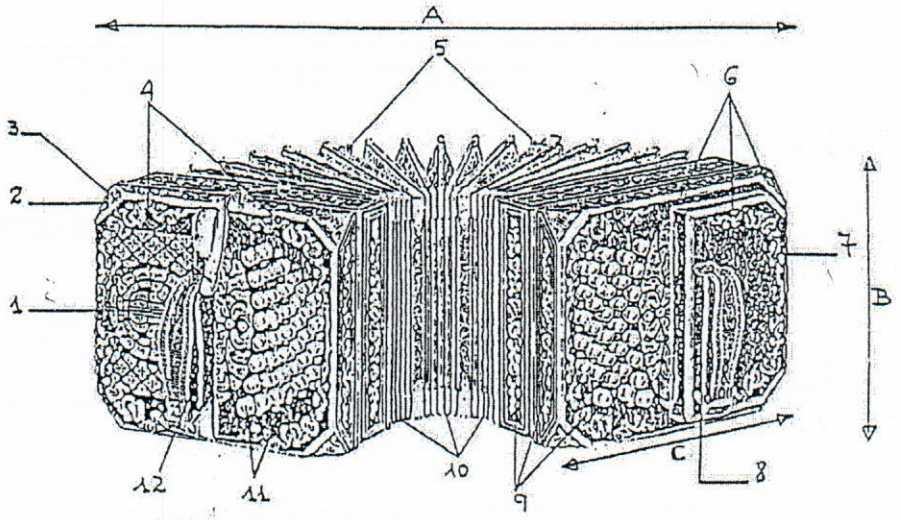
A



C



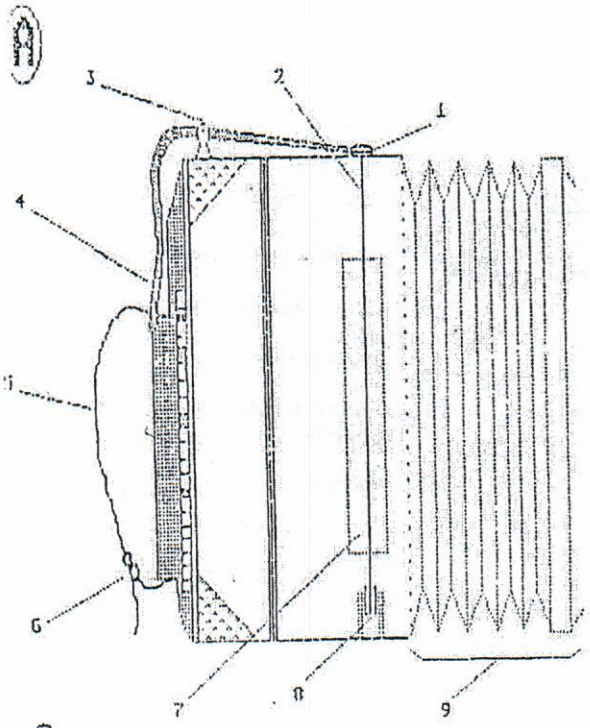
# EL BANDONEON



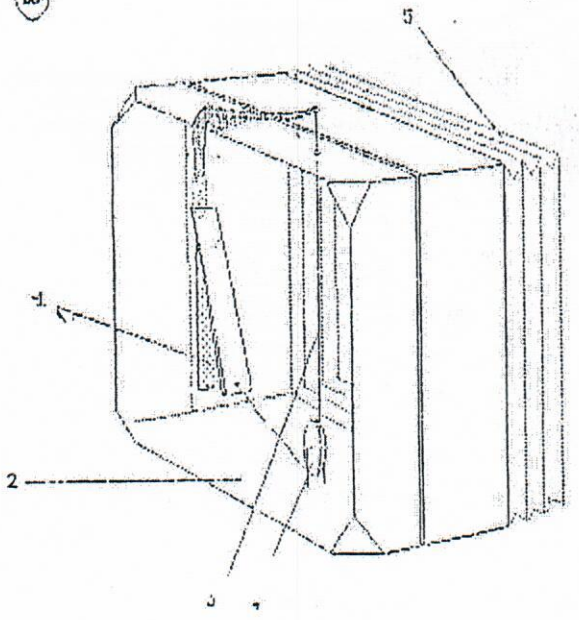

A - Fuelle cerrado: 35 cm.
fuelle abierto 1 m. aprox.
B - 23 cm. de Altura.
C - 25 cm. de profundidad.
1 - Caja de resonancia derecha.
2 - Lira decorativa.
3 - Válvula.
4 - Tornillo de cerradura de caja
5 - Anillo que antiguamente permitia colgar el instrumento del cuello para tocar de pie.
(Uso abandonado actualmente)
6 - Cuarto redondo metálico.
7 - Caja de resonancia izquierda.
8 - Empuñadura izquierda.
9 - Marqueteria de nacar.
10 - Esquineros en metal.
11 - Teclas.
12 - Empuñadura derecha.

*Agradezco al colega J.J. Mossalini el haberme cedido este importante documento.*

# Corte de la parte derecha del Bandoneón

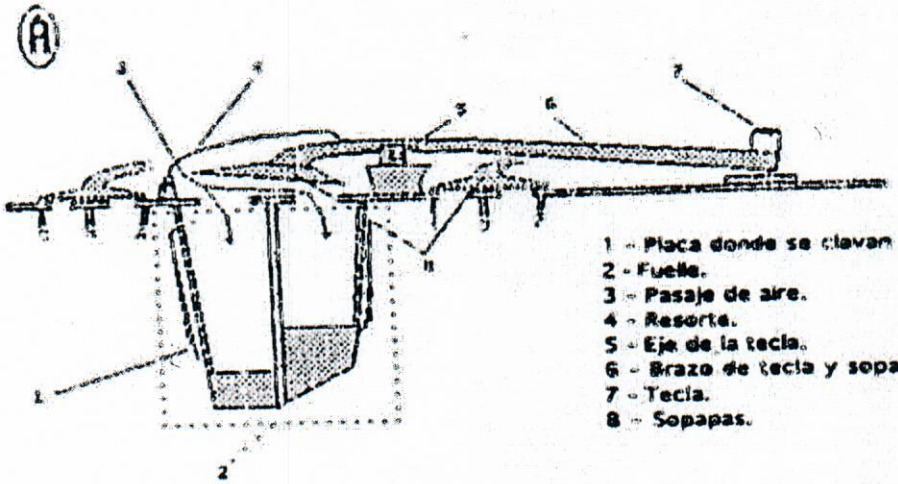



1 - Anillo de cuero.
2 - Cordón de abertura de la válvula.
3 - Eje de la manija.
4 - Manija de Válvula.
5 - Correa.
6 - Hebilla de ajuste de la correa.
7 - Abertura de la válvula.
8 - Polea de la válvula.
9 - Fuelle.

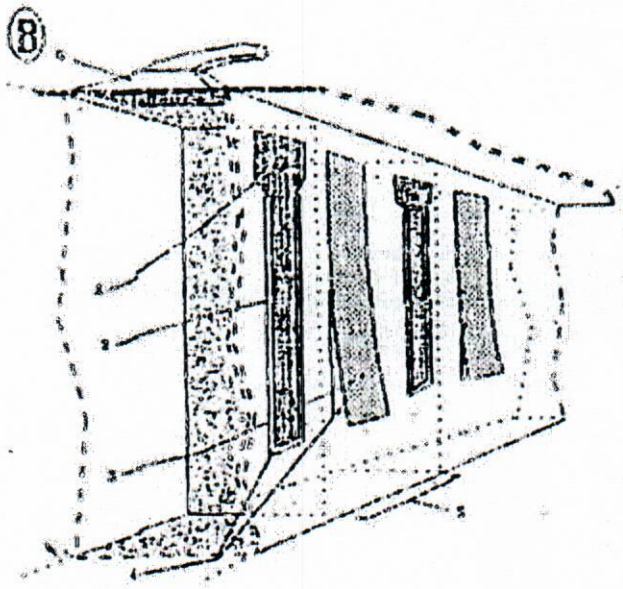



1 - Apertura.
2 - Caja.
3 - Cordón de abertura de la válvula.
4 - Polea de la válvula.
5 - Fuelle.

# Mecánica del Bandoneón




1 - Placa donde se clavan las anclas.
2 - Fuelle.
3 - Pasaje de aire.
4 - Resorte.
5 - Eje de la tecla.
6 - Brazo de tecla y sopapas.
7 - Tecla.
8 - Sopapas.

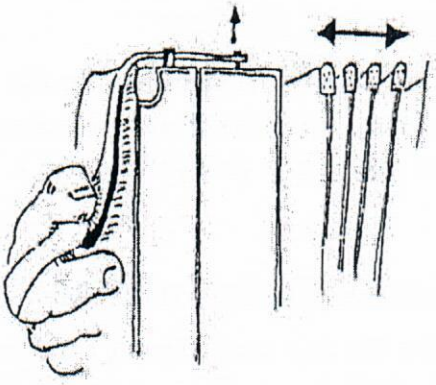



1 - Clavo del ancla.
2 - Ancla de Acero.
3 - Lengüeta de cuero, selecciona el sentido de circulación del aire.
4 - Abertura donde vibra el ancla.
5 - Tabicado interior del fuelle.
6 - Sopapa de la tecla.

Cada tabique (5) contiene cuatro anclas. Apoyando el botón se abre la sopapa (6) el aire pasa en un sentido y hace vibrar 2 anclas afinadas a la octava, invirtiendo el sentido del fuelle las otras dos anclas vibran a su turno.

*Air Value*

*The value is depressed by the thumb. Open or close the bellows accompanying this movement with the legs, very slowly, to prevent the passing air from being heard. (Picture 1)*
*This must be done in lessons 1 to 24 every time you get to the double bar line.*
*In the first lessons it is advisable to play long notes and make slow movements to prevent any sound vibrations.*



1

*Position of the body in the chair*

*Your back must lean on the back of the chair. Your legs must form a right angle and they must not lean forward. The position of the feet must resemble the clock hands striking ten past ten (Pictures 2 and 3).*

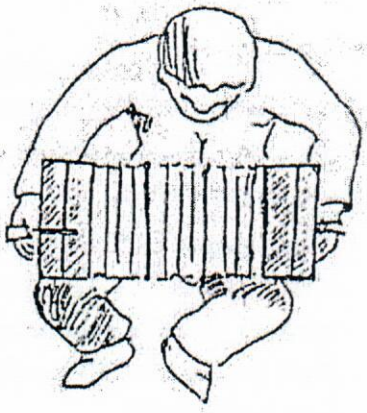


2

*Position of the hands*

*The wrist must be flexible and without tension. Both thumbs must rest on the upper end of the straps without pressure. This will allow the necessary relaxation of the rest of the fingers, which must depress the keys deep down.*

*Do not exert too much strength with your hands to open and close the bellows. The pressure of the fingers on the keys is enough. It is necessary to accompany this movement with the legs.*



3

## Movement of the legs

*The legs must accompany the instrument's closing and opening movements, but this must not cause the sound to vibrate. Do not beat the time with your feet (Picture 3).*

## Position of the instrument

*On the lap and almost touching the trunk, never on the knees because it might fall down. To prevent the instrument from falling sideways you must accompany the closing and opening movements with your legs.*

*It is not advisable to rest the instrument on only one leg, although this is very often seen (Picture 3).*

----- oOoOo -----

*As the following exercises and studies are arranged gradually according to their technical and musical difficulties, it is worth mentioning Bela Bartok's advice in his book for piano, "Mikrokosmos", volume I.*

*"The pieces and exercises have been arranged according to their musical and technical difficulty. However, the teacher may change the order according to the pupil's skill.*

*Metronome indications, especially in the first, second and third books (in this case, first, second and third cycles) must be regarded as approximate. Many of the first pieces can be performed slower or faster than it is here indicated."*

---- oOoOo -----

*The student must be trained to reach self-control by listening to himself with a critical ear - one of the most important conditions for the study of music.*

*Studying without mind and ear concentration on each note in the exercises is a waste of time.*

*There is nothing new in these studies and lessons. All I have done is to observe the good job done by many good interpreters of bandoneon and other instruments, to analyze different methods and to adapt everything to the bandoneon for the benefit of the beginner in these studies.*

*I conclude that a good interpretation is achieved by playing in the most natural and simple way.*

*After studying with different teachers, having participated in many groups -some of them started by myself -, and having observed both professional and amateur players, I think I can pass on my experiences as a bandoneonist to those who wish to devote themselves to this study.*

*I have taken into account both the good and bad lessons received in order not to make the same mistakes. For different reasons I took few lessons from Alejandro Barletta, but they were the best, and much of them is reflected on these pages.*

*If the most adequate lessons are not taken from the very beginning, learning becomes very time-consuming. This fact was shown to me by some of my pupils who come to me with some previous knowledge. It would be a mistake to start all over again with these students/ for they all have something good of their own. It is up to the teacher to find out the best way to teach them, emphasizing their potentialities and guiding them. This should be talked over between teacher and pupil and practiced with the instrument. Thus, the study will not be prolonged unnecessarily.*

*In his book "La Dinámica del Violinista", Carlos Maria Ramos Mejía says:*

*"When you can't overcome a certain difficulty, you must not insist too much on it. Instead, you must get used to analyzing the difficulty, trying, at the same time, to visualize the movement in your mind, thinking of the finger movements to make. After some time, unexpectedly, you will find that the difficulty has been overcome. In general, the pupil is more and more attracted by the pleasure experienced at each progress, and even more when he starts to envisage the scope of his own will power and creative force.*

*The intensity of the study is in proportion to the degree of understanding, and not to the amount of time devoted to it."*

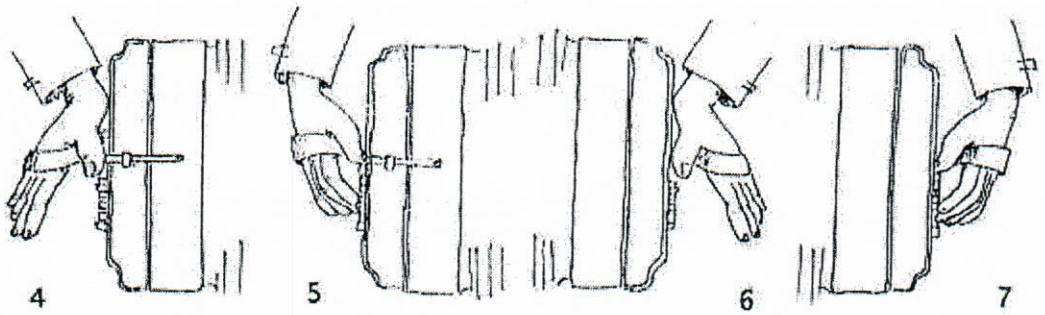
*I recommend reading the following books:*

- *"La Dinámica del Violinista", by Carlos Maria Ramos Mejia (Ricordi)*
- *"La Moderna Ejecución Pianística" by Delmer and Gieseking (Ricordi)*
- *"Ritmica, Dinámica y Pedal", by Leimer and Gieseking (Ricordi)*

*None of the existing methods I have analyzed indicate how to perform the different kinds of touches: legato, staccato, mezzo-staccato.*

*The following exercise will be practiced first:*

*Practice the hand movement - not violently or abruptly - making your wrist touch the instrument and, at the same time keeping your fingers off the keyboard. Then do it the other way round, that is, your fingers touching the keyboard - without depressing the keys - and your wrist off the instrument. The wrist must not be rigid at all and it must work as an axis between the arm-and hand.*
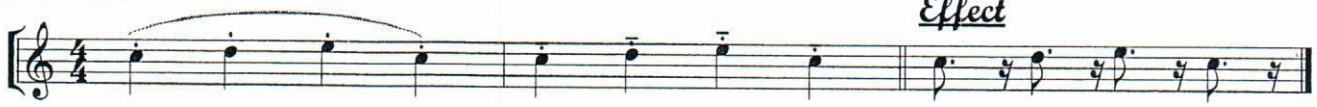


## Mezzo-Staccato

A key is depressed deep down and then released tho shorten each note by ¼ of its value. Approach the wrist to the instrument as the fingers move away from the keyboard. When the key is depressed, the wrist moves away from the instrument (Pictures 4, 5, 6 and 7).

Notation

Effect



## Legato

A key is depressed inmediately after releasing another.

Notation

Effect
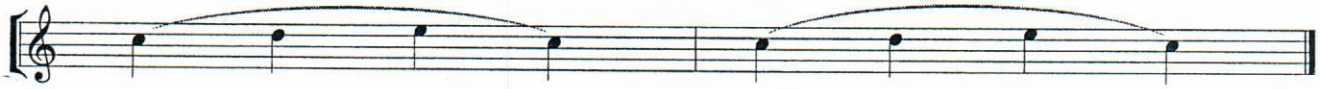


Legato

## Molto Legato

Depress a key, release, and at the same time depress the next, preventing the two sounds from overlapping.

Notation and Effect



## Staccato

A key is depressed and then released to shorten each note by 1/2 of its value.

Notation

Effect



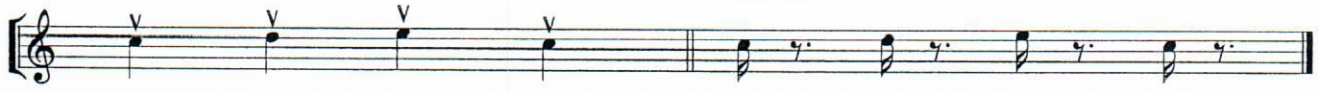
Staccato

## Staccatissimo

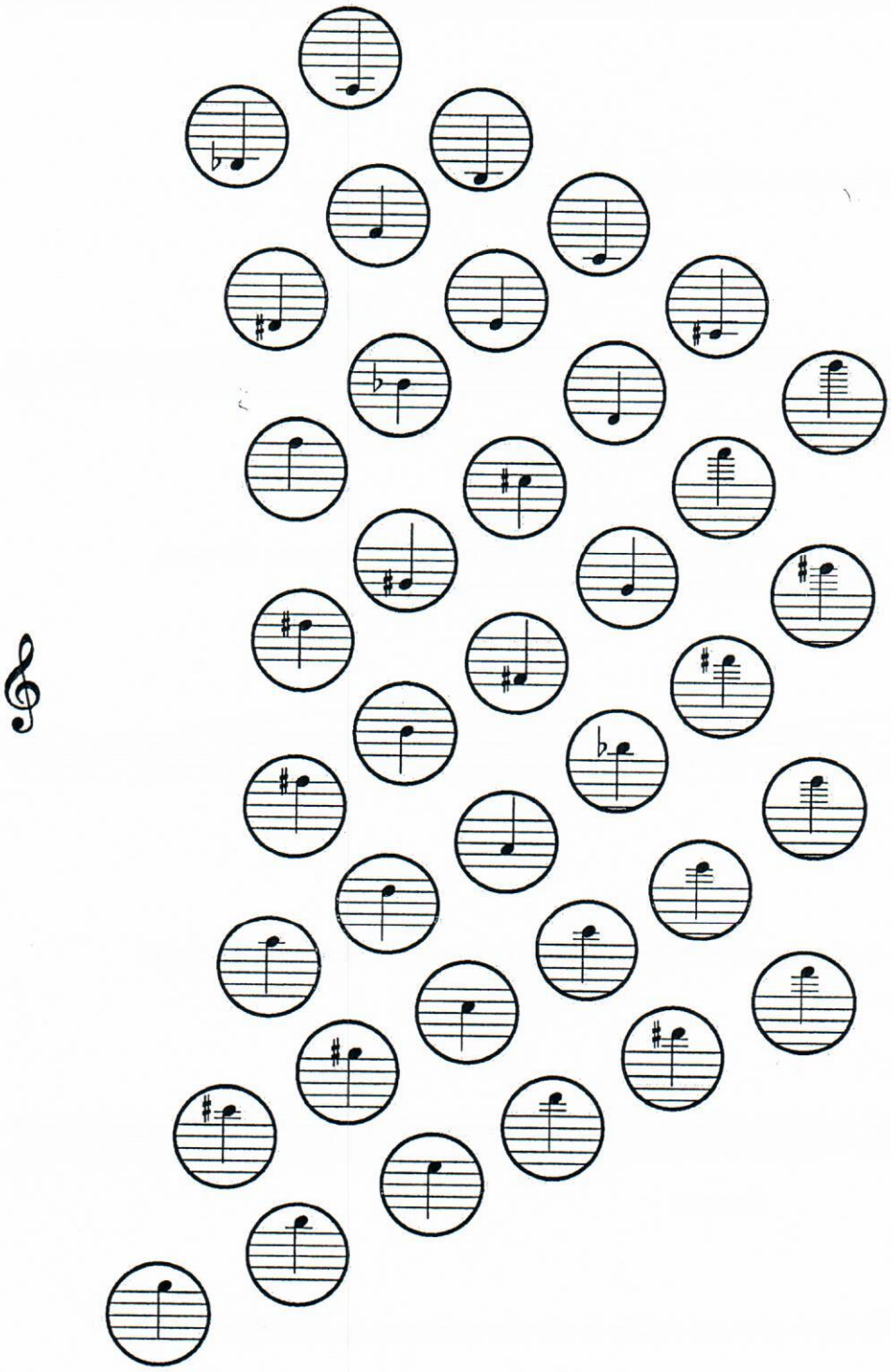
A key is pressed softly to shorten each note by 3/4 of its value.

Notation

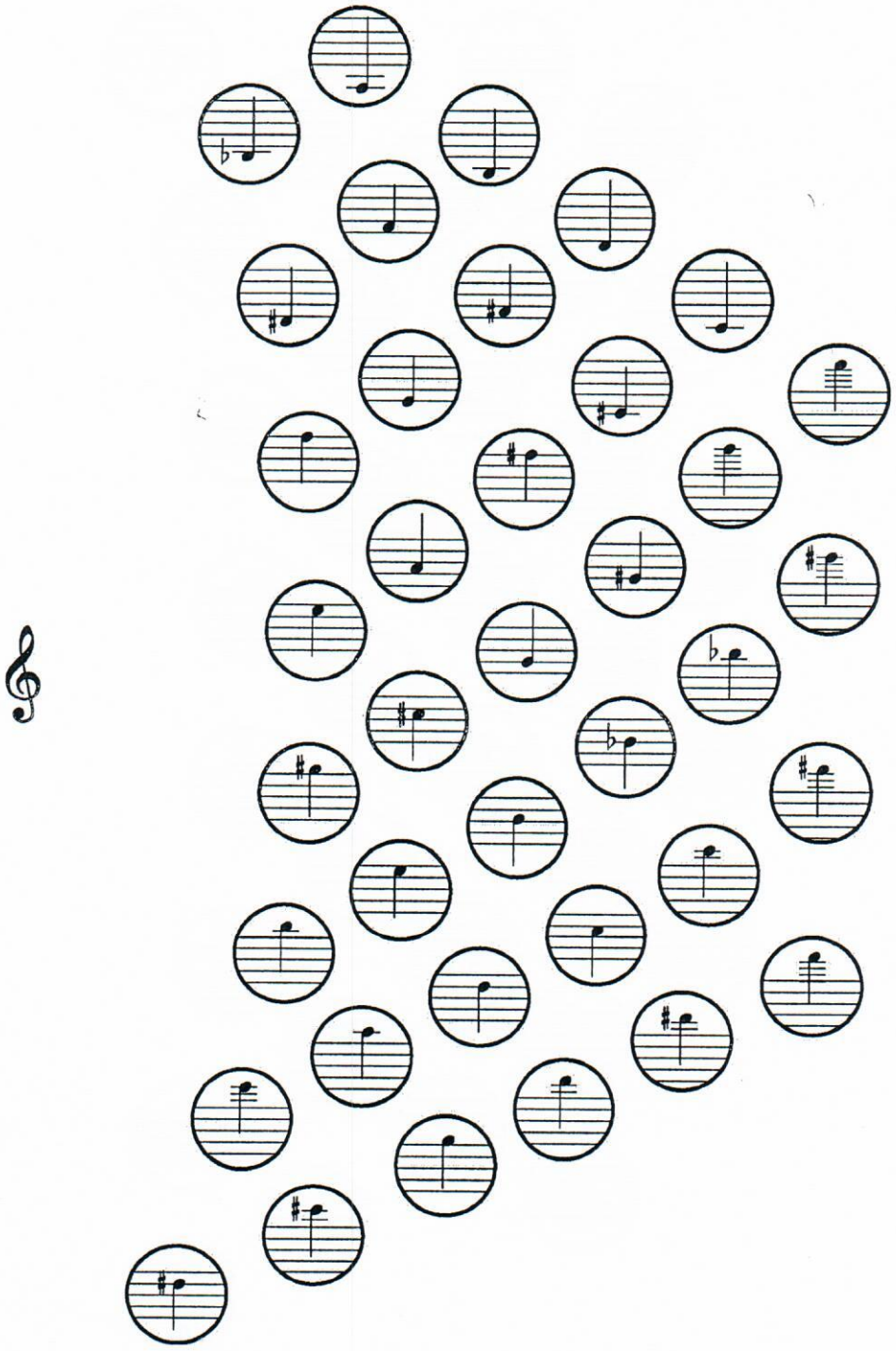
Effect



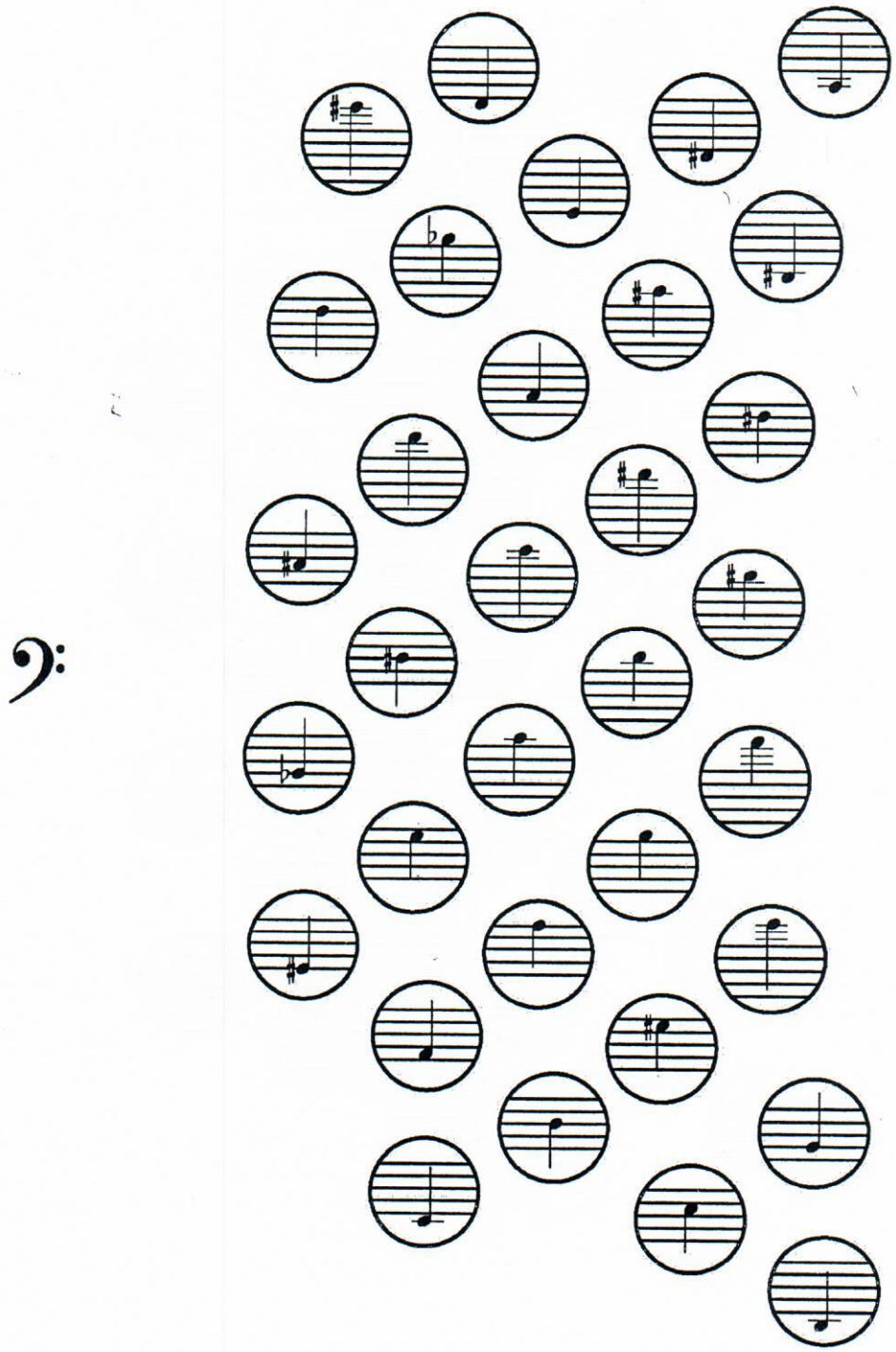
# Right Hand Keyboard - Opening



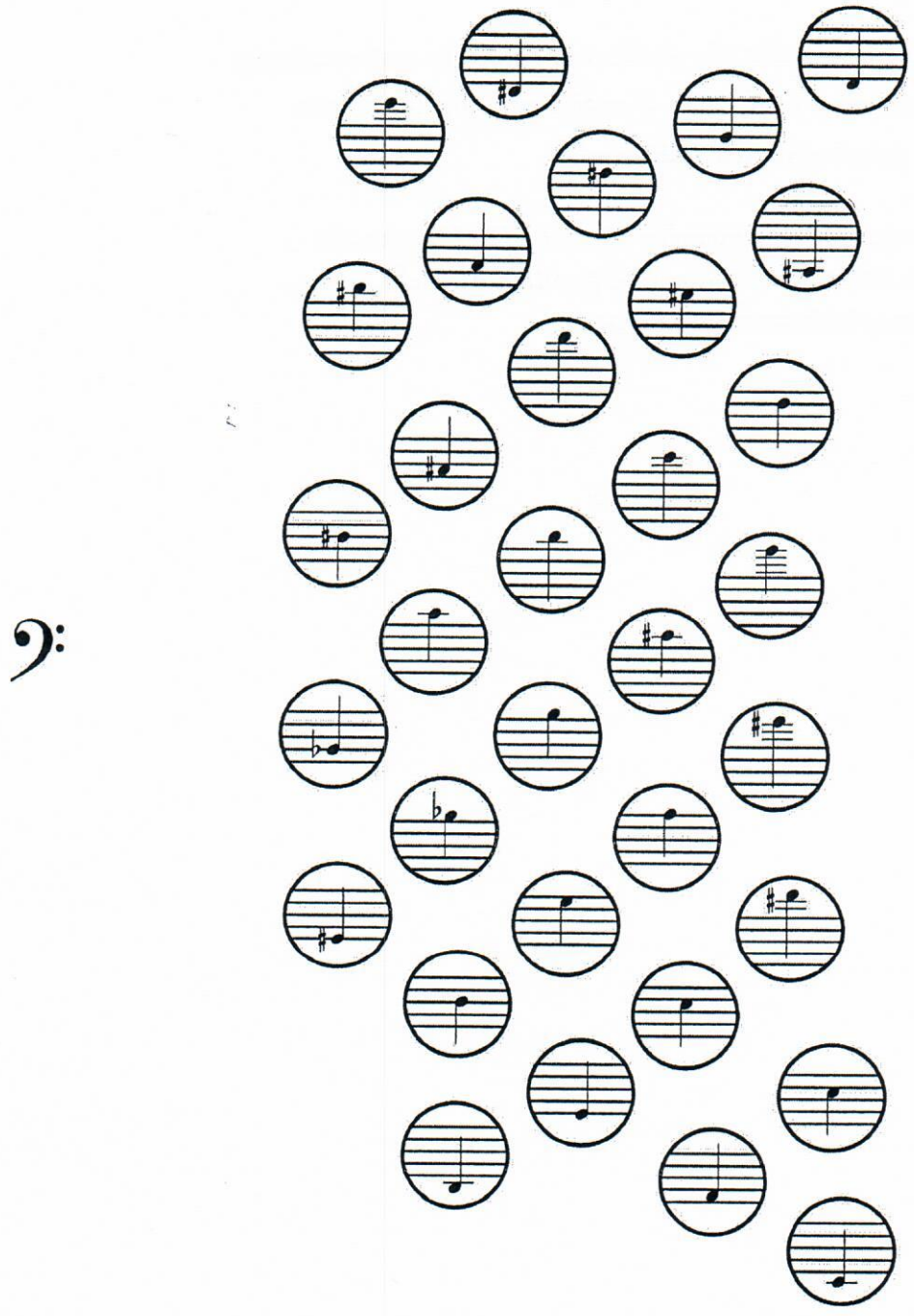
## *Right Hand Keyboard – Closing*



# *Left Hand Keyboard – Opening*



# *Left Hand Keyboard – Closing*



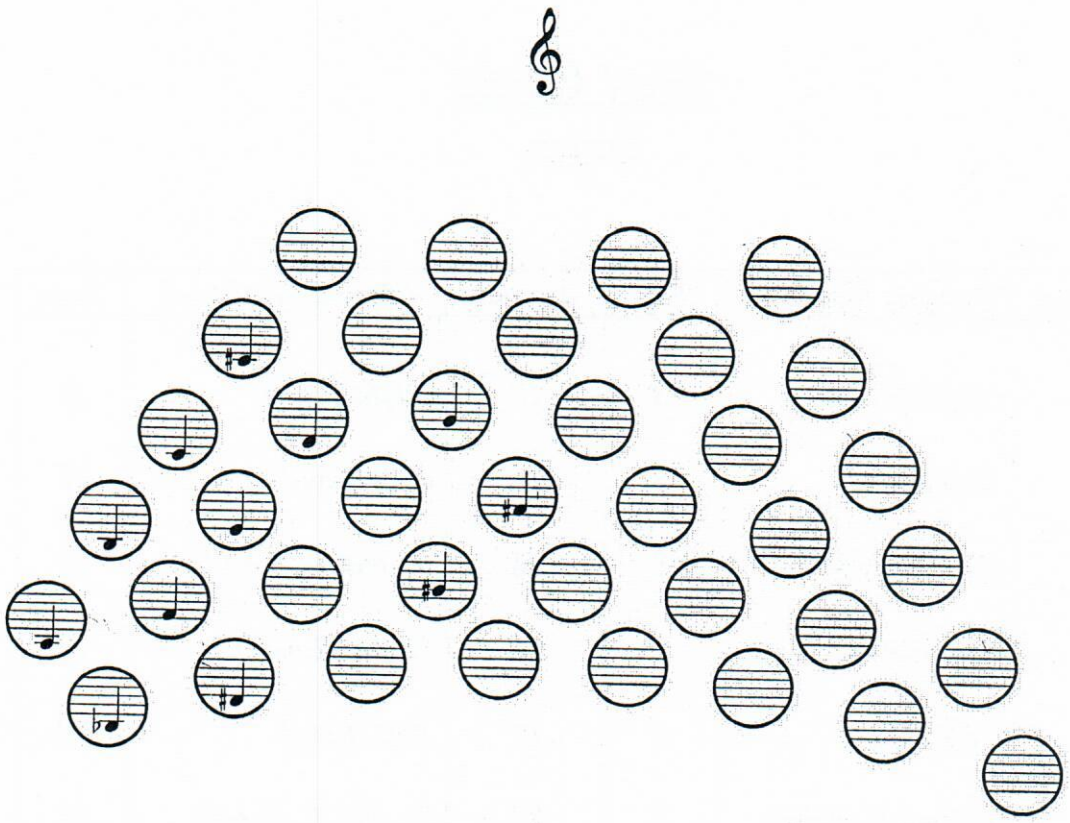
*At the beginning the student is likely to unknowingly get nervous and tense. For this reason, long notes and pianissimo are indicated.*

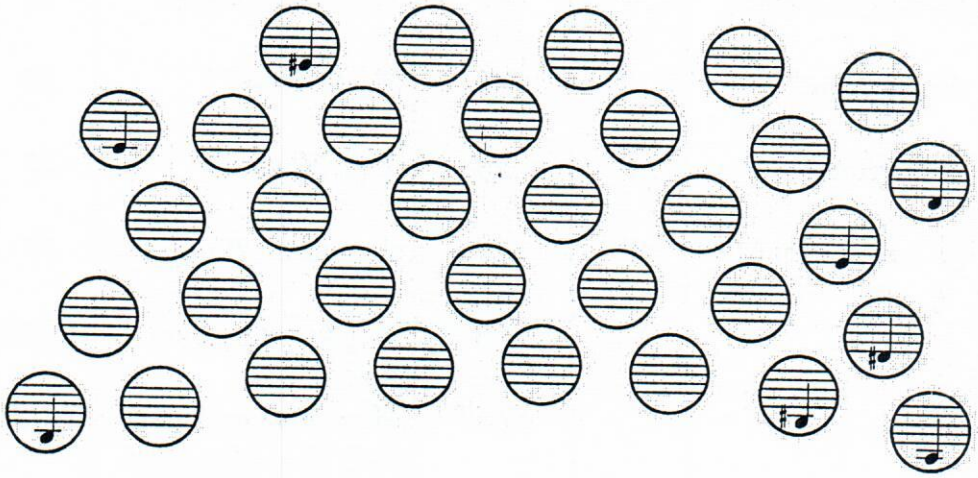
*Is essential to remember since the first lesson the given indications regarding position of body, arms, fingers, instrument and legs.*

# First Cycle

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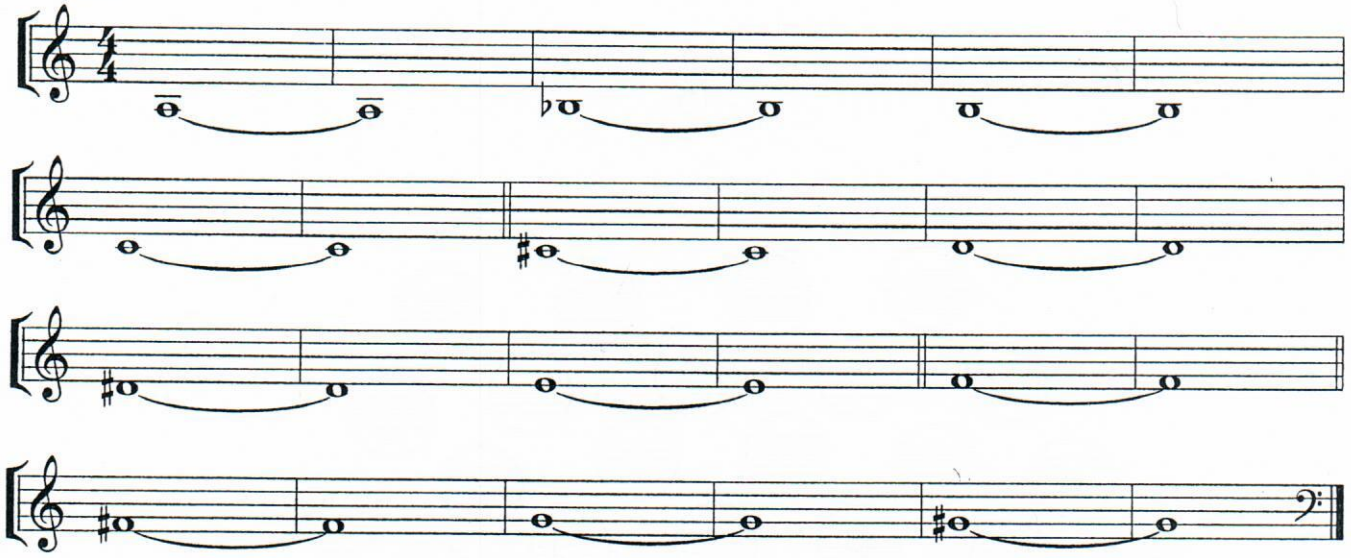

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| 5 | Left Hand | 5 | 17 | Left Hand | 13 |
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| 9 | R. and L. Hands | 7 | 21 | R. and L. Hands | 15 |
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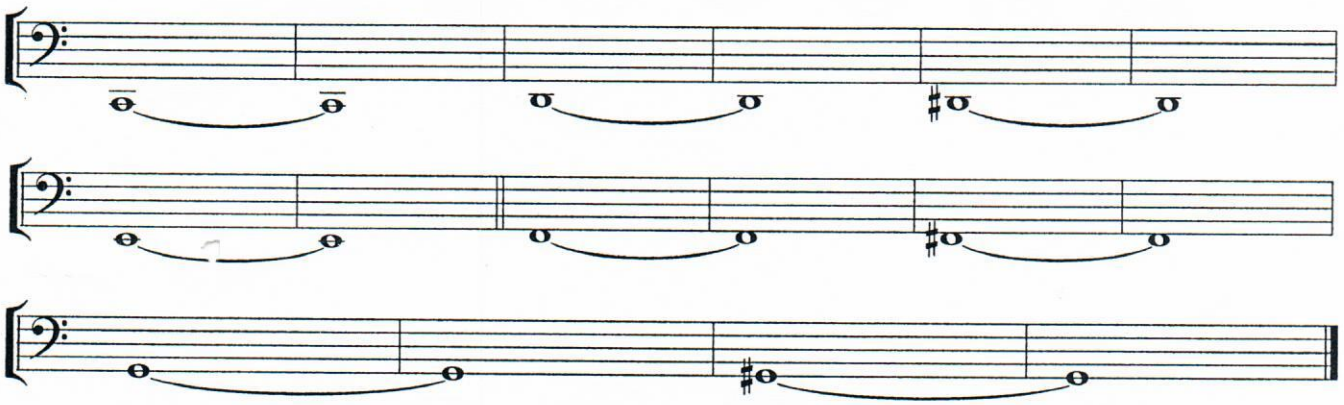
## Lesson Nº 1 A Right Hand

♩= 80



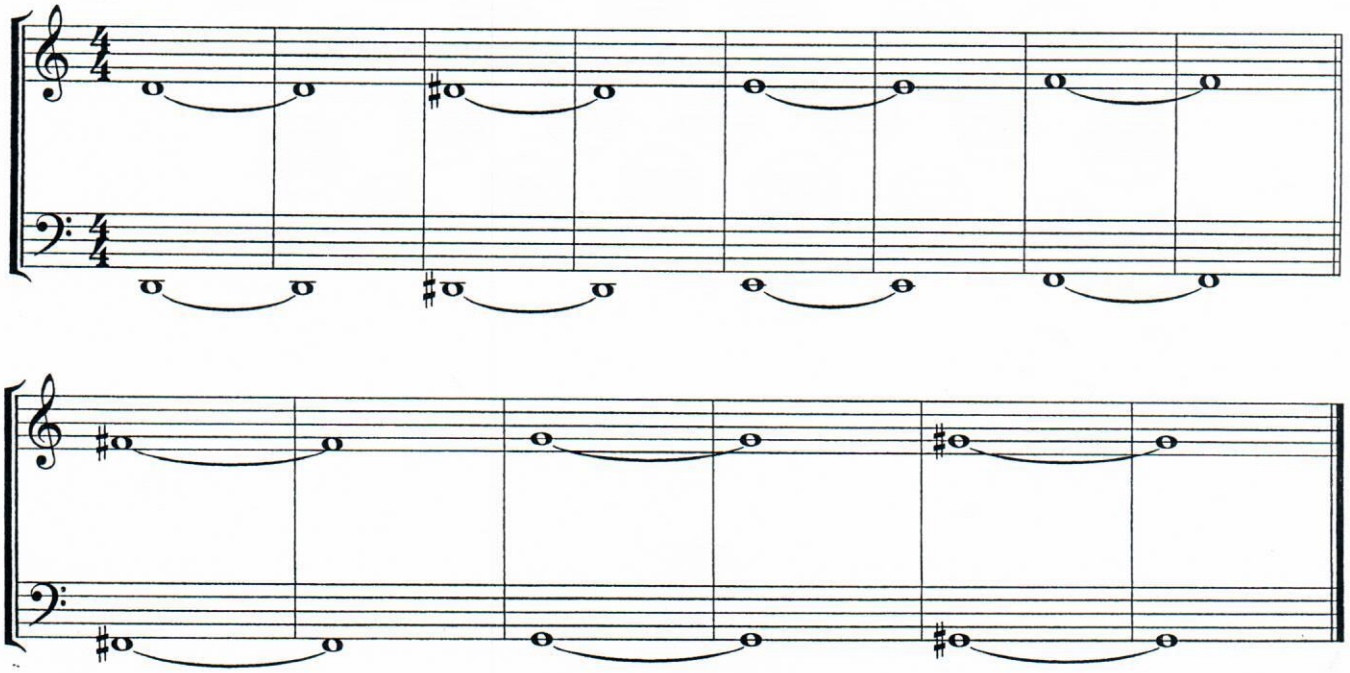
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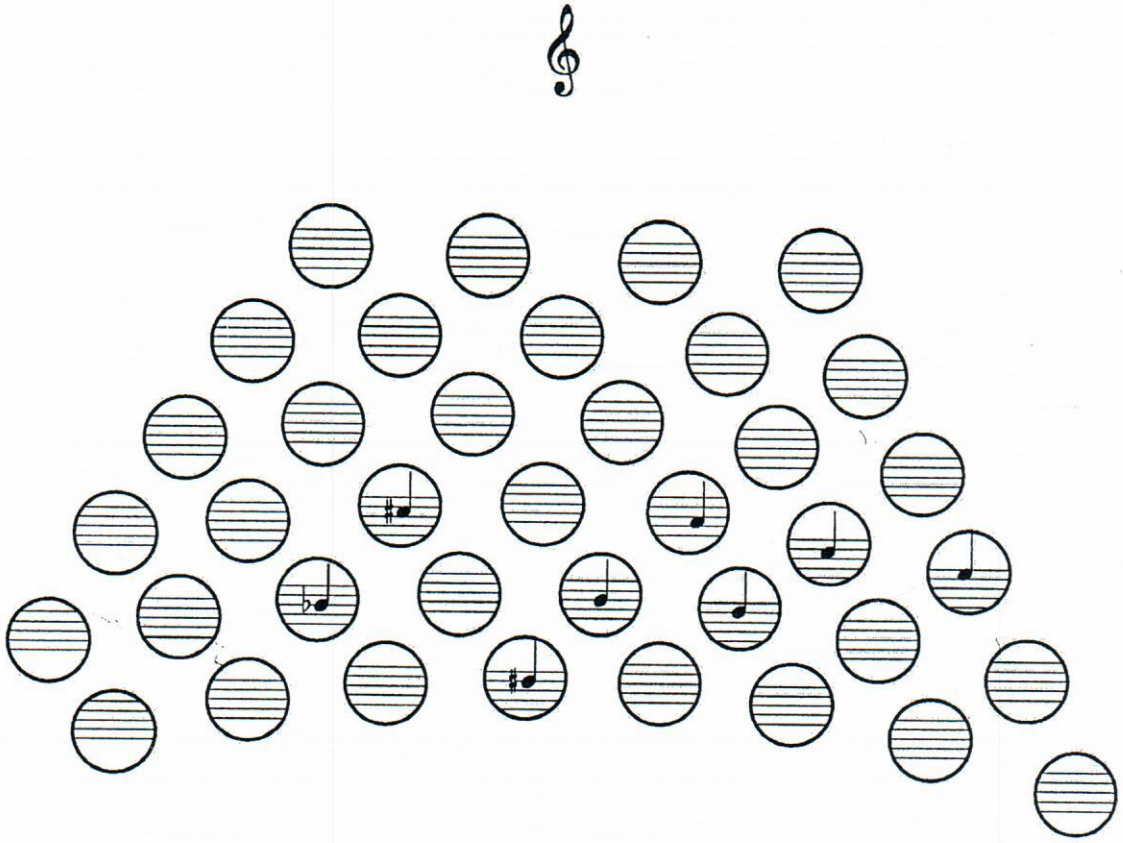
♩= 80

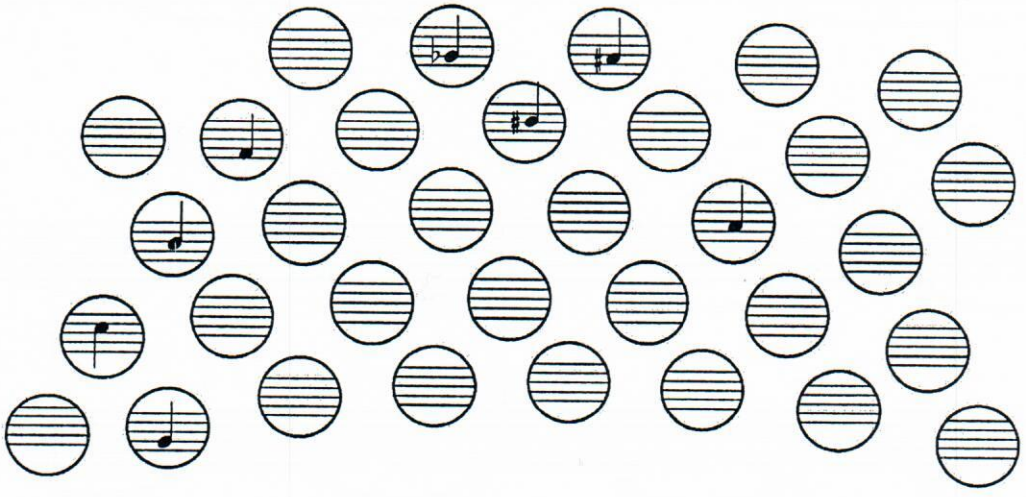


## Lesson Nº 3 A

♩= 80

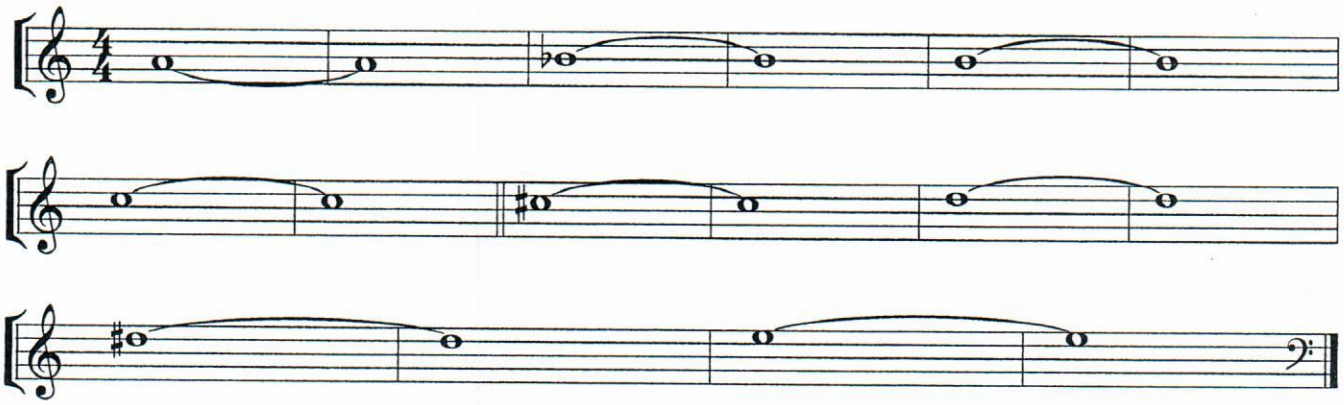






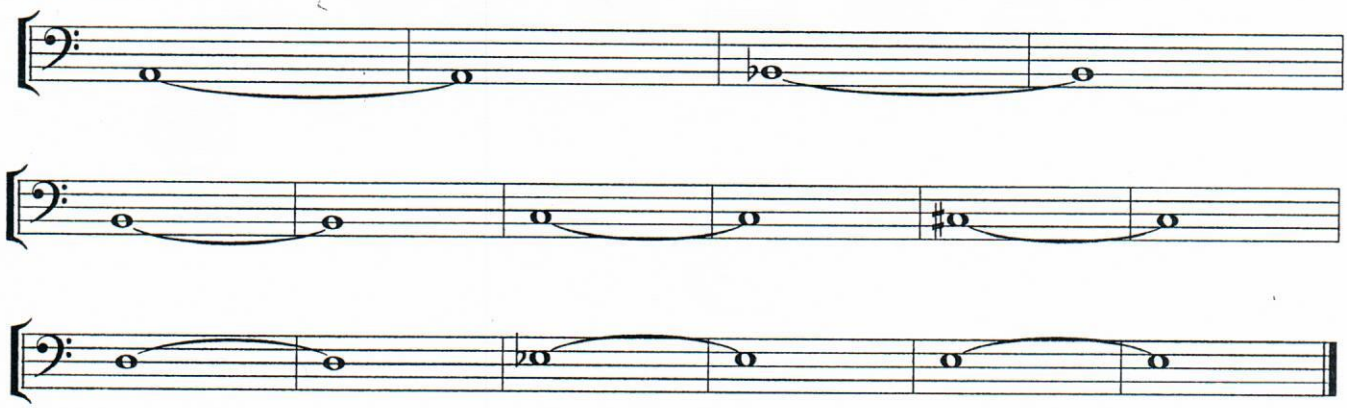
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♩= 80
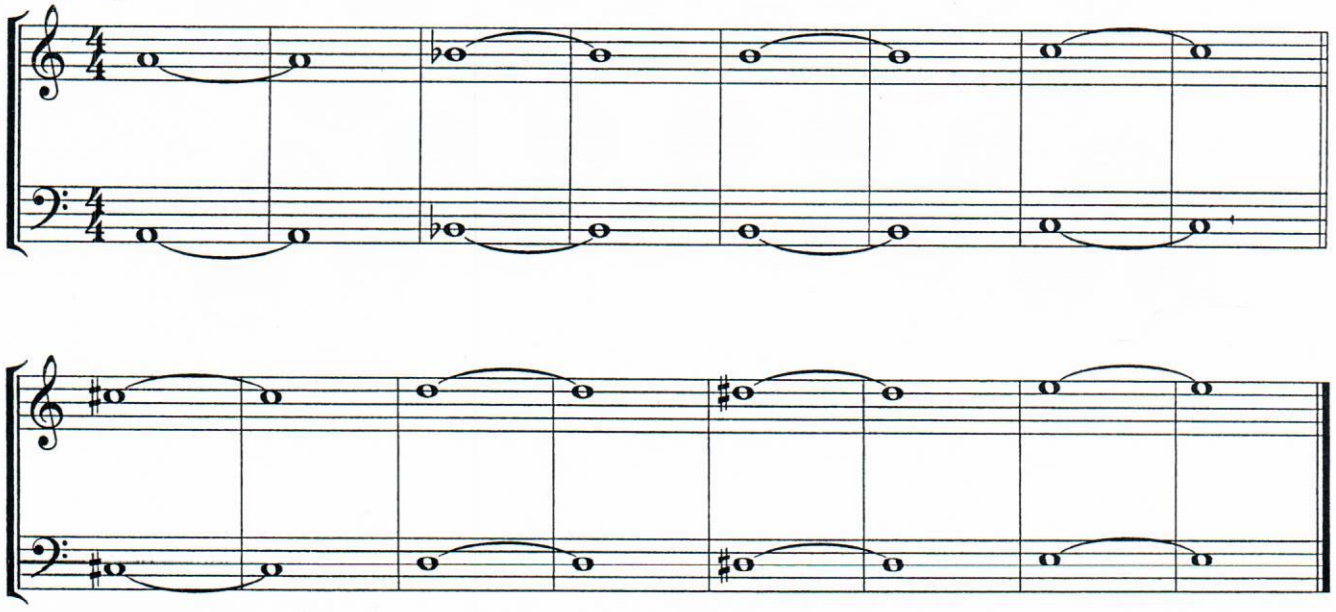


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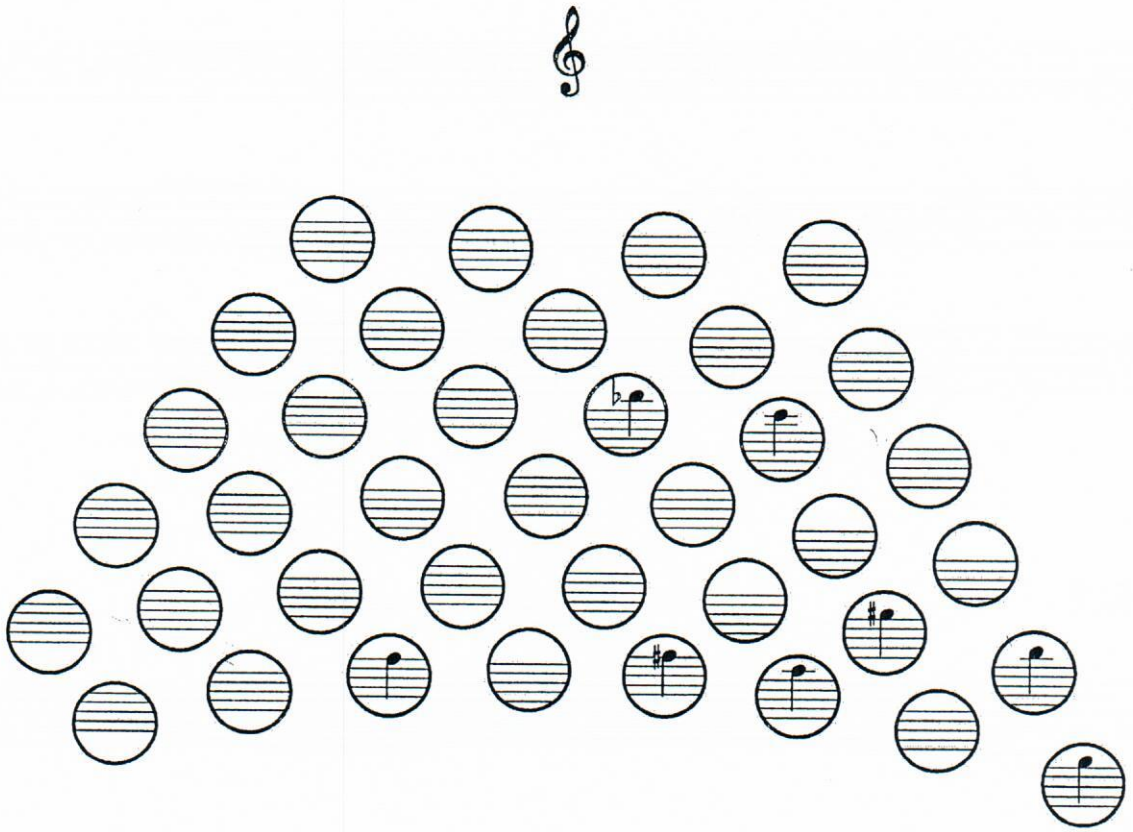
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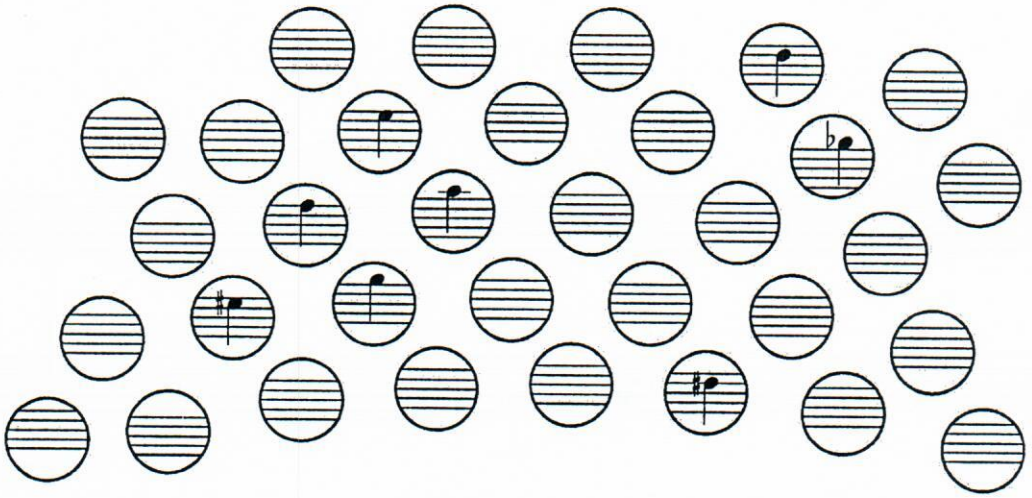


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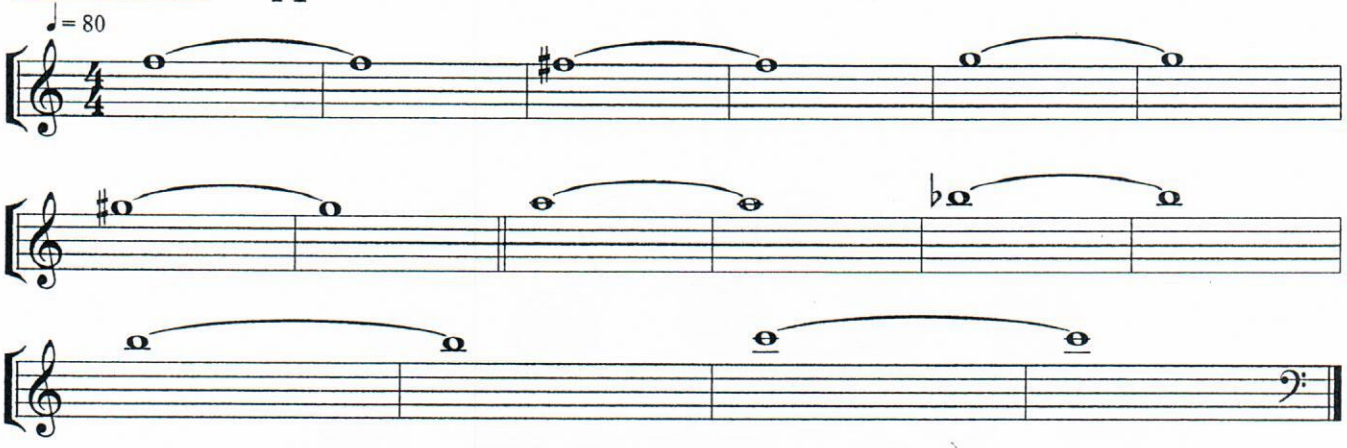
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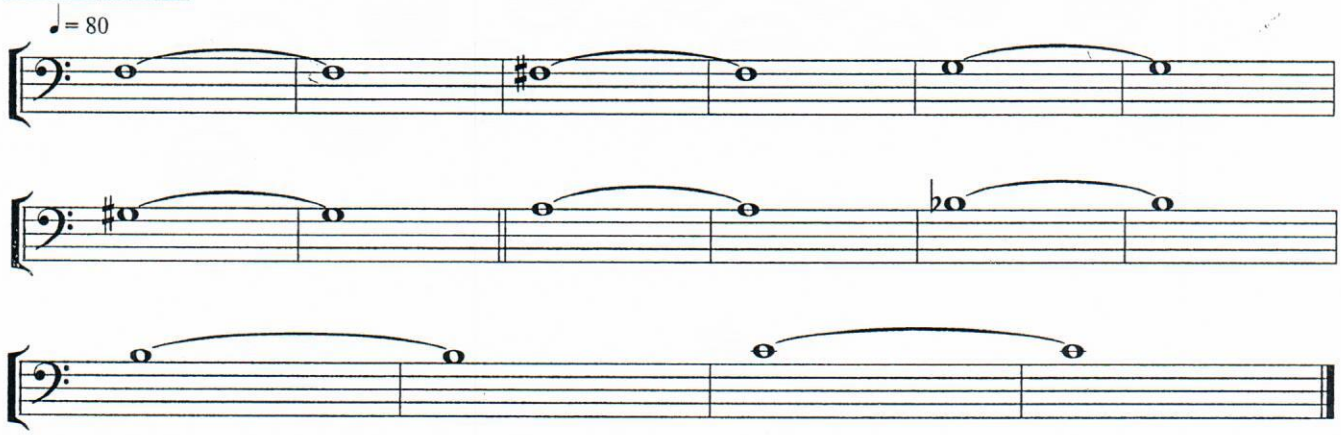




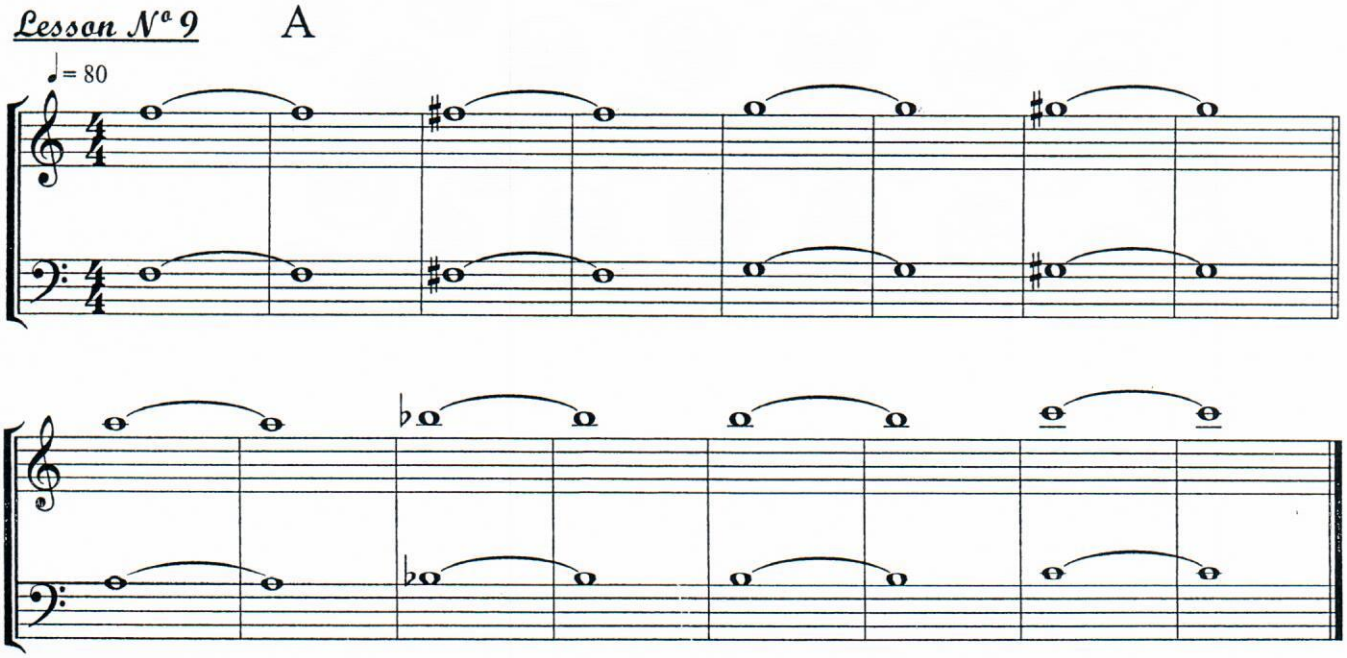
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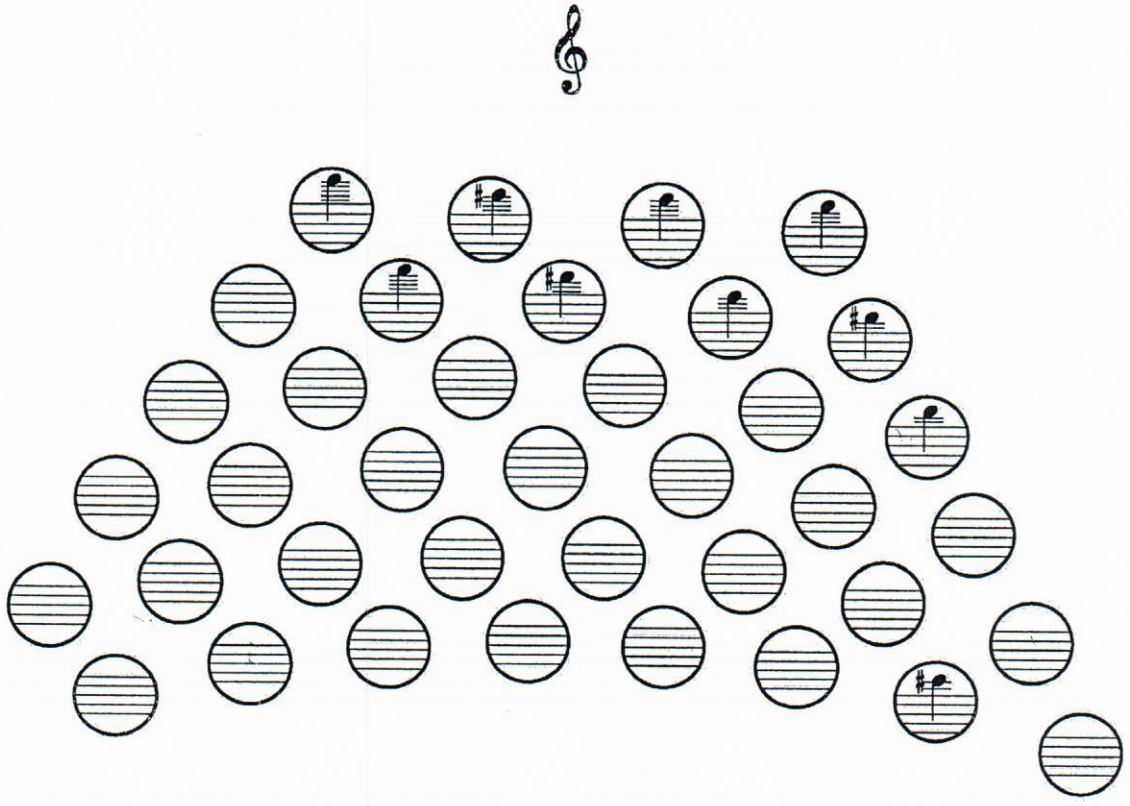


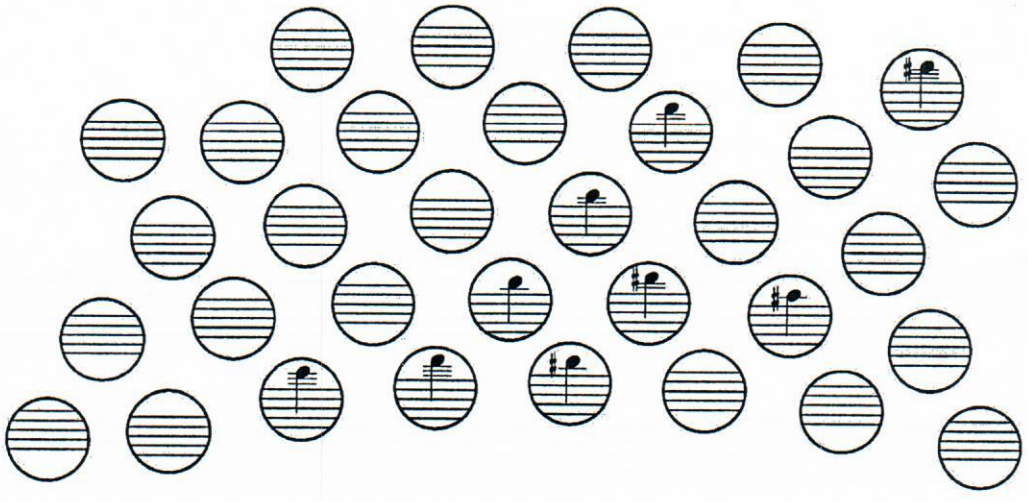

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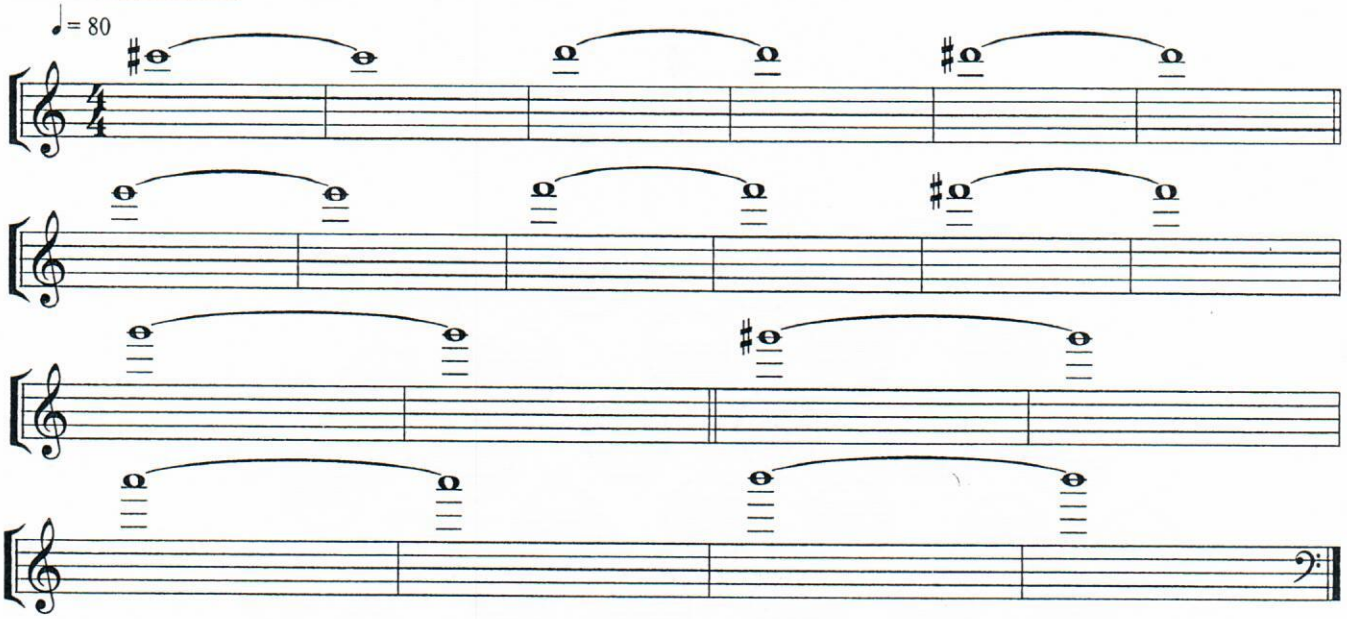

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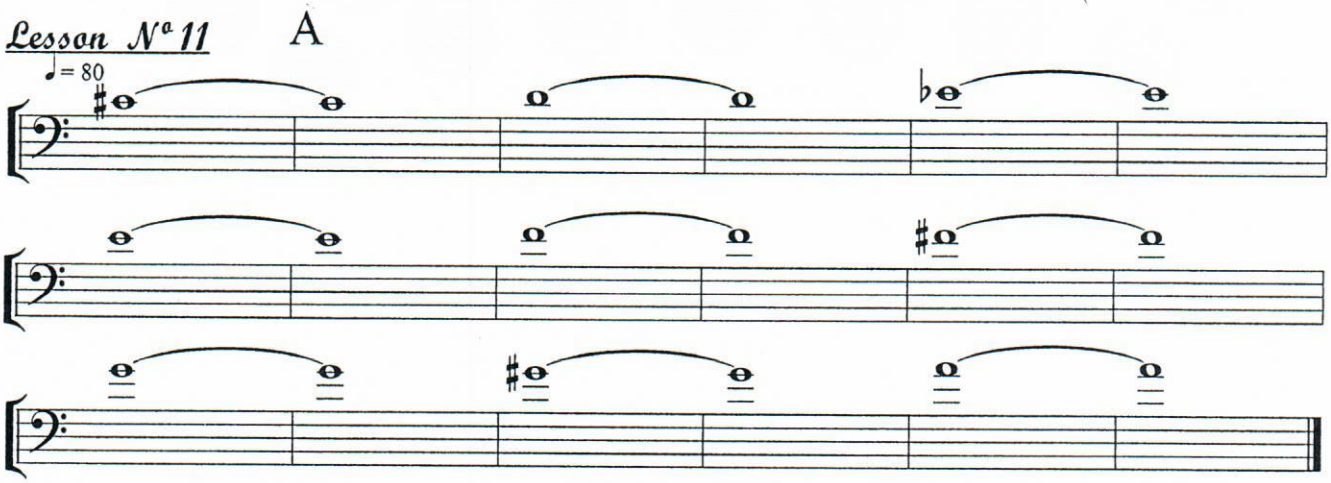




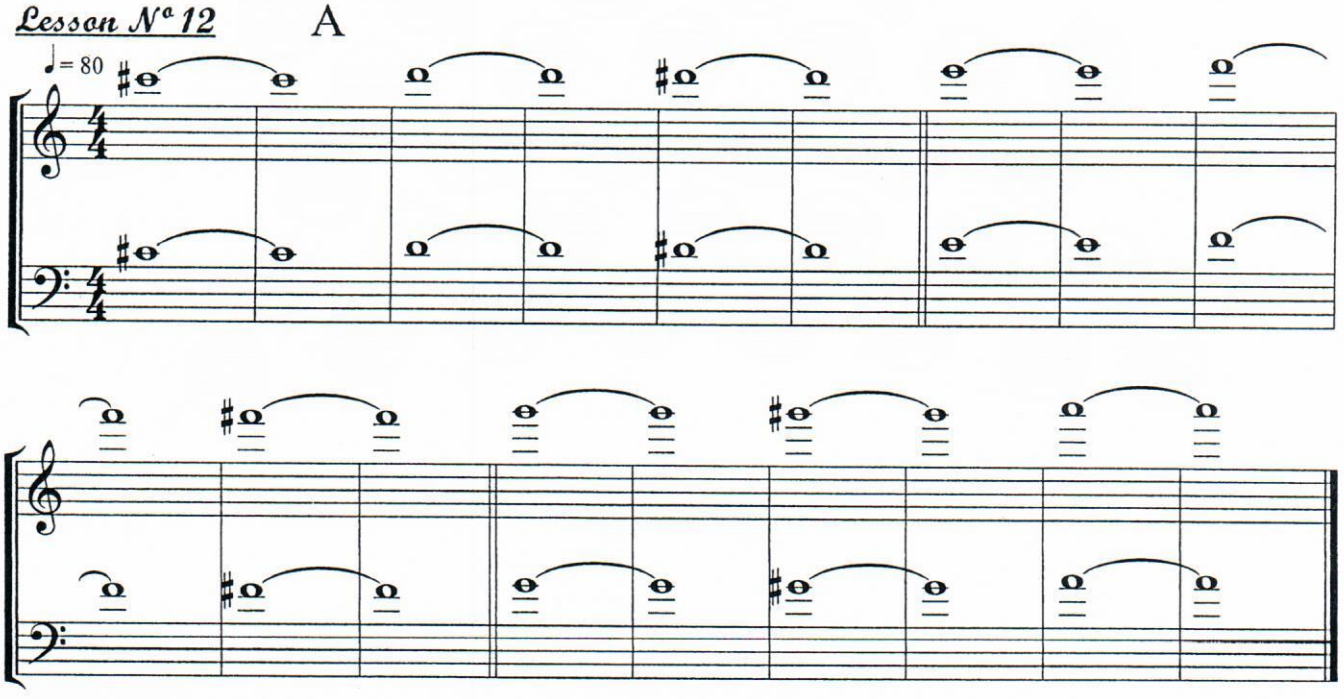
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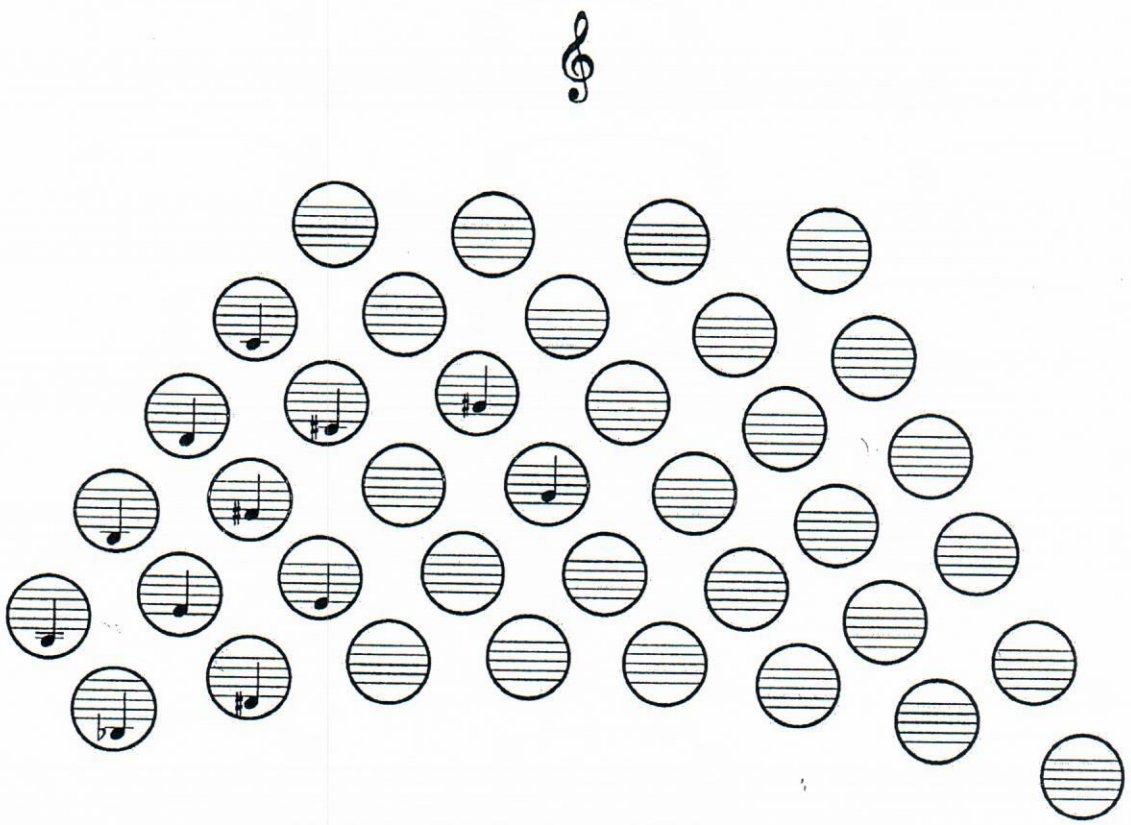


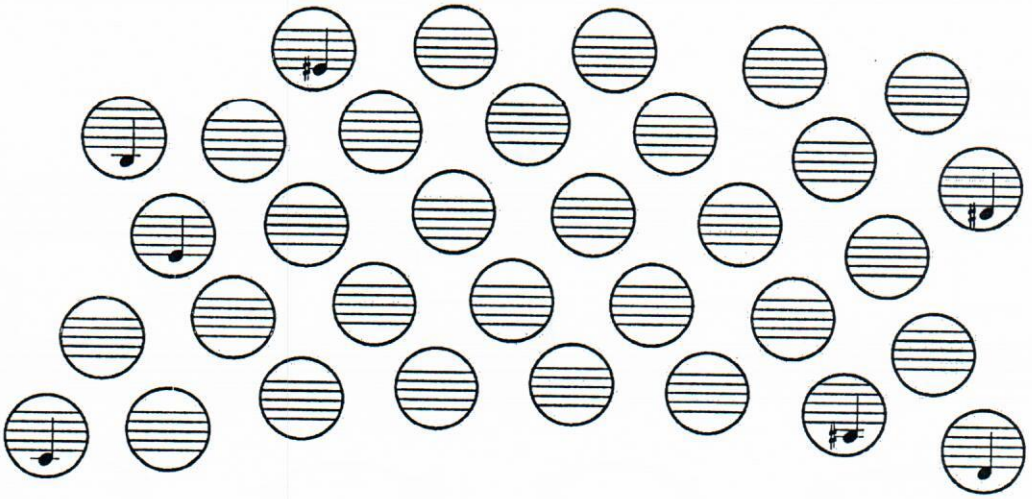

## Lesson Nº 11 A




## Lesson Nº 12 A



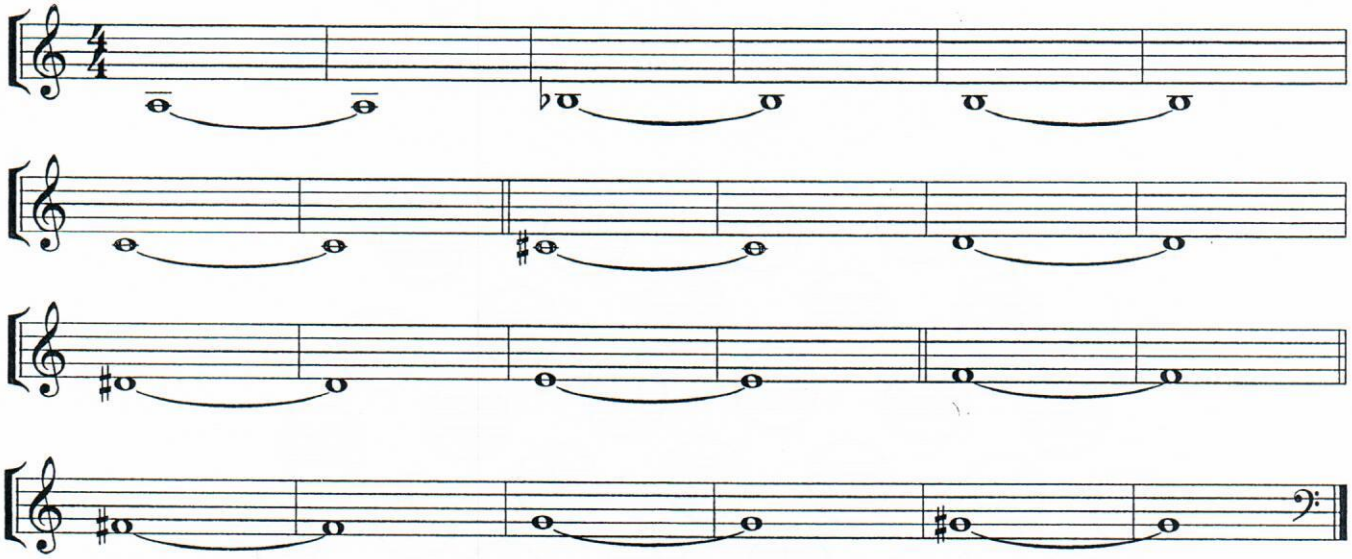




## Lesson Nº 13

C

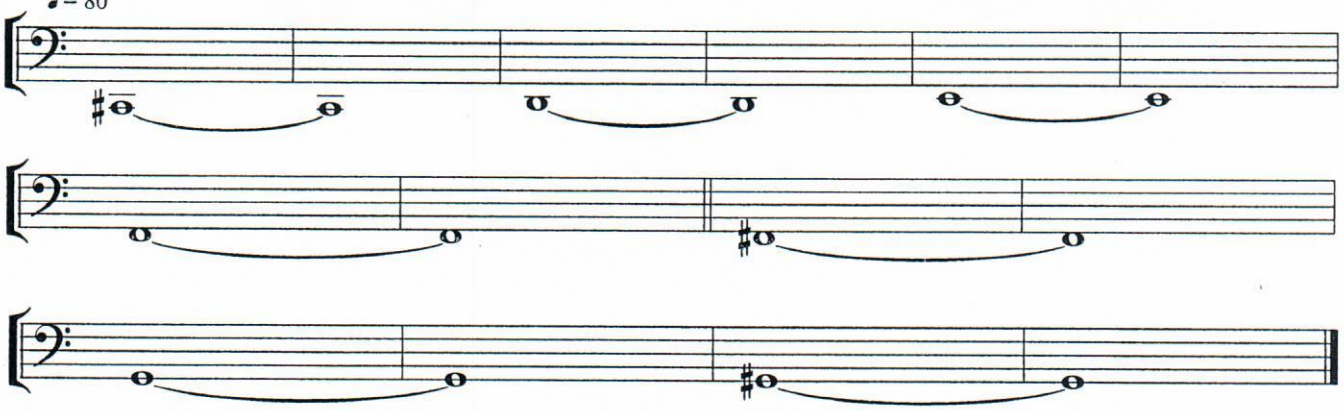
♩= 80



## Lesson Nº 14

C

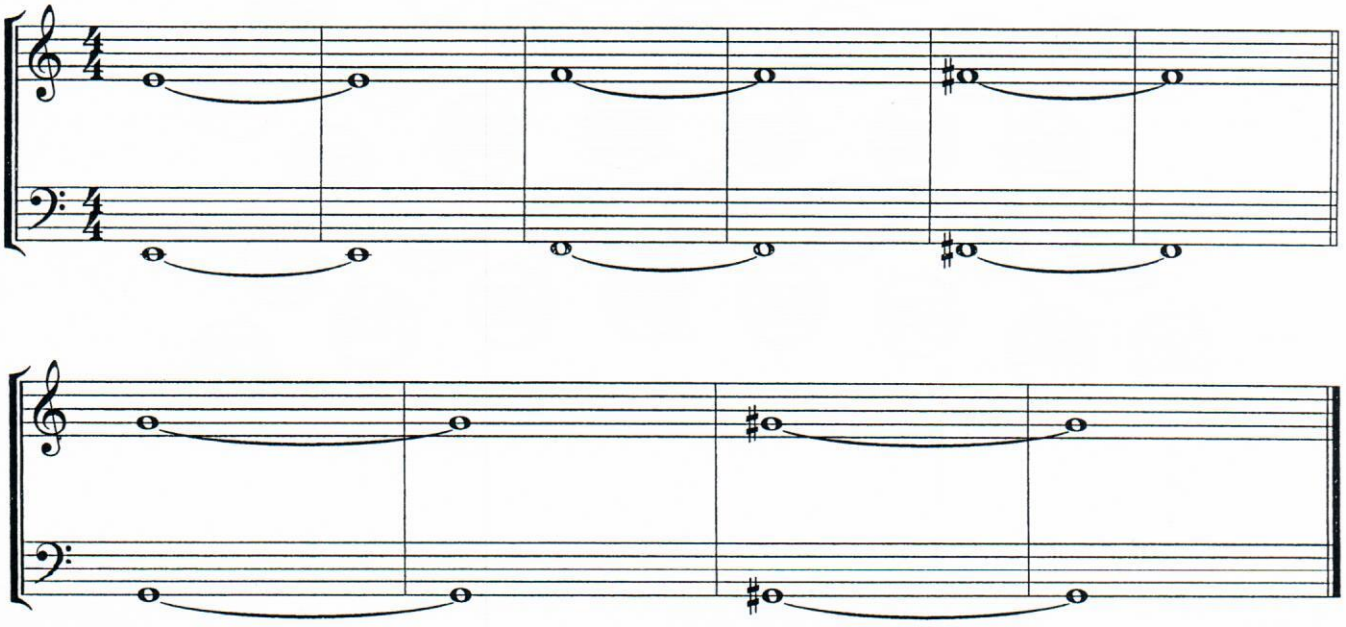
♩= 80

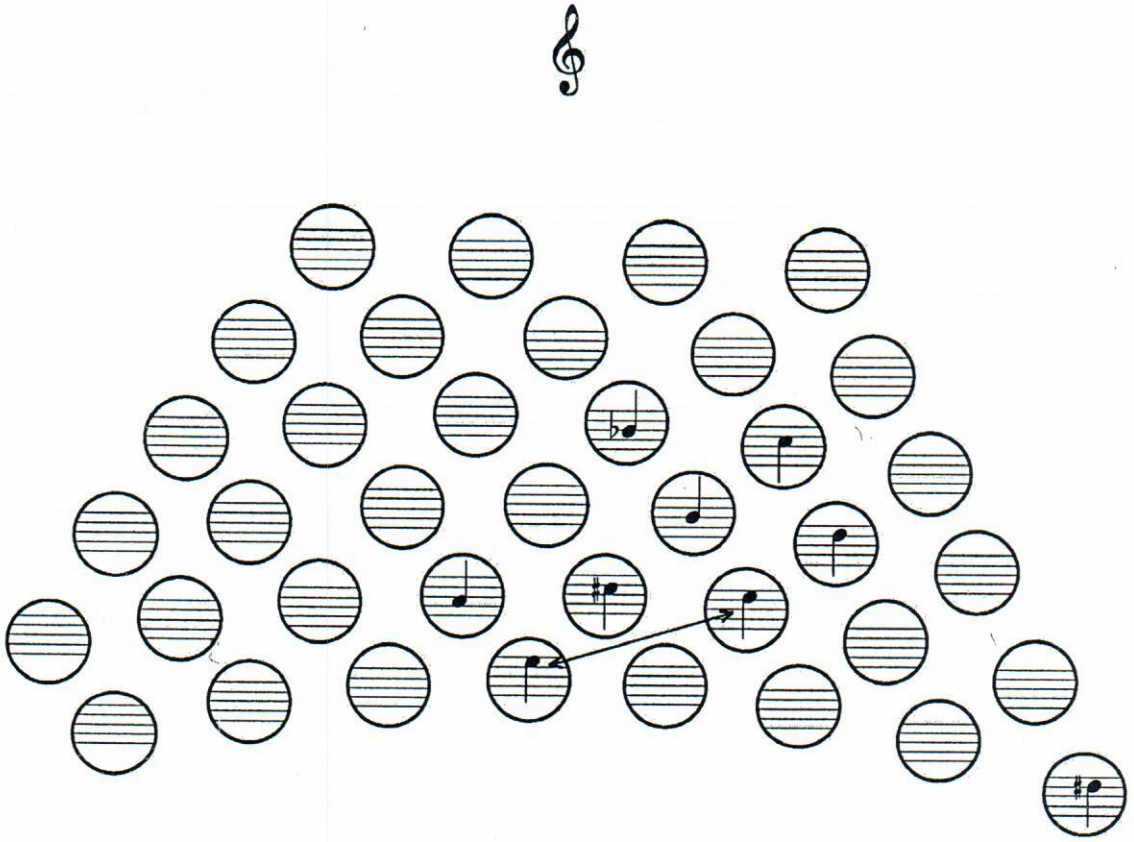


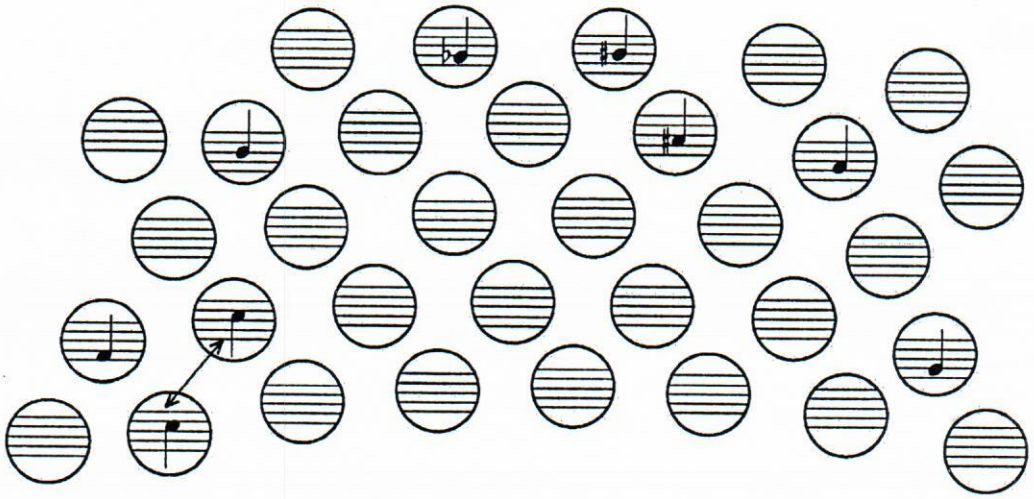
## Lesson Nº 15

C

♩= 80

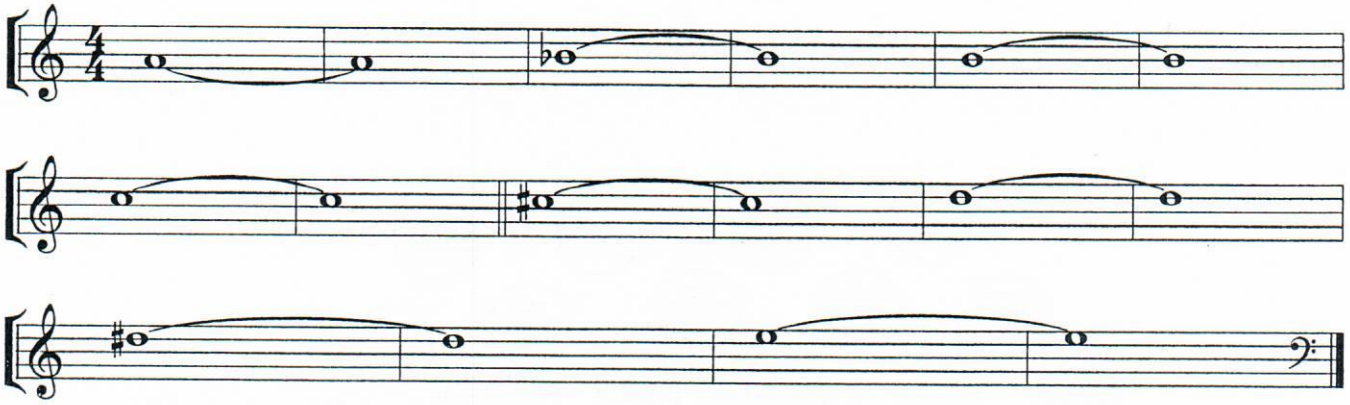






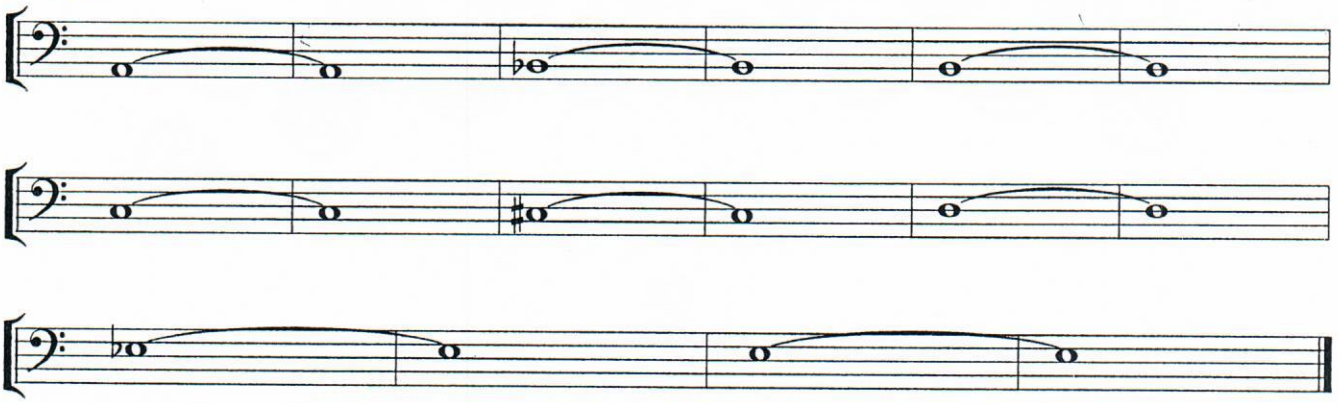
## Lesson N° 16 C

♩= 80



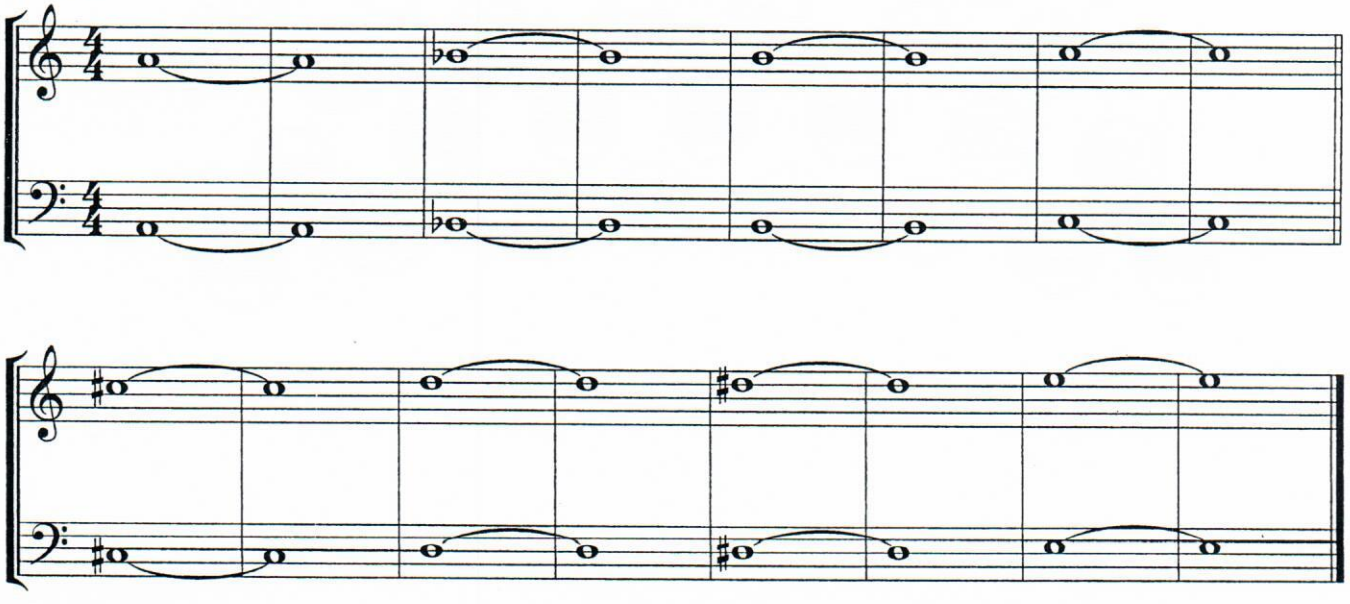
## Lesson N° 17 C

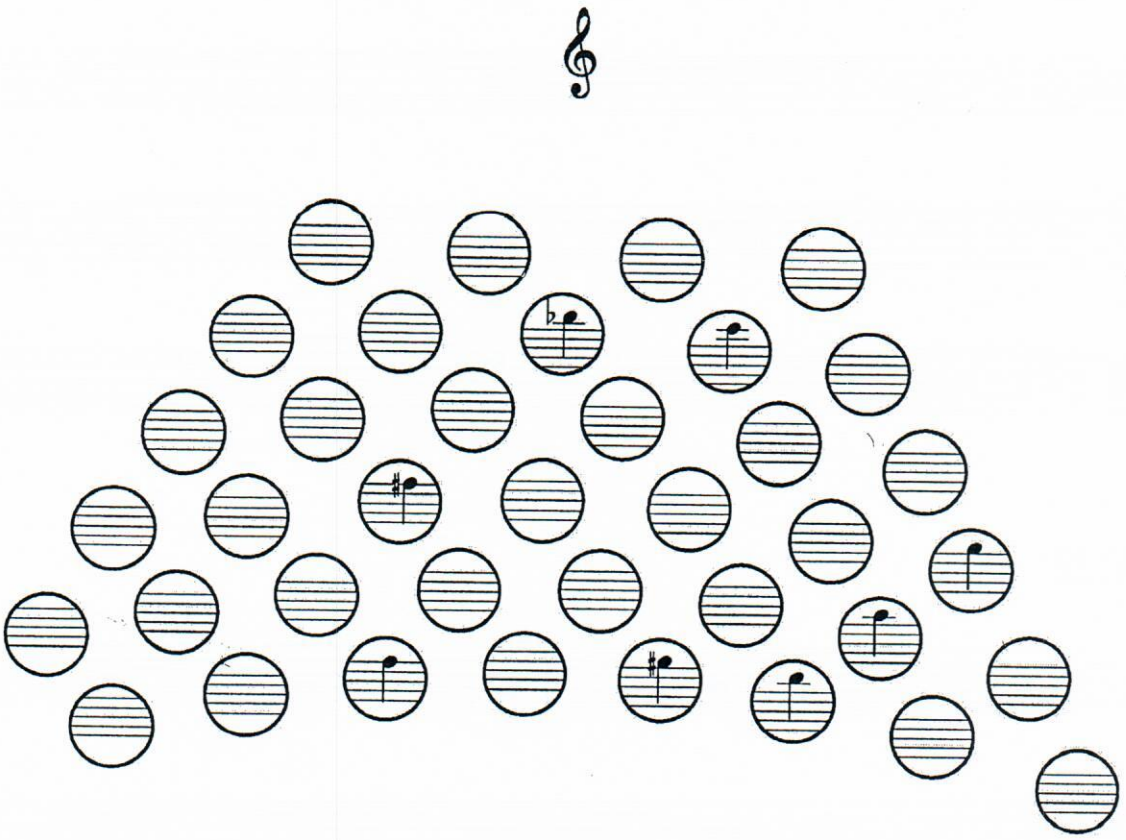
♩= 80

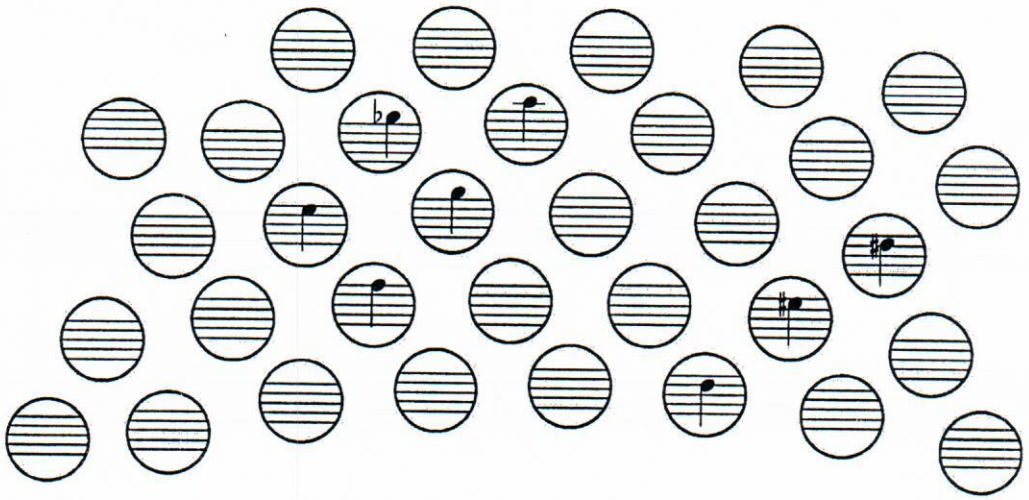


## Lesson N° 18 C

♩= 80

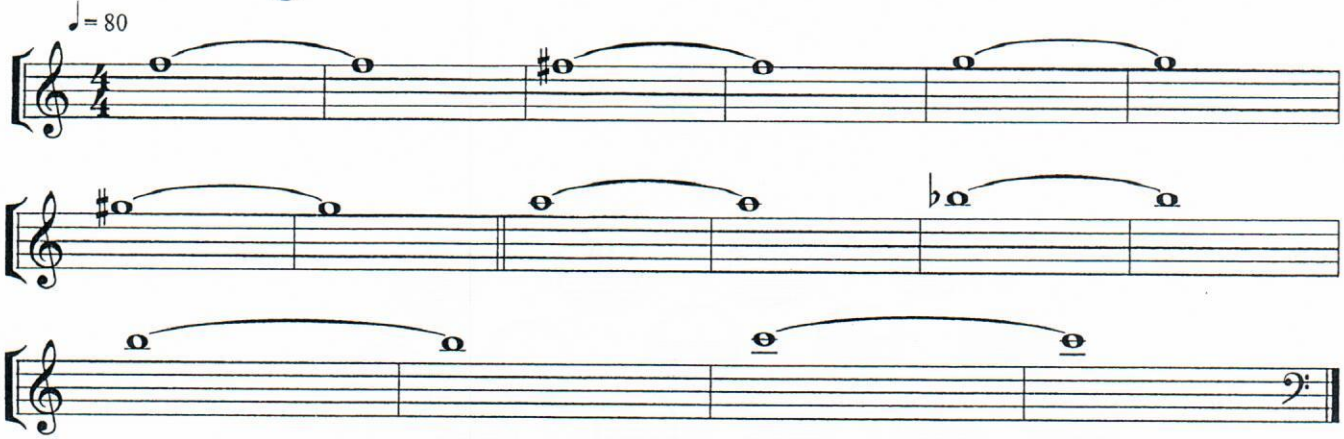






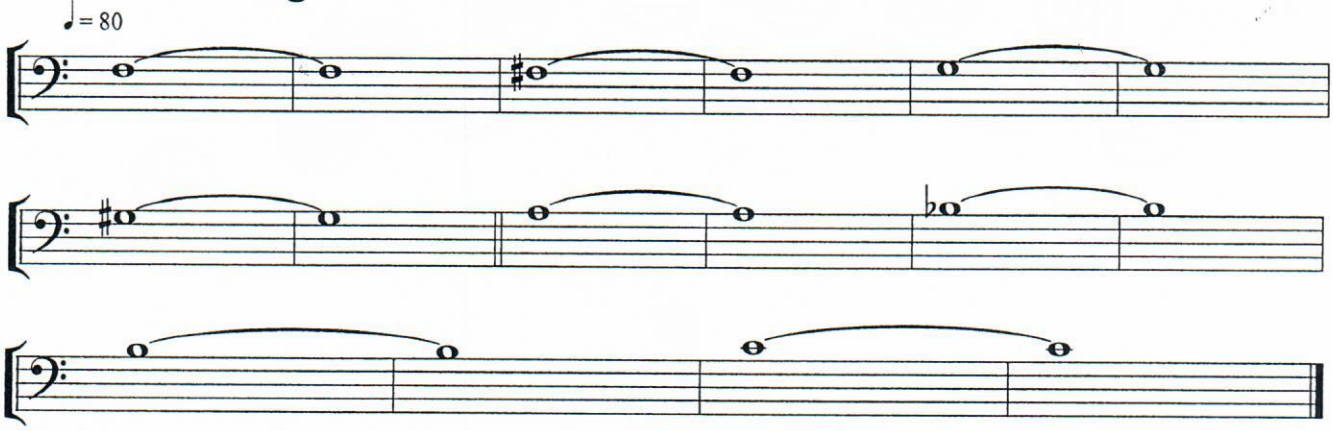
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C



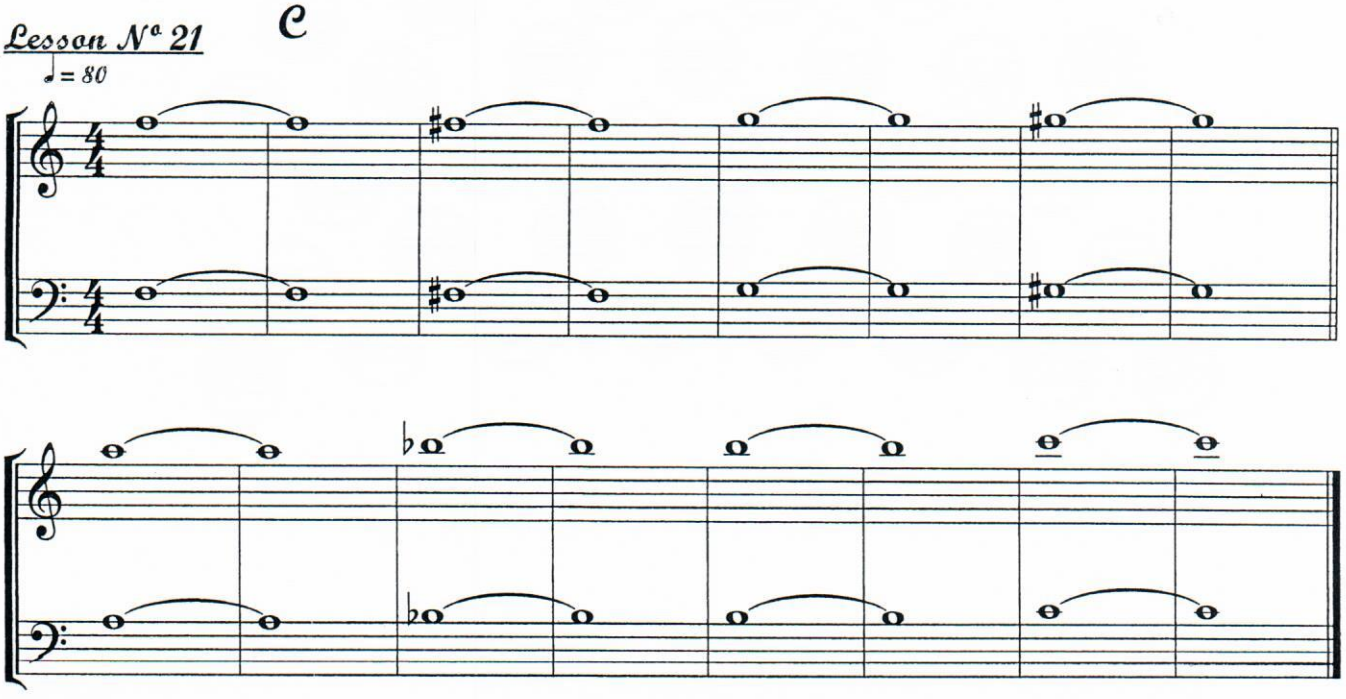

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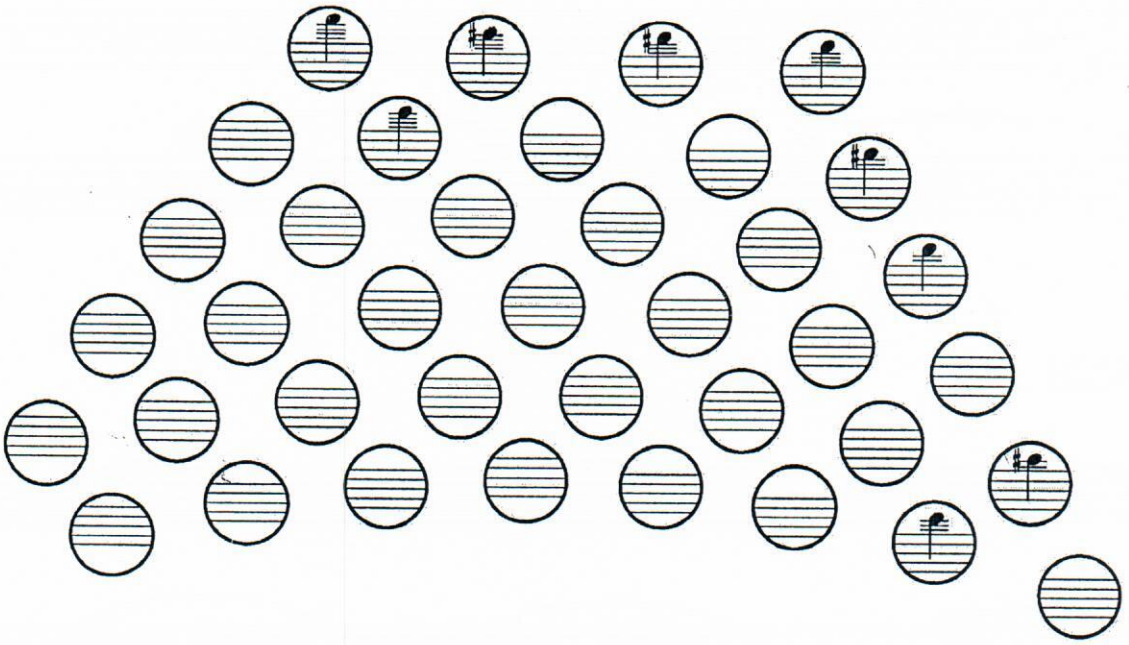
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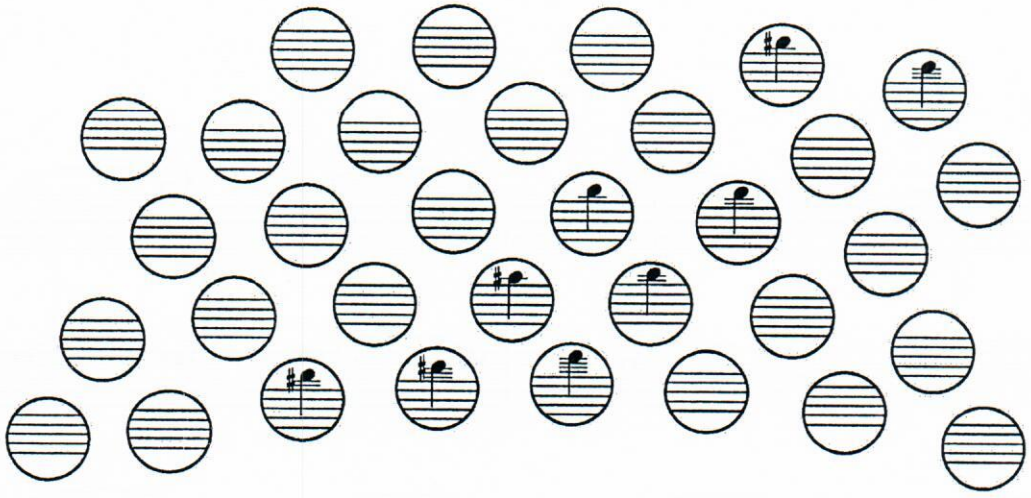



## Lesson N° 21

C

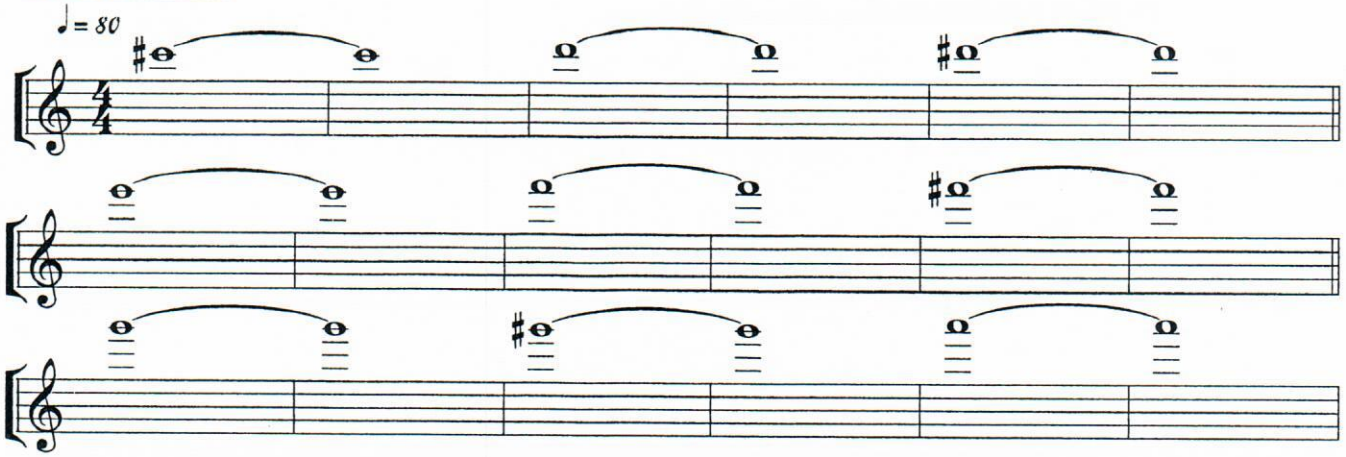






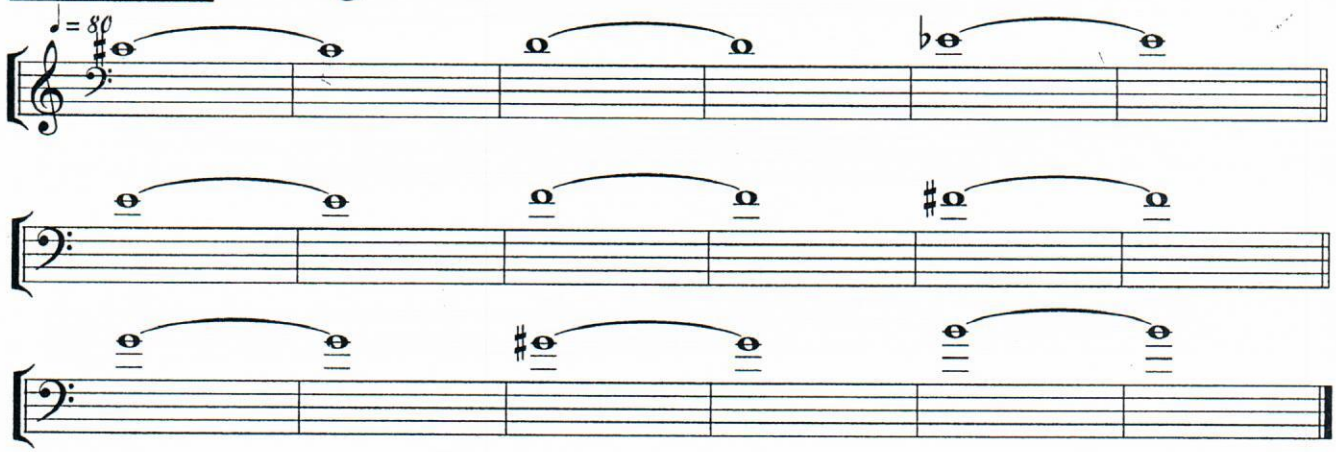
## Lesson Nº 22

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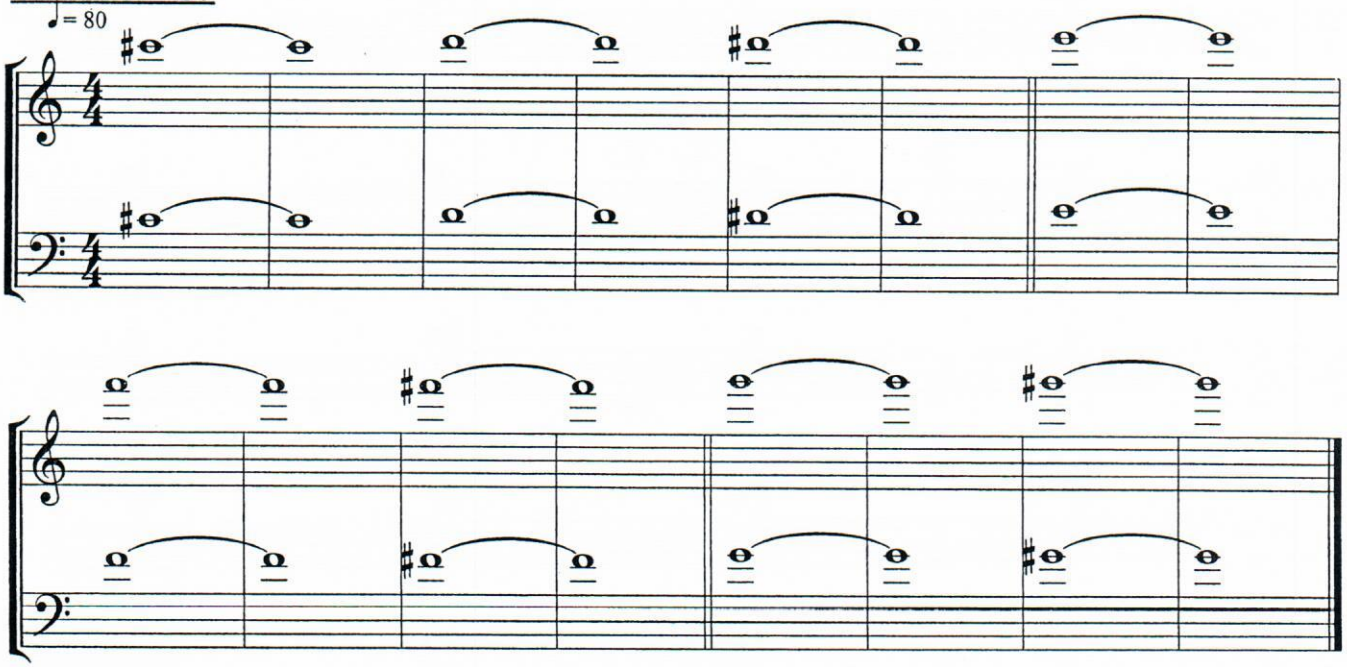

## Lesson Nº 23

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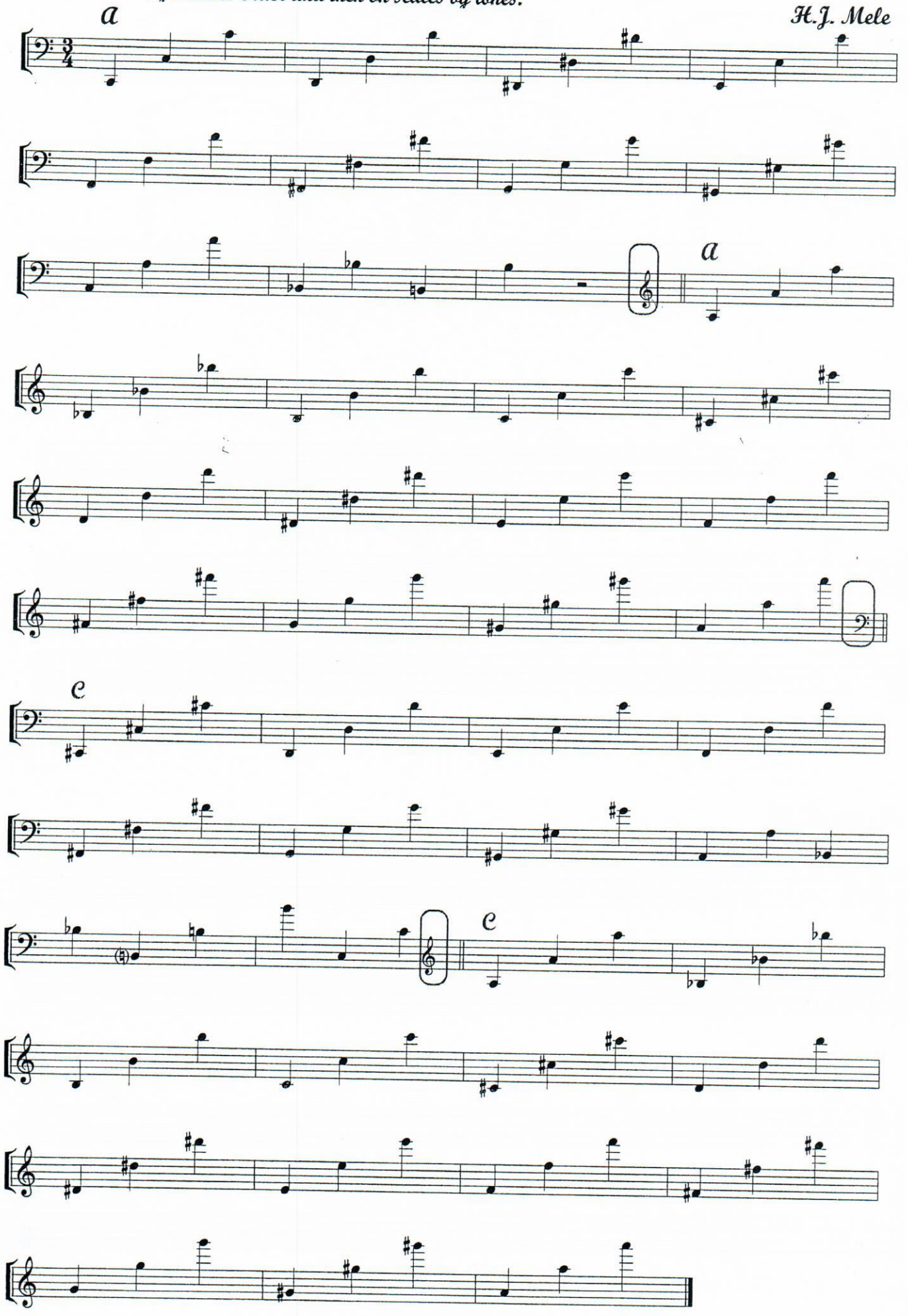



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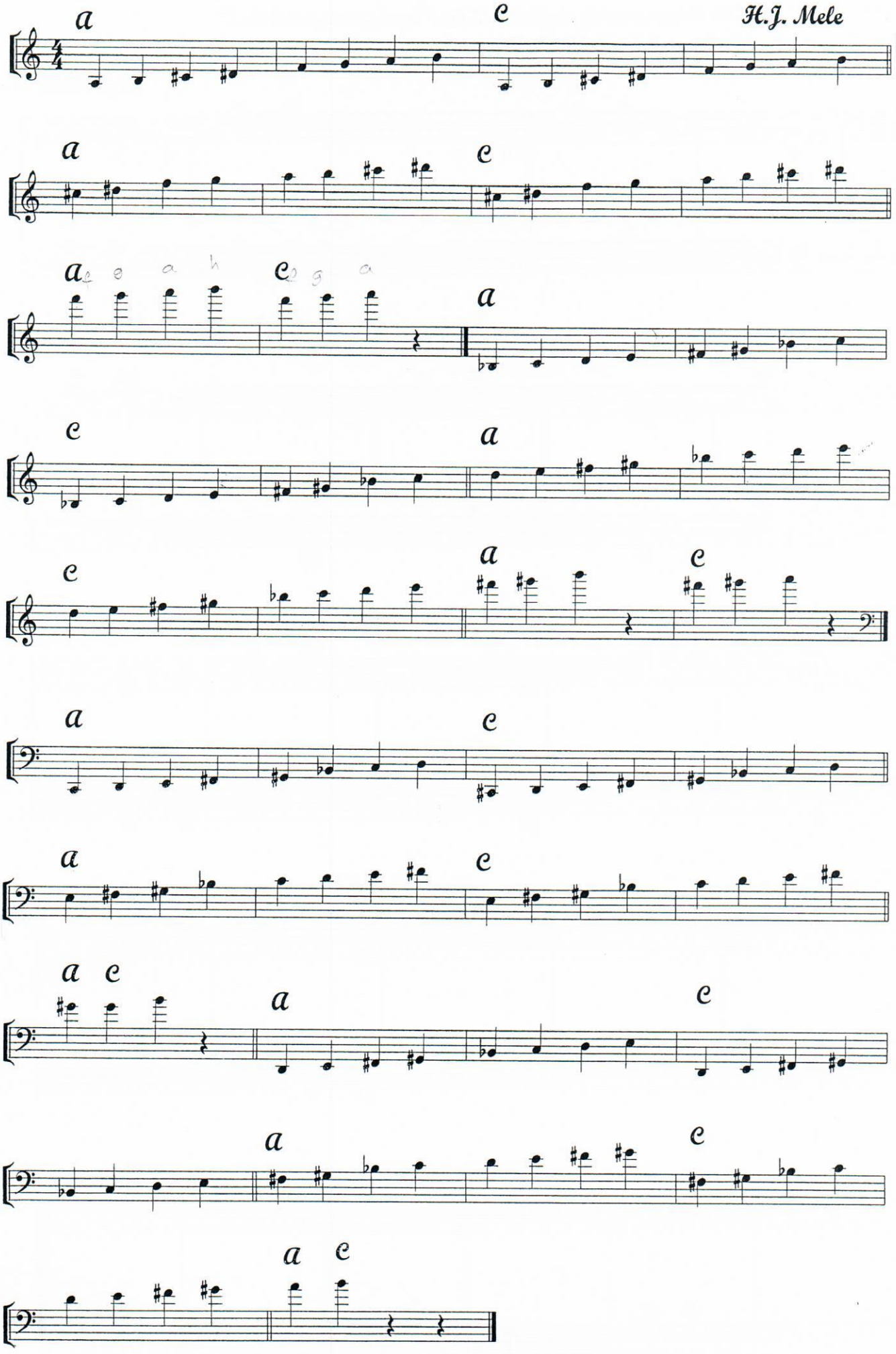
## Lesson Nº 24



*After learning the keyboards in chromatic order it's convenient to learn them by octaves order and then on scales by tones.*
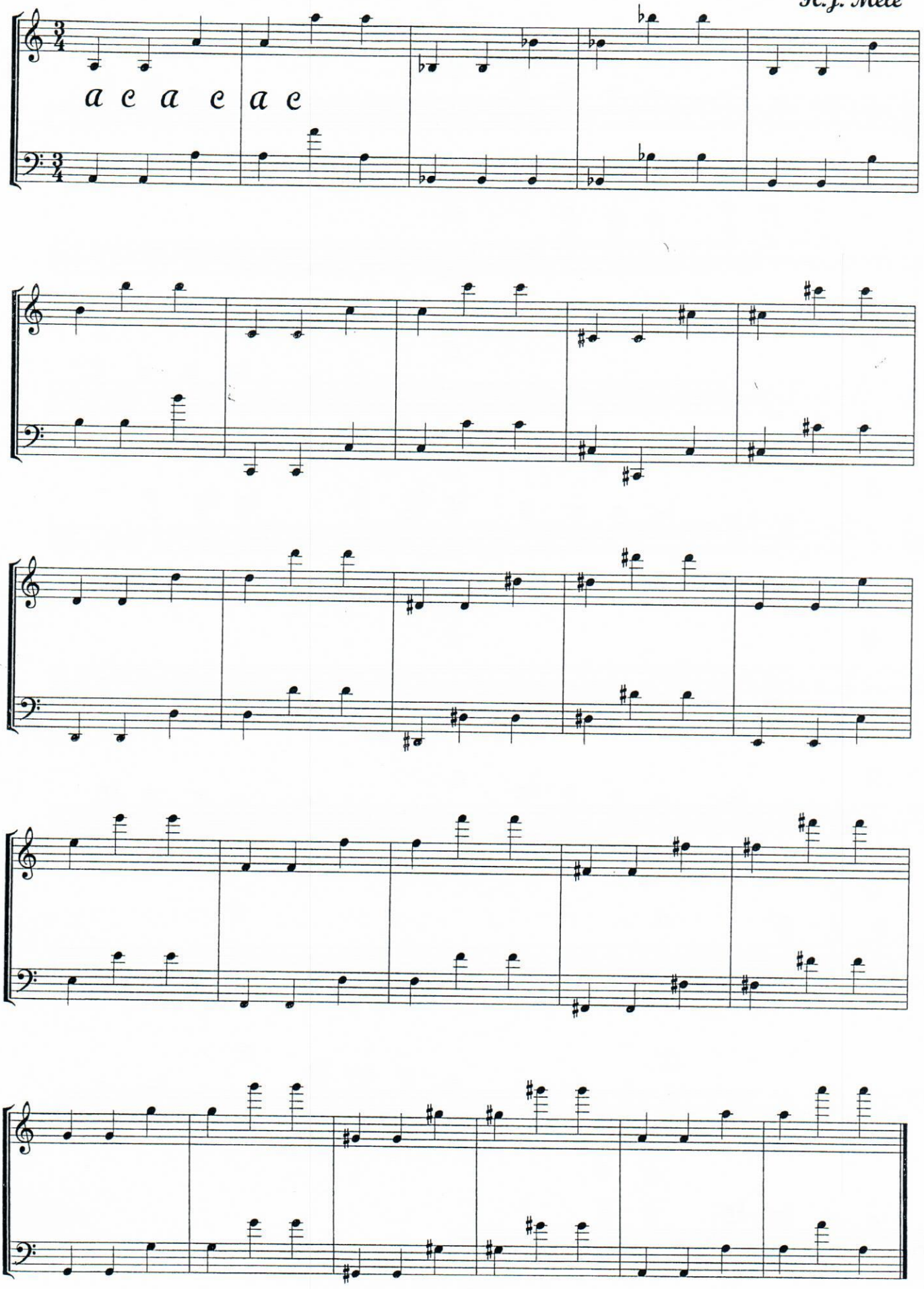
*H.J. Mele*




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H.J. Mele
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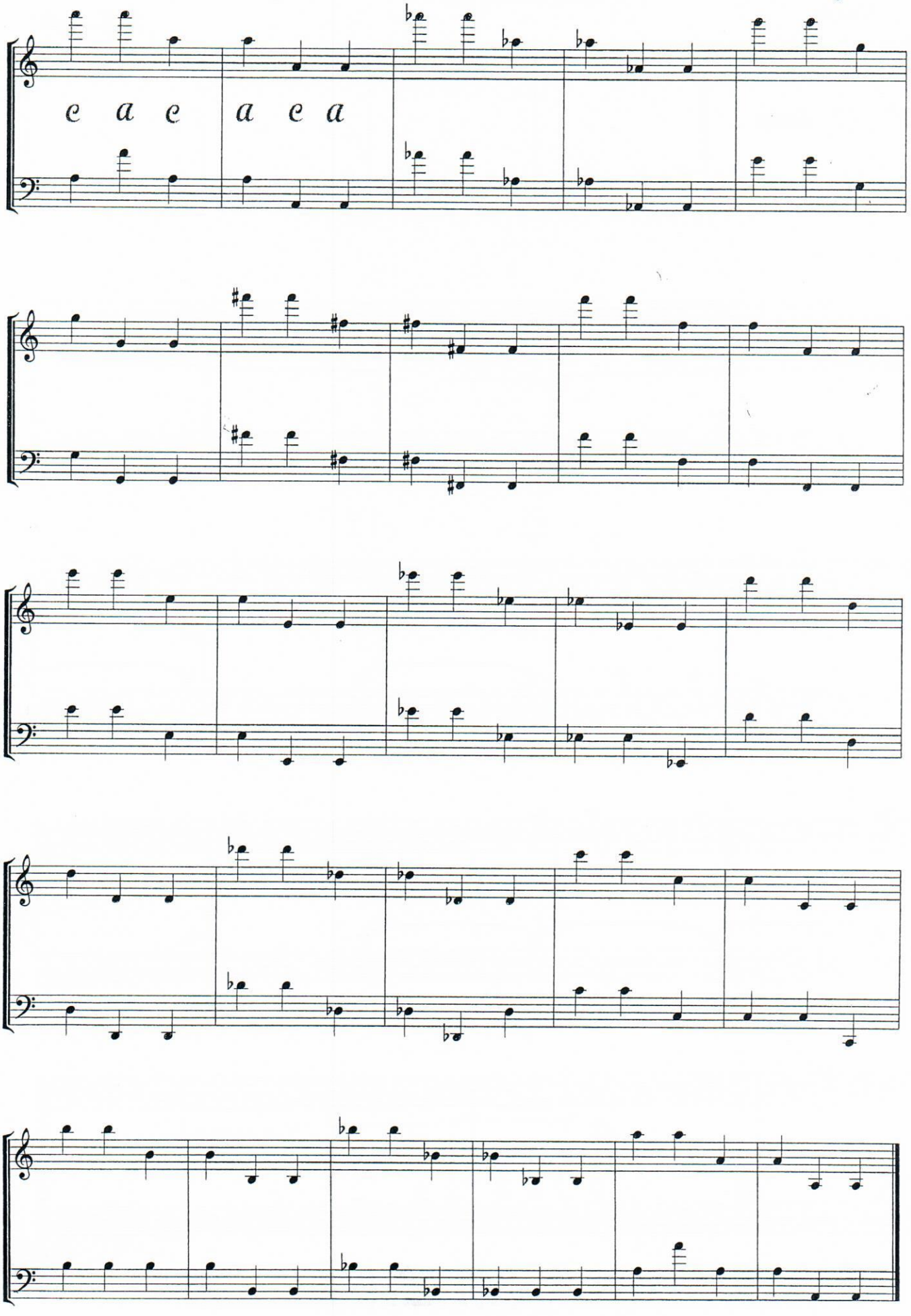
*This lesson must be studied with the 1° note opening and the 2° closing as indicated in the first two measures*

*H.J. Mele*



*Esta lección debe realizarse en forma inversa a la anterior, es decir la 1ª nota cerrando y la segunda abriendo como se indica en los dos primeros compases.*
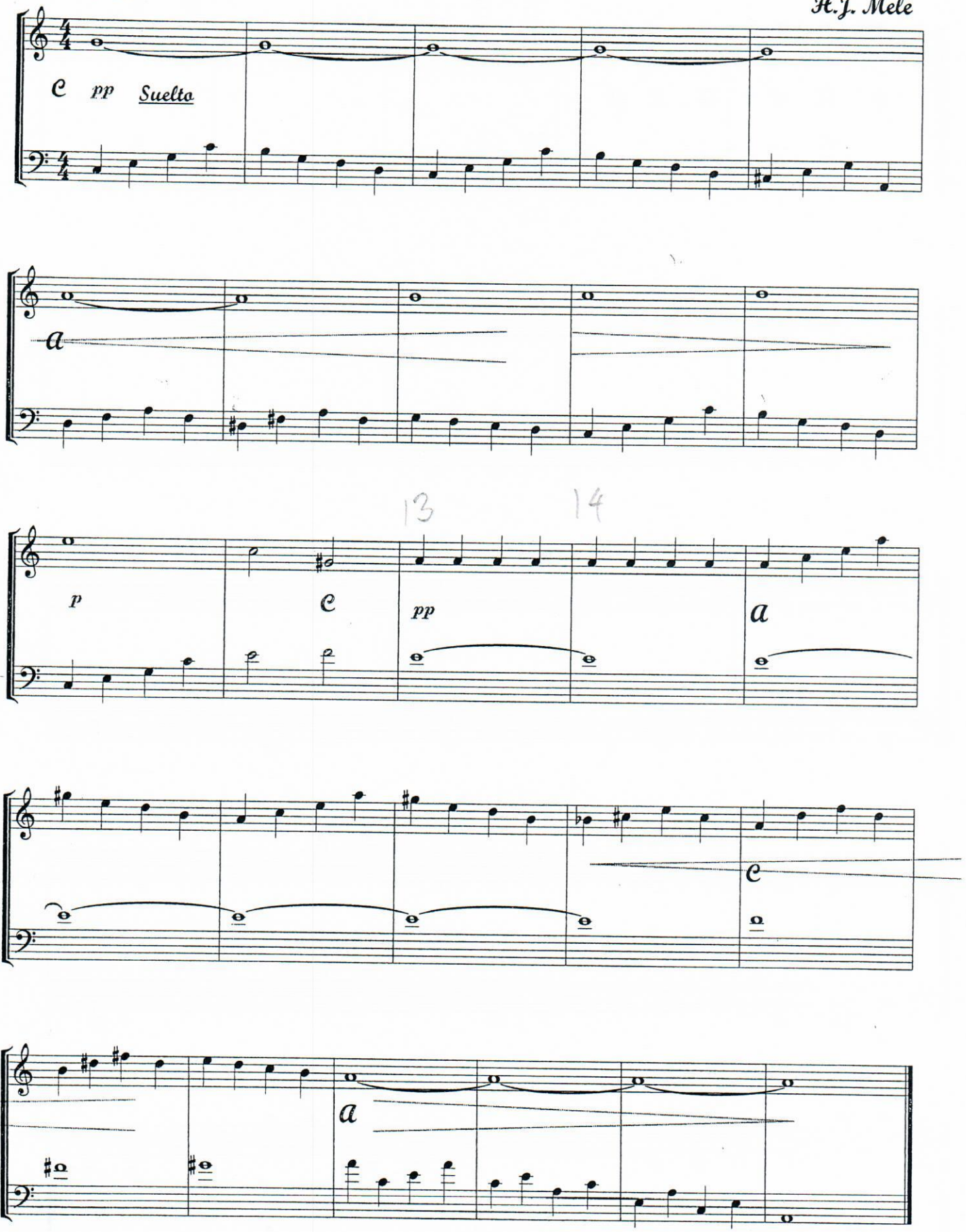
*H.J. Mele*



*This lesson must be studied firstly on everyday study in order to achieve hands independence, which will help avoiding vibrations caused by playing crotchets while playing the minims.*

♩= 80

H.J. Mele




*From measure Nº 13 first beat until Nº 14 measure fourth beat, press the valve very gently (sligthly opened) and listen carefully in order to avoid sound vibrations.*

# Second Cycle

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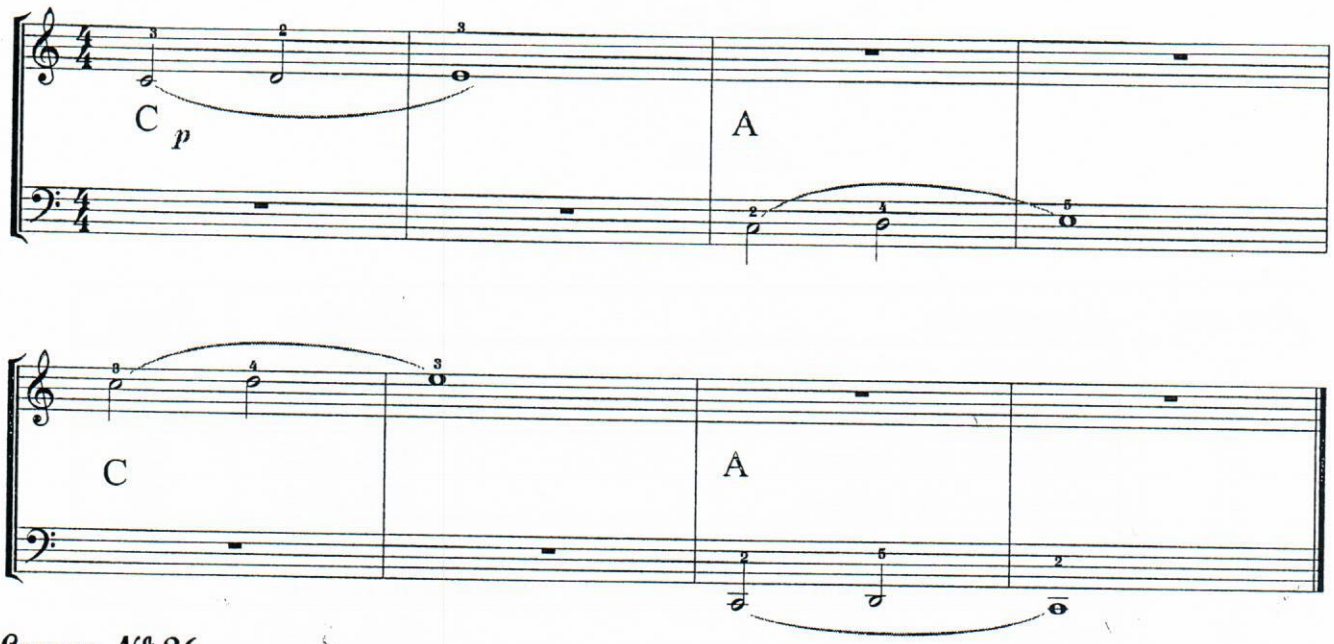

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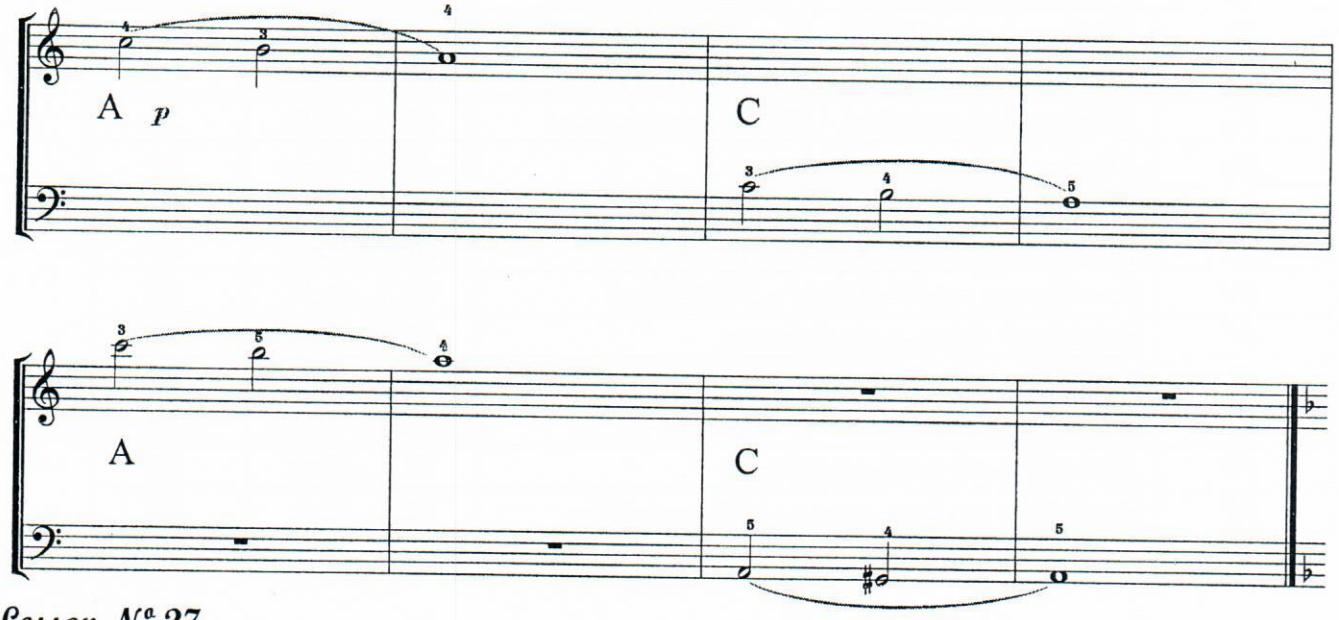
## Lesson Nº 25

♩= 80

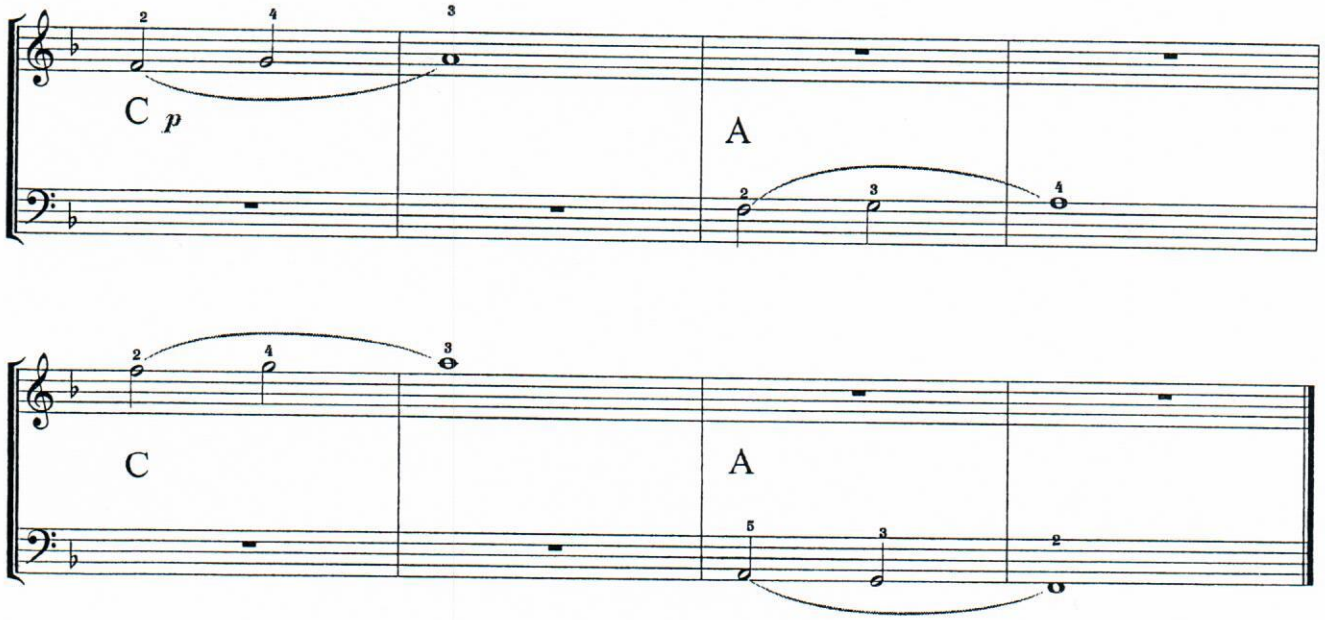
H.J.Mele




## Lesson Nº 26



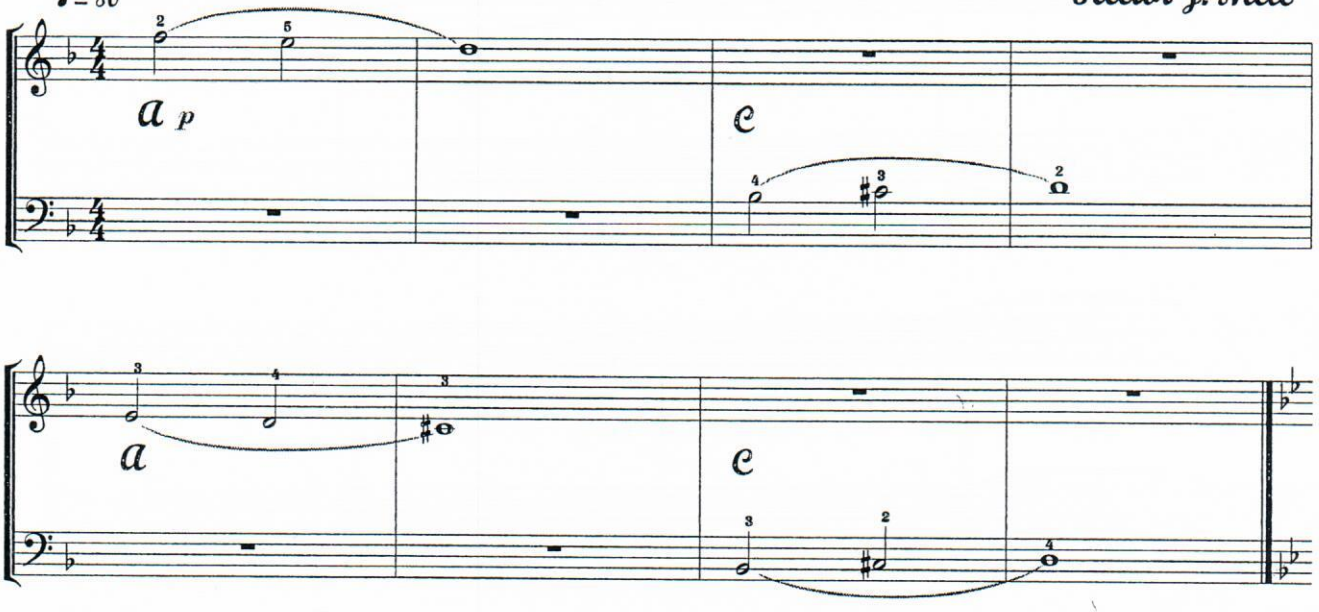

## Lesson Nº 27



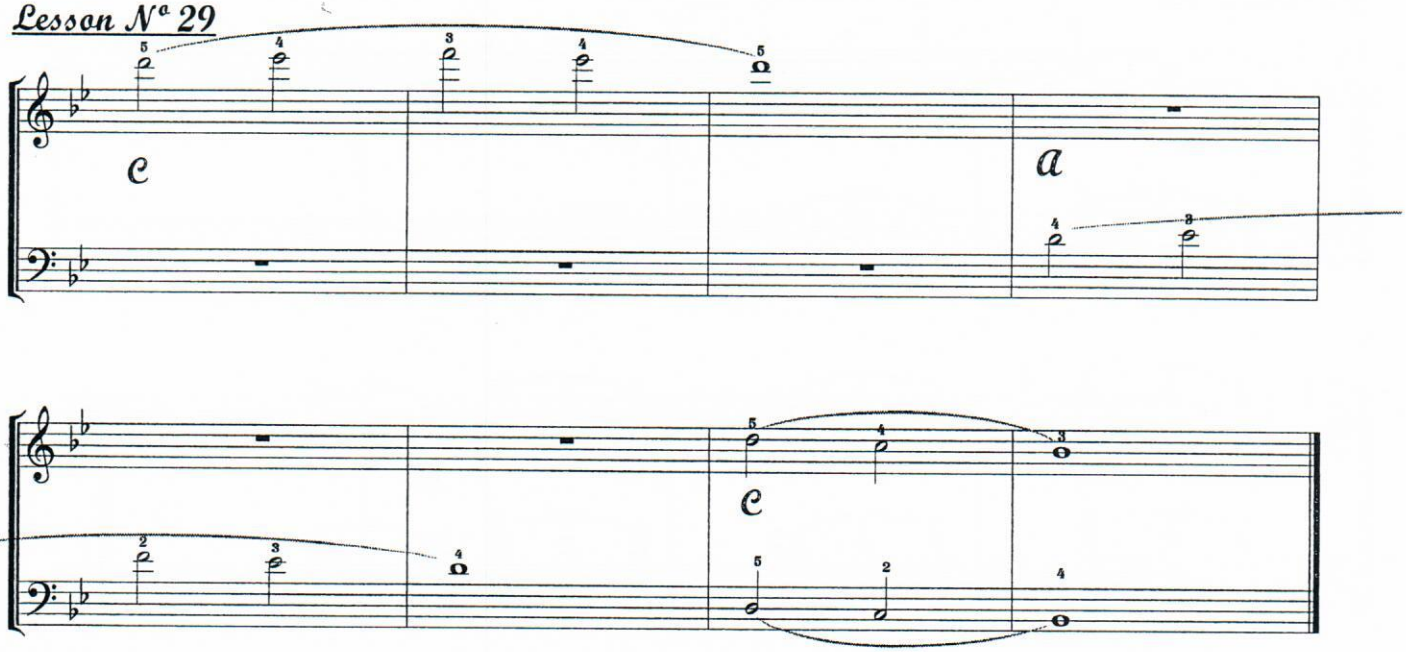
## Lesson Nº 28

♩ = 80

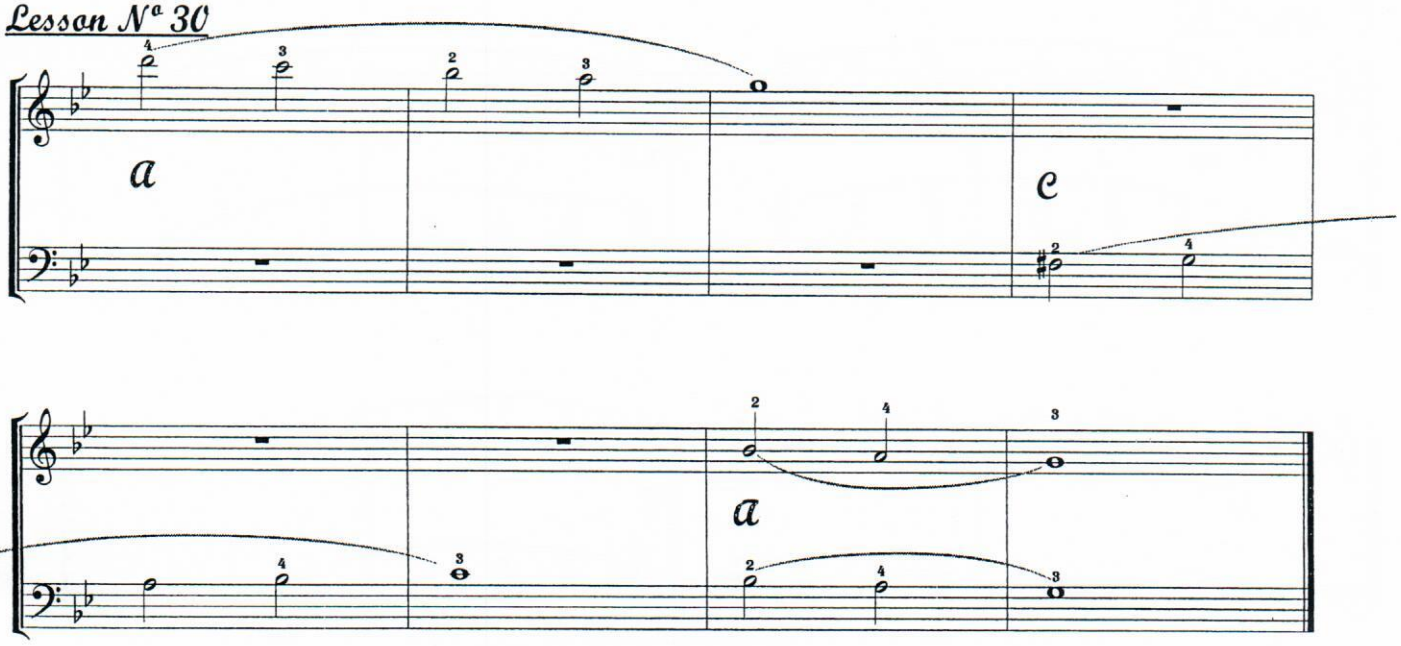
Héctor J. Mele




## Lesson Nº 29



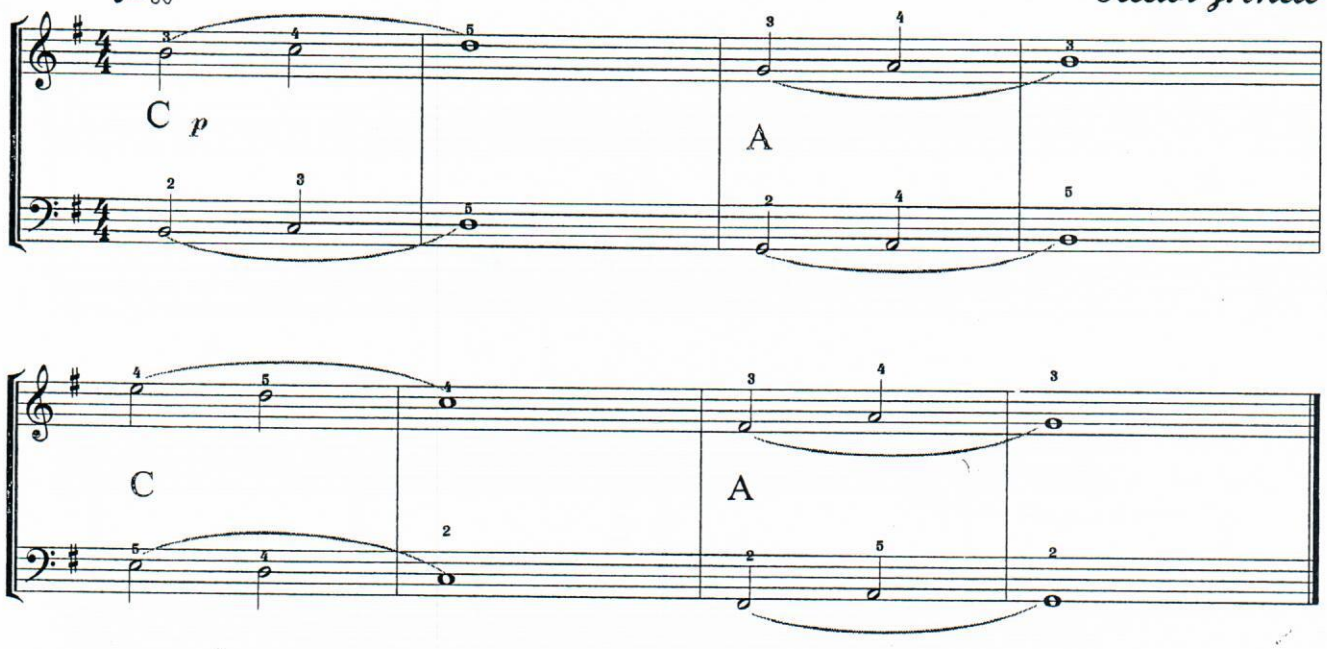

## Lesson Nº 30
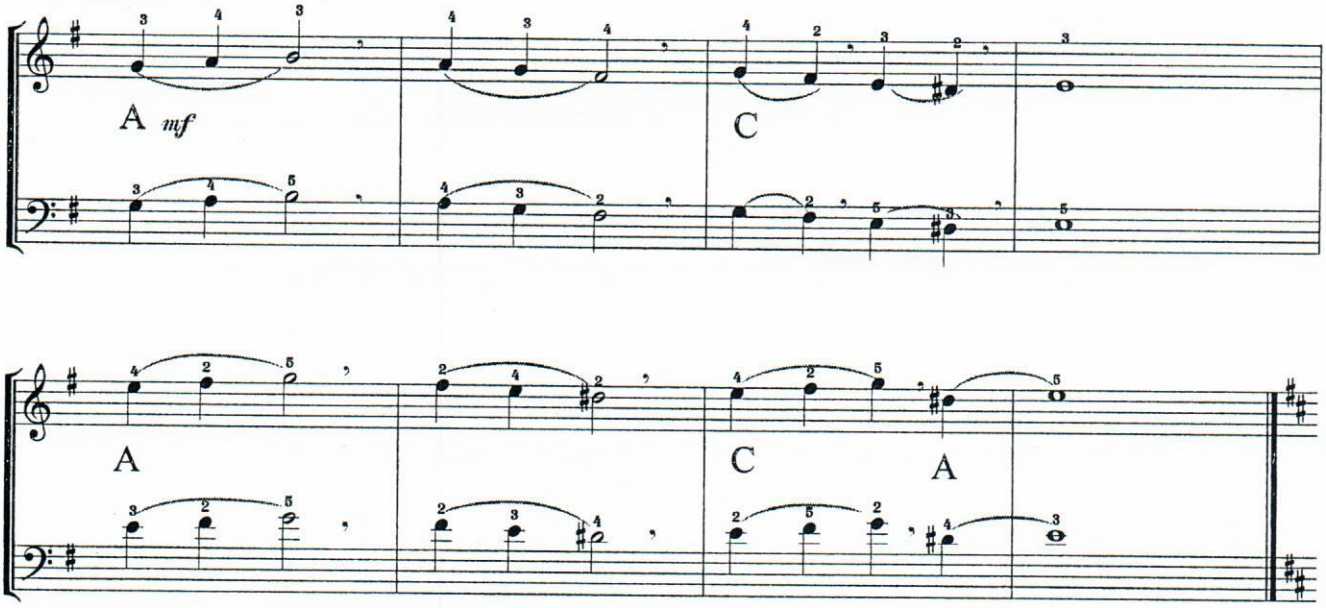


## Lesson Nº 31

♩= 80

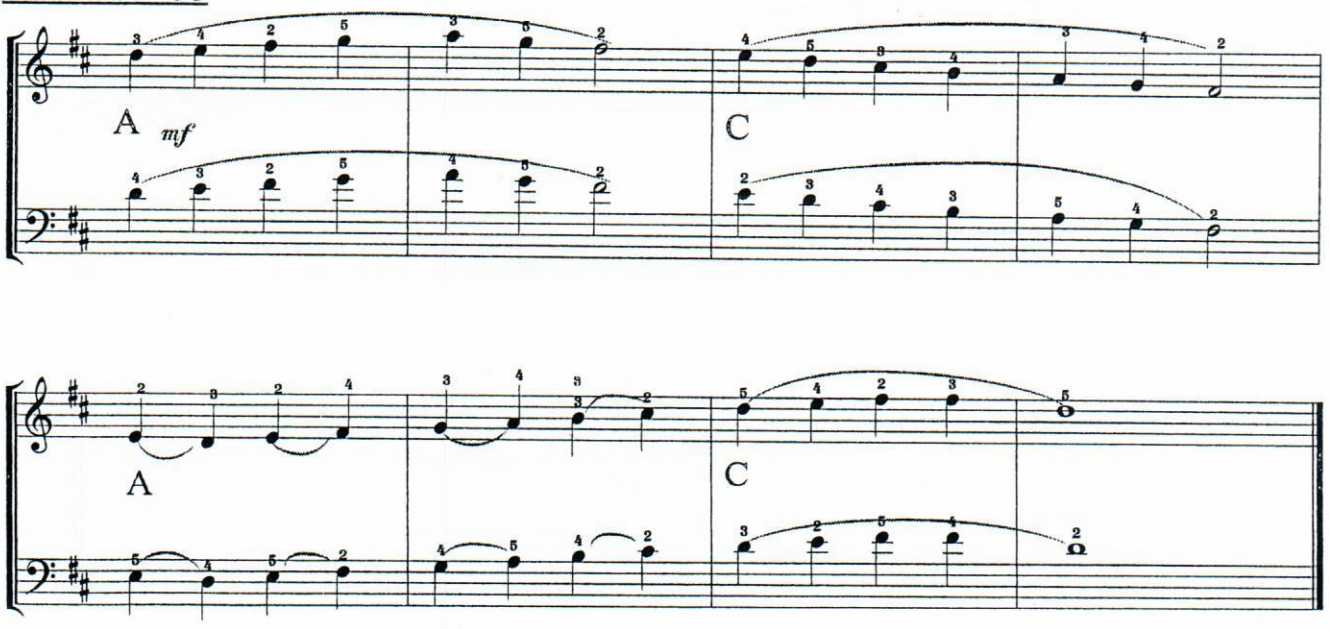
Héctor J. Mele




## Lesson Nº 32



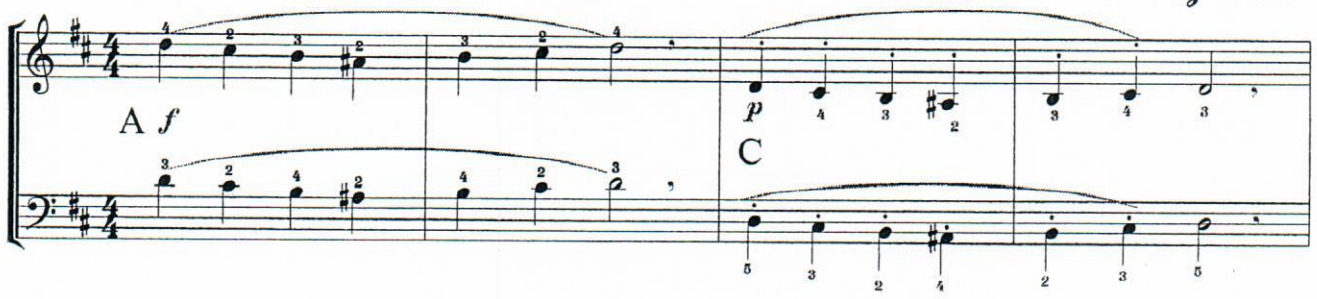

## Lesson Nº 33

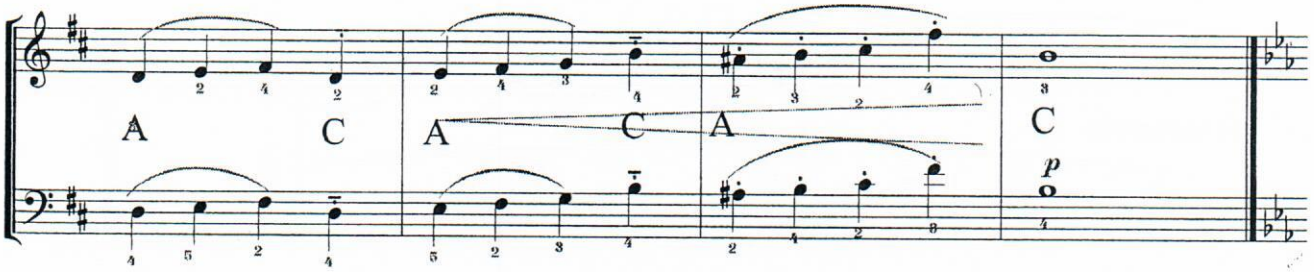


## Lesson Nº 34

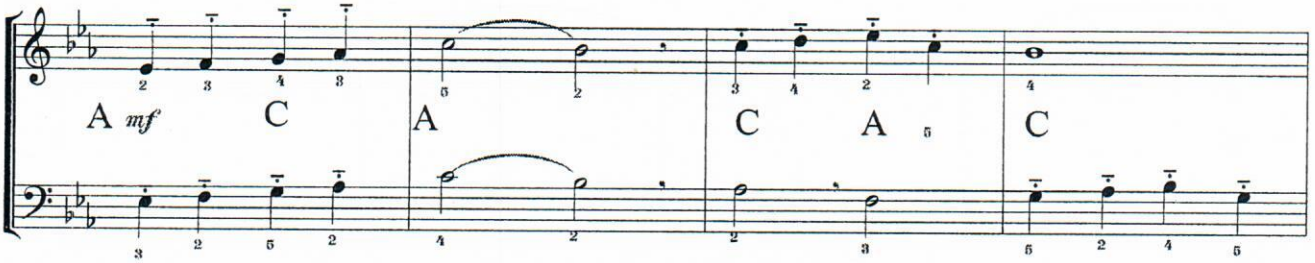
♩= 80

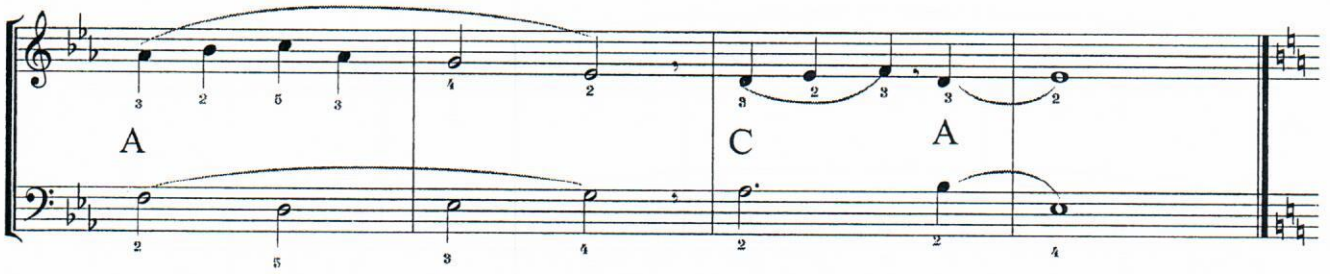
Héctor J. Mele



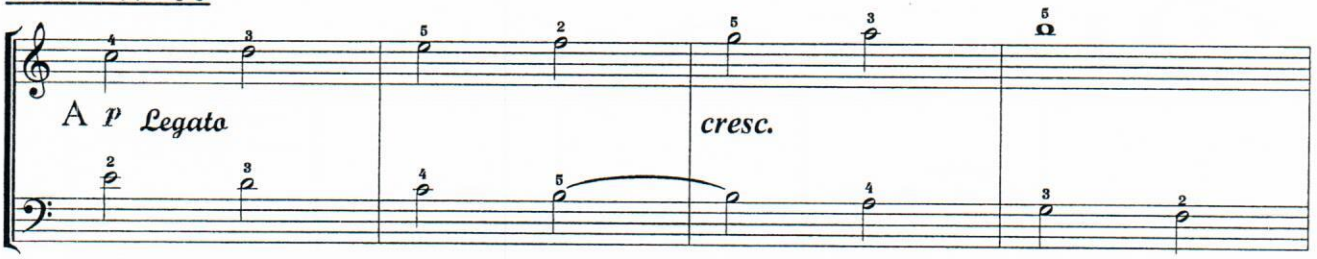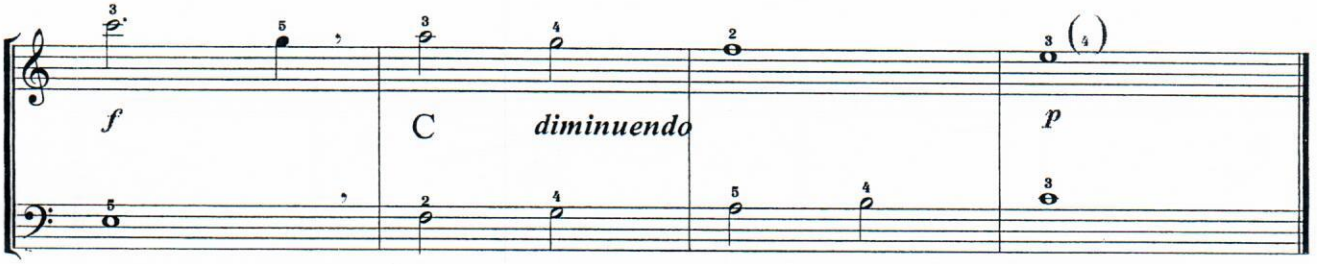




## Lesson Nº 35
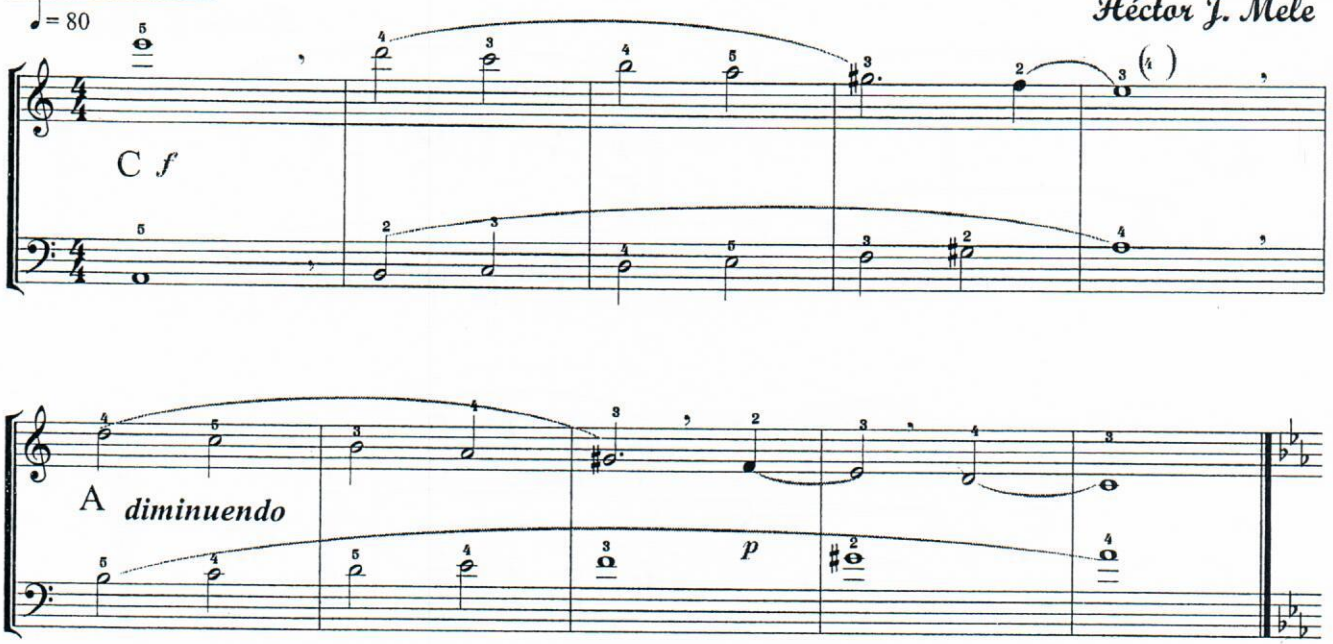



## Lesson Nº 36
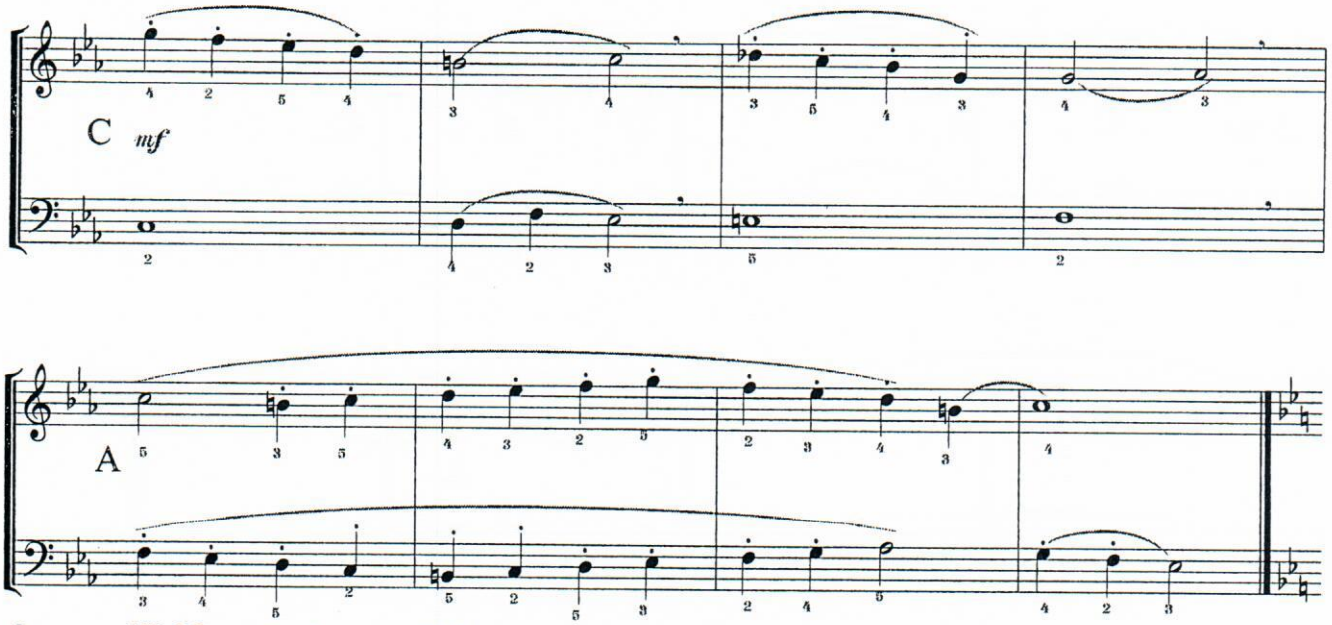





## Lesson Nº 37

Héctor J. Mele
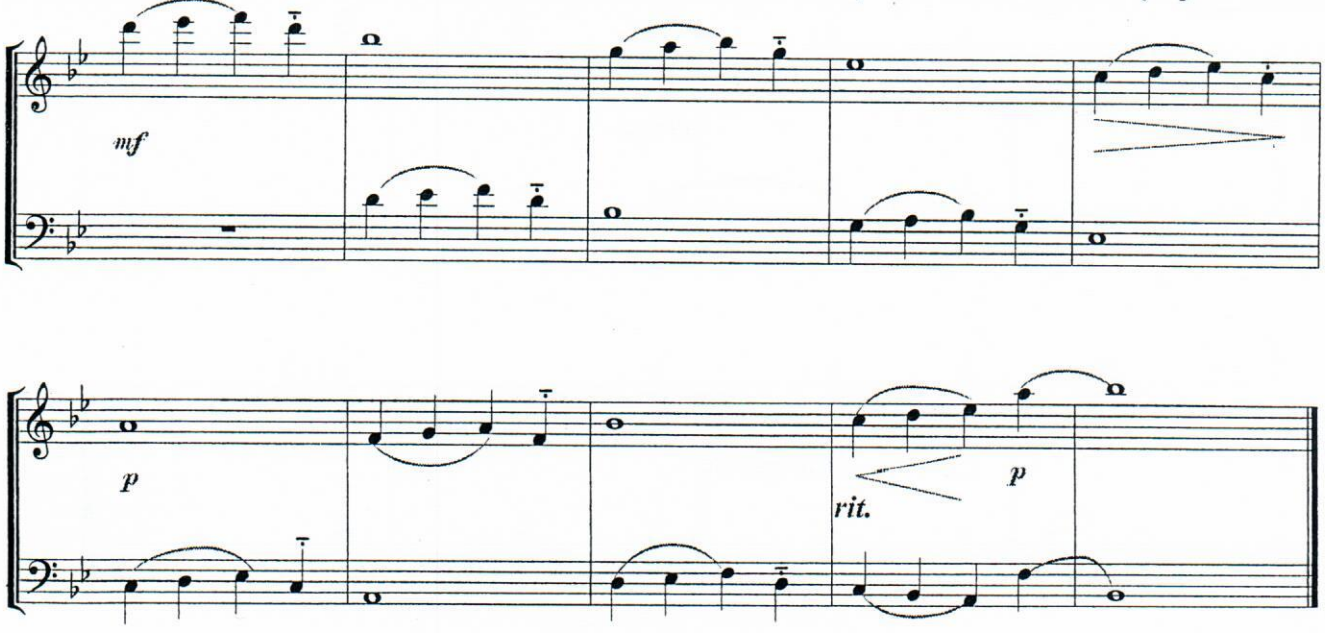



## Lesson Nº 38




## Lesson Nº 39
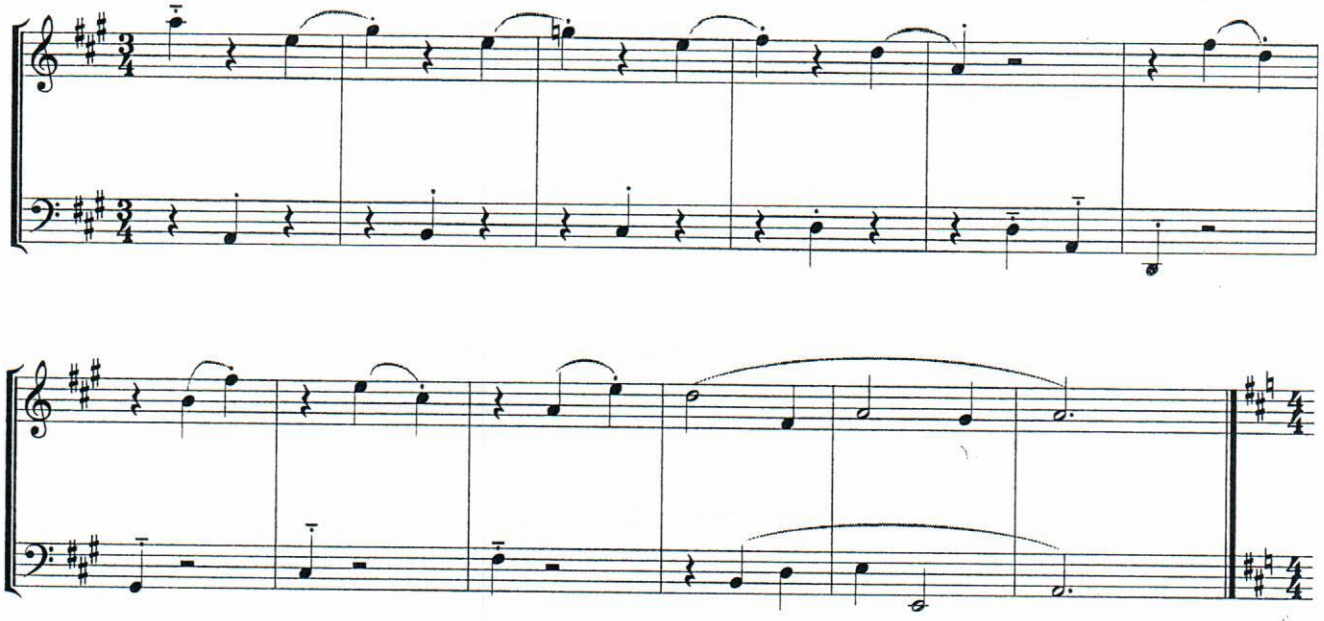
*In lessons Nº 39, 40 and 42 the student must find on his own which fingers to use .*
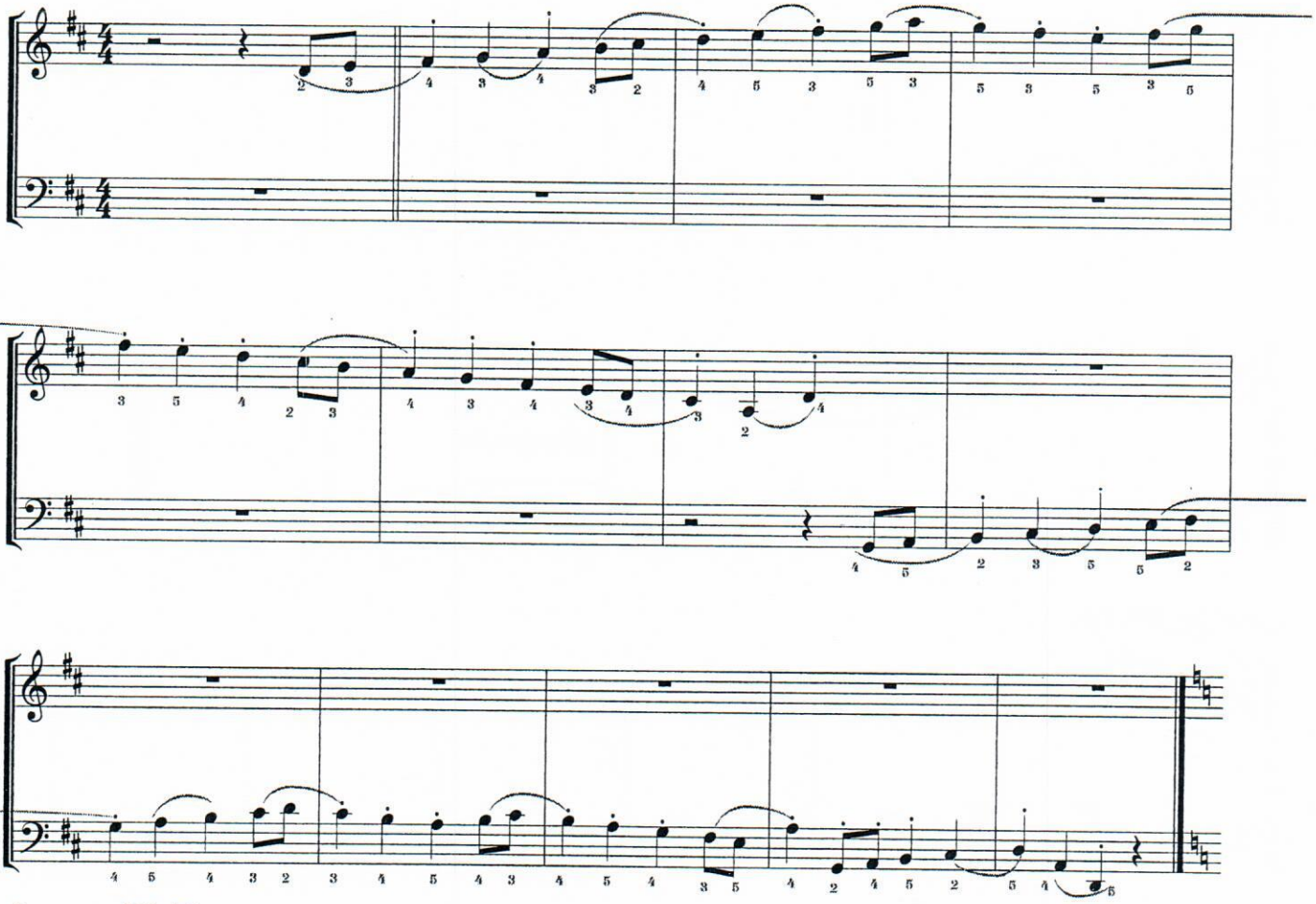


## Lesson Nº 40

♩= 80
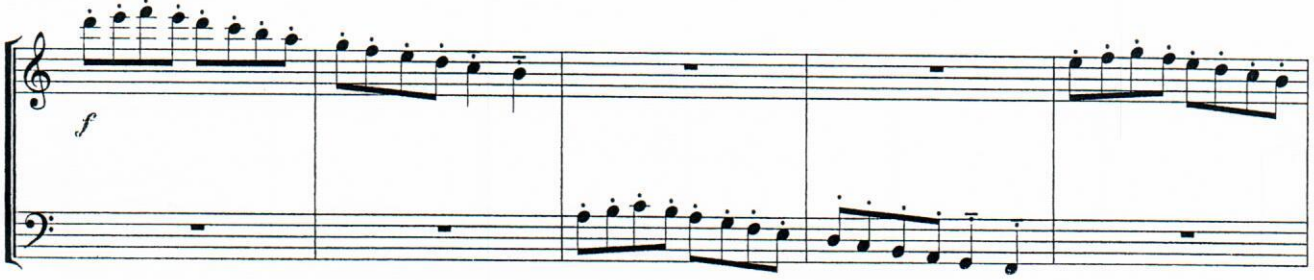
Héctor J. Mele
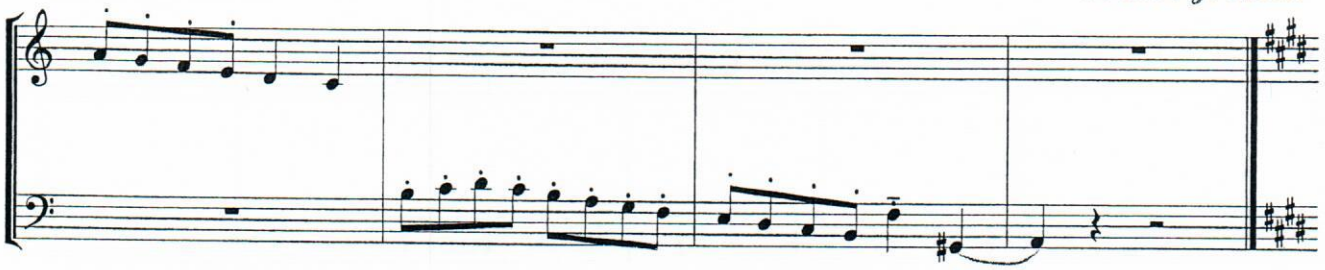


## Lesson Nº 41

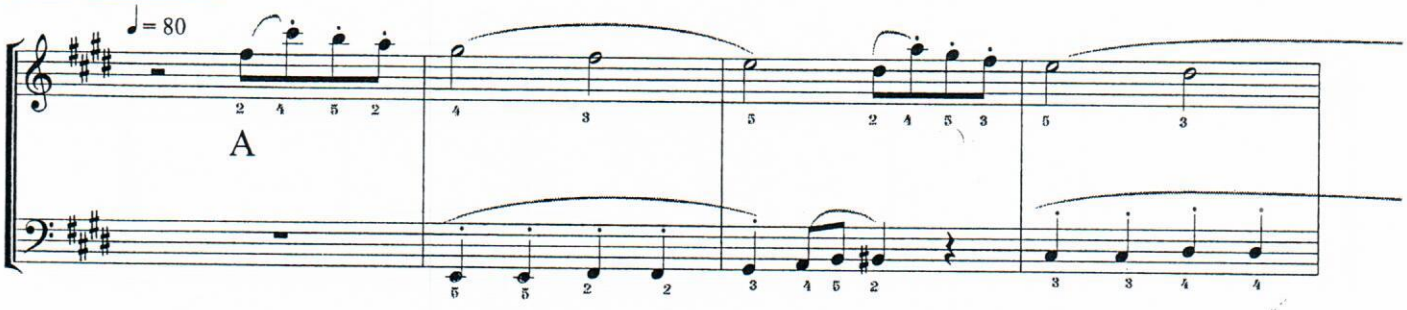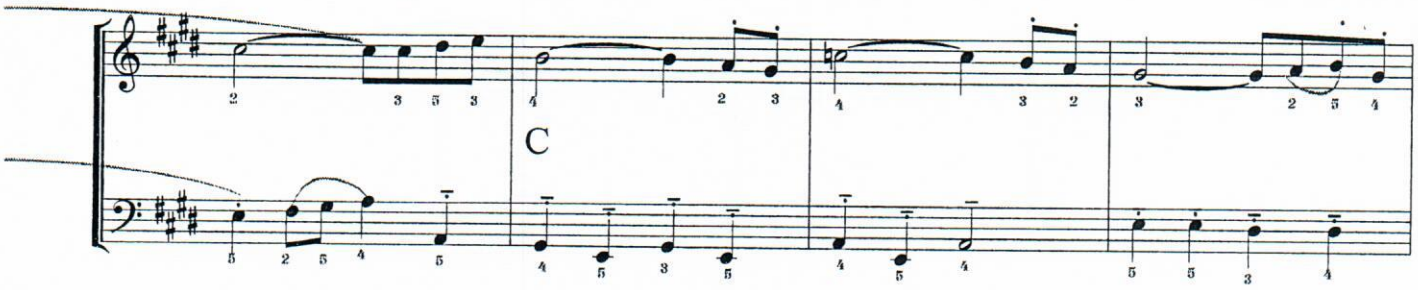


## Lesson Nº 42



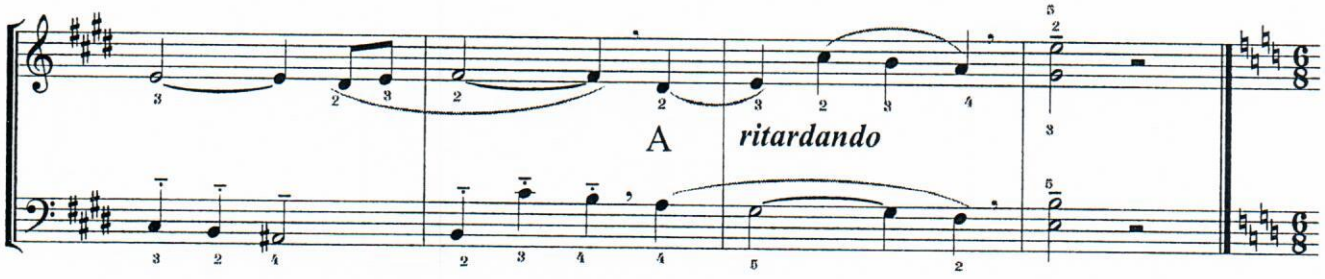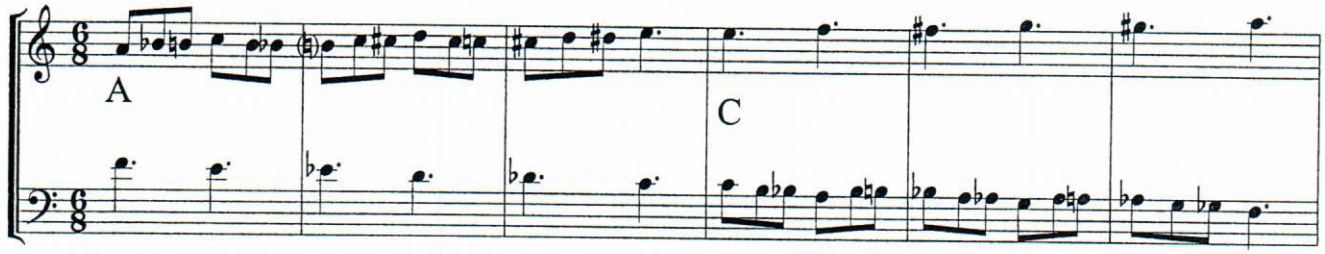


## Lección Nº 43
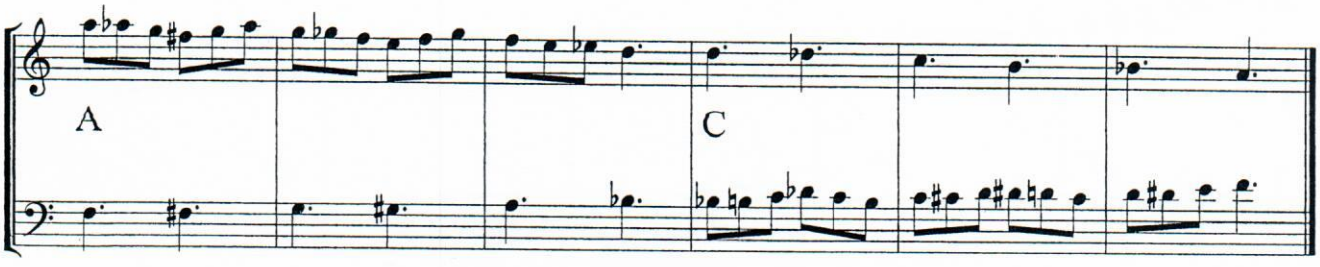









## Lección Nº 44






# Scales, lessons and studies

Now we will pass on to the practice of scales, lessons and studies. We must learn the complete table of notes by heart so that we can write them down without having to copy them. See the key and do one bar at a time. Ibis practice of scales is very easy to understand.

When you get to lesson No 43 (Study No 1) you will find that the first two bars constitute a question; the third and fourth are the answer; the fifth and sixth develop the theme; the seventh is a preparation for the ending, which comes at the eighth bar (all this without accompaniment). A brief pause must be made at the end of each tie; all this is repeated on the ninth bar, and up to the sixteenth, but on a different pitch (left hand). On the seventeenth bar you will find, on the right hand, that this is repeated in the same key, but with accompaniment on the left hand.

Between studies, rest for about thirty seconds. At the end of each study or piece, when there is a crescendo, do not make a brusque movement at the last minute, but depress the keys lightly when the sound must be cut.

This exercise is easy to repeat by heart, especially if you do it every two bars, analyzing; the rest of the bars, and consulting the teacher if any queries turn up.

This gradual exercise must be repeated several times a day. It is better to practice a few exercises thoroughly than to do many incorrectly. In this way, you gain confidence.

Both the popular and classical pieces in this book must be studied in the way described above, following the indications for touch, style, etc. Under the teacher's supervision, the pupil must begin to express his own interpretation.

In the original copies by J. S. Bach, no ties, accents or tempi are indicated. Opinions vary as regards this subject. Many authors think that Bach left interpretation up to each player. In the performances of the pieces of Bach (appearing in this book) that I have listened to, the touch used is mezzo-staccato, and the tempi are varied. I accept and recommend this approach, but in study No 7, for the sake of the good performance of the different kinds of touches, I indicate the tempo, and in study no 21, the tempo and touch.

The ideal thing would be that the opening of the bellows should take the same time as their closing, though it is not always possible. In study No 1 the indications are eight bars opening and eight closing. If this is not achieved, check the position of the instrument at the beginning of the study-either completely closed or a little open, according to the piece (in case of any other problem, consult a tuner).

The bandoneons existing in Argentina are over fifty years old, and they were not always taken care of then this instrument arrived in the country there were no guidelines about how to play it.
The first players started playing by ear, without any previous knowledge. We must be grateful to them, because due to their love for the instrument the bandoneon became part of our folklore and represents our country all over the world. We are also thankful to those who spread our music around the world through their own effort -and in some cases even going through economic difficulties- interpreting our different popular styles.

We hope that those who have the responsibility to make our culture known understand and support the great personal effort made by many bandoneon players and other musicians in benefit of our culture.

## Scales, Arpeggios and some Chords

The number of different scales used is, in theory, countless, (see Temas Teóricos Musicales, by Pedro A. Aguilar, Scales, and An Oxford Dictionary of Music, volume I, page 469 (13).

Here we will use three of the commonest, namely, major Scale, minor scale (harmonic) and minor scale (melodic).
The minor scale (melodic) is a result of the combination of other two, because ascending is Bachian minor and descending it is Aeolian.

*There are many ways to study scales, according to the instrument since the keyboard varies in different instruments, and the bandoneon presents its own difficulties.*

*Different kinds of touches, movements, signs of relative intensity, opening and closing of the bellows, etc., have been combined in different keys to make the pupil familiar with them in a way that is not monotonous.*

*The teacher will indicate the most appropriate finger to use on each key, taking into account the pupil's opinion. The pupil should start developing a good fingering from the very beginning (see An Oxford Dictionary Of Music, page 426 (e).*

*Between lessons, rest for thirty seconds and check if there is any muscular tension. This time can be changed by the teacher according to the pupil's needs, but not within the first 24 lessons, which deal with the keyboard (First Cycle).*

# Third Cycle

## Index of Scales
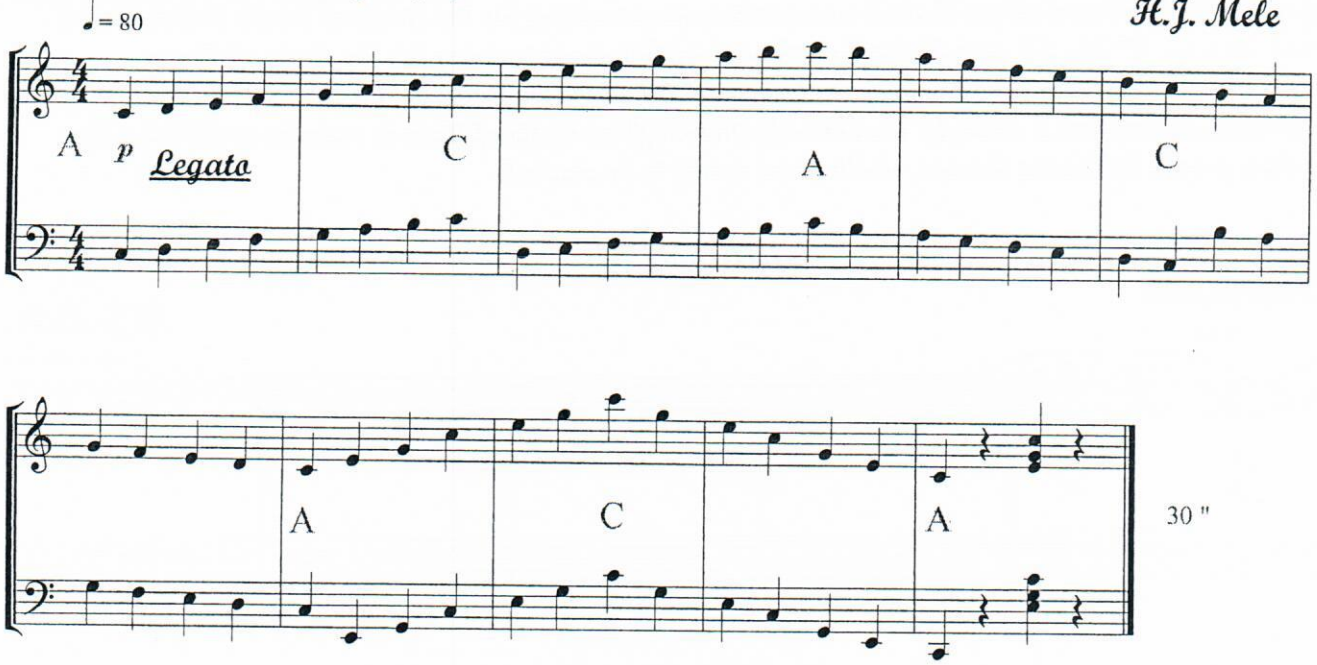

| Lesson | Key | Movement | Author | Page |
|---|---|---|---|---|
| 45 | C | Direct | H.J. Mele | 35 |
| 46 | A m. Harm. | Direct | H.J. Mele | 35 |
| 47 | A m. Mel. | Direct | H.J. Mele | 35 |
| 51 | G | Direct | H.J. Mele | 39 |
| 52 | E m. Harm. | Direct | H.J. Mele | 39 |
| 53 | E m. Mel. | Direct | H.J. Mele | 39 |
| 57 | D | Direct - Repeated notes | H.J. Mele | 43 |
| 58 | B m. Harm. | Direct - Repeated notes | H.J. Mele | 43 |
| 59 | B m. Mel. | Direct - Repeated notes | H.J. Mele | 43 |


## Index of Studies
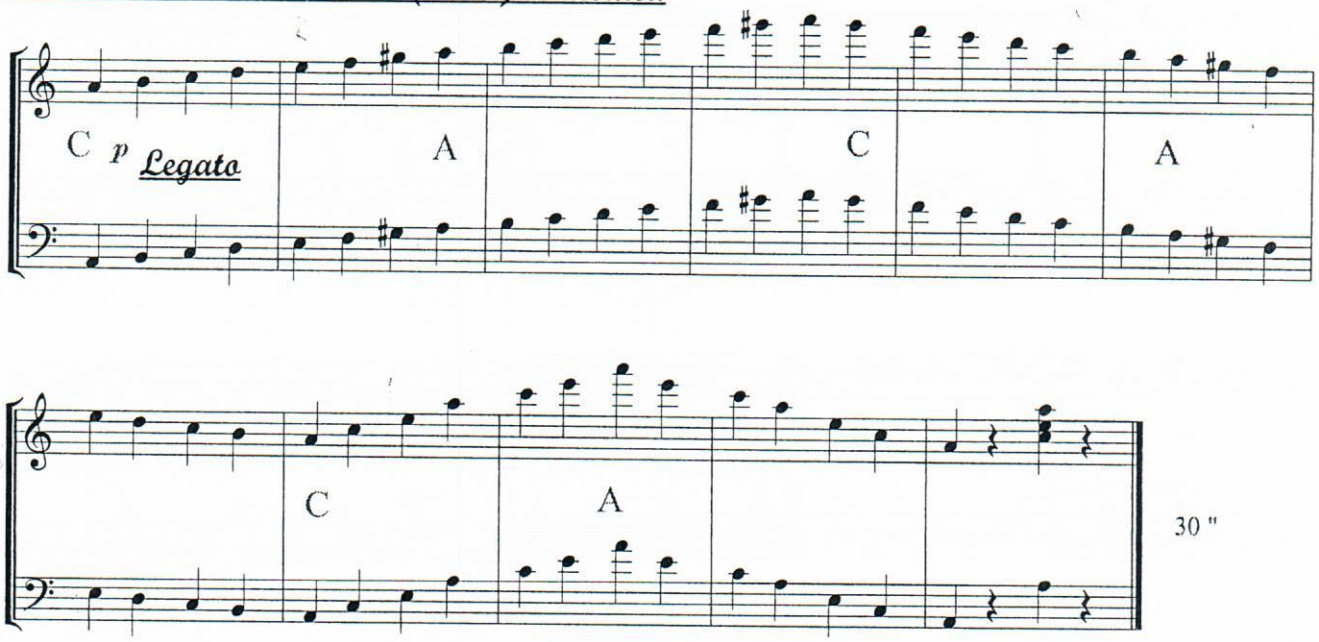

| Lesson | Study | Subjects and Movements | Author | Page |
|---|---|---|---|---|
| 48 | 1 | Separate hands. With accompaniment | H.J. Mele | 36 |
| 49 | 2 | Separate hands. Both for two voices. | H.J. Mele | 37 |
| 50 | 3 | Only right hand and both for two voices. | H.J. Mele | 38 |
| 54 | 4 | Right hand for two voices. Left hand for two voices. | H.J. Mele | 40 |
| 55 | 5 | Right hand for two voices. Left hand for two voices. | H.J. Mele | 41 |
| 56 | 6 | Right hand for two voices. Left hand for two voices. | H.J. Mele | 42 |
| 60 | 7 | Right hand for two voices. Left hand: accompaniment. | J.S. Bach | 45 |

## Lesson Nº 45 Do Mayor (C)
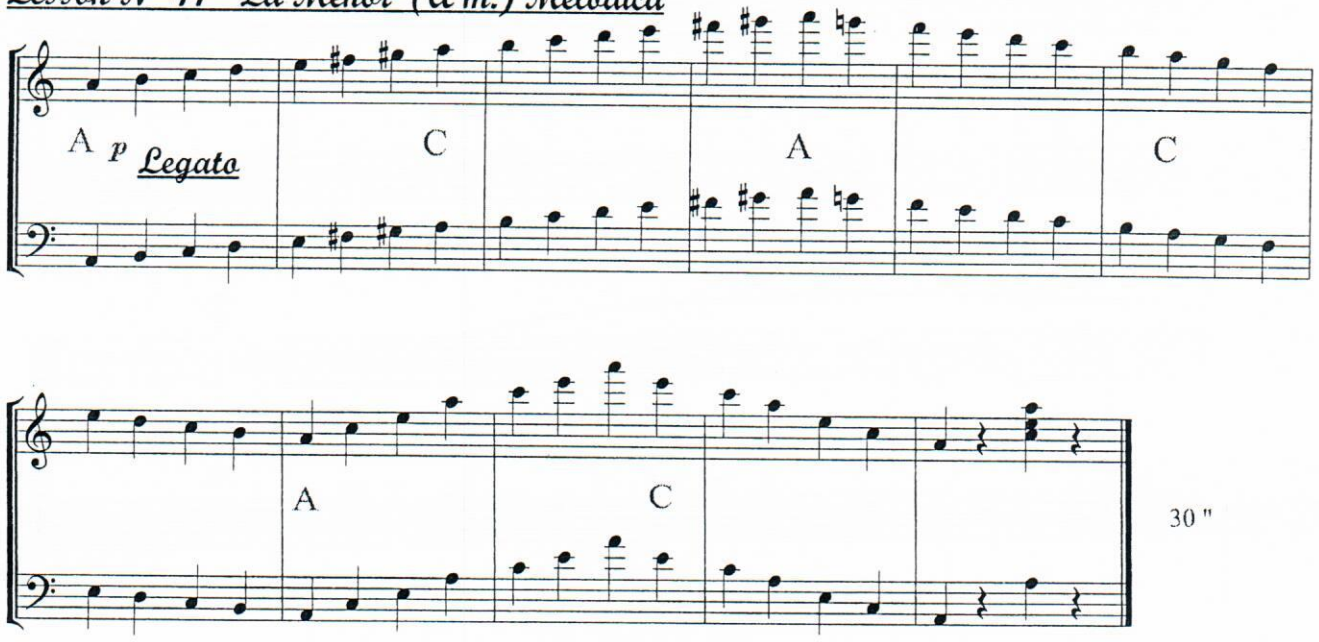
H.J. Mele




## Lesson Nº 46 La Menor (A m.) Armónica




## Lesson Nº 47 La Menor (A m.) Melódica
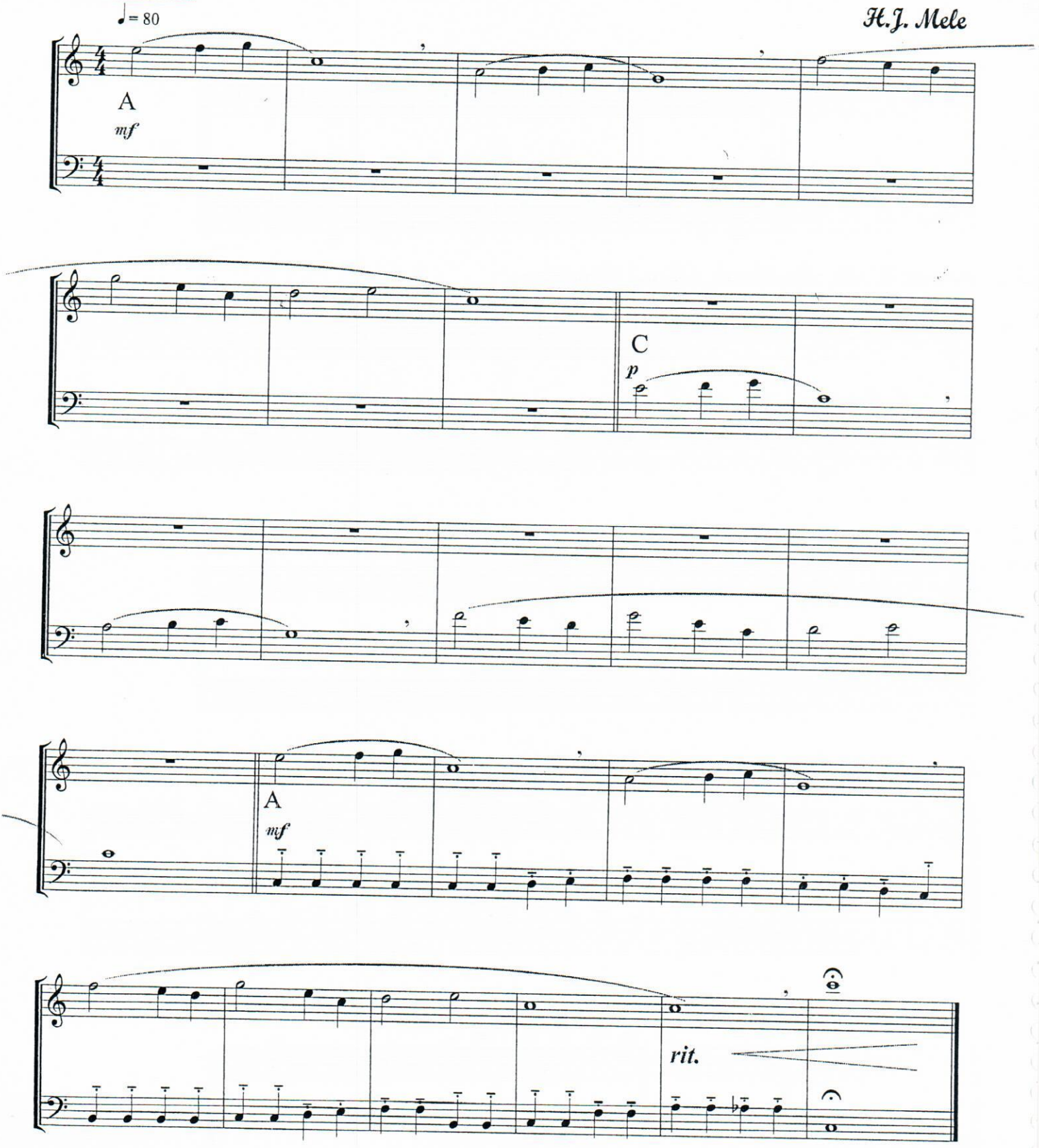


*In lessons N° 48, 49 and 50 we'll work on a prelimanary training for the study of hands independence. Through lessons N° 54, 55 and 56 we'll work on a prelimanary training for the study of finger independence. Both studies pave the way for lesson N° 60 where we study both types of movement independence., henceforth I strongly recommend a thorough analysis of them in order to establish a firm foundation for the following lessons, studies and works to be studied.*

## Study N° 1

### Lesson N° 48
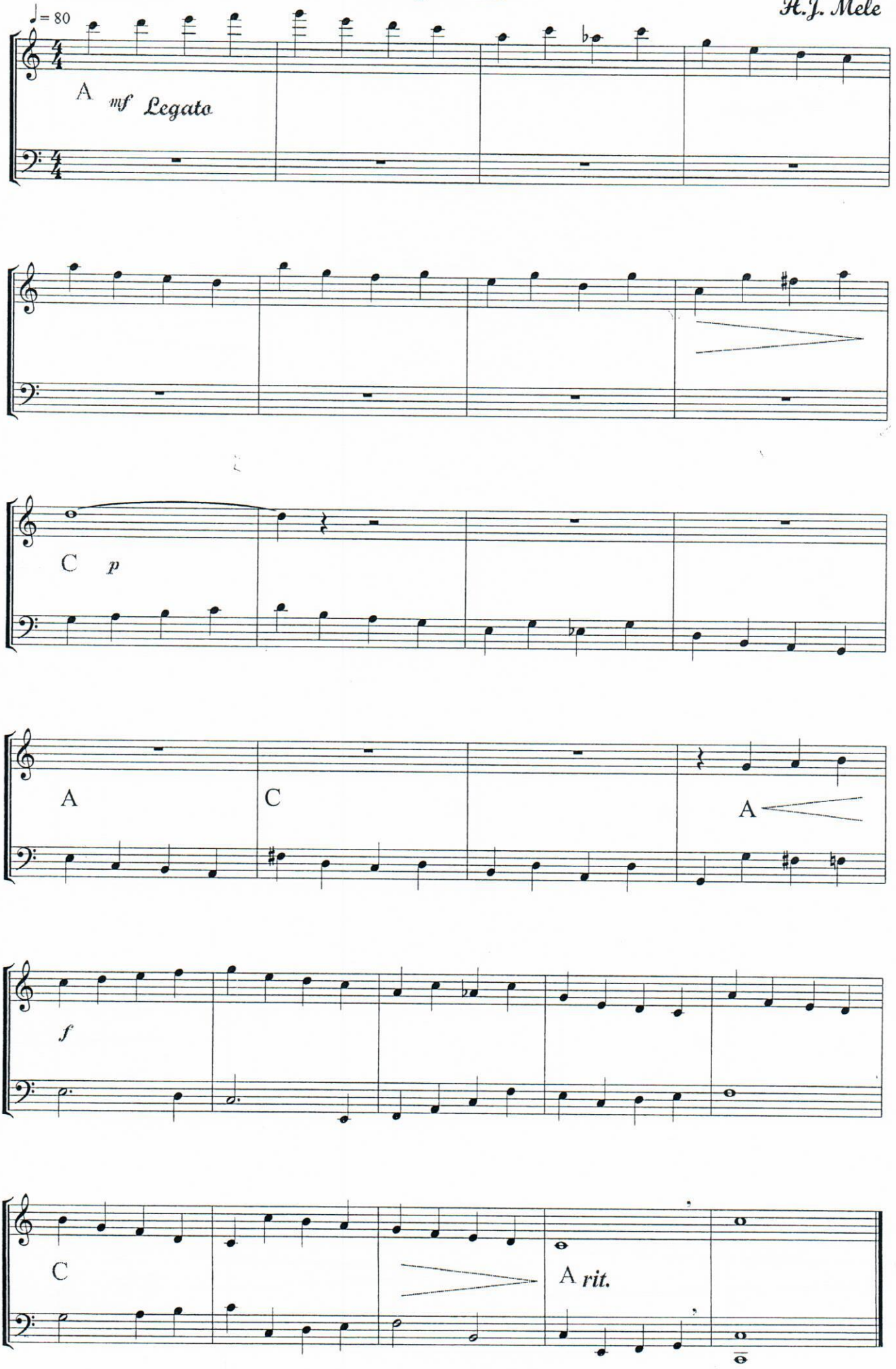
H.J. Mele



## Lesson N° 49

# Study N° 2

H.J. Mele
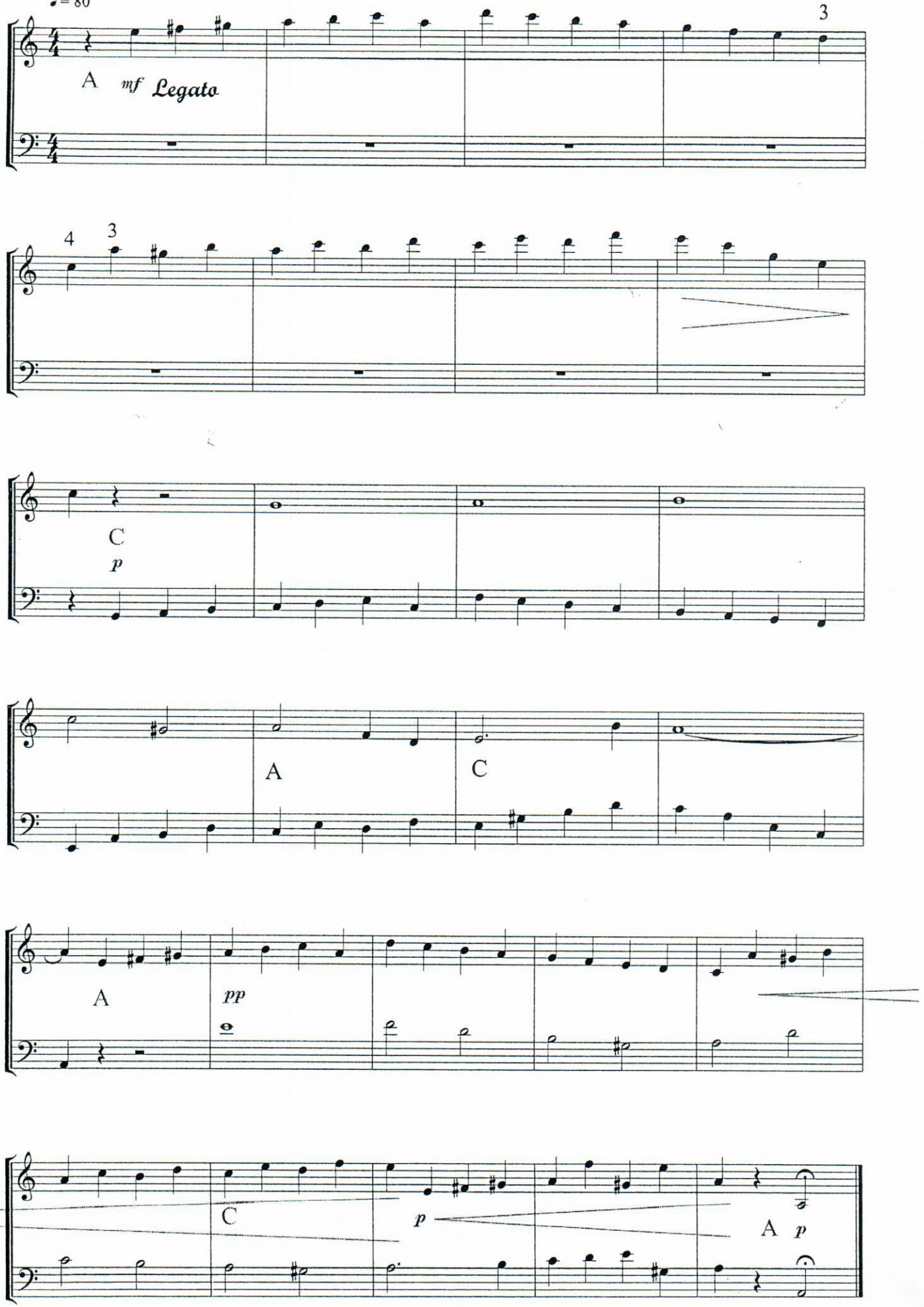


# Study N° 3

## Lesson N° 50
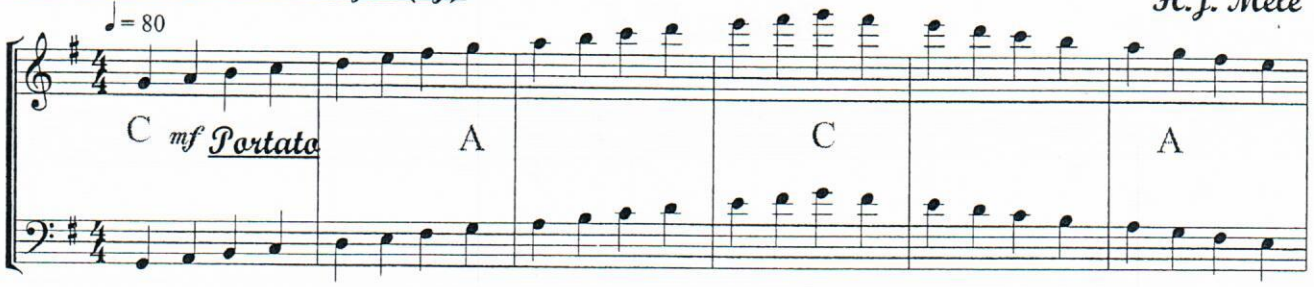
H.J. Mele
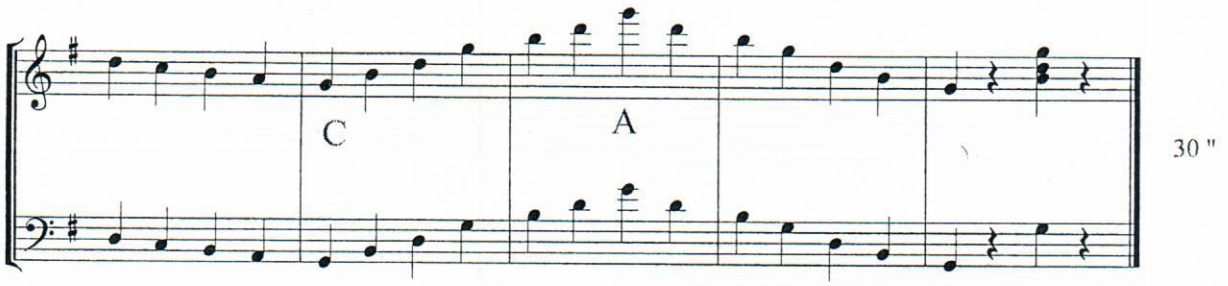
♩= 80
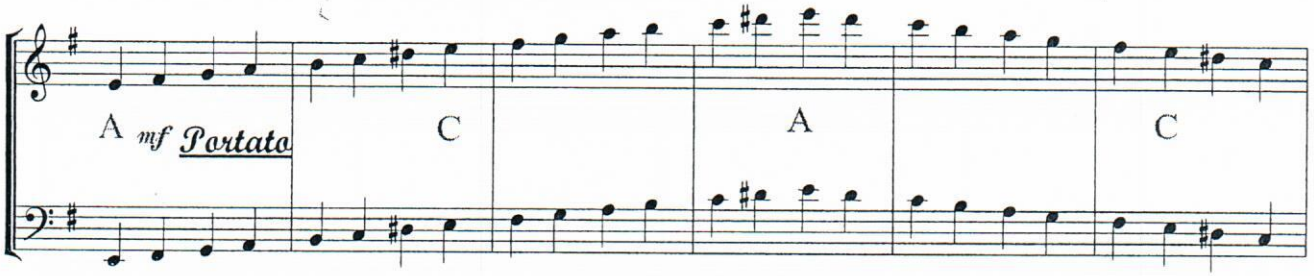


## Lesson Nº 51 Sol Mayor (G)

H.J. Mele
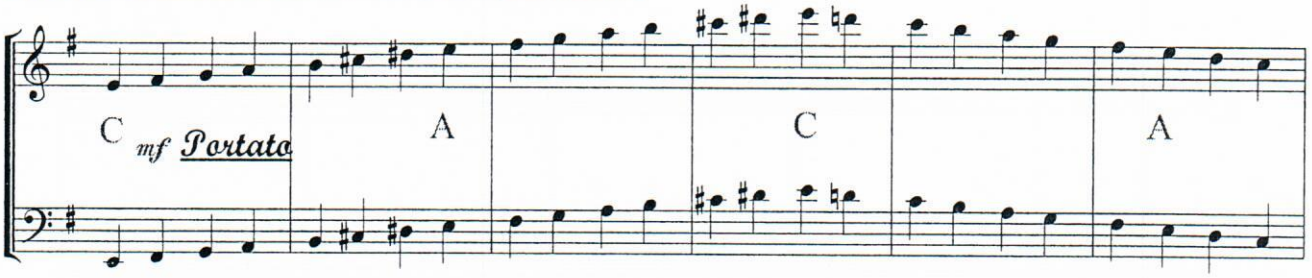
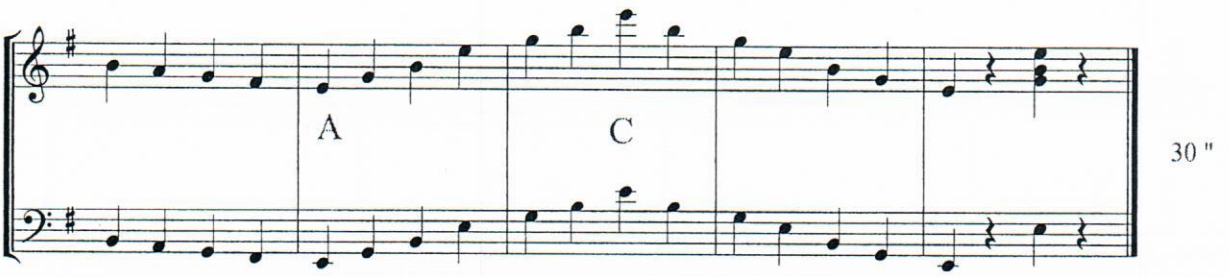






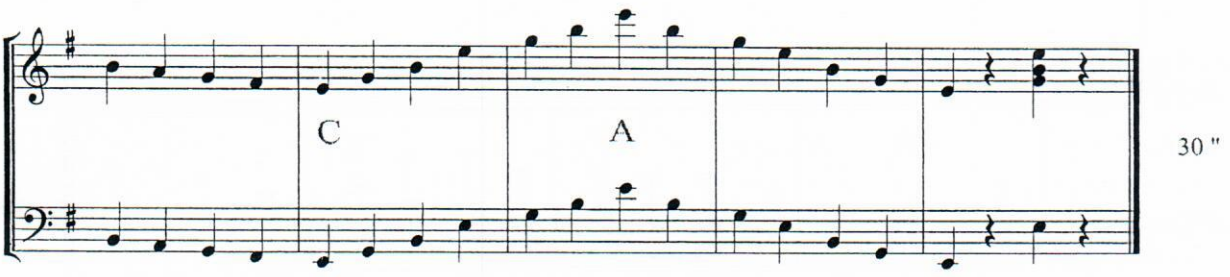
## Lesson Nº 52 Mi Menor (E m.) Harmonic




## Lesson Nº 53 Mi Menor (E m.) Melodic

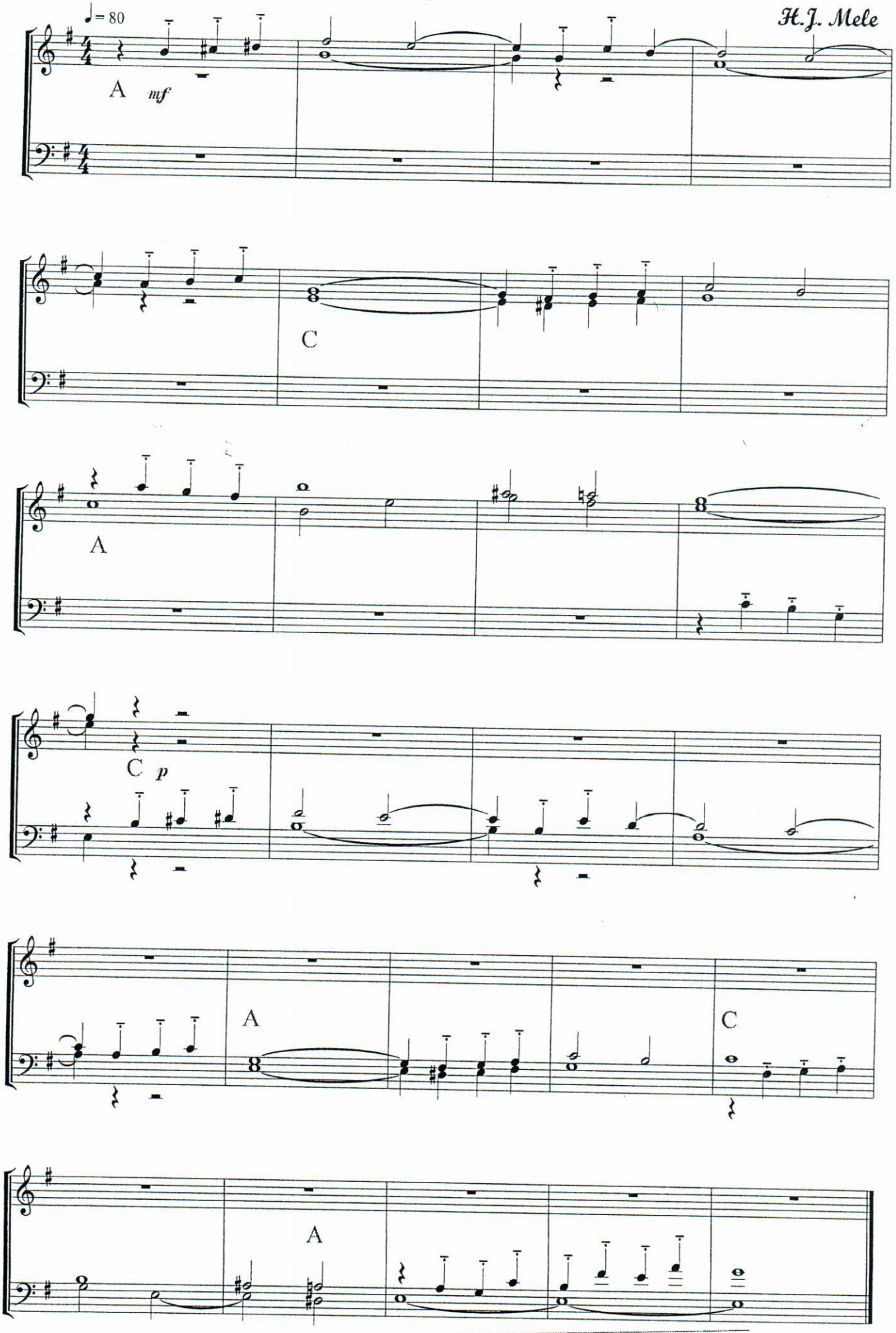


## Lesson N° 54

# Study N° 4

H.J. Mele
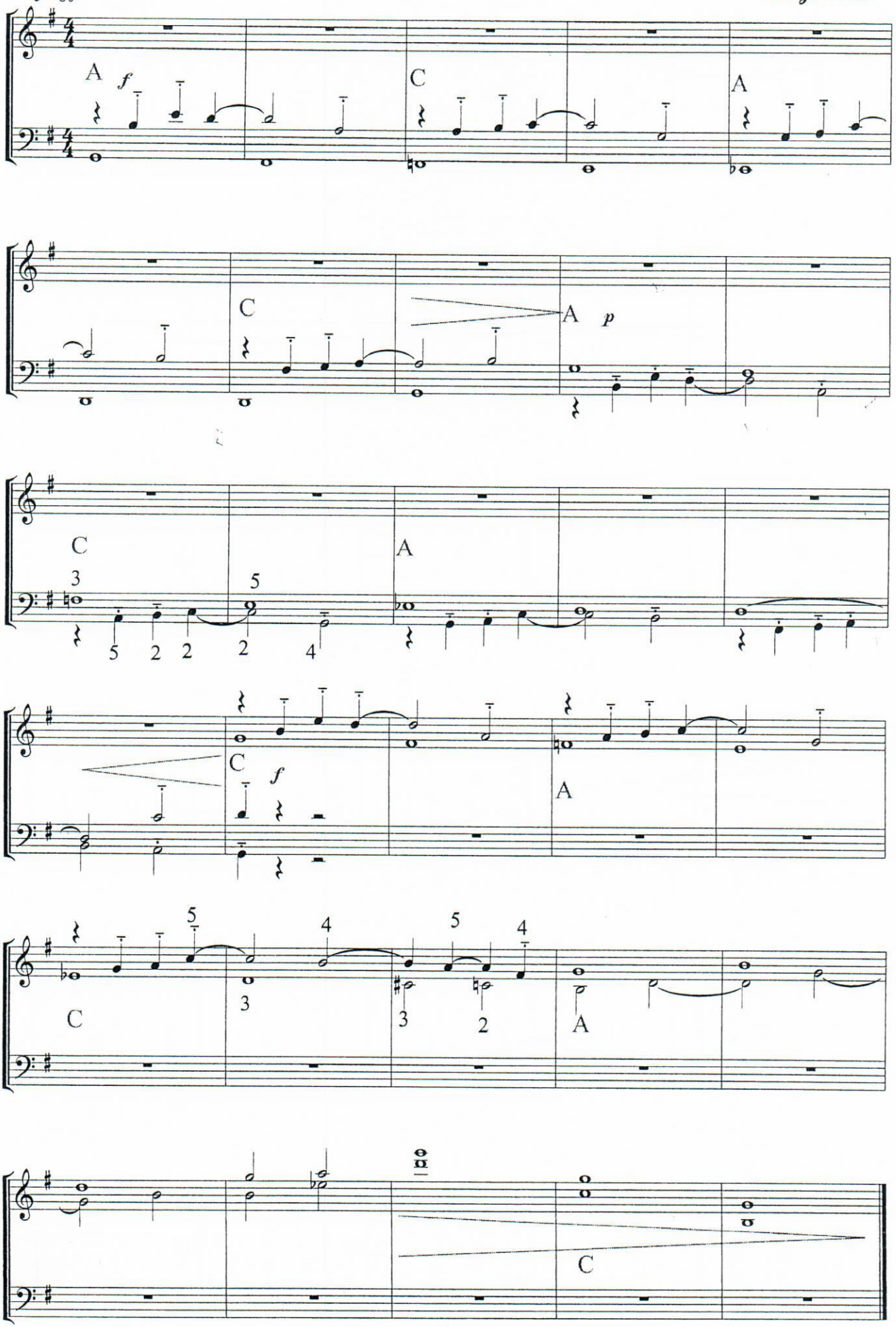


# Study N° 5

## Lesson N° 55

♩ = 80
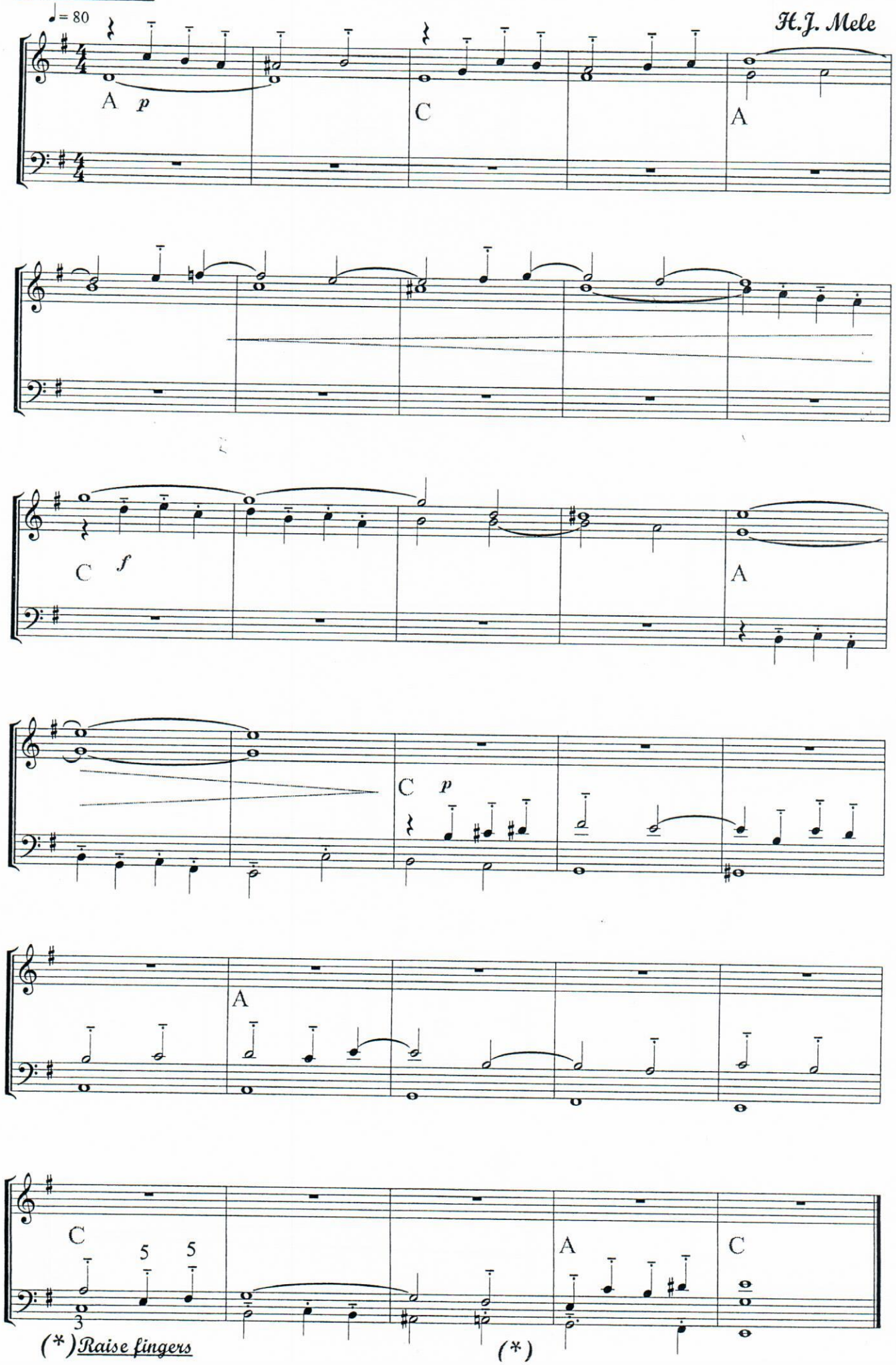
H.J. Mele



# Study N° 6

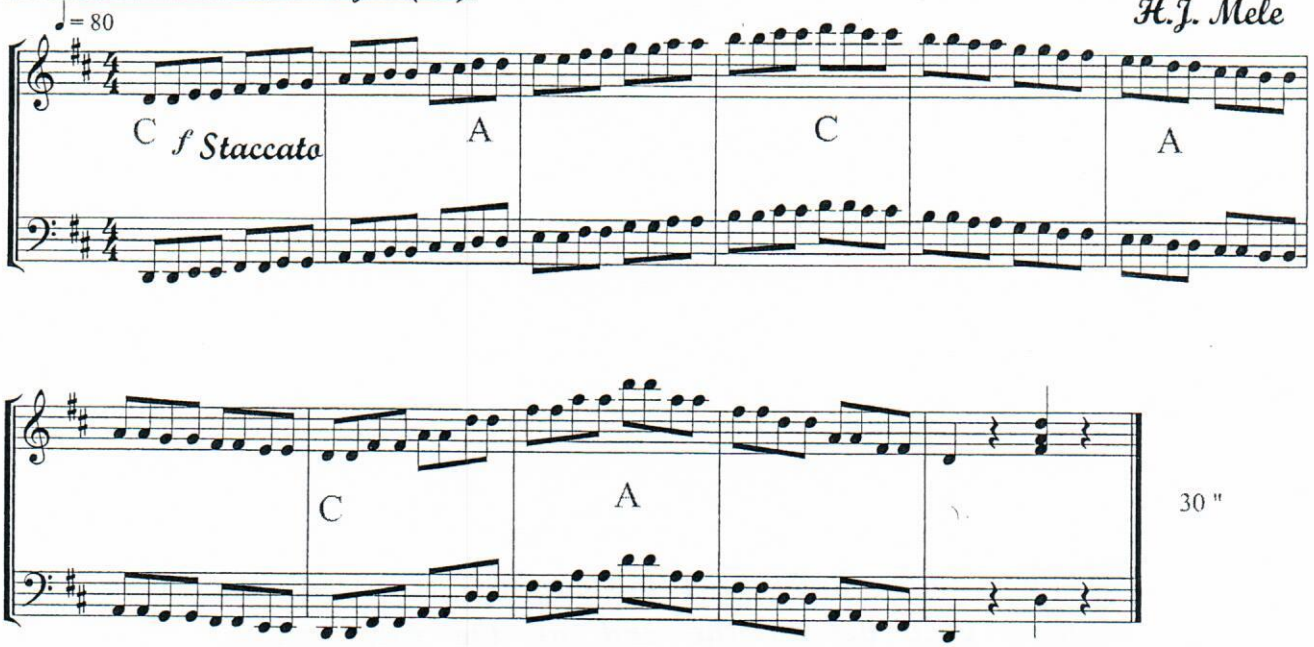
## Lesson N° 56

H.J. Mele

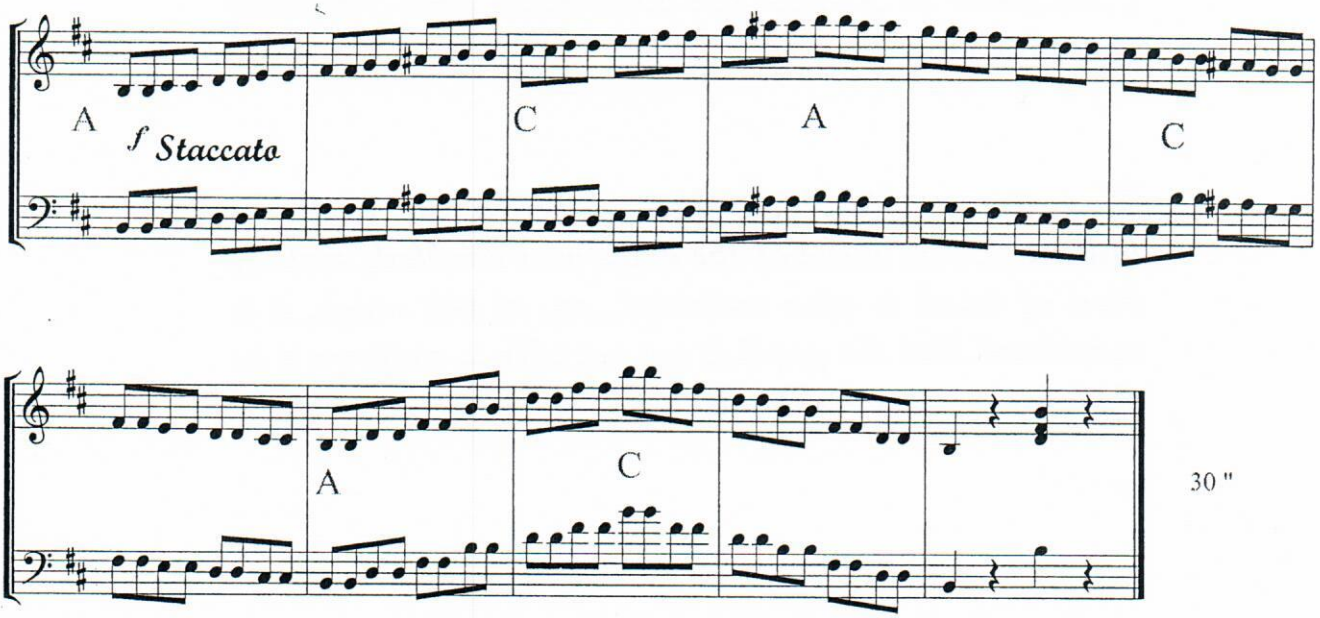


## Lesson Nº 57 Re Mayor (D)

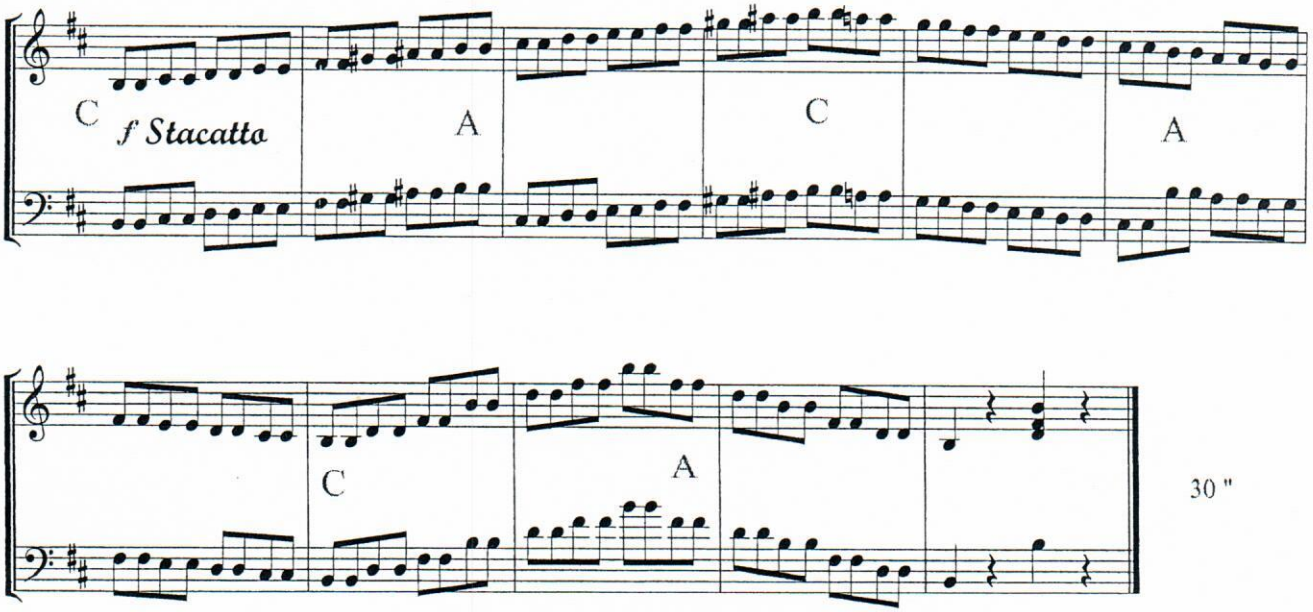
H.J. Mele




## Lesson Nº 58 Si Menor (B m.) Harmonic




## Lesson Nº 59 Si Menor (B m.) Melodic
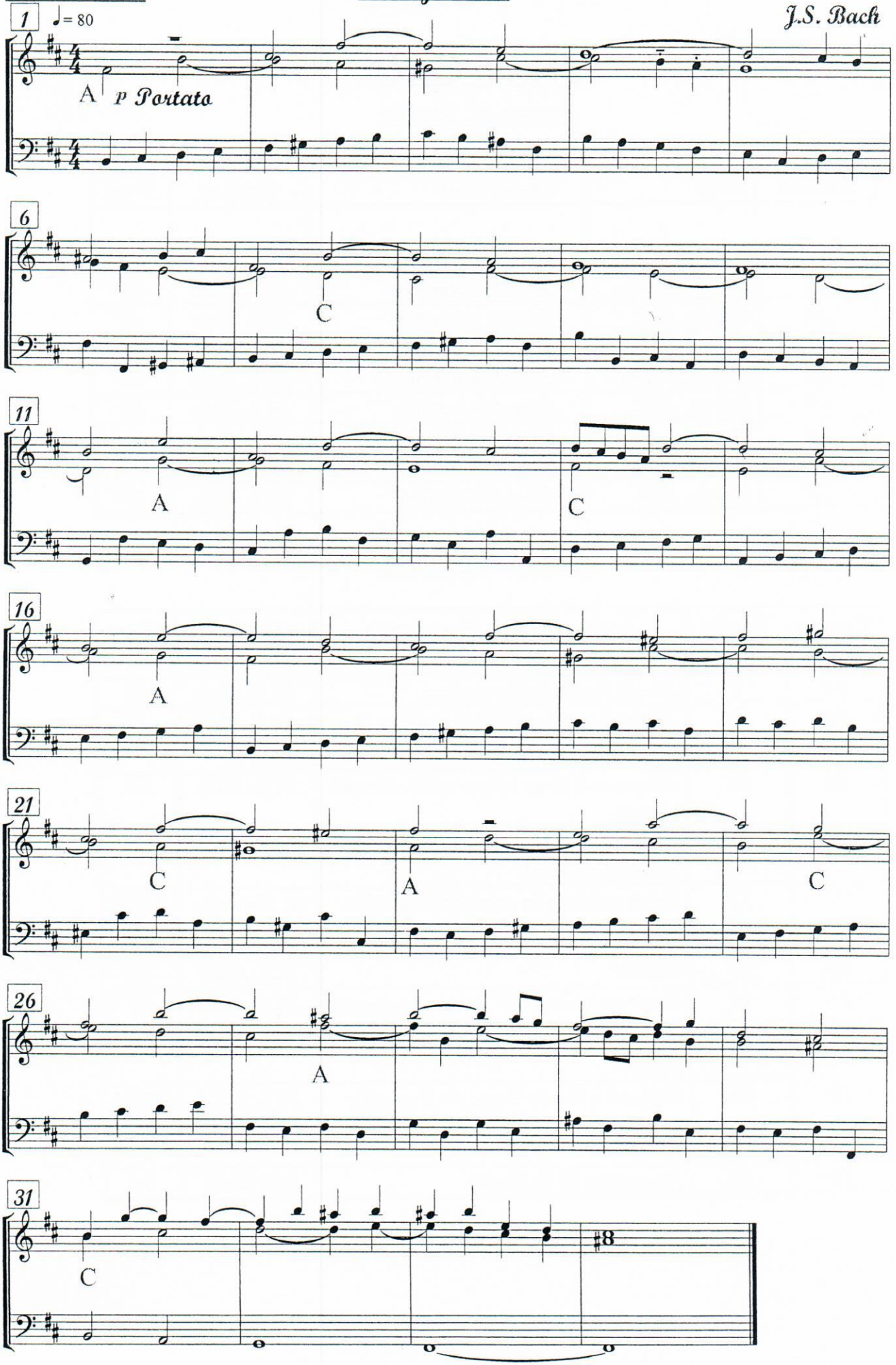


*If the studies have been thoroughly practiced, the student will get to the end of the third cycle, where/part of a prelude by J. S. Bach will be studied (No. XXIV in B minor for three voices from The Well-tempered Clavier).*

*In order to play this piece correctly the tempo is indicated. The value of the notes was doubled, and the kind of touch is also indicated, as, at this stage, it is considered that the pupil is not yet able to perform it as the composer originally intended.*

## Lesson Nº 60

# Study Nº 7

J.S. Bach



# Fourth Cycle

## Index of Scales


| Lesson | Key | Movement | Author | Page |
|---|---|---|---|---|
| 61 | A | Direct, accented | H.J. Mele | 48 |
| 62 | F # m. Harm. | Direct, accented | H.J. Mele | 48 |
| 63 | F # m. Mel. | Direct, accented | H.J. Mele | 48 |
| 67 | E | Direct in octaves | H.J. Mele | 52 |
| 68 | C # m. Harm. | Direct in octaves | H.J. Mele | 52 |
| 69 | C # m. Mel. | Direct in octaves | H.J. Mele | 52 |
| 73 | B | Direct in thirds | H.J. Mele | 57 |
| 74 | G # m. Harm. | Direct in thirds | H.J. Mele | 57 |
| 75 | G # m. Mel. | Direct in thirds | H.J. Mele | 57 |
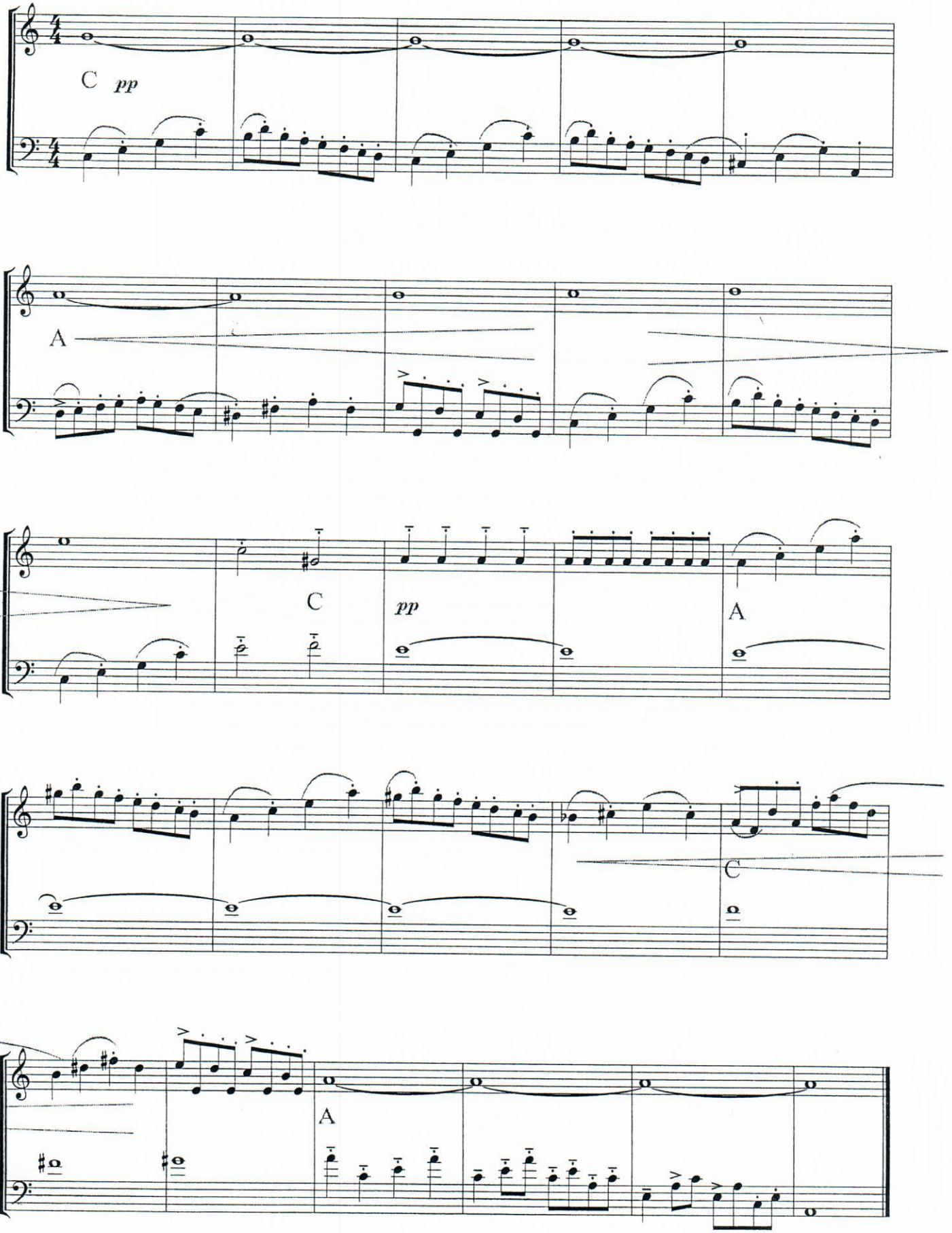

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| 80 | 18 | Invention in C Major | J.S. Bach | 64 |

*In the same way of the lesson studied on page 22, this study must be done first thing in the everyday practice, aiming at achieving hands independence in order to avoid producing vibrations while playing semibreve notes due to notes played in the other keyboard.*
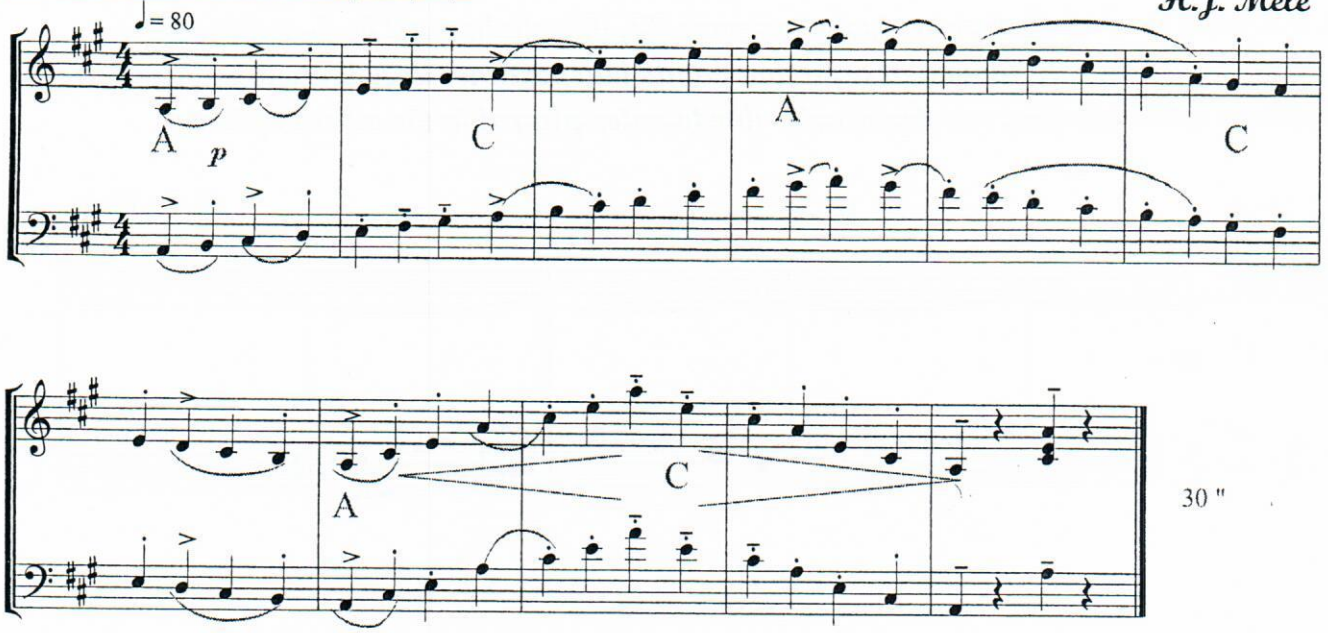
♩= 80

*H.J. Mele*
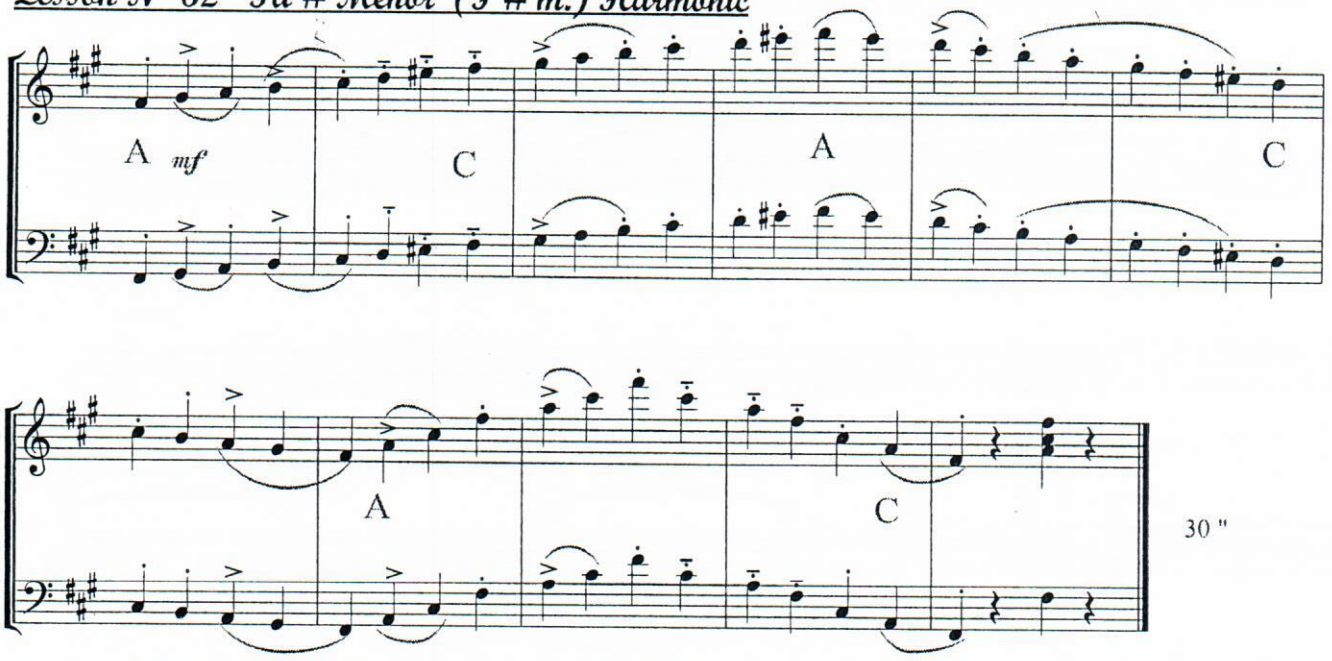


## Lesson Nº 61 La Mayor (A)
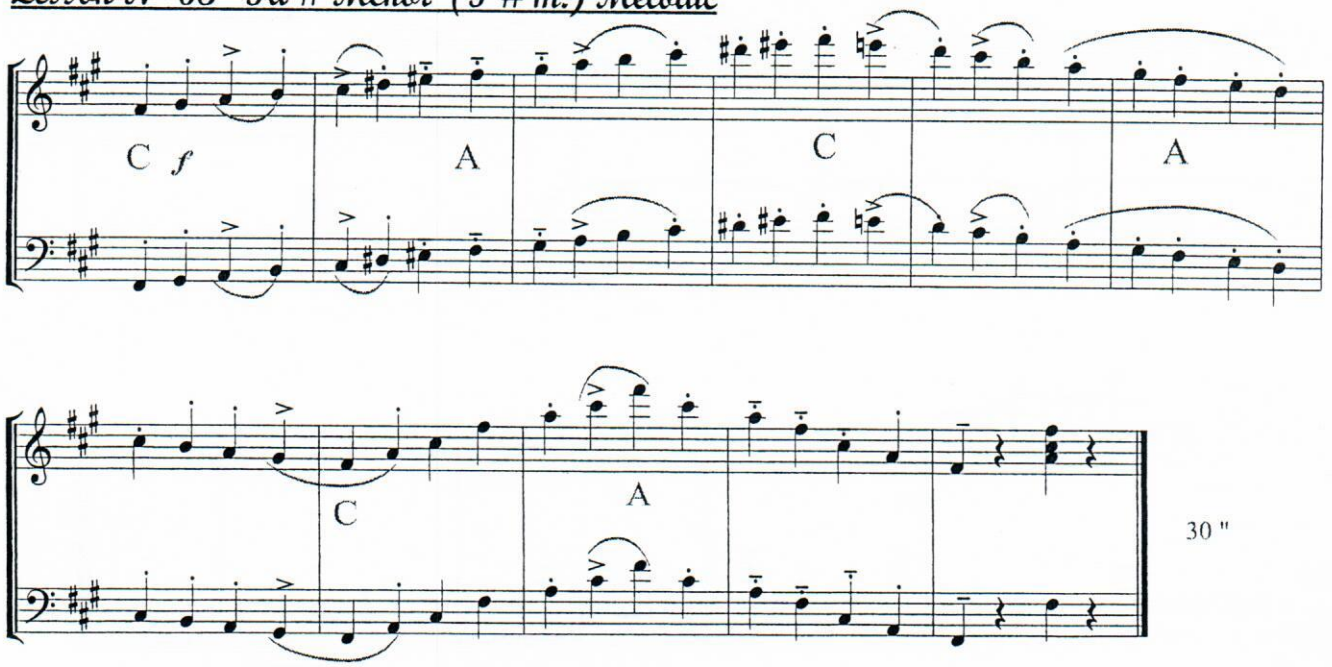
H.J. Mele




## Lesson Nº 62 Fa # Menor (F # m.) Harmonic




## Lesson Nº 63 Fa # Menor (F # m.) Melodic
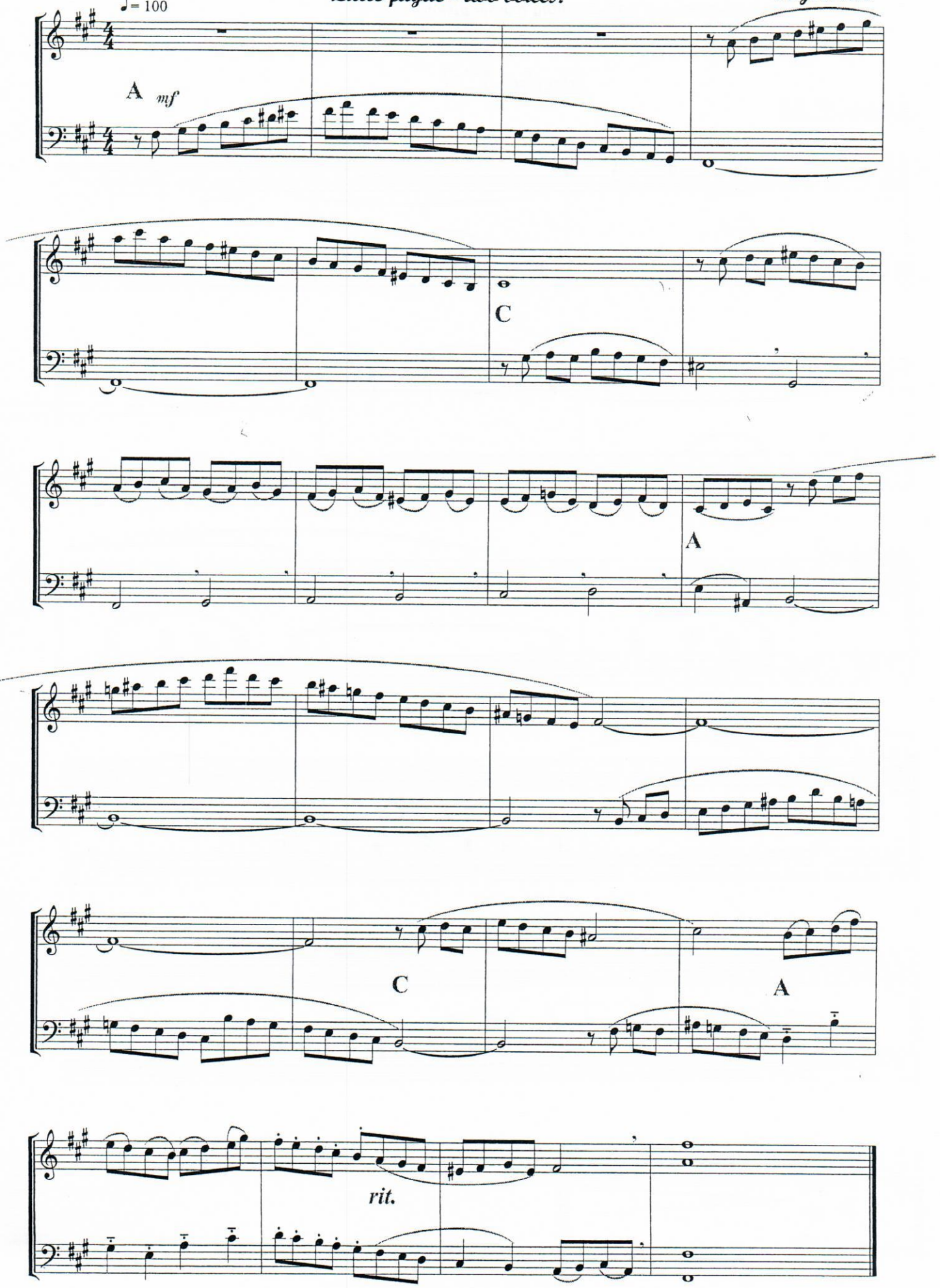


Lesson N° 64

# Study N° 8

Little fugue - two voices.

H.J. Mele
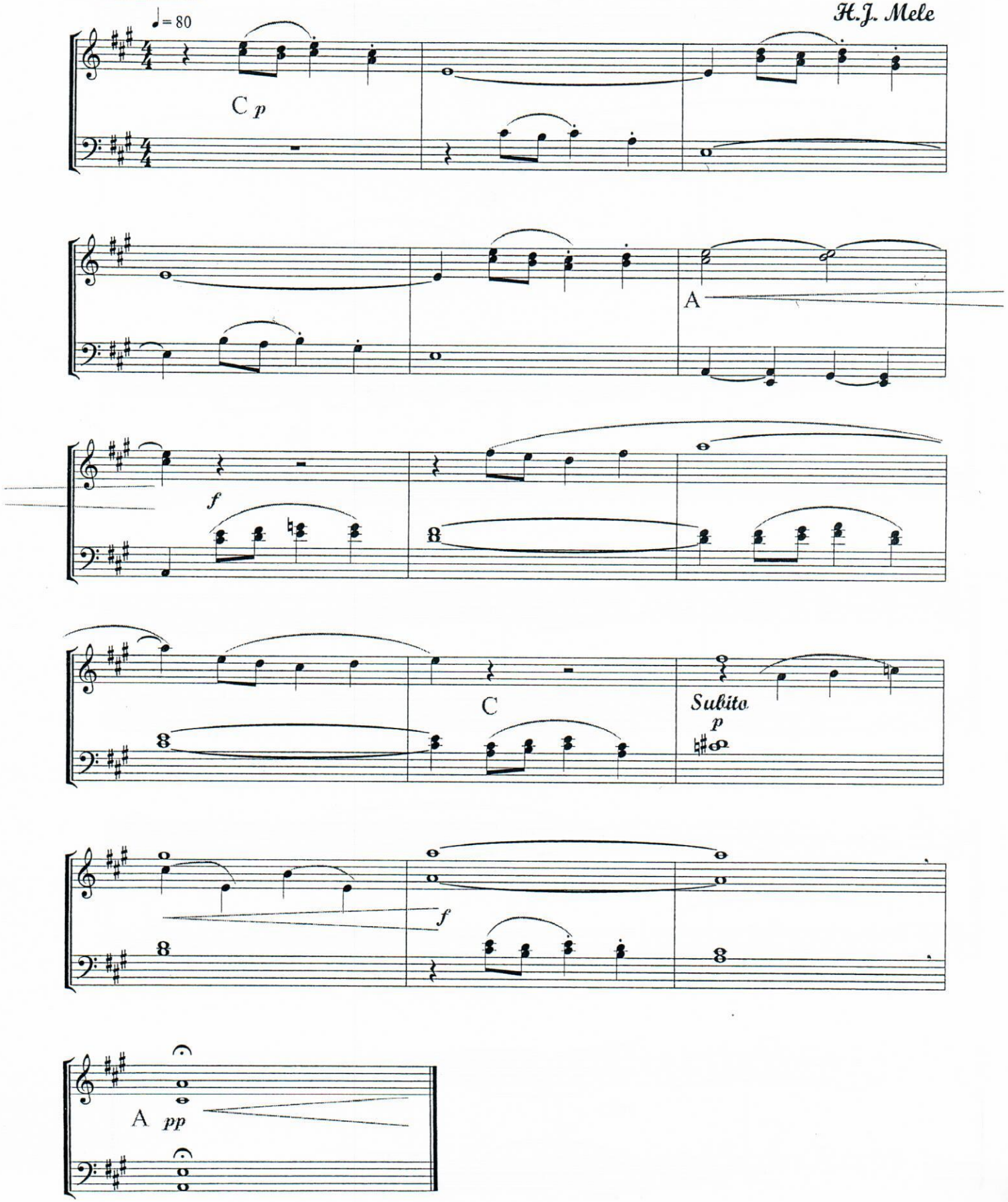


*In this study the student must be careful and play at the same time the double notes on each keyboard.*
*Concentration and self-listening are required.*

# Study N° 9

## Lesson N° 65

H.J. Mele
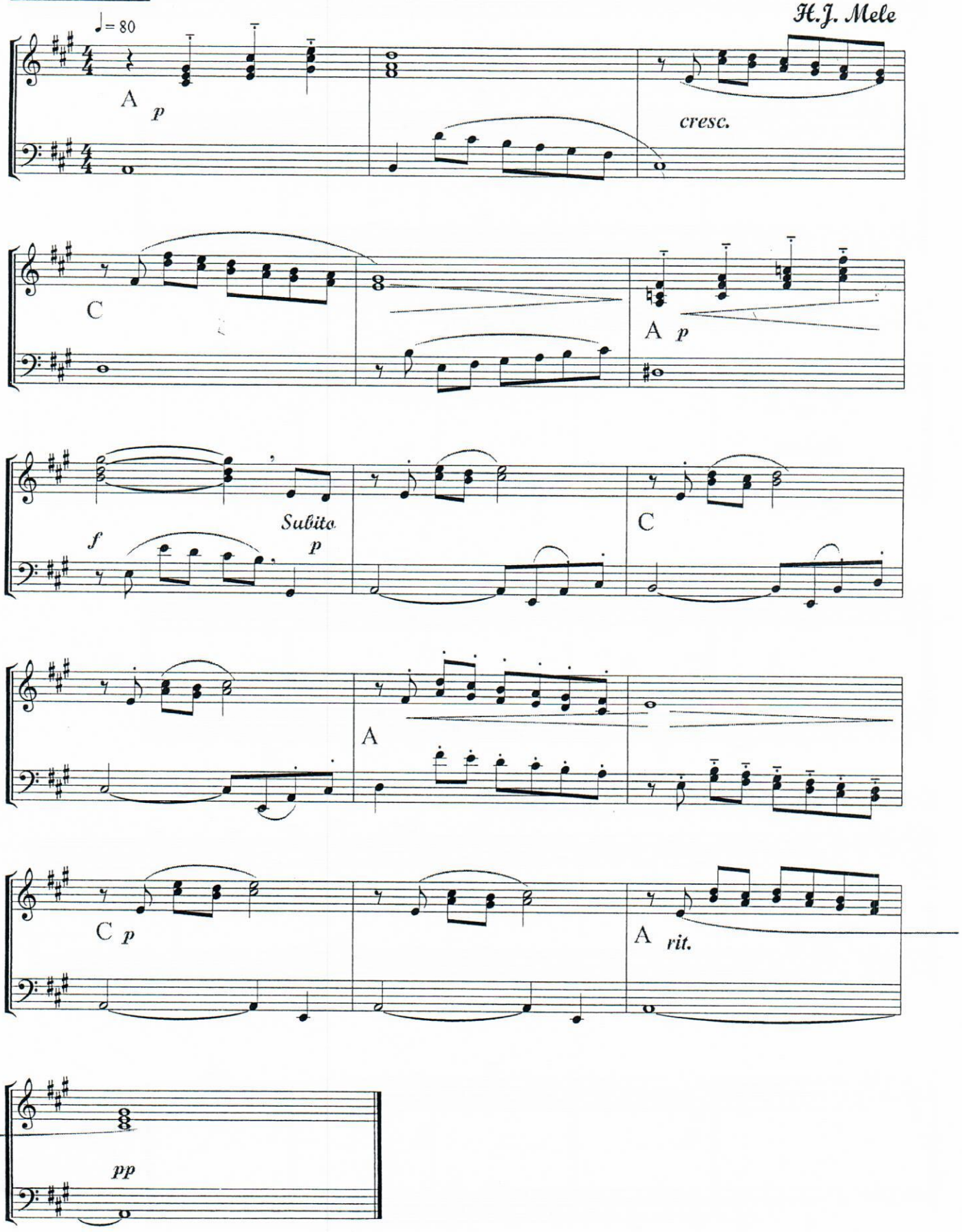


*In this study, like the previous one, the student must be careful to play at the same time the double and triple notes on each keyboard.*
*Concentration and self-listening are required..*

# Study N° 10
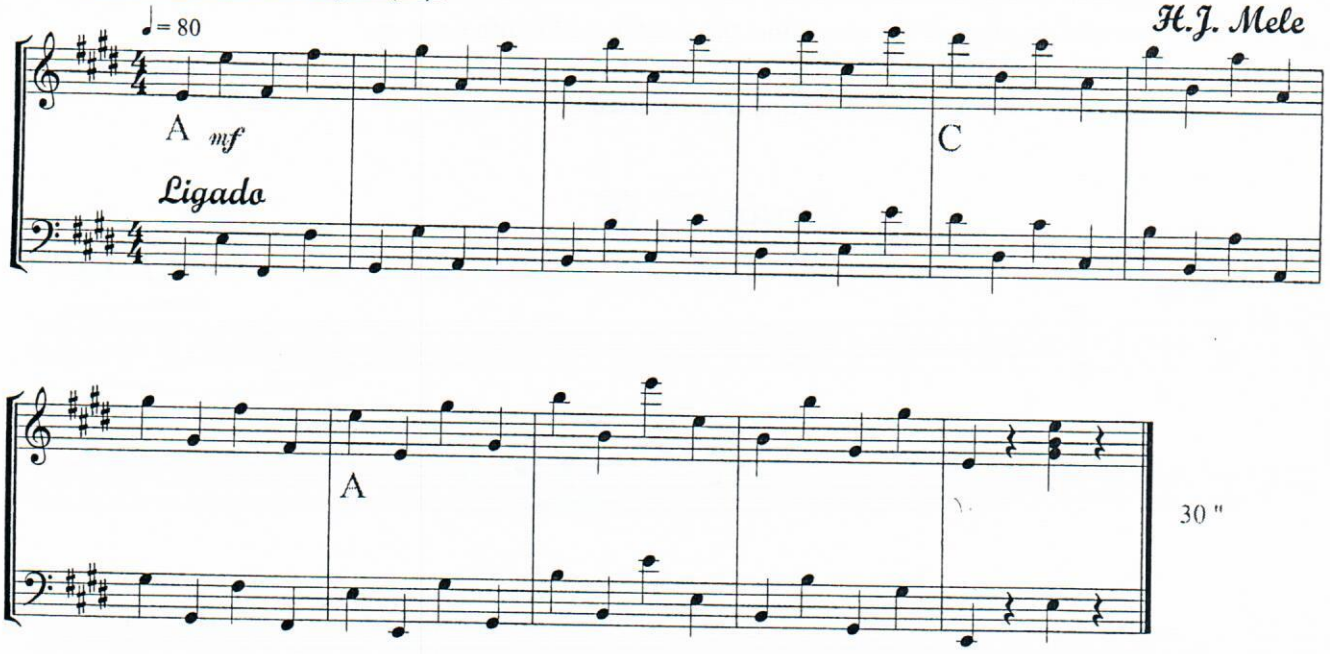
## Lesson N° 66

H.J. Mele
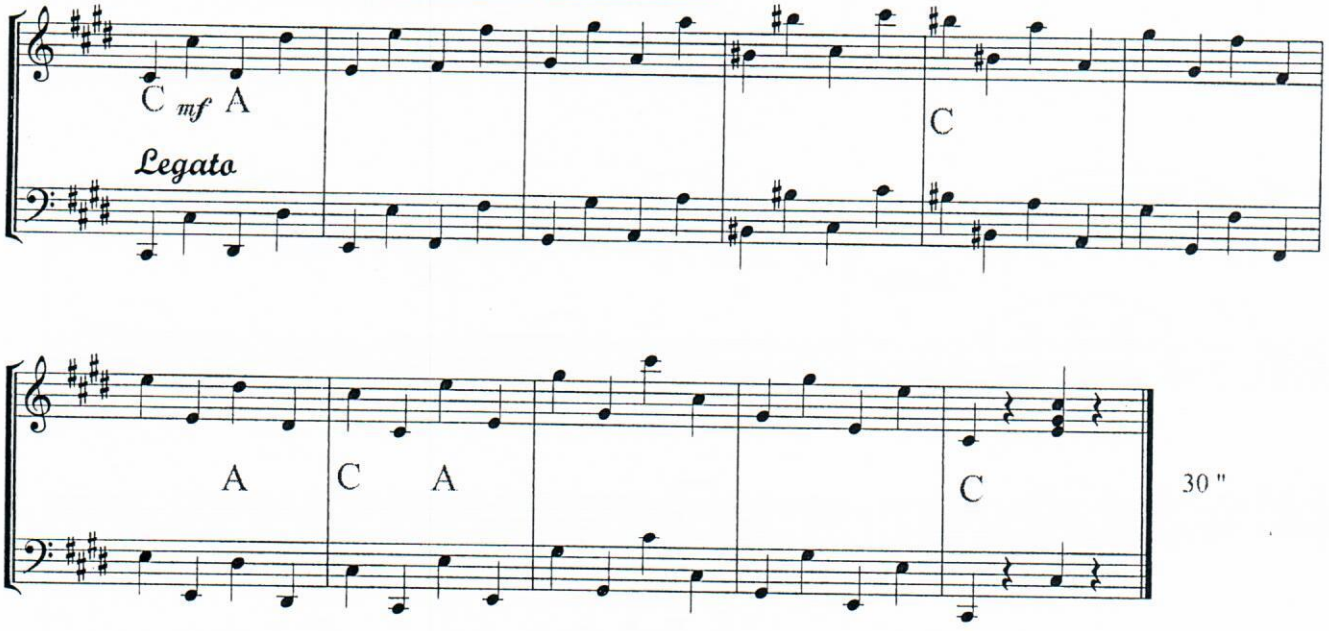


## Lesson N° 67 E Major (E)
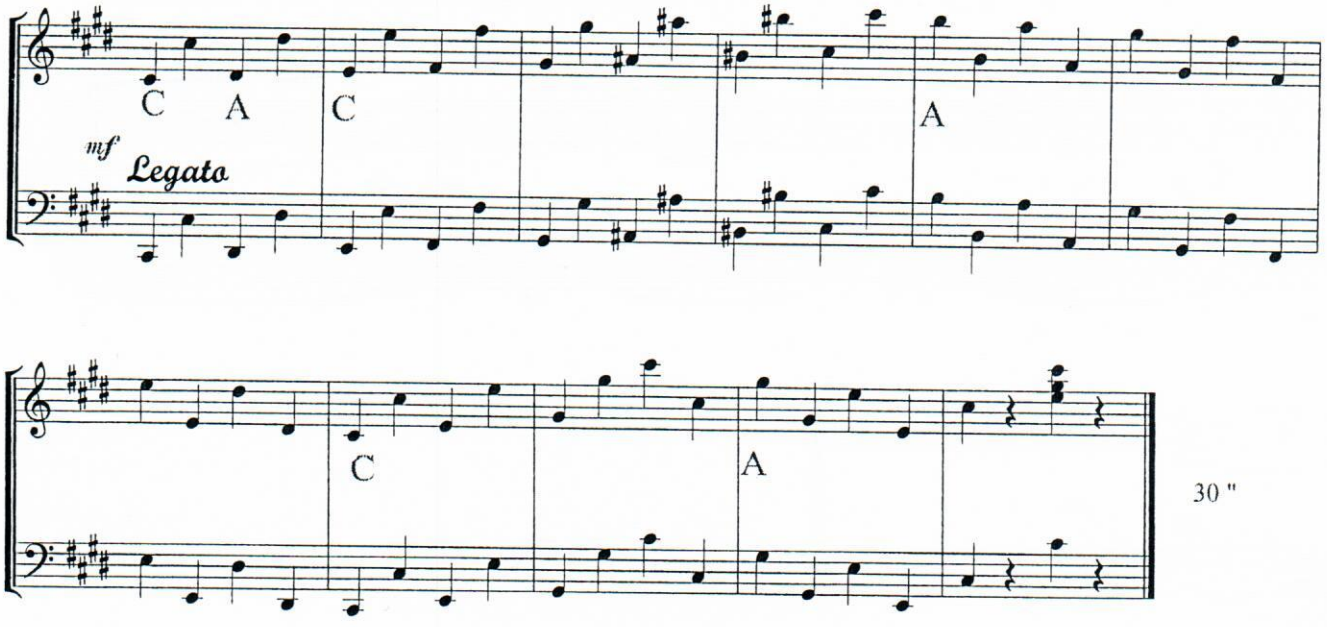
H.J. Mele




## Lesson N° 68 C # Minor (C # m.) Harmonic
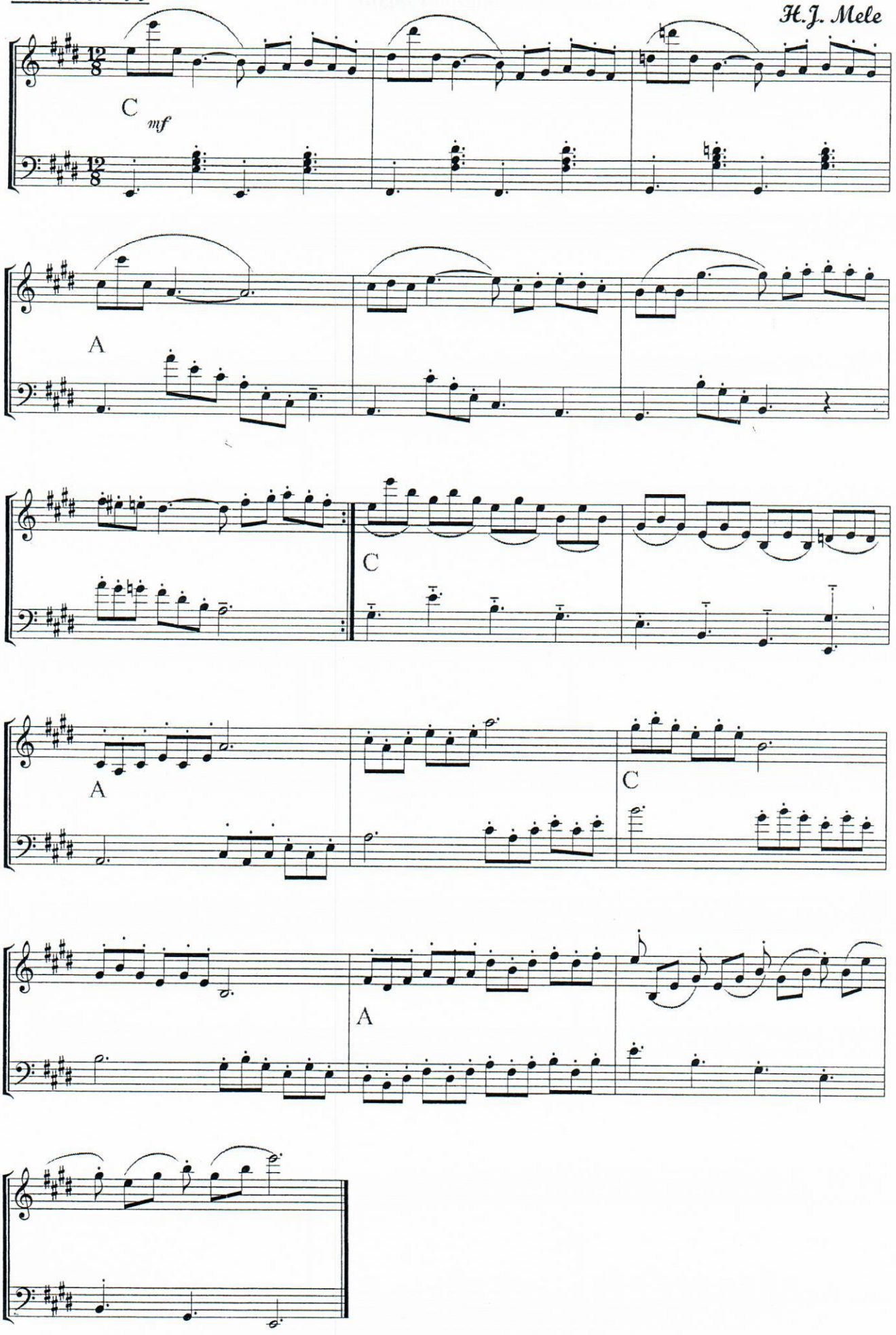



## Lesson N° 69 C # Minor (C # m.) Melodic



Lesson N° 70

# Study N° 11

H.J. Mele
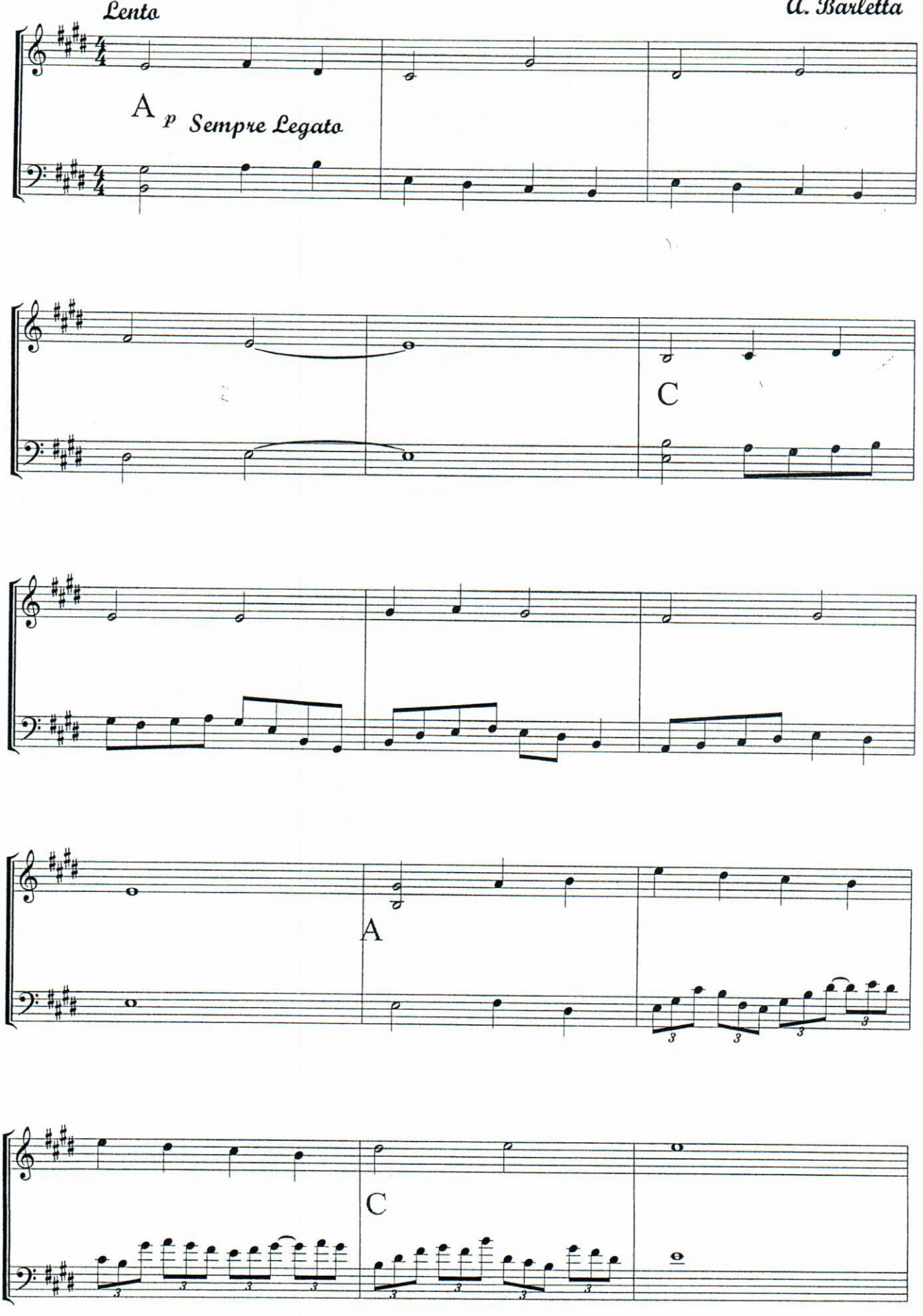


# Study N° 12
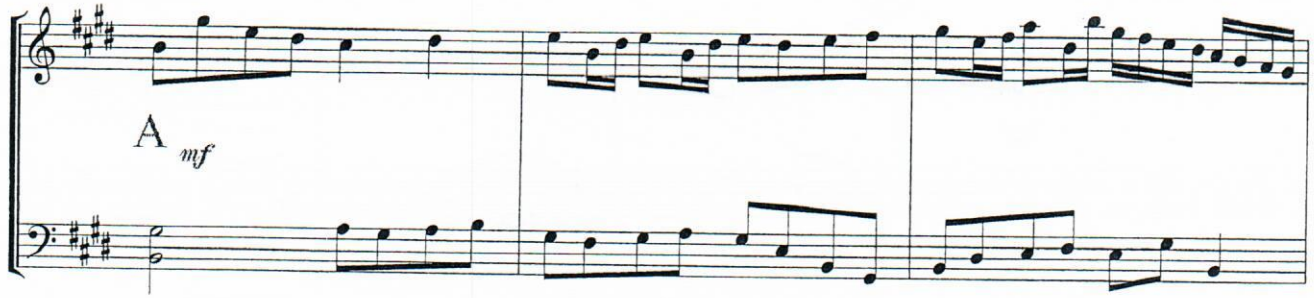
"El Pequeño Bandoneonista"

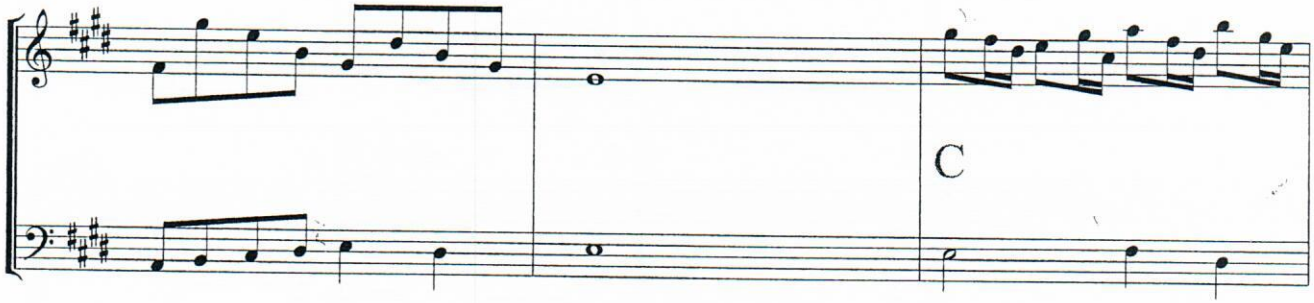
opus 1
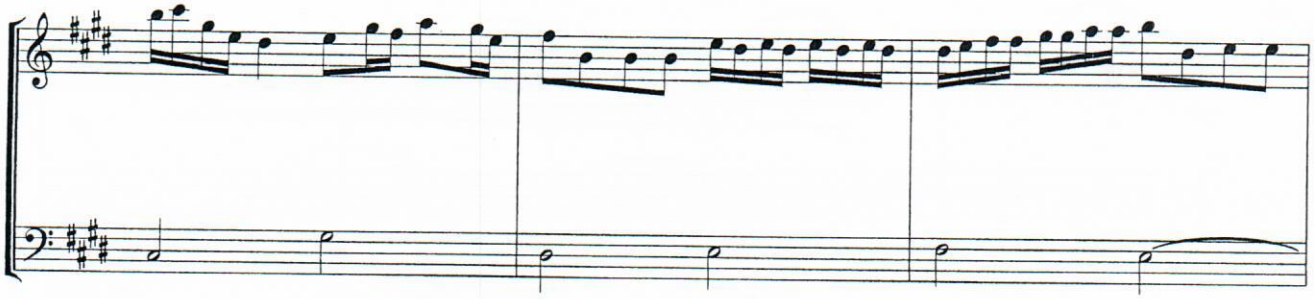
Lesson N° 71
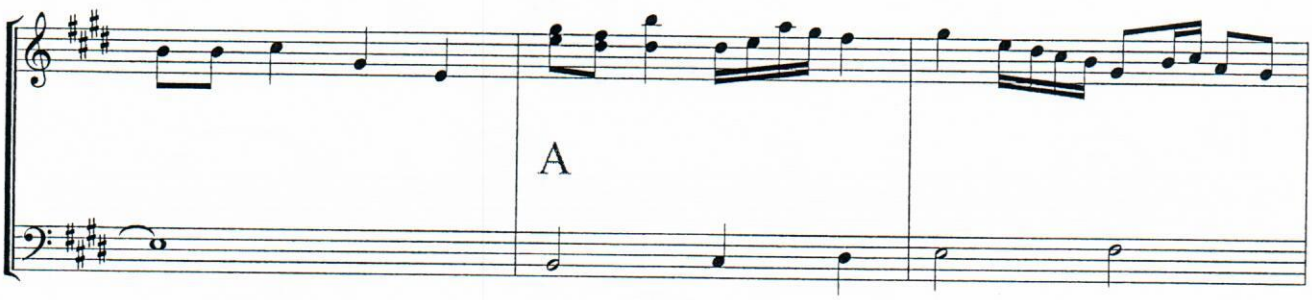
A. Barletta
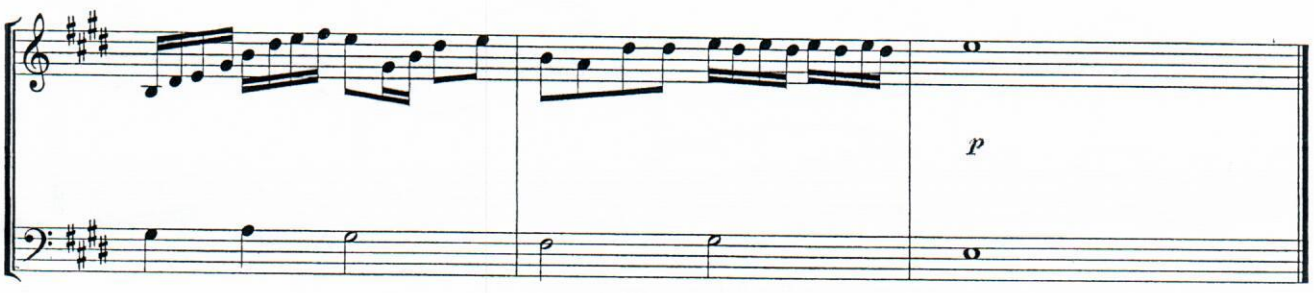



A
mf


C




A
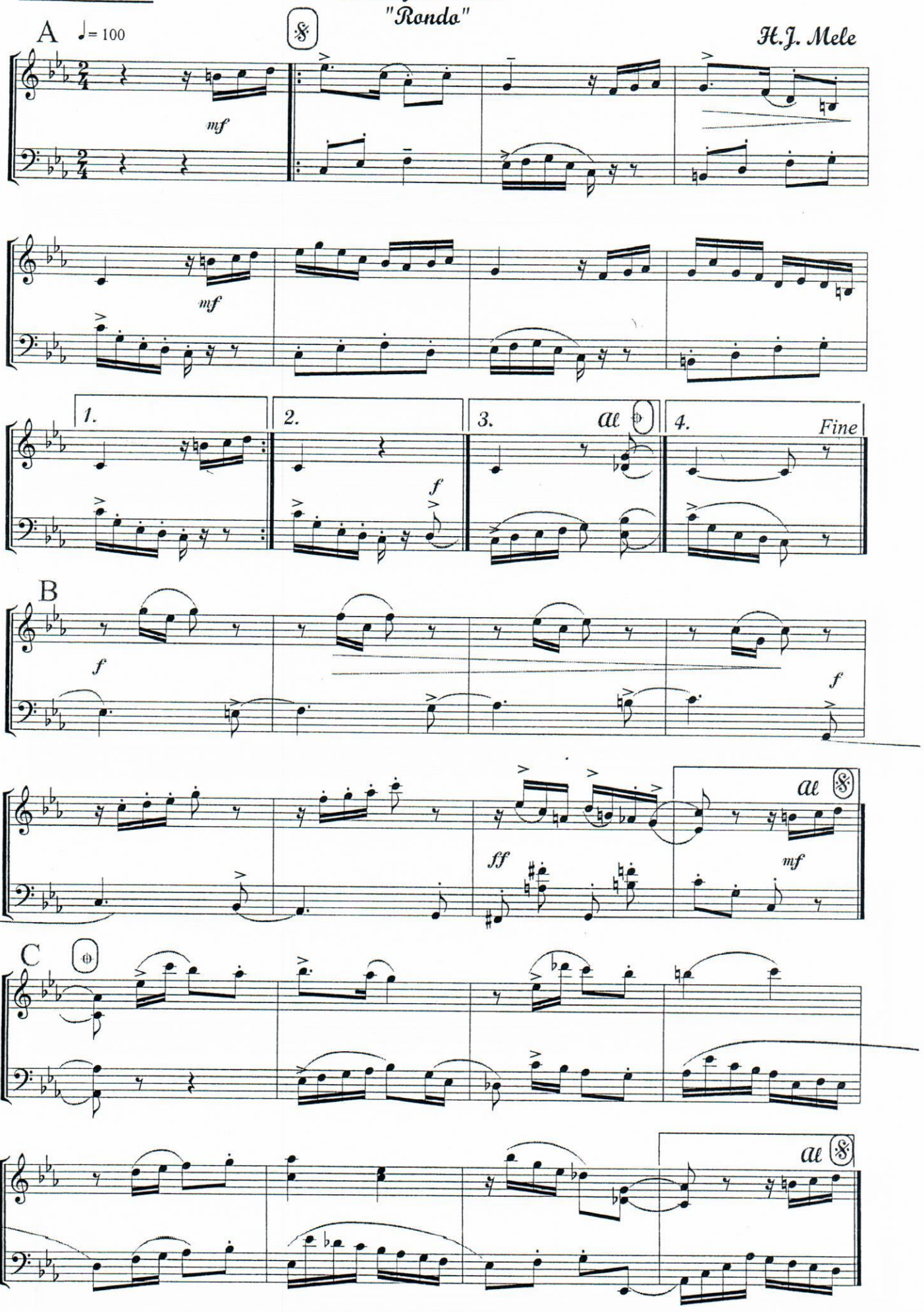

p

## Lesson Nº 72

# Study Nº 13

"Rondo"

H.J. Mele
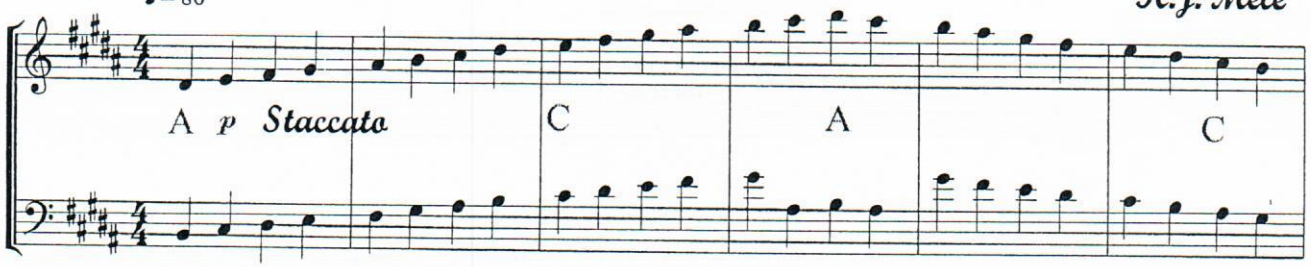


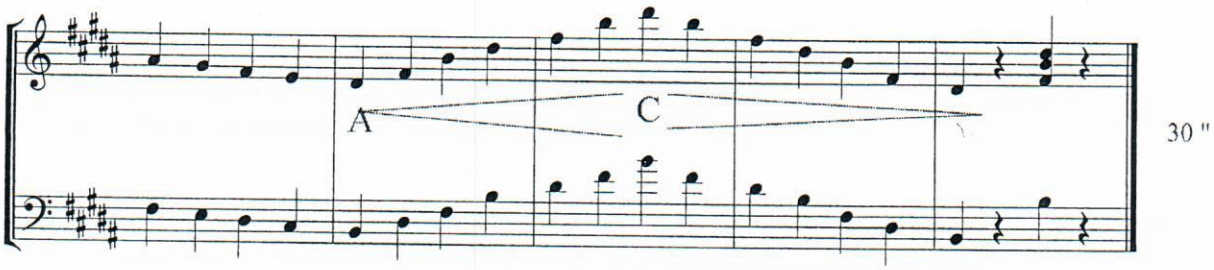

*In this study the student can open an close the bellows at wish.*

## Lesson N° 73 B Major (B)
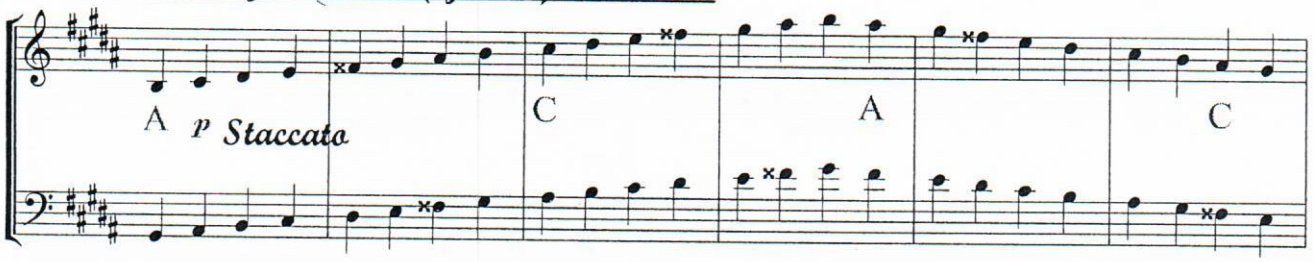
♩= 80

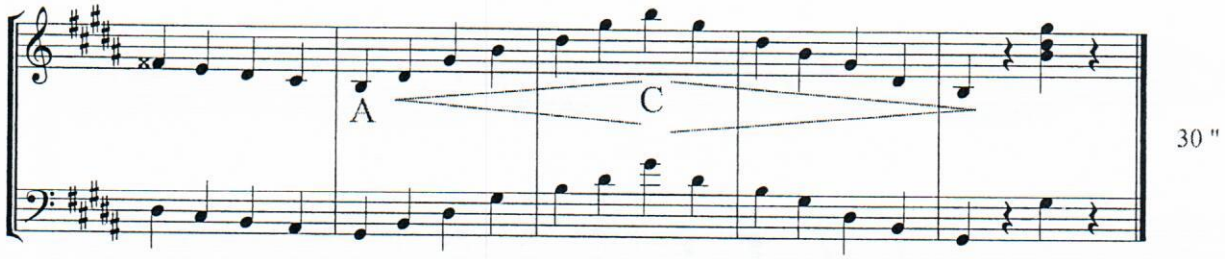
H.J. Mele
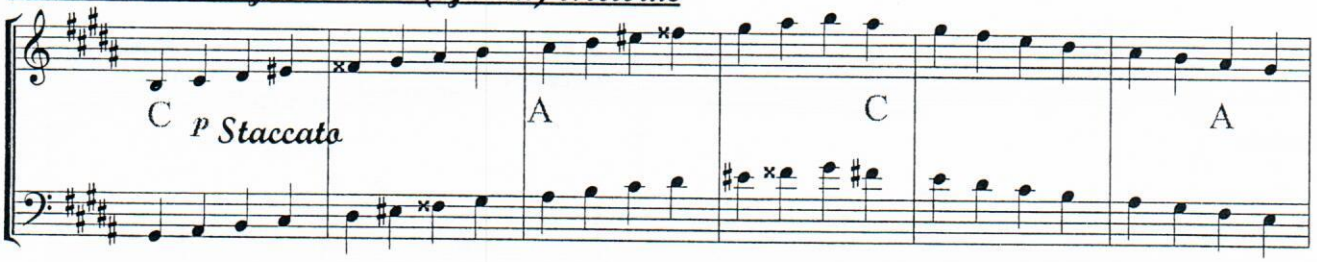


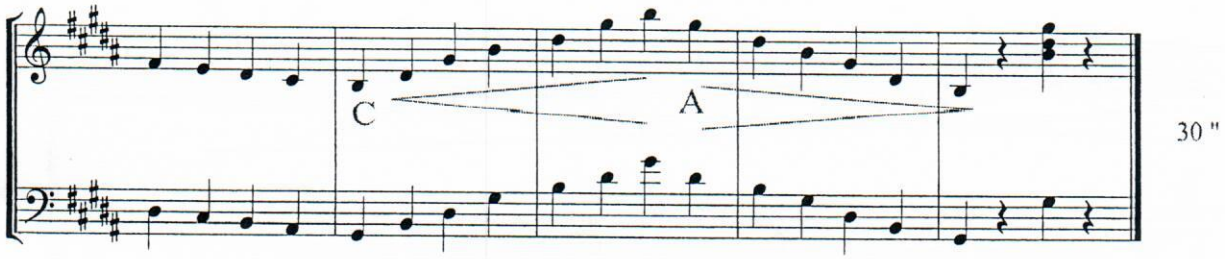

## Lesson N° 74 G # Minor (G # m.) Harmonic




## Lesson N° 75 G # Minor (G# m.) Melodic
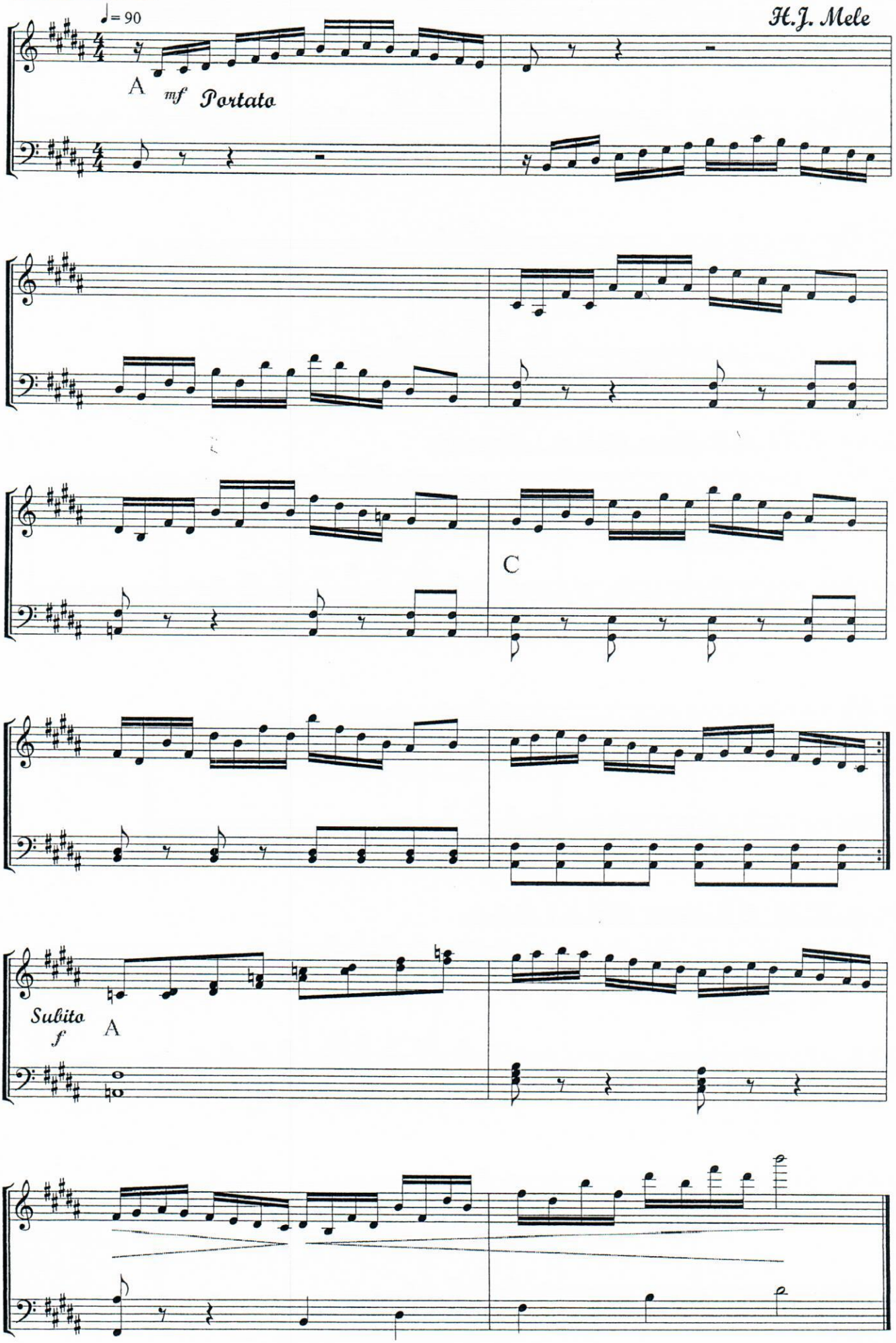


# Study N° 14

## Lesson N° 76

H.J. Mele
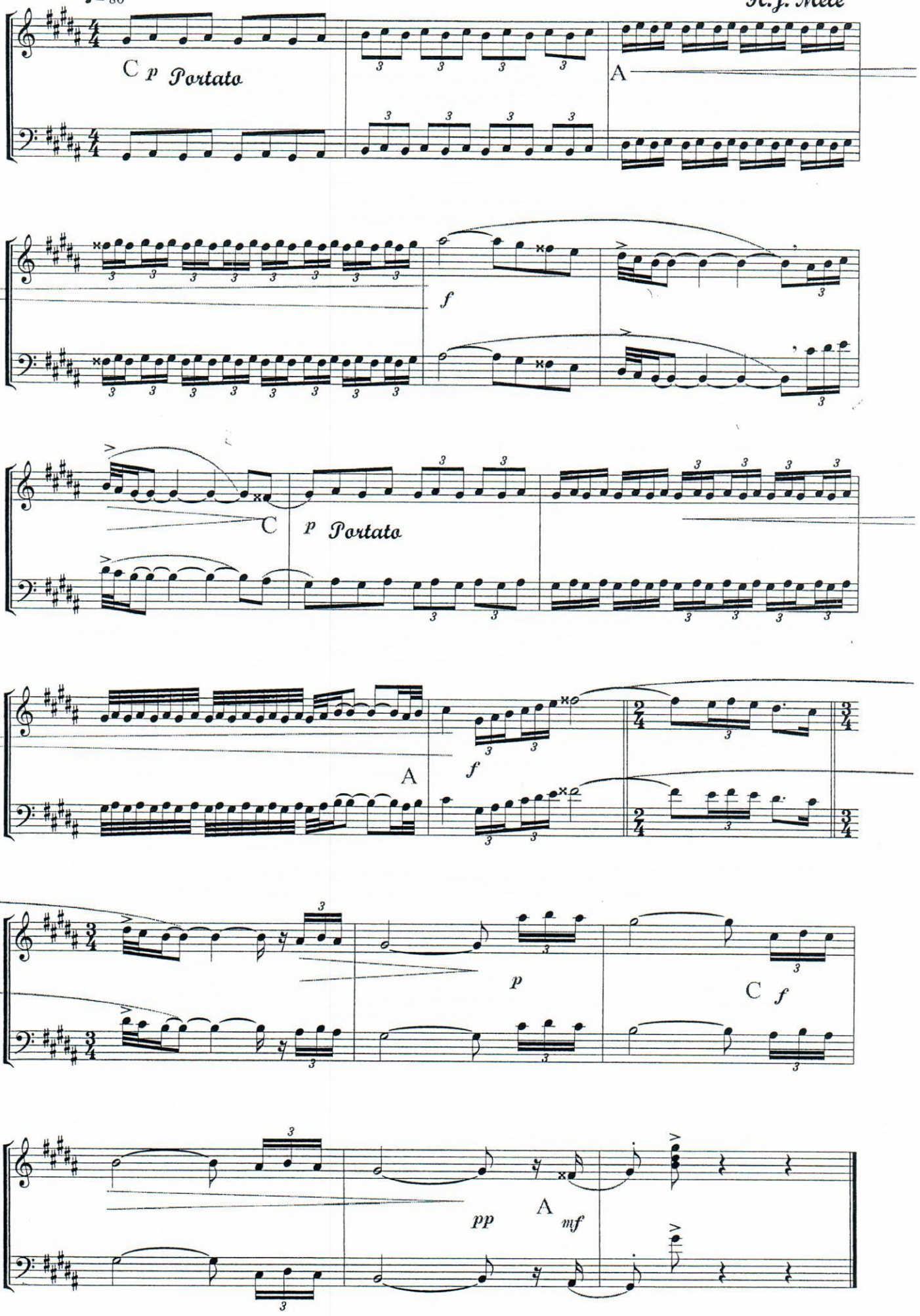


## Lesson N° 77

## Study N° 15

♩= 80

H.J. Mele
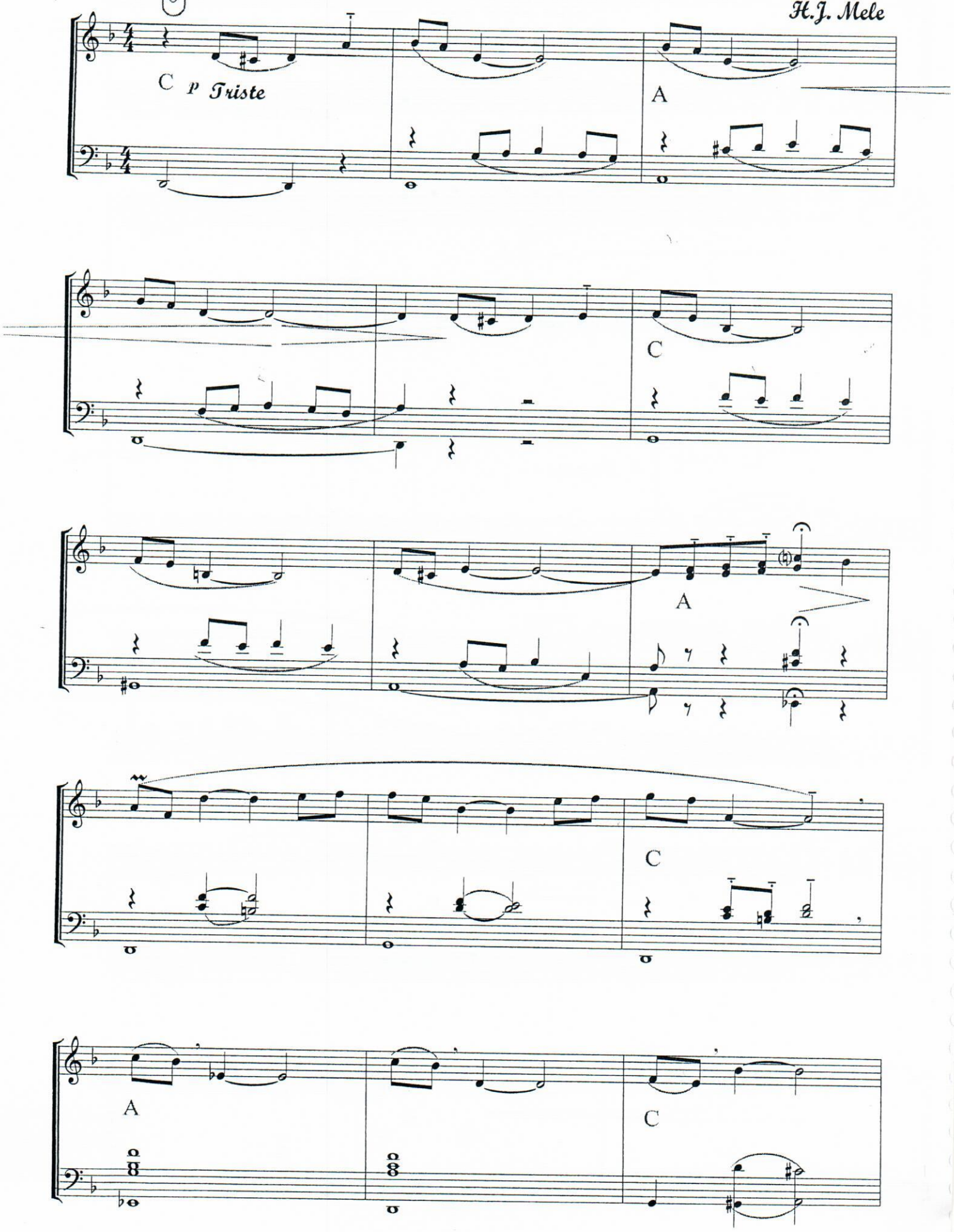


## Lesson Nº 78
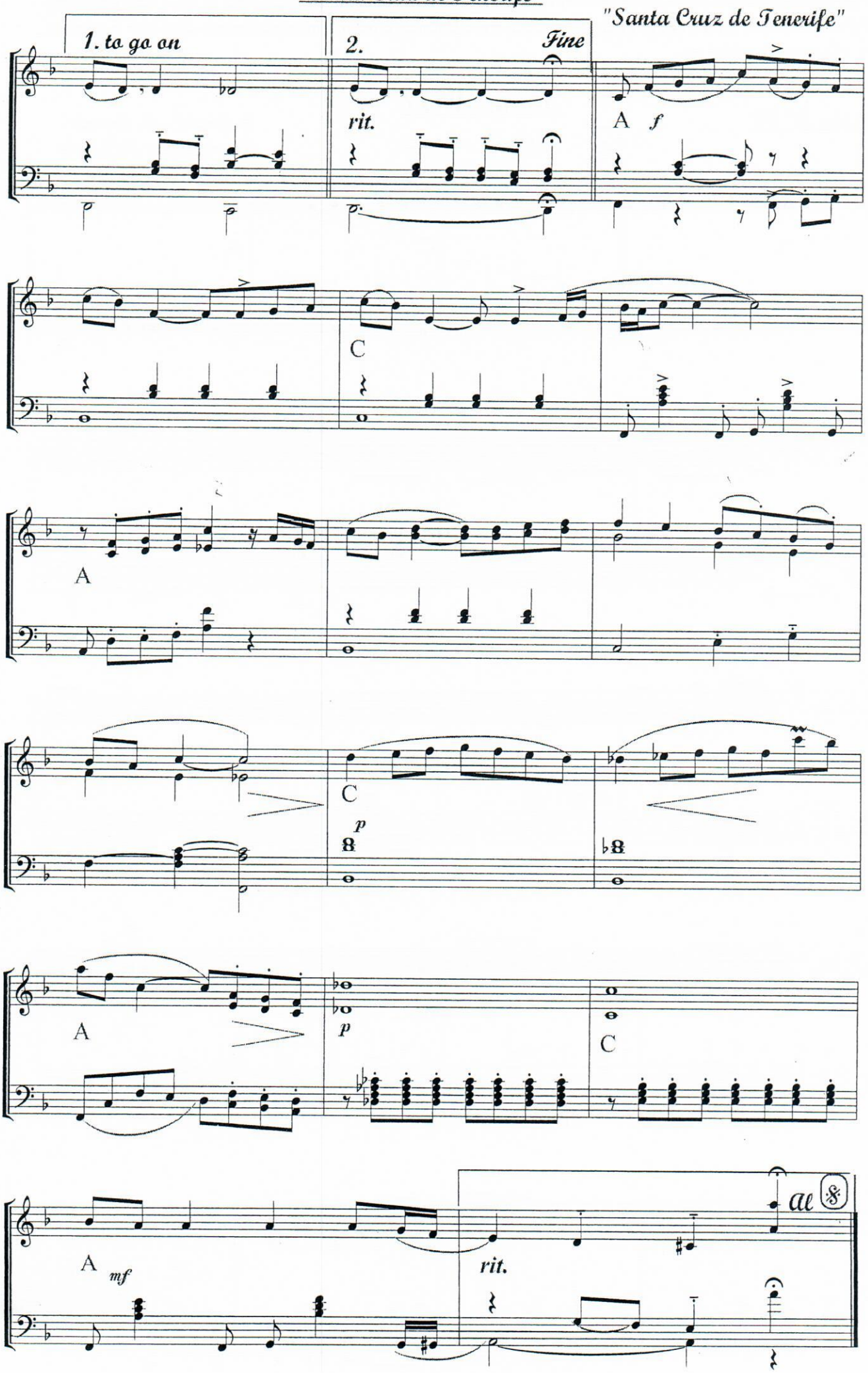
# Study Nº 16

"Bogota"

H.J. Mele



"Santa Cruz de Tenerife"
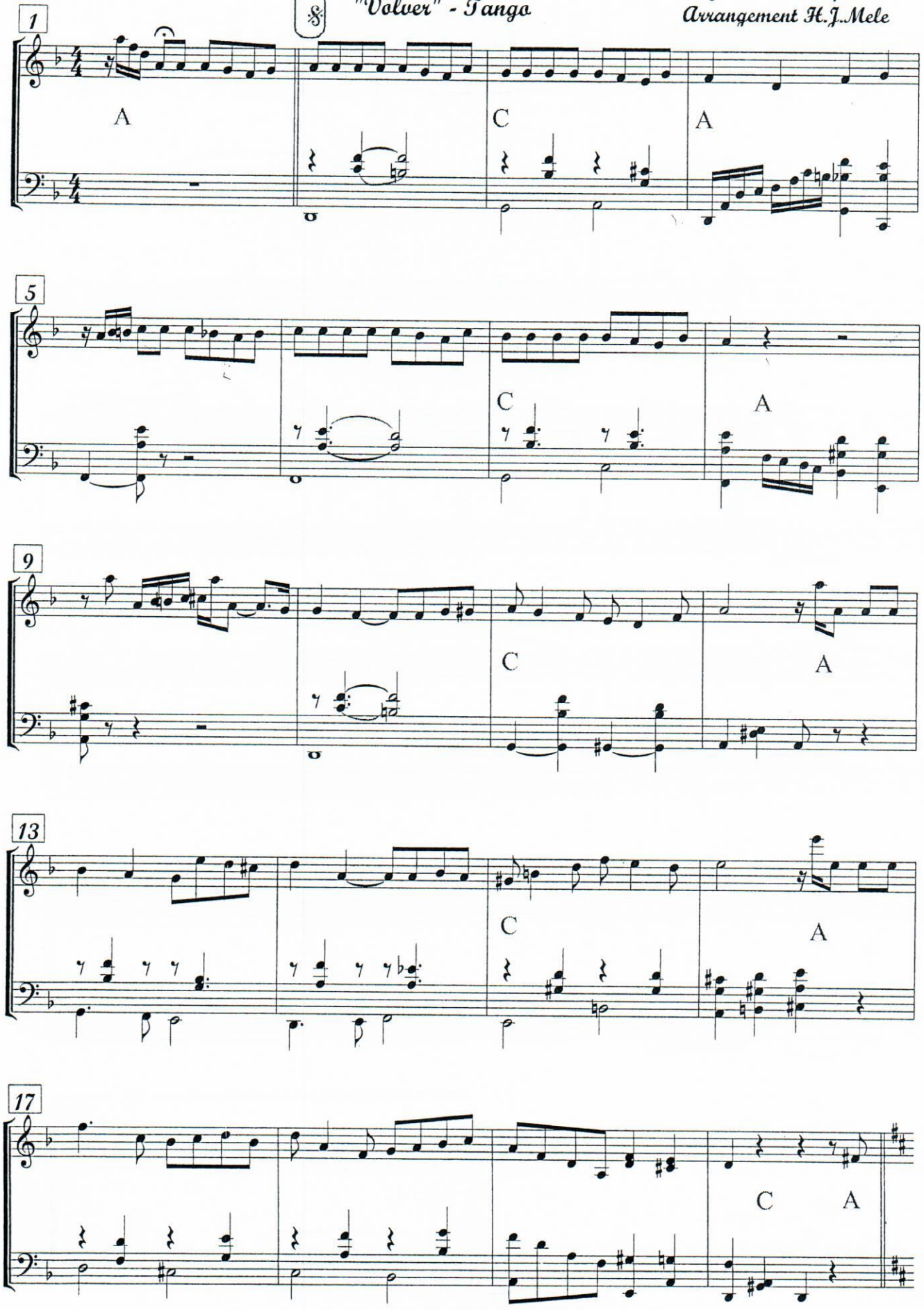


*The tempo and matice must be discussed between the student and the teacher, and in the same way any change to the notes duration, in order to achieve one of many possible interpretations that this beautiful musical genre provides us.*
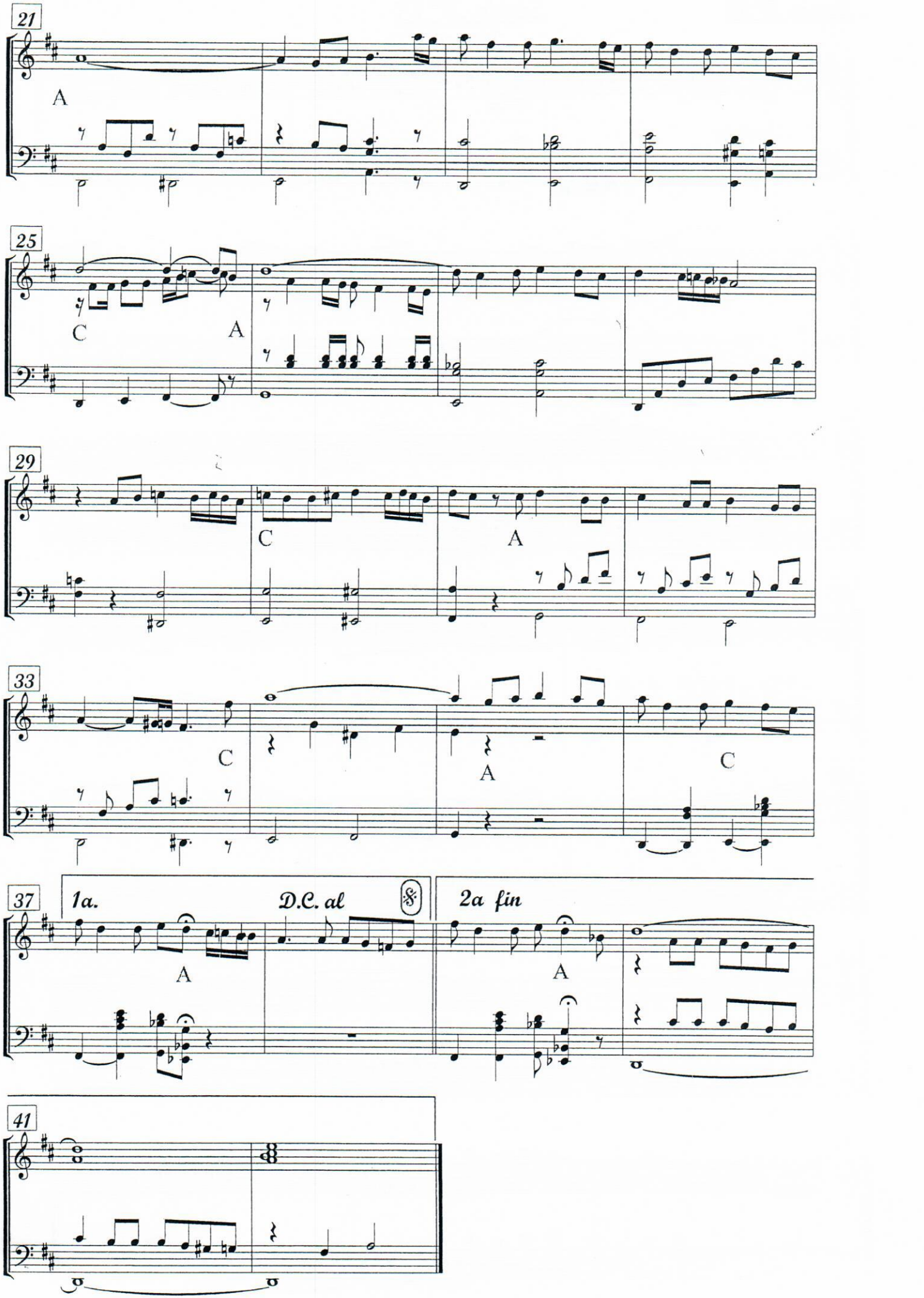
## Study N° 17

*Lesson N° 79*

*"Volver" - Tango*

*C. Gardel - A. Lepera*
*Arrangement H.J.Mele*
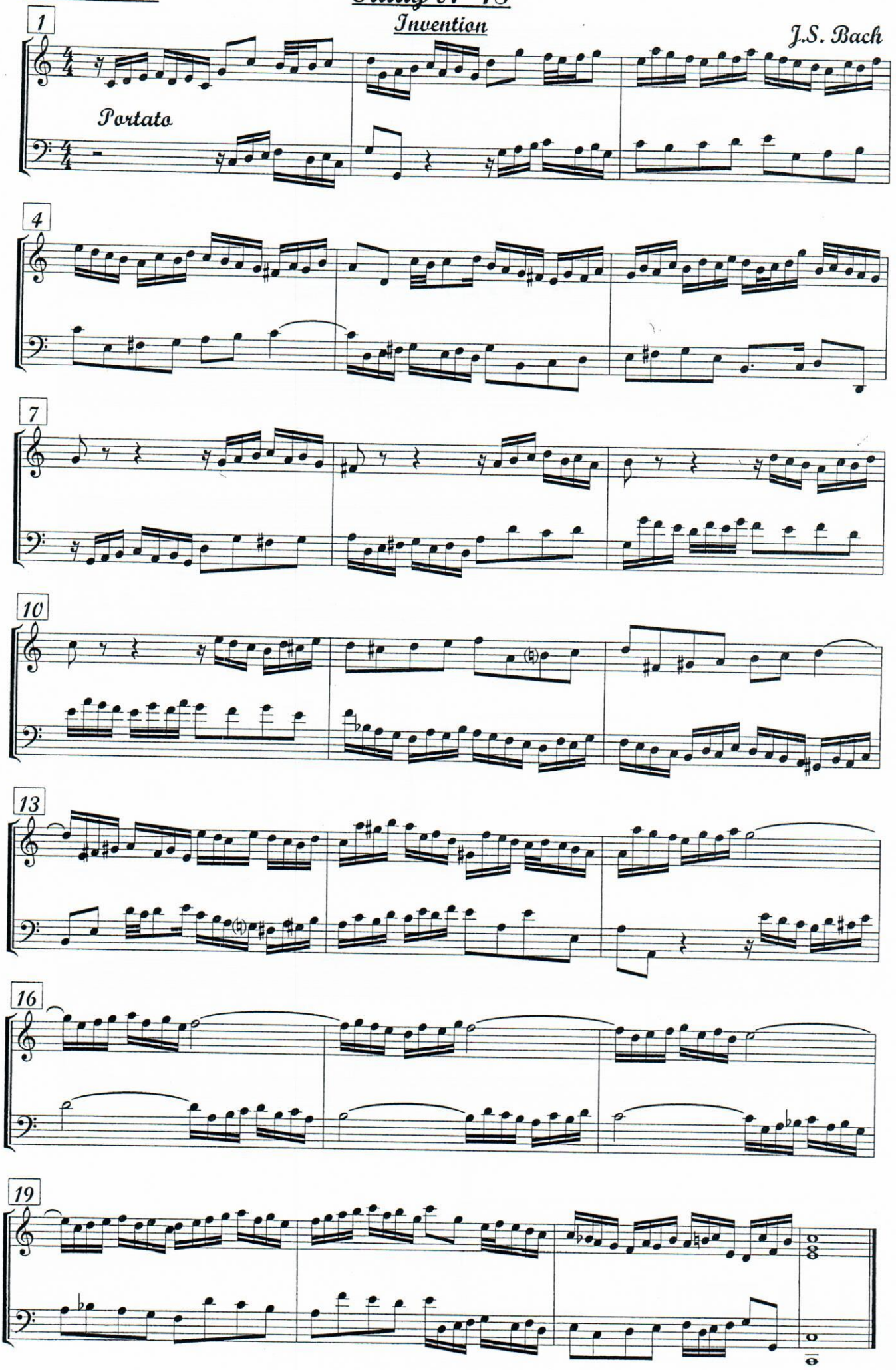



21
A
25
C
A
29
C
A
33
C
A
C
37
1a.
D.C. al
2a fin
A
A
41

## Lesson N° 80

# Study N° 18

### Invention

J.S. Bach



# Quinto Ciclo

## Indice de Escalas
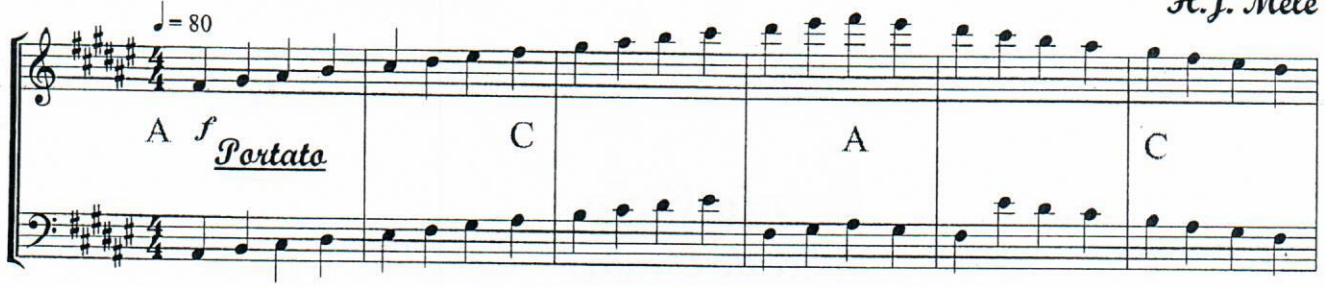

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| 81 | F # | Directo en Sextas | H.J. Mele | 66 |
| 82 | D # m. Arm. | Directo en Sextas | H.J. Mele | 66 |
| 83 | D # m. Mel. | Directo en Sextas | H.J. Mele | 66 |
| 87 | Db | Directo-Una nota A una C | H.J. Mele | 70 |
| 88 | Bb m. Arm. | Directo-Una nota A una C | H.J. Mele | 70 |
| 89 | Bb m. Mel. | Directo-Una nota A una C | H.J. Mele | 70 |
| 93 | A b | Sentido Contrario | H.J. Mele | 74 |
| 94 | F m. Arm. | Sentido Contrario | H.J. Mele | 74 |
| 95 | F m. Mel. | Sentido Contrario | H.J. Mele | 74 |
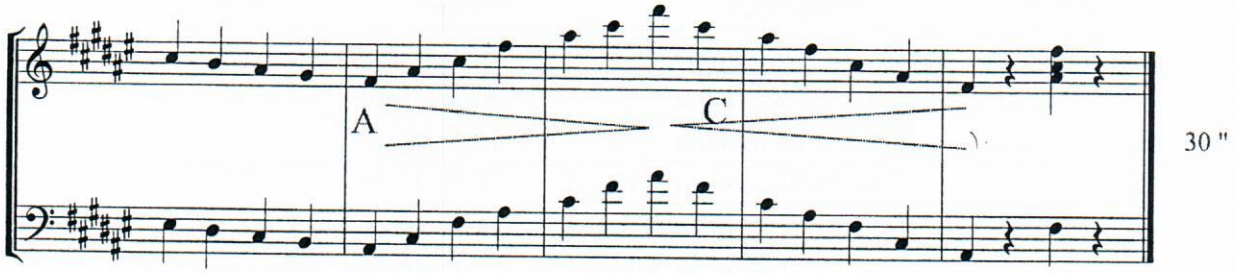

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| 86 | 21 | Semicorcheas con acompañamiento de Corcheas | J. S. Bach | 69 |
| 90 | 22 | Variaciones Sobre un Coral (An- ticipaciones-Retardos-Nota de cambio-Escapadas-Nota Paso. | H.J. Mele | 71 |
| 91 | 23 | Grupetos-Trinos-Mordentes. | H.J. Mele | 72 |
| 92 | 24 | Cadencias-Fermata. | H.J. Mele | 73 |
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| 98 | 27 | Sexto "C" (Tango) | H.J. Mele | 78/79 |
| 99 | 28 | Fughetta a dos Voces (Cm.) | J.S. Bach | 80/81 |
| 100 | 29 | Hexafónico | H.J. Mele | 82 |
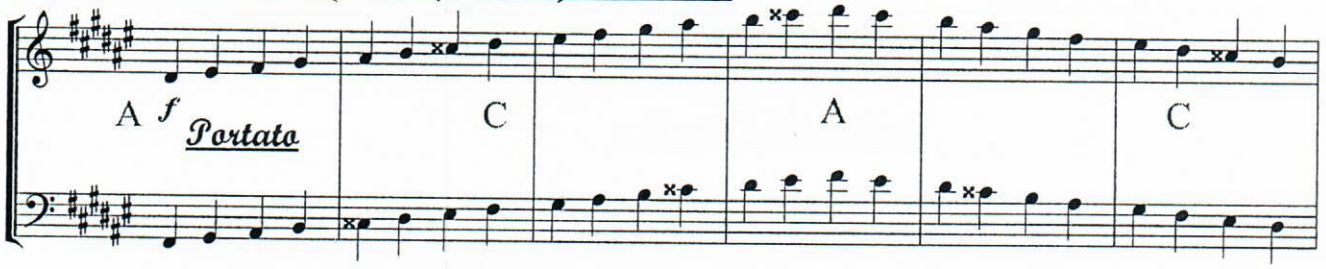
## Lesson N° 81 F # Major (F #)

H.J. Mele
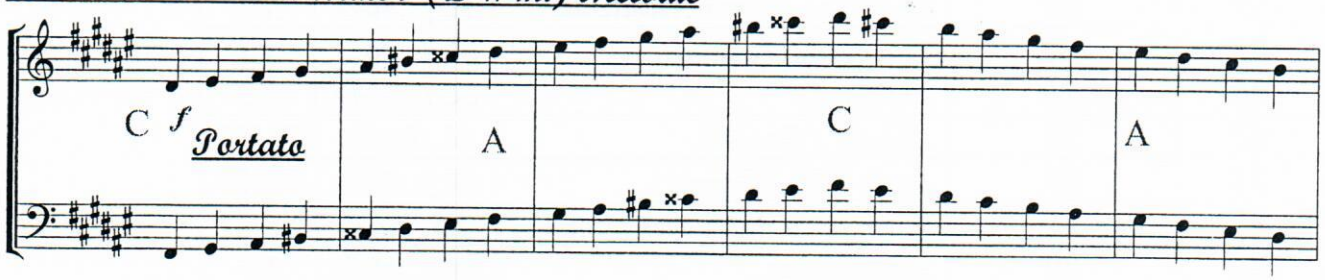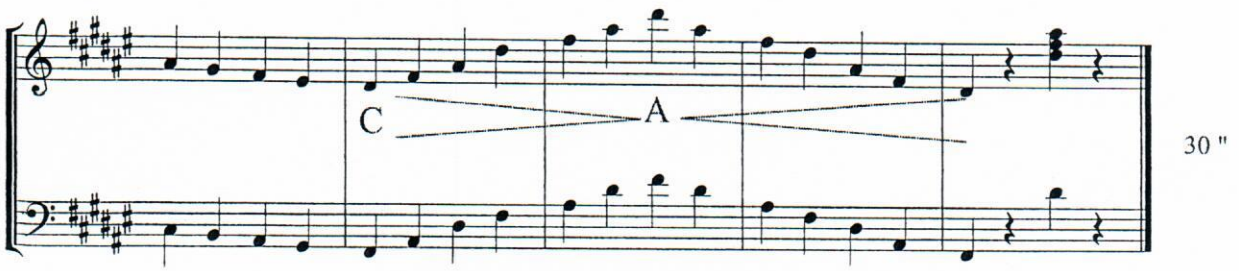
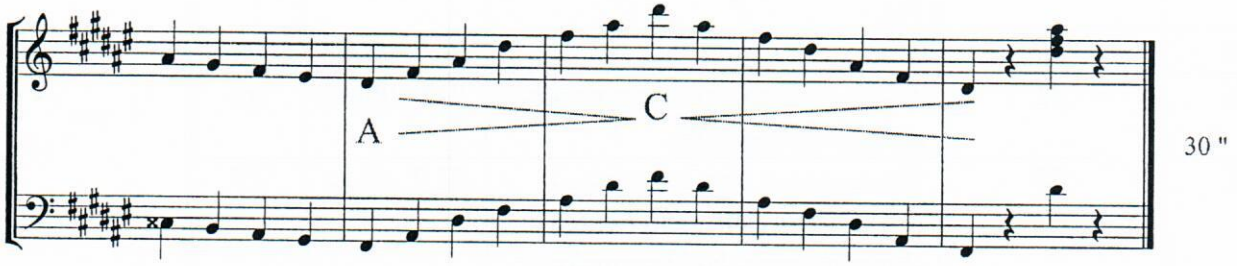






## Lesson N° 82 D # Minor (D # m.) Harmonic




## Lesson N° 83 D # Minor (D # m.) Melodic

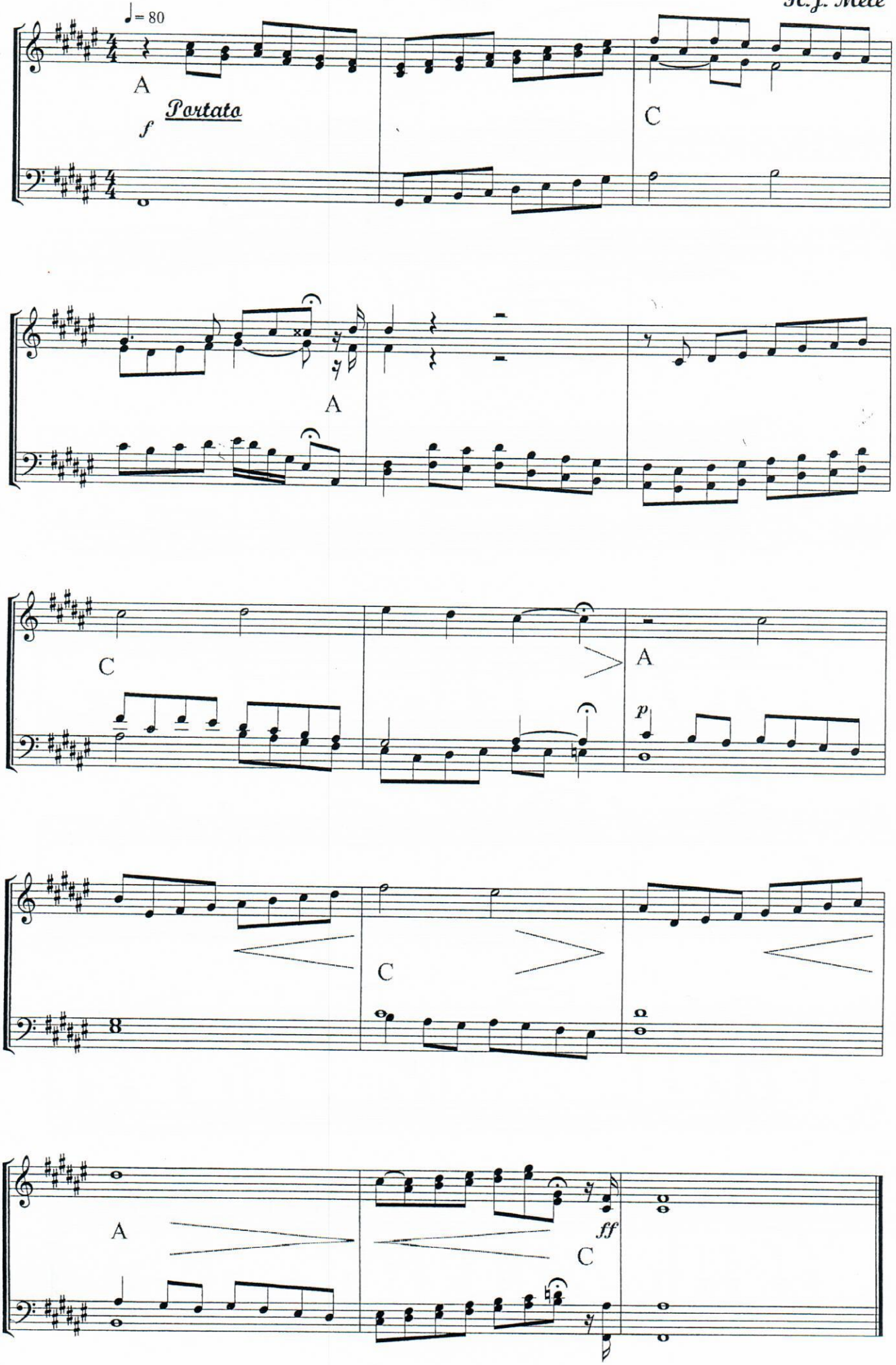





# Study N° 19

## Lesson N° 84

H.J. Mele
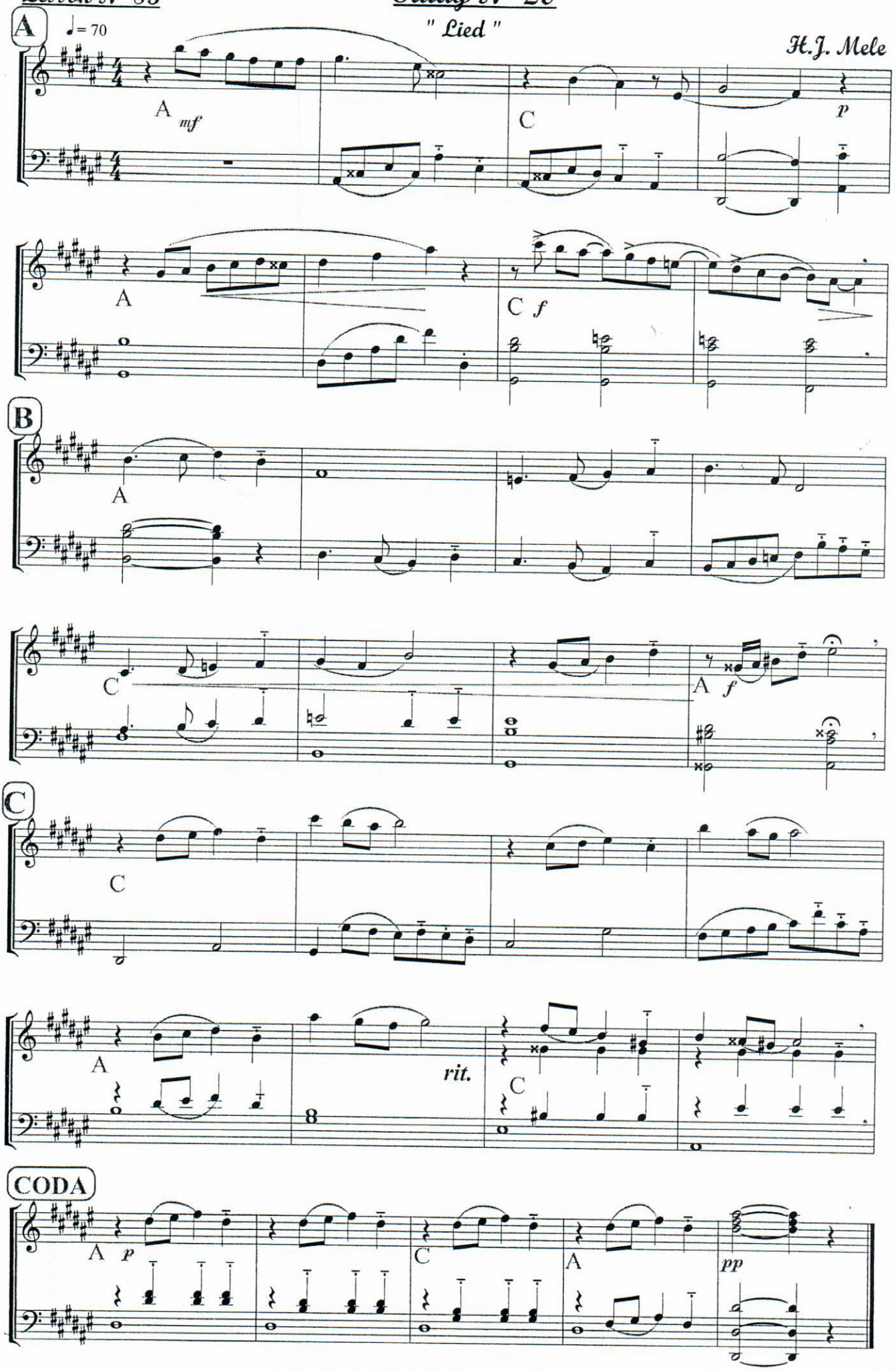


Lesson N° 85

# Study N° 20

" Lied "

H.J. Mele
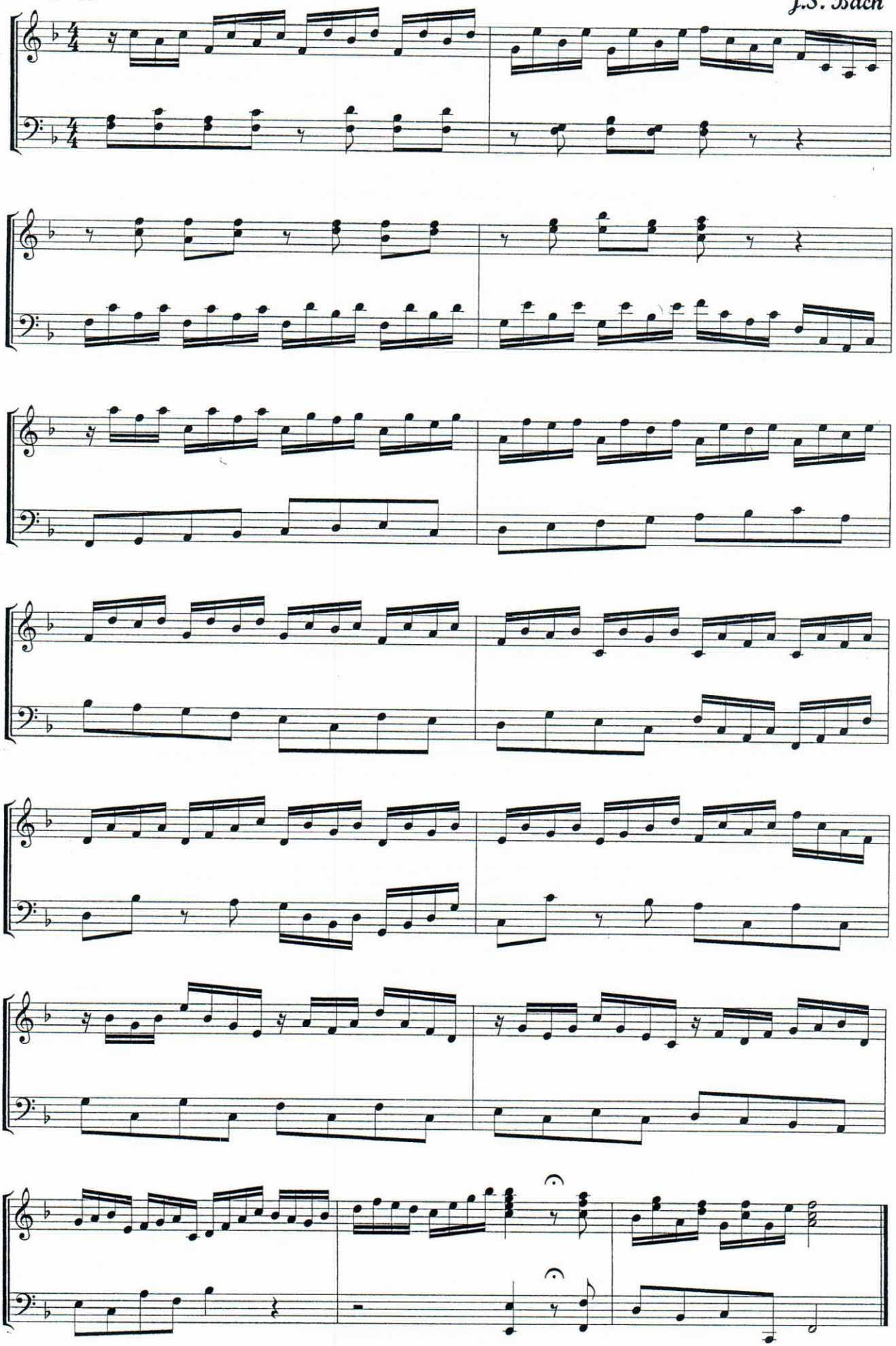


## Lesson Nº 86

## Study Nº 21

♩ = 80

J.S. Bach
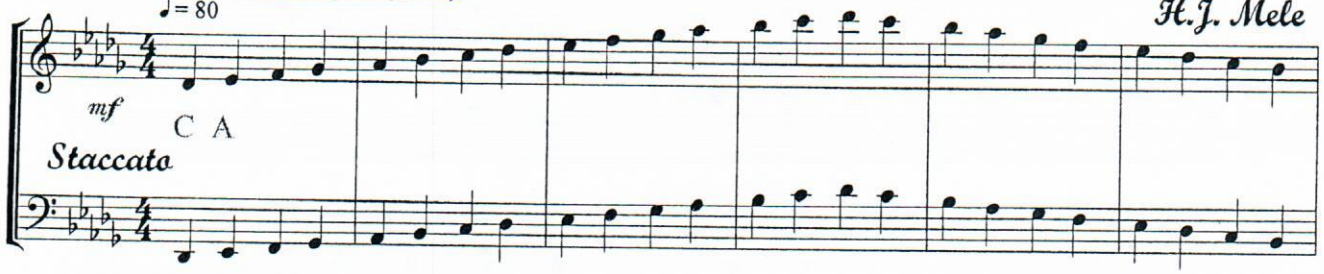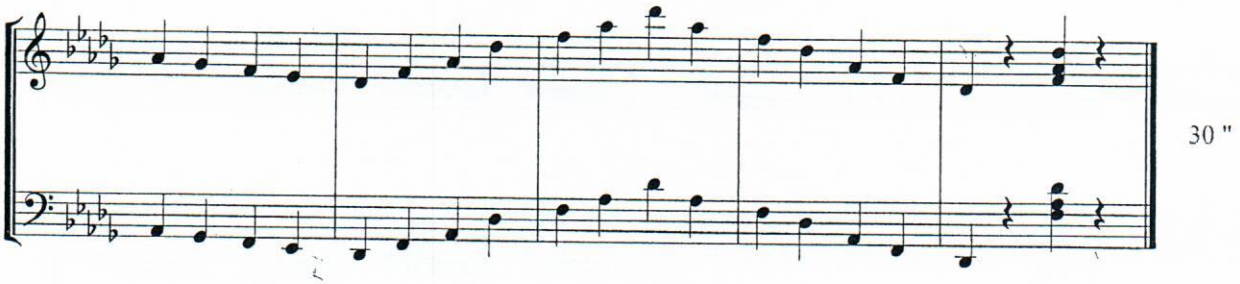


*In the same way of lessons in pages 20 and 21, while opening and closing the bellows in these three lessons follow the indications on the first measure of each lesson, that is one note opening and the other one closing.*

## Lesson N° 87 D Major (D ♭)
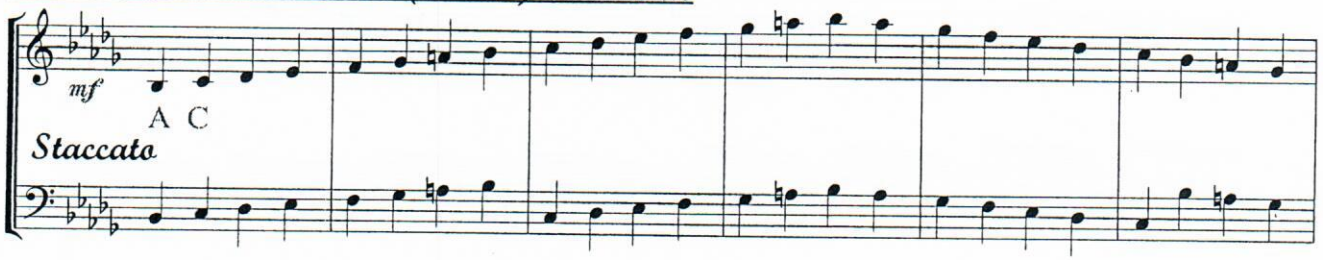
♩ = 80

H.J. Mele
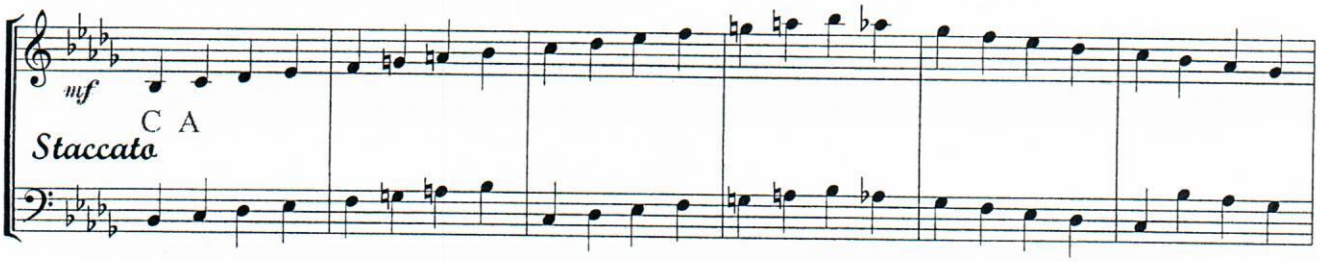
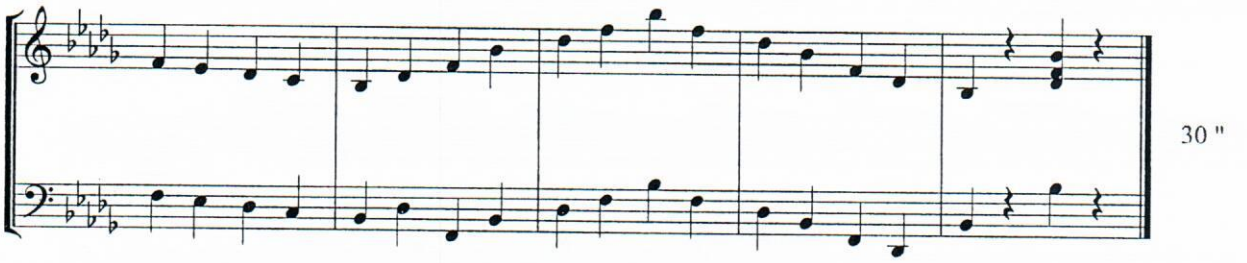






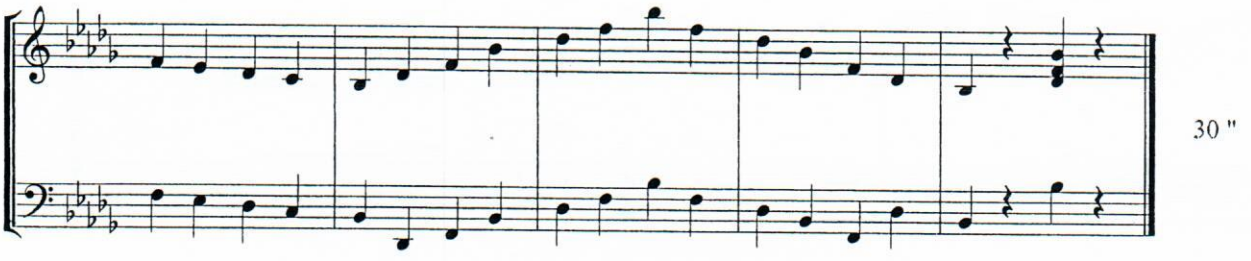
## Lesson N° 88 B♭ Minor (B♭ m.) Harmonic




## Lesson N° 89 B♭ Minor (B♭ m.) Melodic
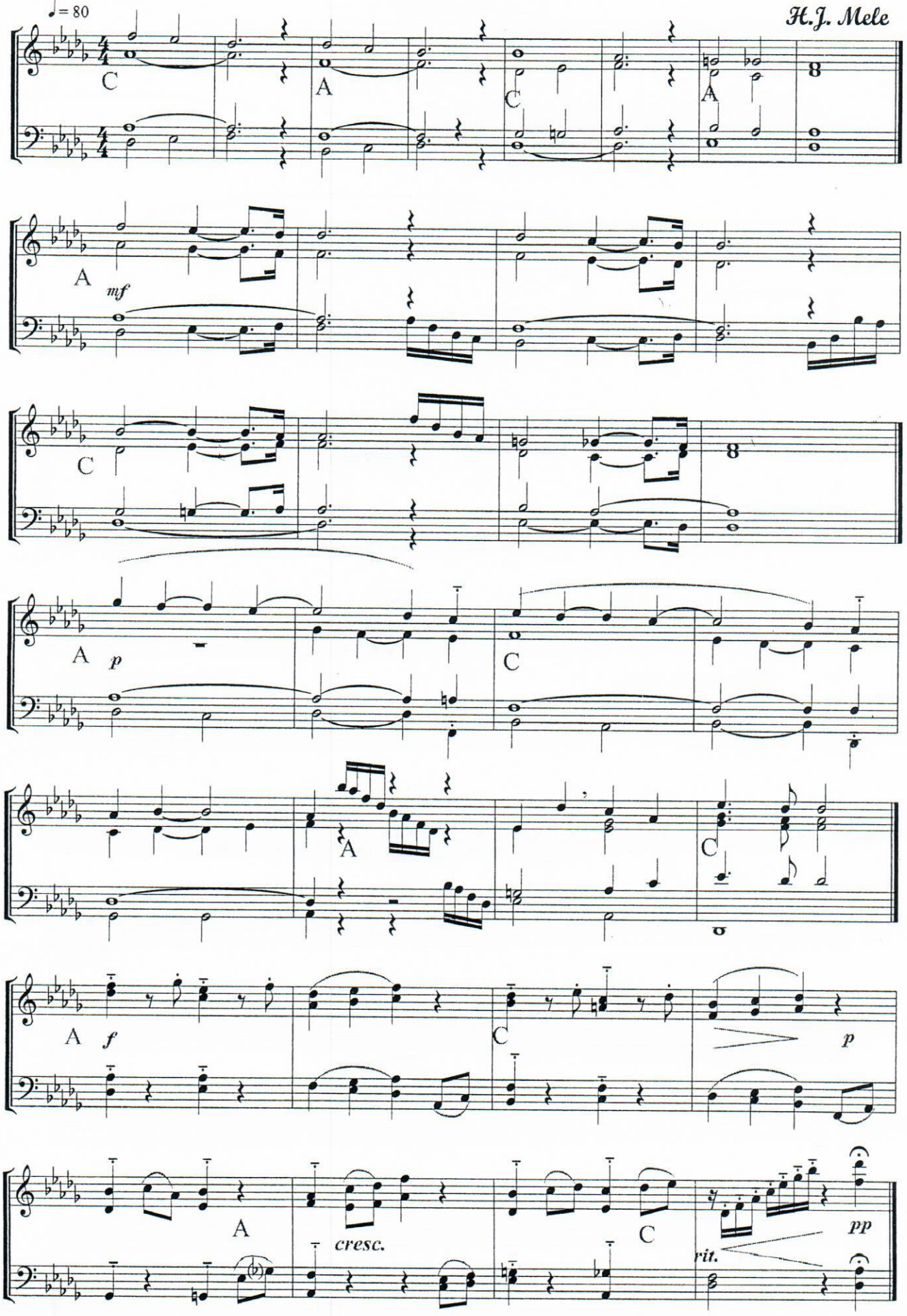


## Lesson N° 90

# Study N° 22

♩ = 80
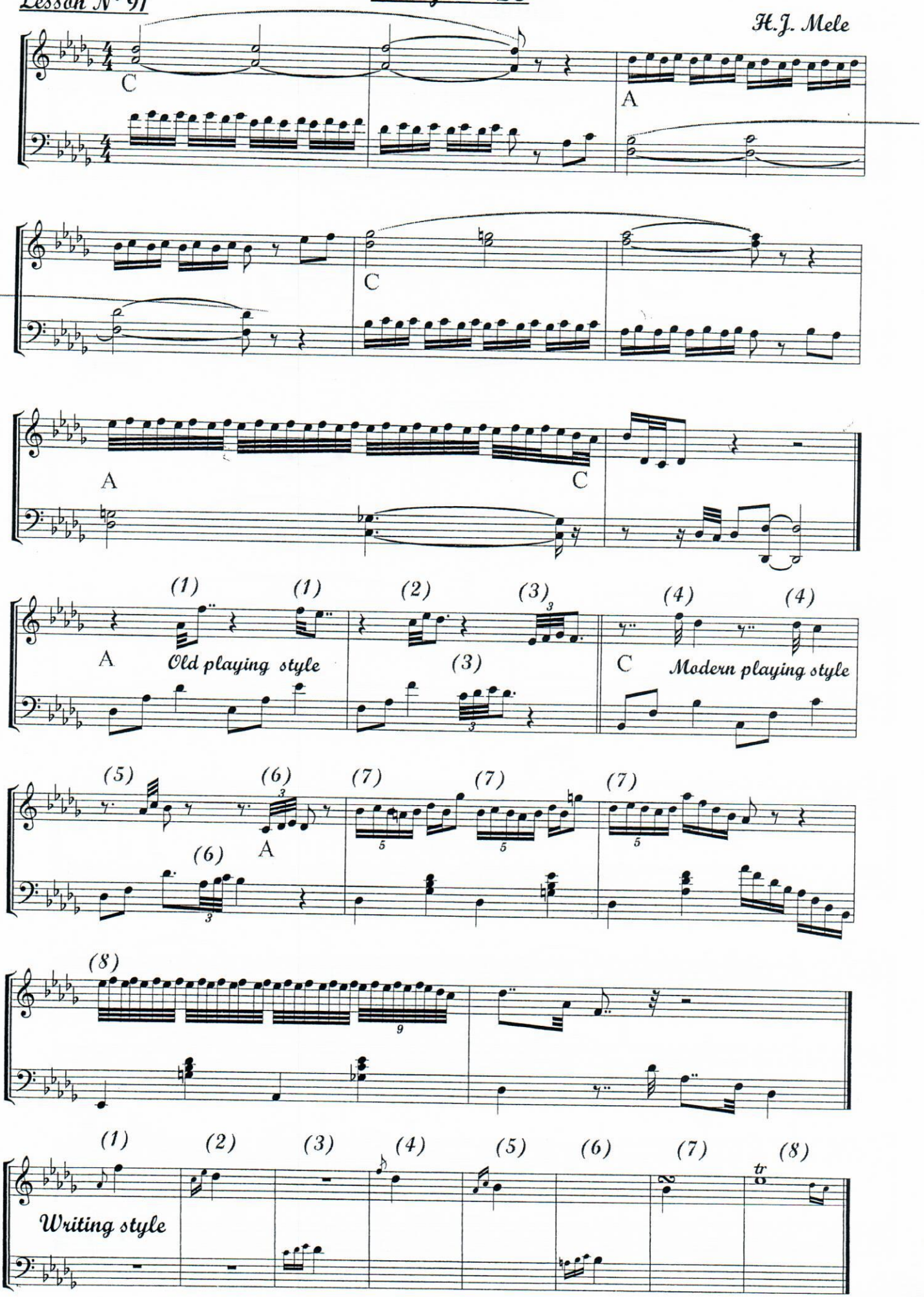
H.J. Mele



Lesson N° 91

# Study N° 23
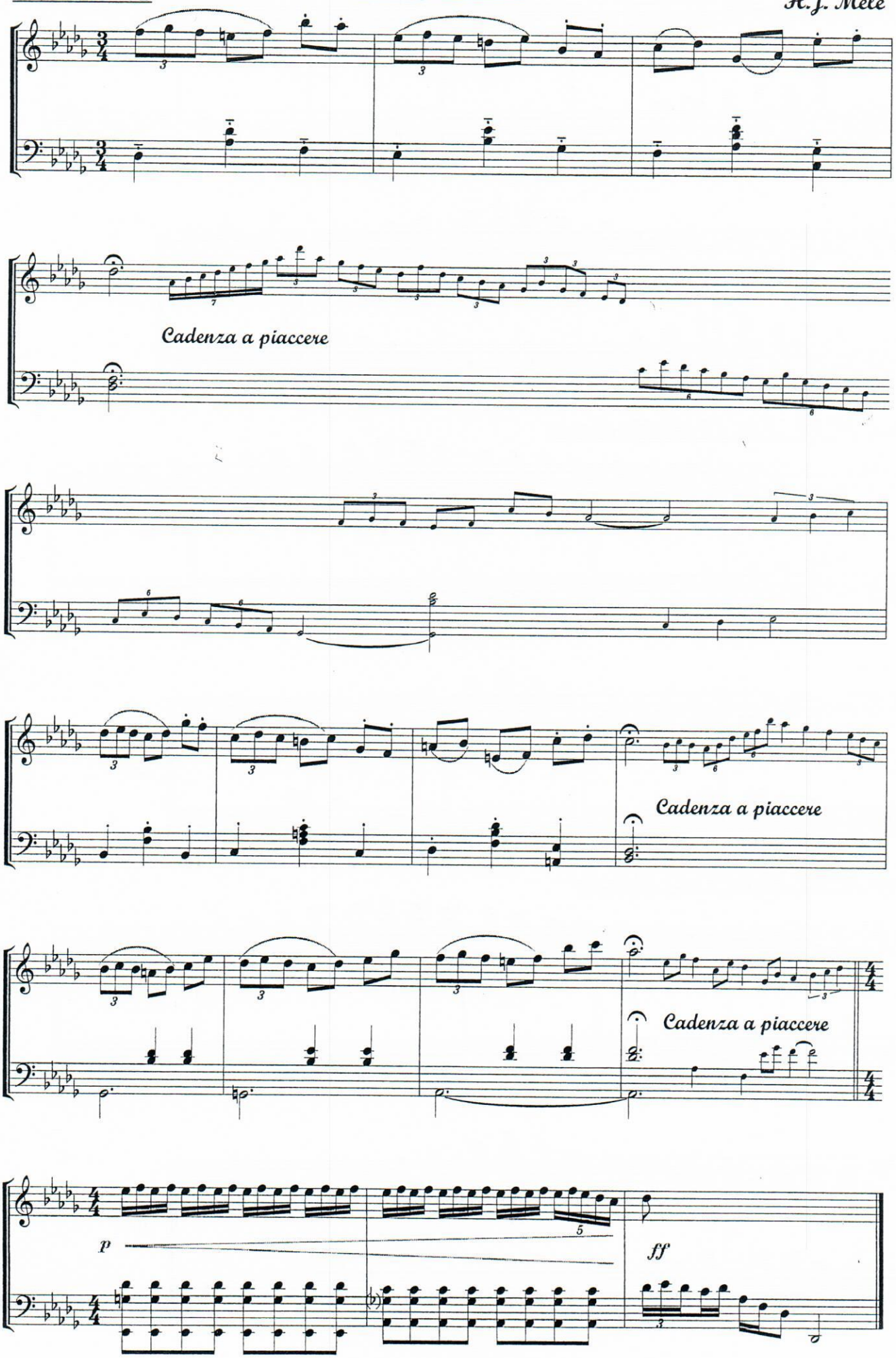
H.J. Mele



Lesson N° 92

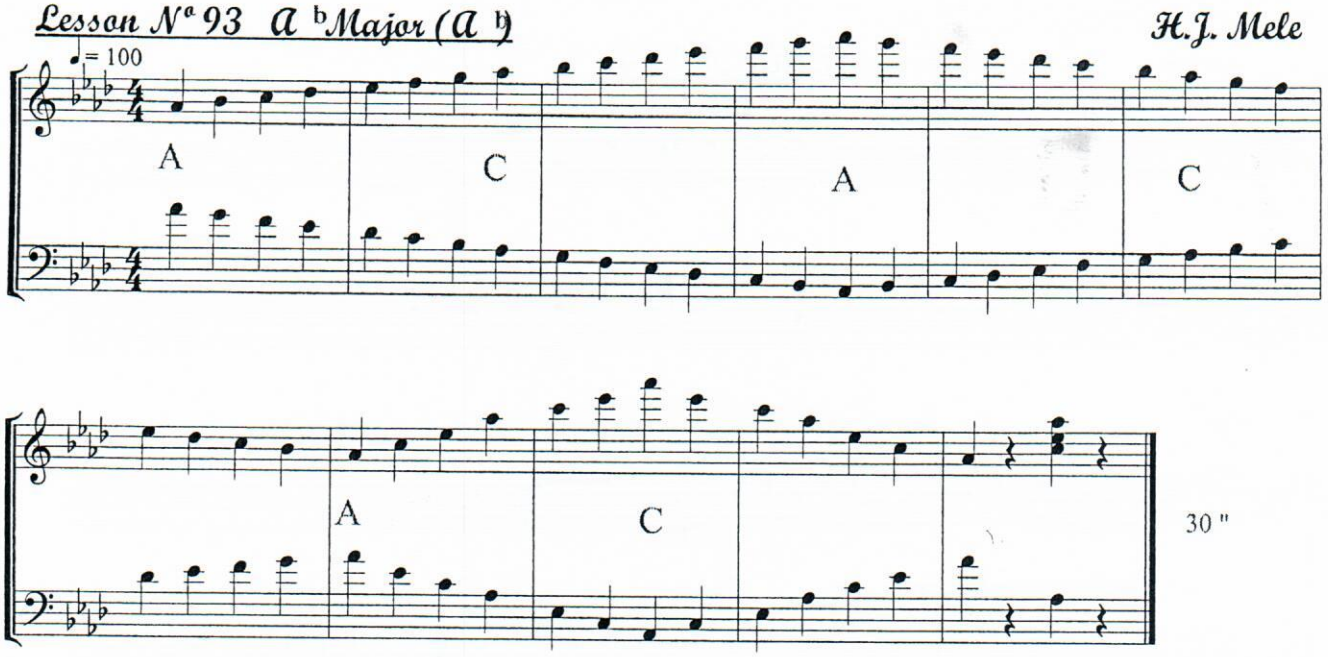
# Study N° 24

H.J. Mele
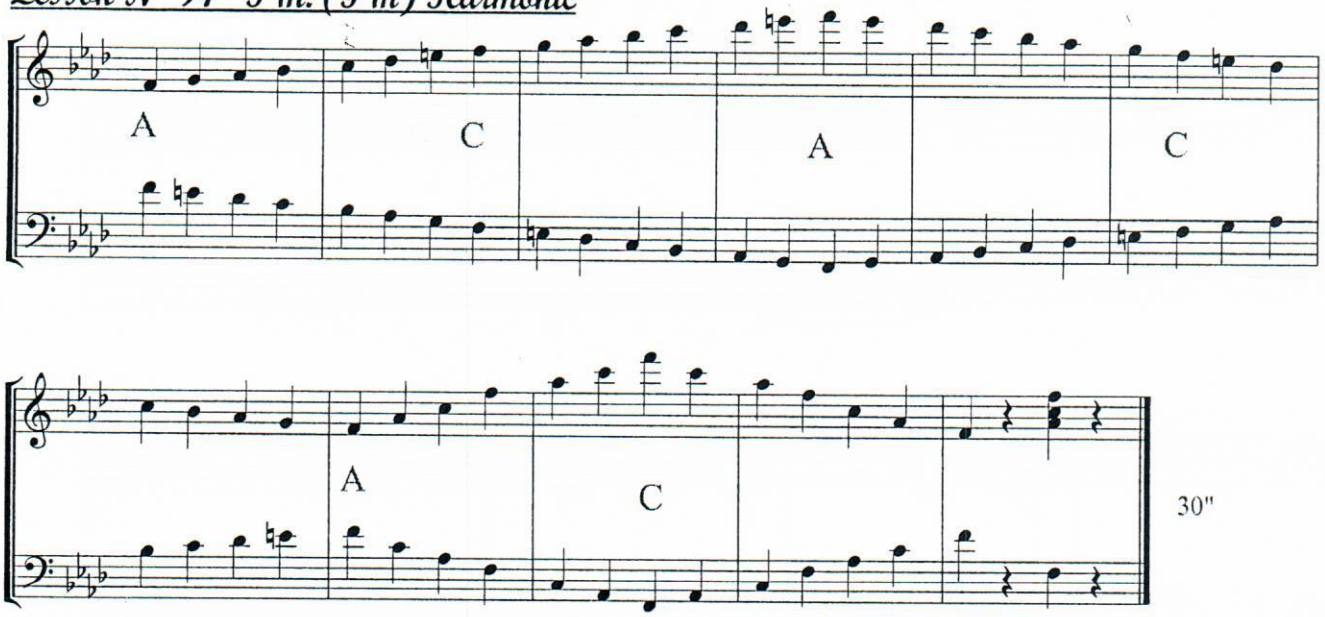


## Lesson N° 93 A ♭Major (A ♭)

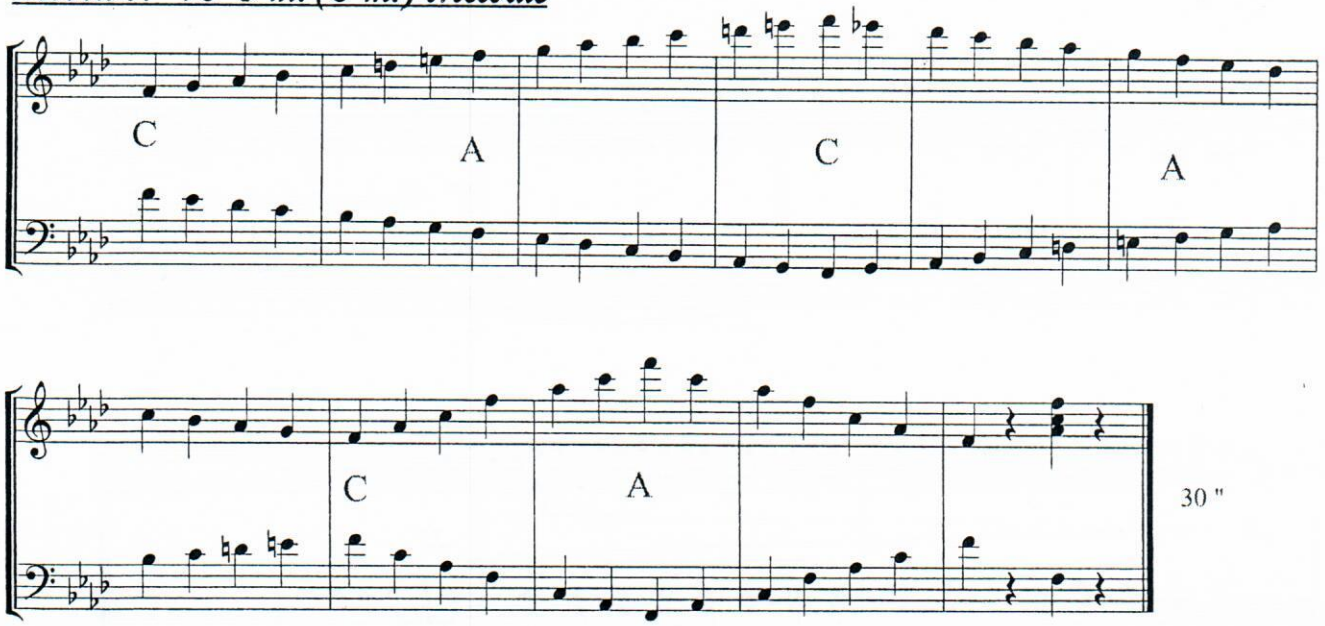
H.J. Mele




## Lesson N° 94 F m. (F m) Harmonic




## Lesson N° 95 F m. (F m.) Melodic
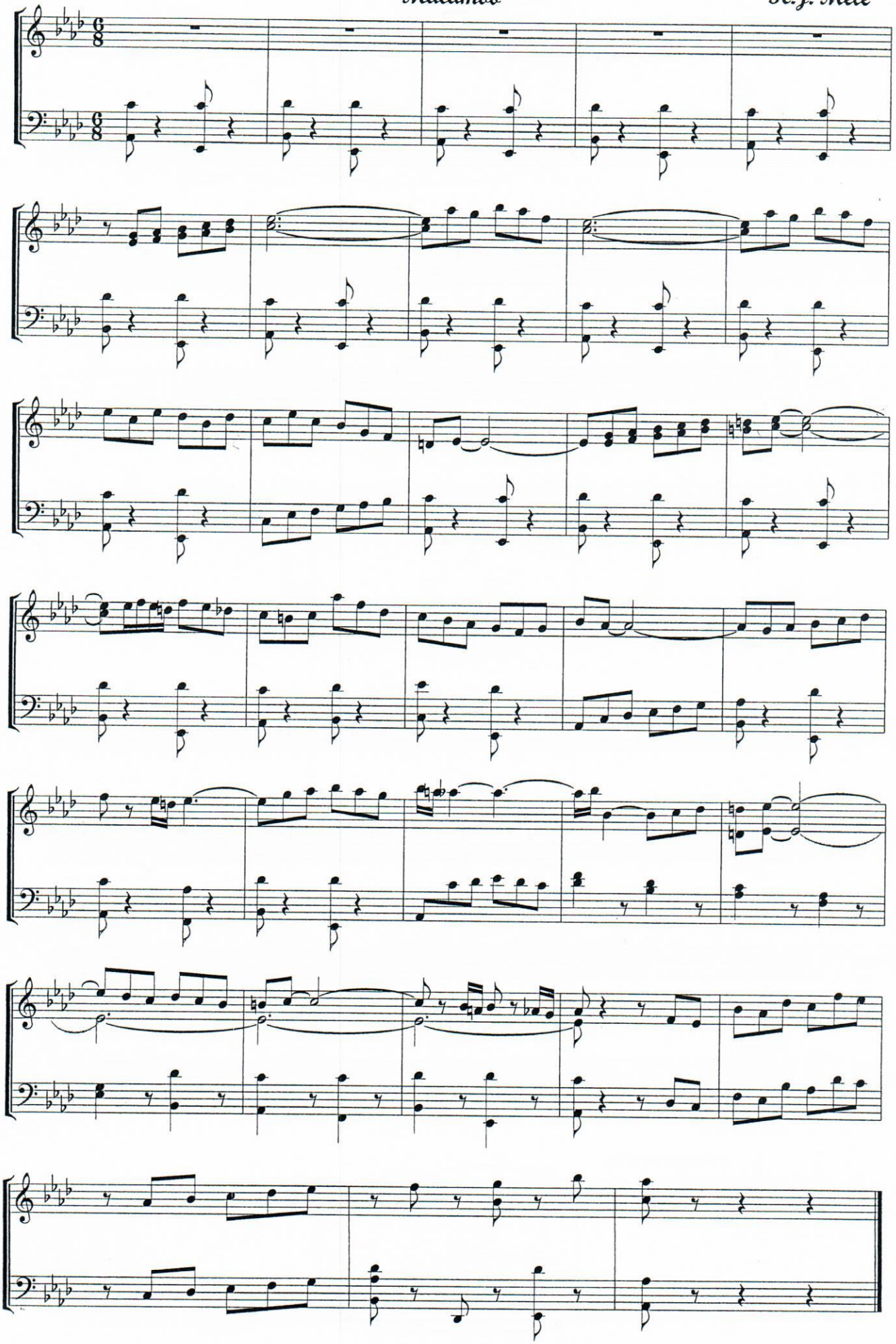


# Study N° 25

Lesson N° 96

" Malambo "

H.J. Mele
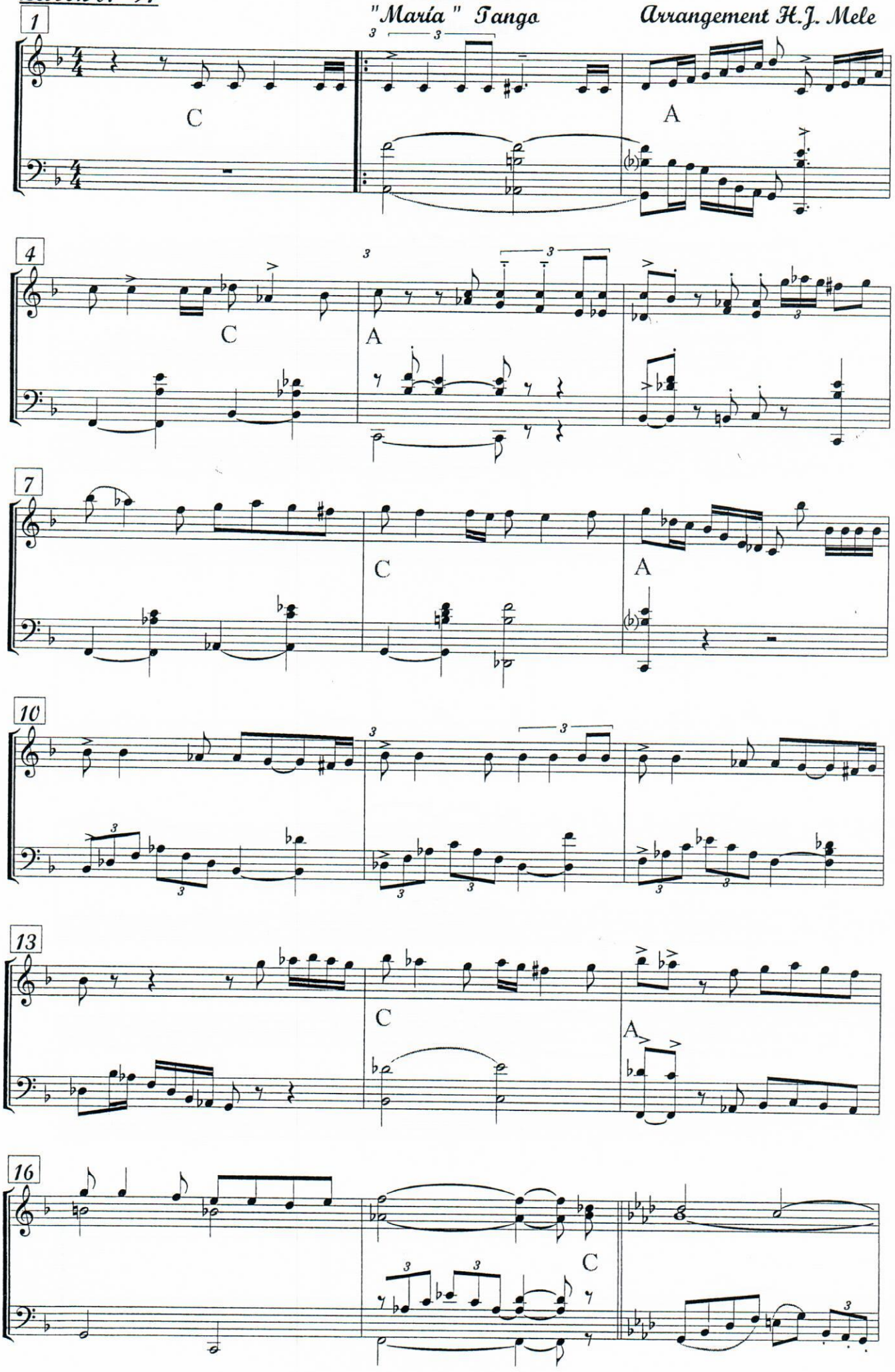


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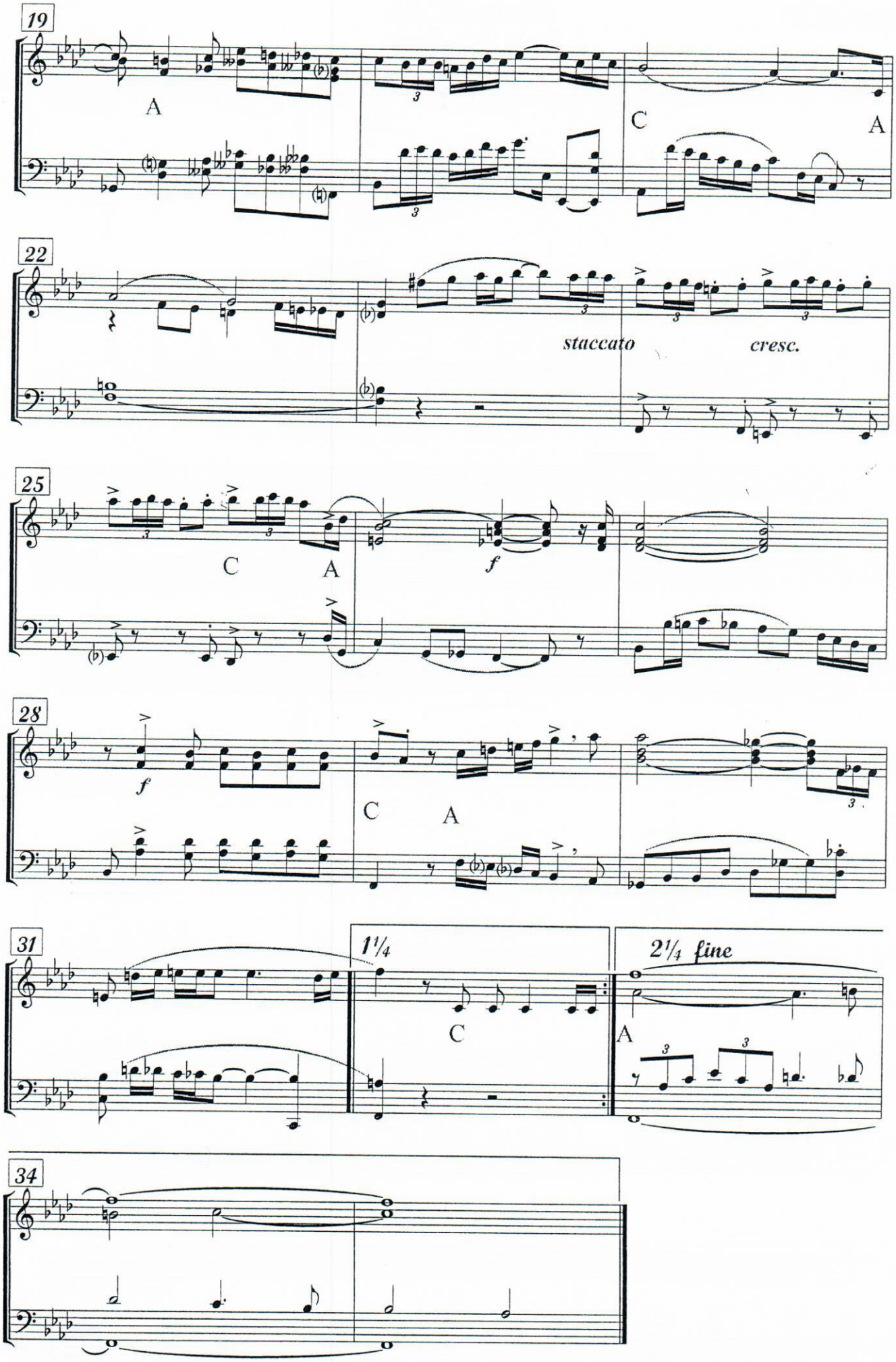
# Study N° 26

"María" Tango

A. Troilo

Arrangement H.J. Mele
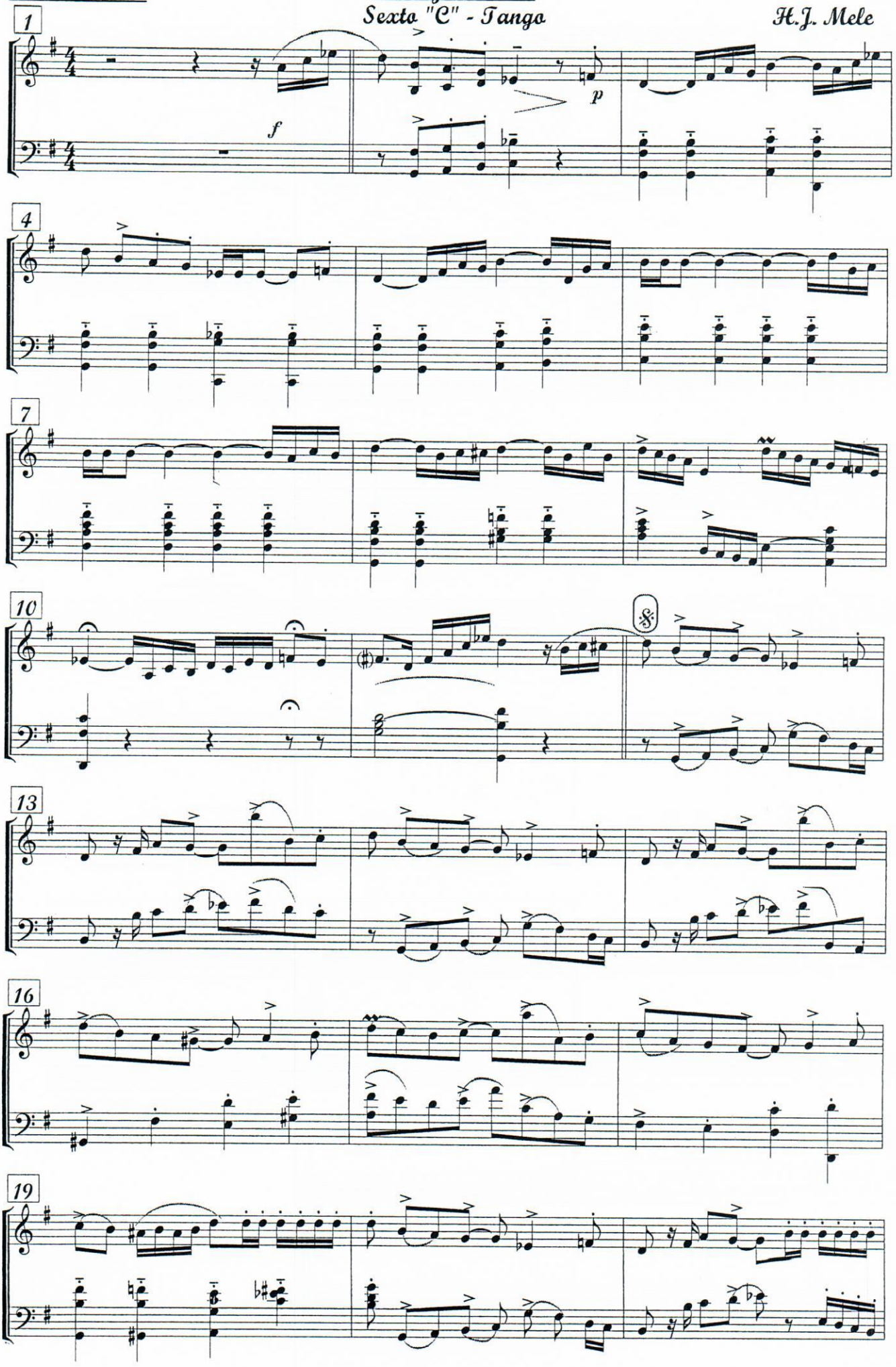



19
A
C
A
22
staccato
cresc.
25
C
A
f
28
f
C
A
31
1¼
C
2¼ fine
A
34
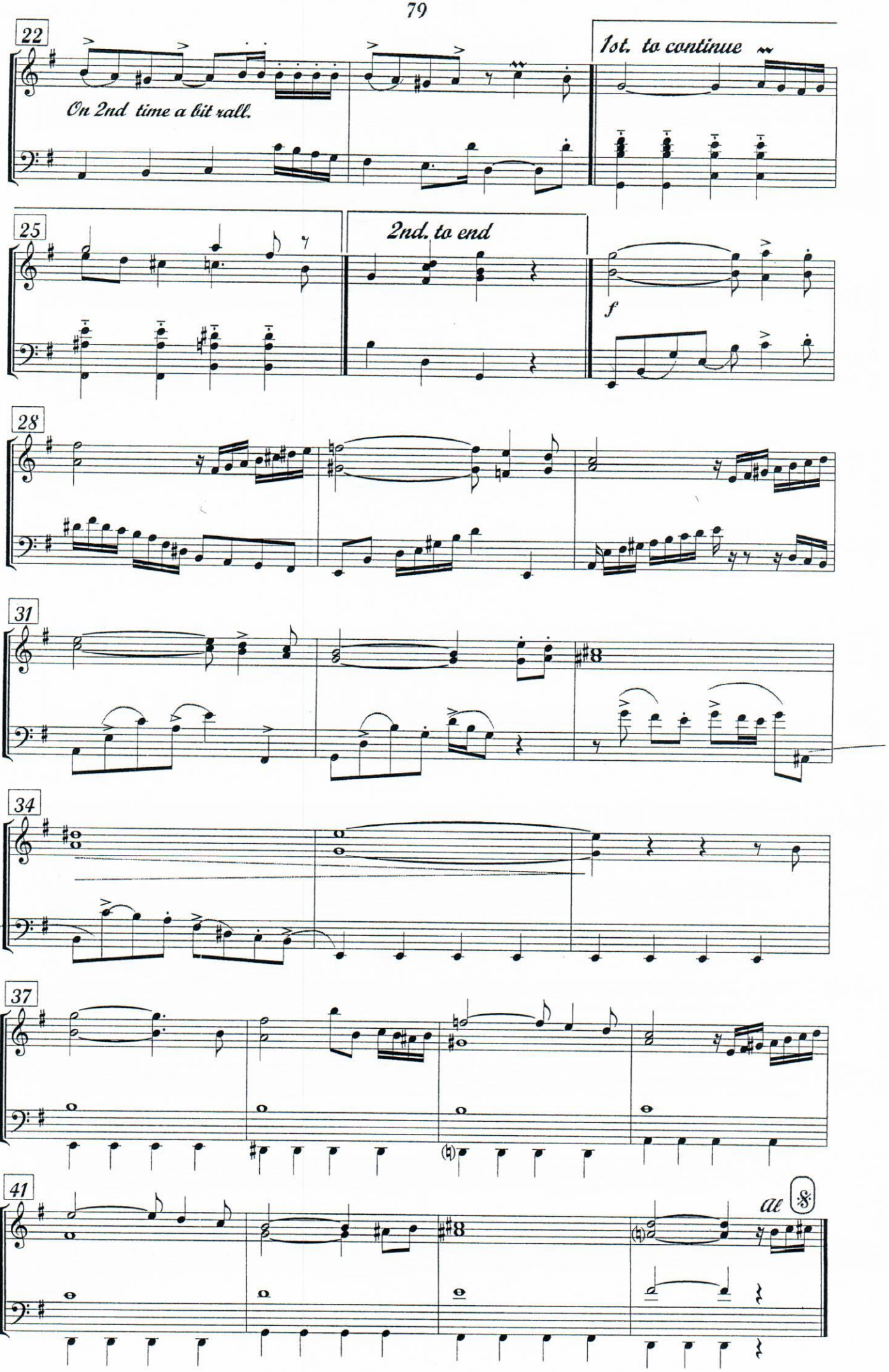
Lesson N° 98

# Study N° 27

Sexto "C" - Tango

H.J. Mele
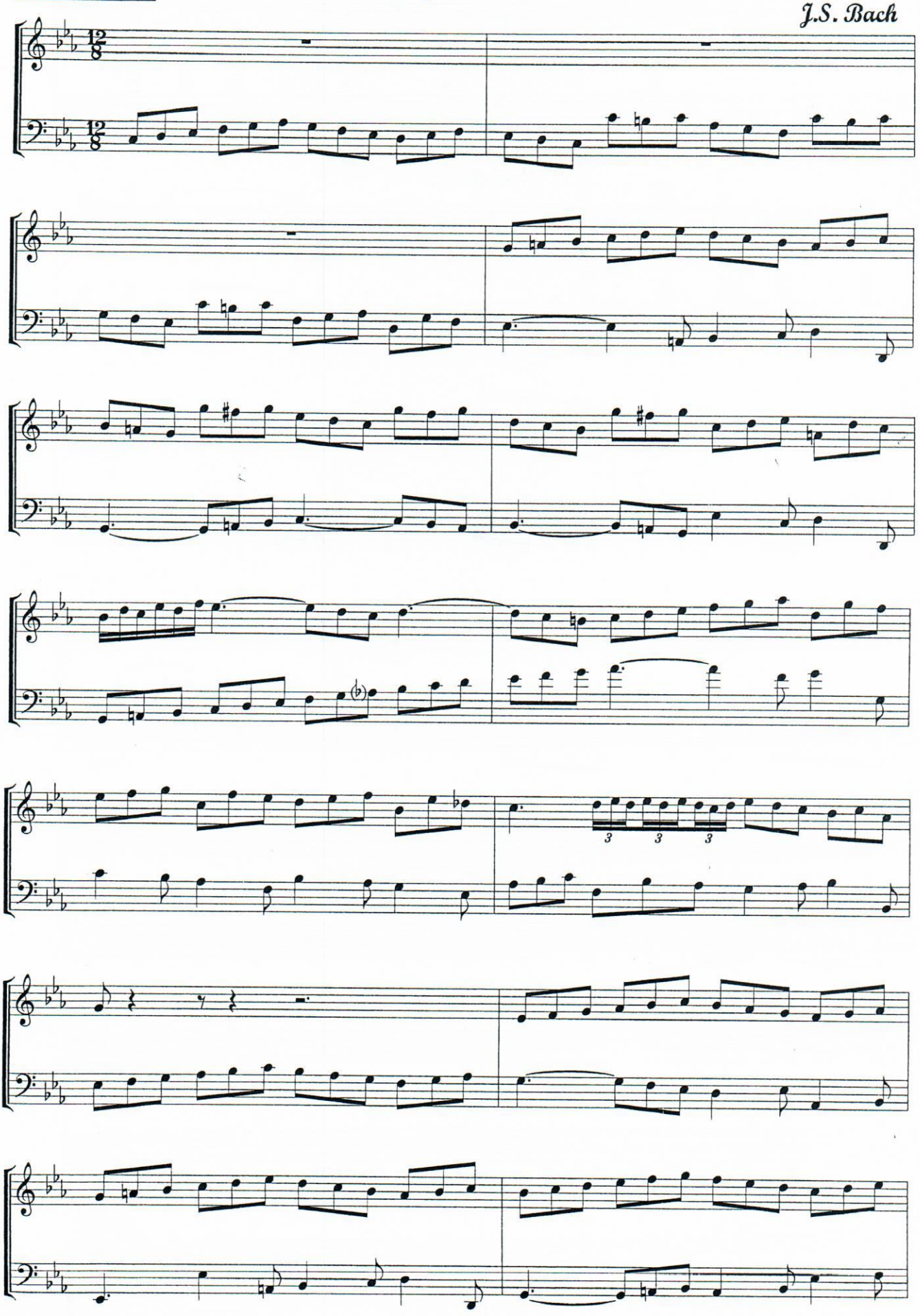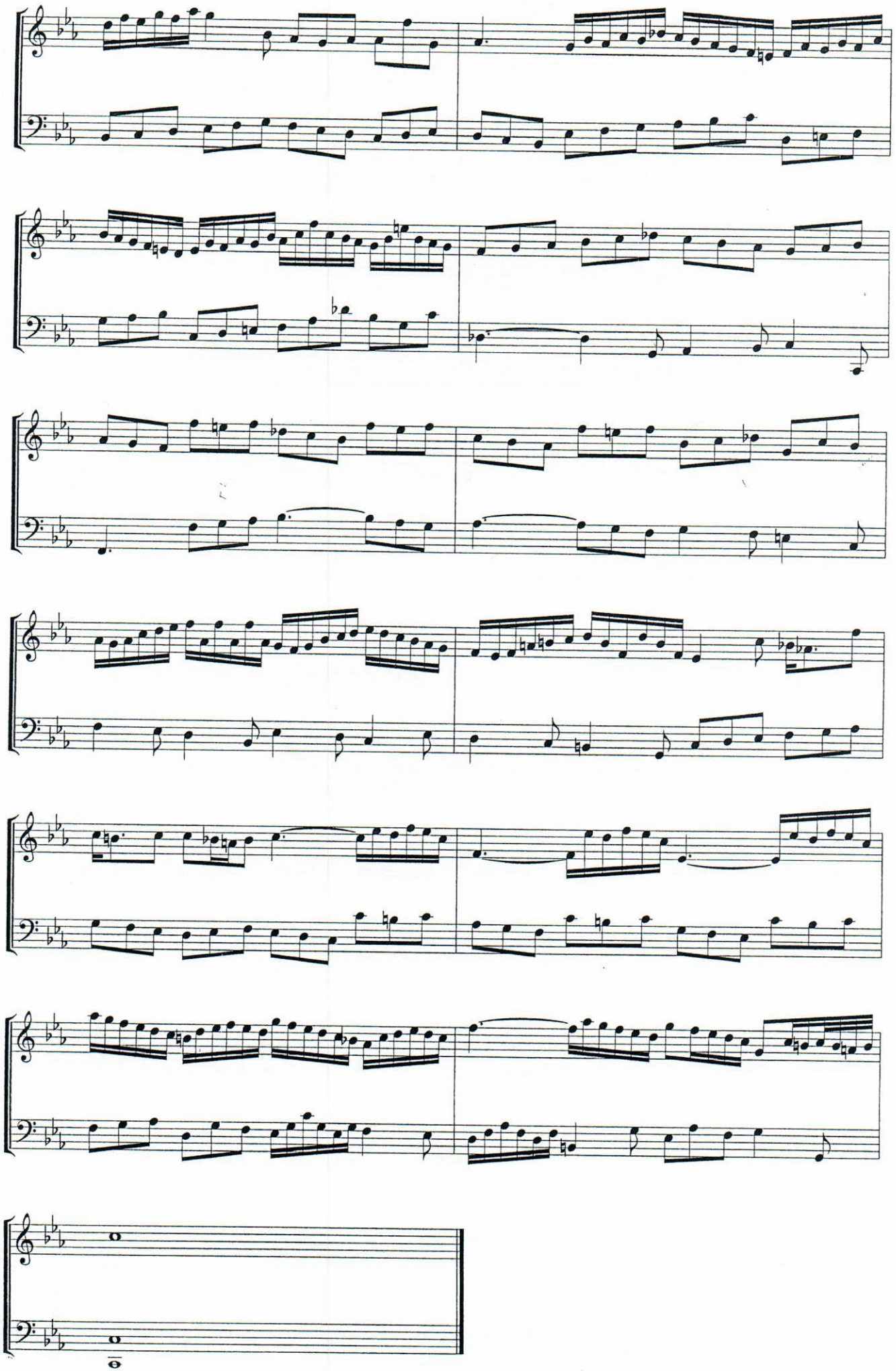



22
On 2nd time a bit rall.
1st. to continue
25
2nd. to end
f
28
31
34
37
41
al

Lesson N° 99

# Study N° 28

J.S. Bach
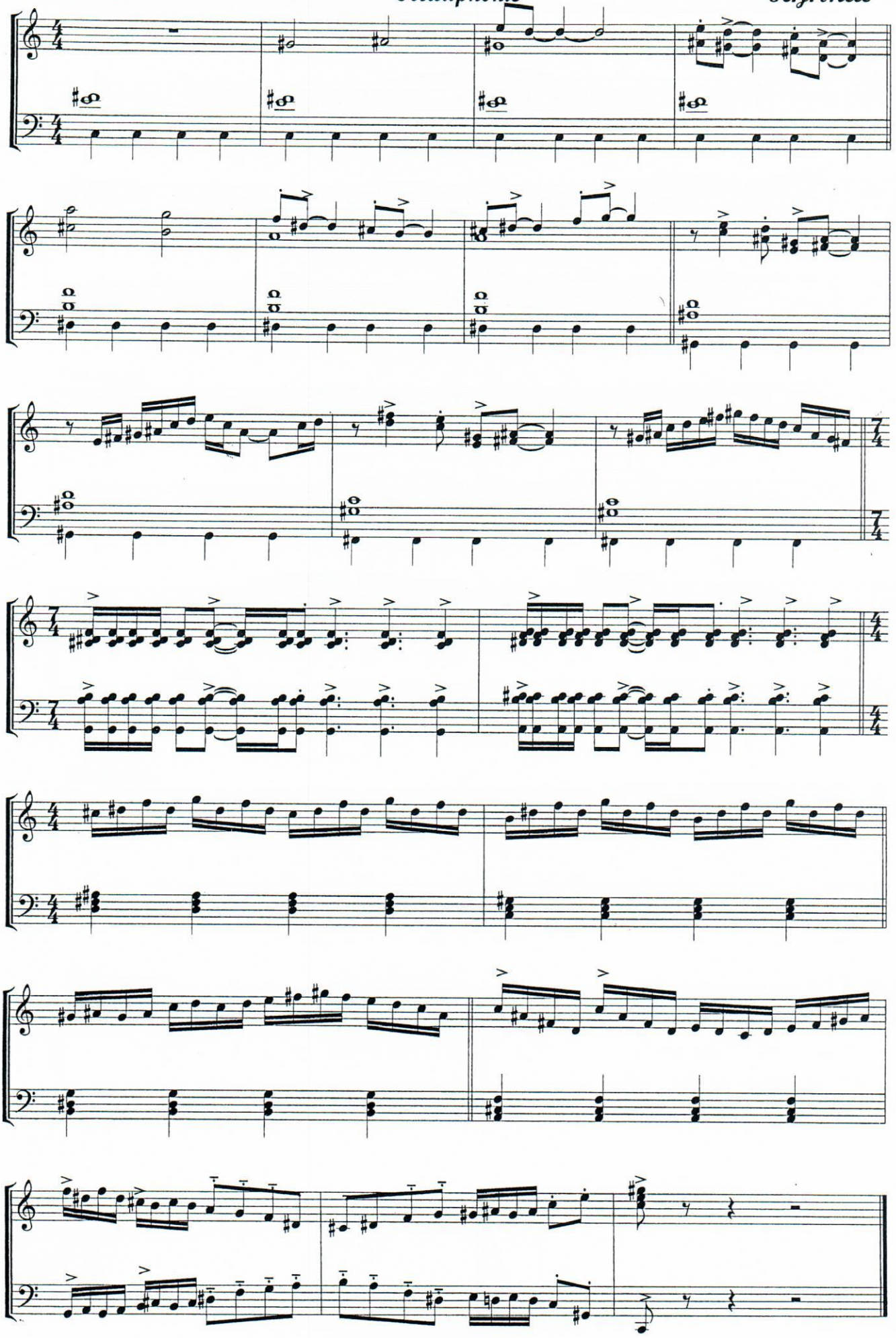




Lesson N° 100

# Study N° 29

## Hexaphonic

H.J. Mele



*En el siguiente ciclo (Sexto) tenemos algunos temas llamados clásicos y otros populares, en estos últimos, (los estudios N° 33, 34, 37 y 40) el alumno debe interpretar los mismos como mejor lo sienta sin olvidarse del genero musical y del público que lo va a escuchar.*

# Sexto Ciclo

## Indice de Escalas
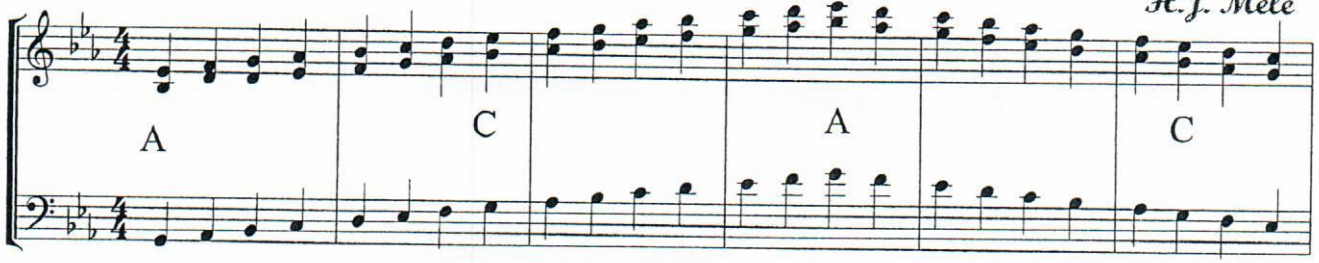
| Lec.Nº | Tonalidad | Movimiento | Autor | Pag. |
|---|---|---|---|---|
| 101 | E b | Acordes de 5a en 1a. Inv. | H.J. Mele | 85 |
| 102 | C m. Arm. | Acordes de 5a. en 1a. Inv. | H.J. Mele | 85 |
| 103 | C m. Mel. | Acordes de 5a. en 1a. Inv | H.J. Mele | 85 |
| 107 | Bb | Acordes de 7a. sin la 5a. | H.J. Mele | 92 |
| 108 | G m. Arm. | Directo con 3as. | H.J. Mele | 92 |
| 109 | G m. Mel. | Directo con 3as. | H.J. Mele | 92 |
| 113 | F | Acordes de 7a. en 1a. Inv | H.J. Mele | 100 |
| 114 | D m. Arm. | En Contratiempo | H.J. Mele | 100 |
| 115 | D m. Mel. | En Contratiempo | H.J. Mele | 100 |
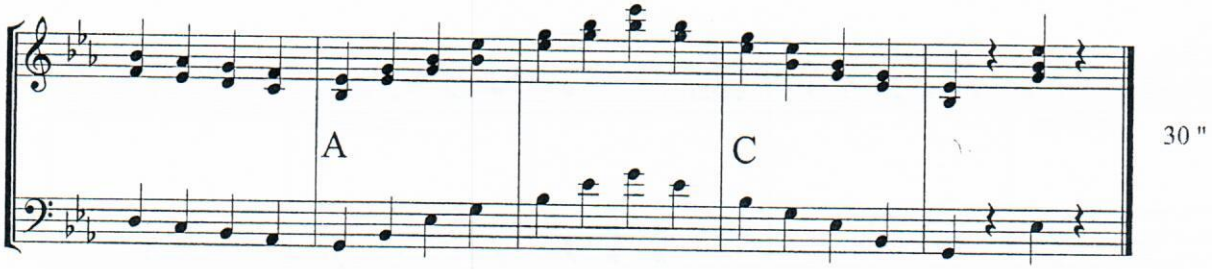
## Indice de Estudios

| Lec.Nº | Estudio Nº | Temas | Autor | Pag. |
|---|---|---|---|---|
| 104 | 30 | Solo para el Clave - Libro de | J.S. Bach | 86/87 |
| 104 | 30 | Ana Magdalena Bach | J.S. Bach | 86/87 |
| 105 | 31 | Fuga Nº 2 a Tres Voces (C m.) | J.S. Bach | 88/89 |
| 105 | 31 | Clave Bien Temperado | J.S. Bach | 88/89 |
| 106 | 32 | Sonatina | H.J. Mele | 90/91 |
| 110 | 33 | Vals Breve | H.J. Mele | 93/94 |
| 111 | 34 | La Comparsita | GRodríguez | 95/96/97 |
| 112 | 35 | Fuga Nº 10 a dos Voces (E m.) | J.S. Bach | 93/94 |
| 112 | 35 | Clave Bien Temperado | J.S. Bach | 98/99 |
| 116 | 36 | Estudio Nº 60 del Libro | J.S. Bach | 98/99 |
| 112 | 35 | El Primer Maestro de Piano | C. Czerny | 101 |
| 117 | 37 | Desarrollo sobre la 1a. parte | C. Czerny | 101 |
| 112 | 35 | Tango "Como Dos Extraños" | P. Laurenz | 102/103 |
| 118 | 38 | Sarabanda | G.F.Haendel | 104/105 |
| 119 | 39 | Invención | H.J. Mele | 106/107 |
| 120 | 40 | Pelele | P. Mafia | 108/109 |
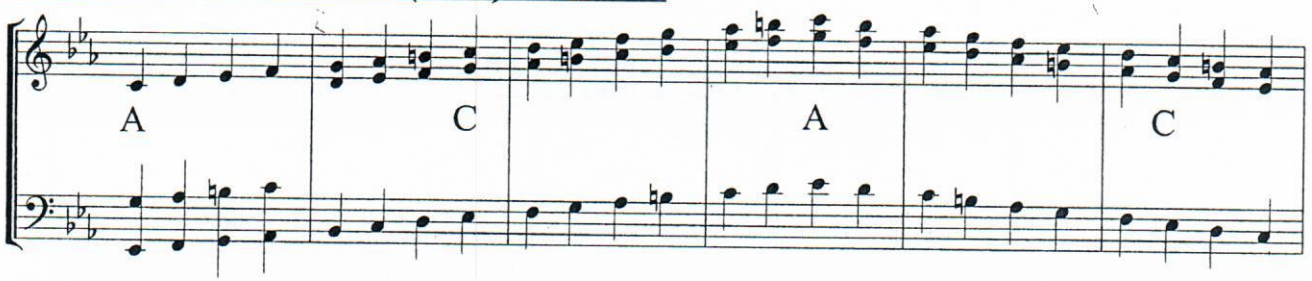
## Lesson N° 101 E ♭Major (E ♭)
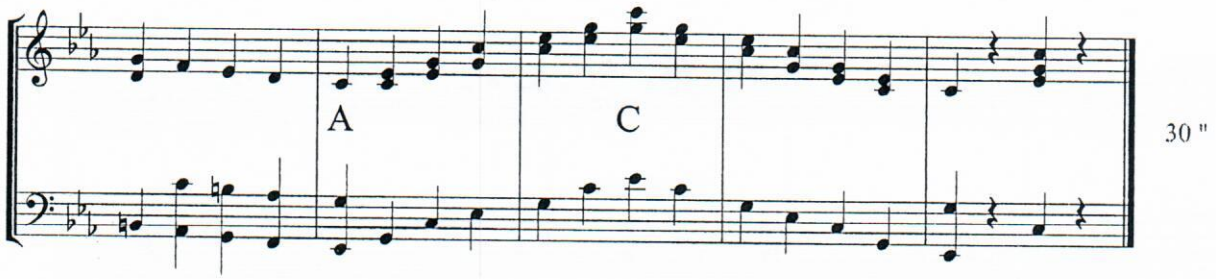
H.J. Mele
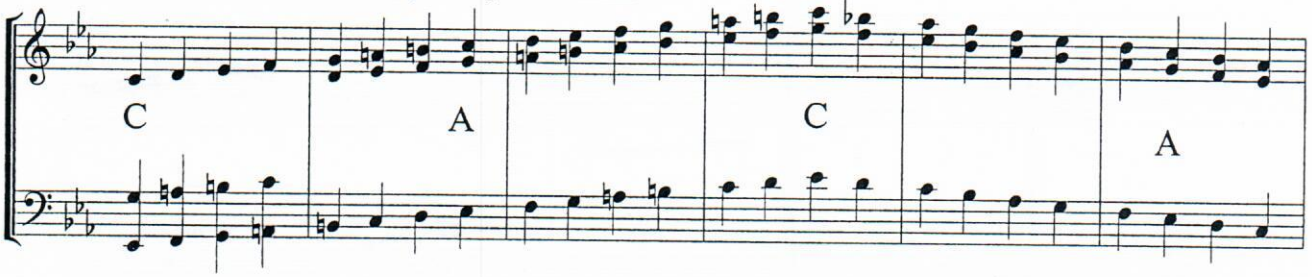






## Lesson N° 102 C Minor (C m.) Harmonic

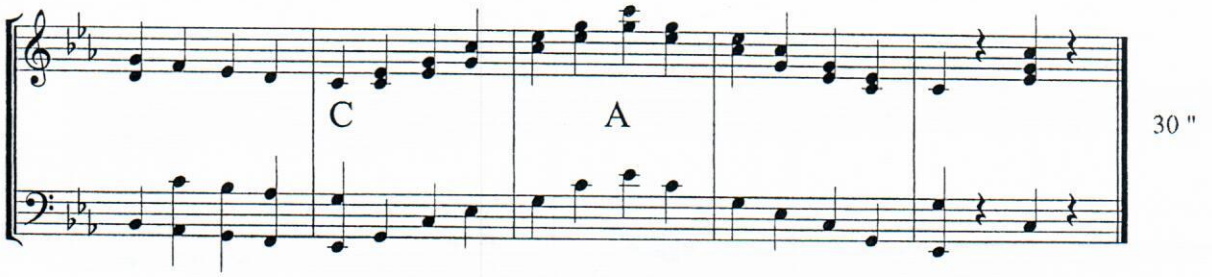






## Lesson N° 103 C Minor (C m.) Melodic
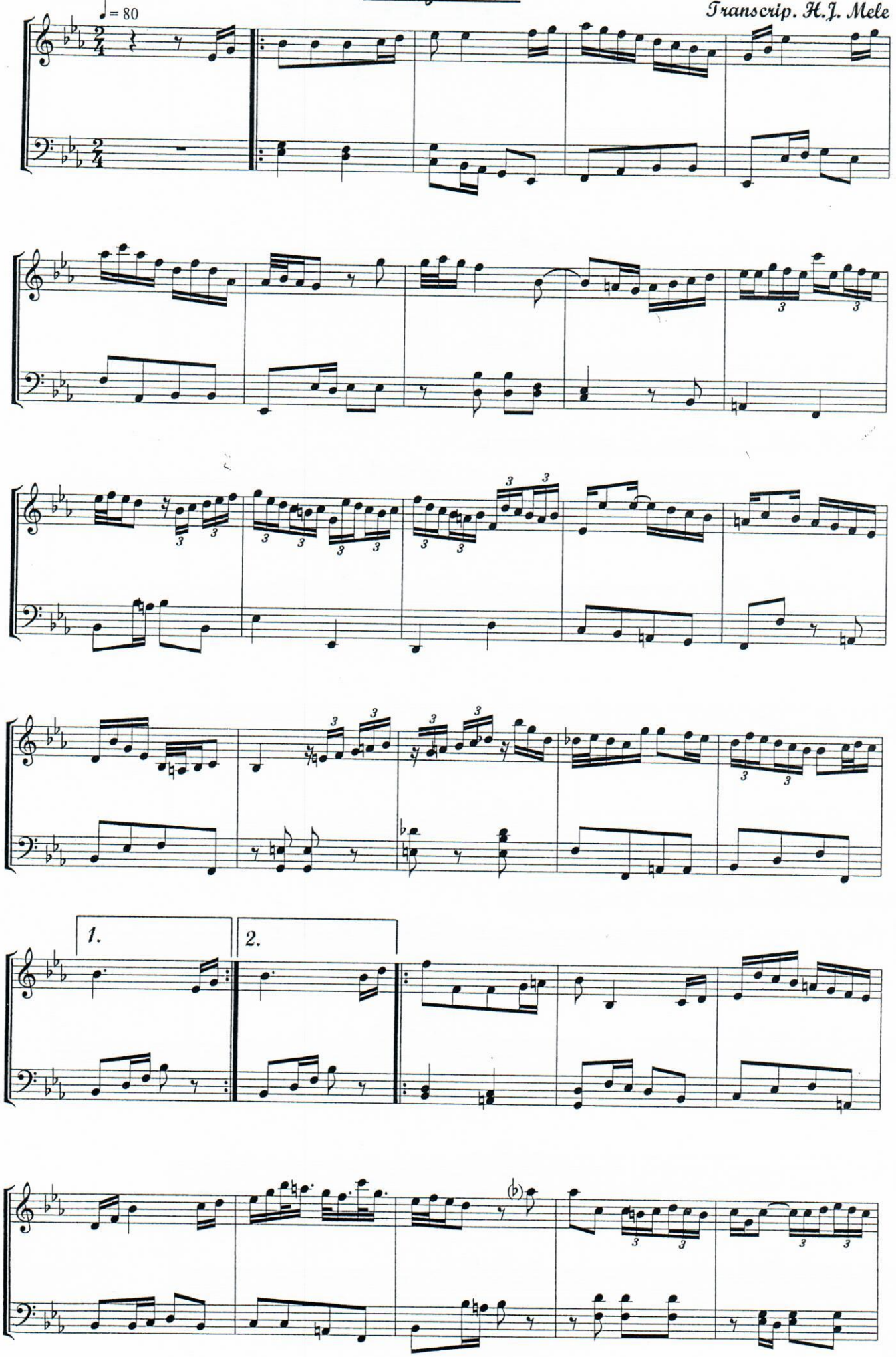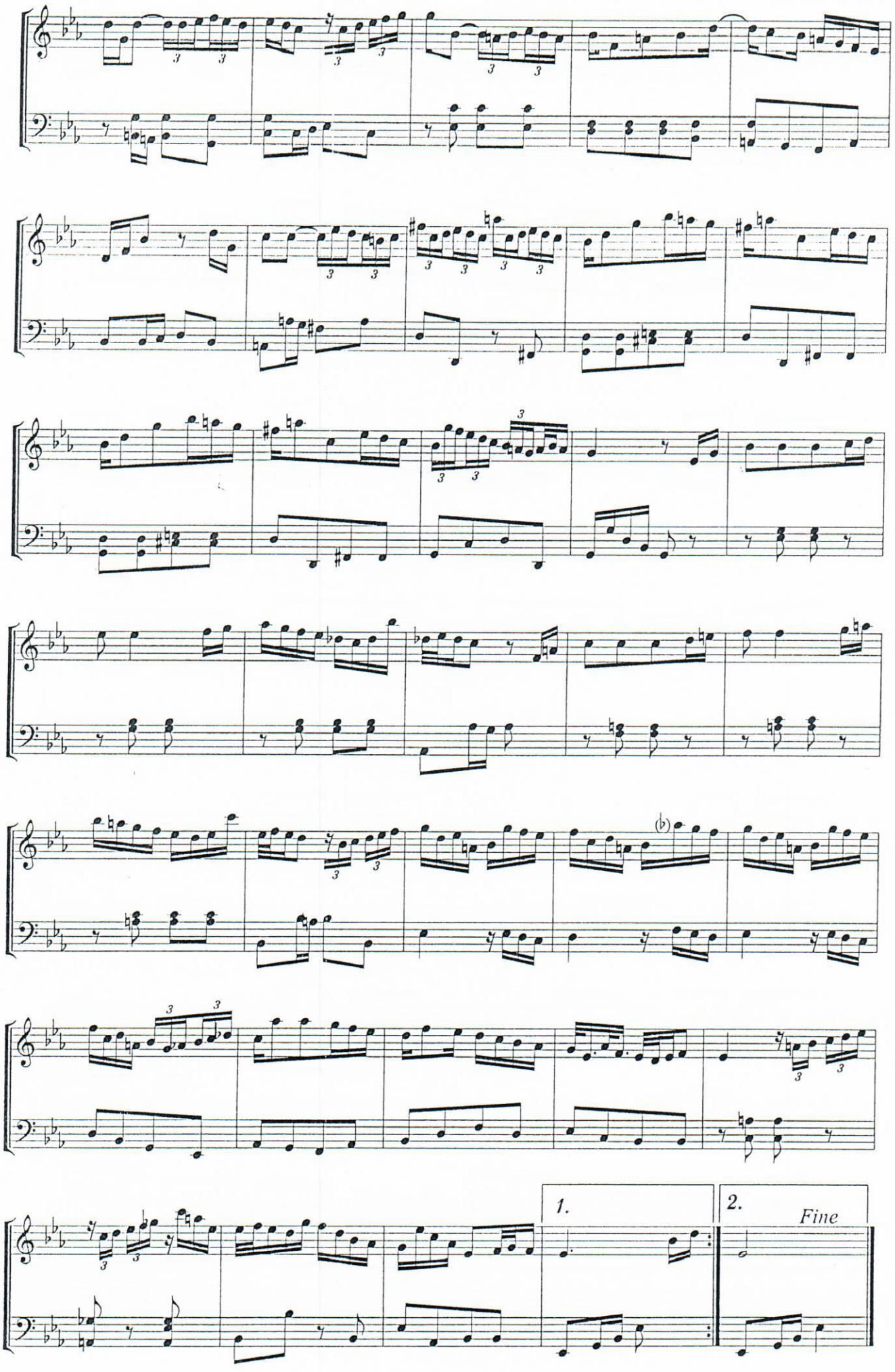


## Lesson N° 104

# Study N°30

J.S. Bach
Transcrip. H.J. Mele




1.
2.
Fine

# Study N° 31
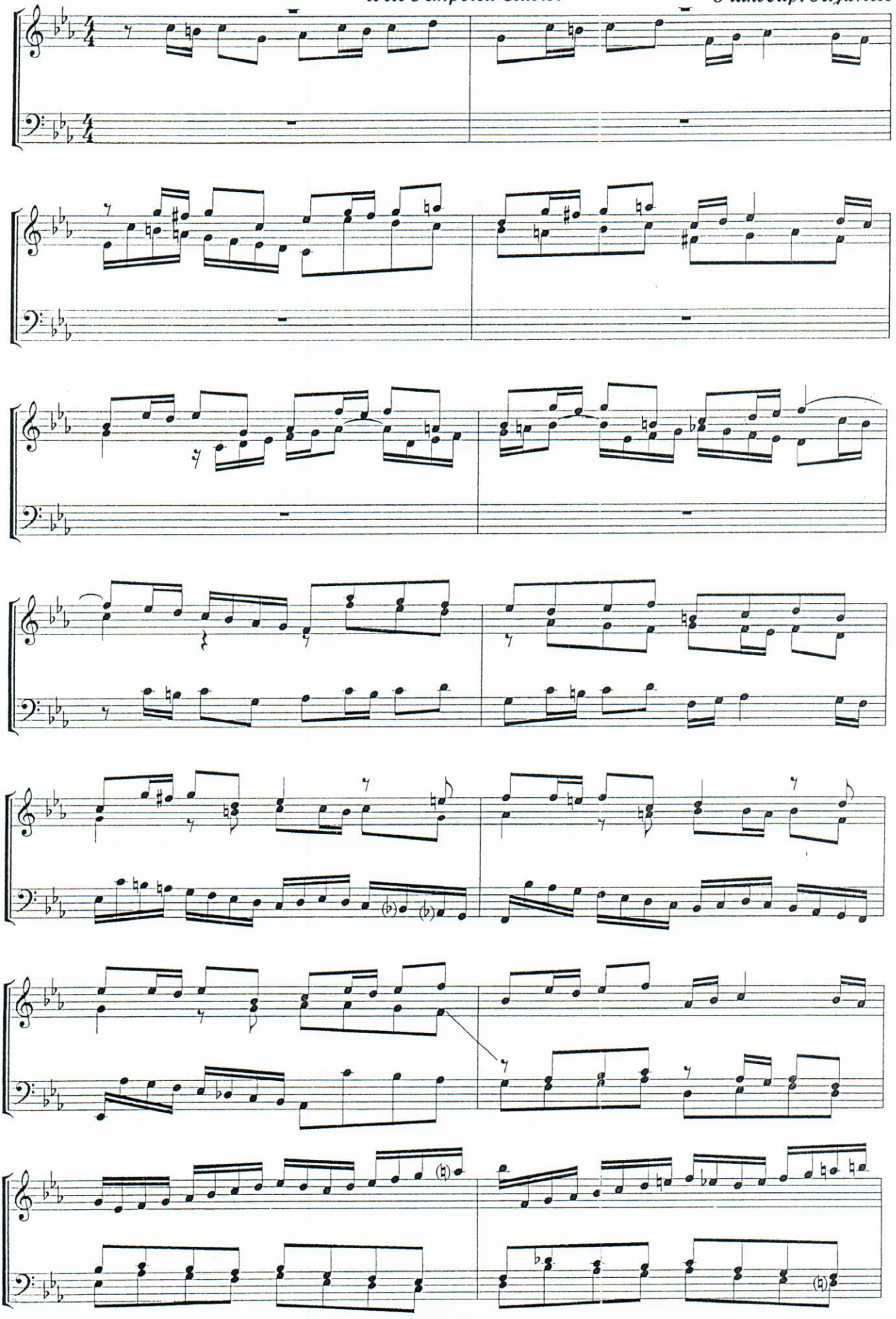
## Fugue N° 2
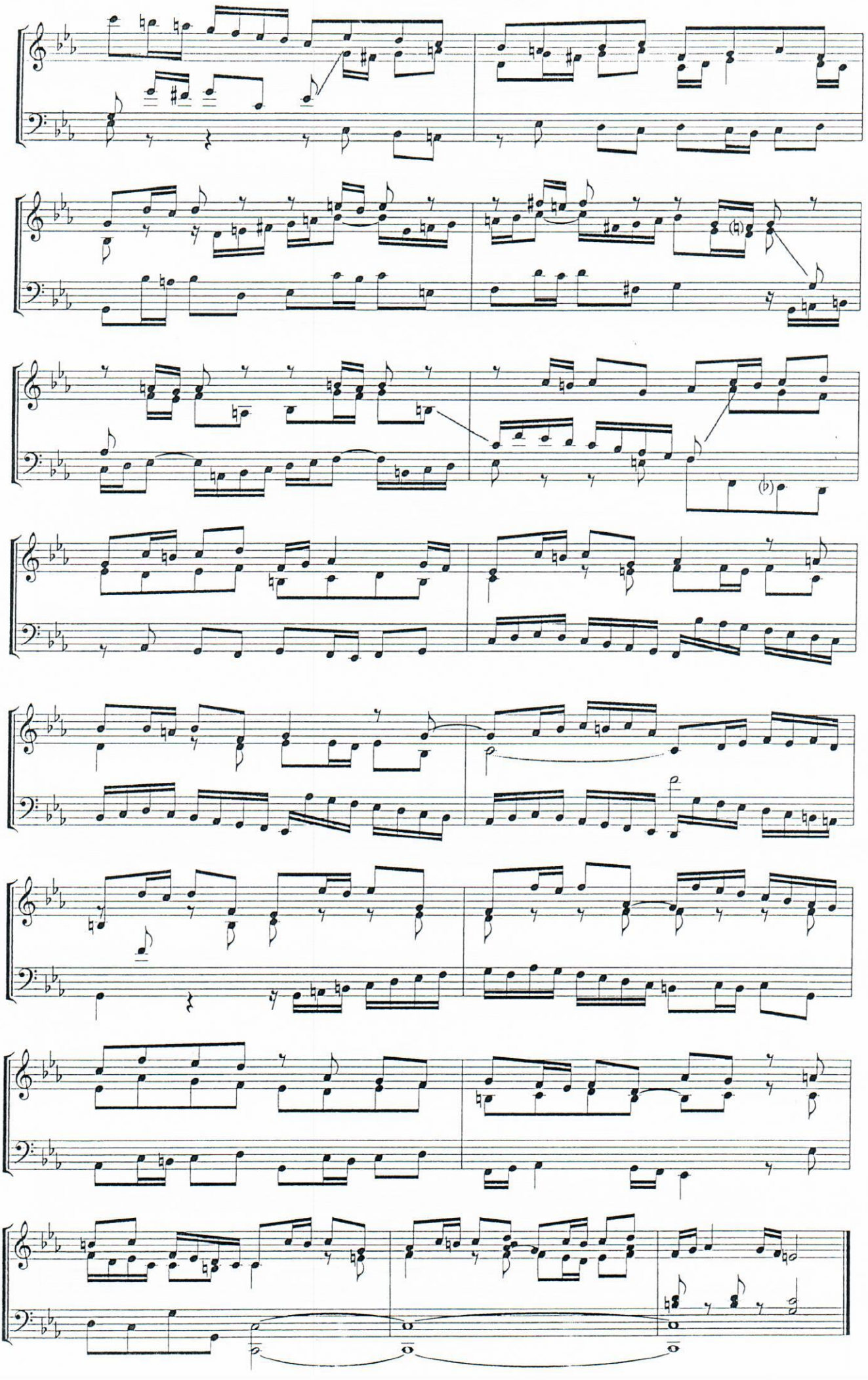
Lesson N° 105

Well Tempered Clavier

J.S. Bach

Transcrip. H.J.Mele
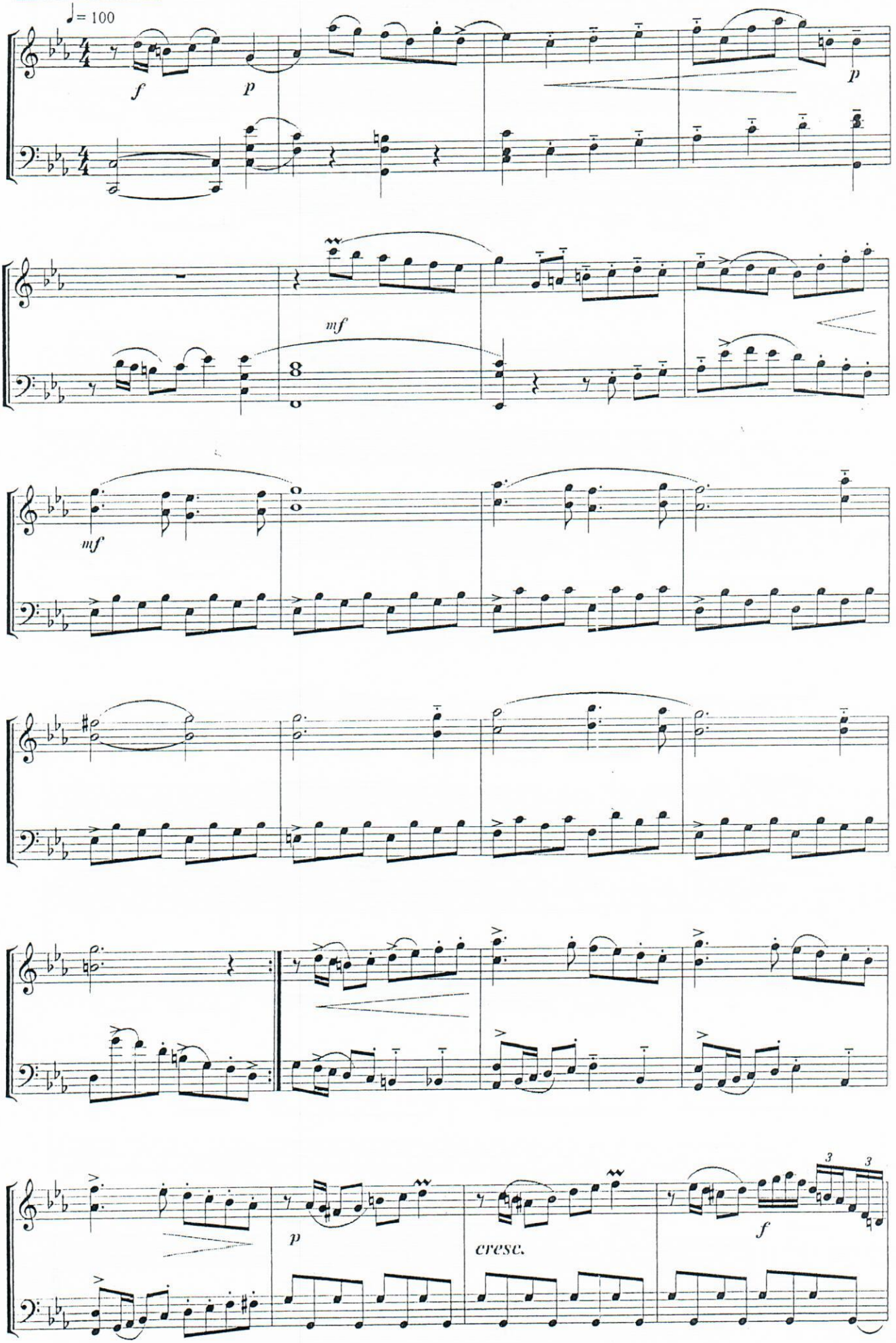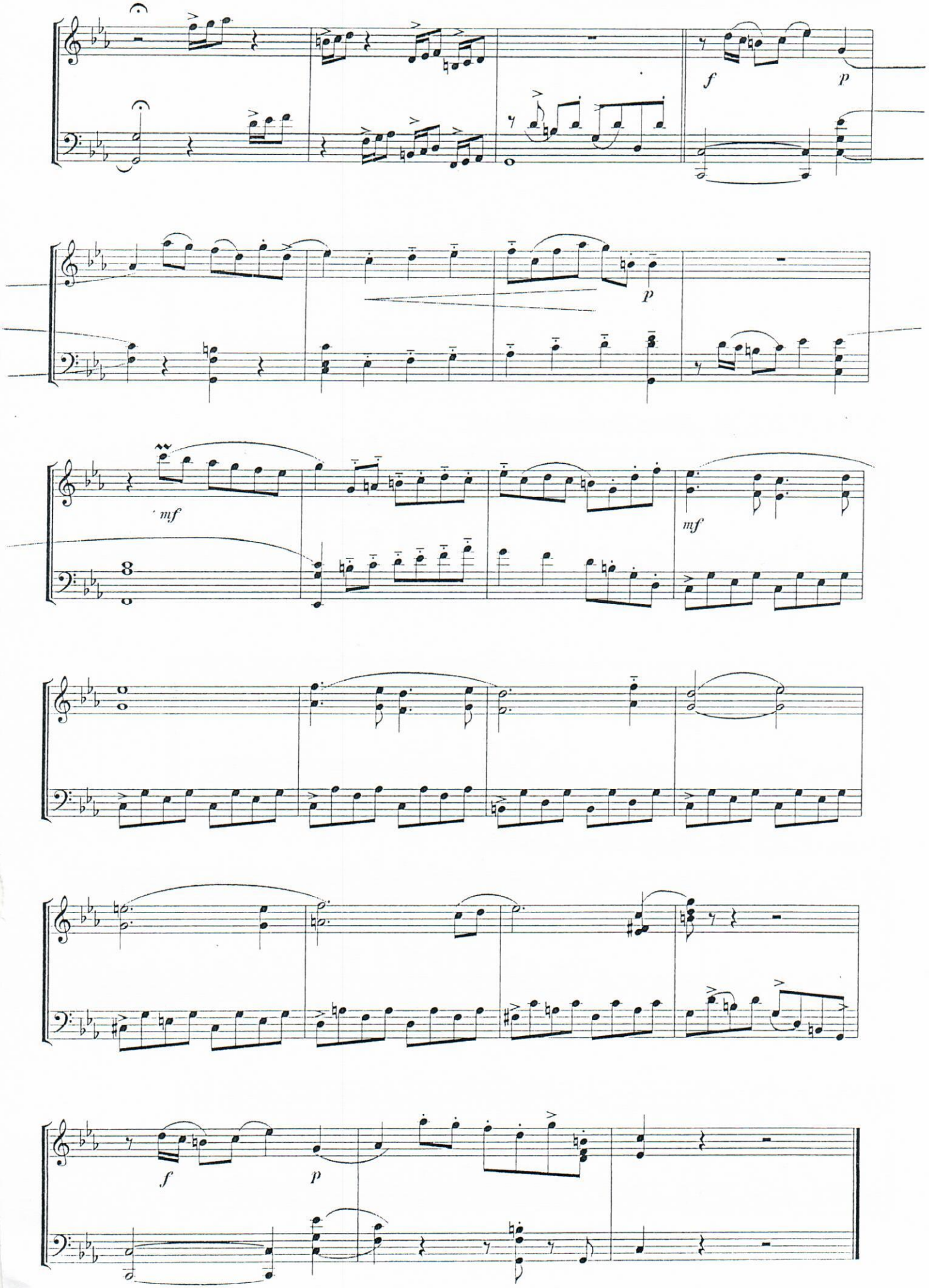




# Study N° 32

## Sonatina

Lesson N° 106
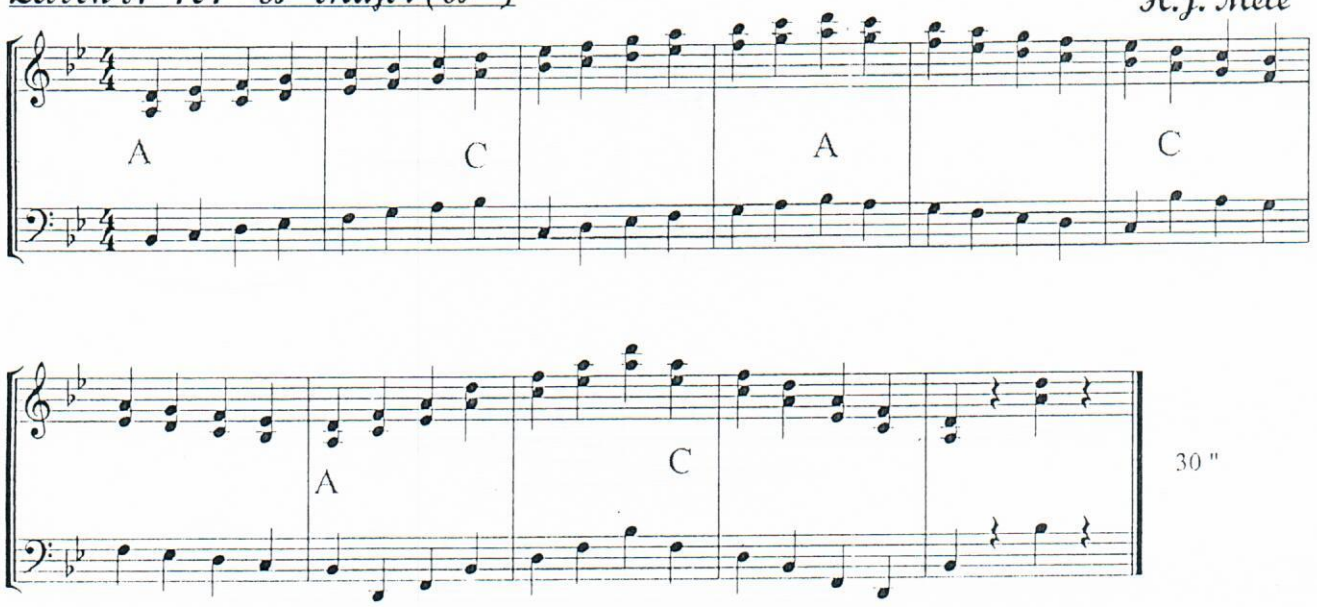
H.J. Mele
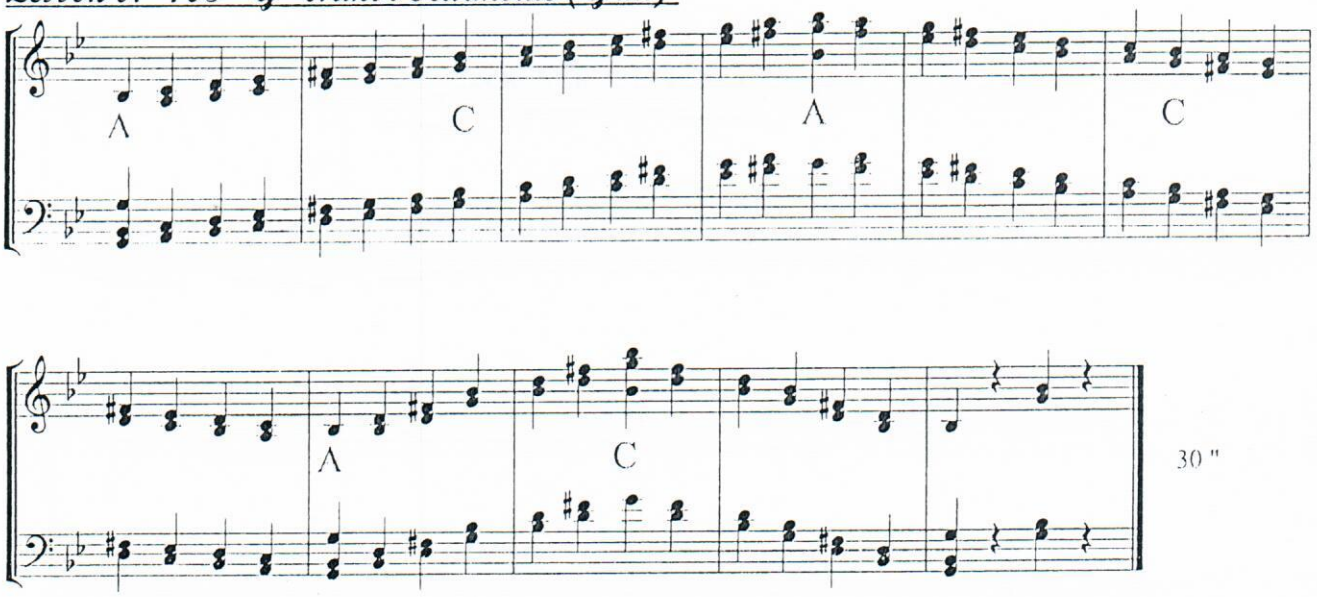



f
p
p
mf
mf
f
p

## Lesson N° 107 B ♭ Major (B ♭)
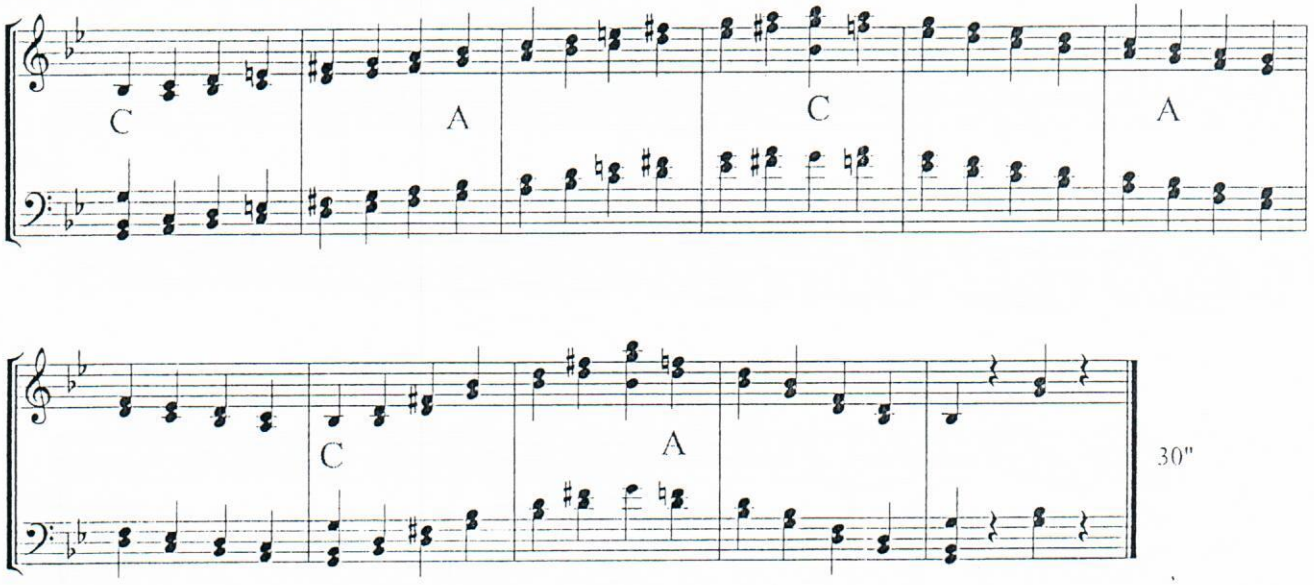
H.J. Mele




## Lesson N° 108 G Minor Harmonic (G m.)




## Lesson N° 109 G Minor (G m.) Melodic
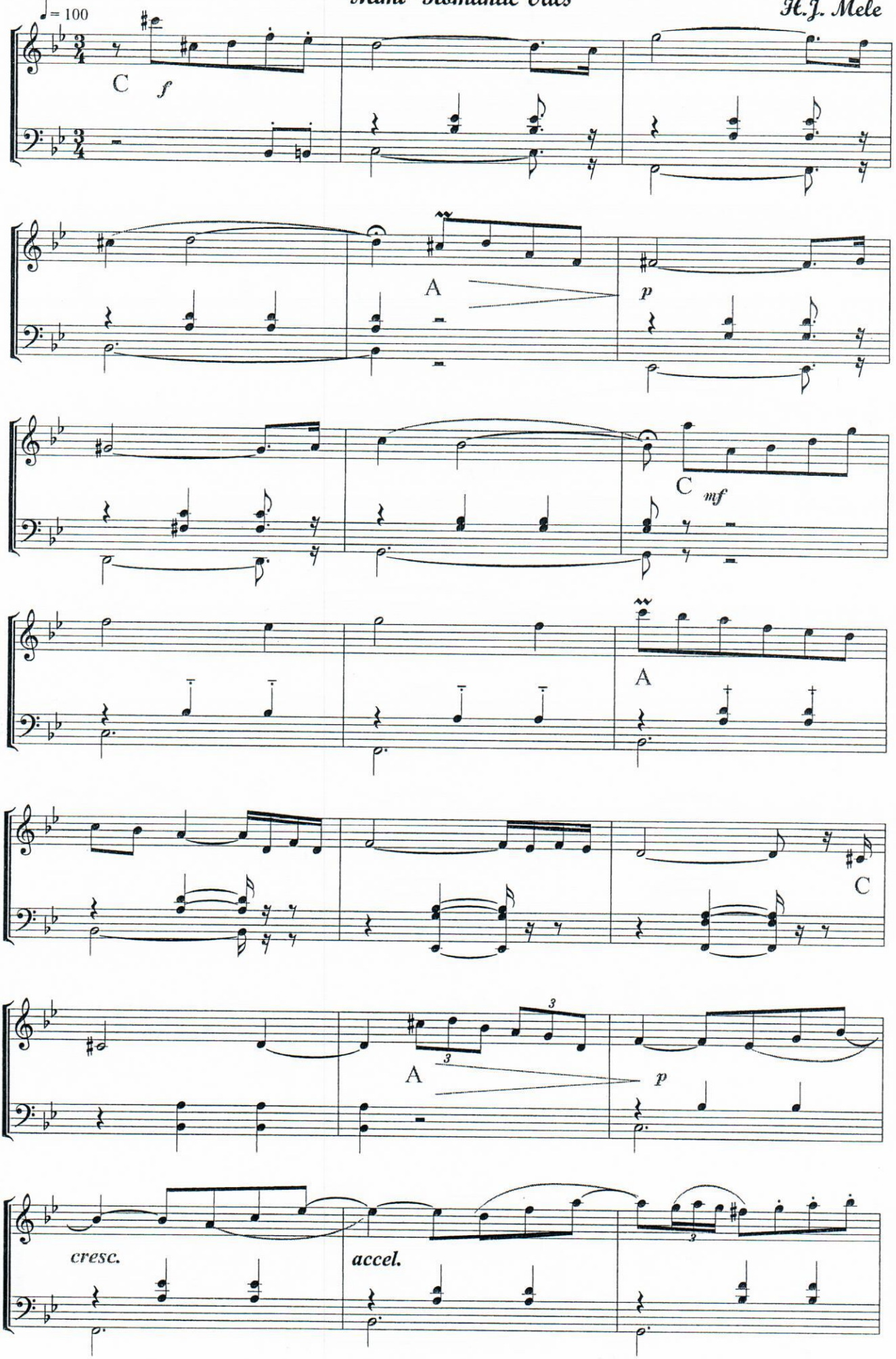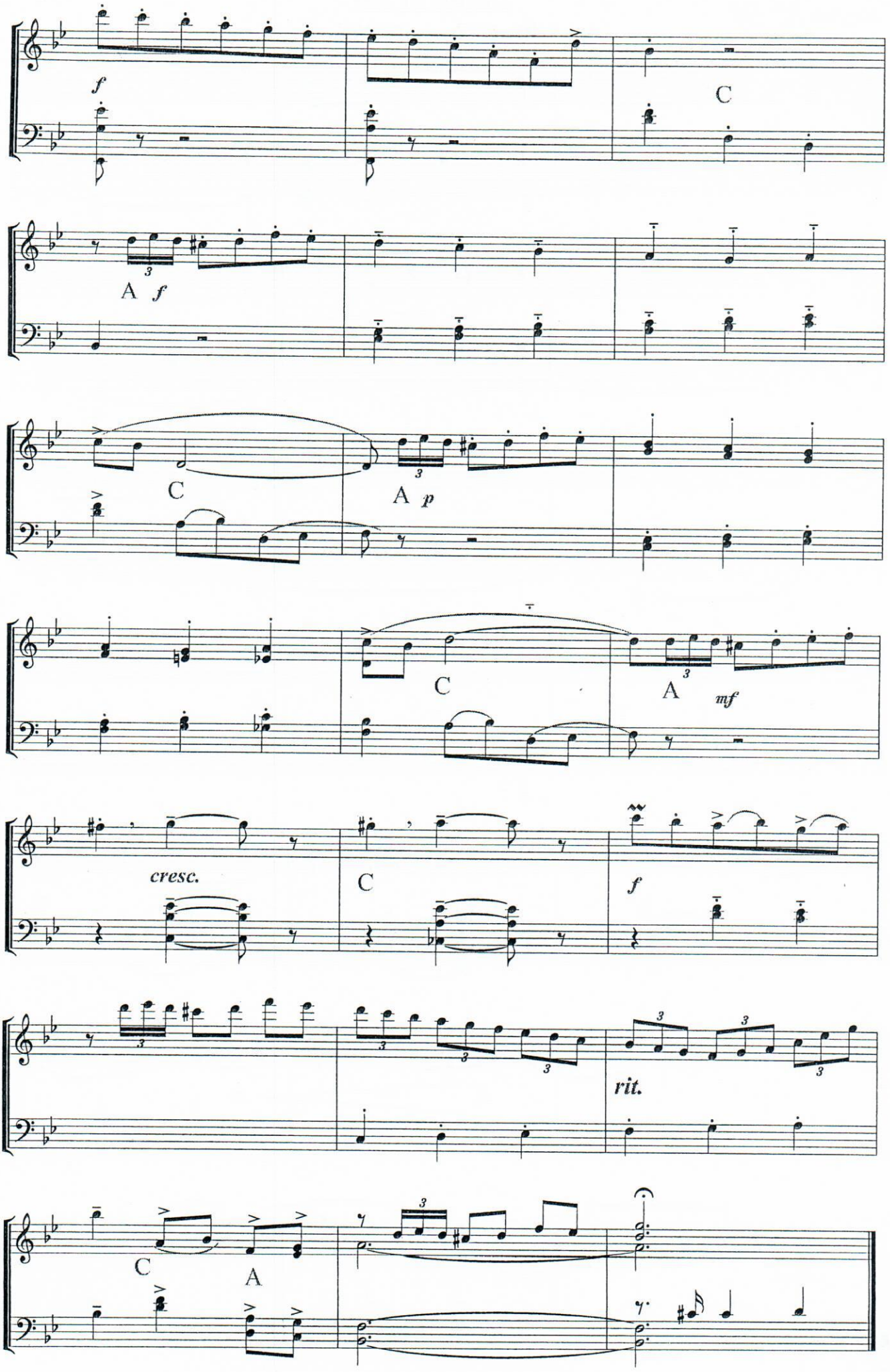


## Lesson N° 110

# Study N°33

"Mimi" Romantic Vals

H.J. Mele
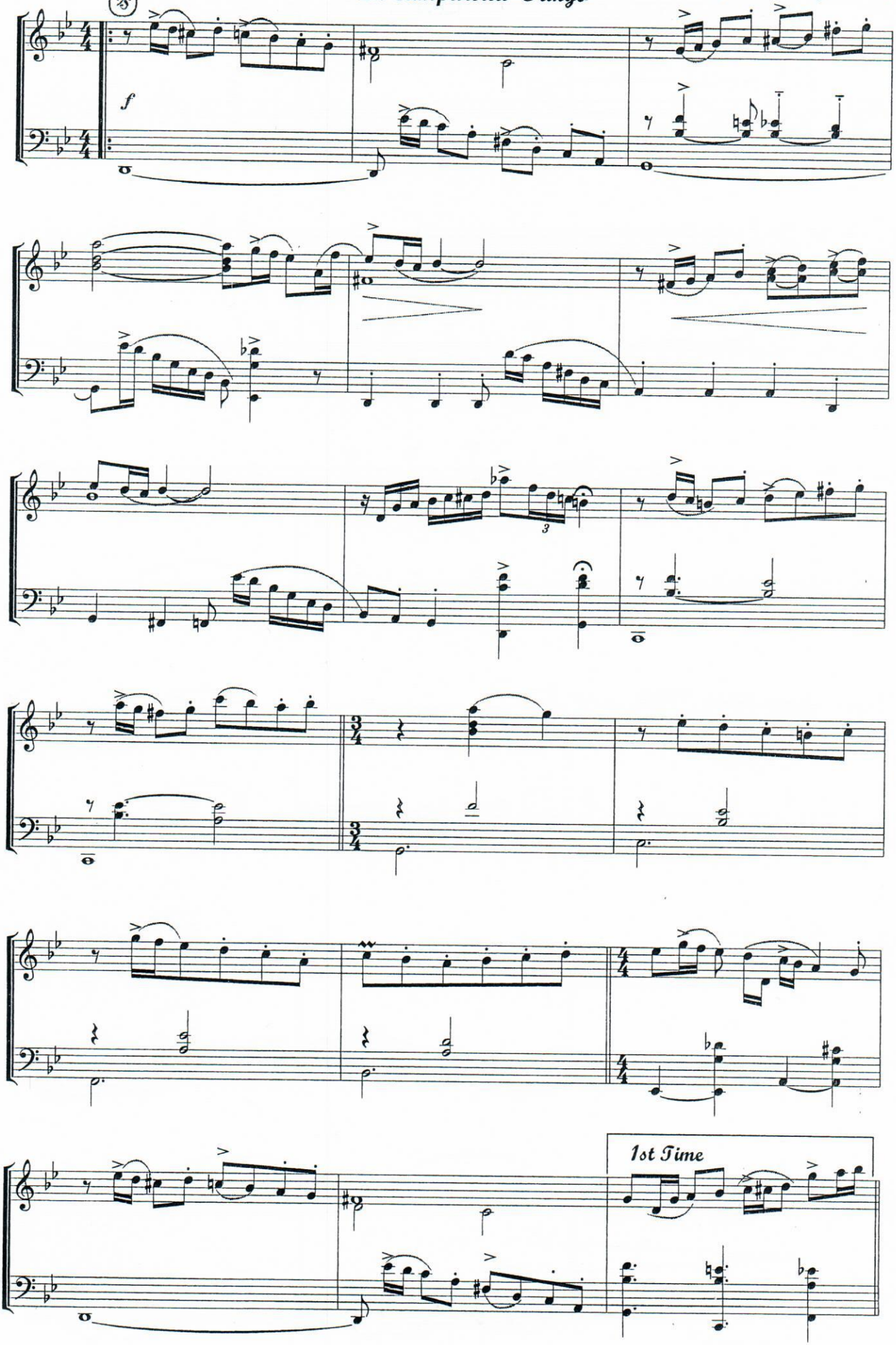



f
C
A f
C
A p
C
A mf
cresc.
C
f
rit.
C
A
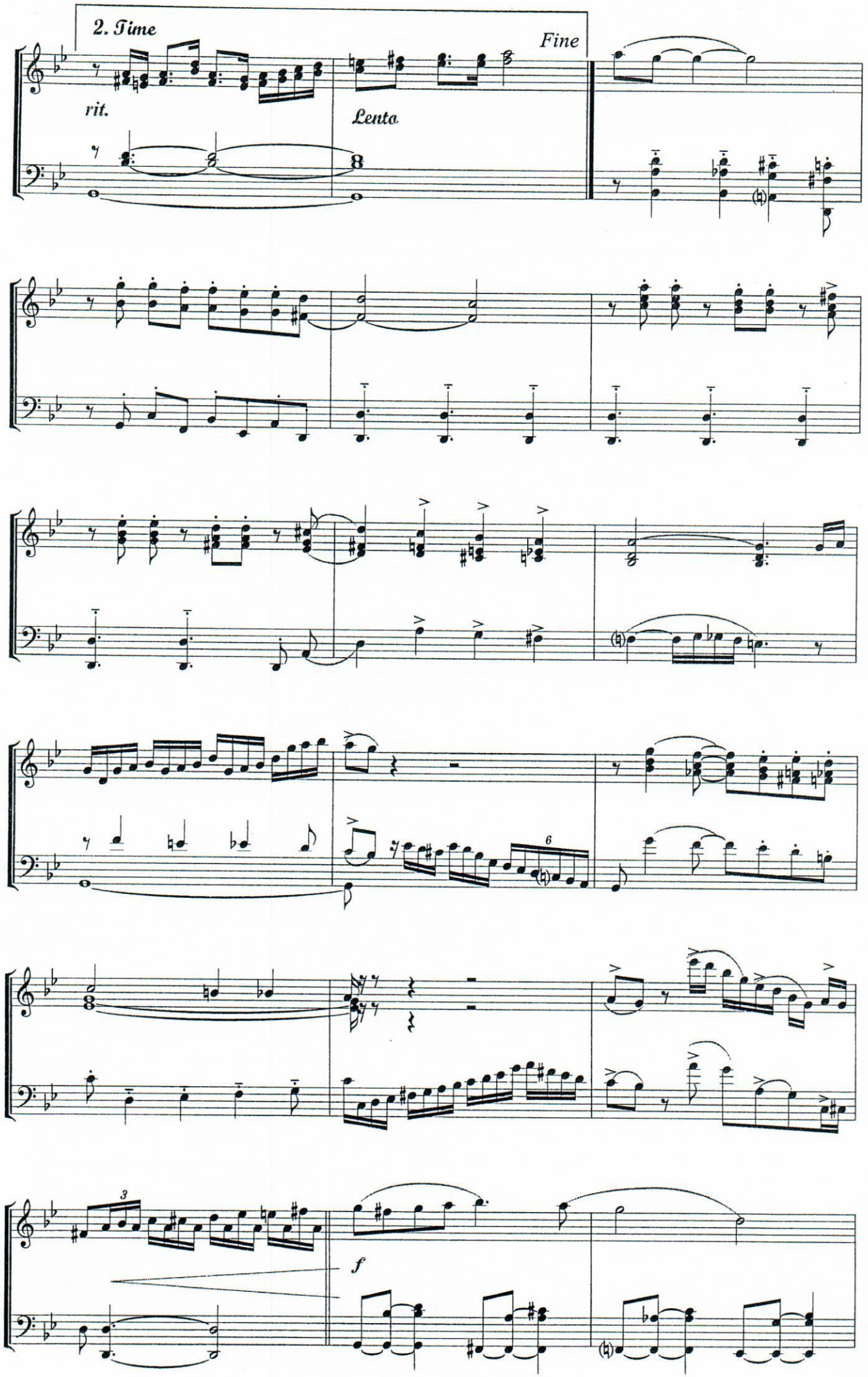
Lesson N° 111
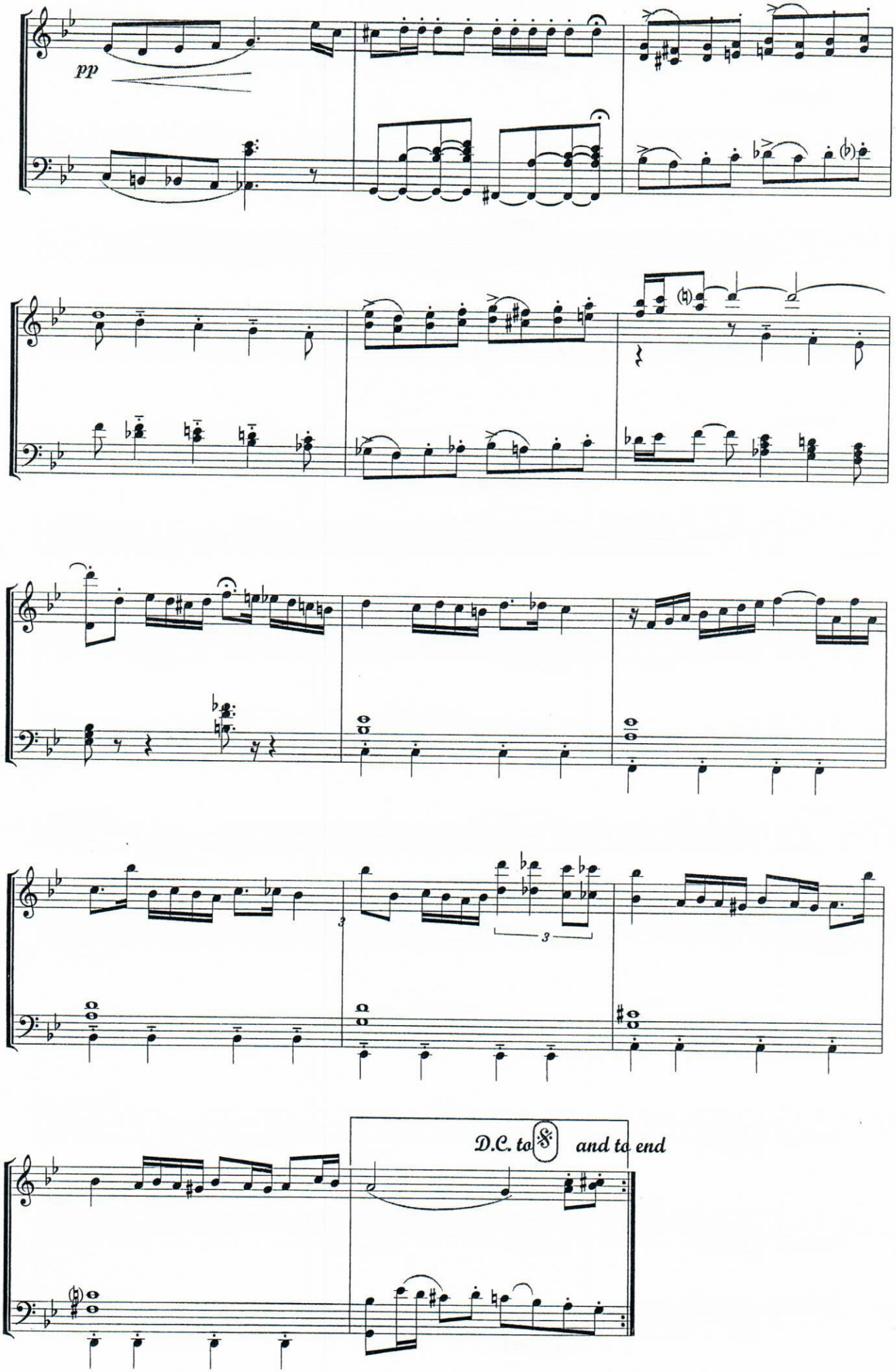
# Study N° 34

## La Cumparsita -Tango

G.M. Rodríguez
Arrangement H.J. Mele




2. Time
Fine
rit.
Lenta
8
6
3
f


pp
3
3
D.C. to 𝄋 and to end
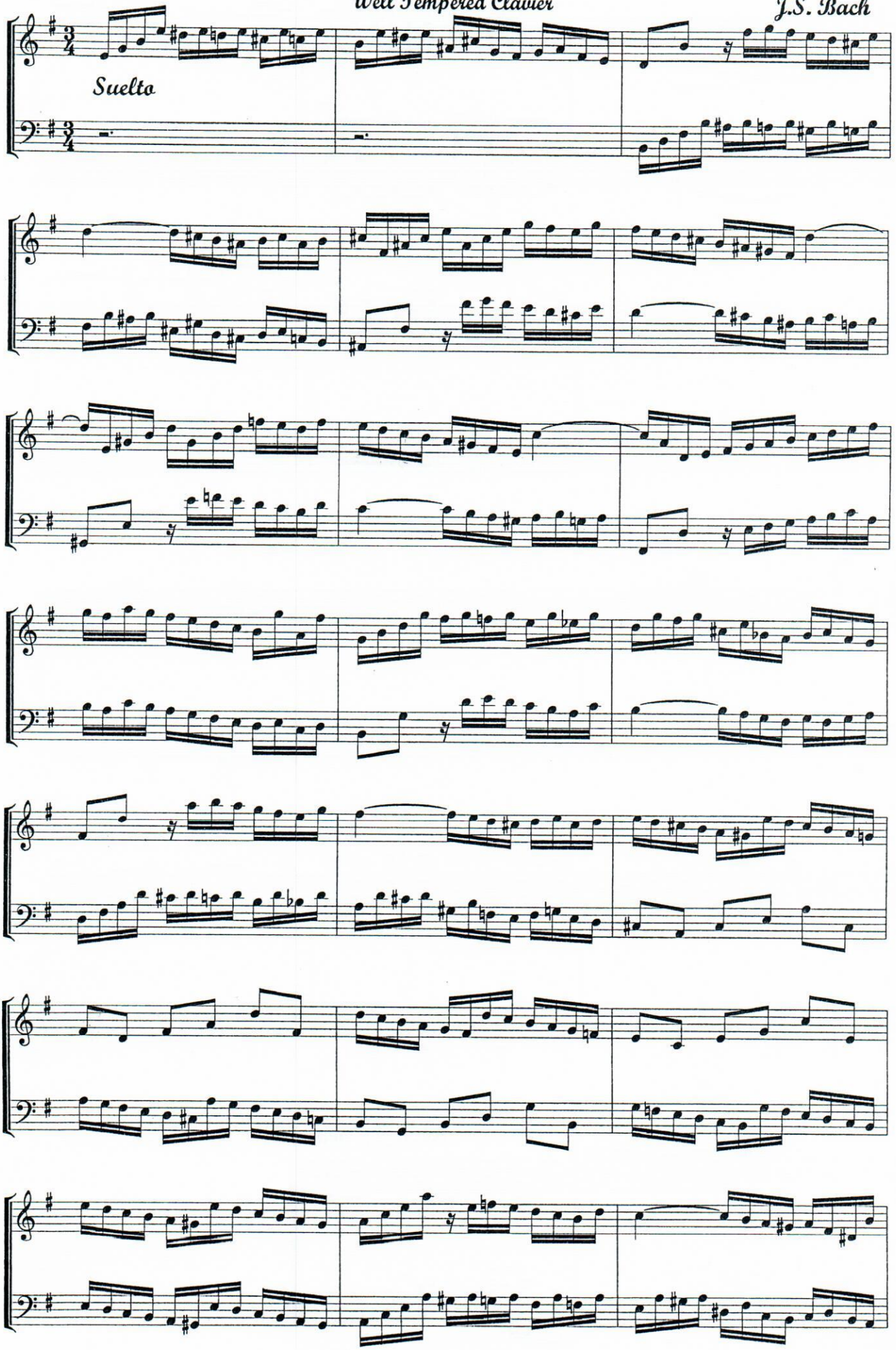
# Study N°35
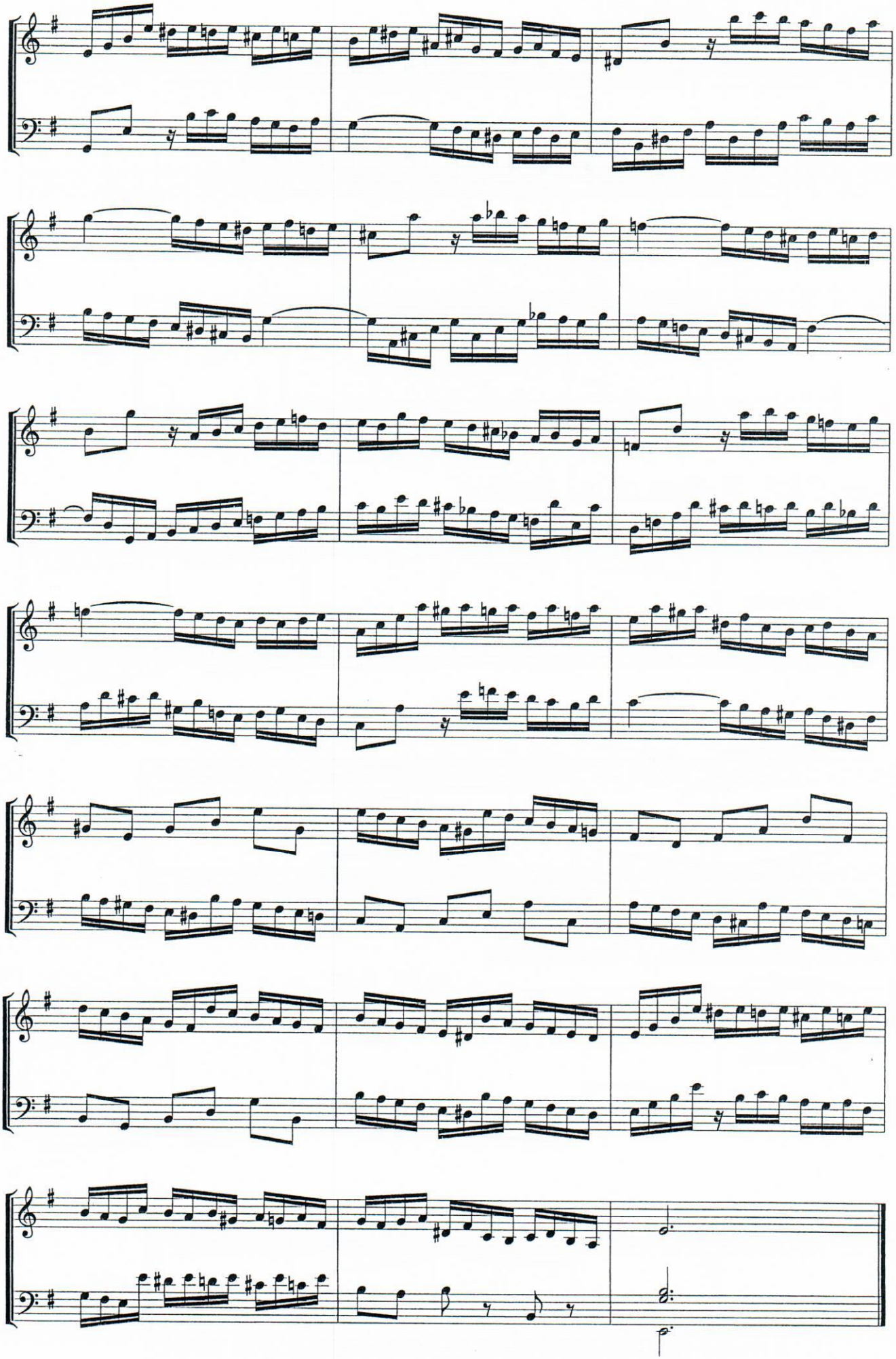
## Fugue N° 10

Well Tempered Clavier

J.S. Bach
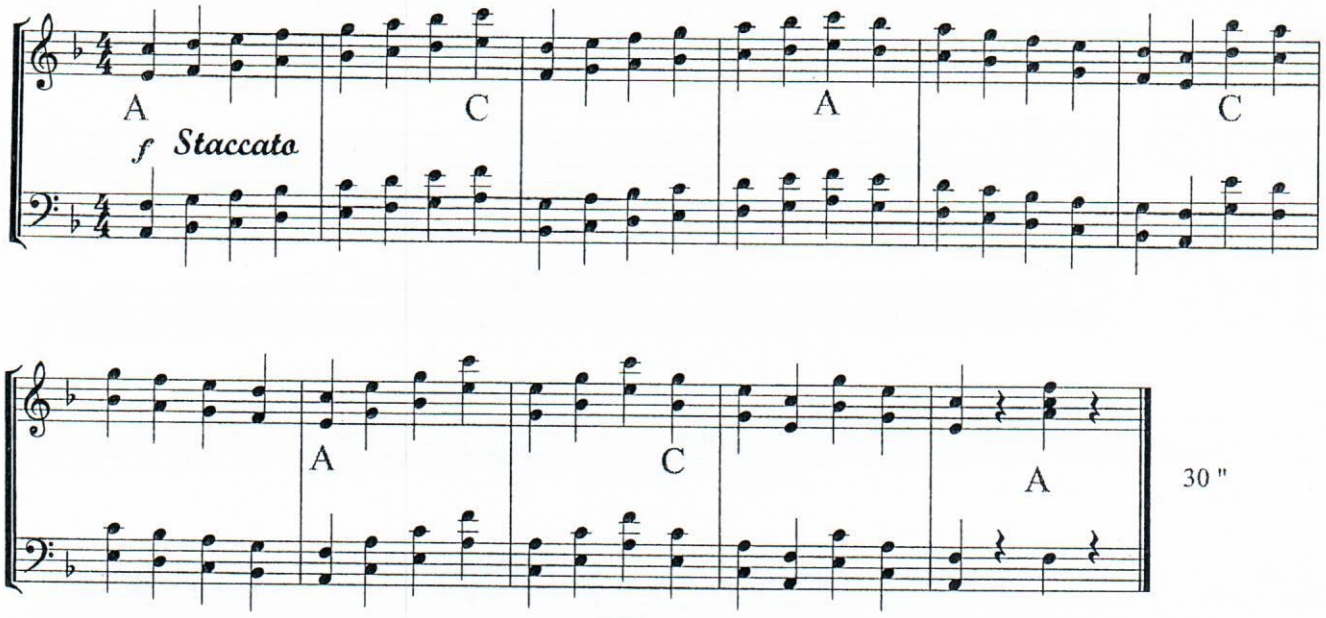
Lesson N°112
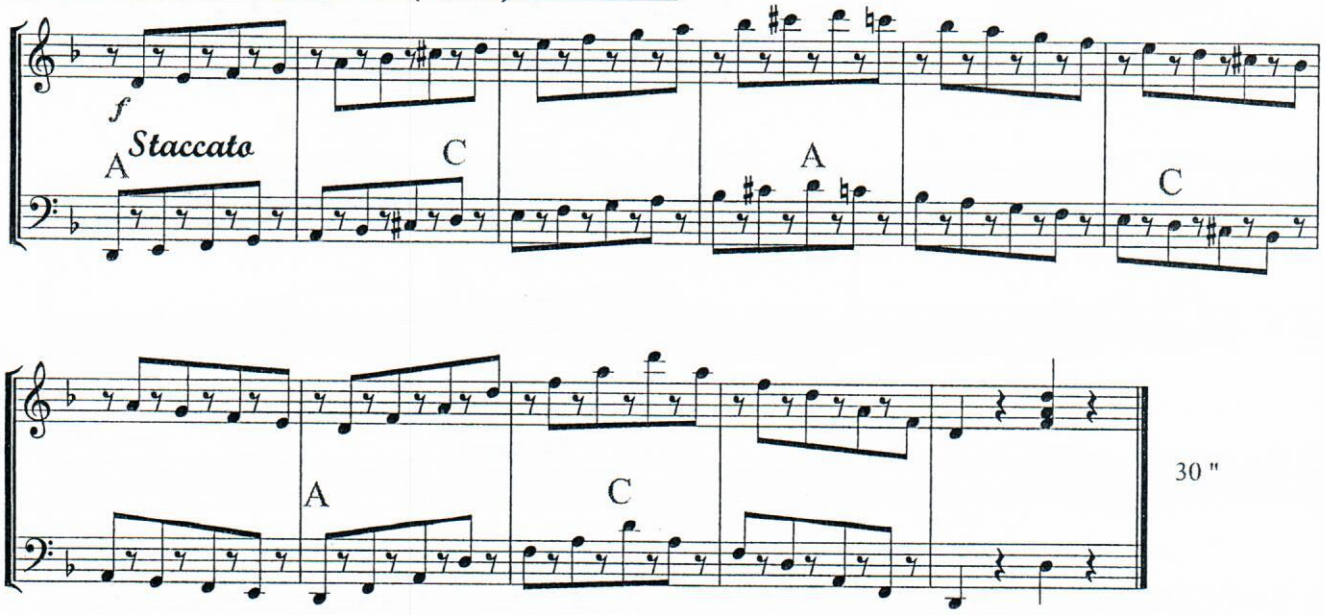




## Lesson N° 113 F Major (F)

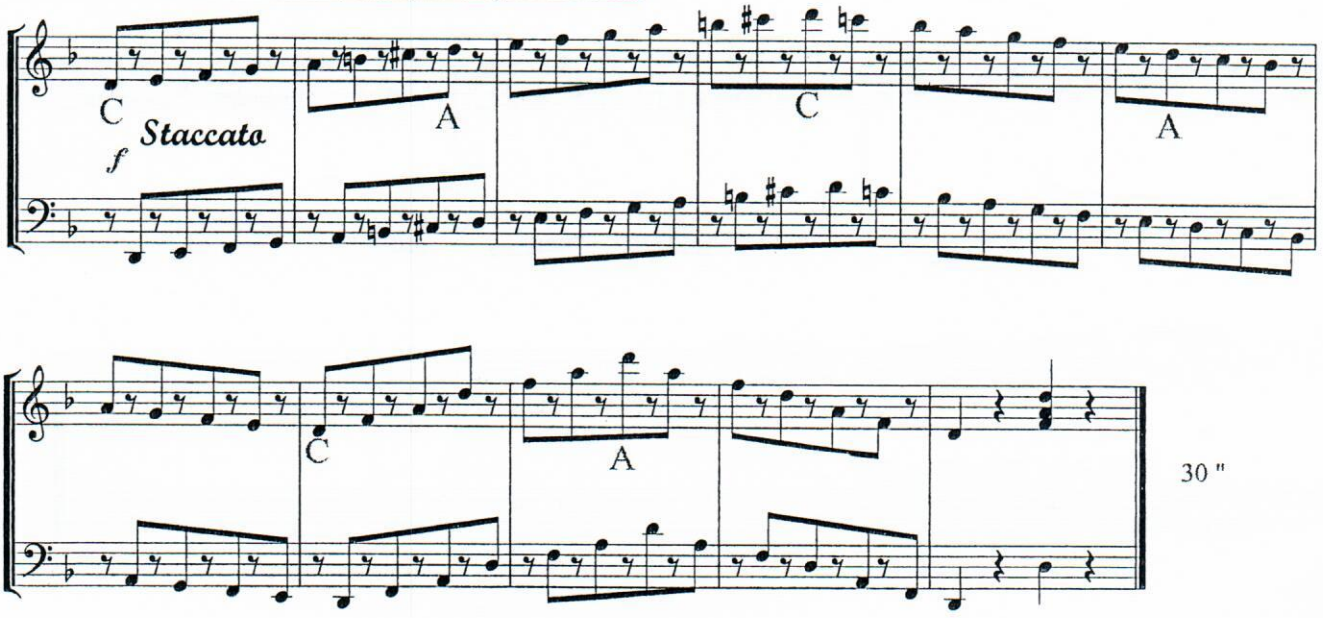
H.J. Mele




## Lesson N° 114 D Minor (D m.) Harmonic



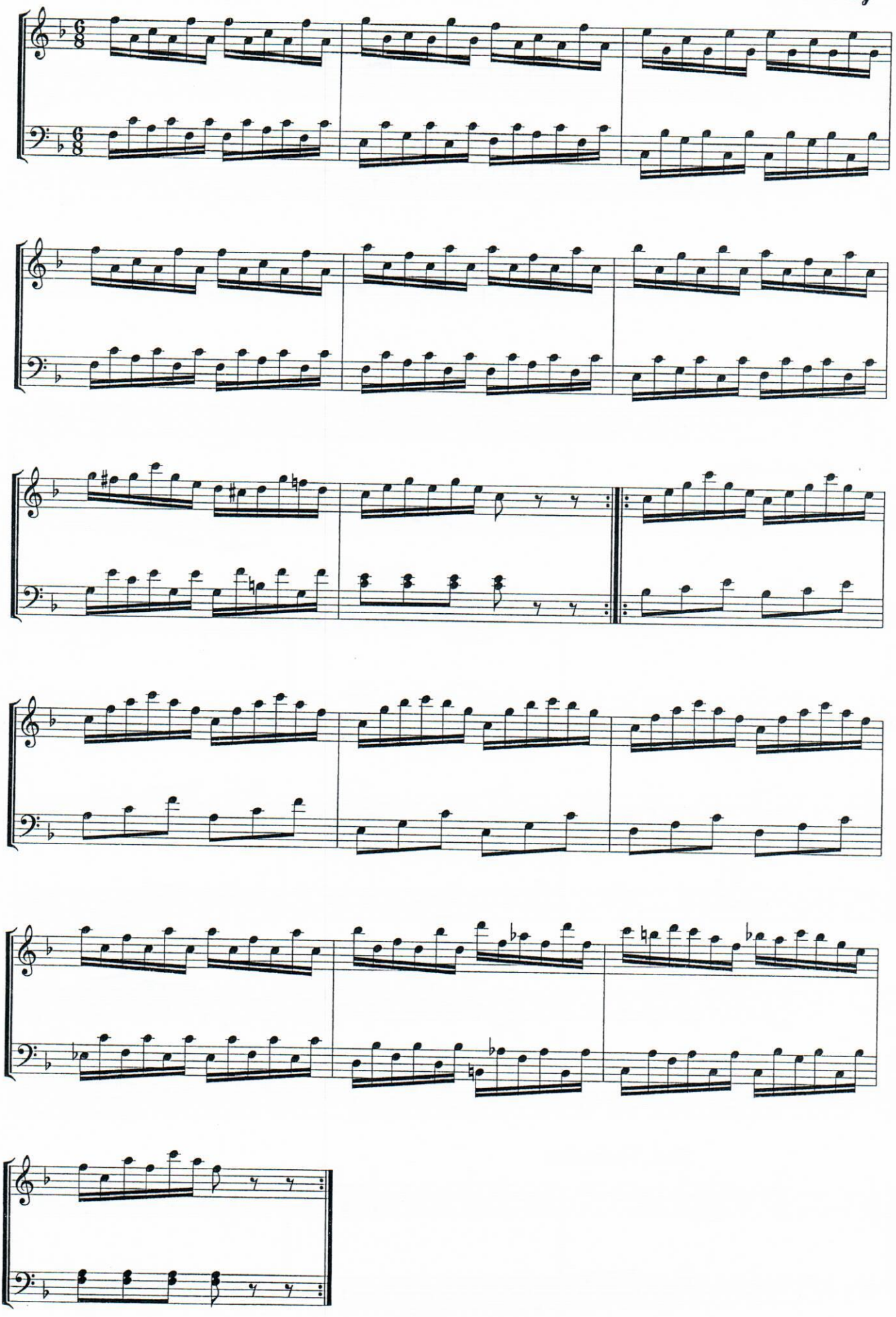

## Lesson N° 115 D Minor (D m.) Melodic



Lesson N° 116

# Study N°36

C. Czerny
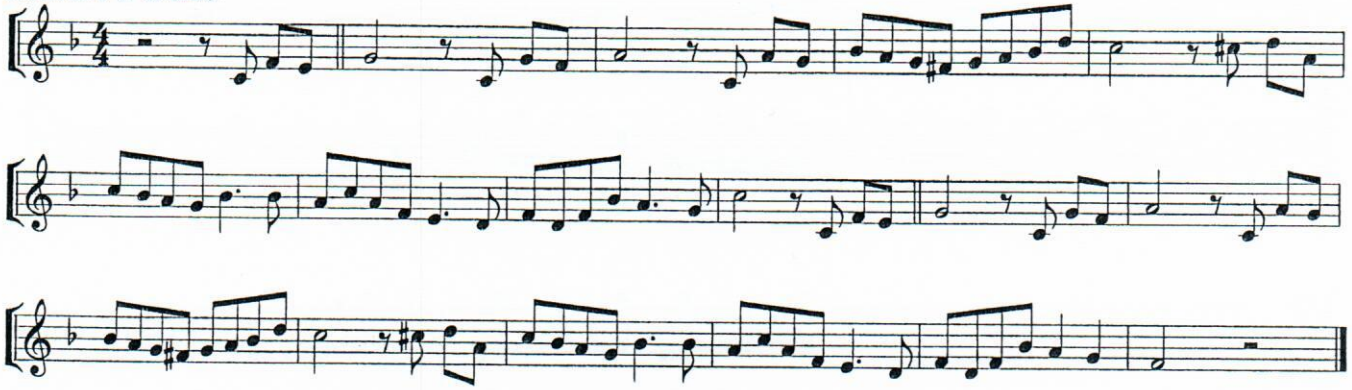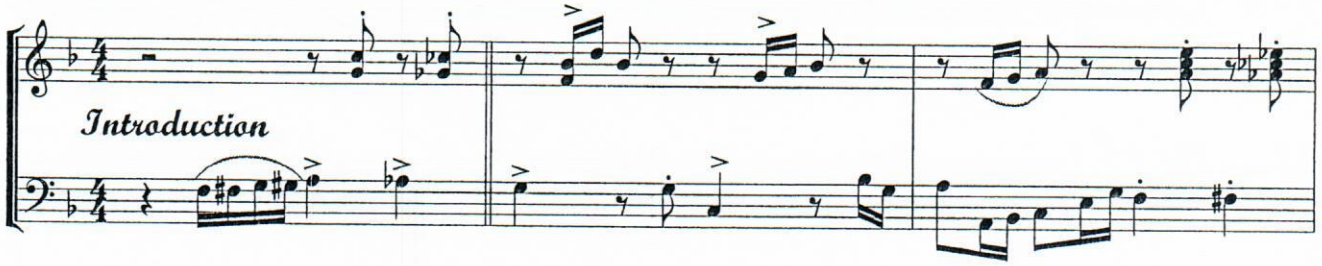


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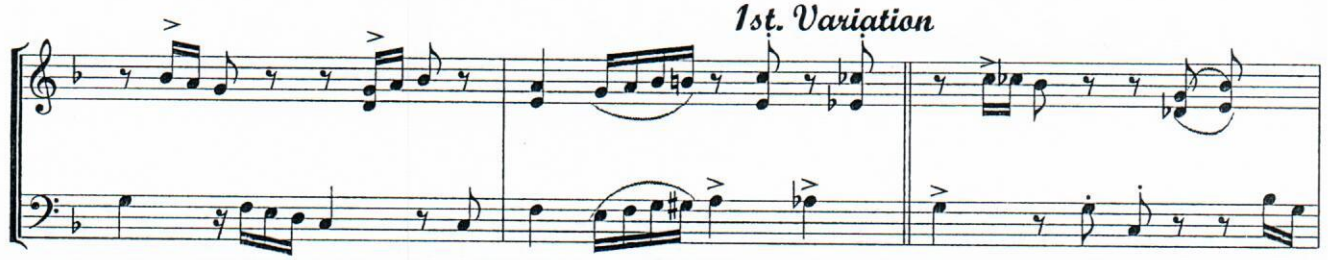
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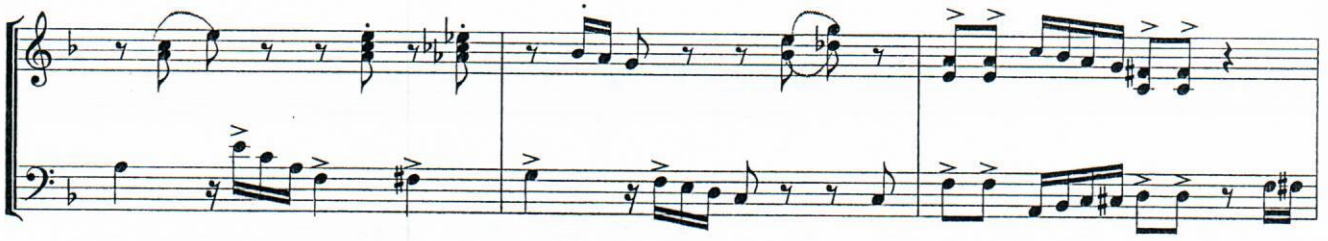
Author P. Laurenz
Arrangement H.J. Mele
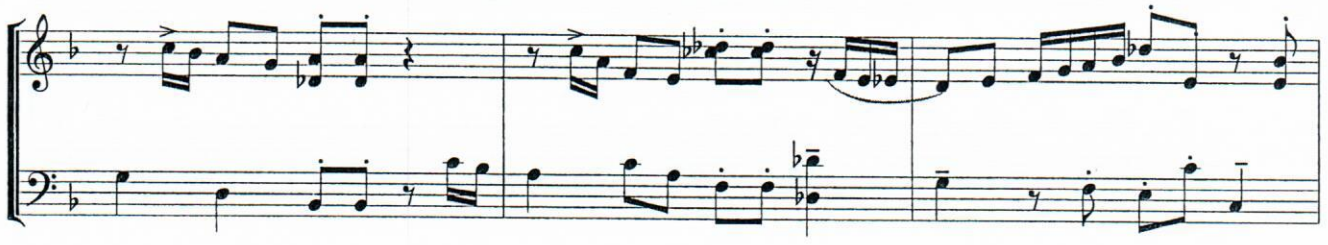
Author's work
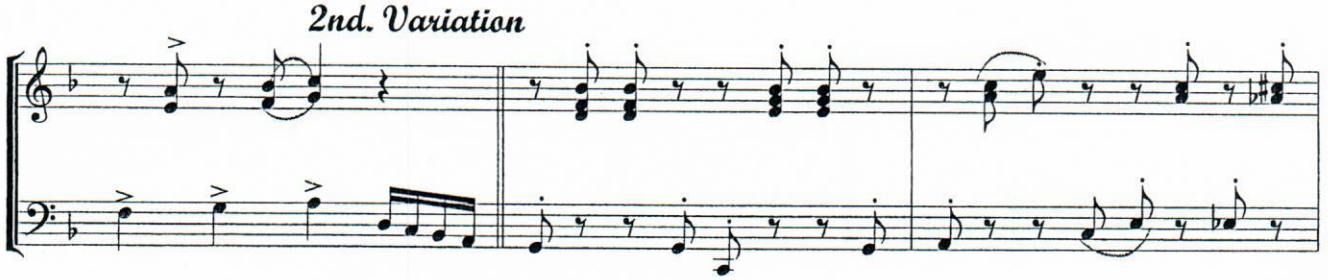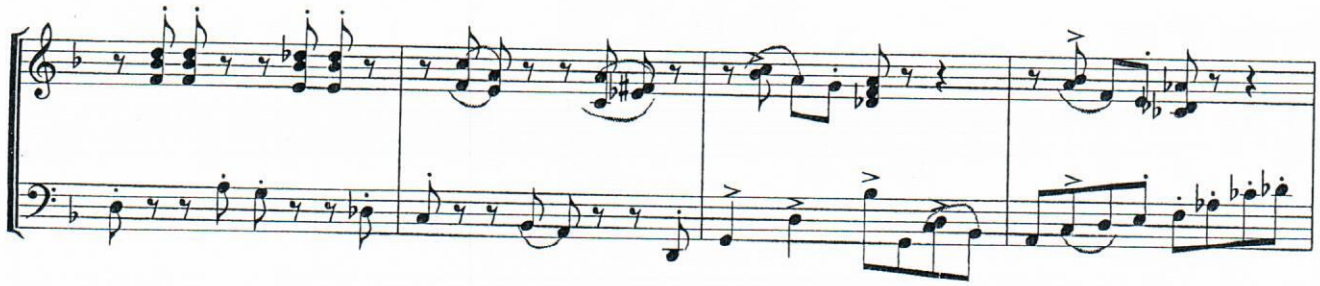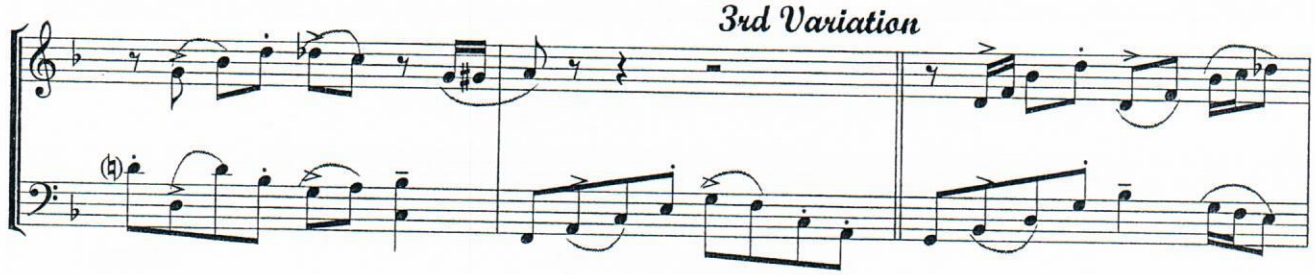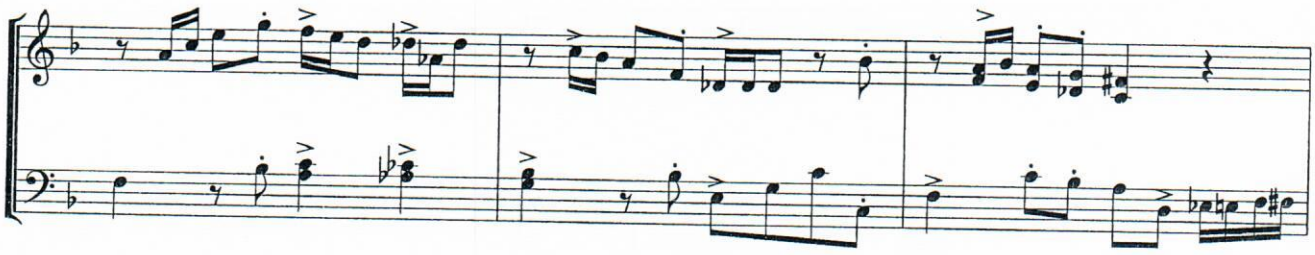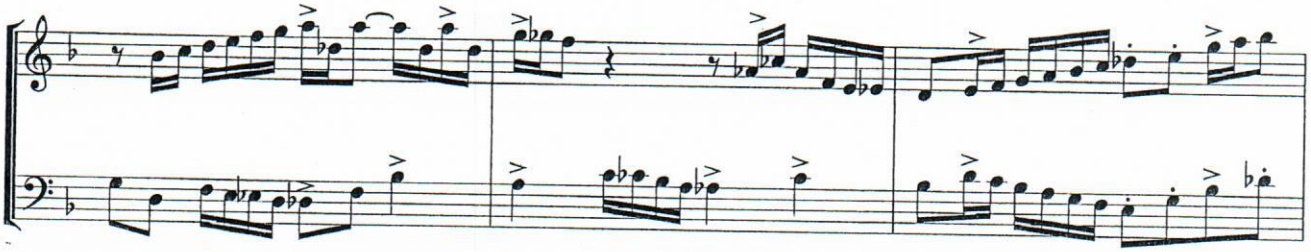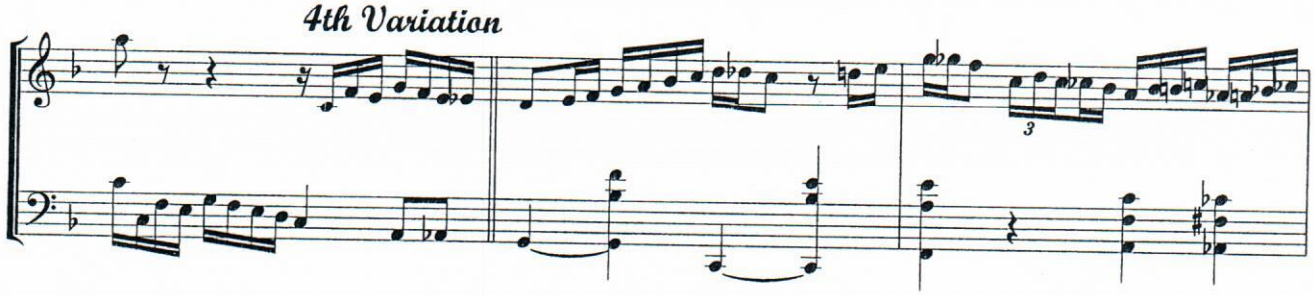
















*3rd Variation*
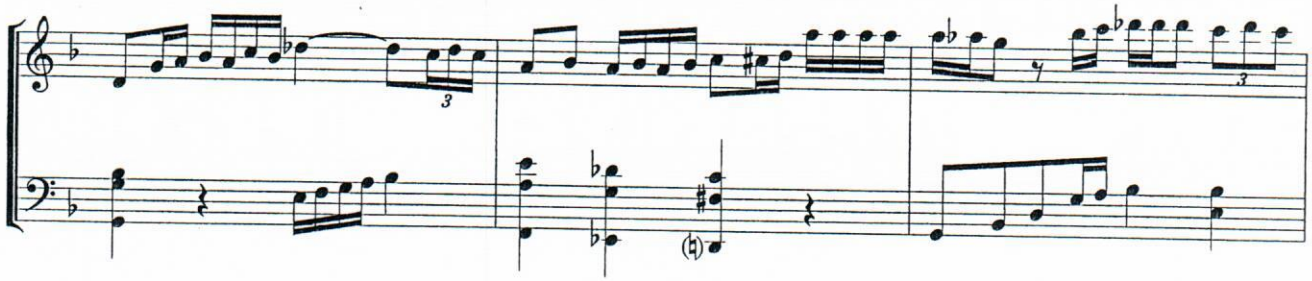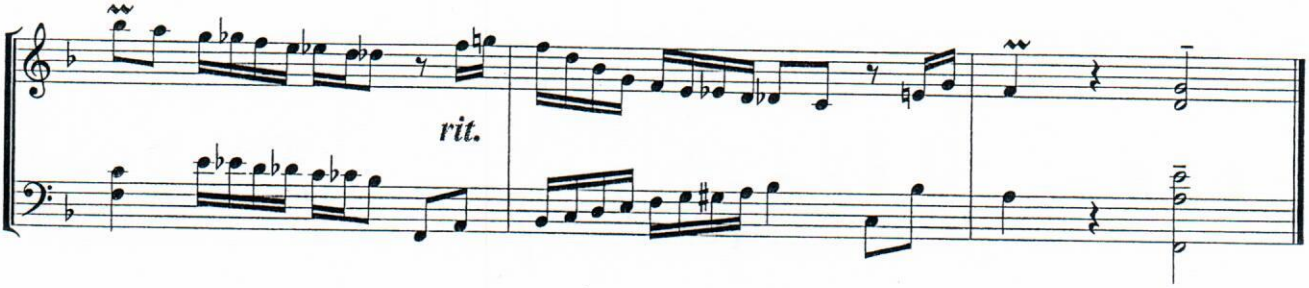






*4th Variation*
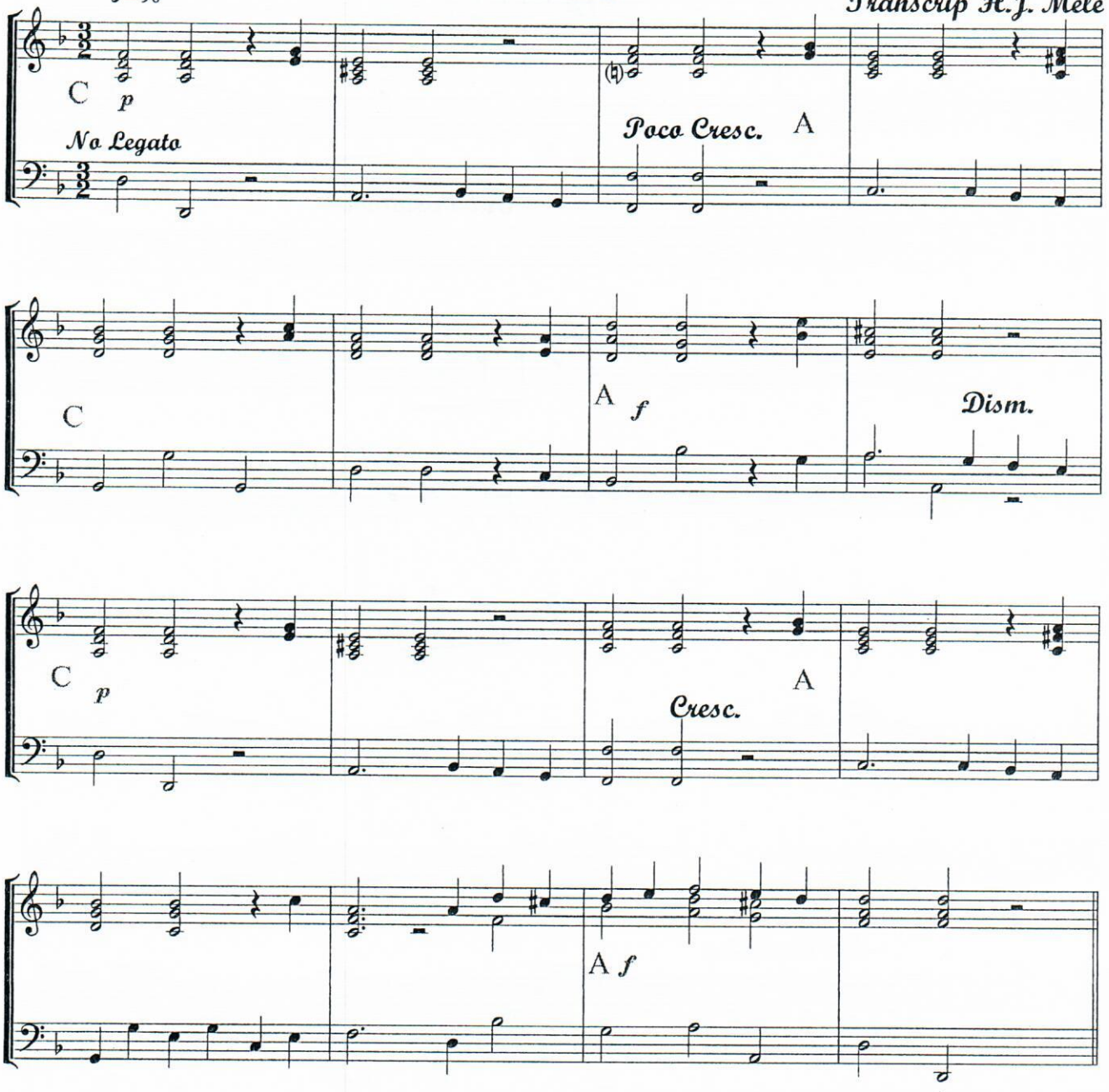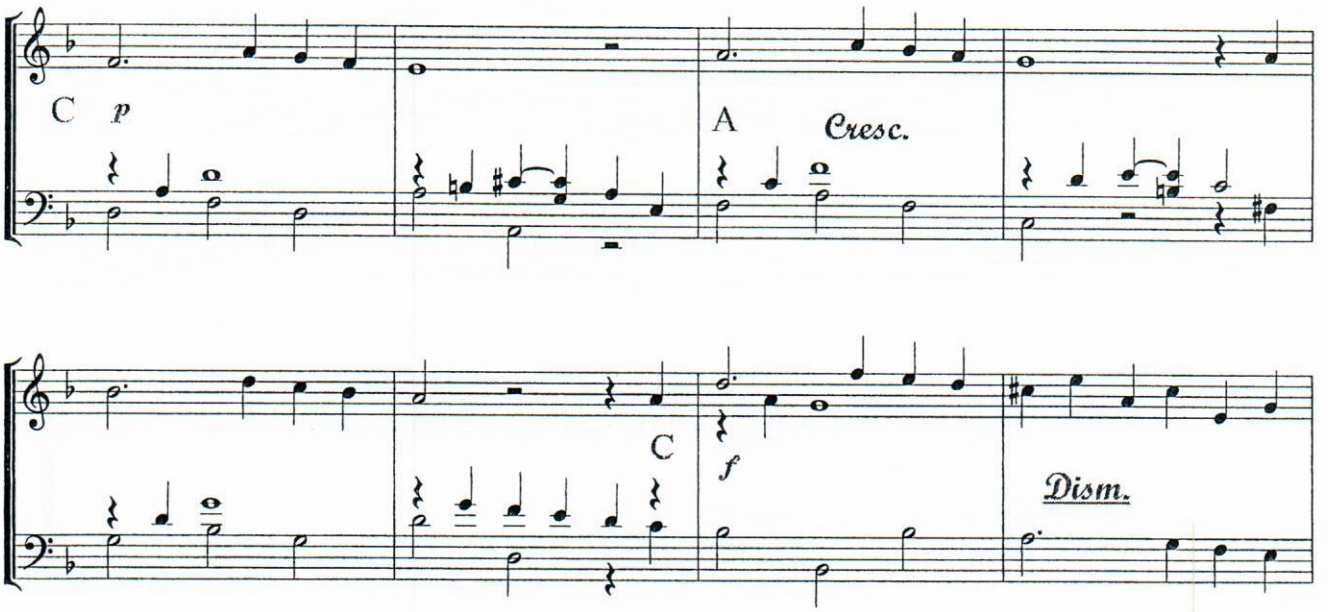






## Lesson Nº 118

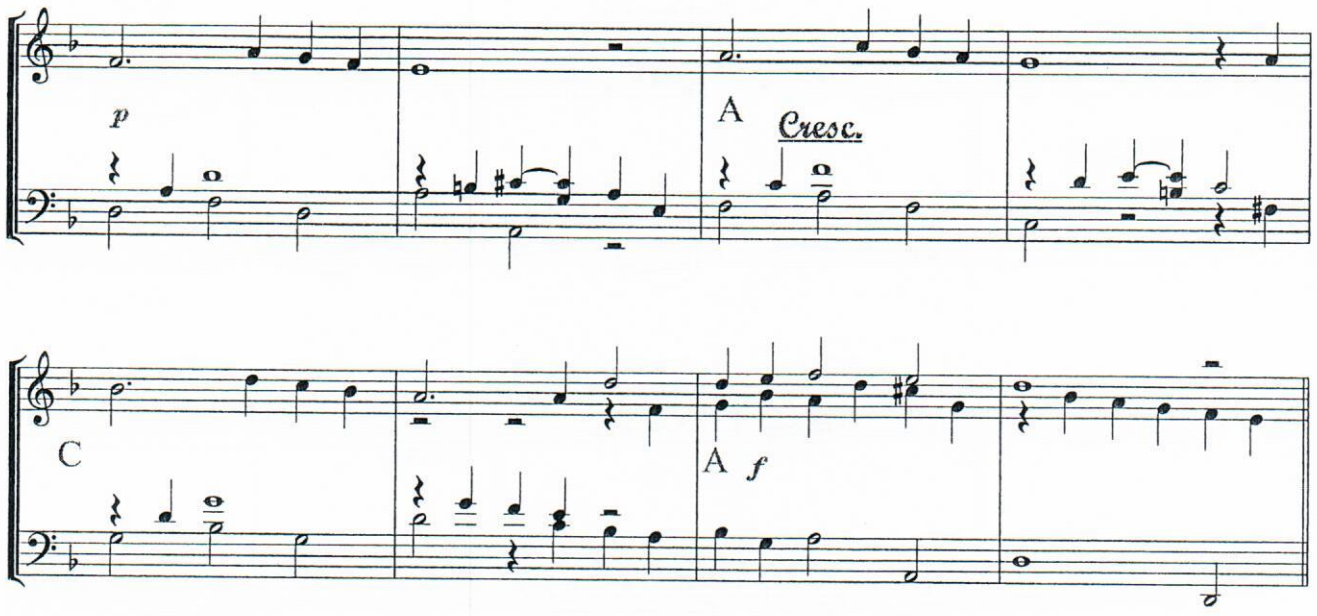
# Study Nº 38
## Sarabanda

G.F. Haendel
Transcrip H.J. Mele
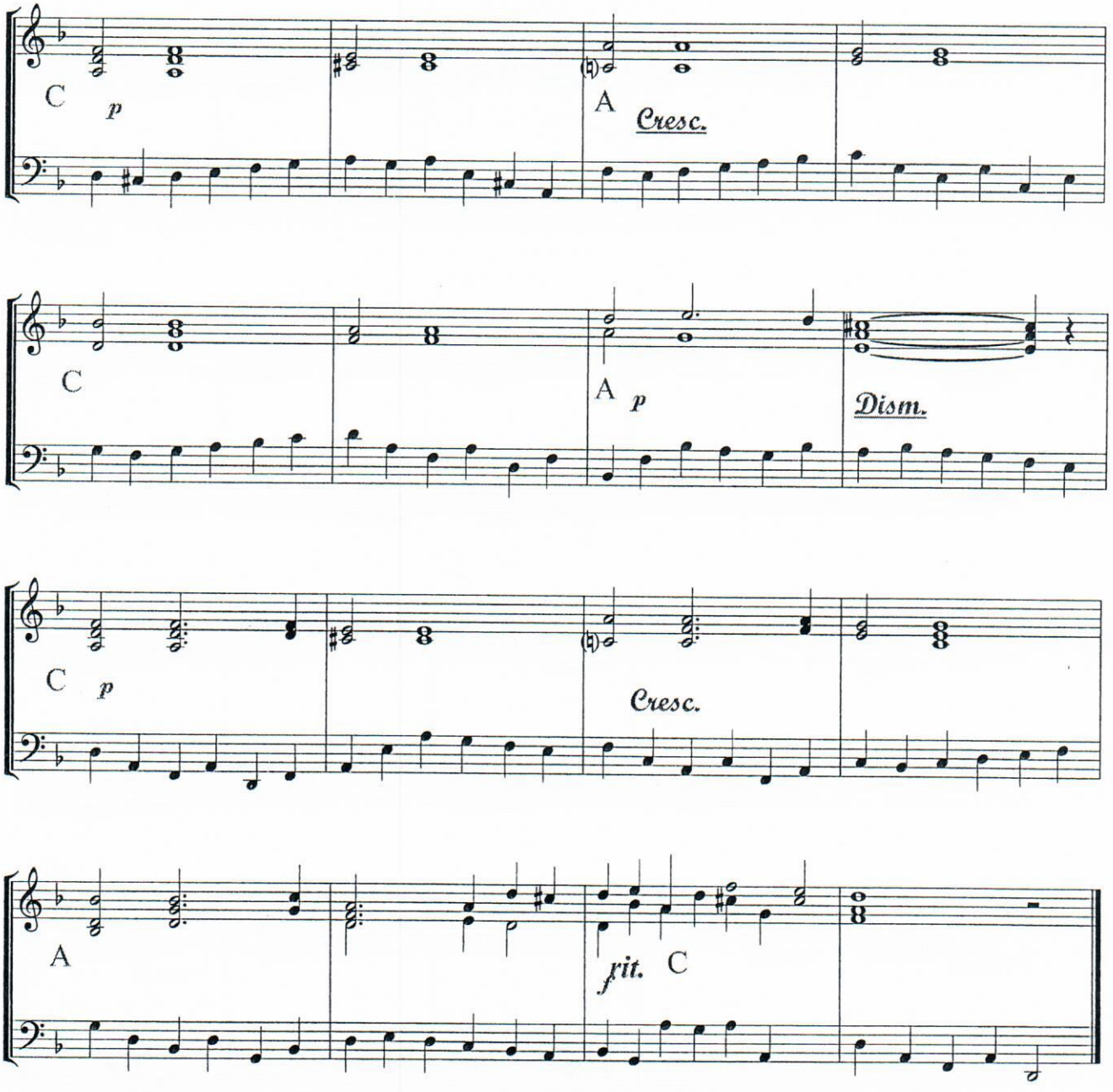



## 1st Variation






## 2nd Variation
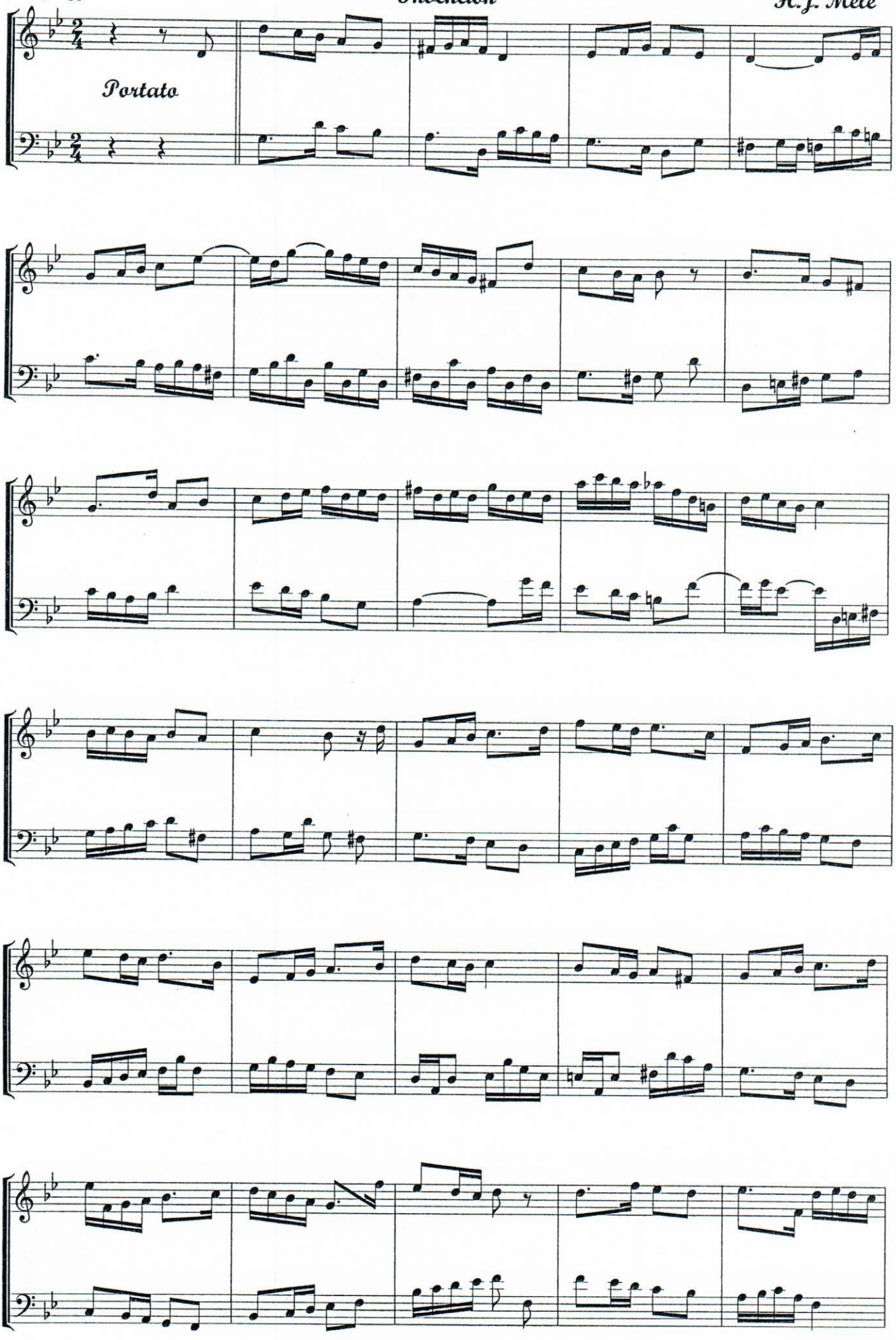


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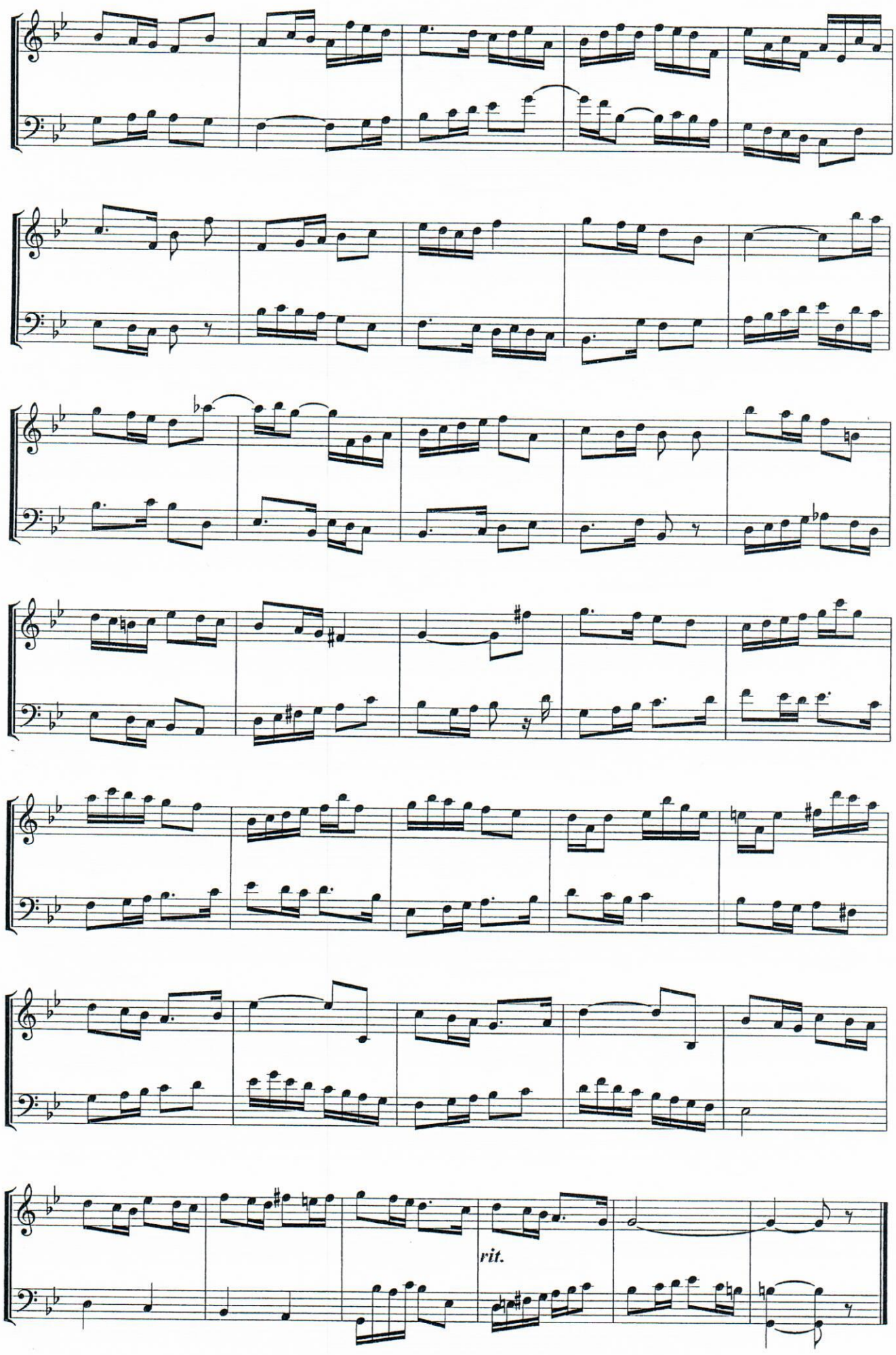
# Study Nº 39

### Invención

H.J. Mele

♩= 80




rit.

# Study N° 40
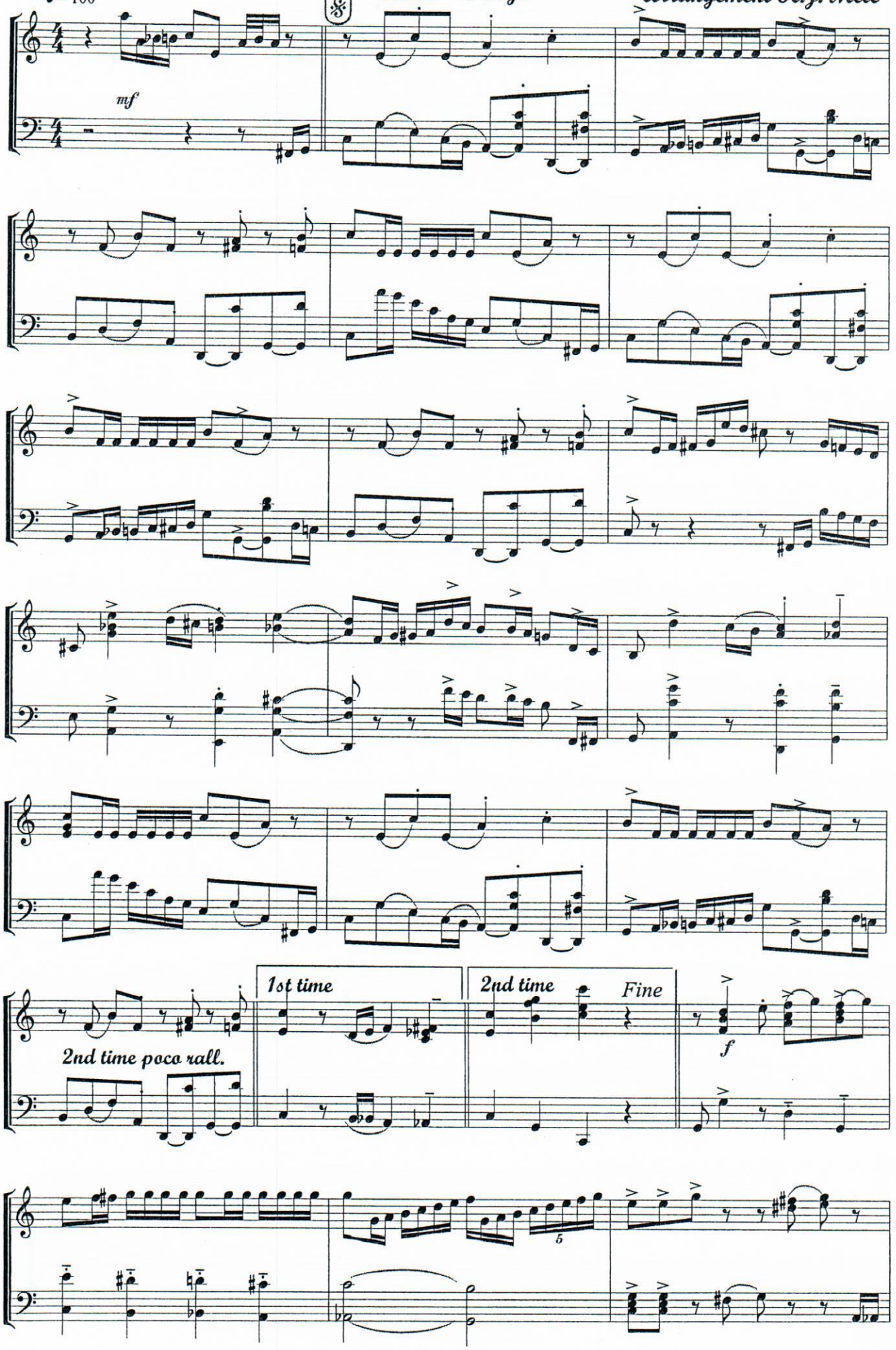
## "Pelele" - Tango
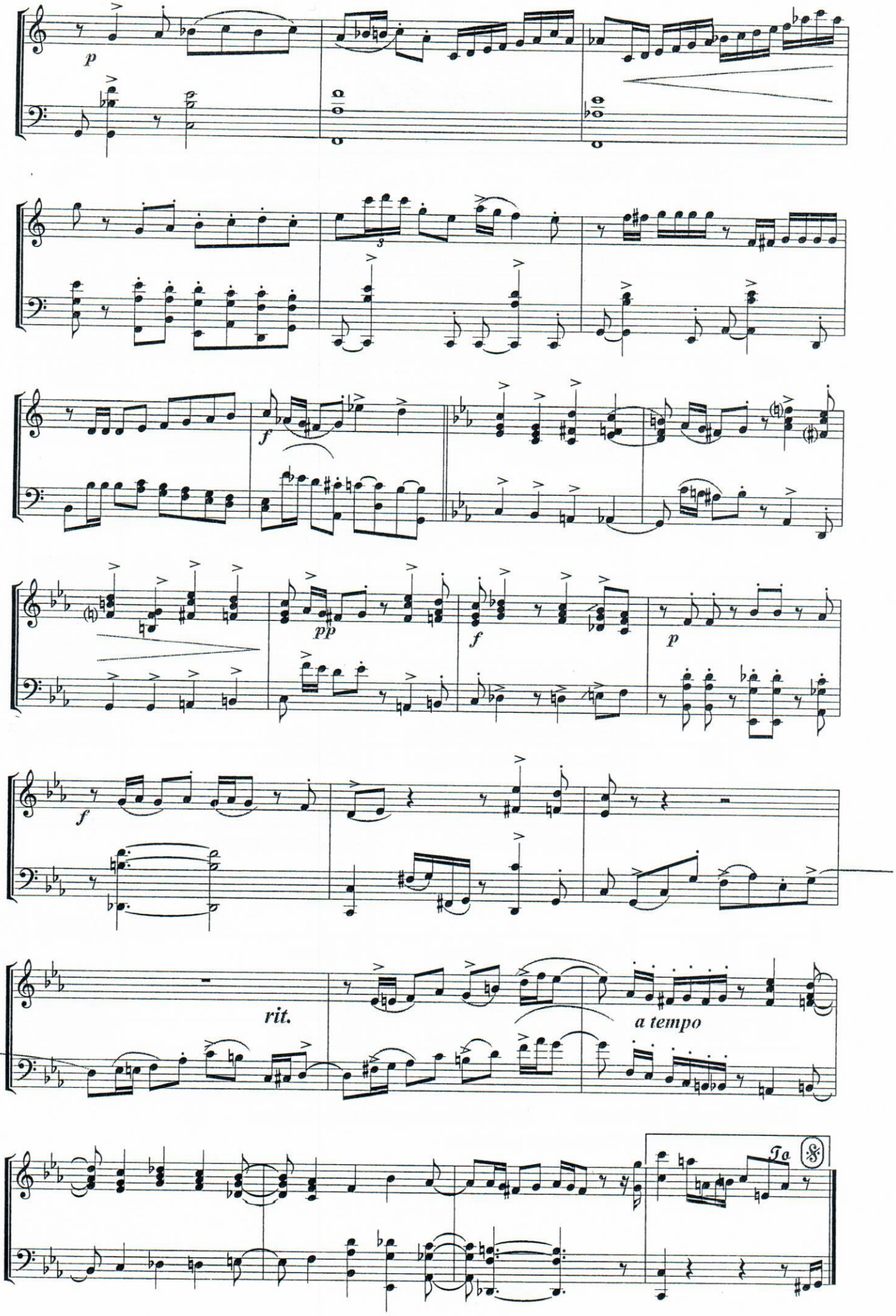
Lesson N° 120

♩ = 100

P. Maffia

Arrangement H.J. Mele




p
3
f
pp
f
p
f
rit.
a tempo
To

# Séptimo Ciclo

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| 122 | 42 | Melódico - Simétrico | H.J. Mele | 114/115 |
| 123 | 43 | Contrapunto Criollo | A. Ríos | 116/117 |
| 124 | 44 | Balderrama | C.Leguizamón<br>H.J. Mele | 118/119 |
| 125 | 45 | Preludio Nº 24 | J.S Bach | 120/121 |
| 126 | 46 | Invención Nº 13 | J.S. Bach<br>H.J. Mele | 122/123 |
| 127 | 47 | Mala Junta | J.De Caro-P.Laurenz<br>L. Federico-F. Lipesker | 124/125 |
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| 130 | 50 | Libra (Tango-Fuga) | H.J. Mele | 130/135 |
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| 132 | 52 | Viejo Barracas al Sud | H.J. Mele | 145/148 |
| 133 | 53 | Nuevo Barracas al Sud<br>Andante-Preludio-Fuga | H.J. Mele | 149/161 |
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## Lesson N° 121

# Study N° 41

H.J. Mele

♩= 90

C

Staccato

A

C

Portato

C

A

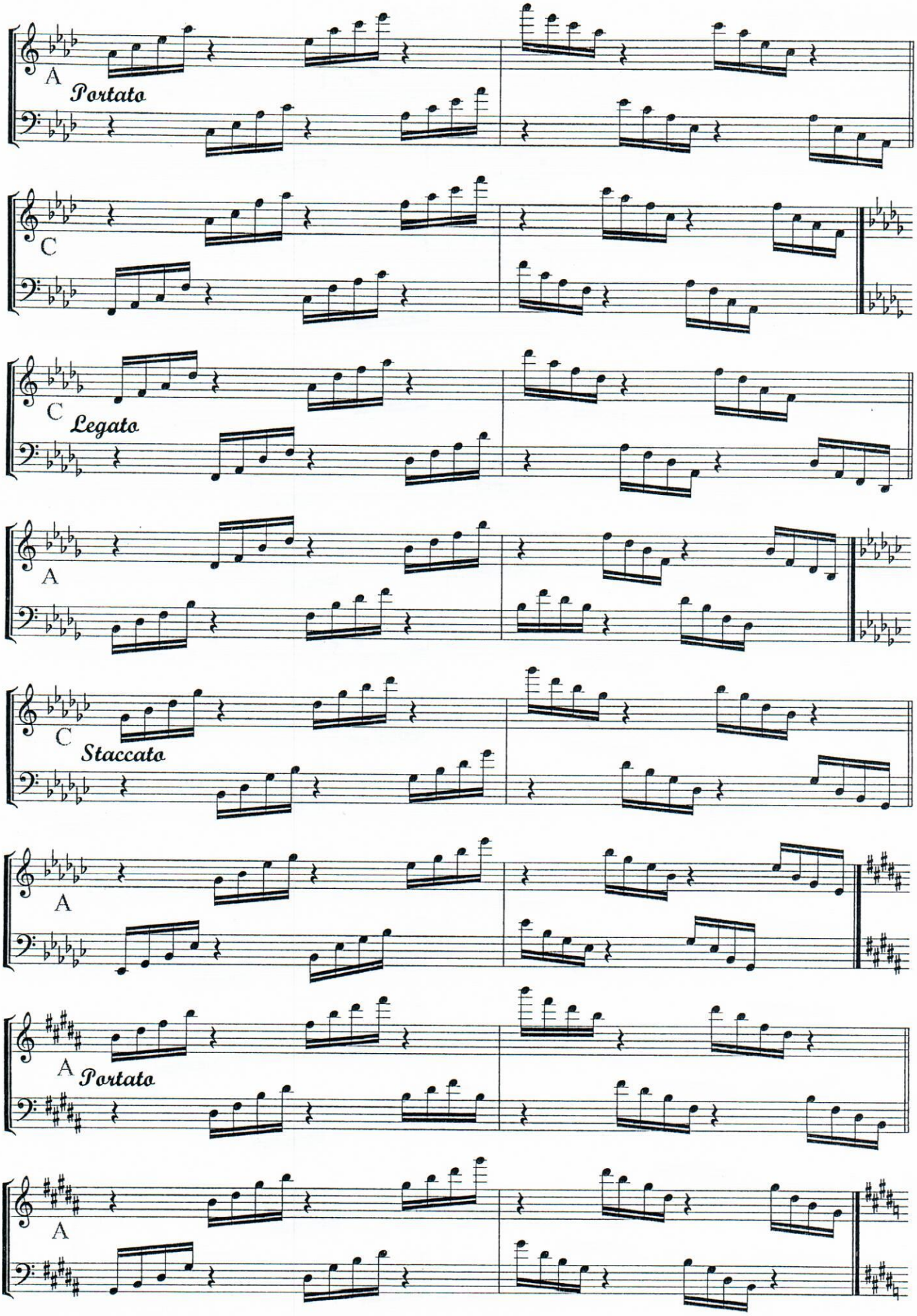
Legato

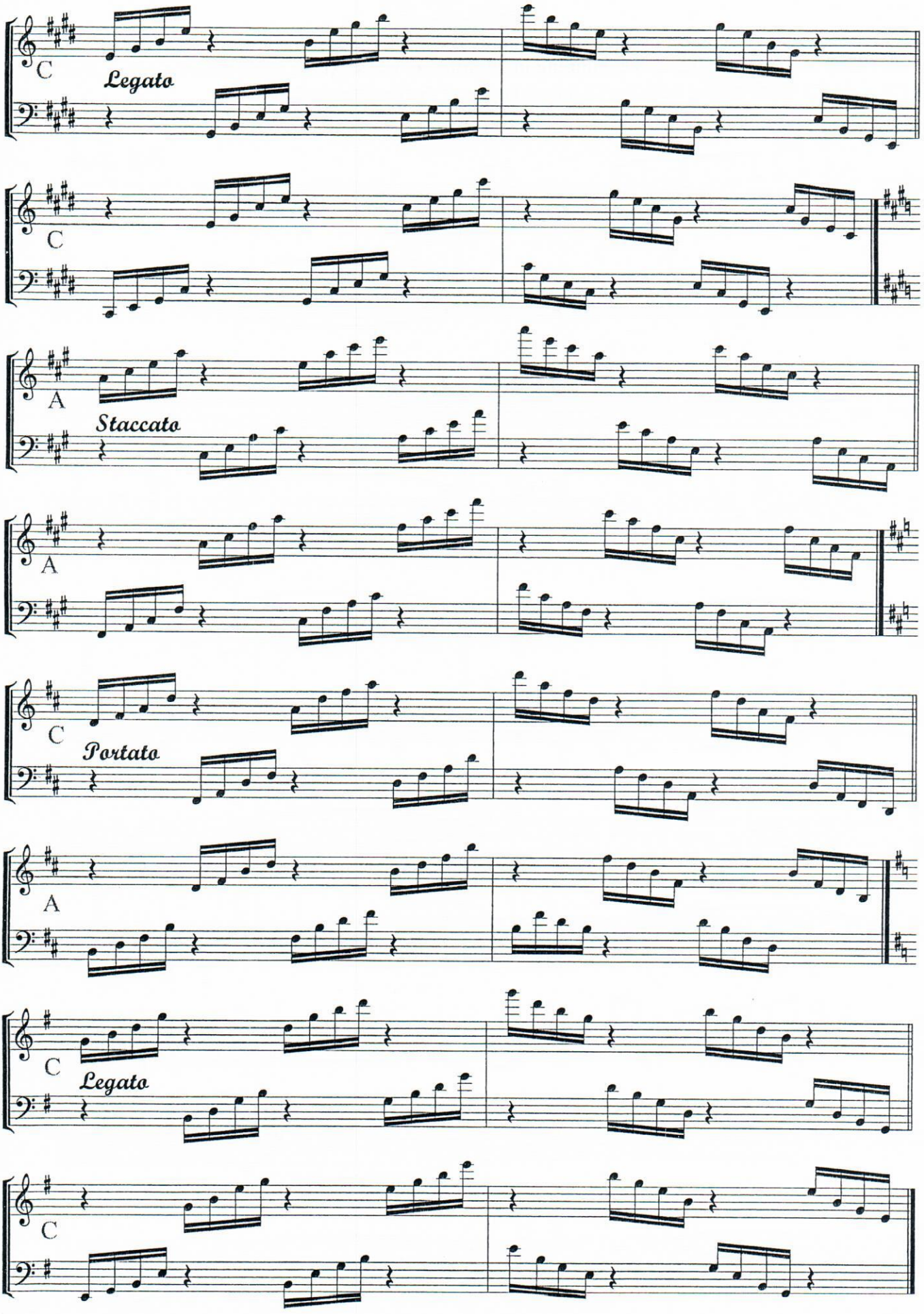
C

A

Staccato

A
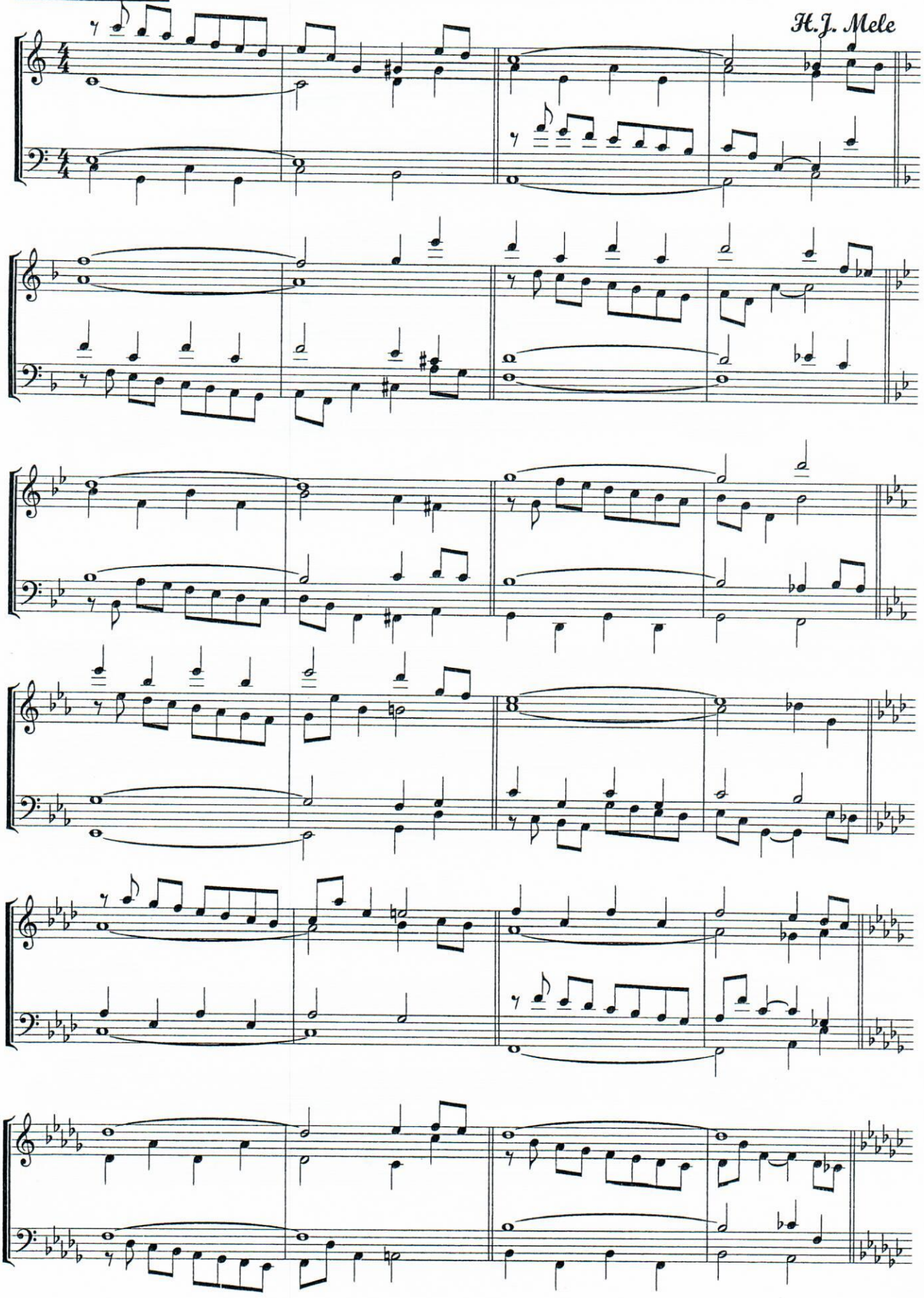

A
Portato
C
C
Legato
A
C
Staccato
A
A
Portato
A
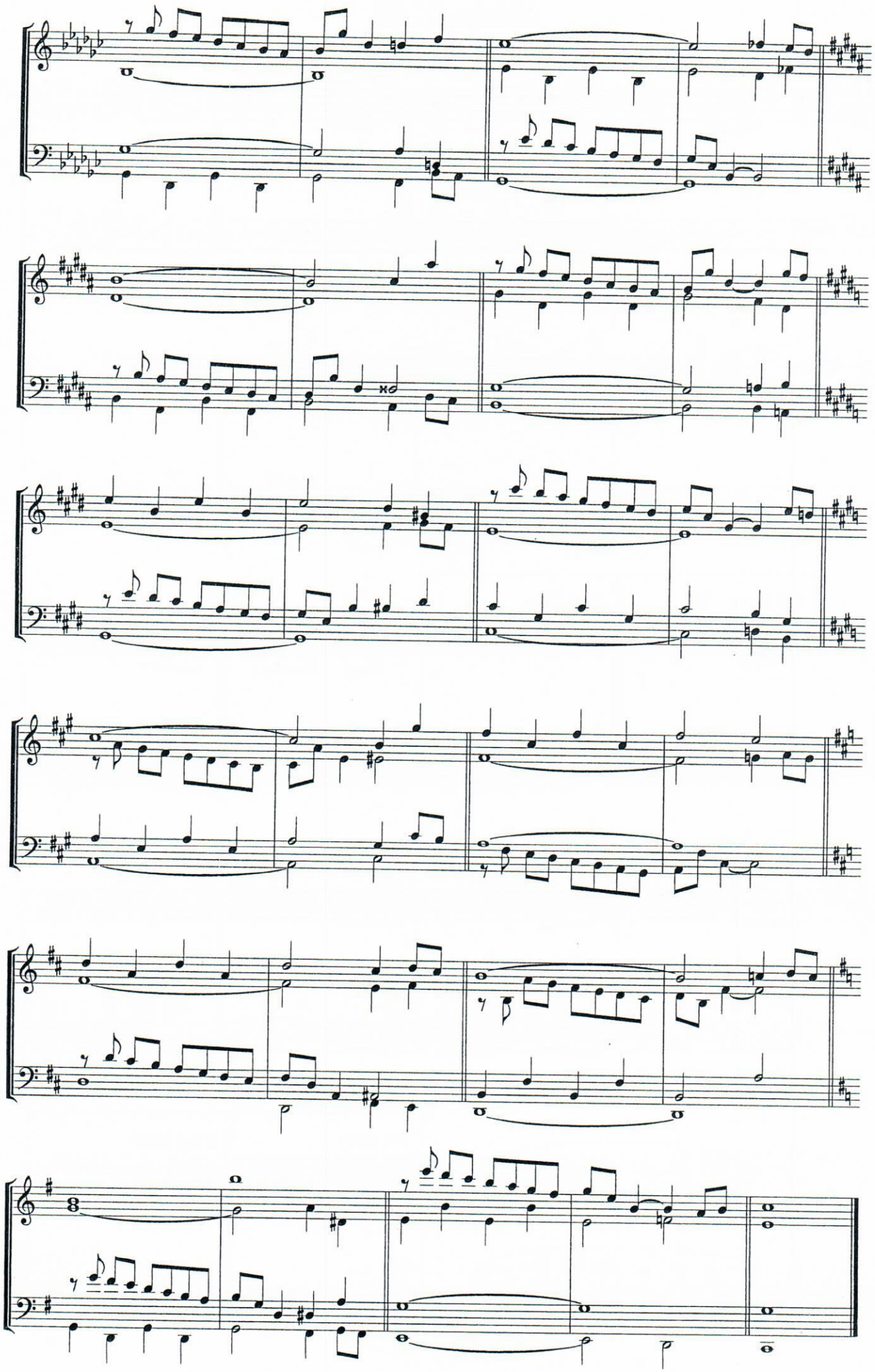

C
Legato
C
A
Staccato
A
C
Portato
A
C
Legato
C

# Study Nº 42

The following exercise is about finger extension. It's devised as both a melodic and a symetric exercise , with voices alternating pitch and combining in 24 different ways. At the same time I use this number of ways (24) for combination with the 12 mayor keys and their relative minor ones.

## Lesson Nº 122
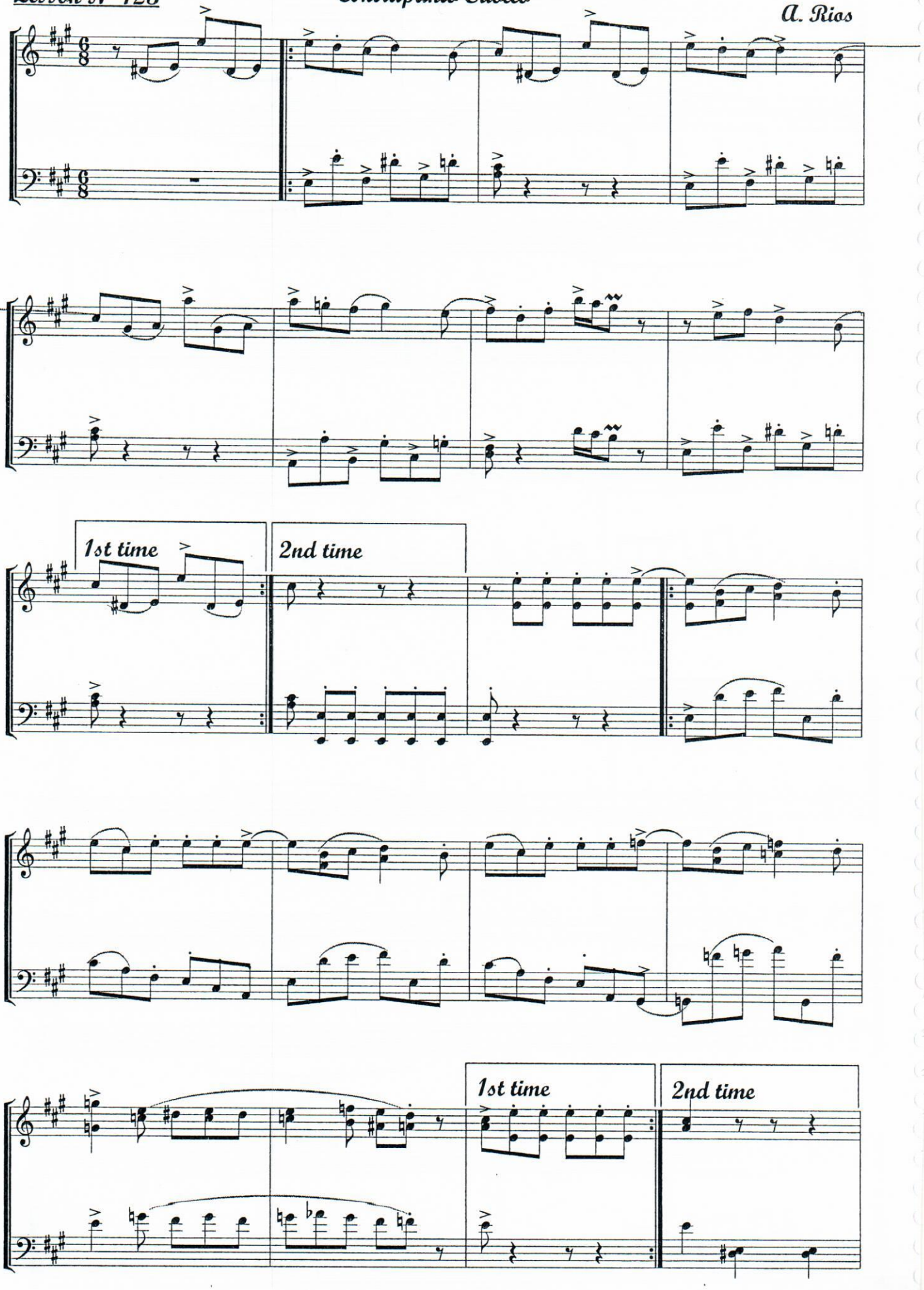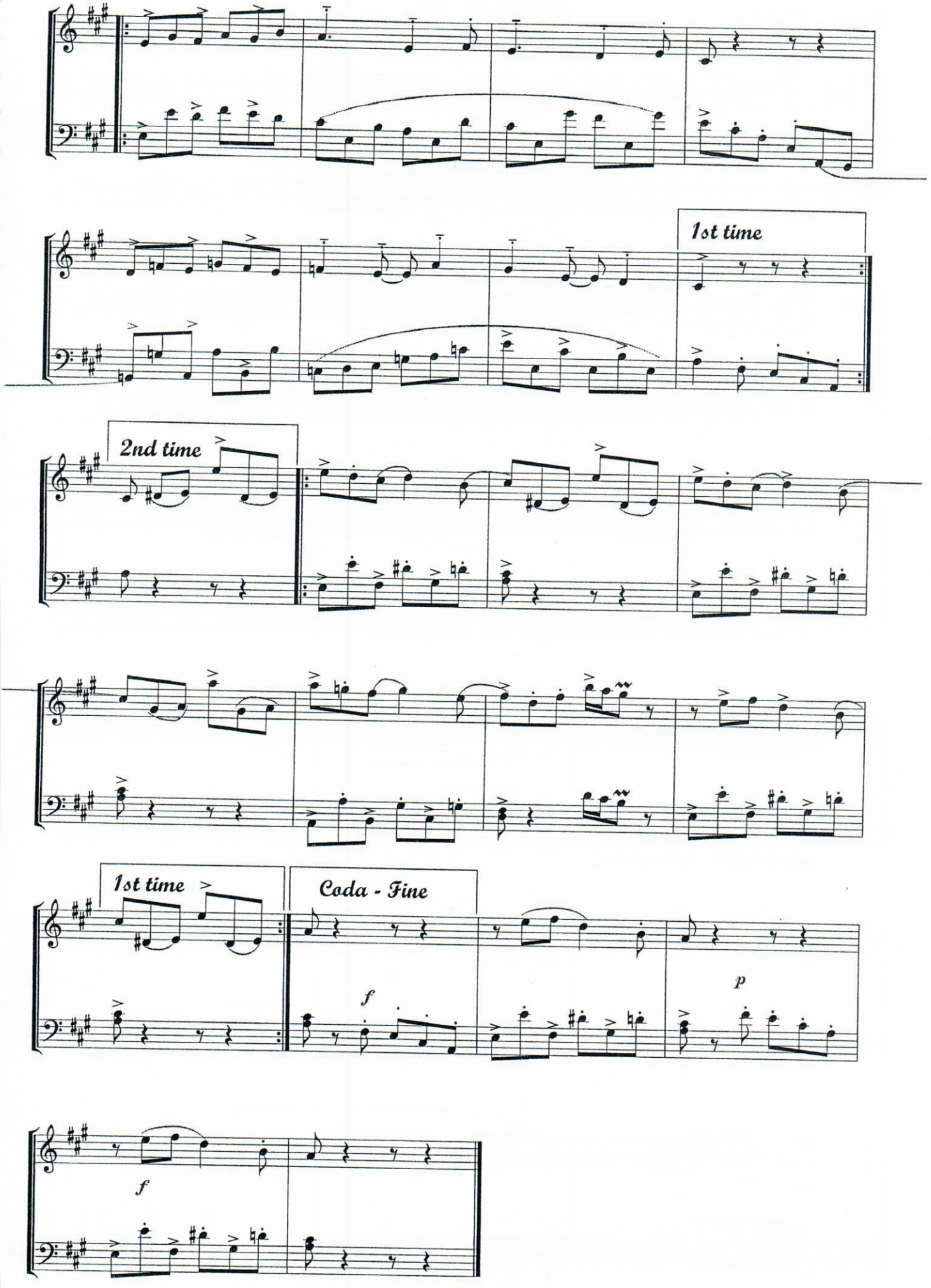




# Study Nº 43

## "Contrapunto Criollo"

Lesson Nº 123

A. Rios
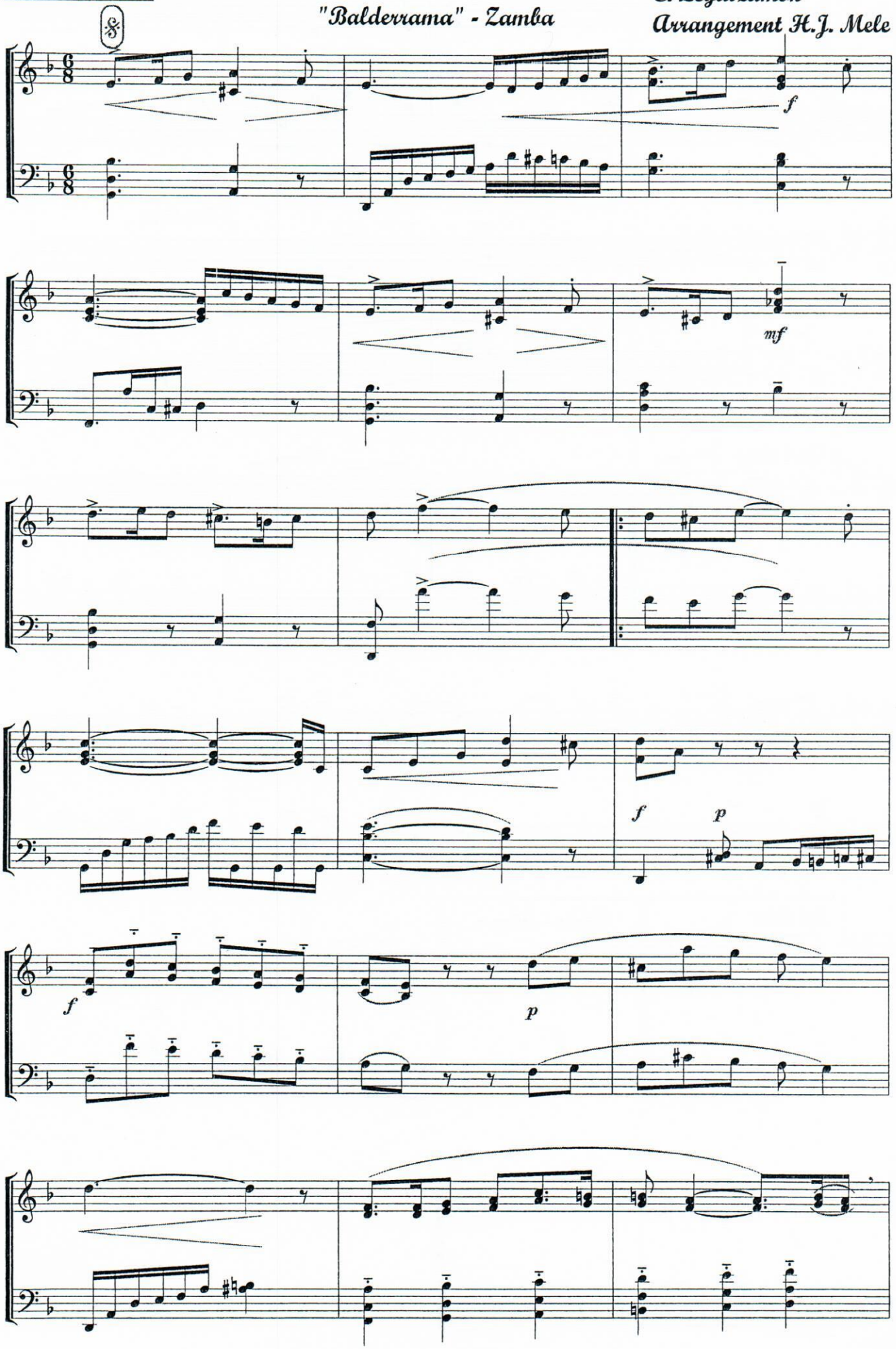



1st time
2nd time
1st time
Coda - Fine
f
p
f
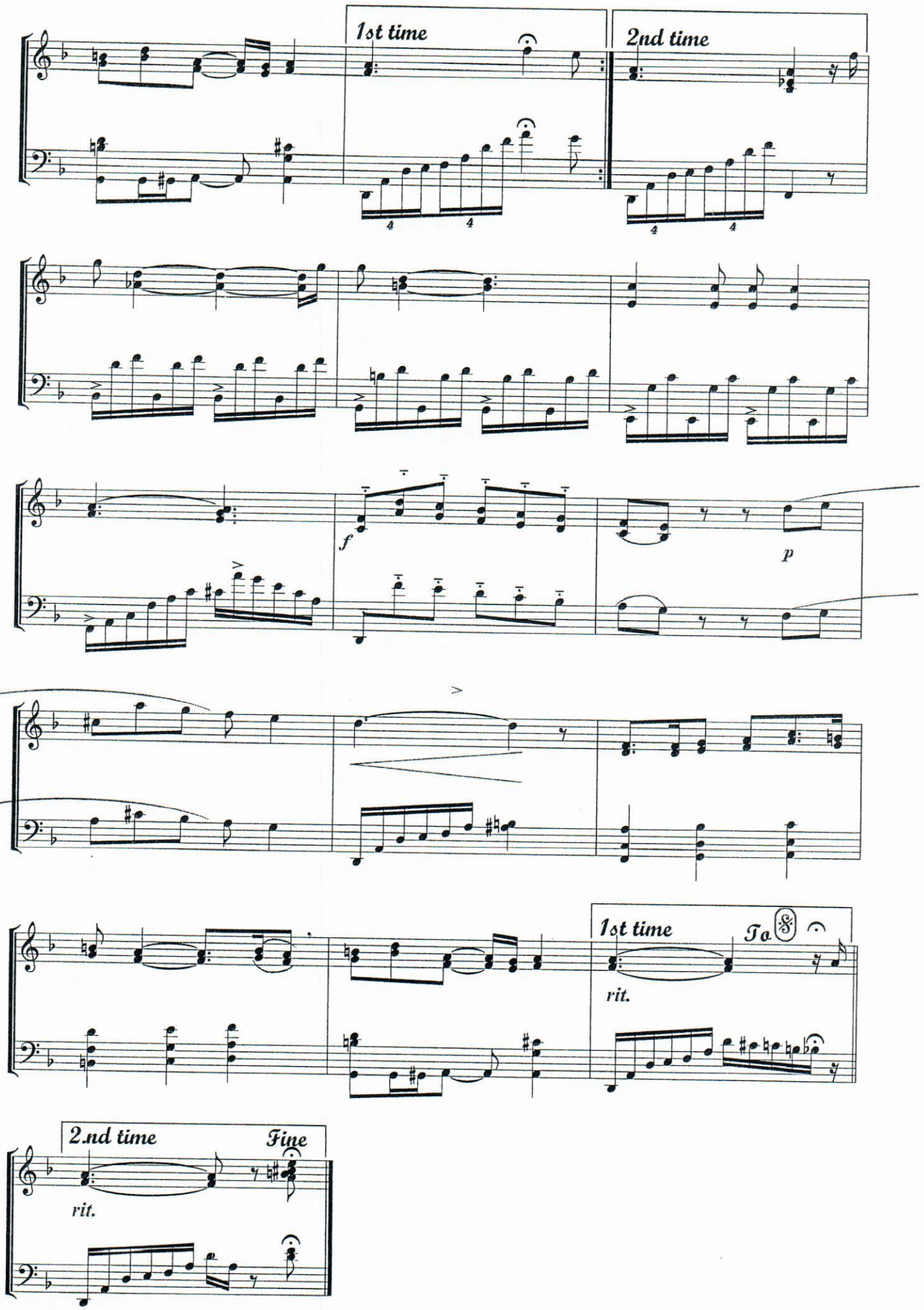
Lesson Nº 124

# Study Nº 44

"Balderrama" - Zamba

C. Leguizamón
Arrangement H.J. Mele




1st time
2nd time
f
p
1st time
To
rit.
2nd time
Fine
rit.
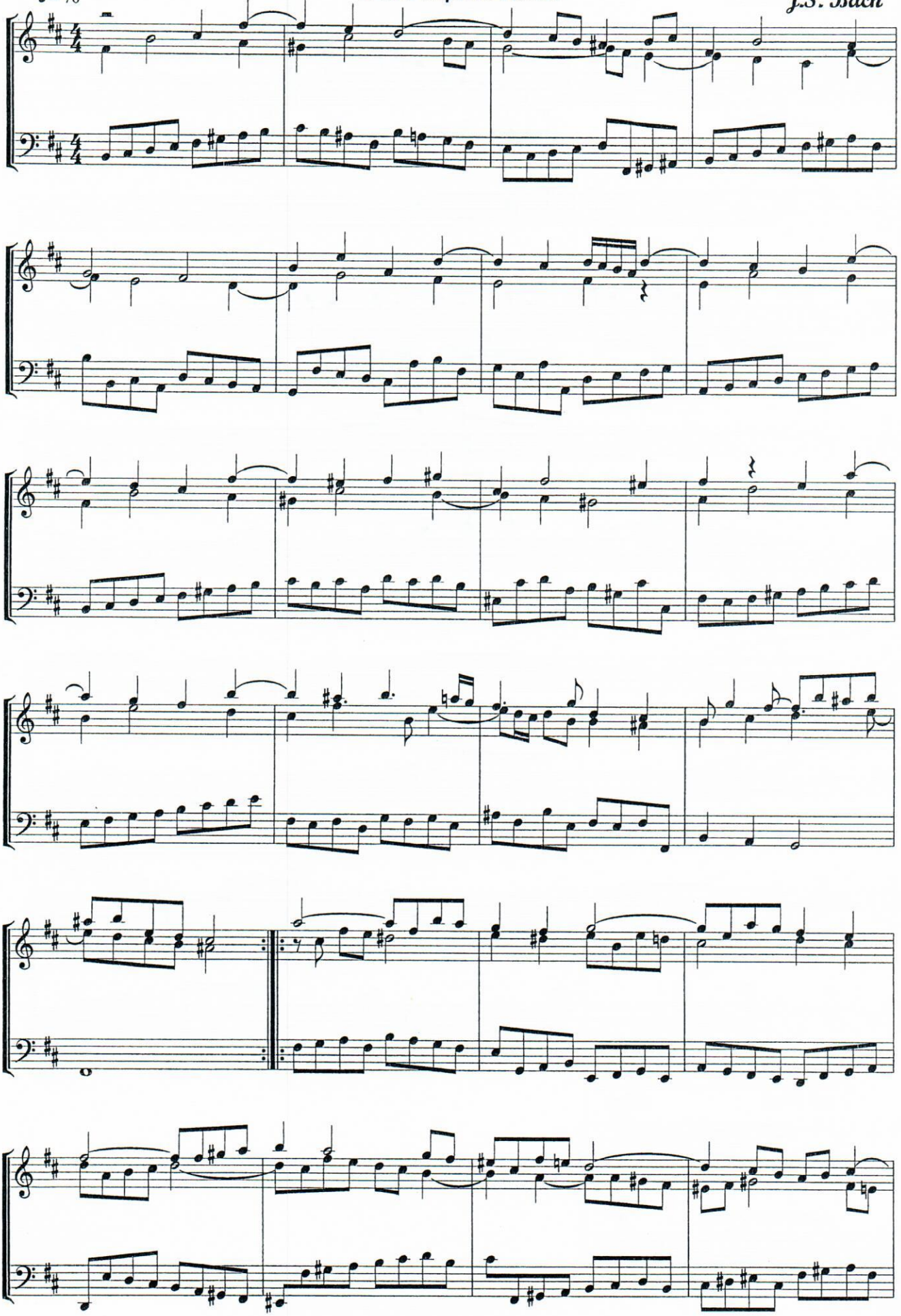
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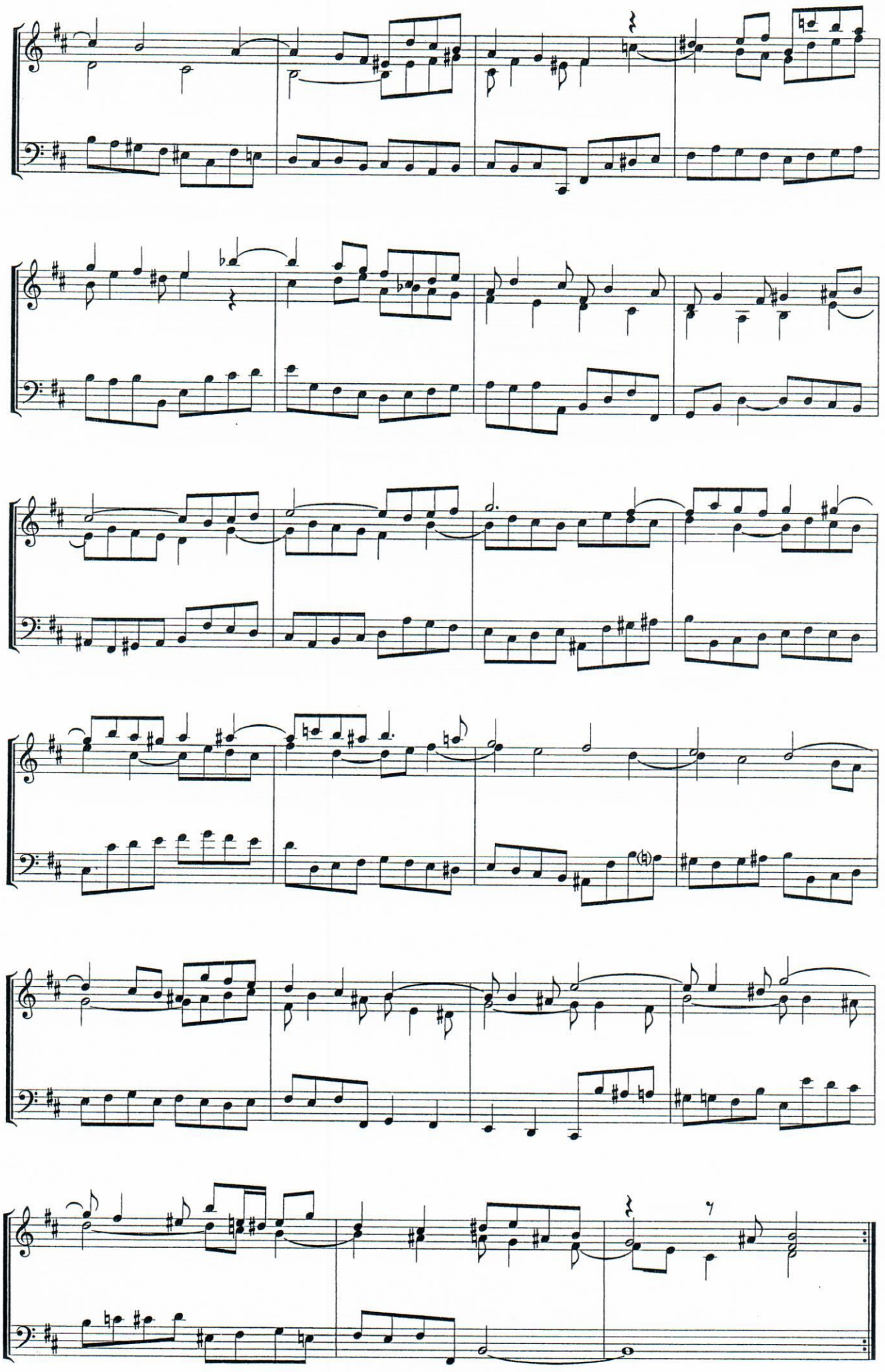
## Lesson N° 125

### Prelude N° 24
### Well Tempered Clavier

J.S. Bach

♩ = 70





## Lesson N° 126
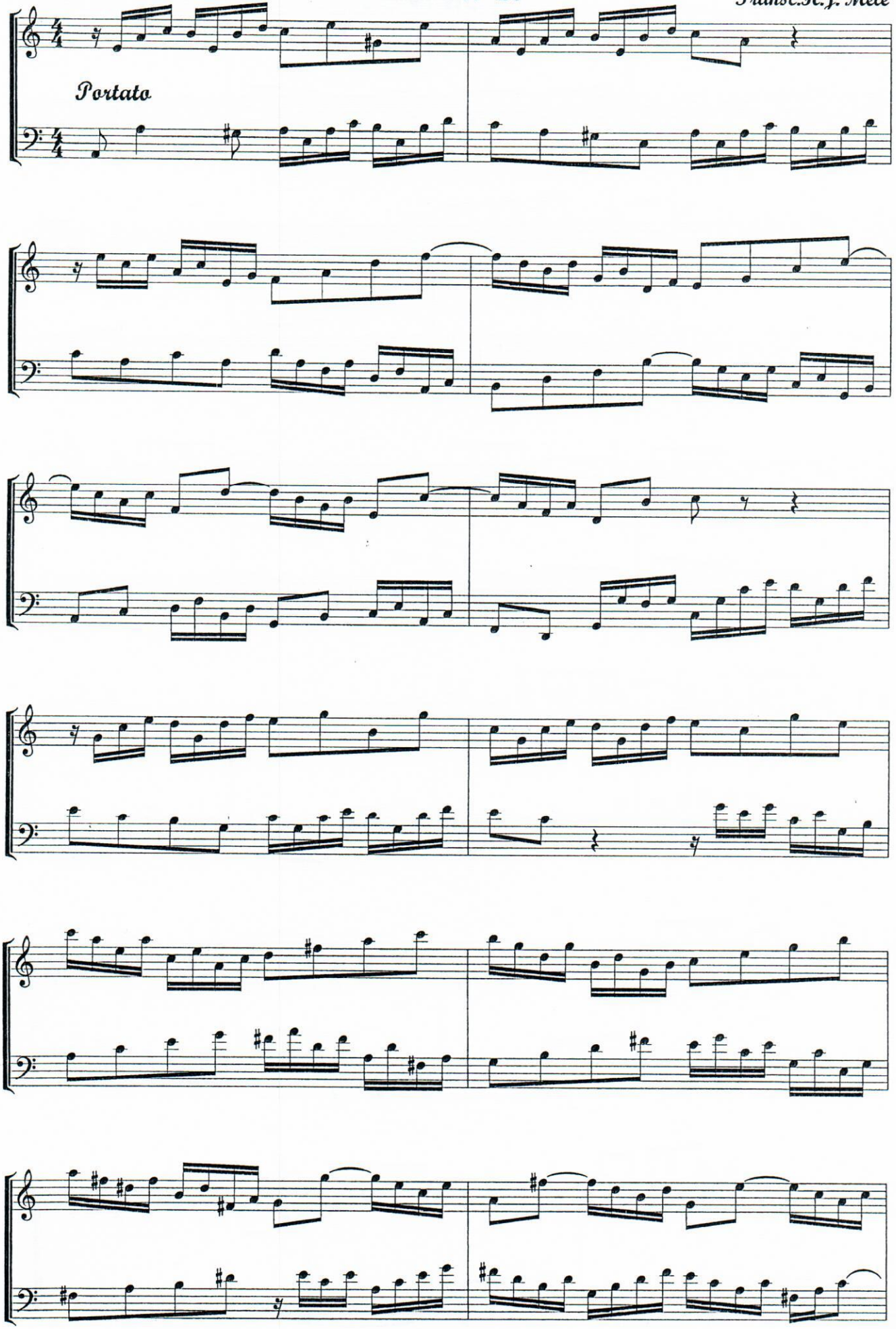
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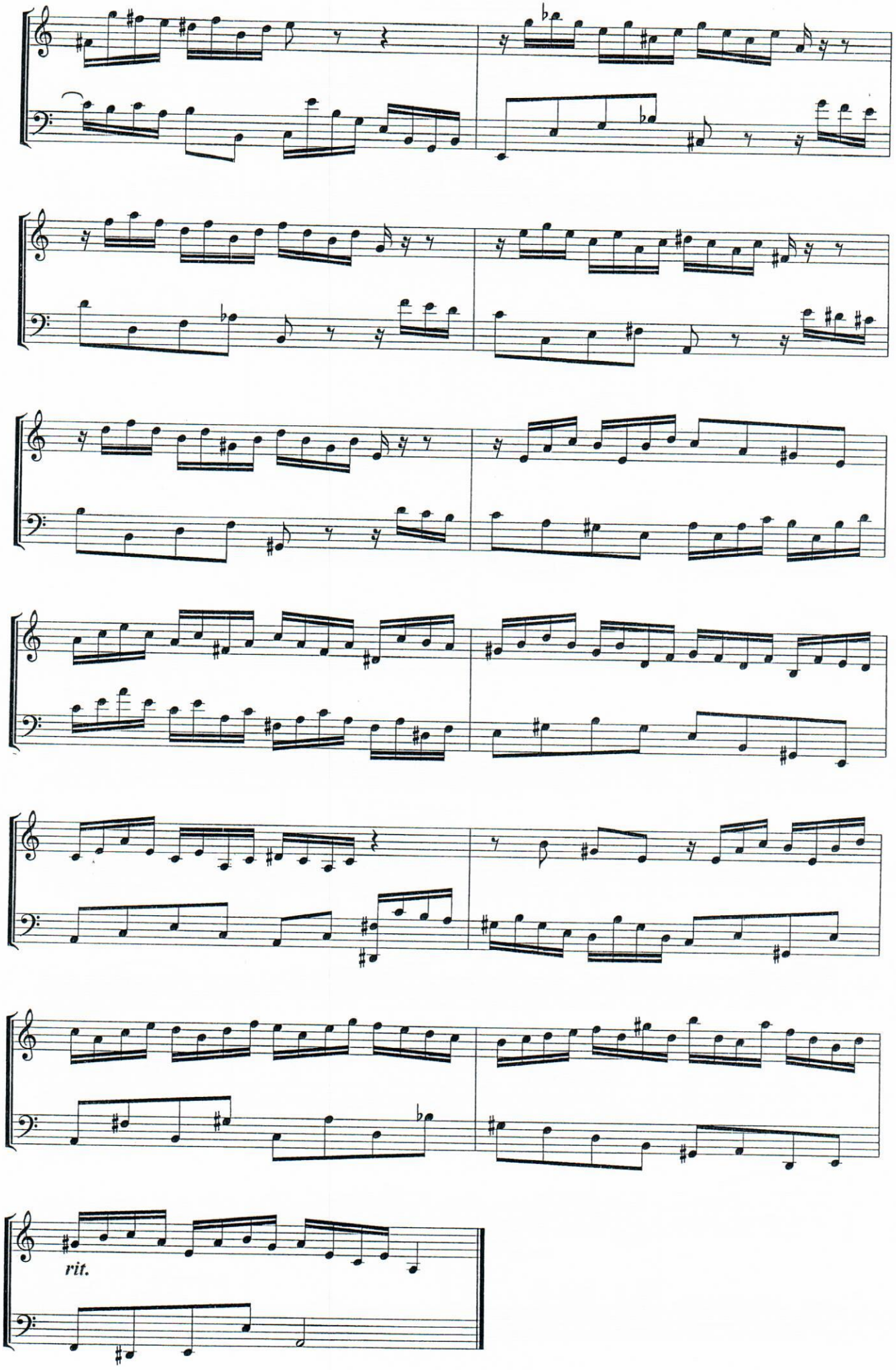
### Invention N° 23

J.S.Bach
Transc.H.J. Mele

♩= 80

Portato




rit.
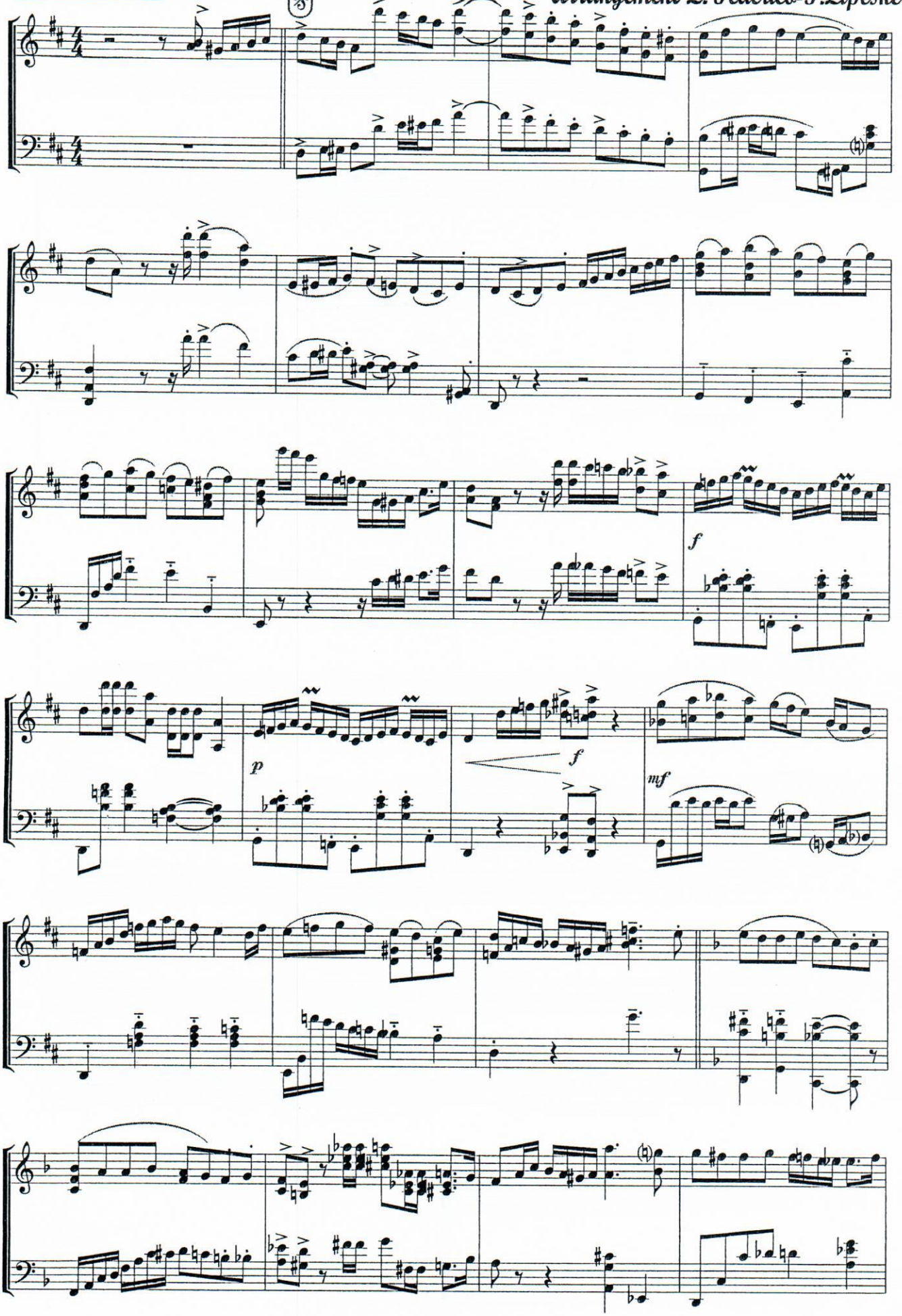
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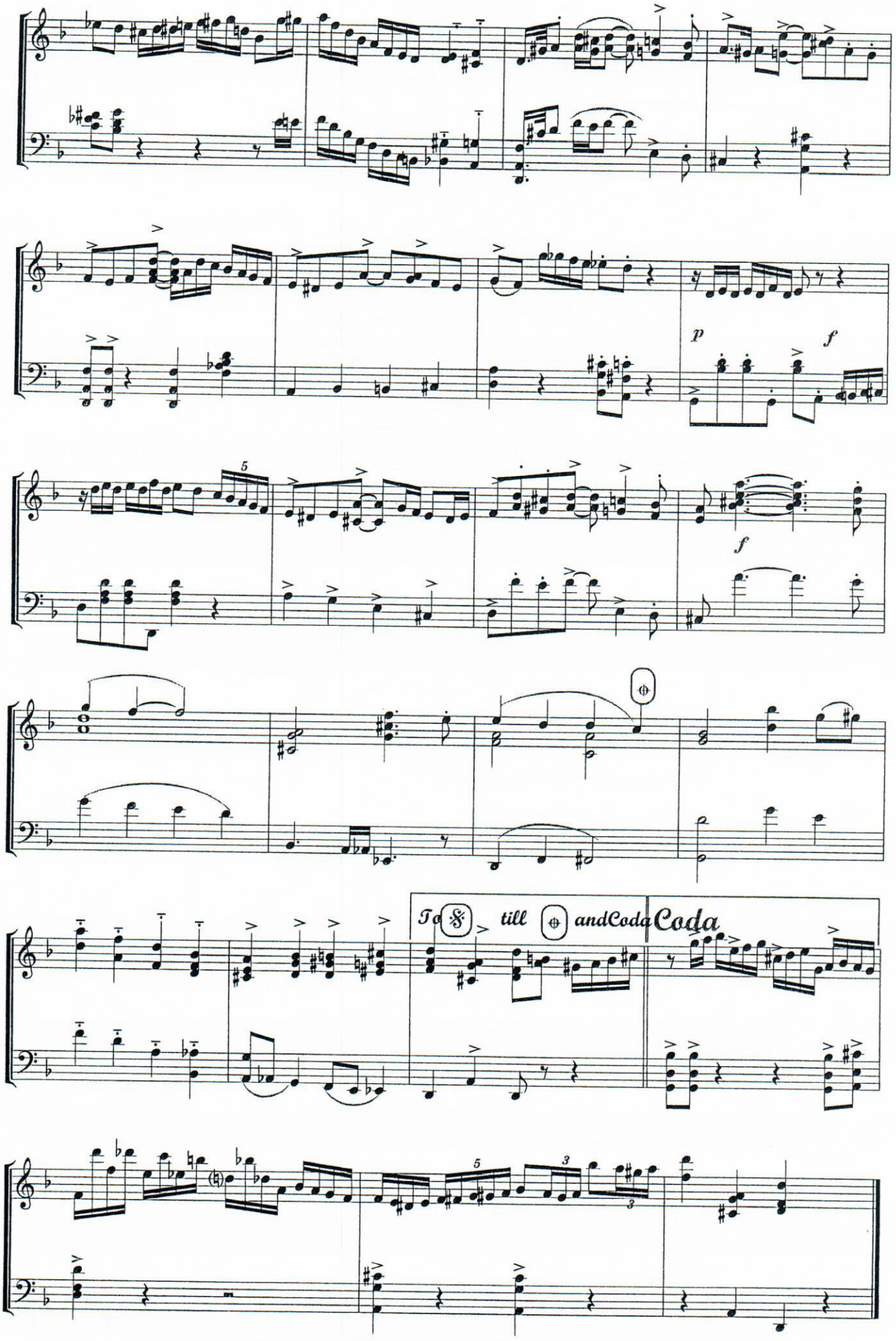
Lesson N° 127

Mala Junta - Tango

J. De Caro- P. Laurenz

Arrangement L. Federico-F.Lipesker
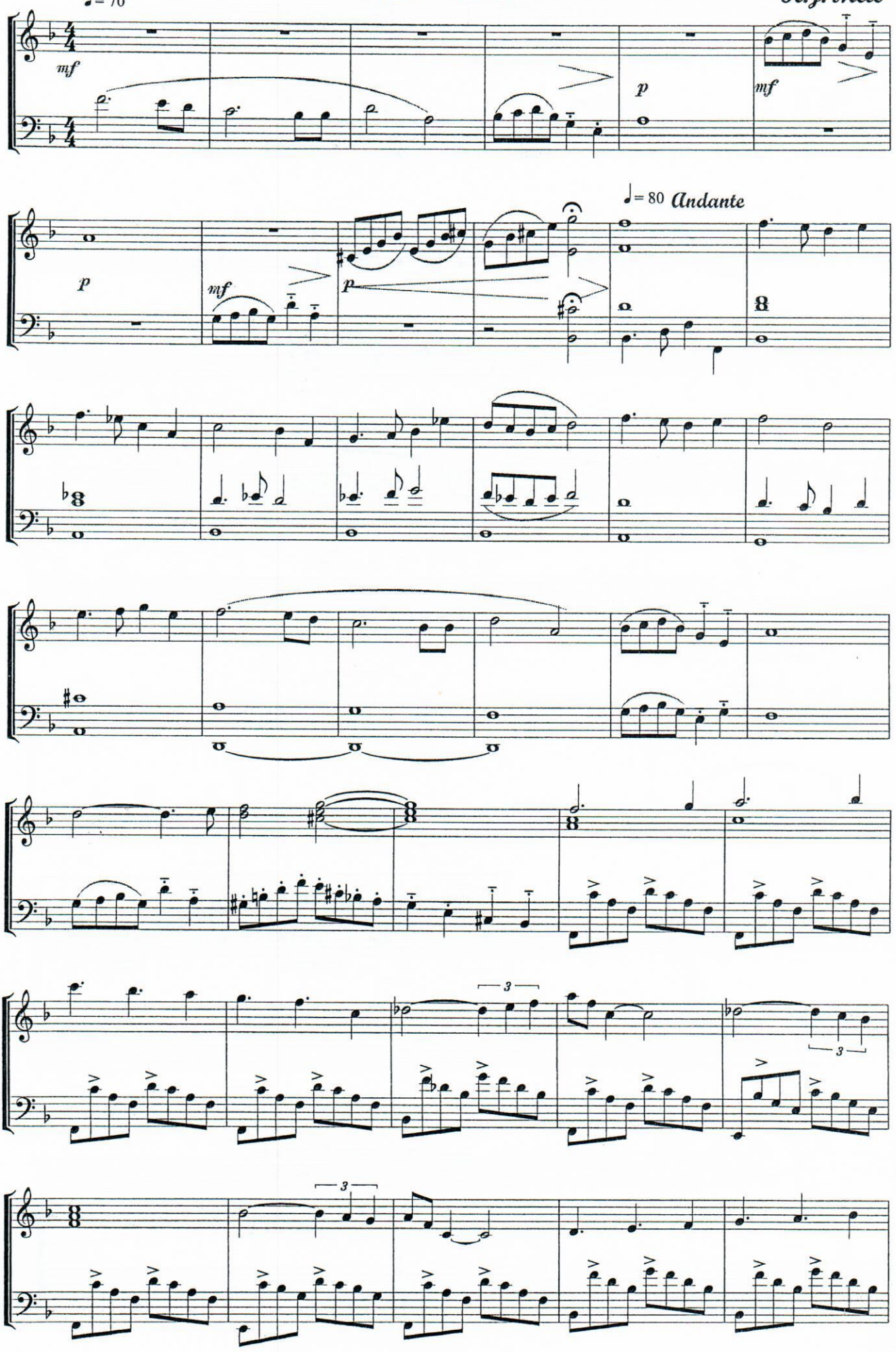



p
f
5
f
To 𝄋 till ⊕ and Coda
Coda
5
3
3
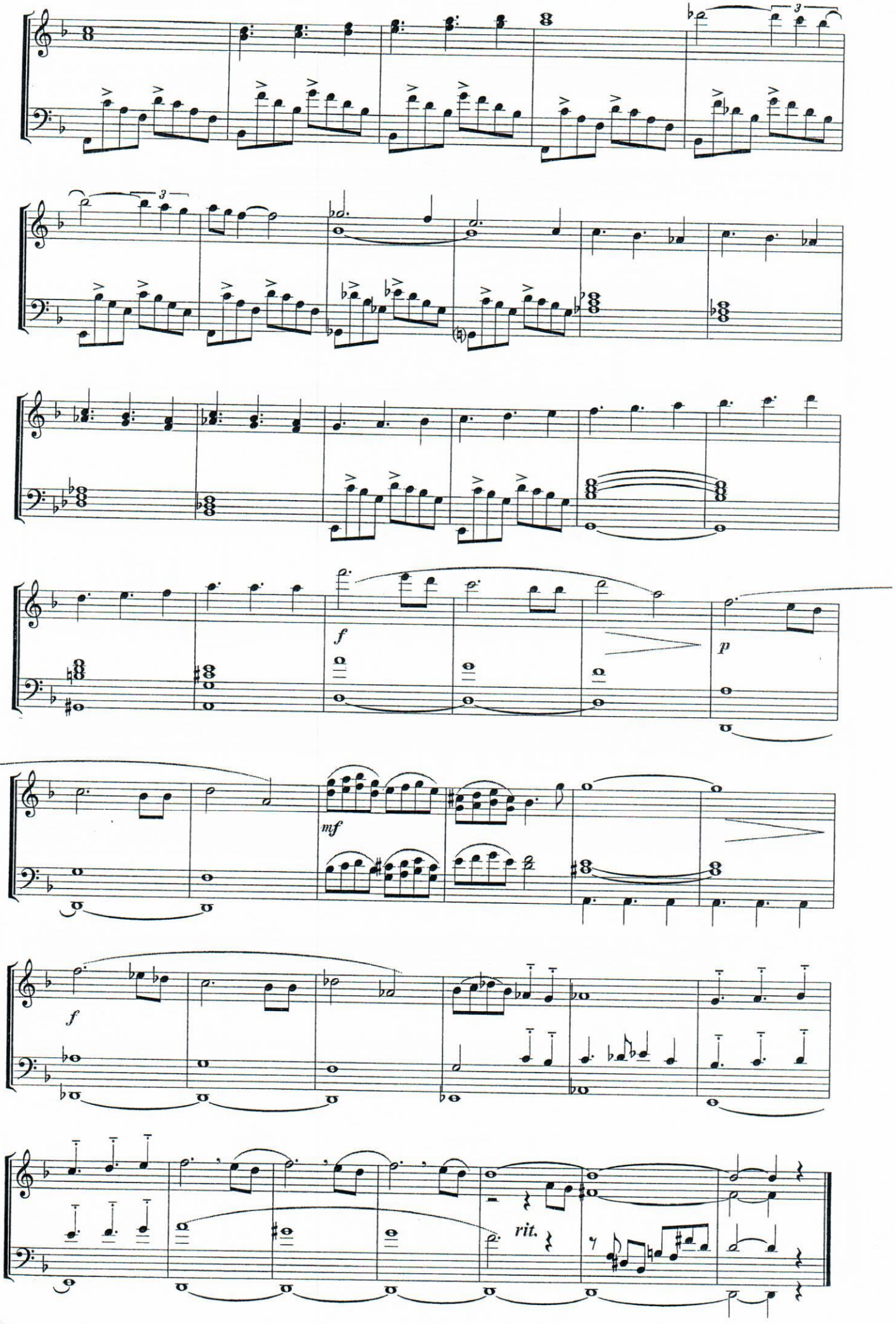
# Study Nº 48

## Lied - Criollo

Lesson Nº 128

H.J. Mele




3
3
f
p
mf
f
rit.
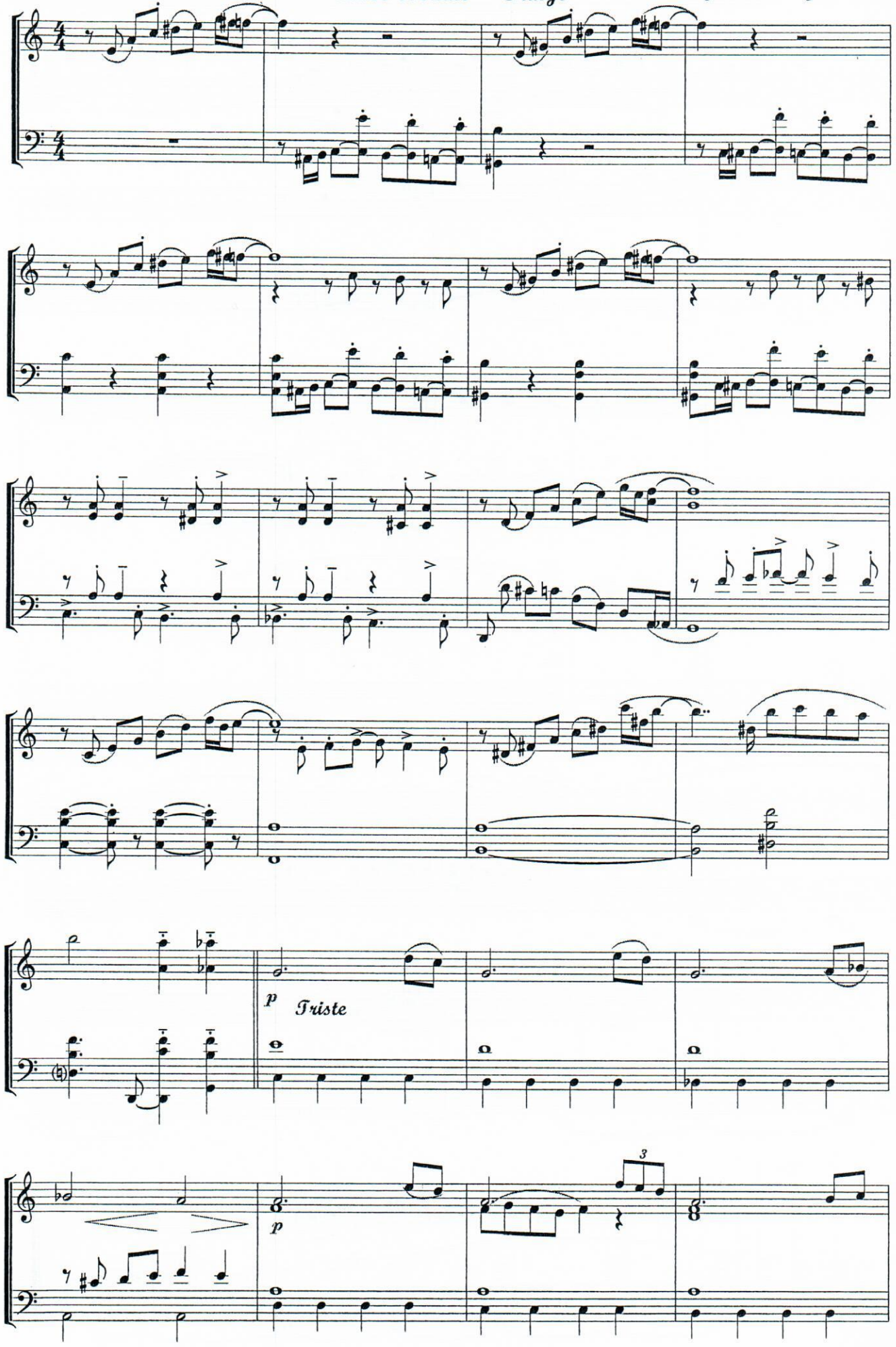
Lesson N° 129
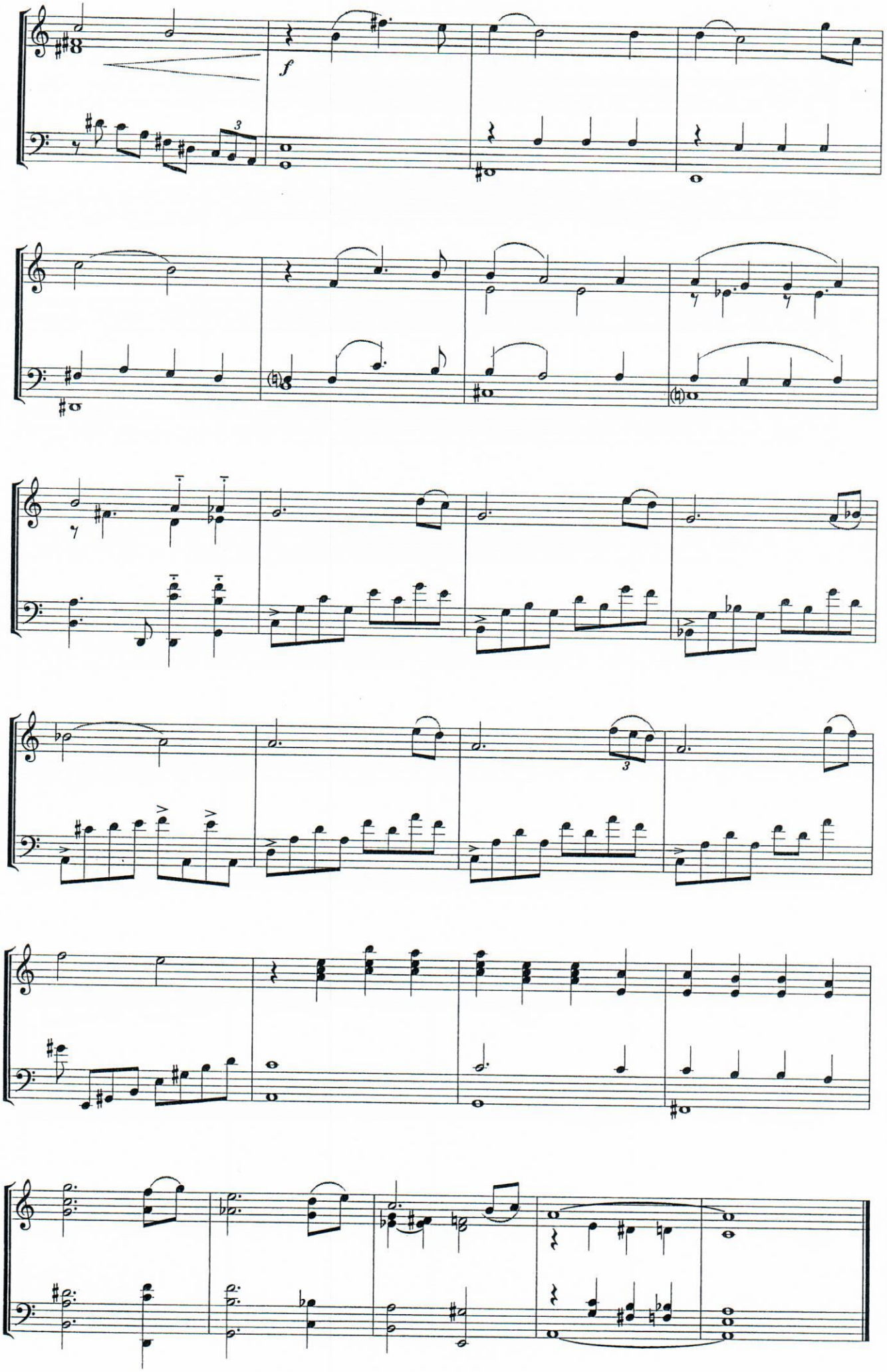
# Study N° 49

"Adios Nonino" - Tango

A.P. Piazzolla

Arrangement H.J. Mele




f
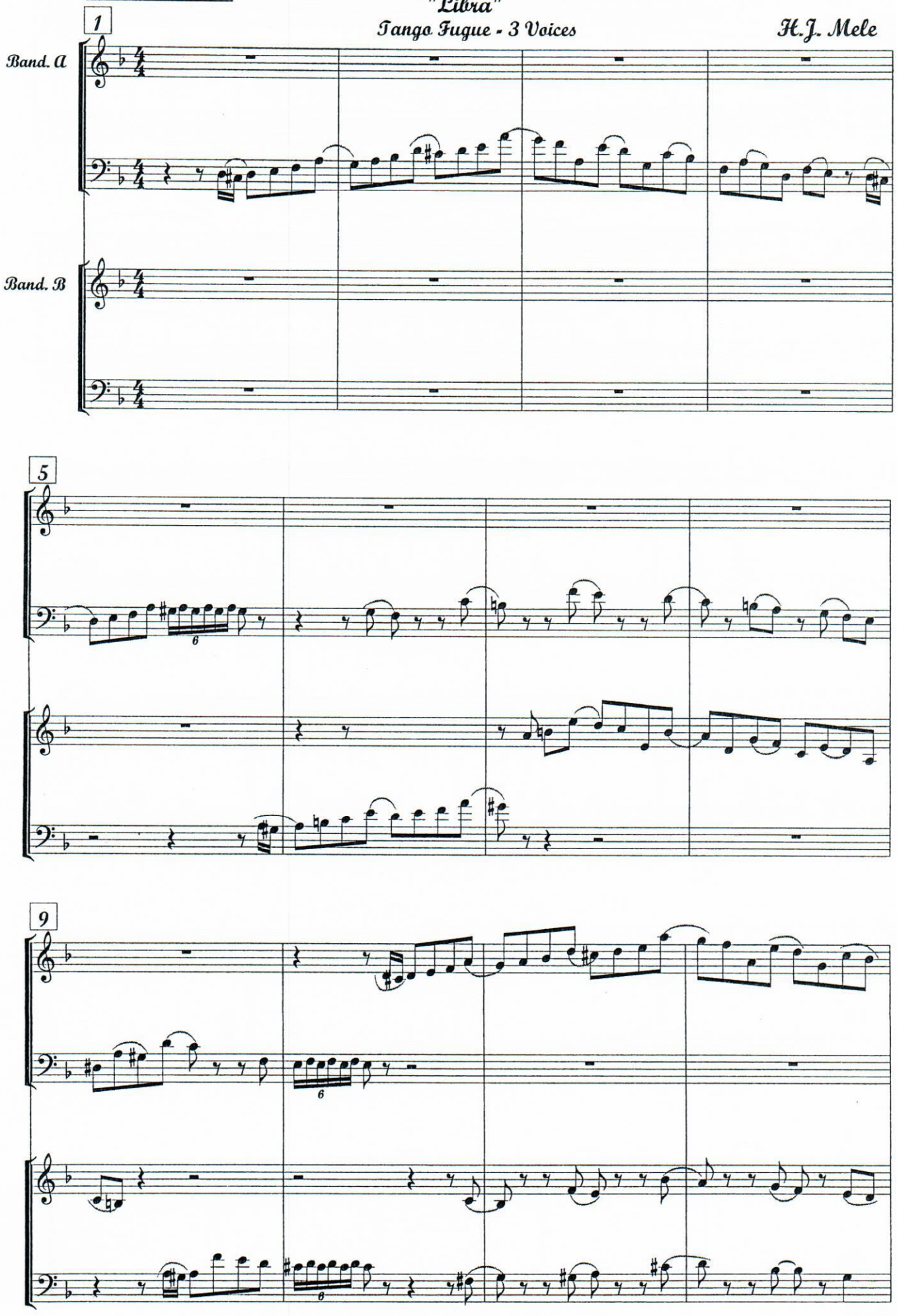
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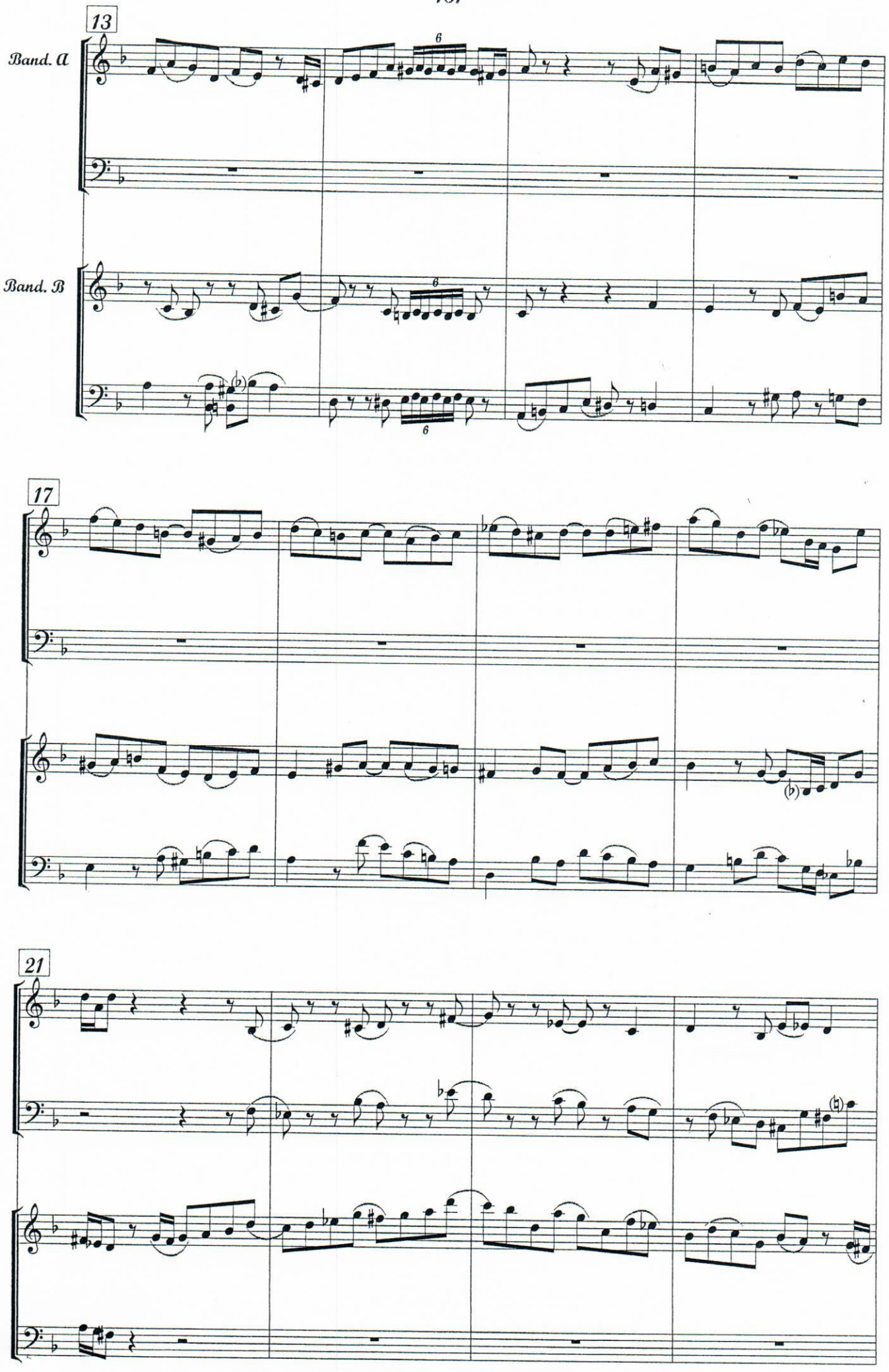
"Libra"
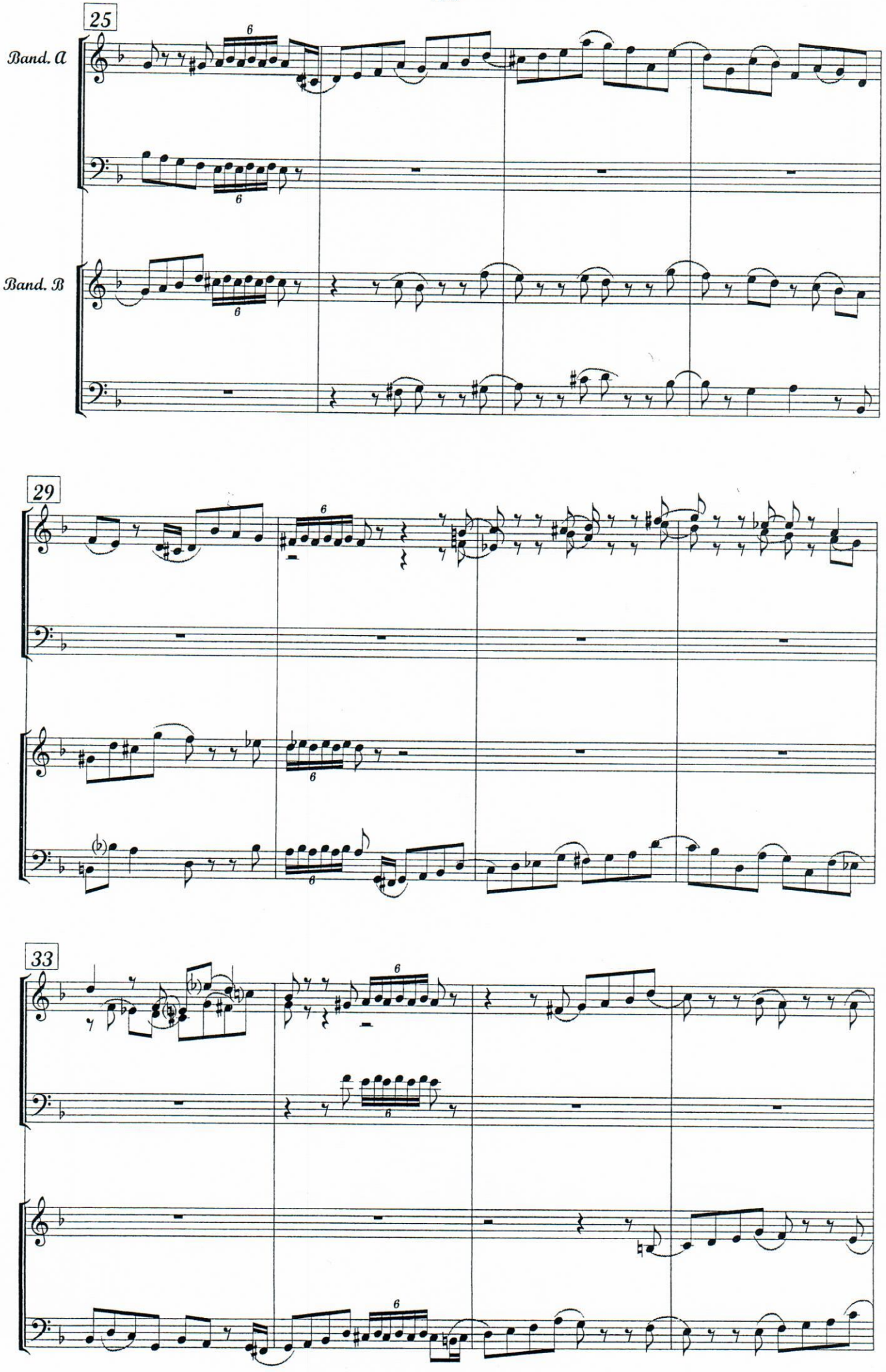
Tango Fugue - 3 Voices
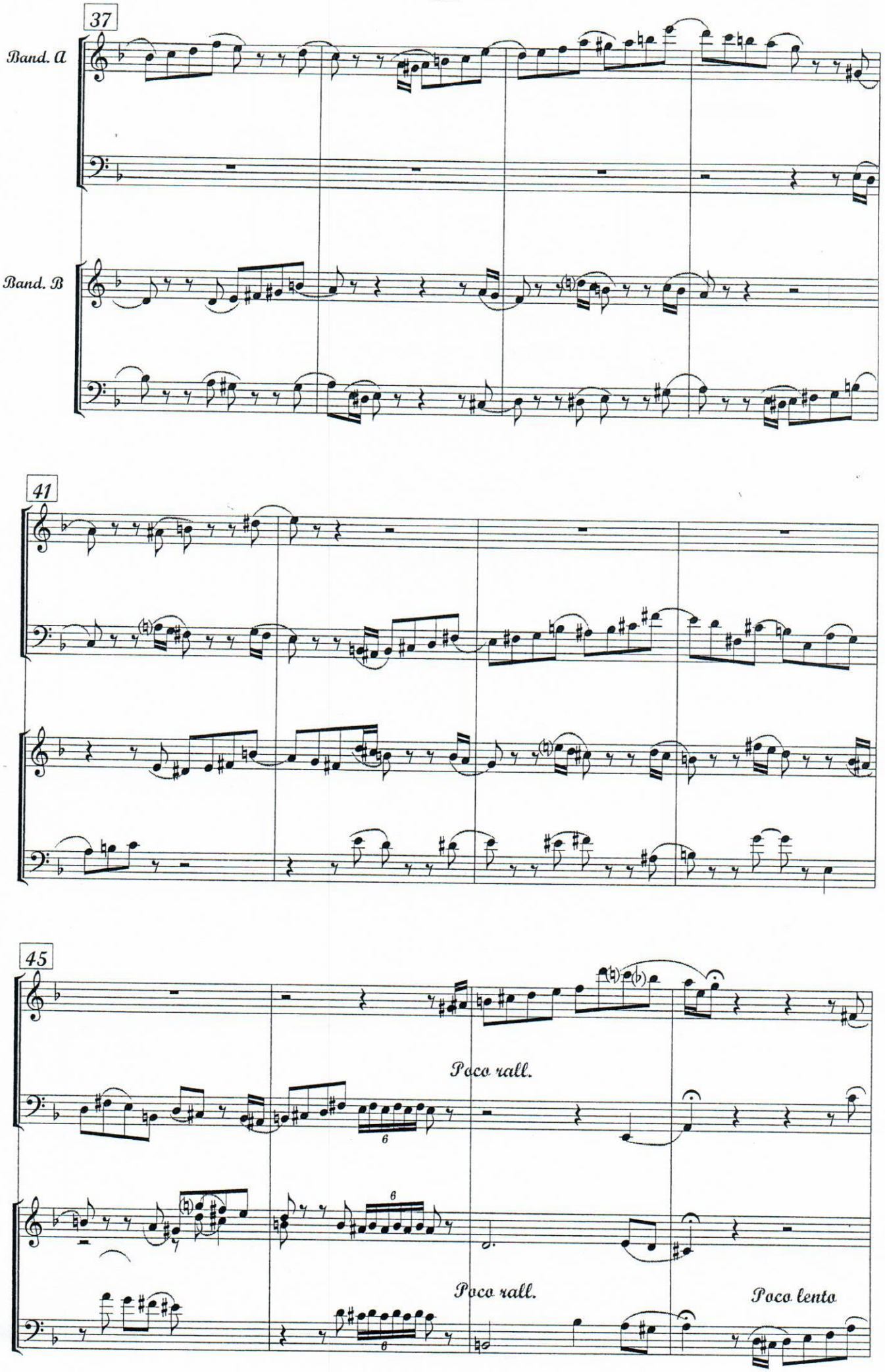
H.J. Mele
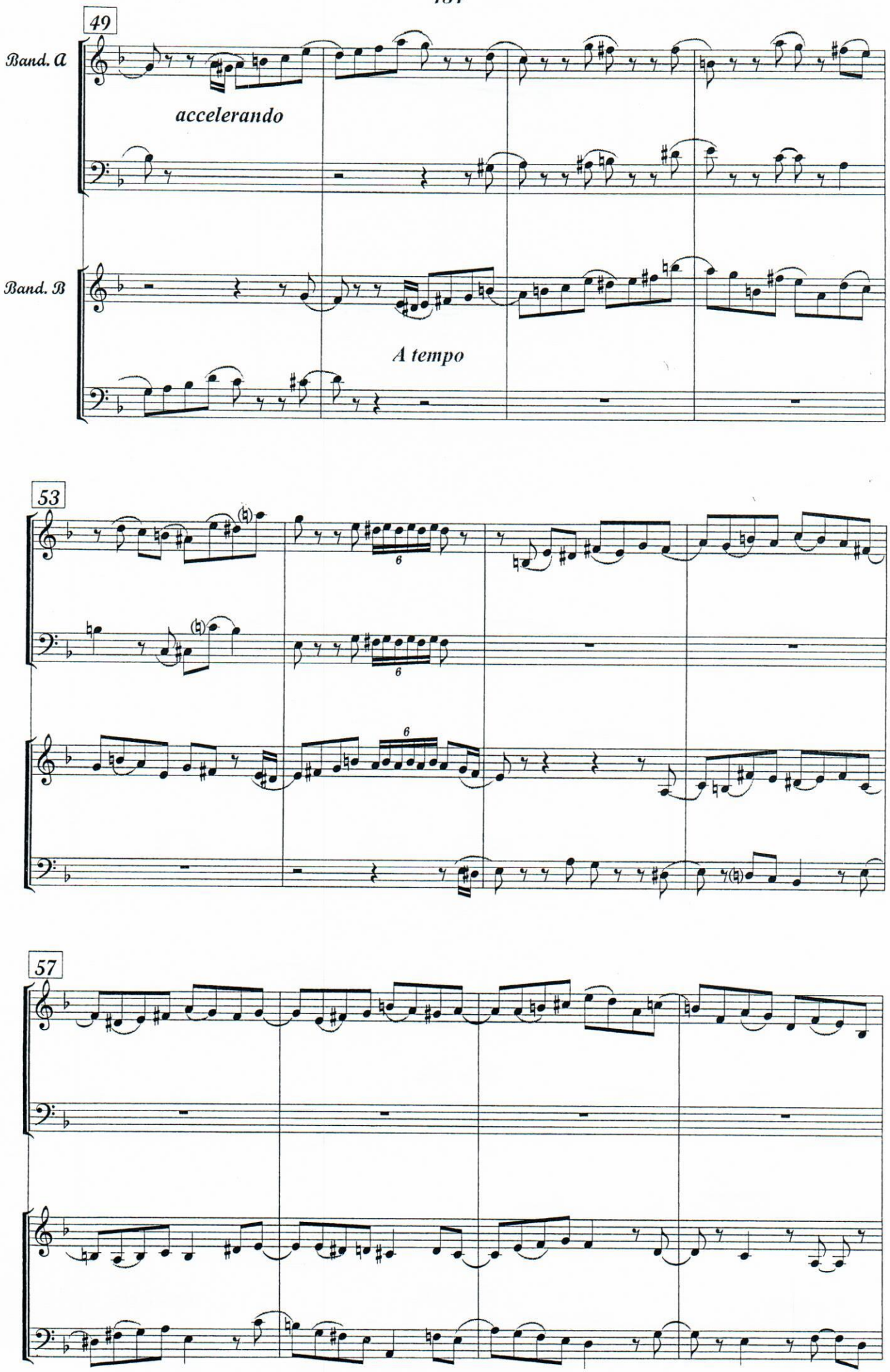
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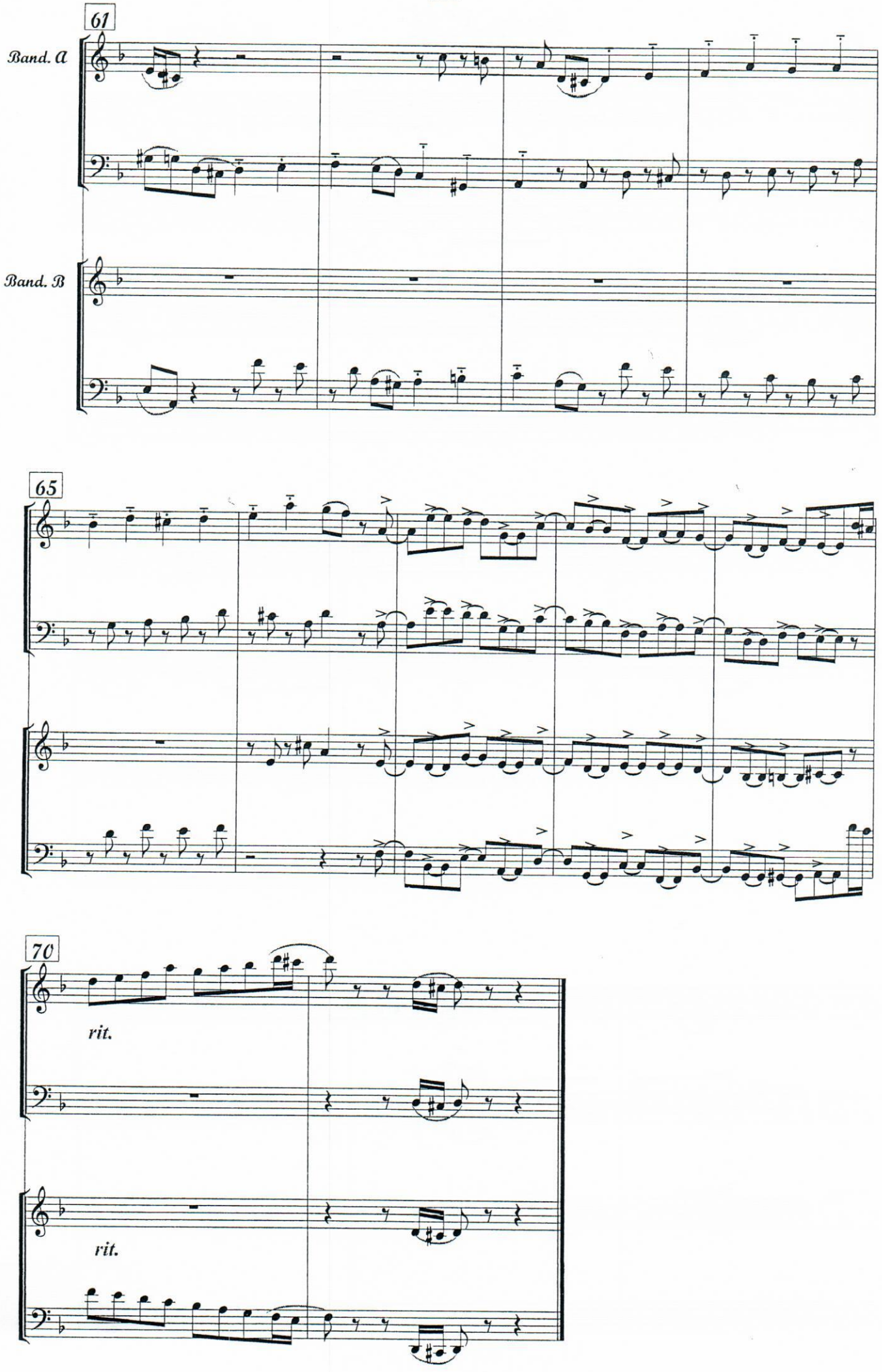



13
Band. A
Band. B
17
21


25
Band. A
Band. B
29
33


37
Band. A
Band. B
41
45
Poco rall.
Poco rall.
Poco lento


49
Band. A
accelerando
Band. B
A tempo
53
6
6
6
57


61
Band. A
Band. B
65
70
rit.
rit.
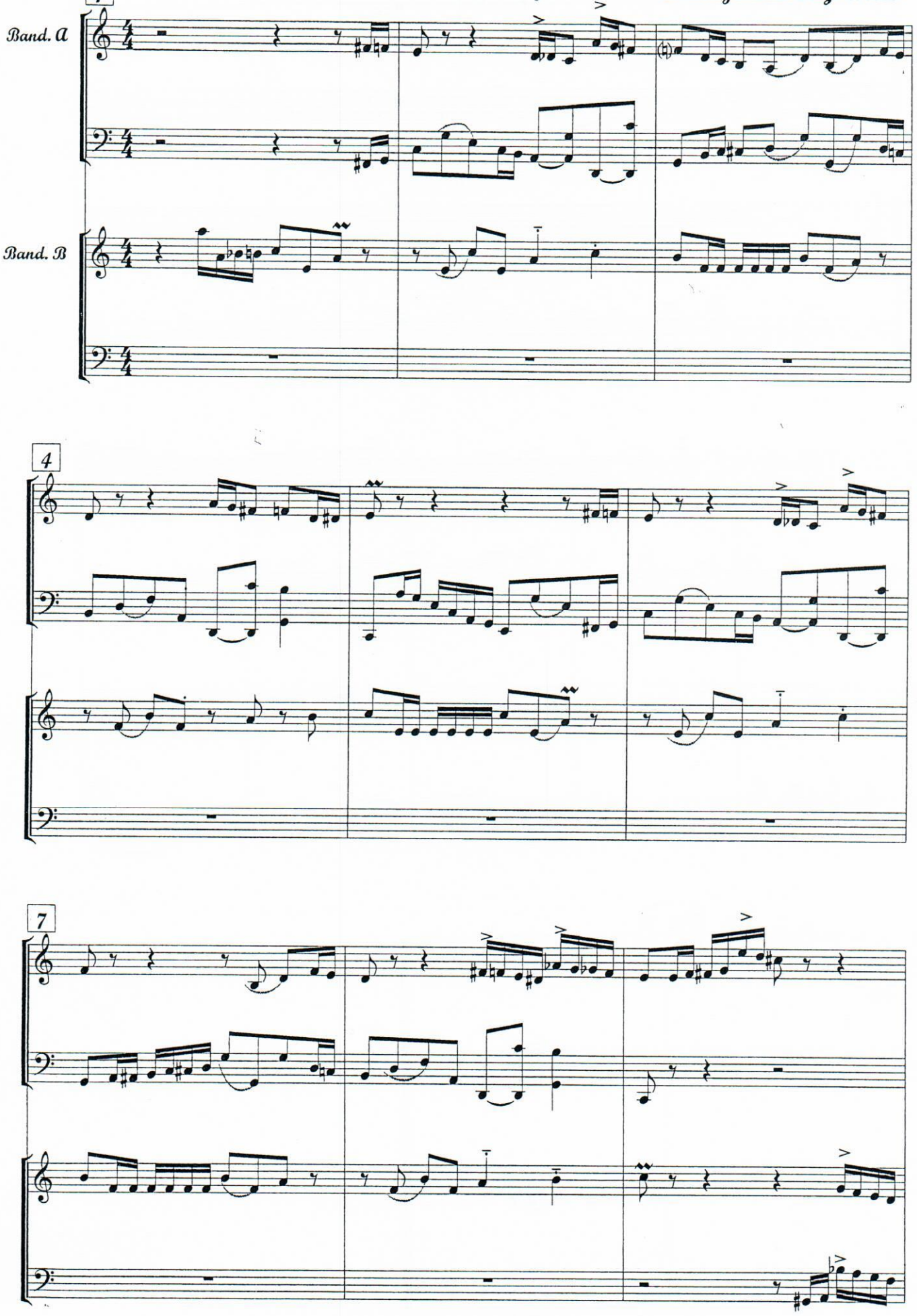
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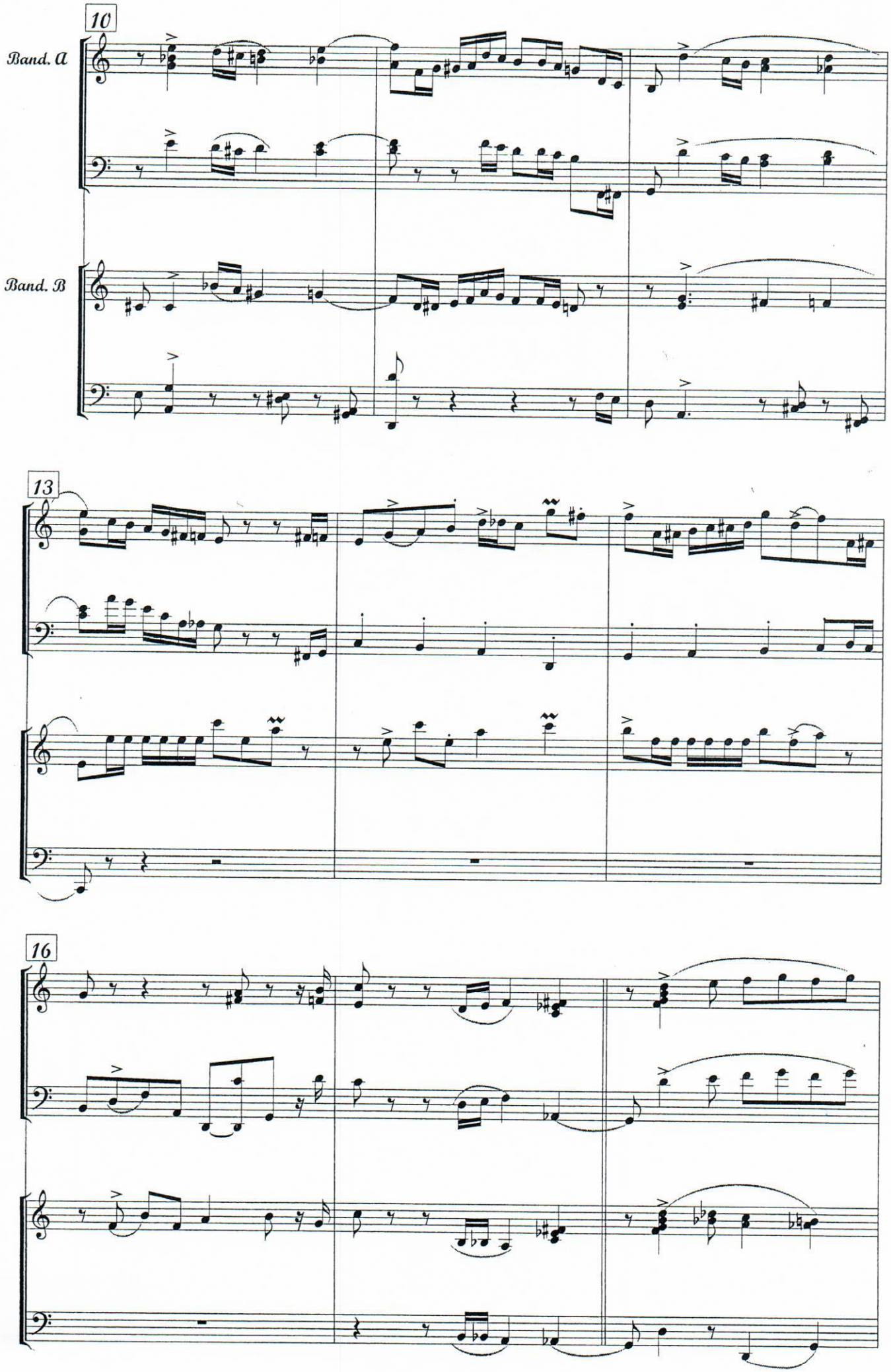
Lesson N° 131
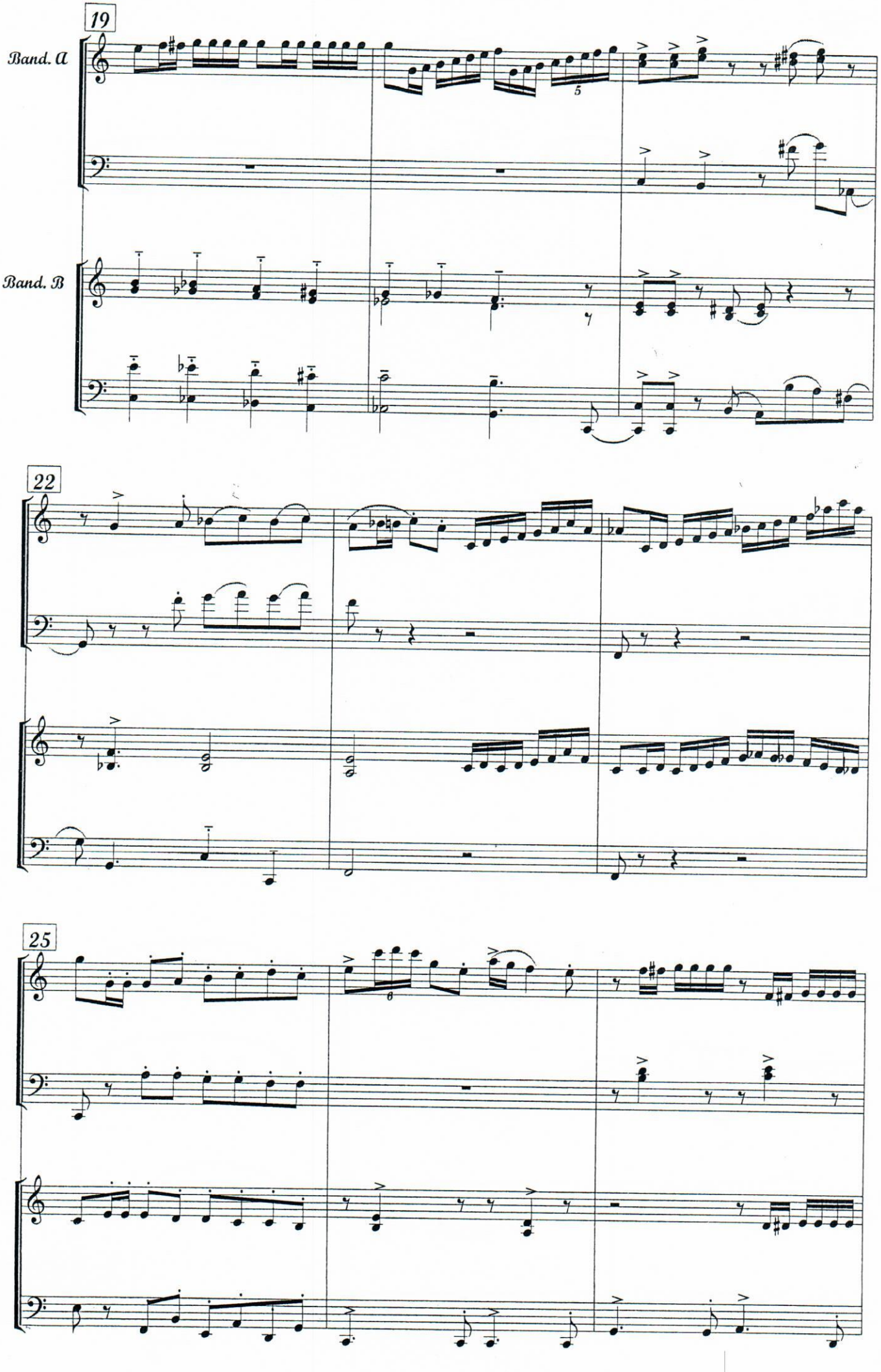
"Pelele" - Tango
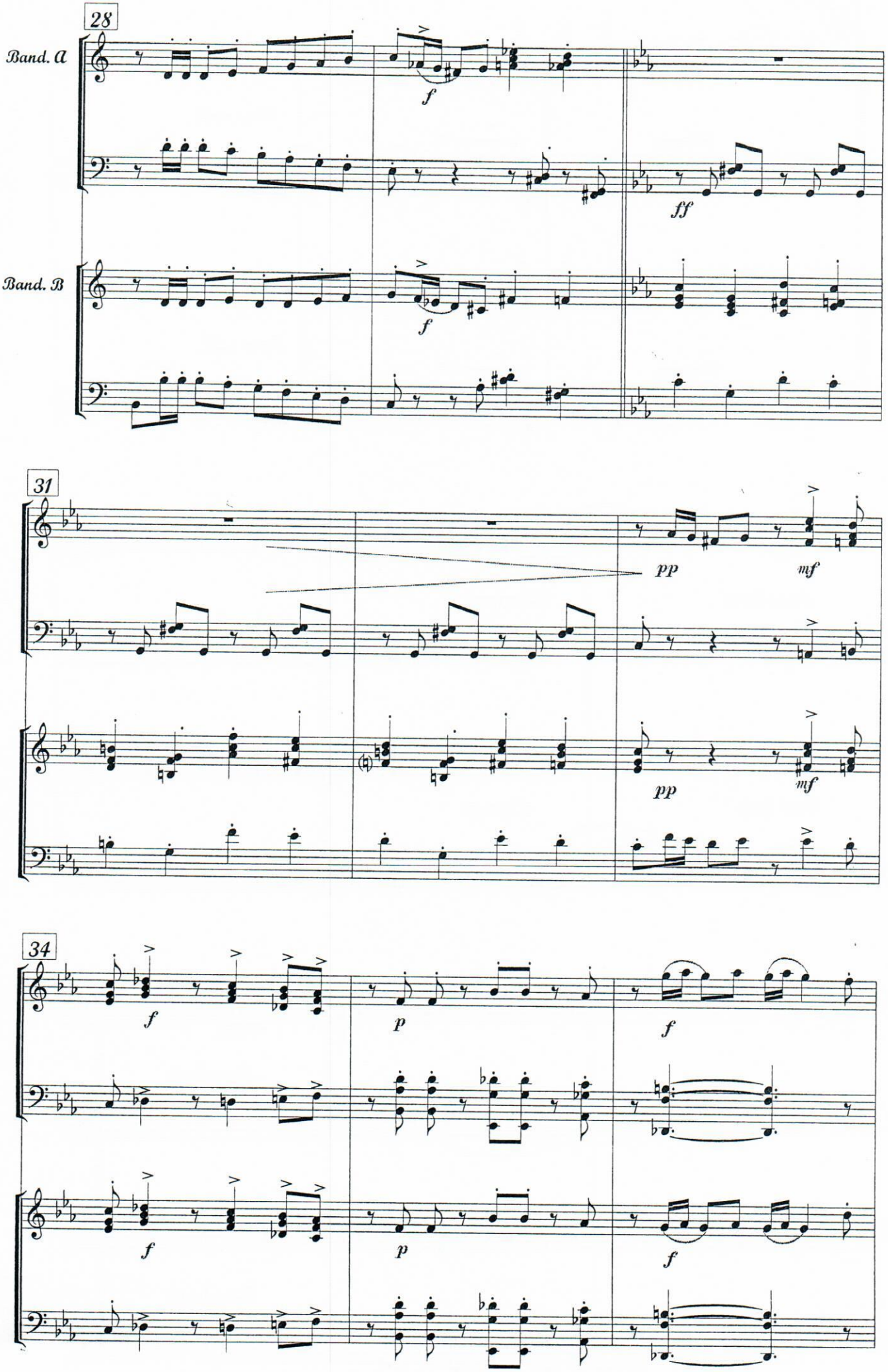
P. Maffia
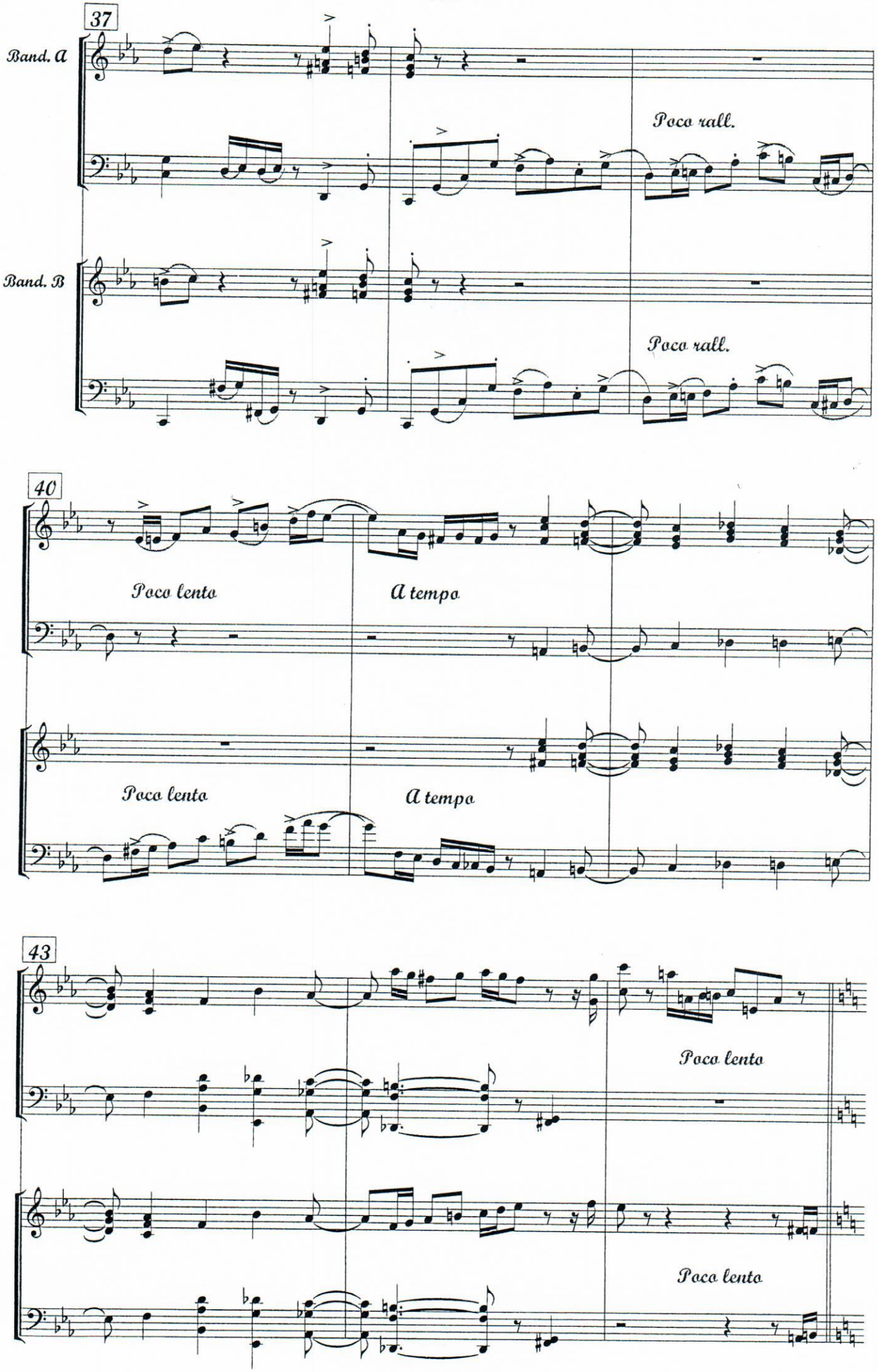
Arrangement H.J. Mele
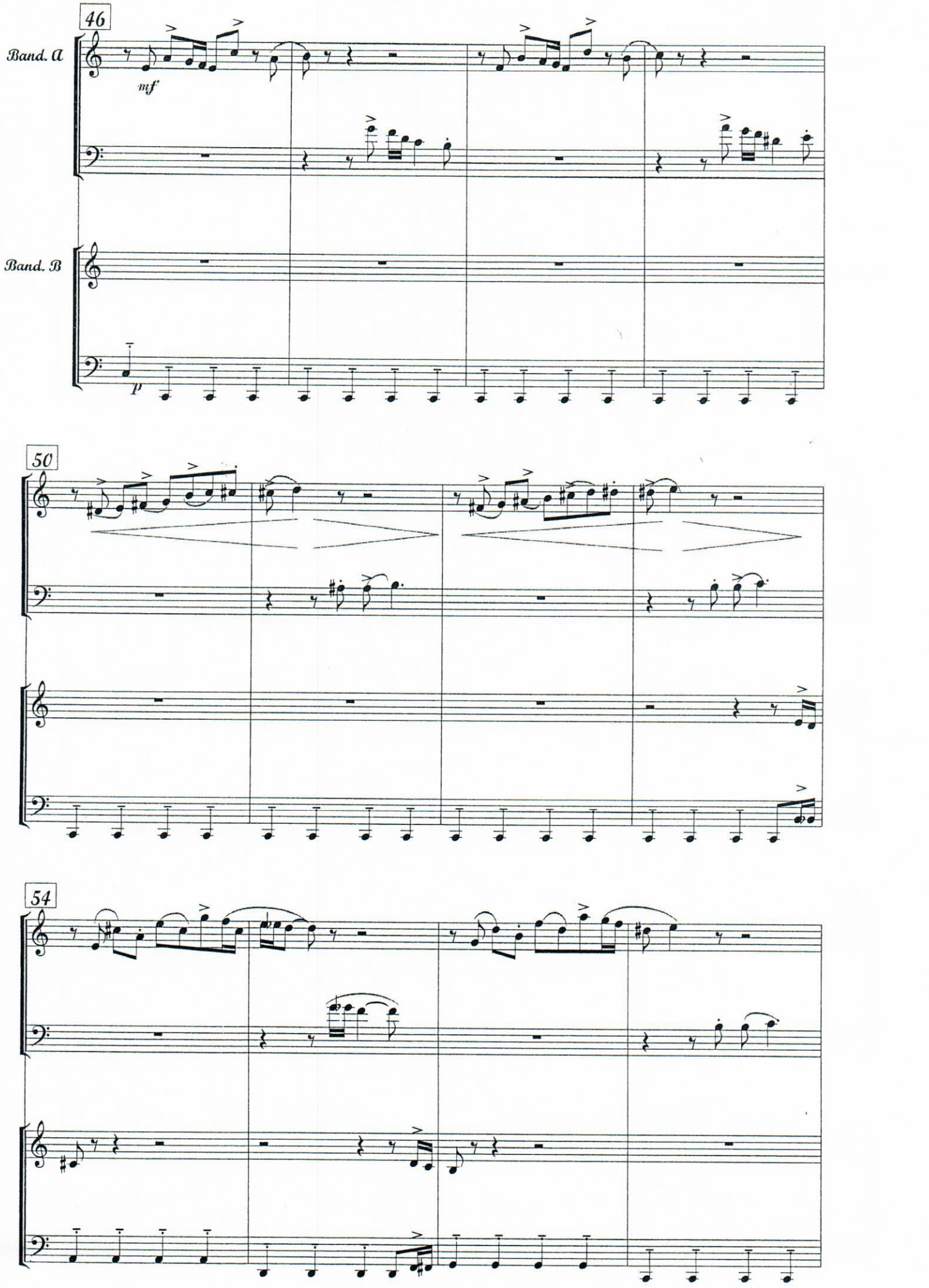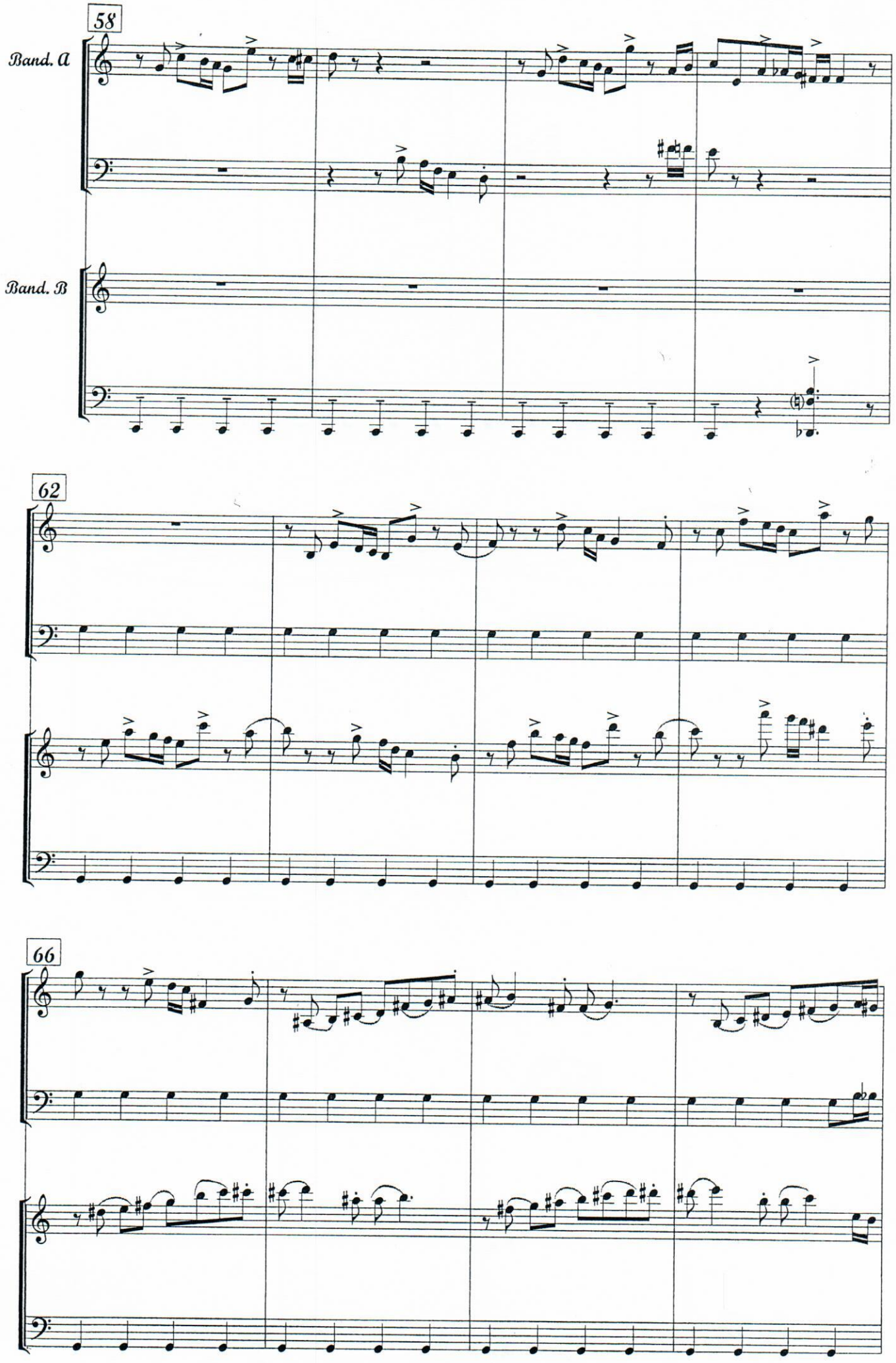



10
Band. A
Band. B
13
16
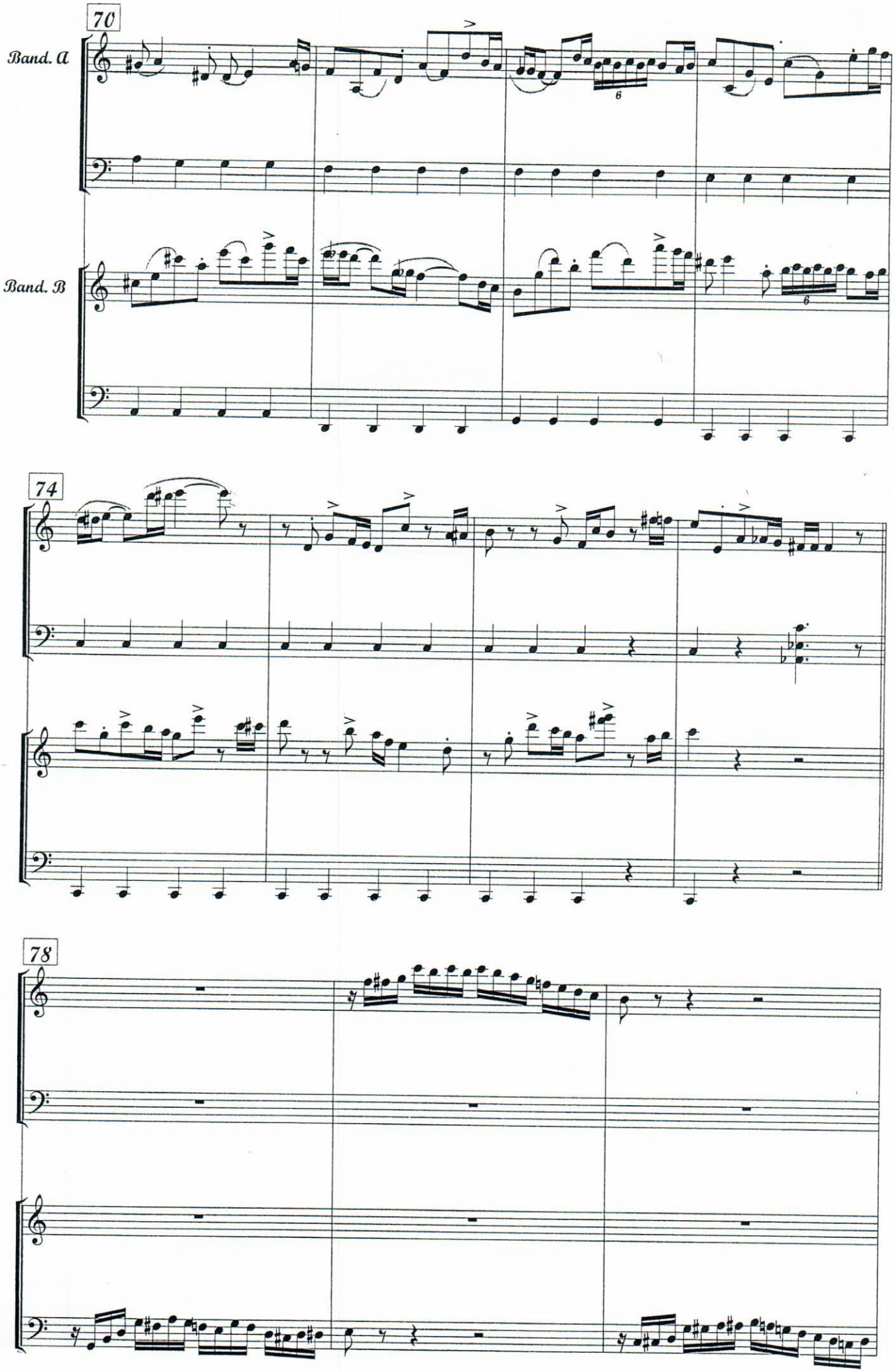

19
Band. A
Band. B
22
25
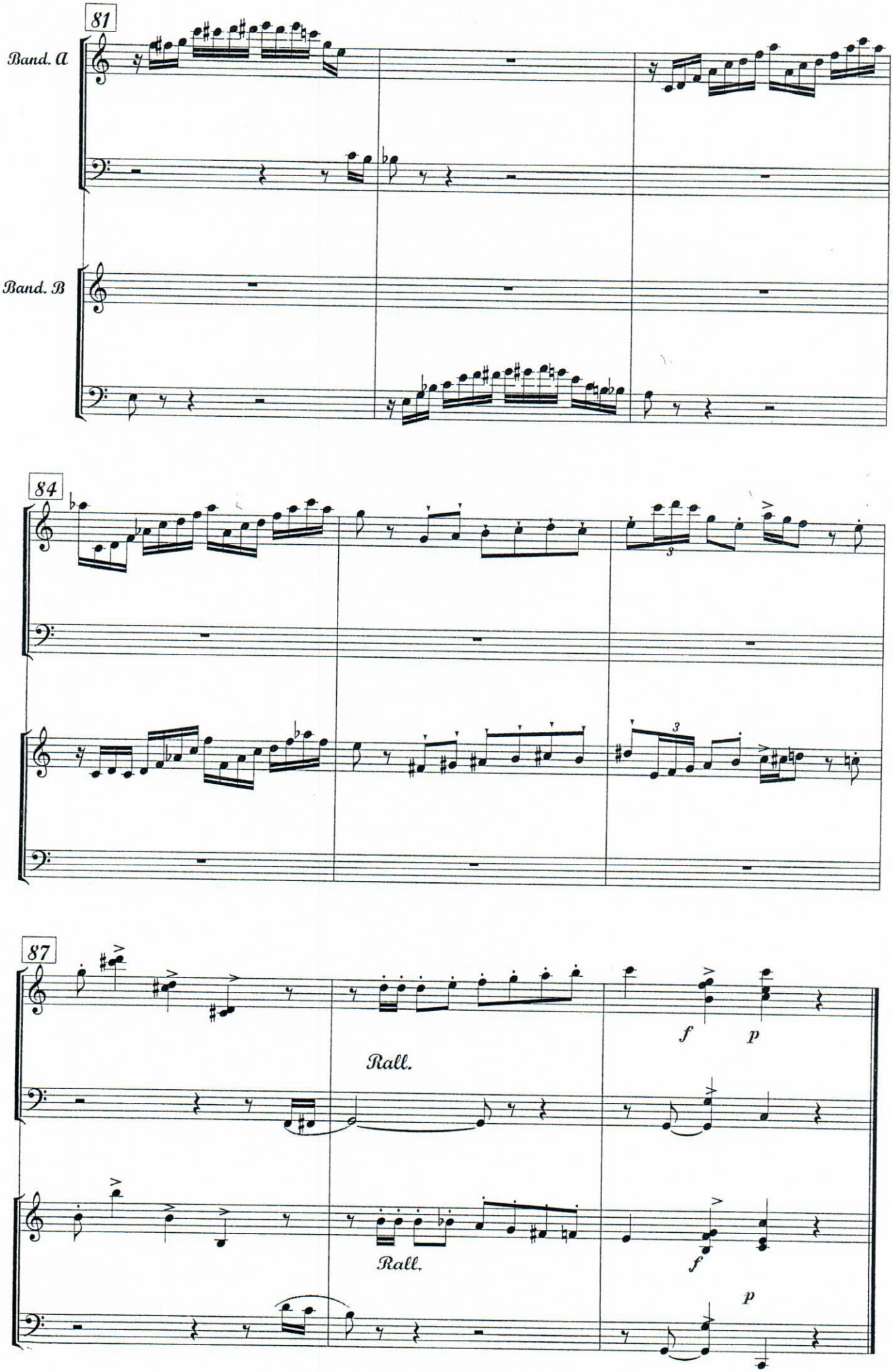

28
Band. A
Band. B
f
ff
31
pp
mf
34
p


37
Band. A
Poco rall.
Band. B
Poco rall.
40
Poco lento
A tempo
Poco lento
A tempo
43
Poco lento
Poco lento


46
Band. A
mf
Band. B
p
50
54


58
Band. A
Band. B
62
66


70
Band. A
Band. B
74
78

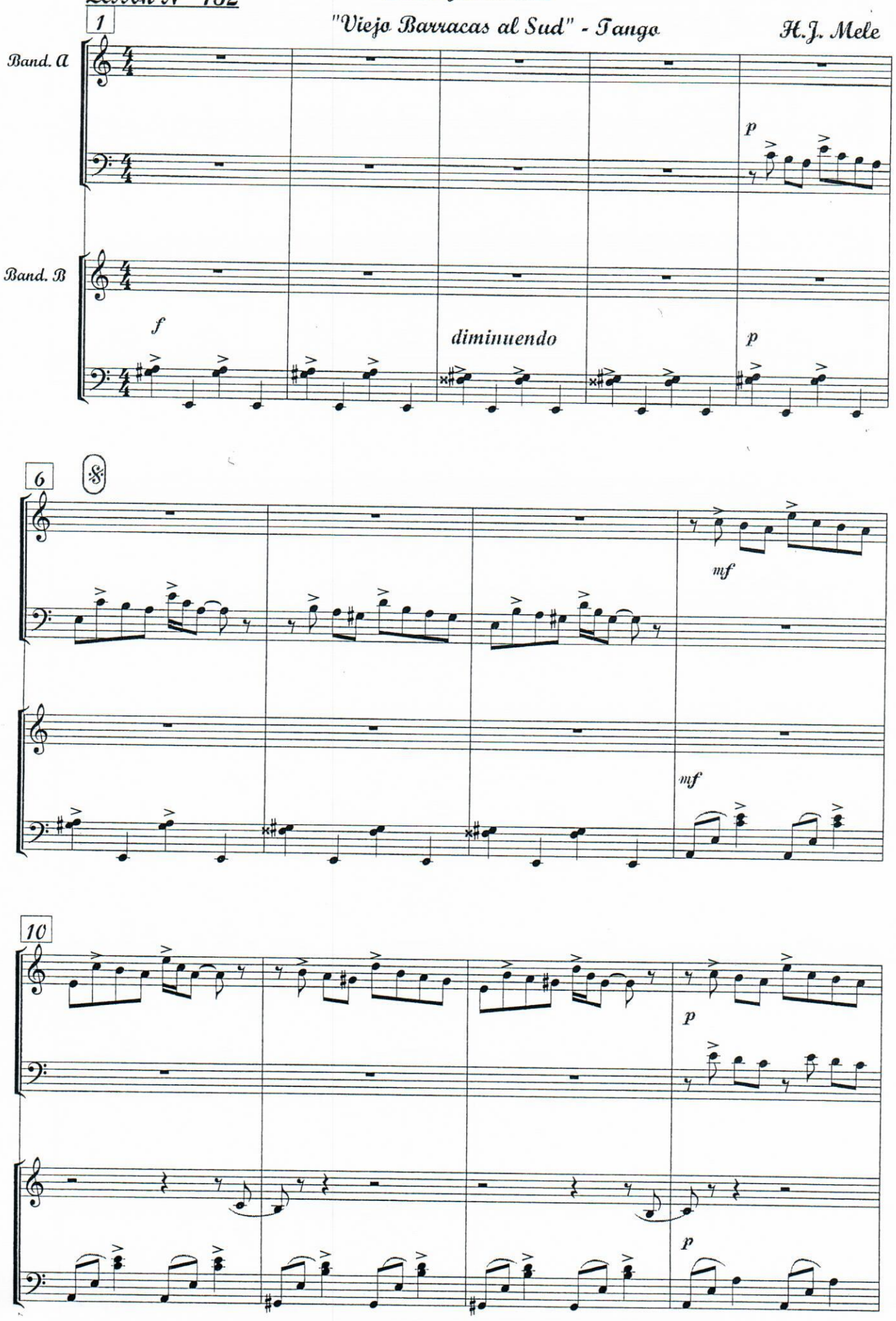

81
Band. A
Band. B
84
3
3
87
Rall.
Rall.
f
p
f
p
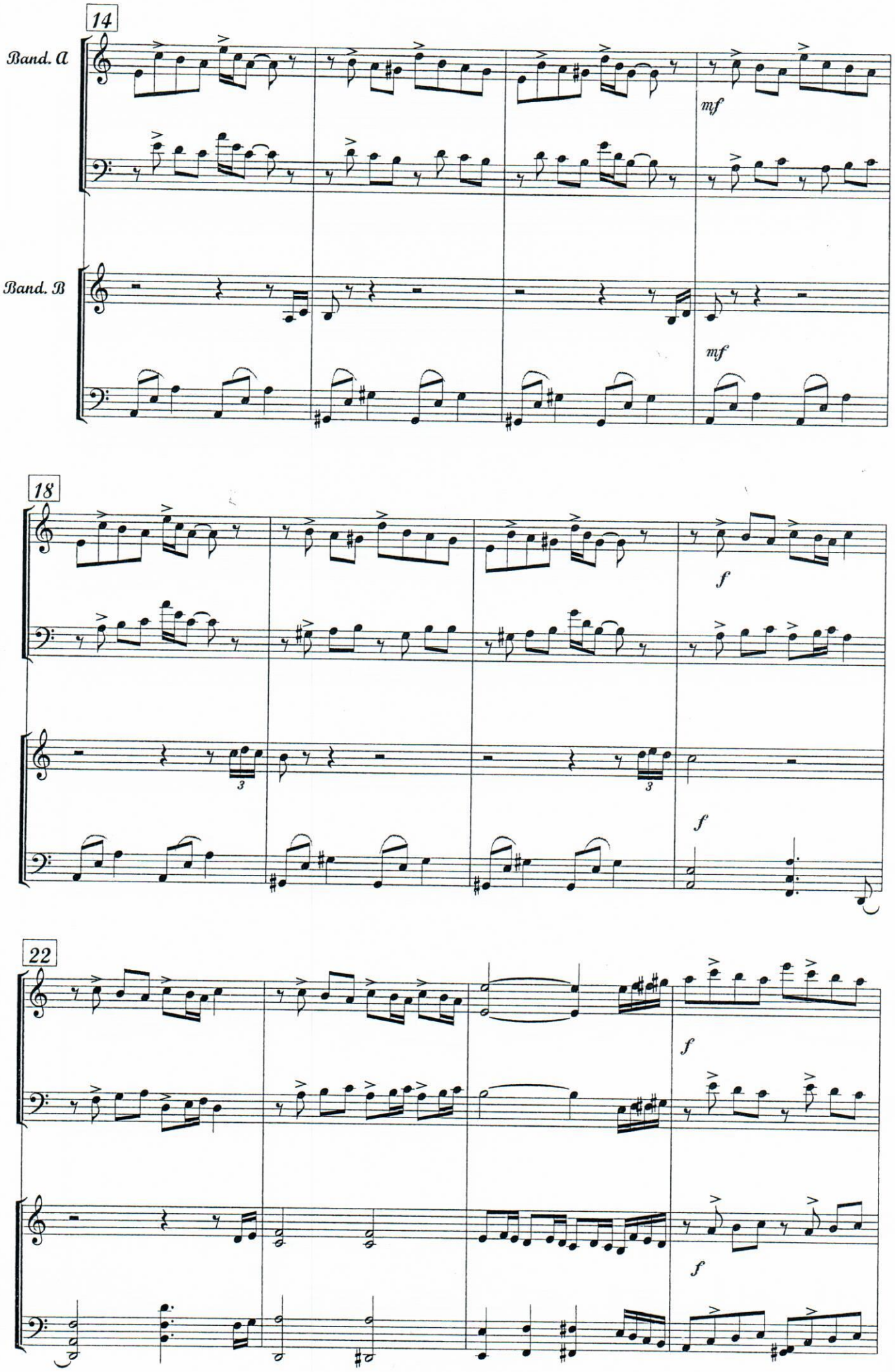
Lesson Nº 132
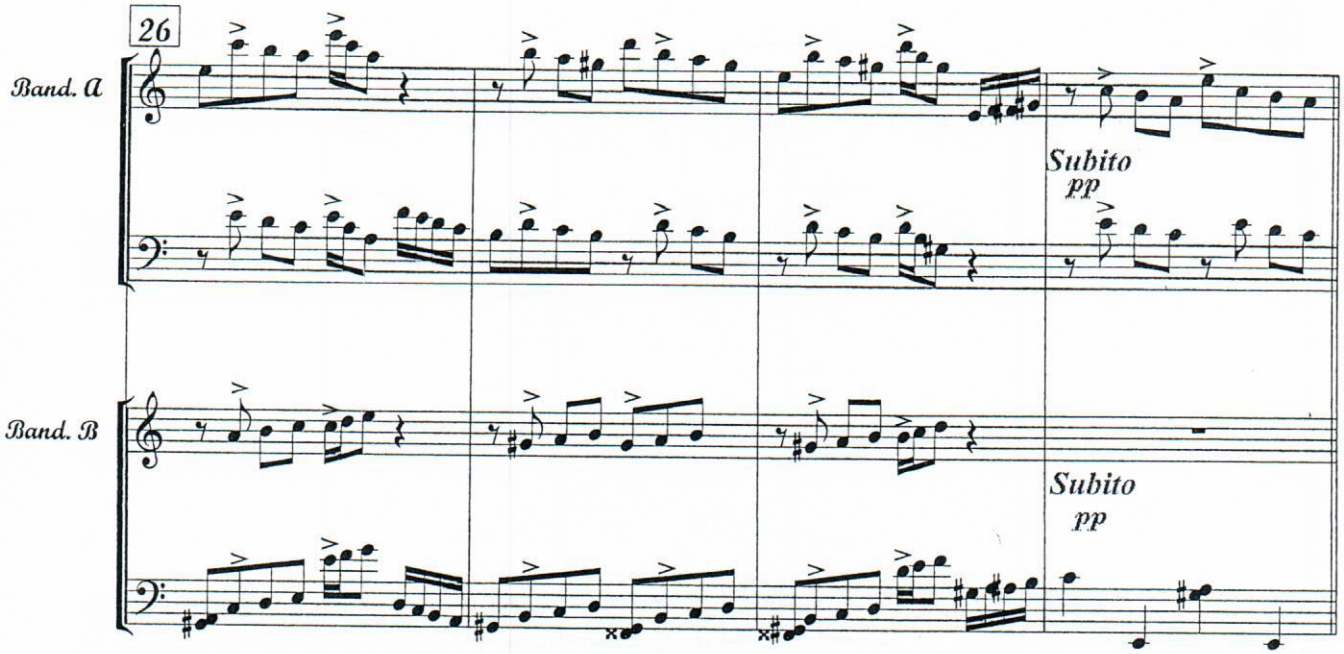
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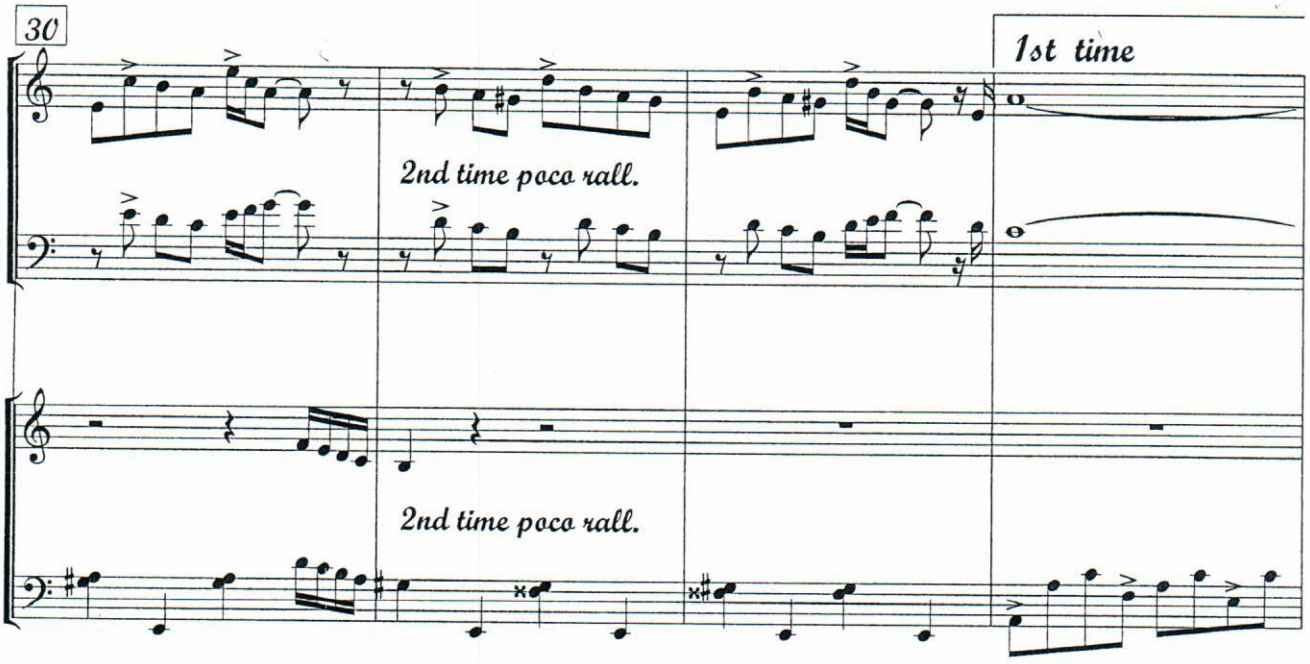
"Viejo Barracas al Sud" - Tango
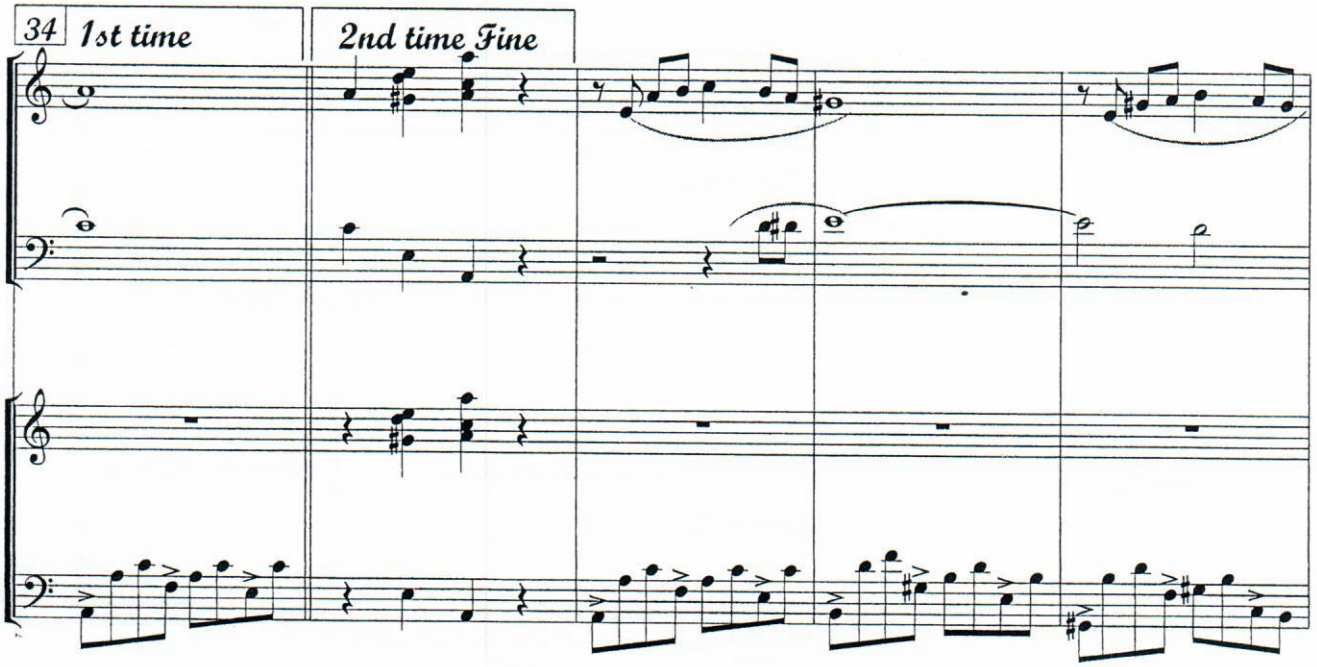
H.J. Mele
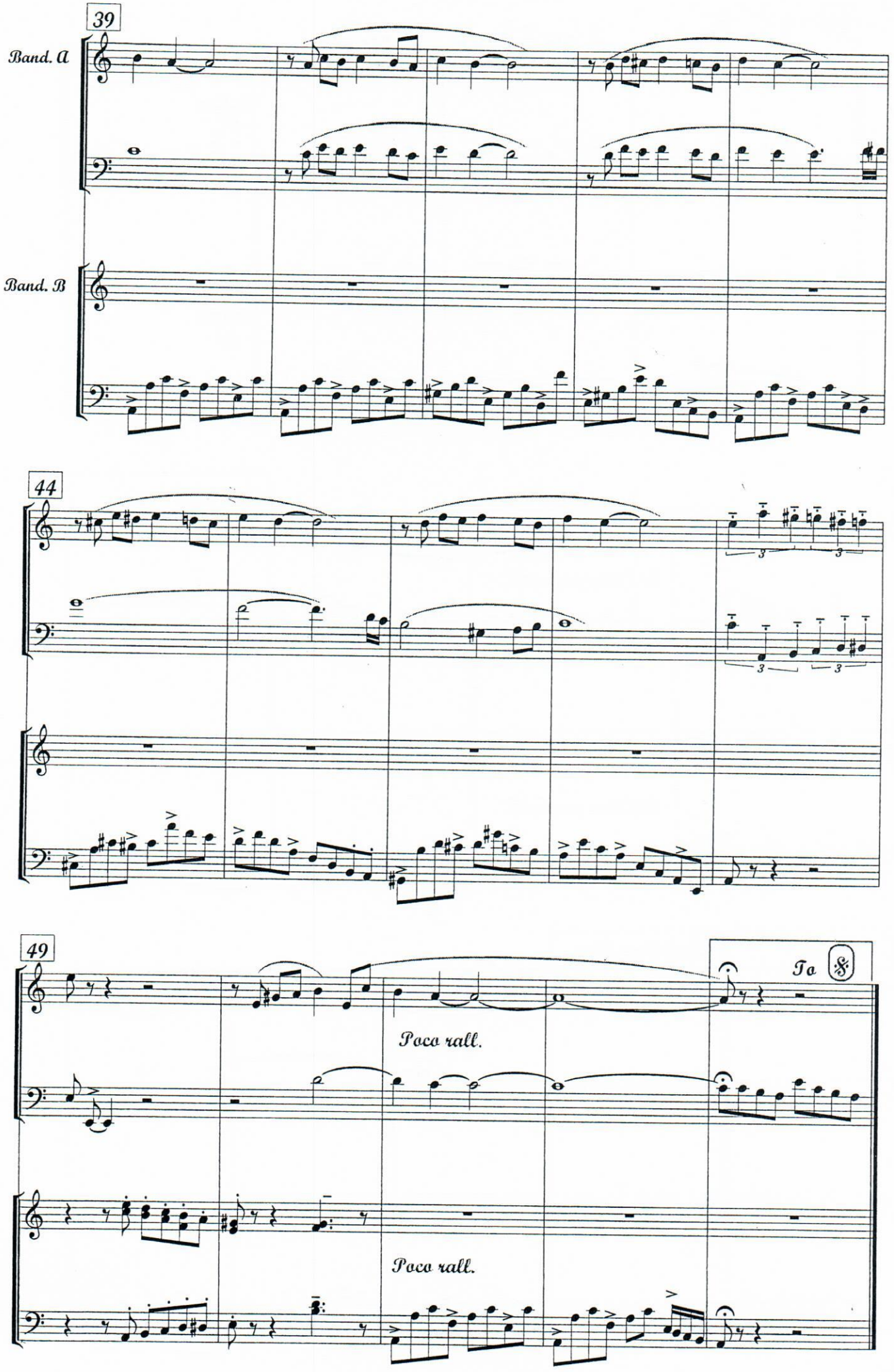



14
Band. A
mf
Band. B
mf
18
f
3
3
f
22
f
f
f


26
Band. A
Subito
pp
Band. B
Subito
pp


30
1st time
2nd time poco rall.
2nd time poco rall.


34
1st time
2nd time Fine


39
Band. A
Band. B
44
3
3
3
3
49
To
Poco rall.
Poco rall.

# Study N° 53
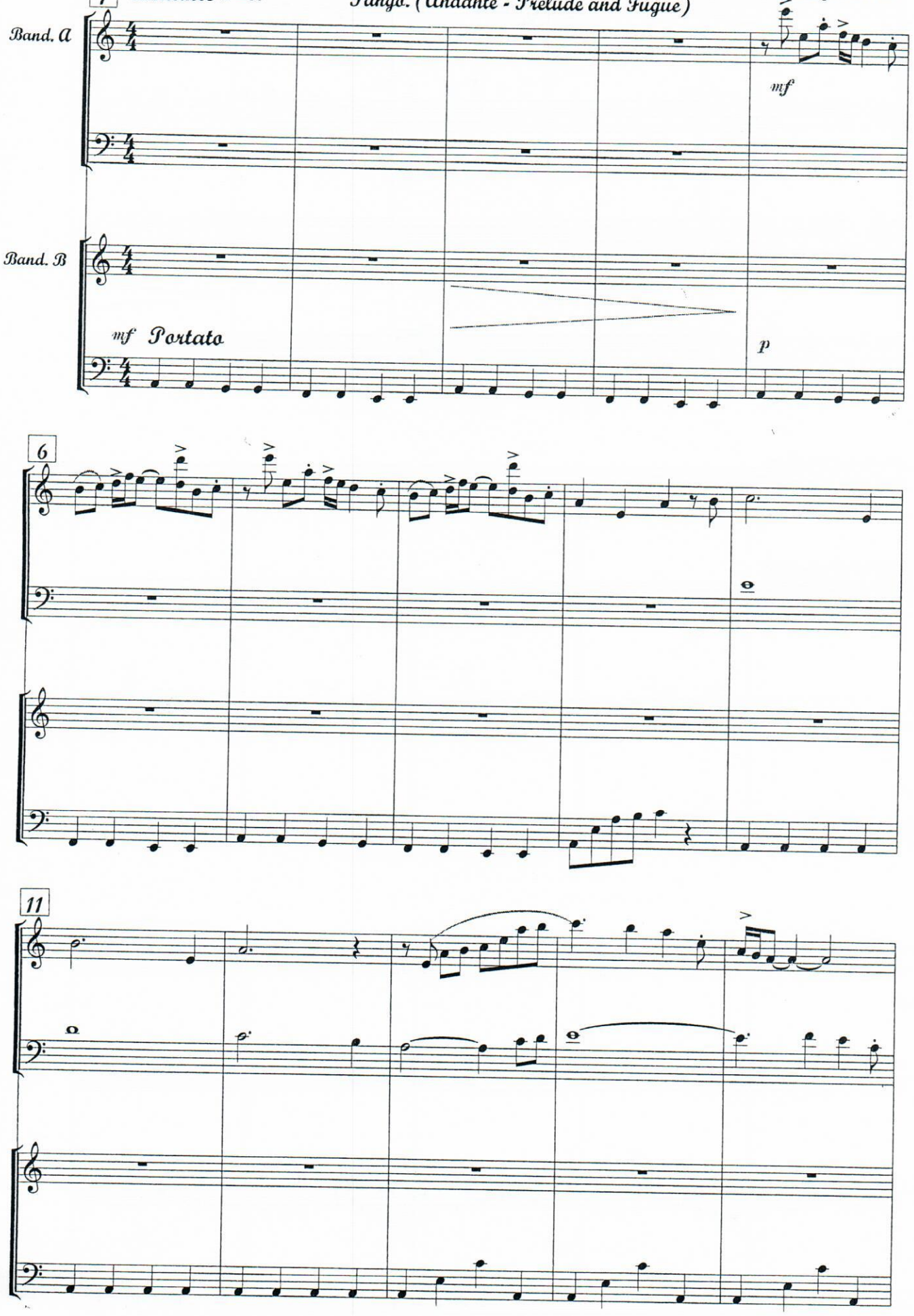
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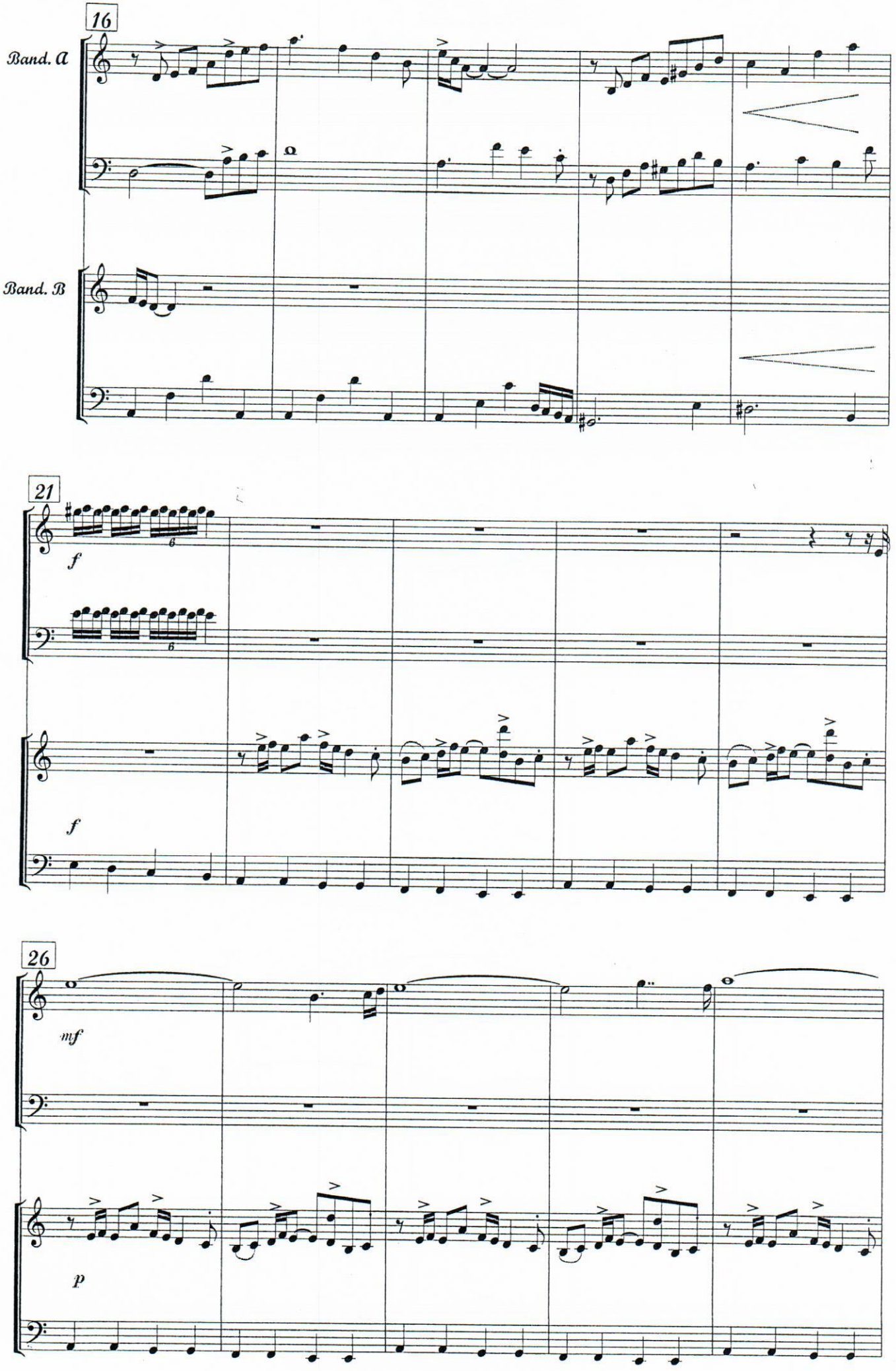
Nuevo Barracas al Sud
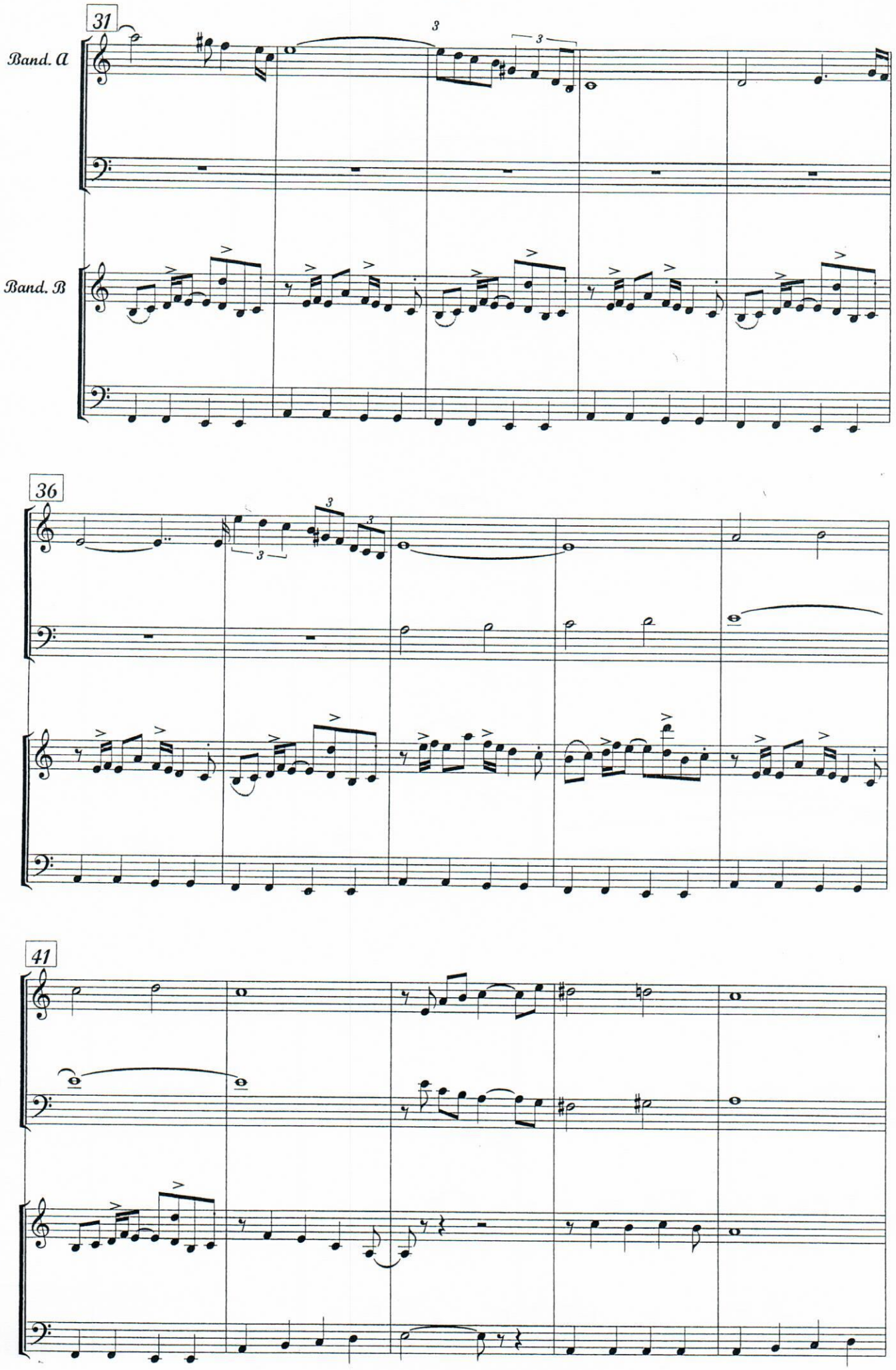
Tango. (Andante - Prelude and Fugue)

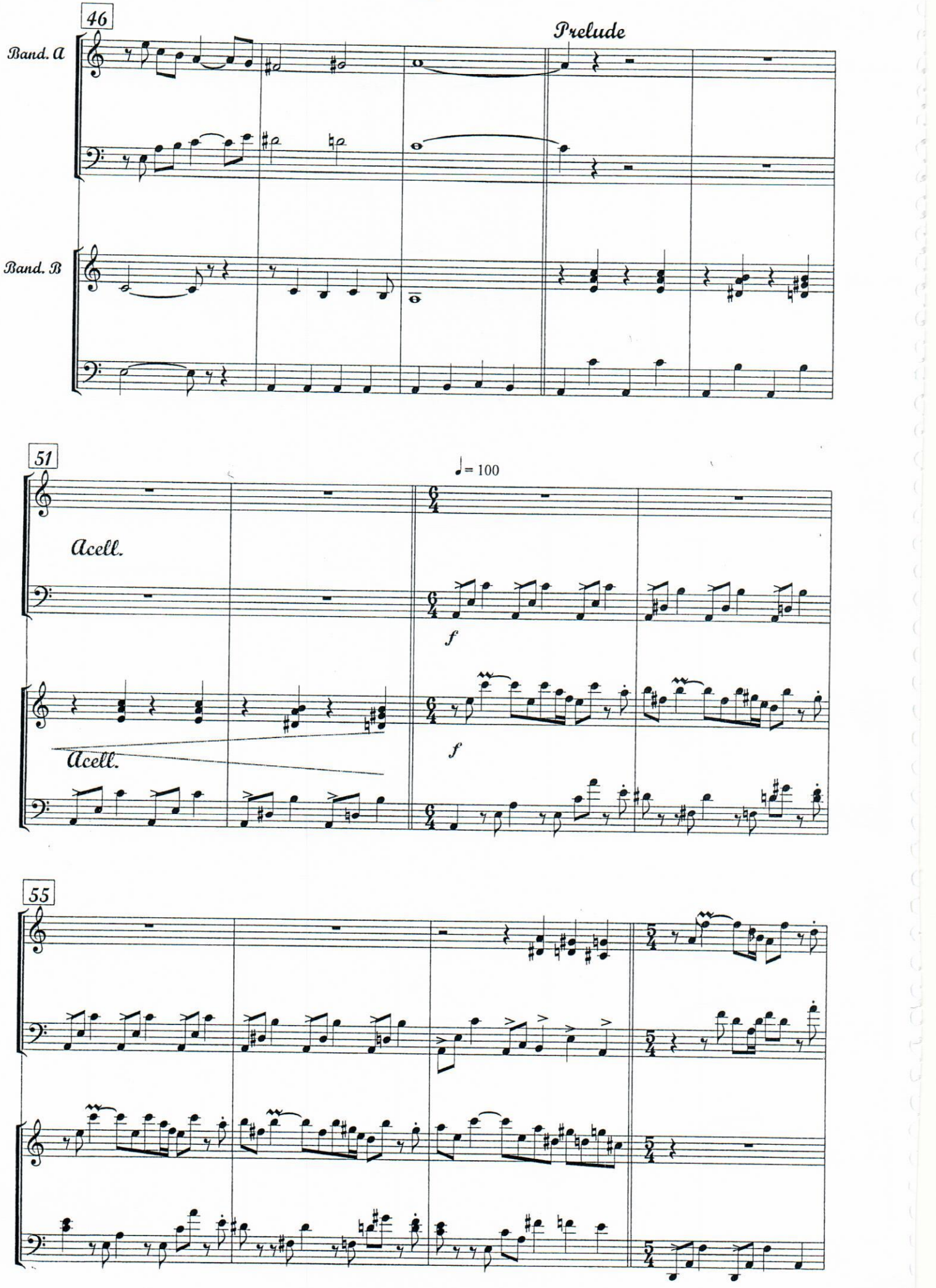
H.J. Mele
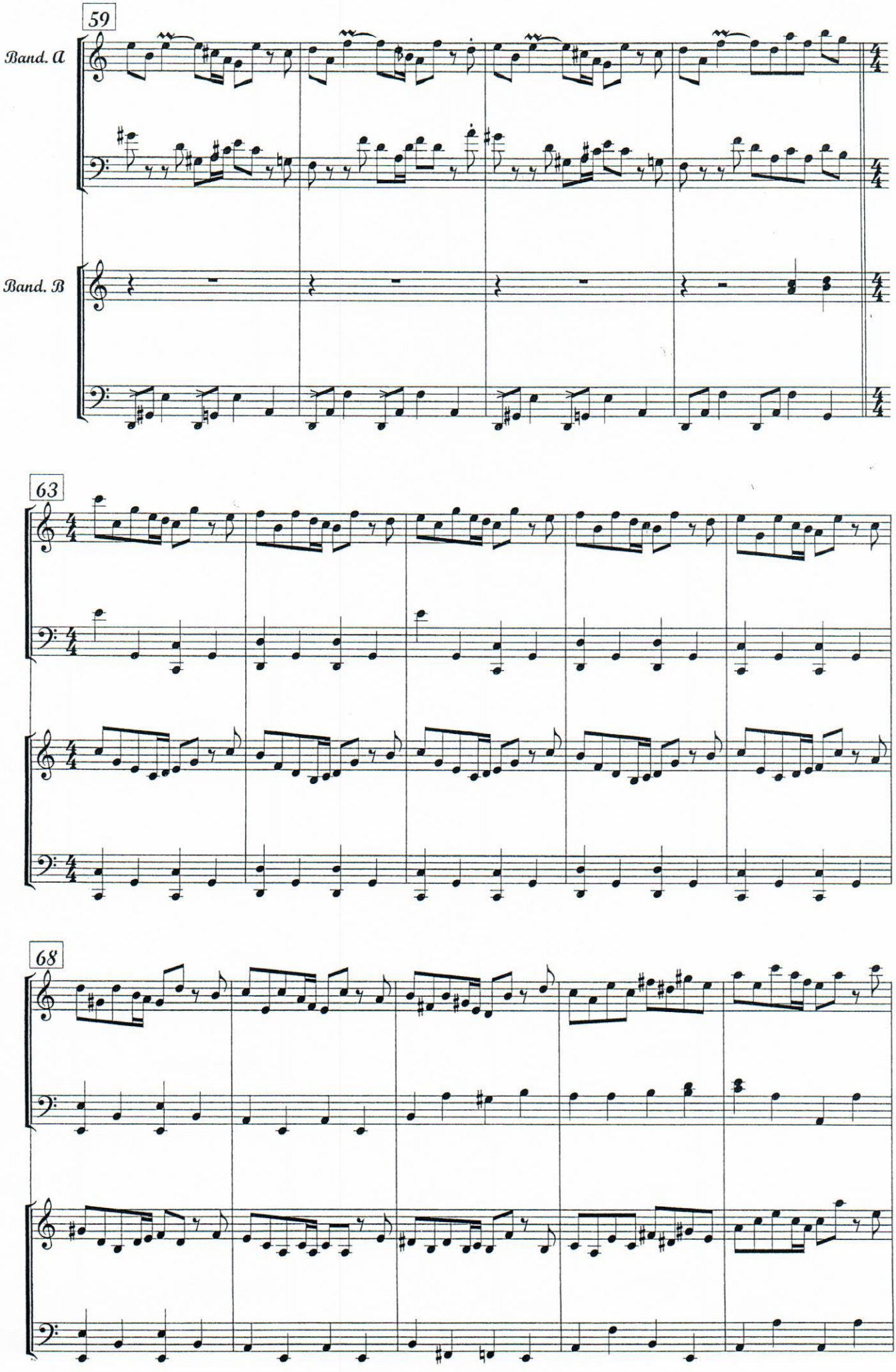
1 Andante ♩= 80
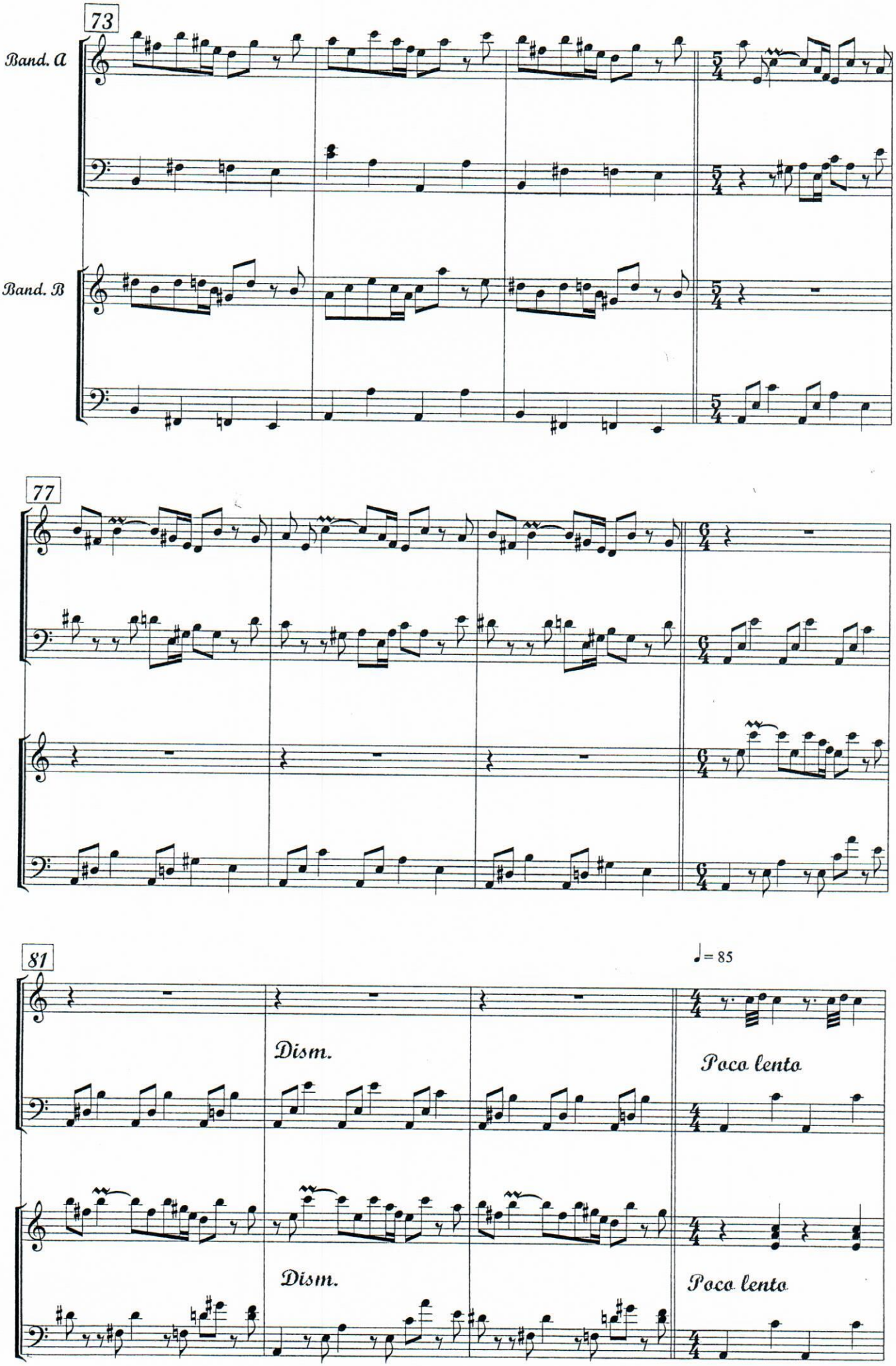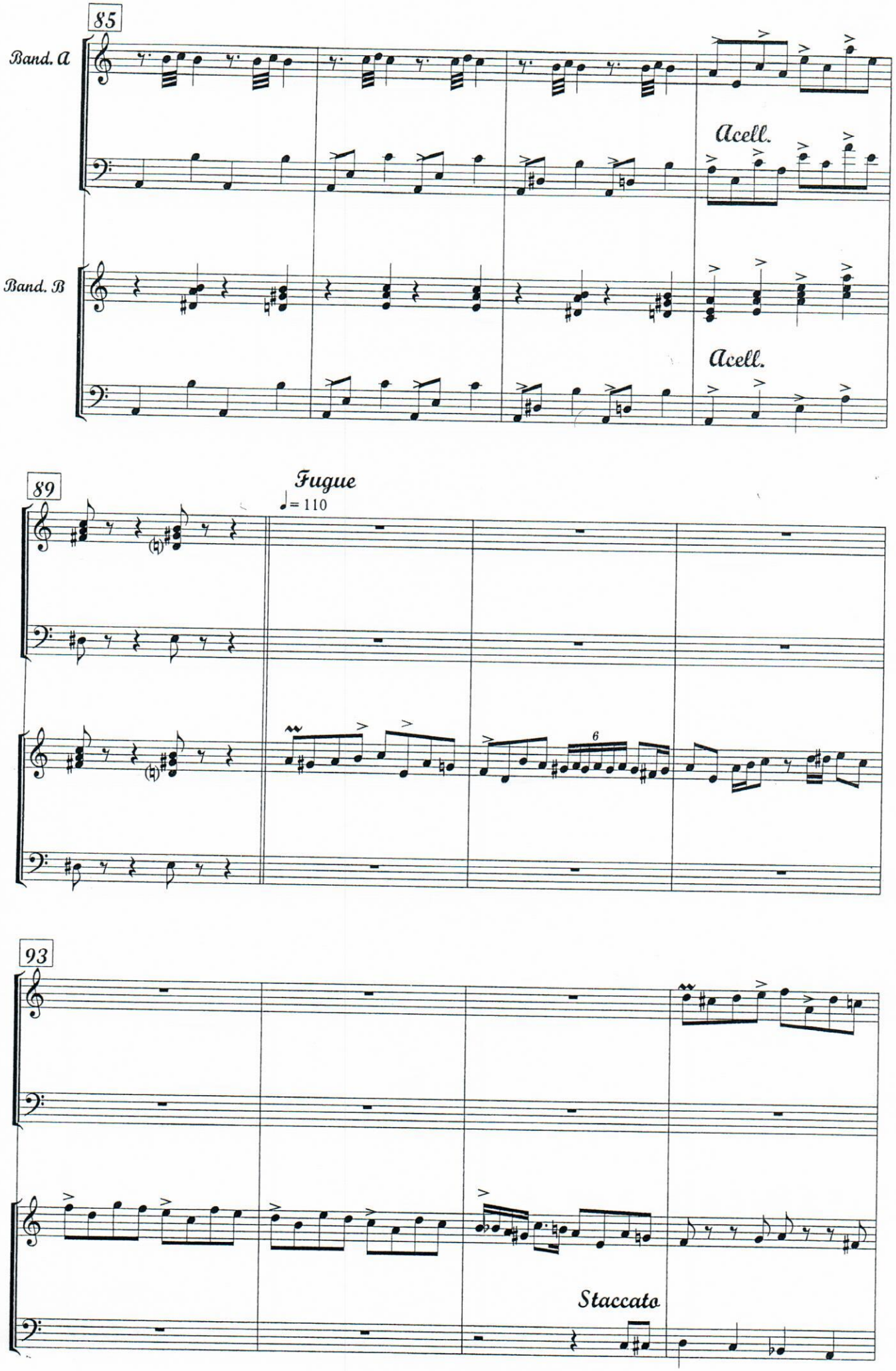



16
Band. A
Band. B
21
f
f
26
mf
p
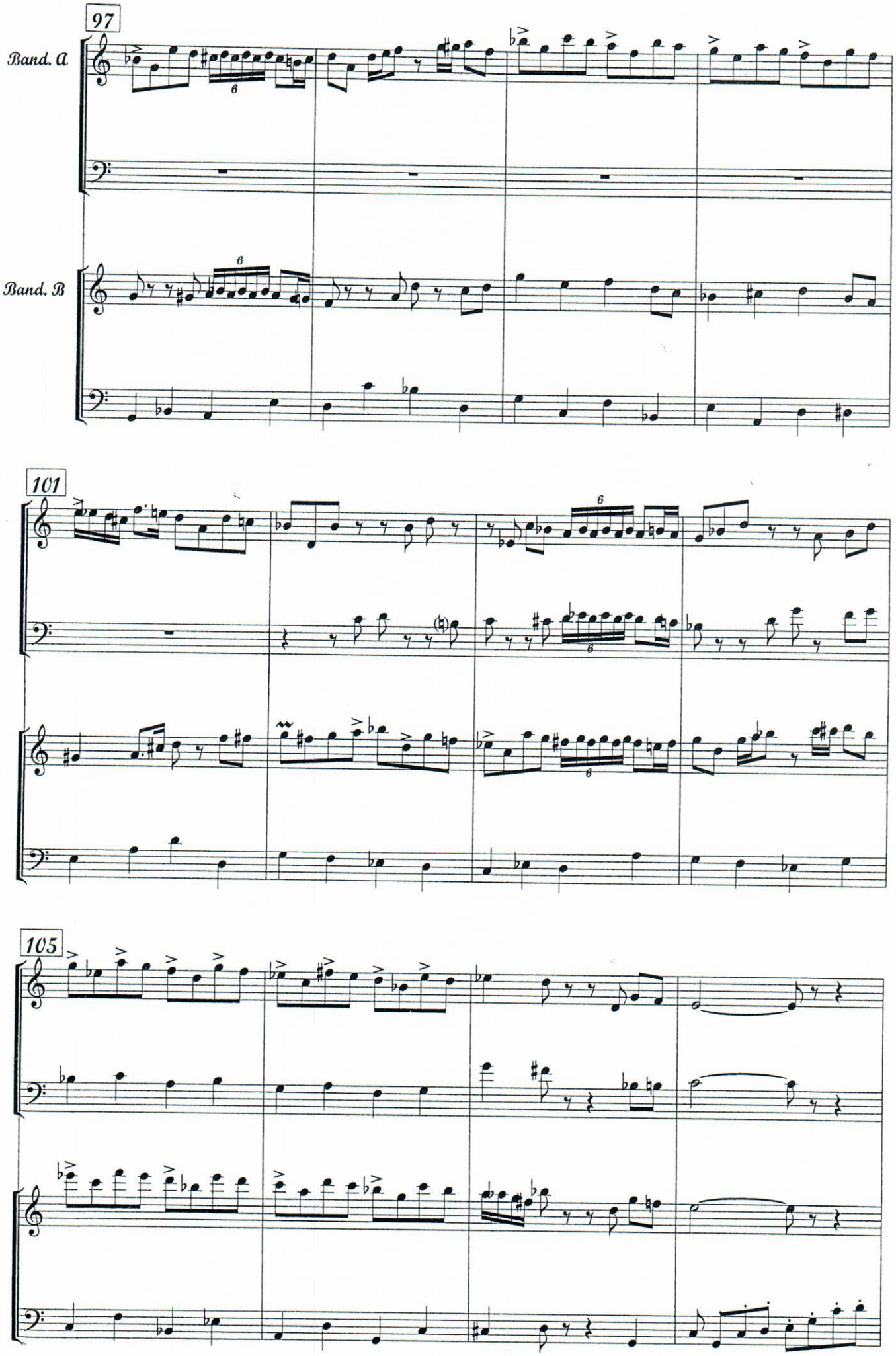

31
Band. A
Band. B
36
41
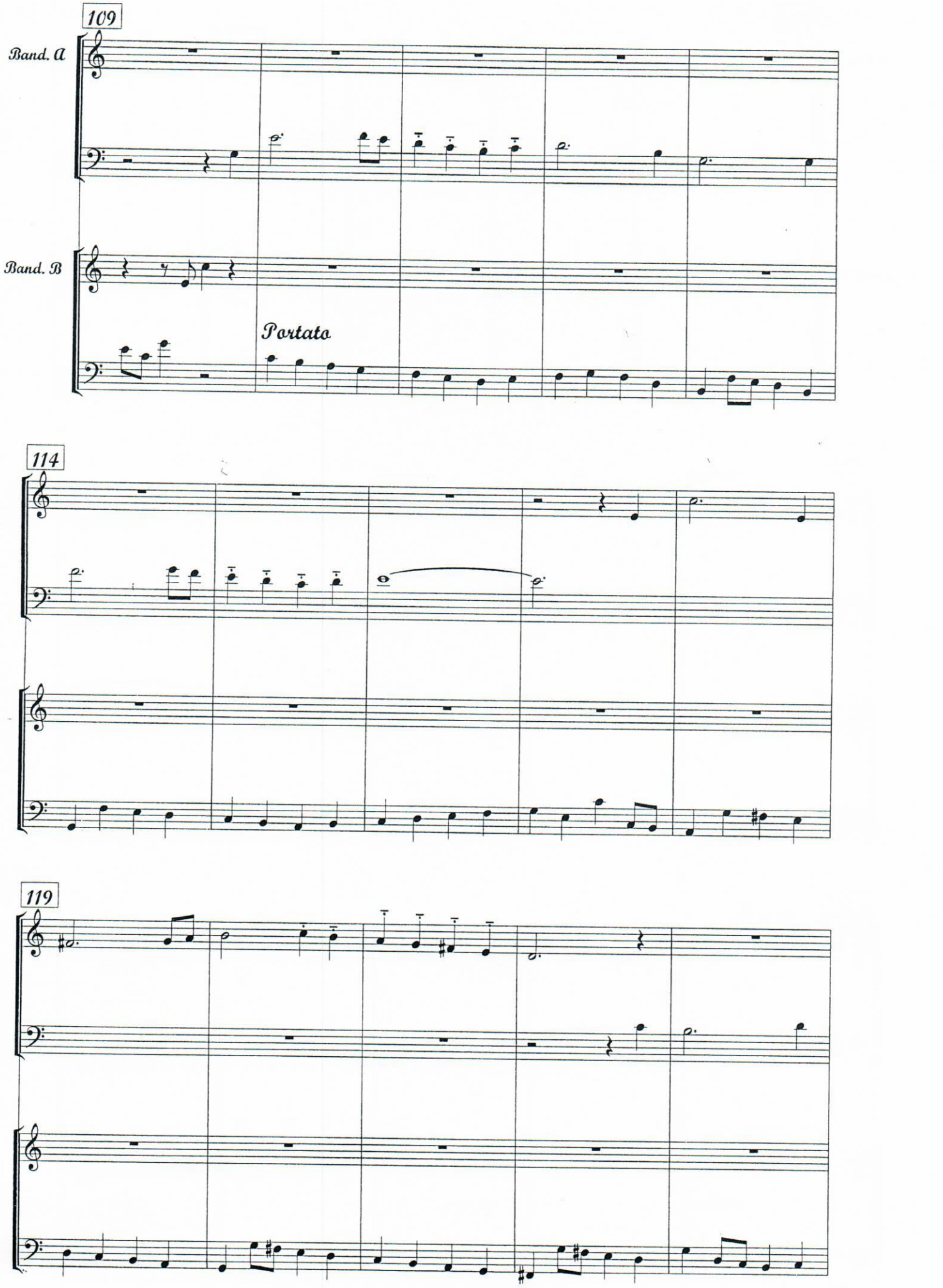

46
Prelude
Band. A
Band. B
51
♩= 100
Acell.
f
Acell.
f
55
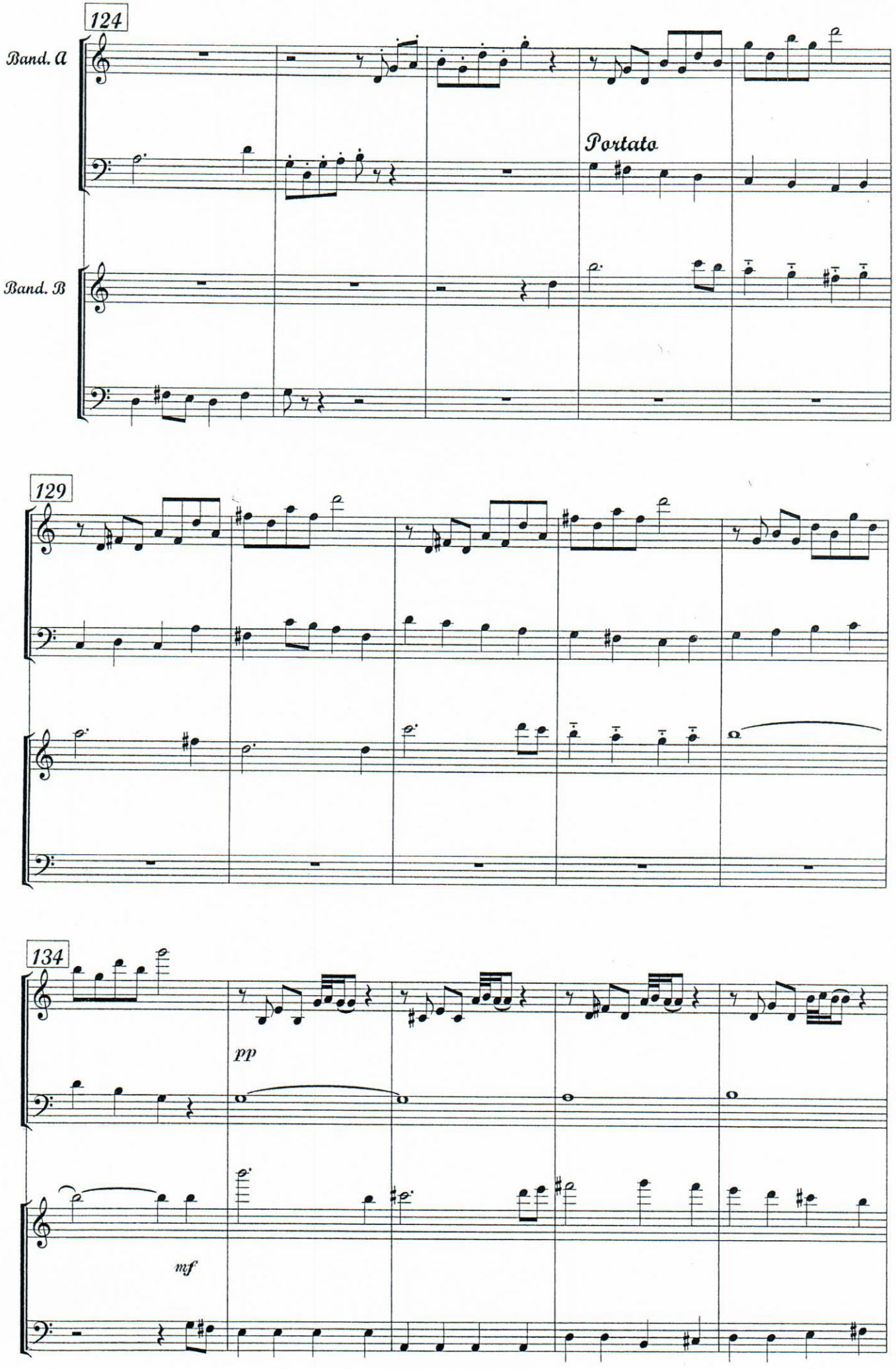

59
Band. A
Band. B
63
68

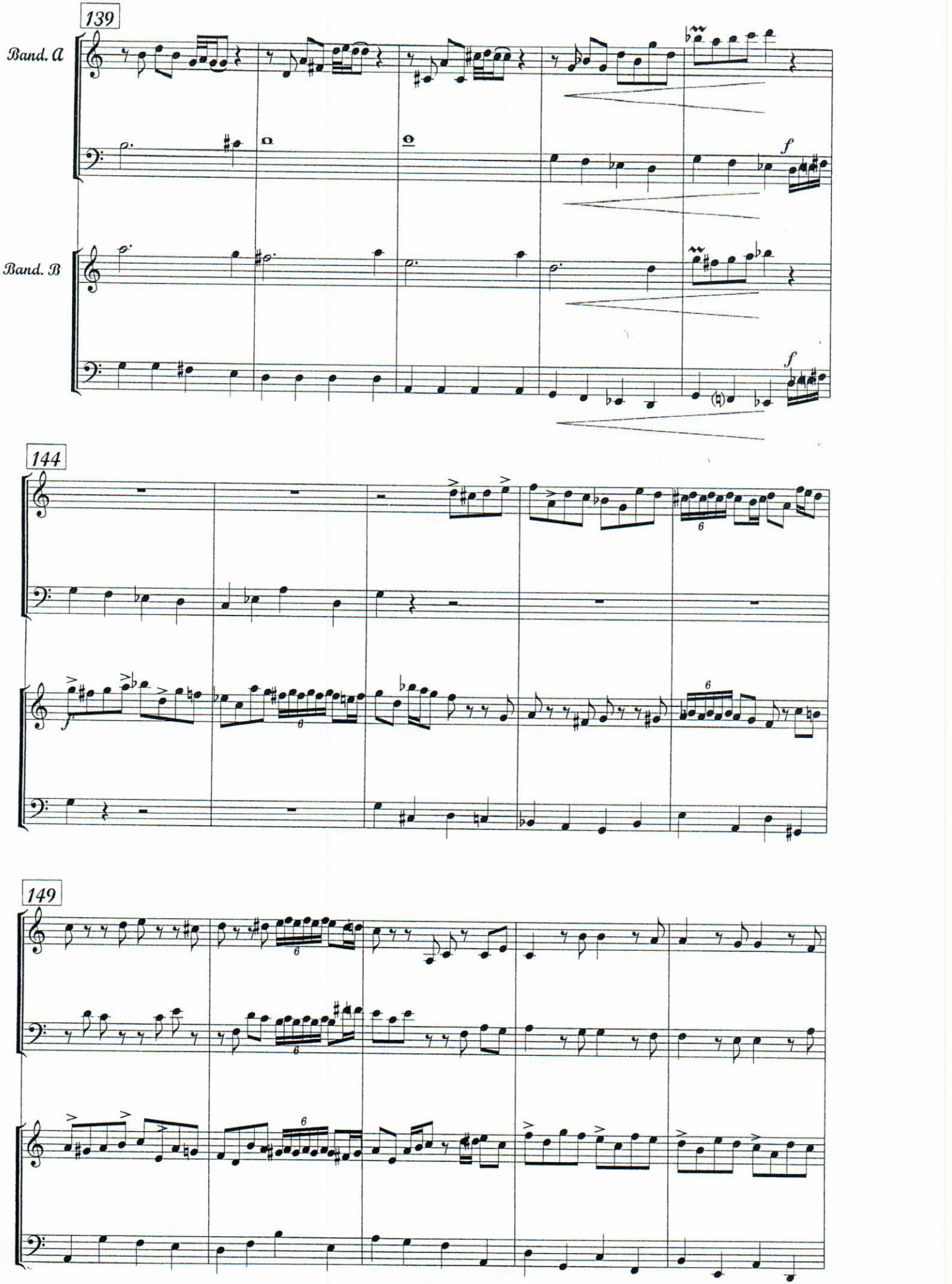

73
Band. A
Band. B
77
81
♩= 85
Dism.
Poco lento
Dism.
Poco lento
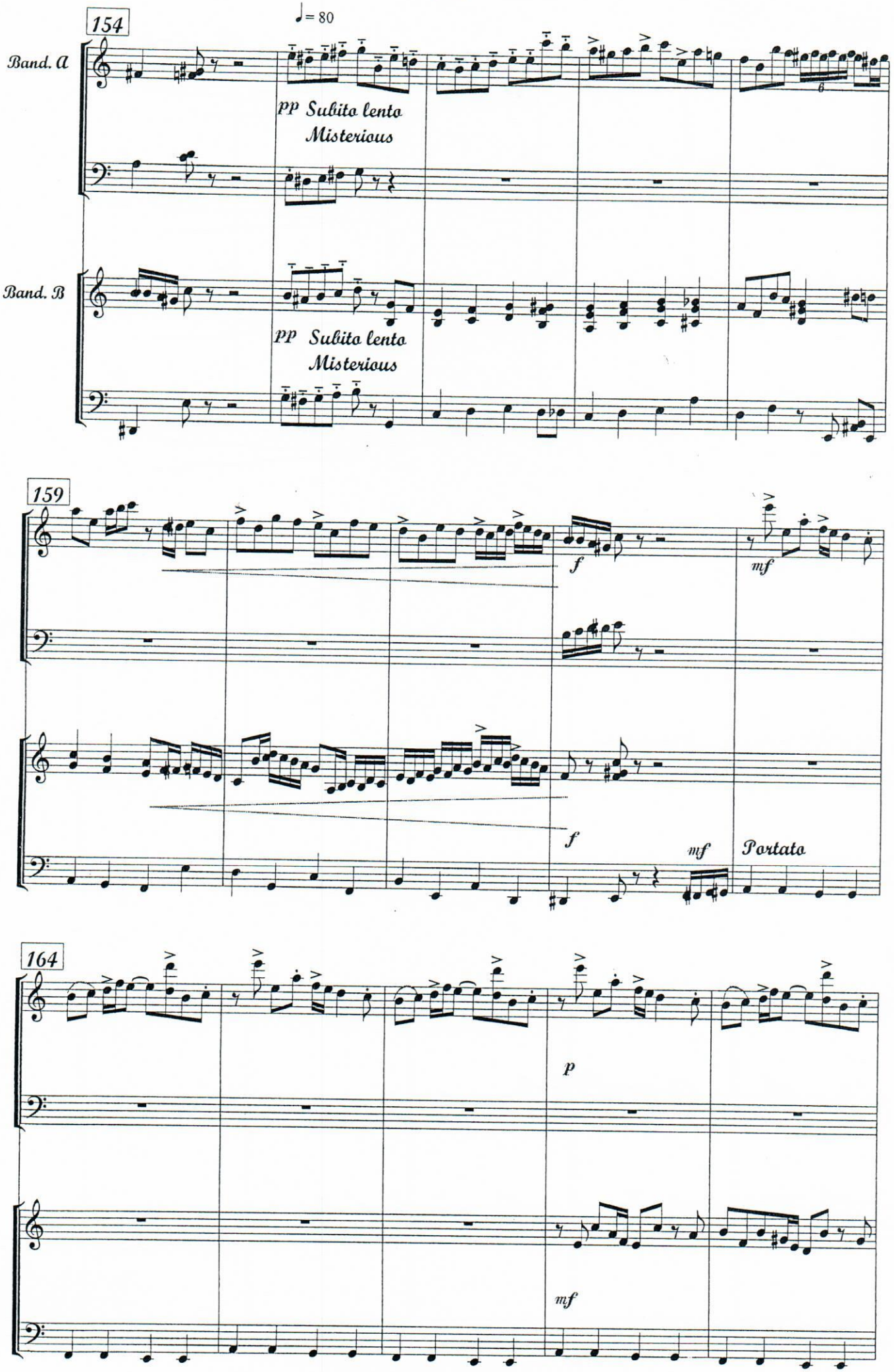

85
Band. A
Acell.
Band. B
Acell.
89
Fugue
♩= 110
6
93
Staccato
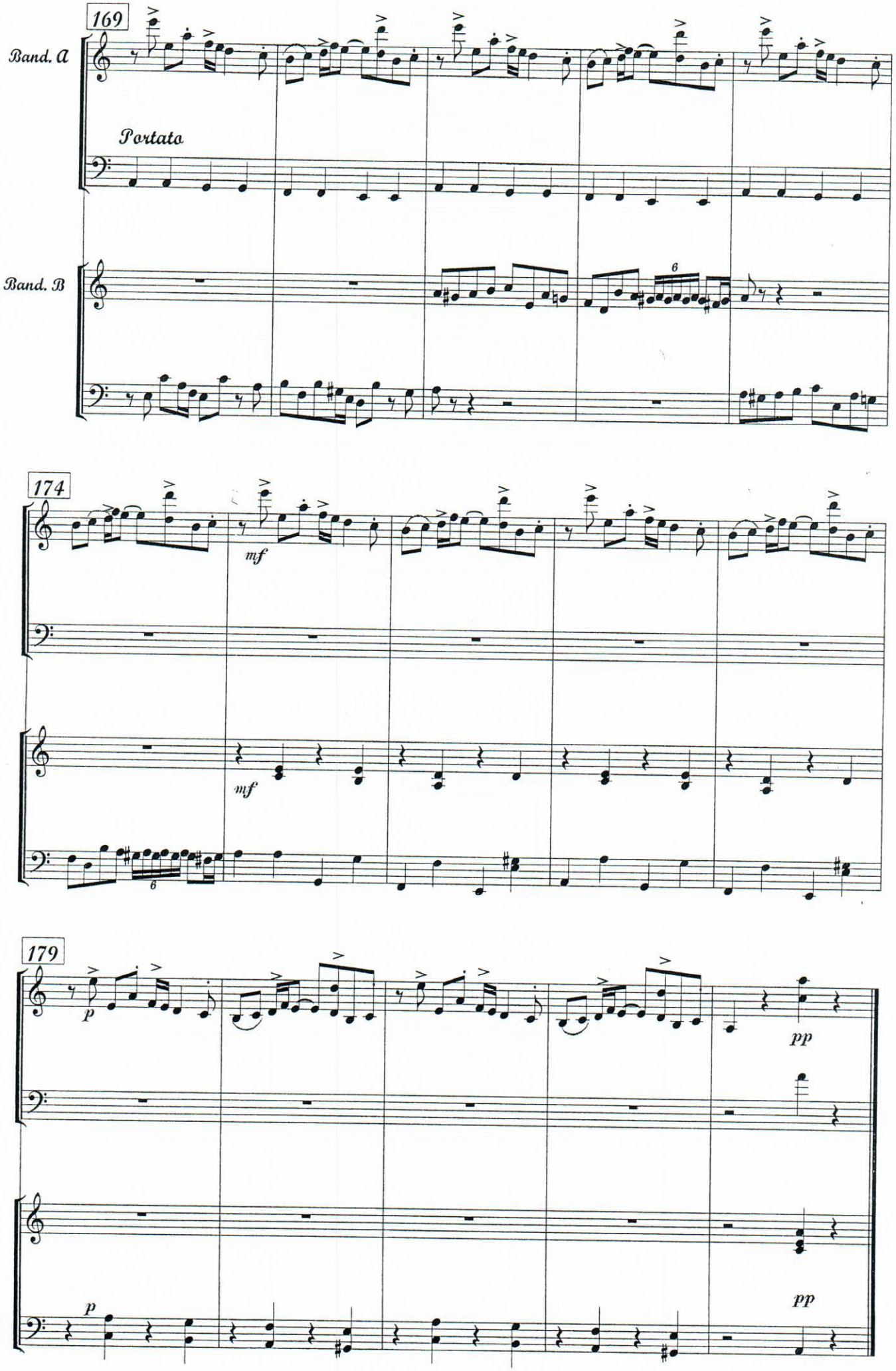

97
Band. A
Band. B
101
105


109
Band. A
Band. B
Portato
114
119


124
Band. A
Portato
Band. B
129
134
pp
mf


139
Band. A
Band. B
f
f
144
f
6
6
6
149
6
6
6


154
♩= 80
Band. A
pp Subito lento
Misterious
Band. B
pp Subito lento
Misterious
159
f
mf
f
mf
Portato
164
p
mf
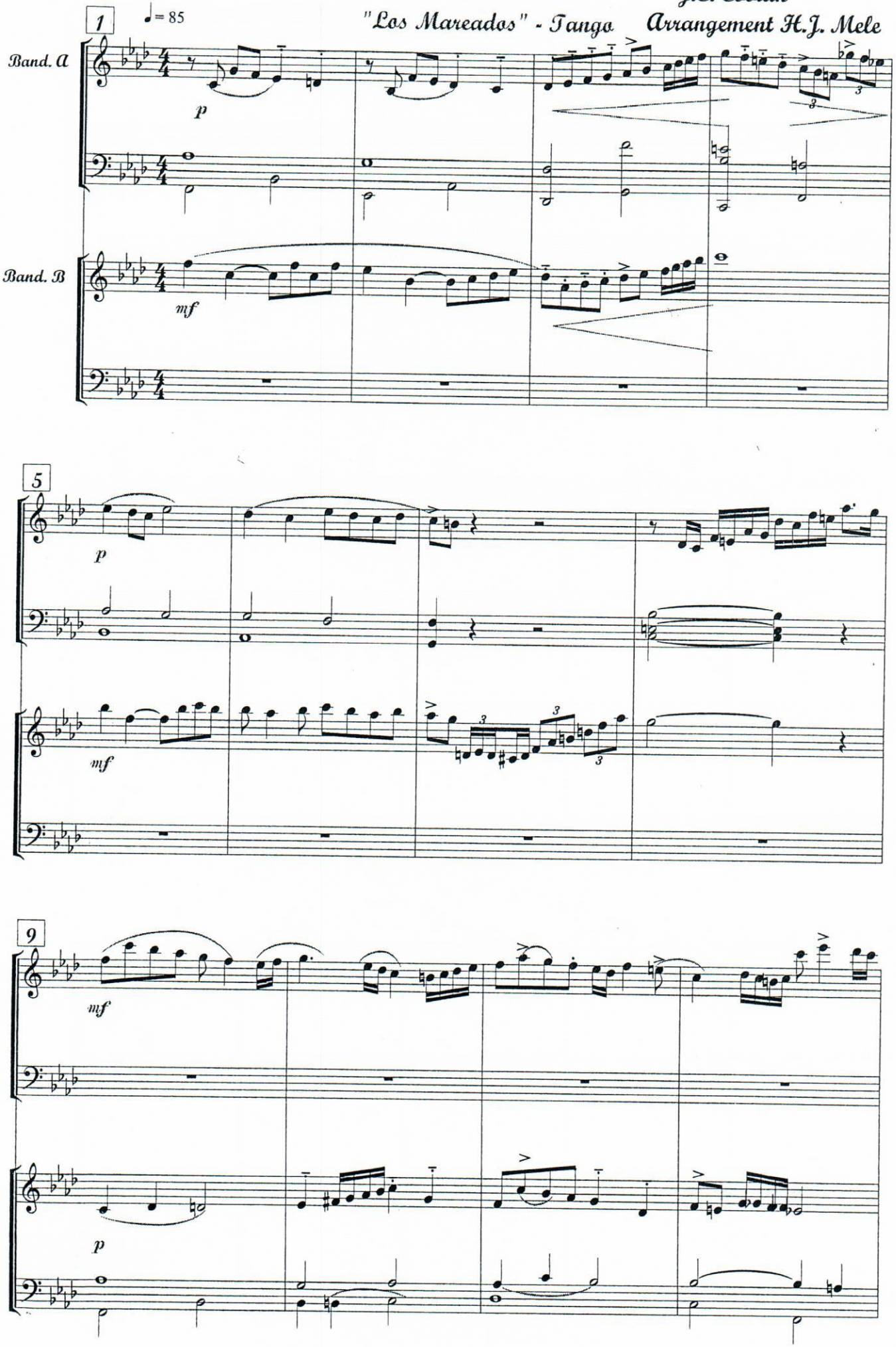

169
Band. A
Portato
Band. B
6
174
mf
mf
6
179
p
pp
p
pp
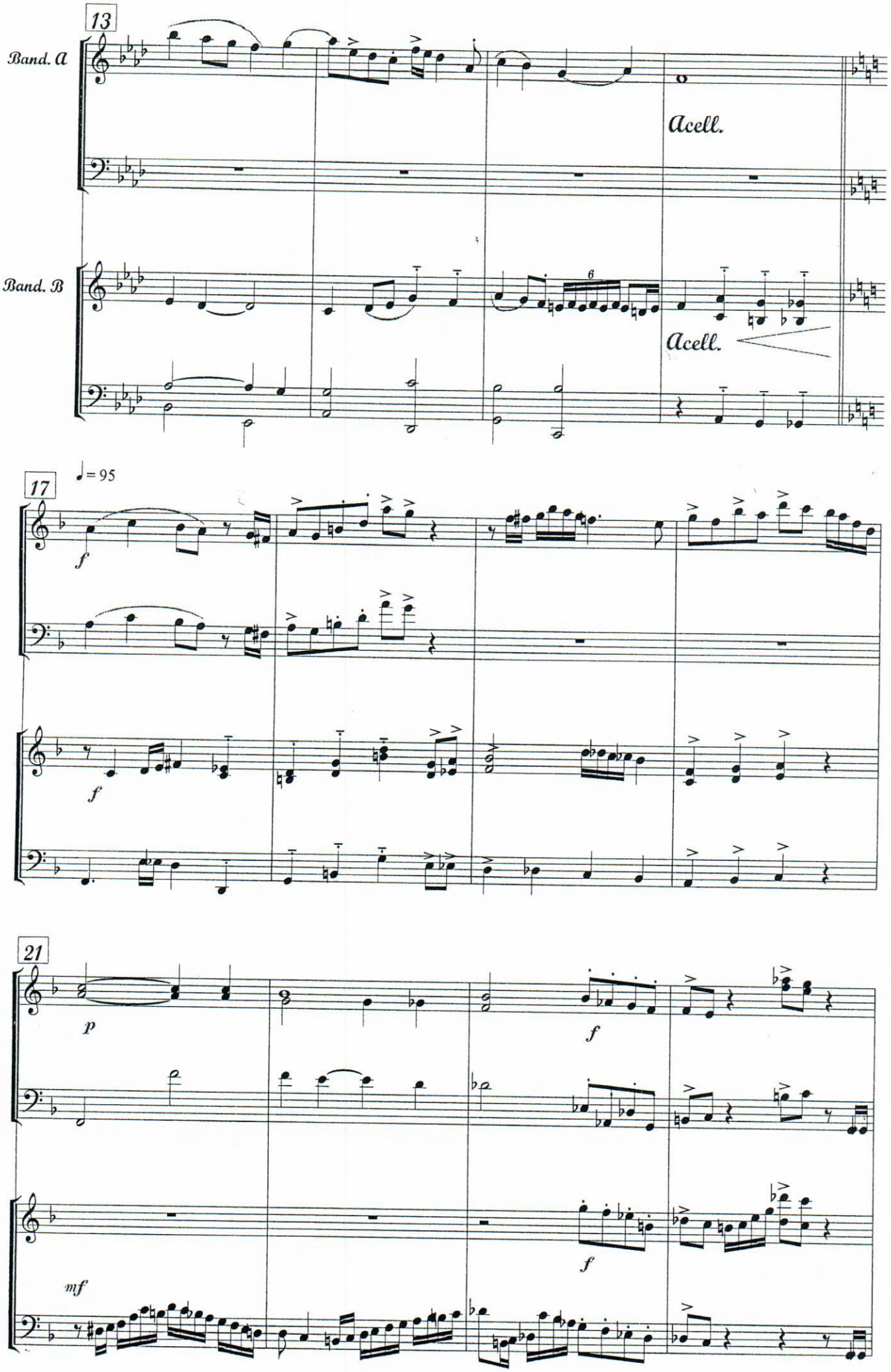
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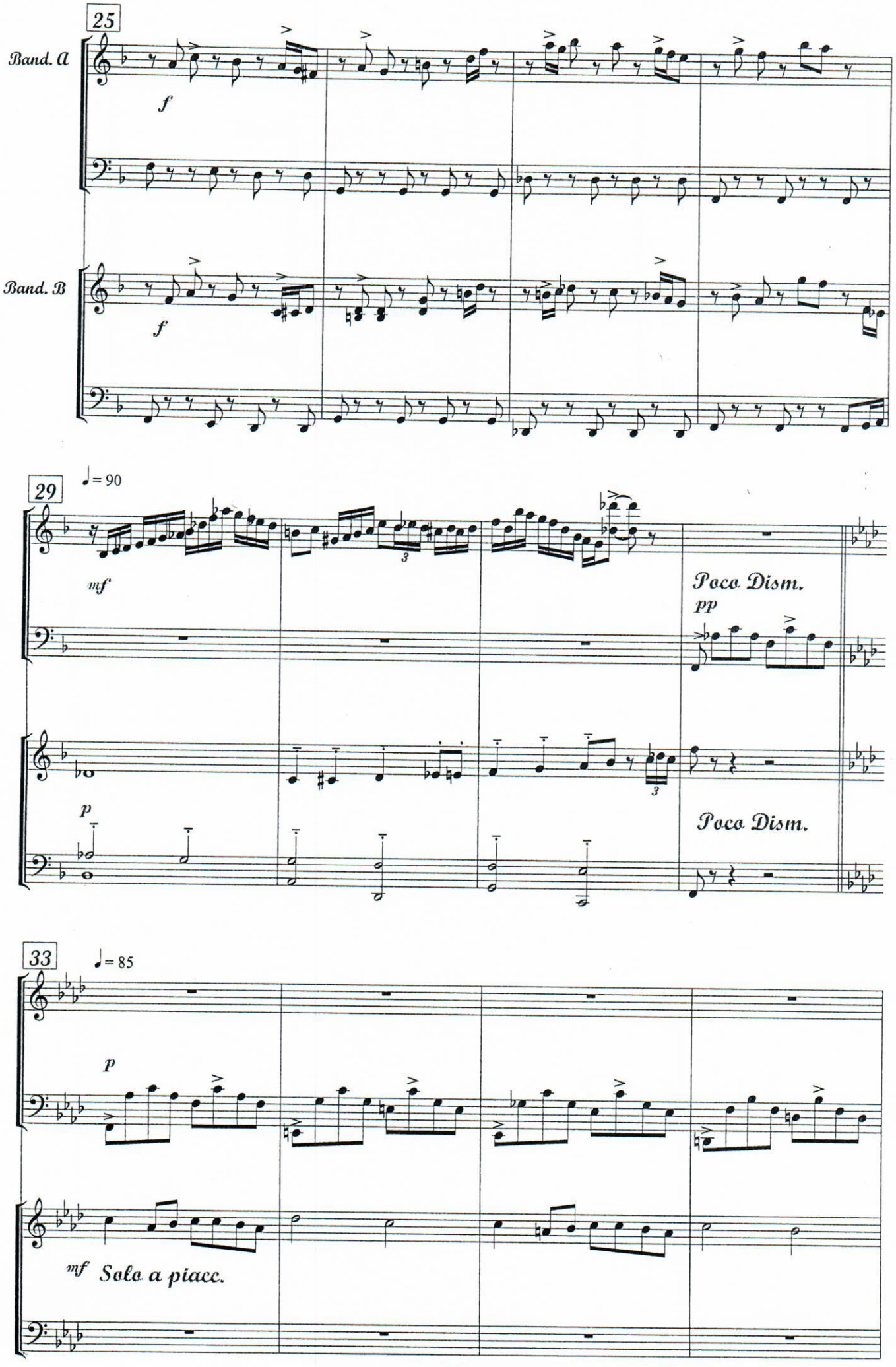
# Study Nº 54

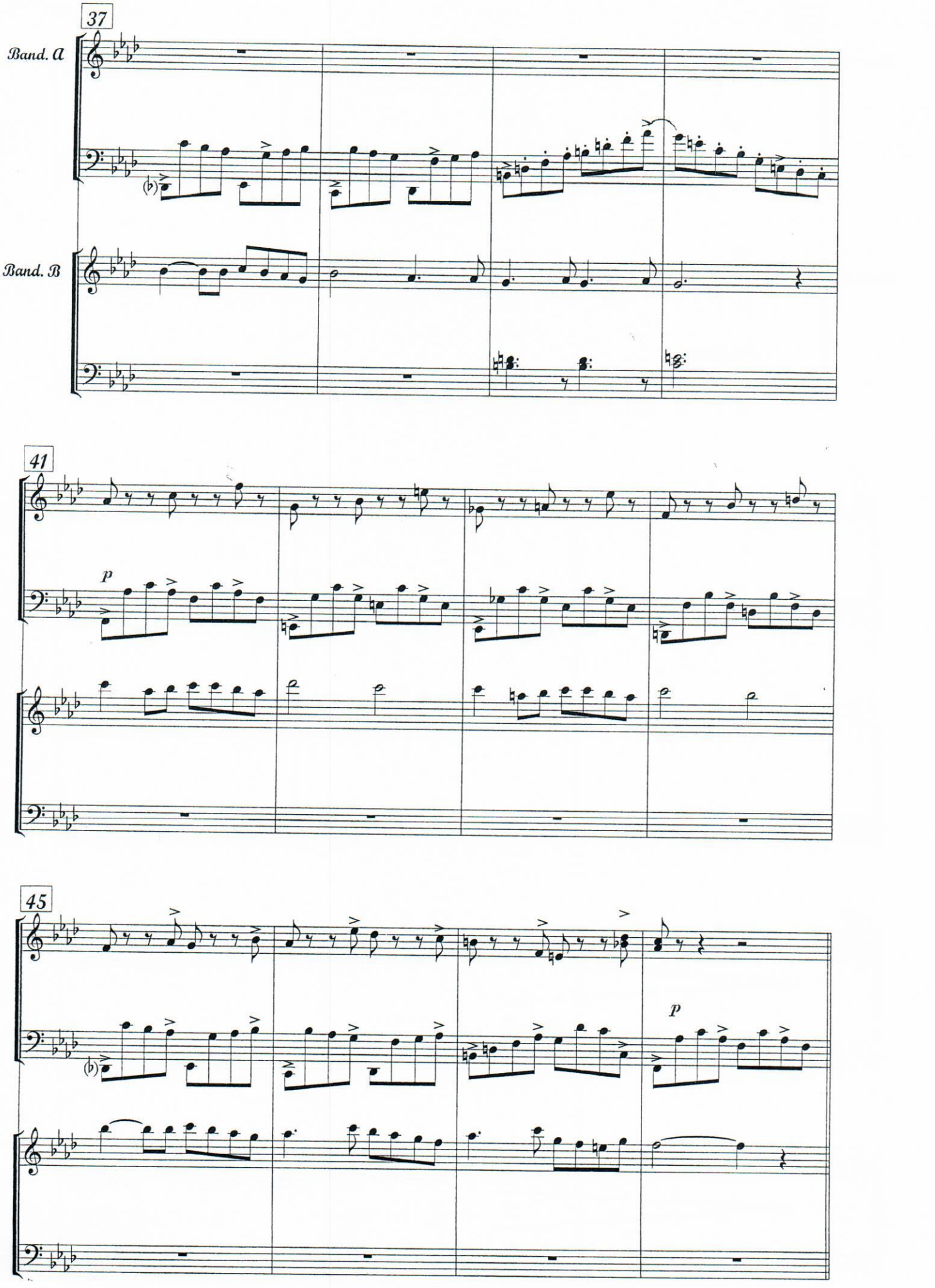
"Los Mareados" - Tango
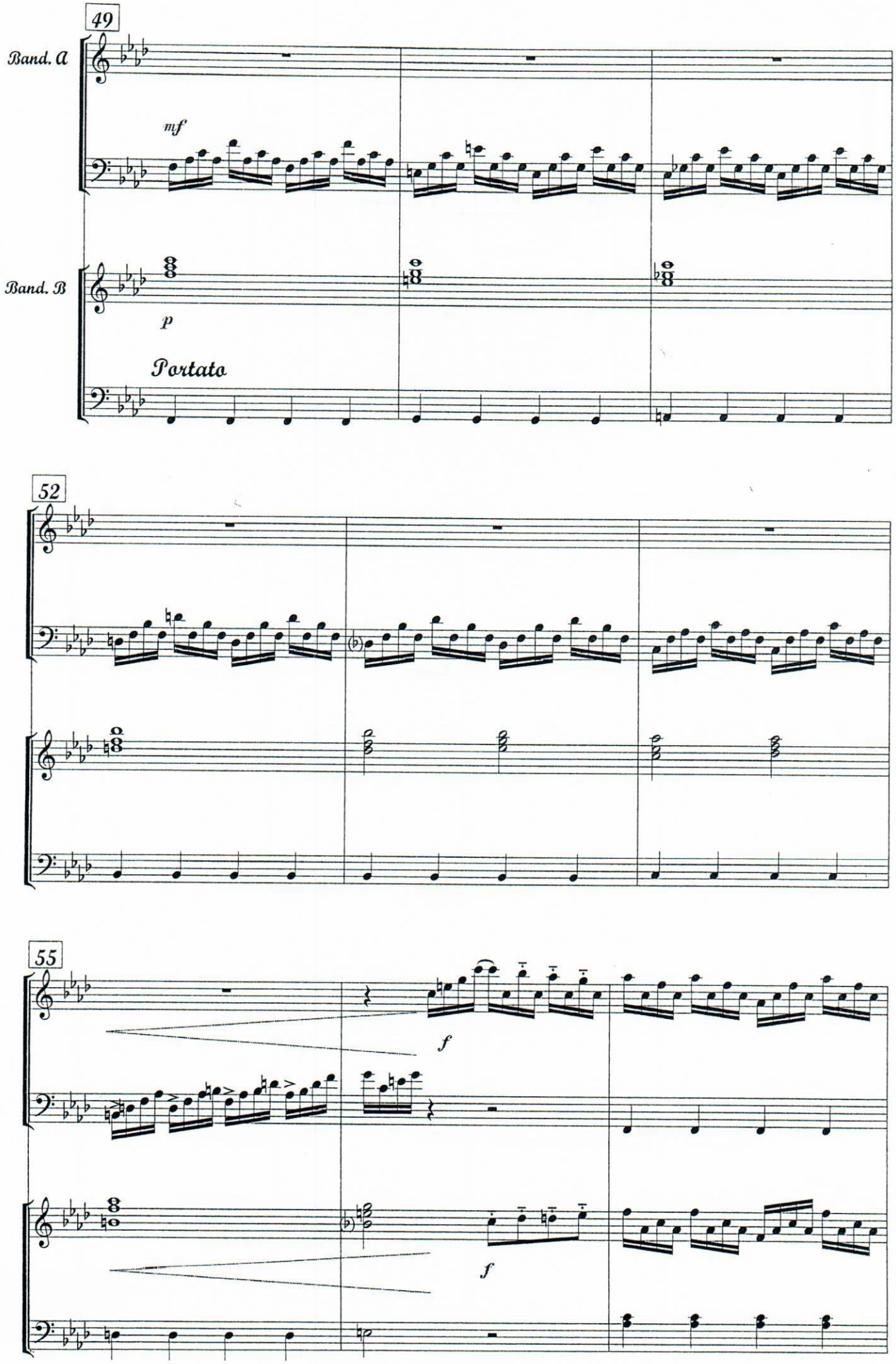
J.C. Cobián
Arrangement H.J. Mele
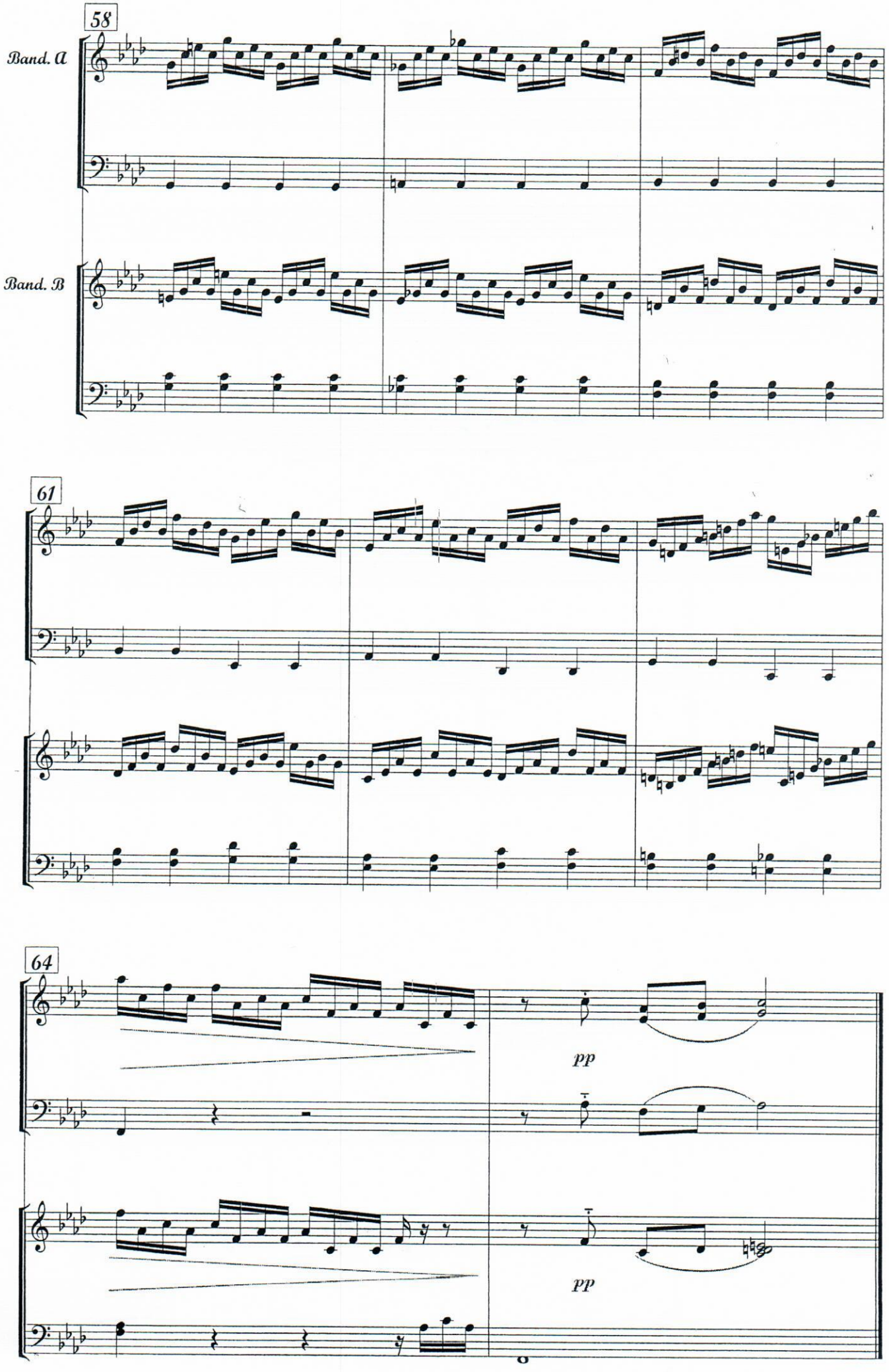



13
Band. A
Acell.
Band. B
6
Acell.
17
♩= 95
f
f
21
p
f
mf
f


25
Band. A
f
Band. B
f
29
♩= 90
mf
Poco Dism.
pp
p
Poco Dism.
33
♩= 85
p
mf Solo a piacc.


37
Band. A
Band. B
41
p
45
p


49
Band. A
mf
Band. B
p
Portato
52
55
f
f
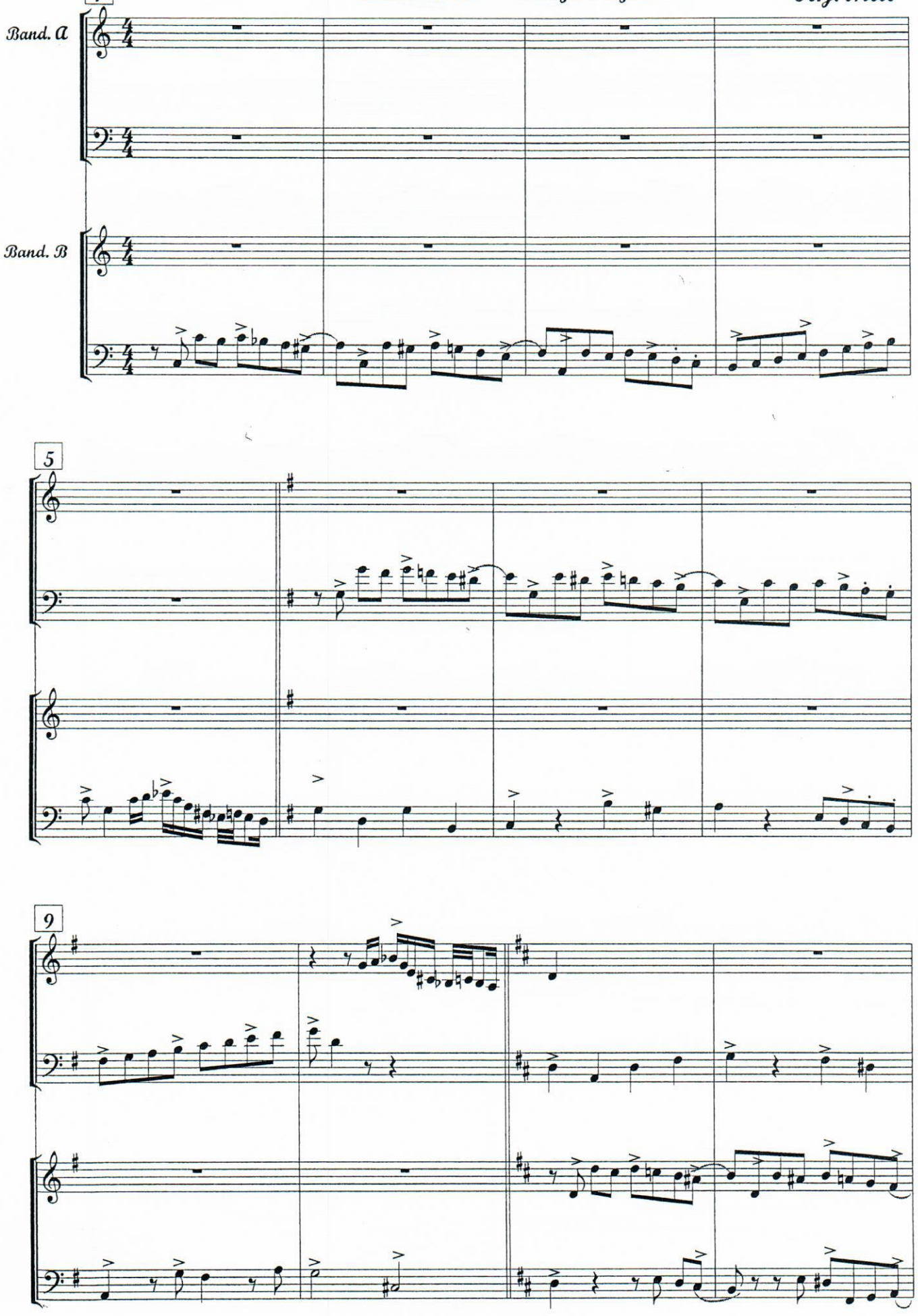

58
Band. A
Band. B
61
64
pp
pp
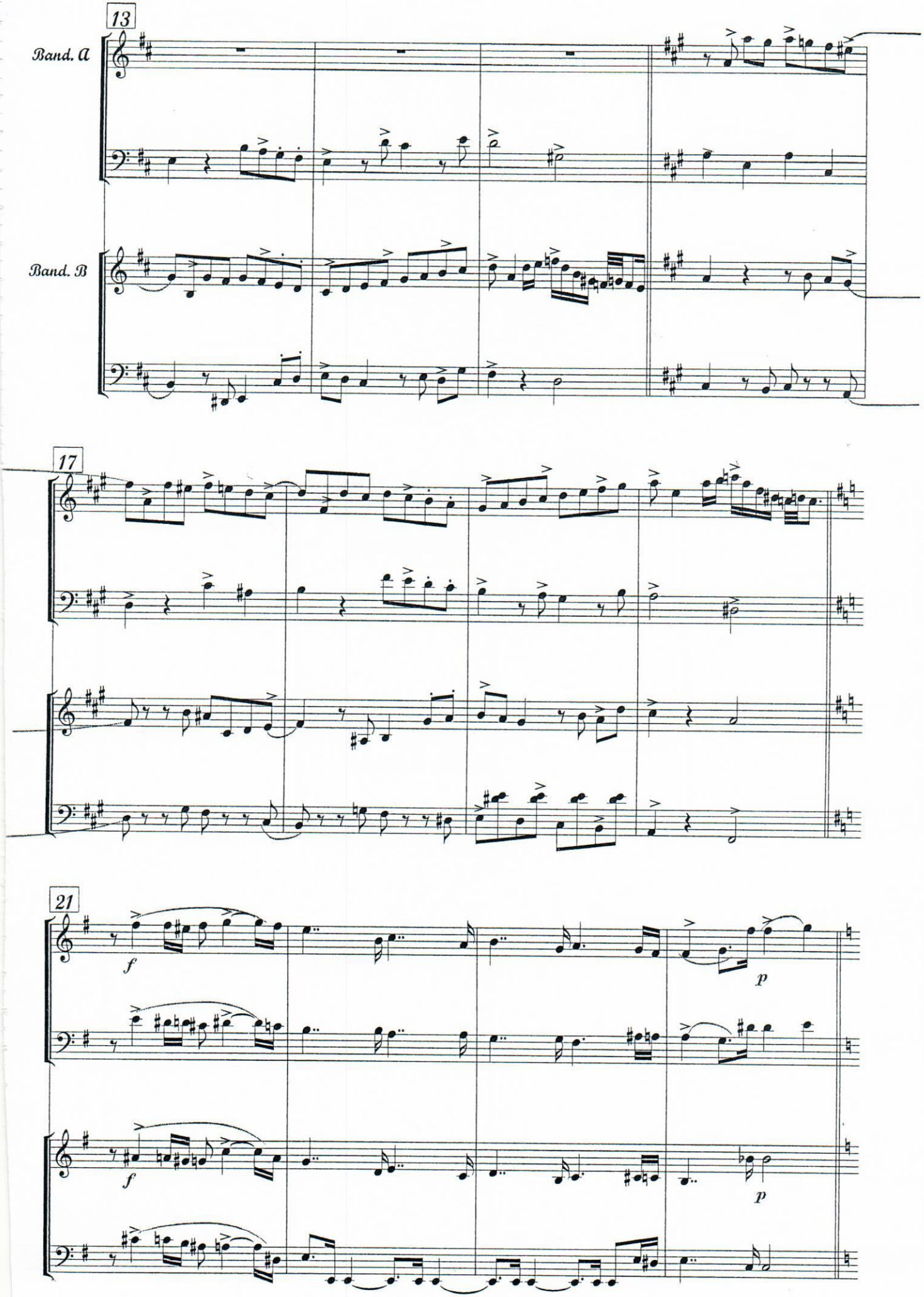
Lesson Nº 135
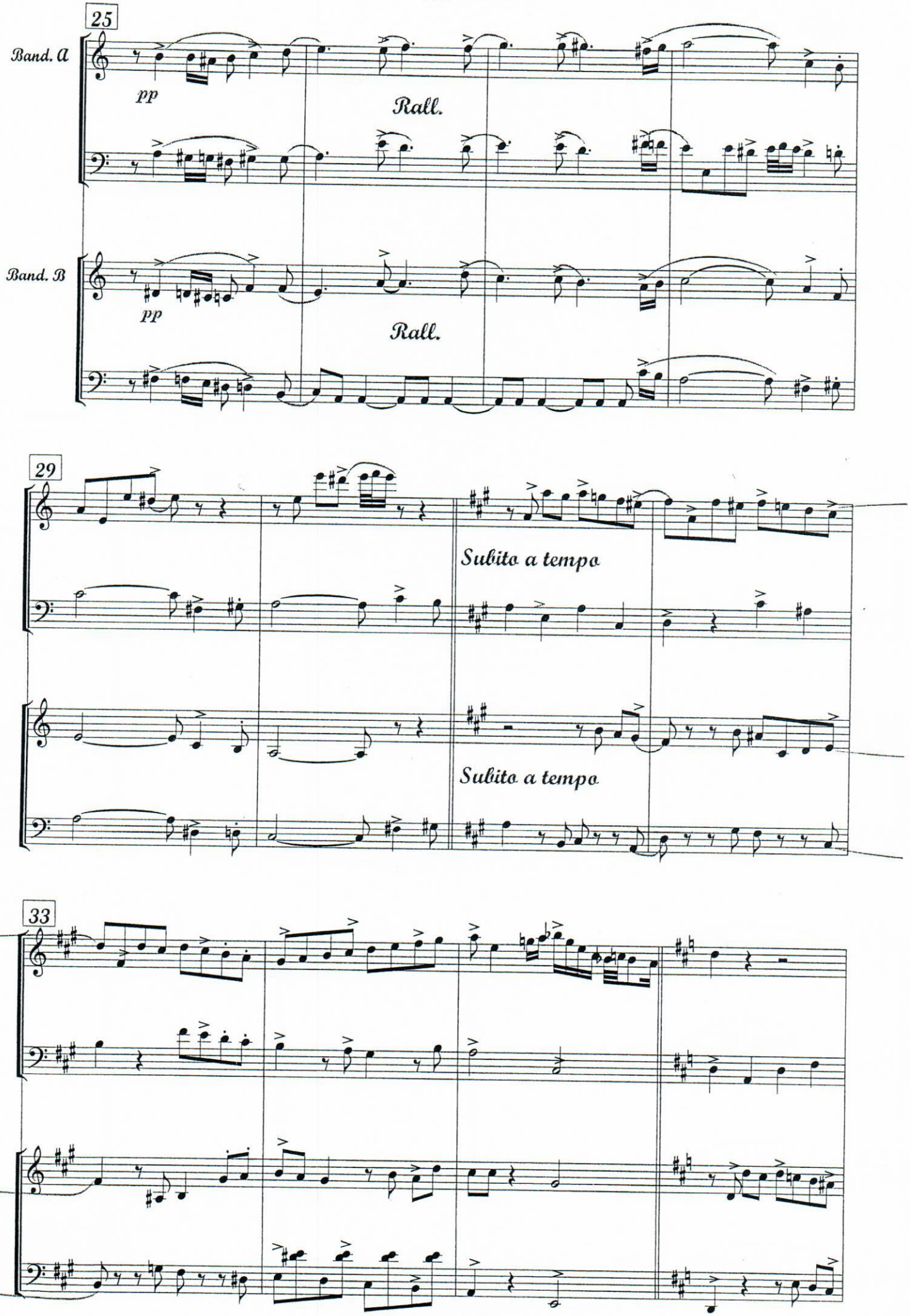
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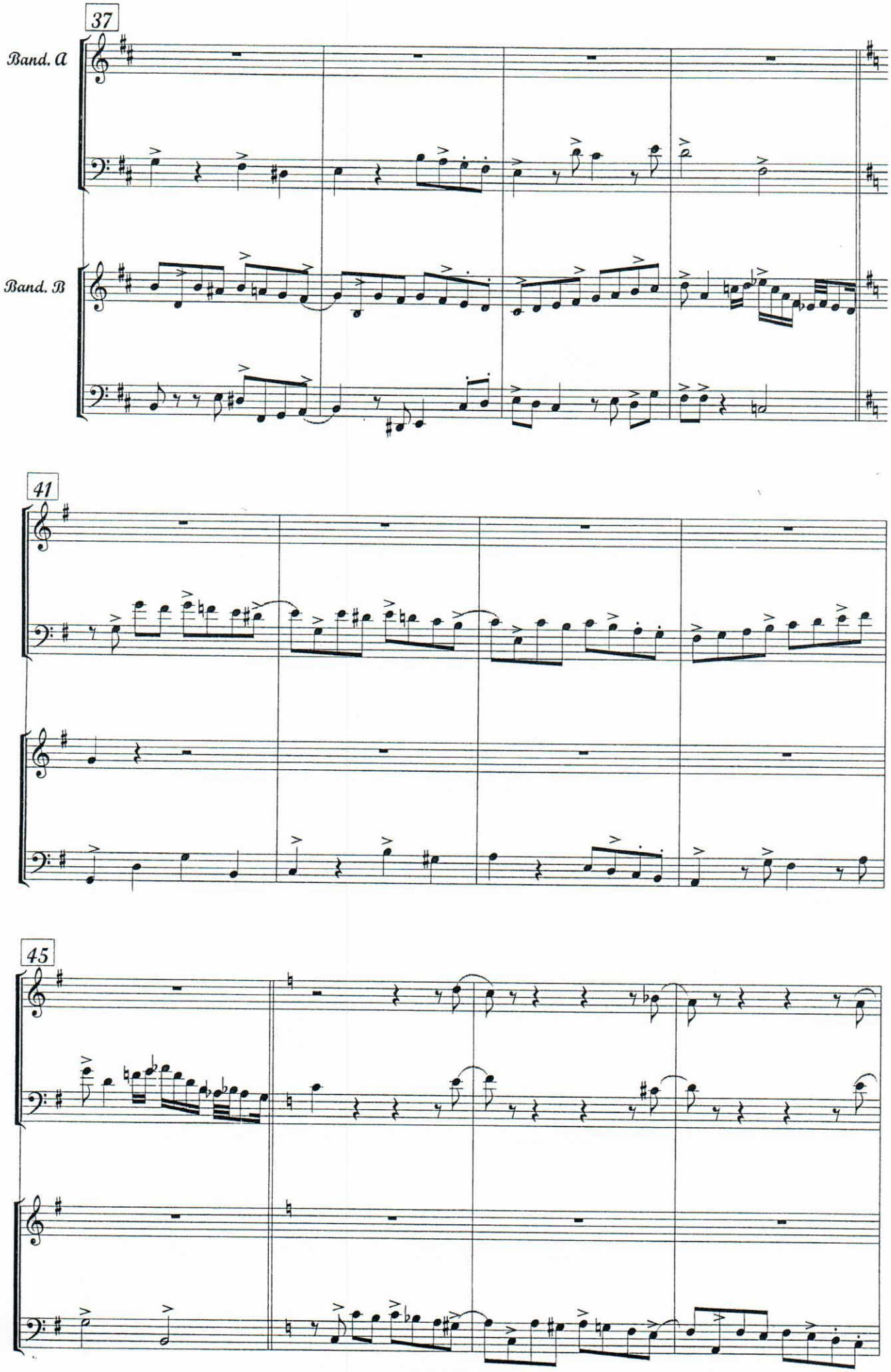
"Cuatro Voces" - Tango-Fugue
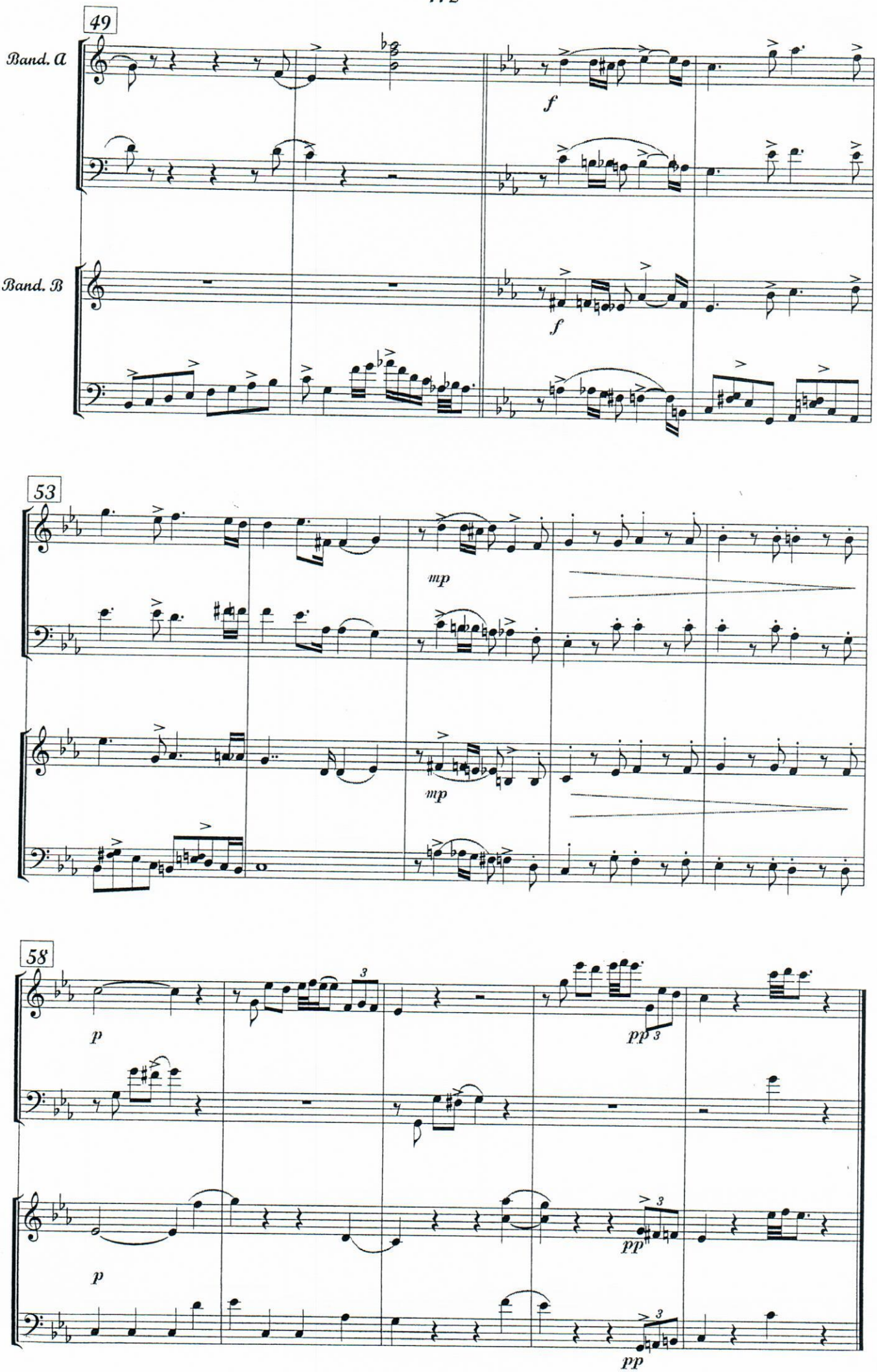
H.J. Mele




13
Band. A
Band. B
17
21
f
p
f
p


25
Band. A
pp
Rall.
Band. B
pp
Rall.
29
Subito a tempo
Subito a tempo
33


37
Band. A
Band. B
41
45
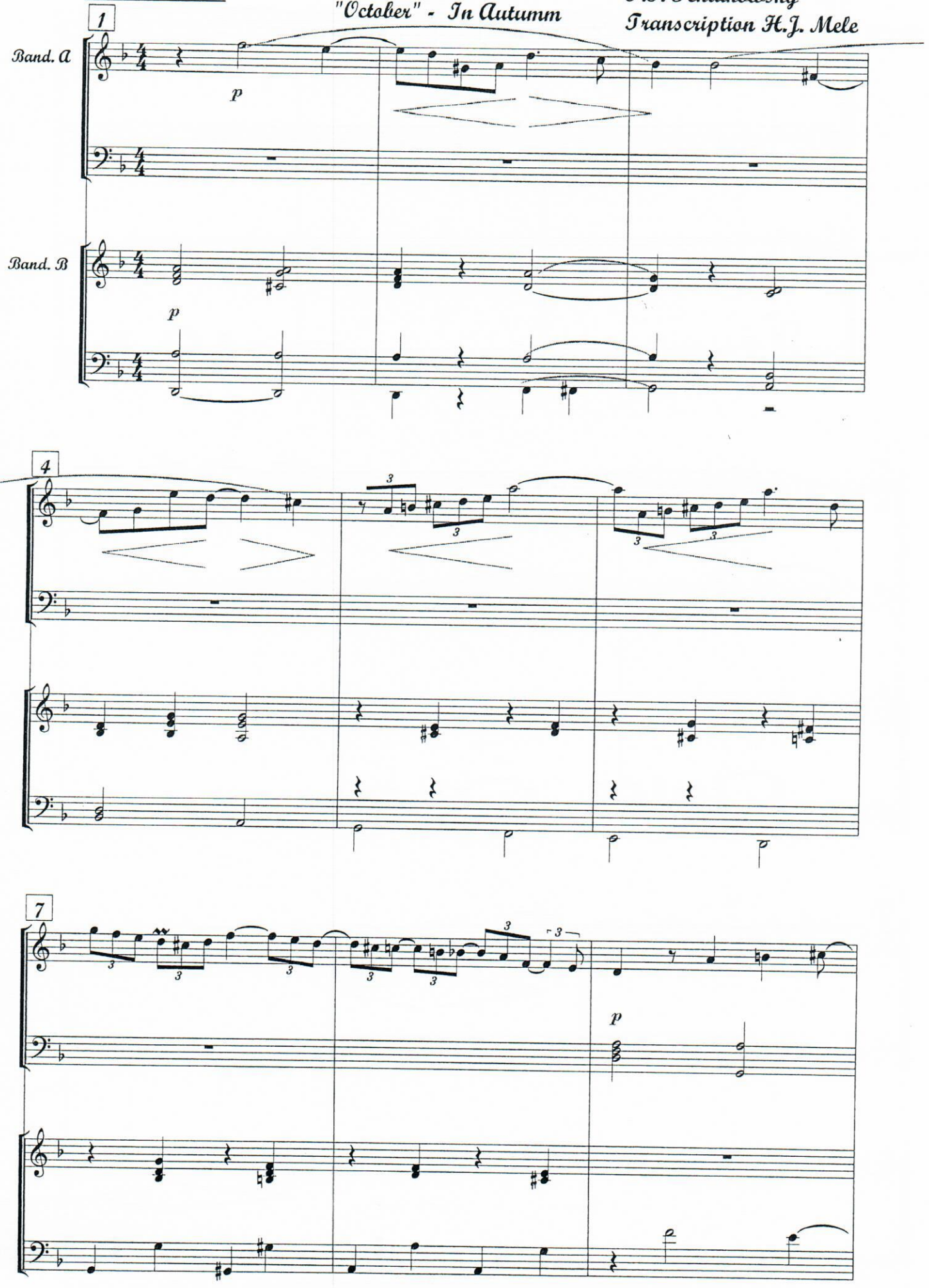

49
Band. A
Band. B
f
f
53
mp
mp
58
p
p
3
pp
3
pp
3
pp
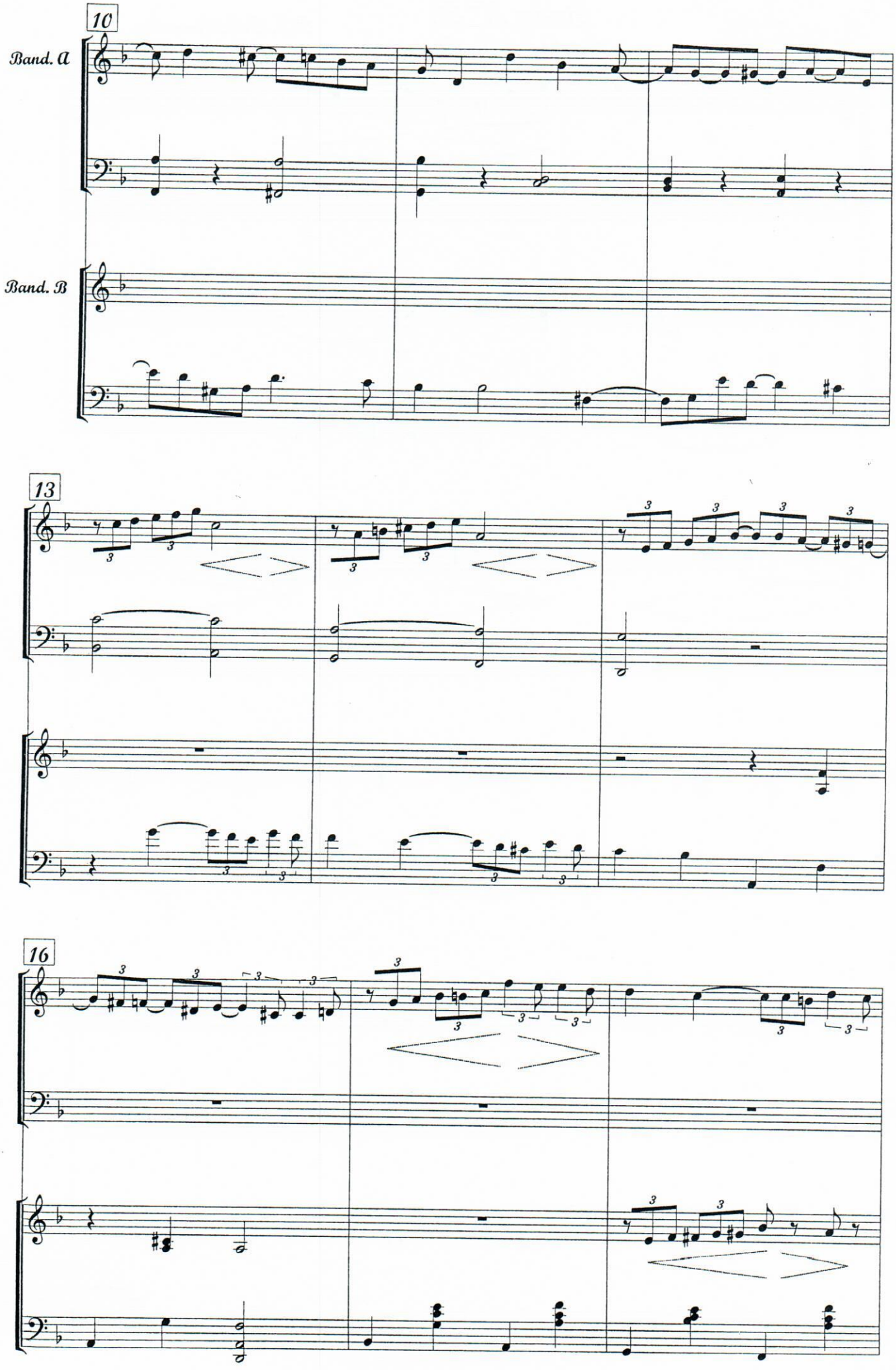
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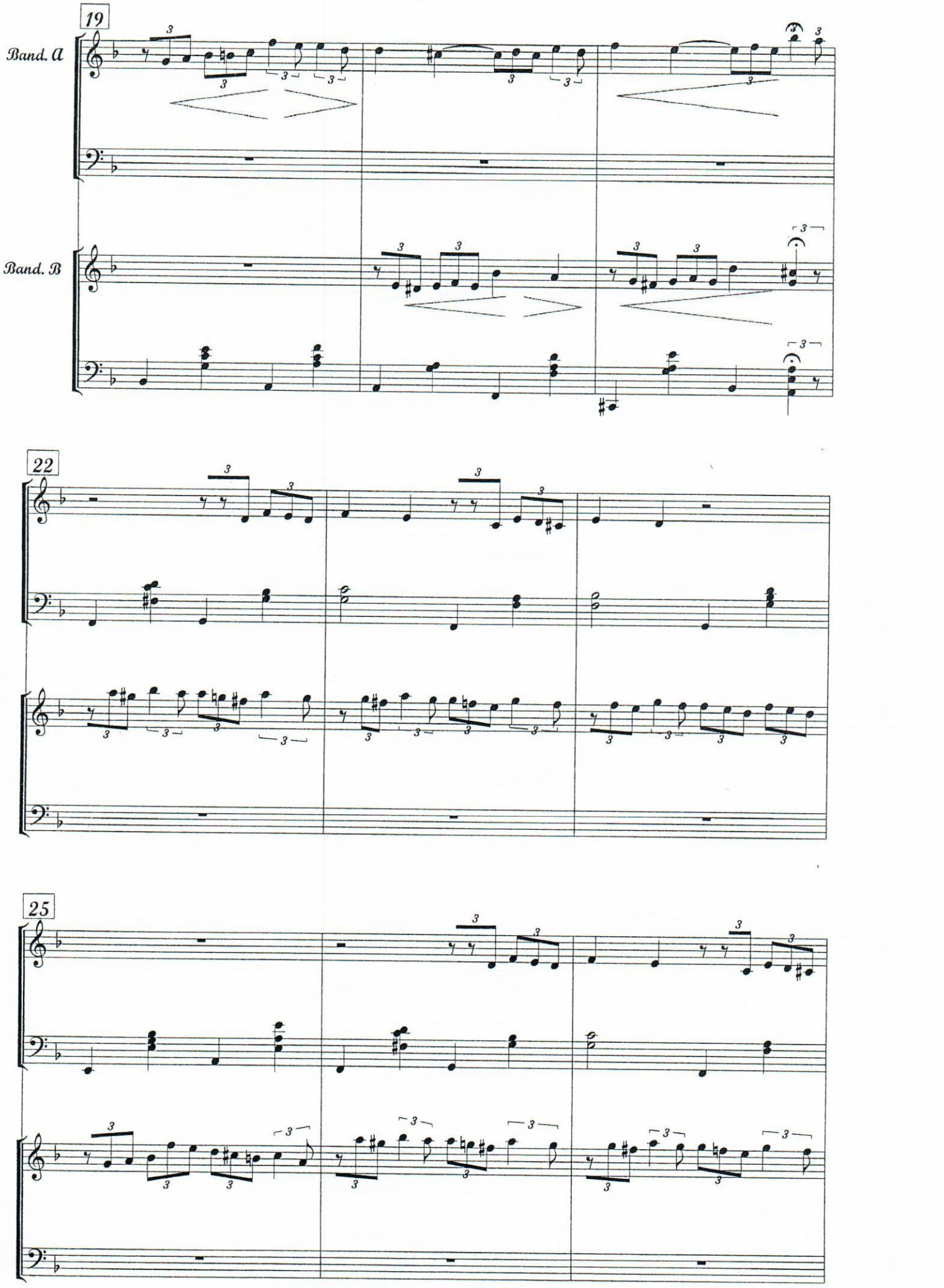
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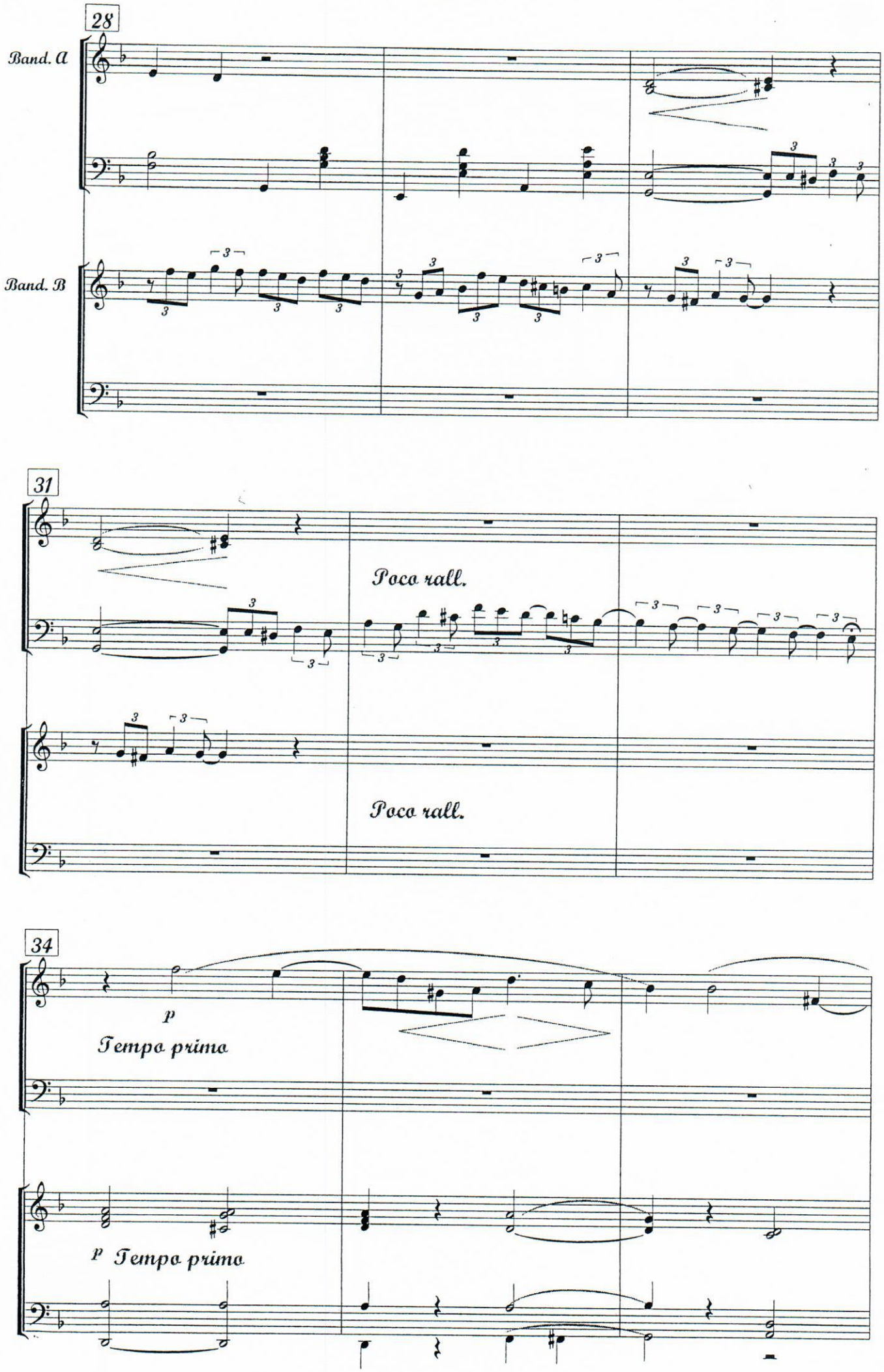
"October" - In Autumn
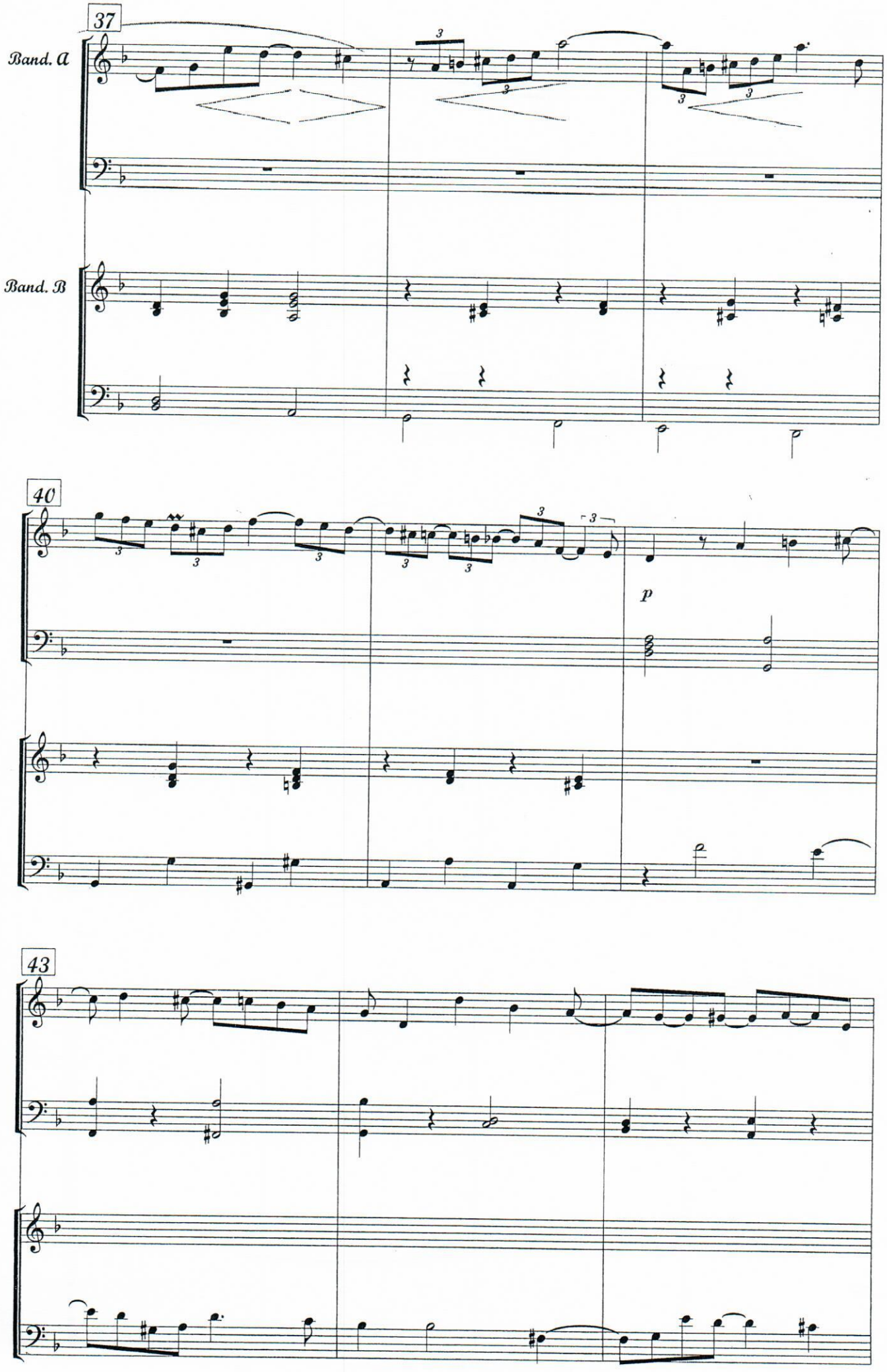
P.I. Tchaikowsky
Transcription H.J. Mele
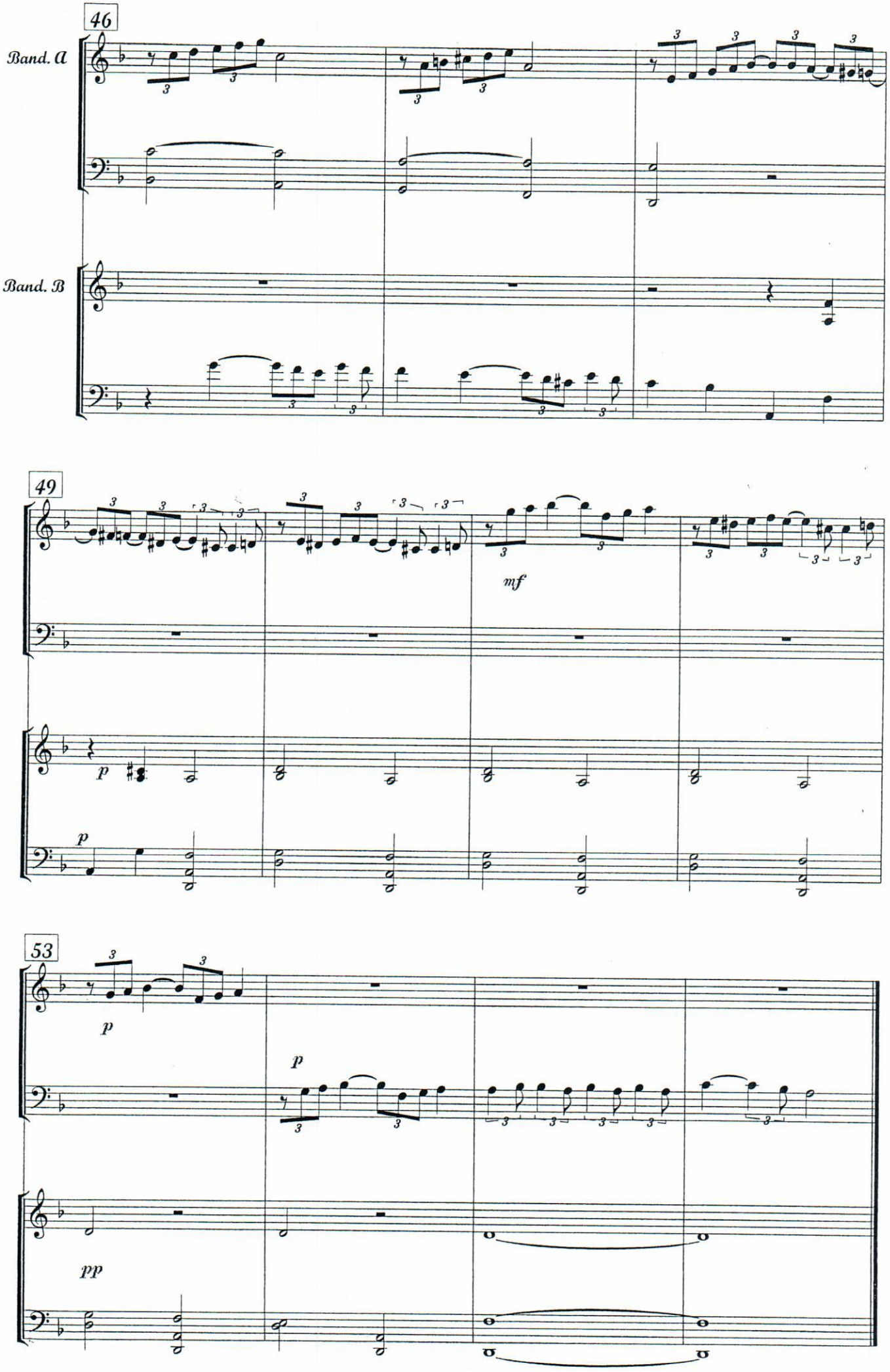



10
Band. A
Band. B
13
16


19
Band. A
Band. B
22
25


28
Band. A
Band. B
31
Poco rall.
Poco rall.
34
p
Tempo primo
p Tempo primo


37
Band. A
Band. B
40
p
43


46
Band. A
Band. B
49
mf
p
p
53
p
p
pp
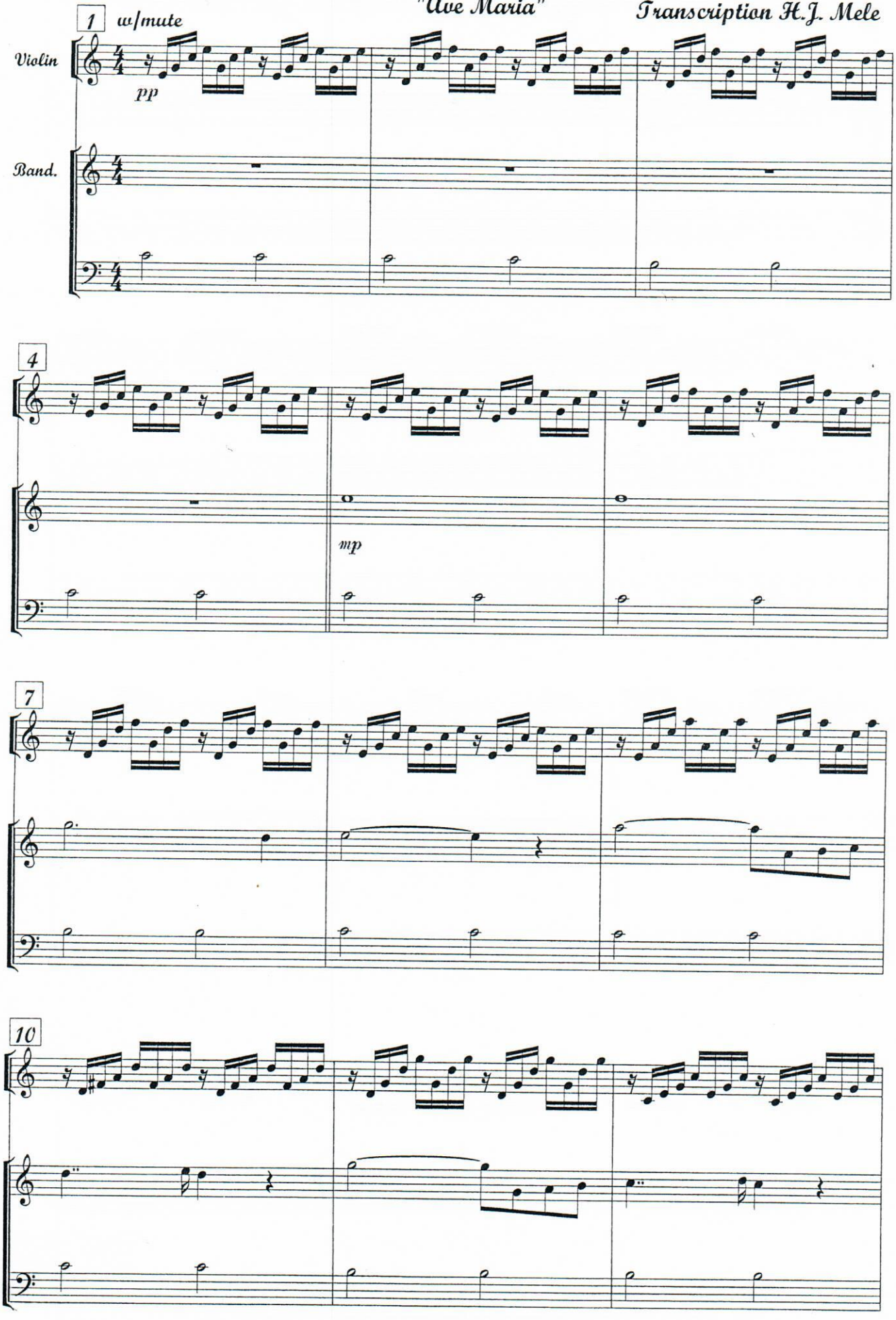
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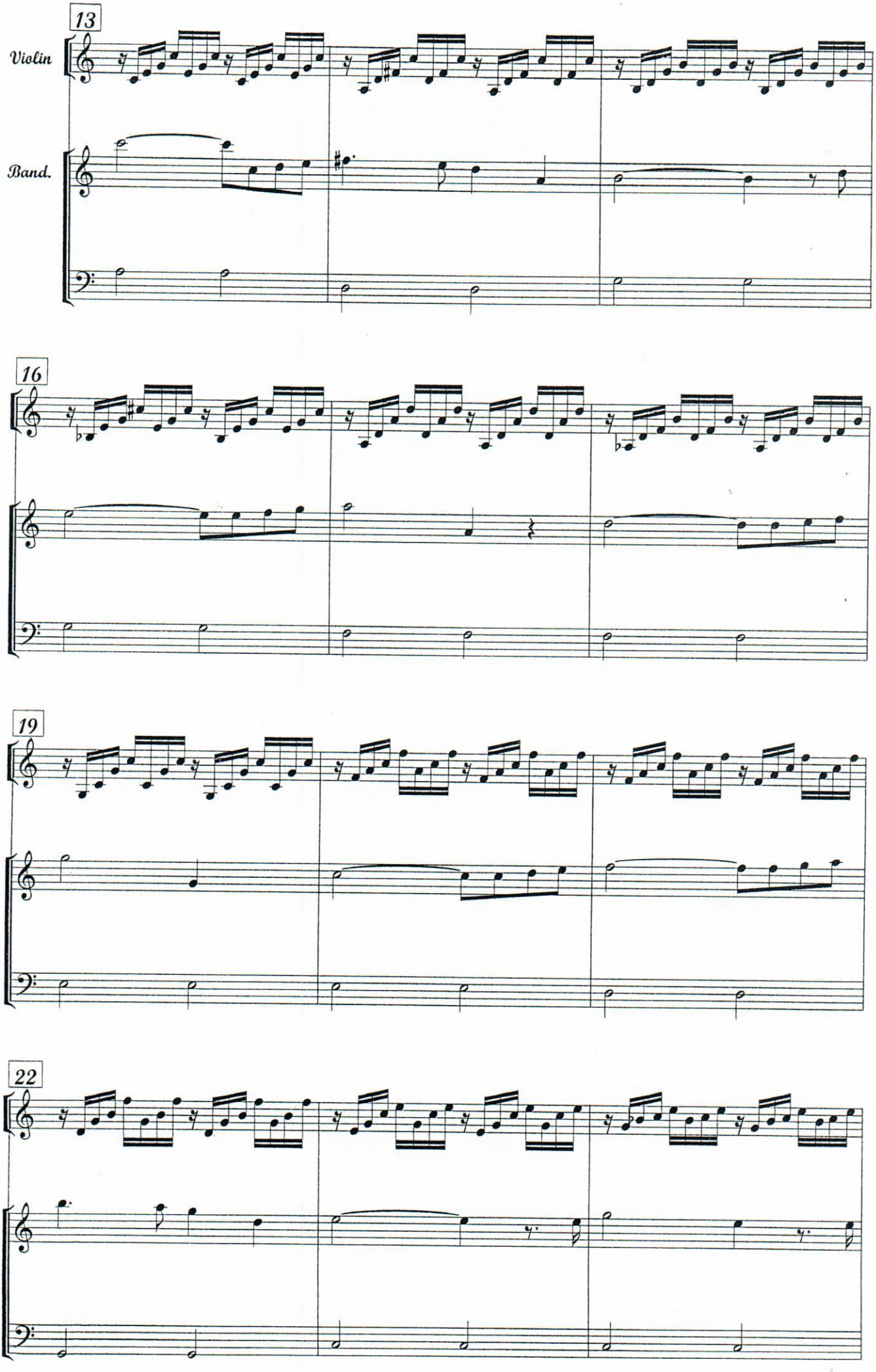
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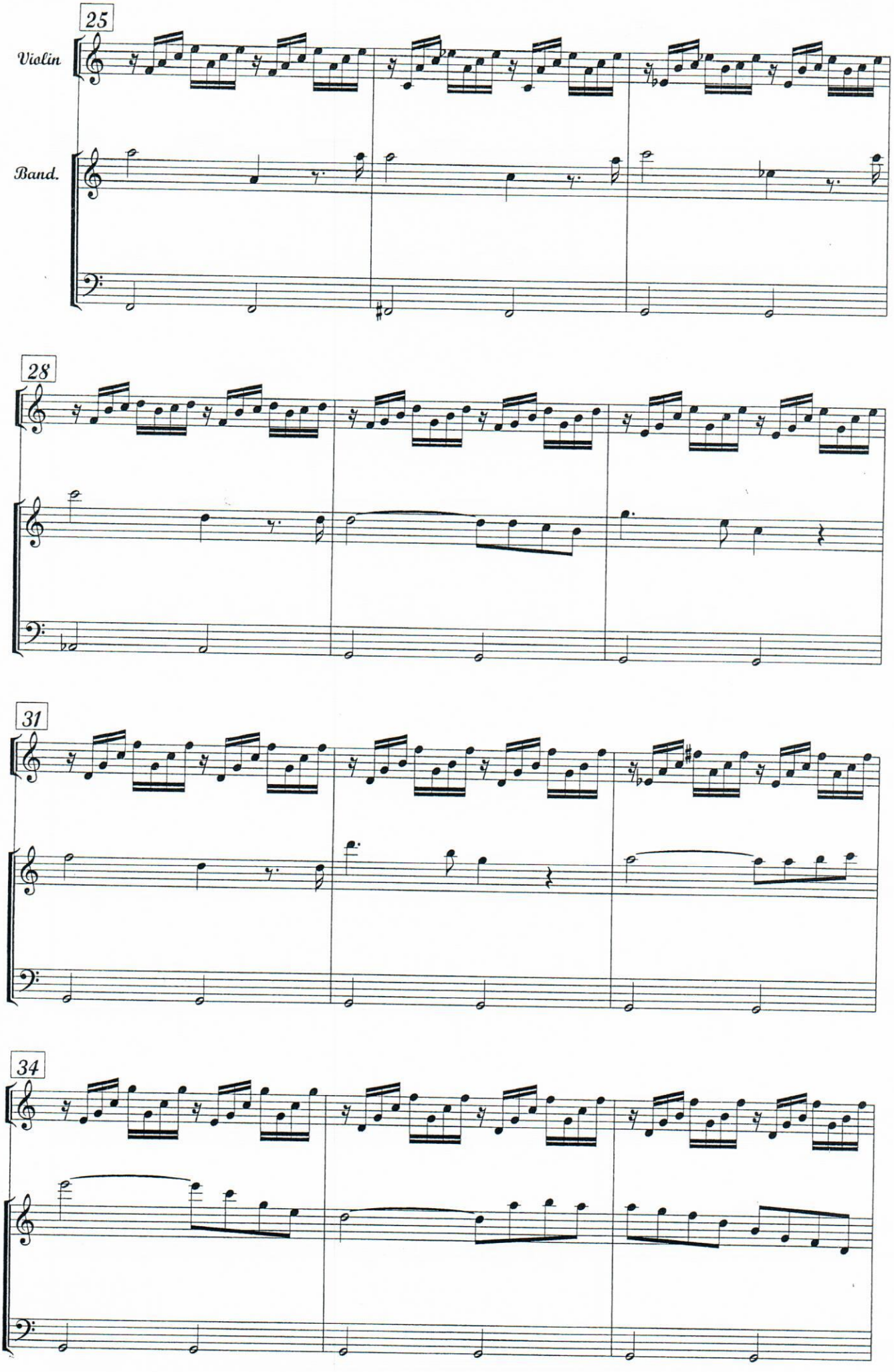
"Ave Maria"
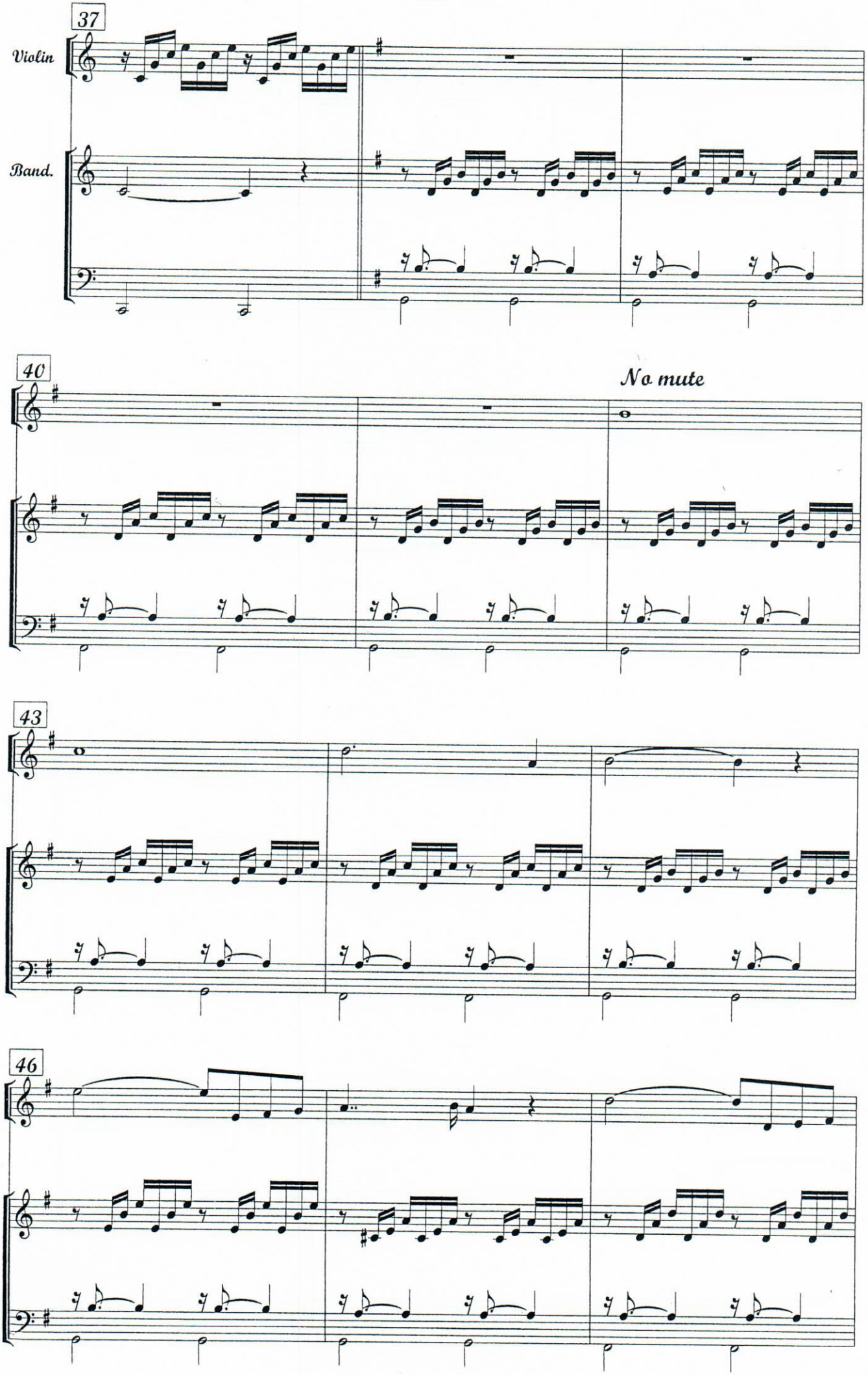
C-Gounod-J.S. Bach
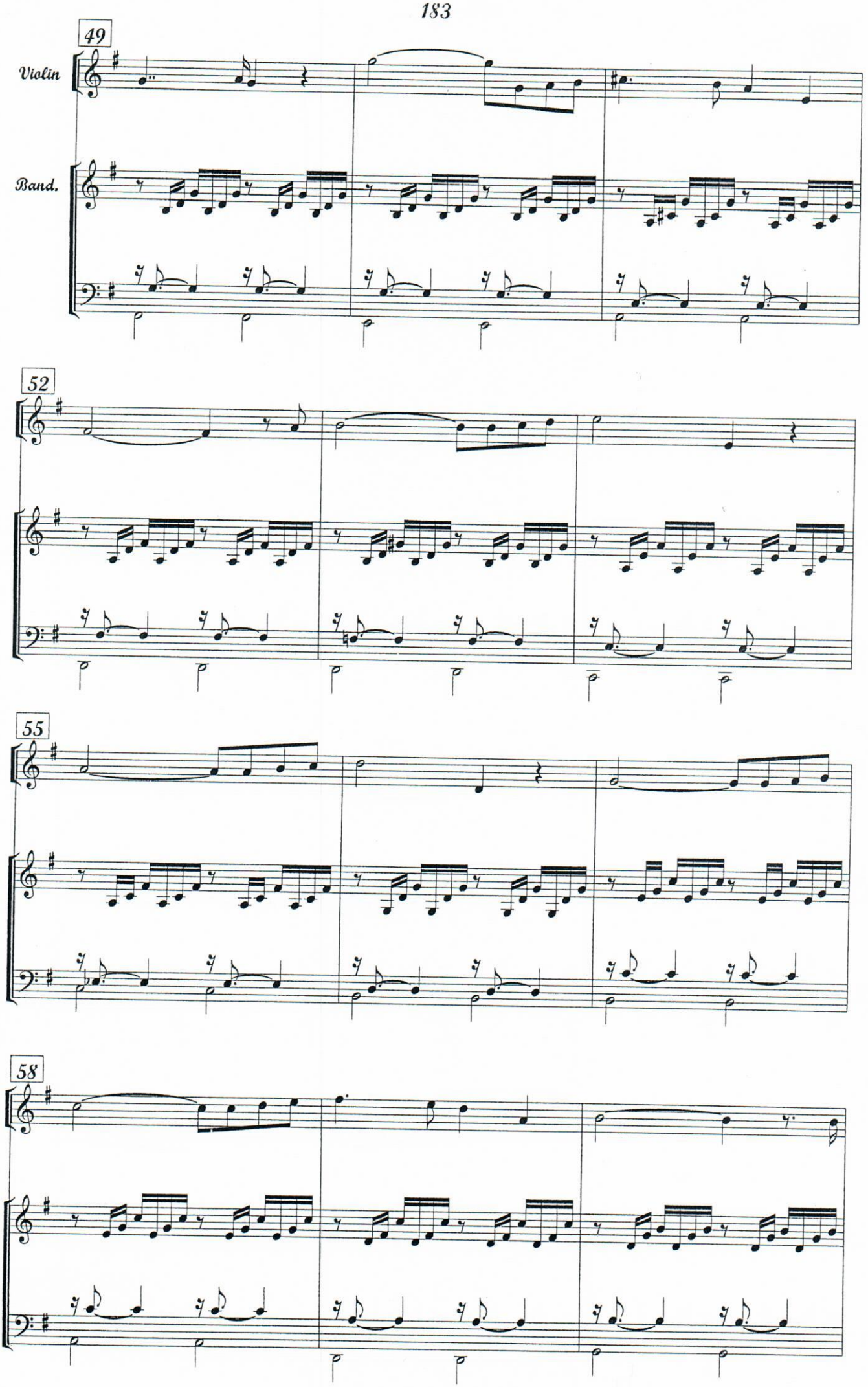
Transcription H.J. Mele
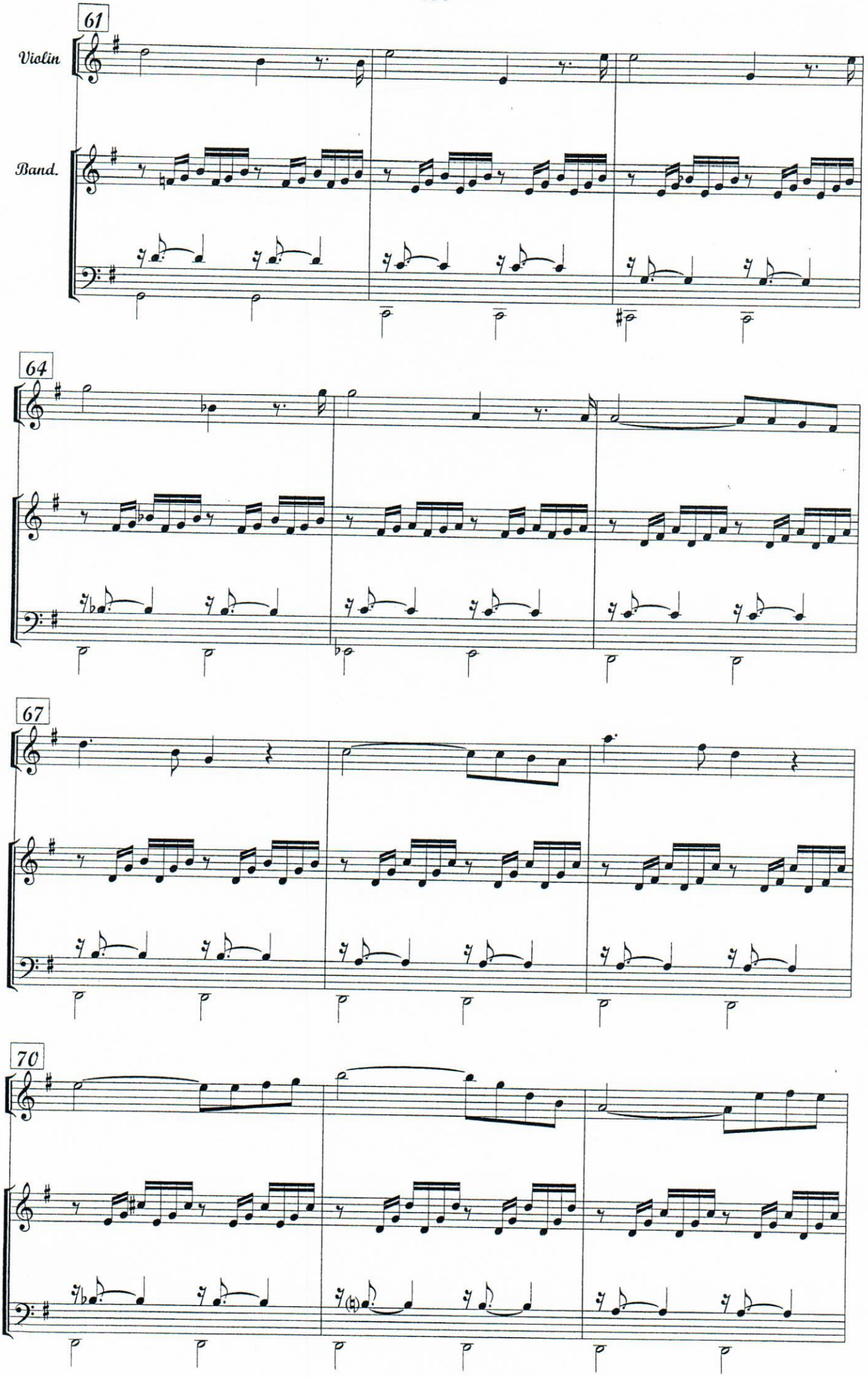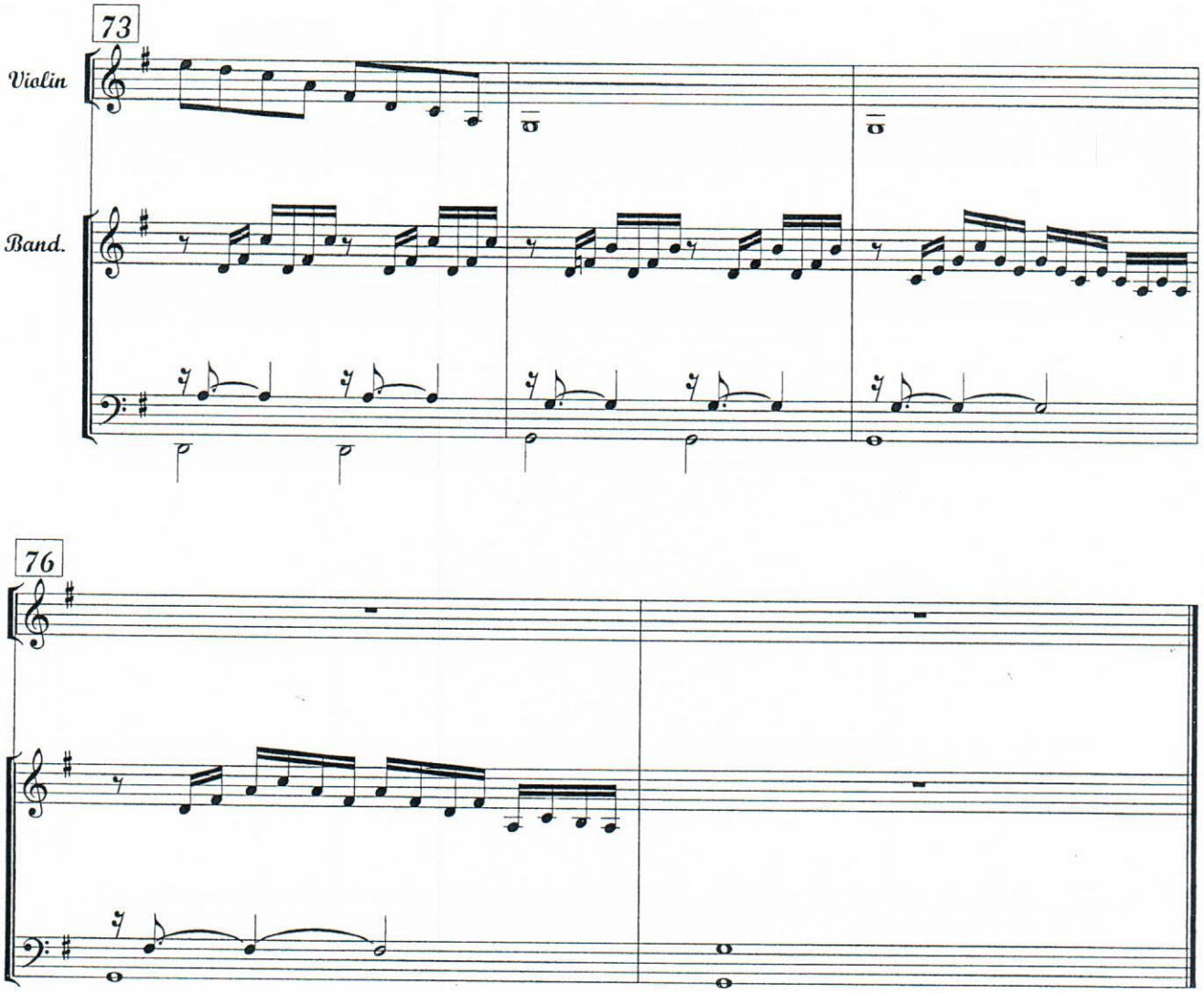



13
Violin
Band.
16
19
22


25
Violin
Band.
28
31
34


37
Violin
Band.
40
No mute
43
46


49
Violin
Band.
52
55
58


61
Violin
Band.
64
67
70


73
Violin
Band.
76
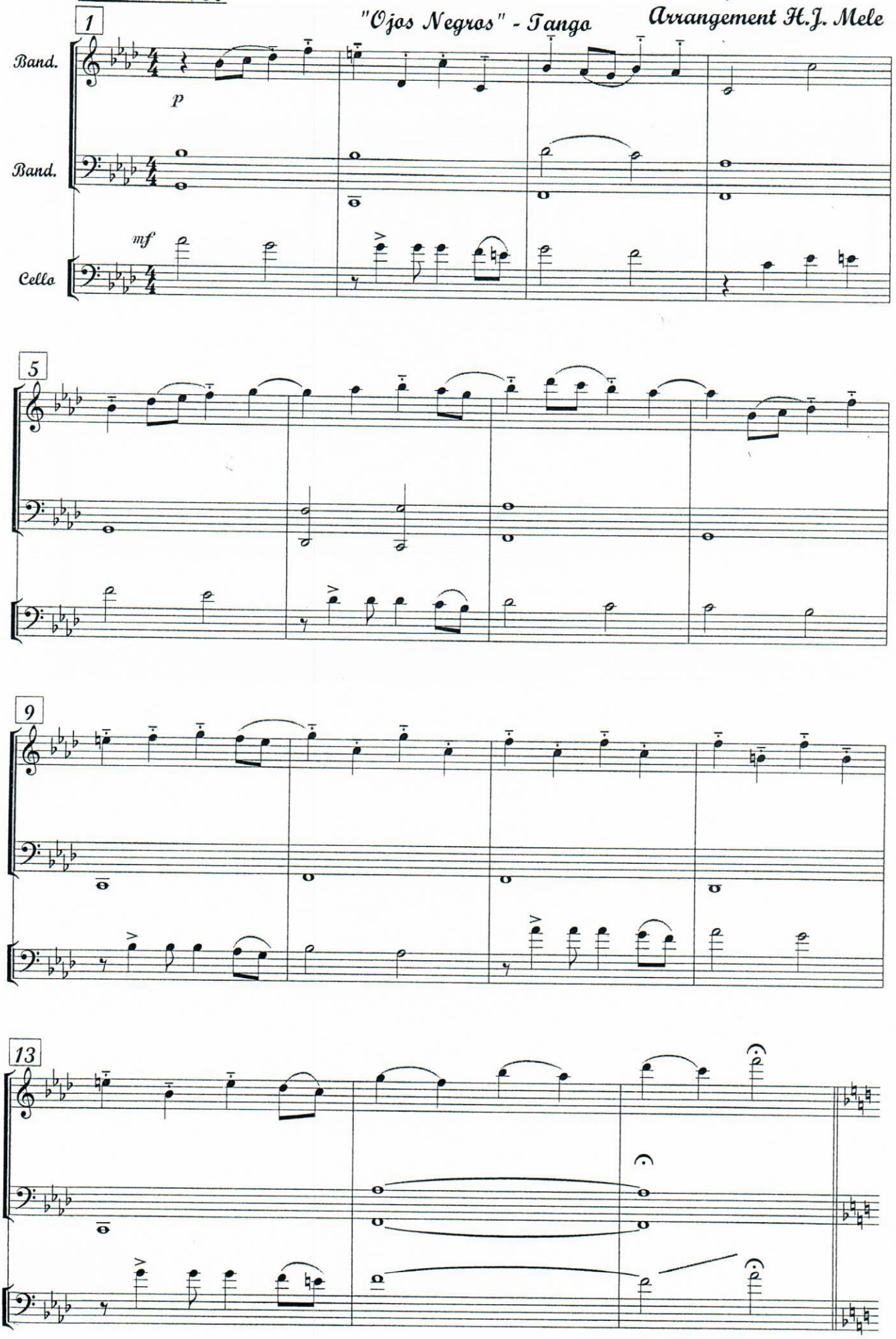
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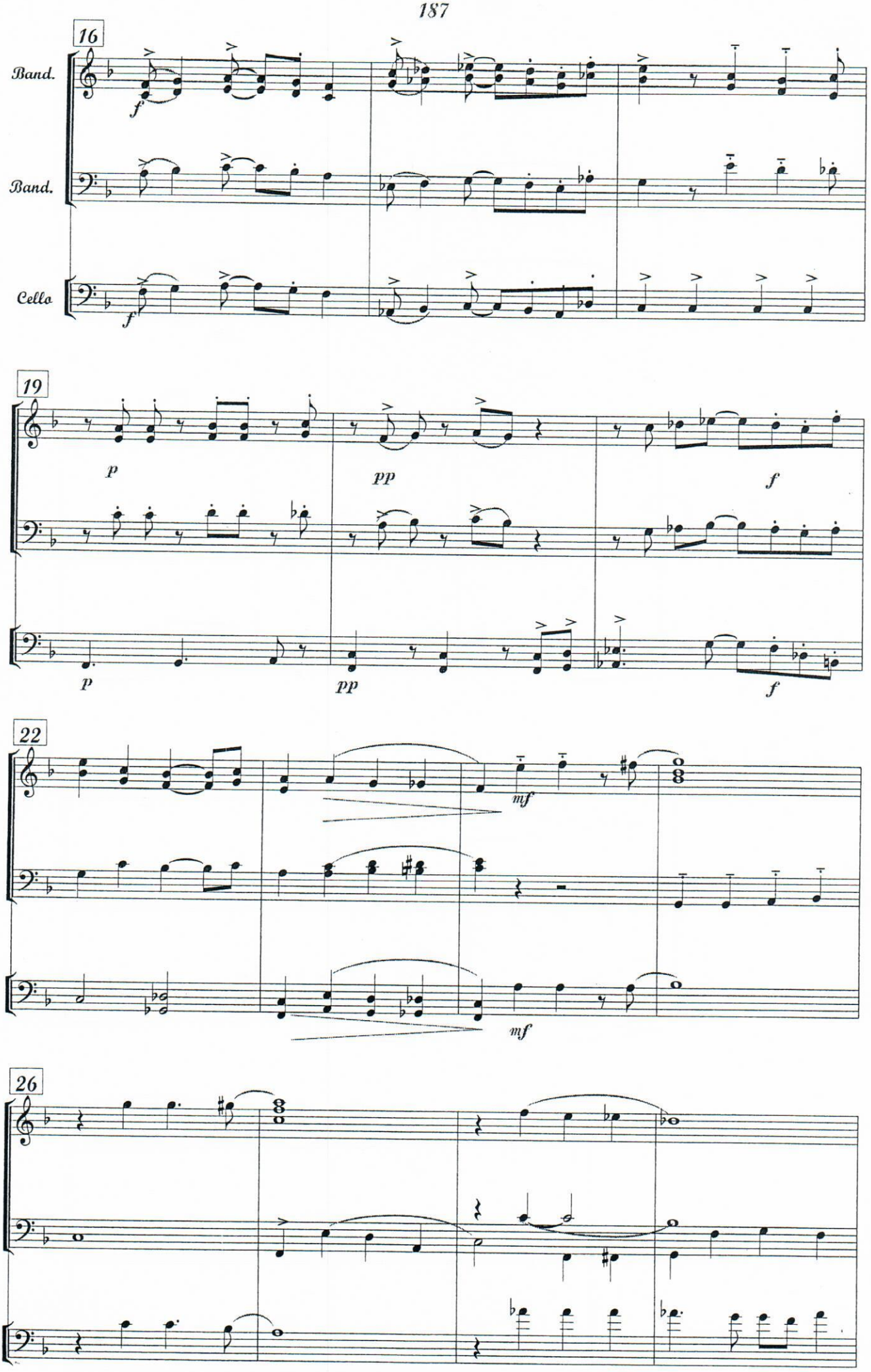
## "Ojos Negros" - Tango
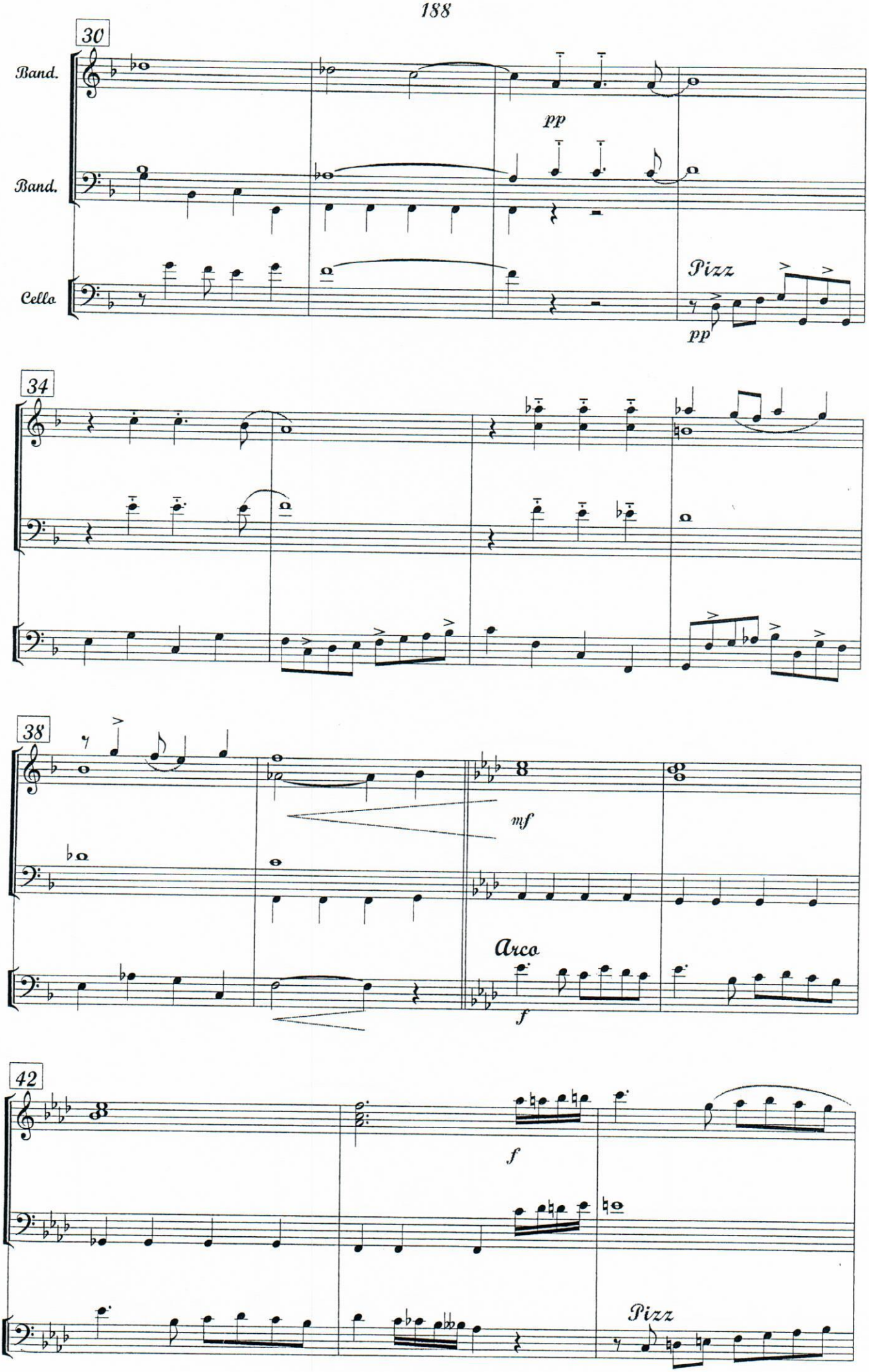
Lesson N° 138
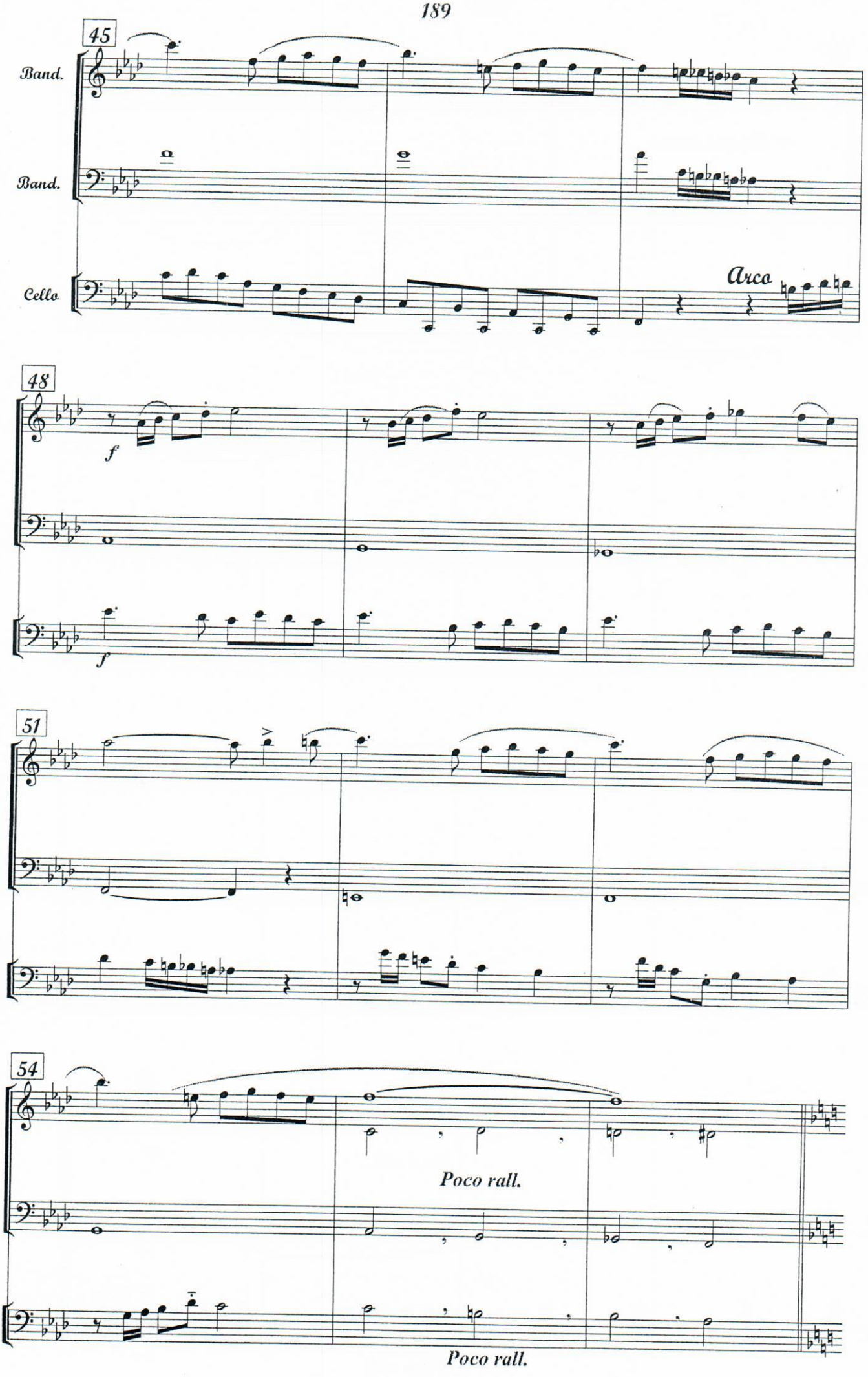
V. Greco
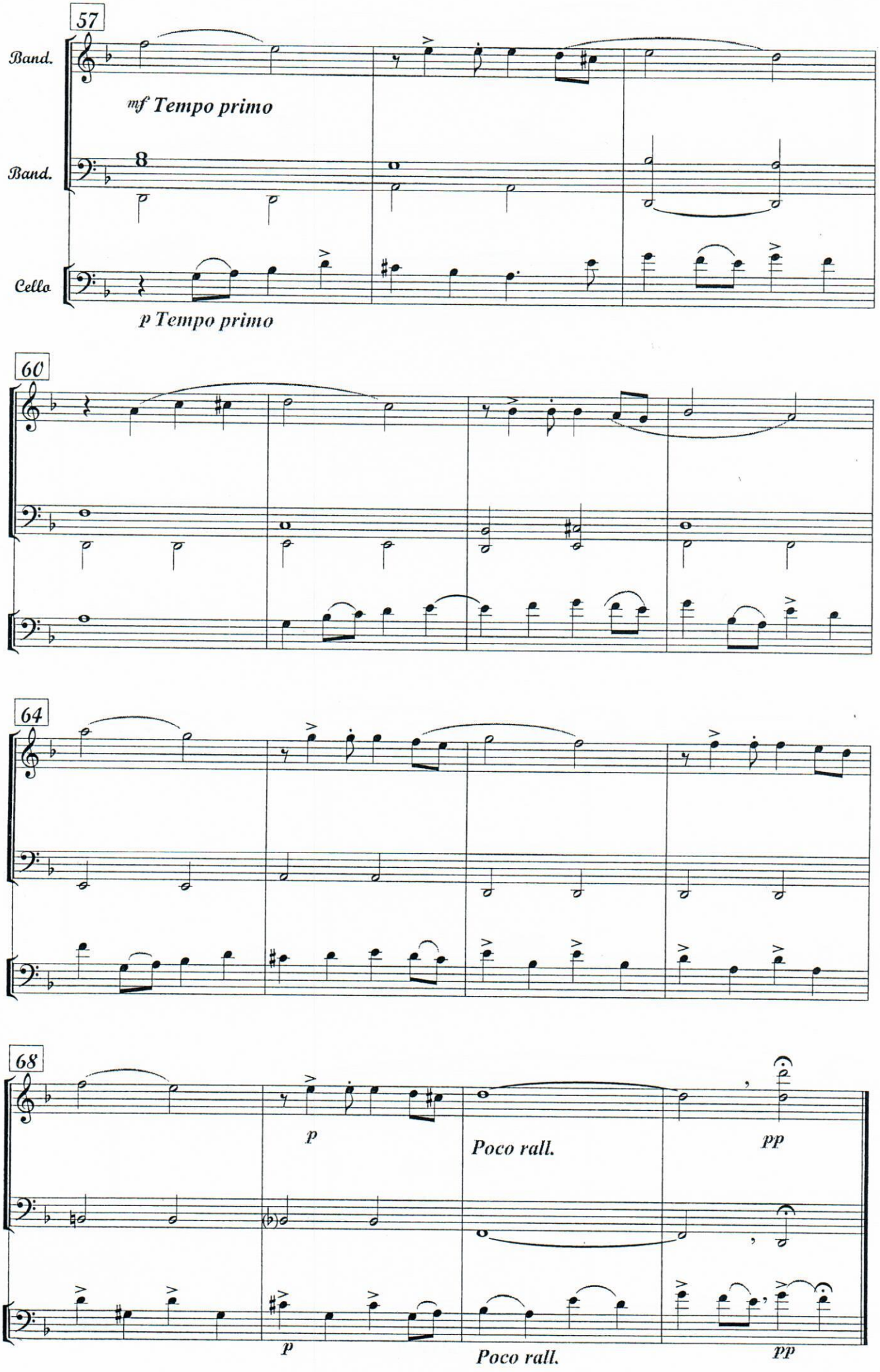
Arrangement H.J. Mele




16
Band.
Band.
Cello
f
f
19
p
pp
f
p
pp
f
22
mf
mf
26


30
Band.
Band.
Cello
pp
Pizz
pp
34
38
mf
Arco
f
42
f
Pizz


45
Band.
Band.
Cello
Arco
48
f
f
51
54
Poco rall.
Poco rall.


57
Band.
mf Tempo primo
Band.
Cello
p Tempo primo
60
64
68
p
Poco rall.
pp
p
Poco rall.
pp

# Study Nº 59

## Lesson Nº 139

"Amanecer de Buenos Aires" Tango

H.J. Mele

1 ♩= 80

1 and 2

Viola
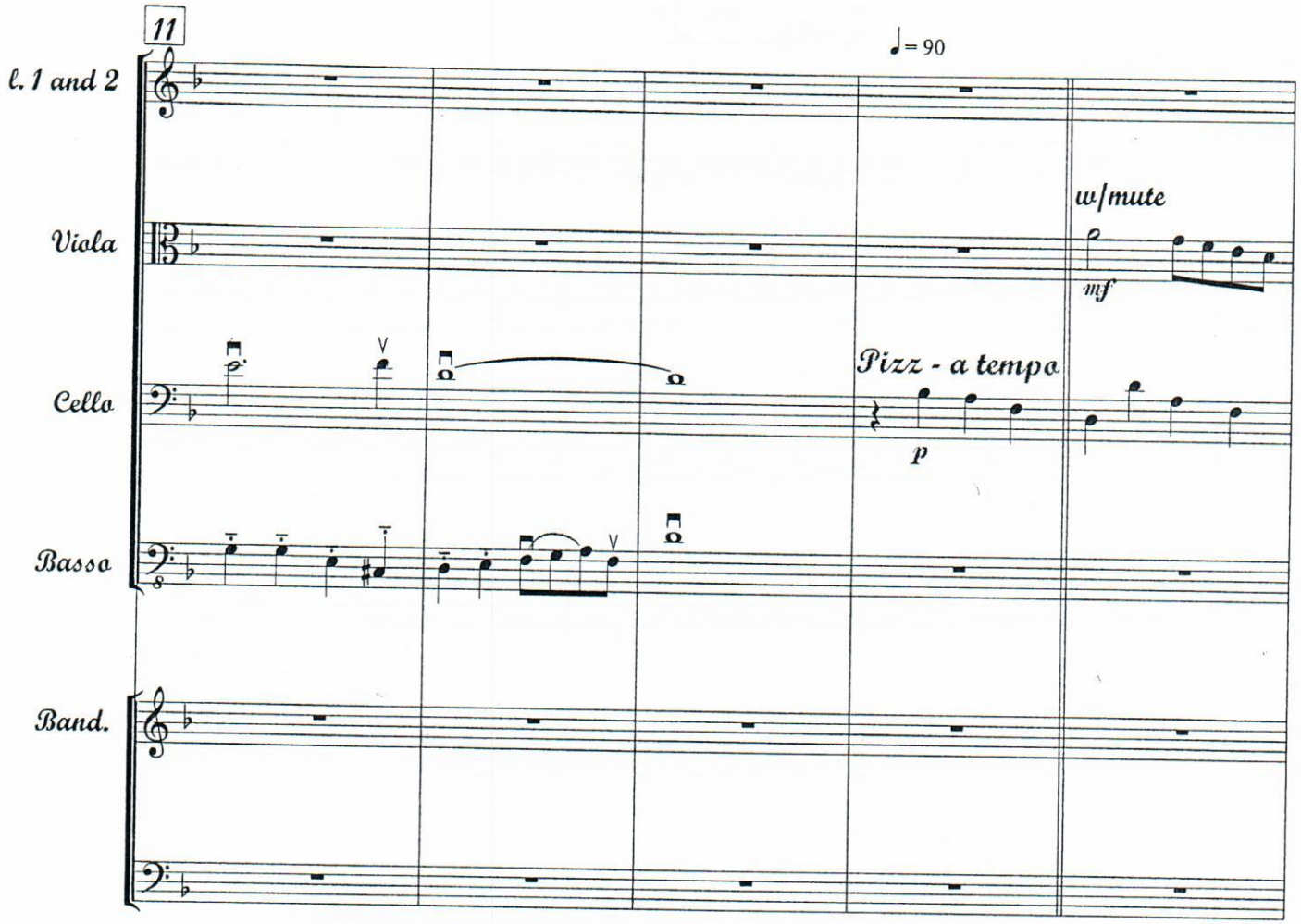
Cello
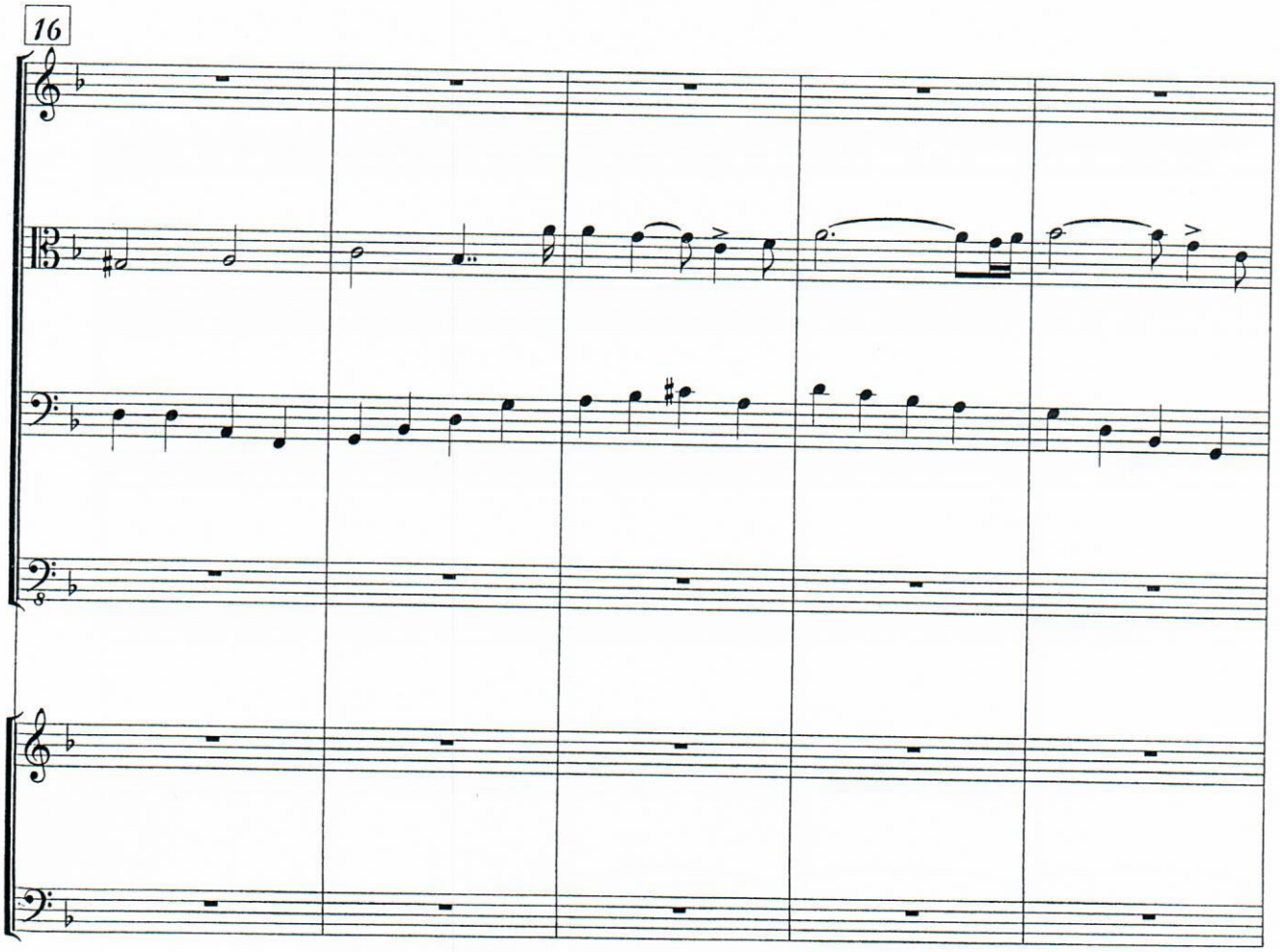
Basso
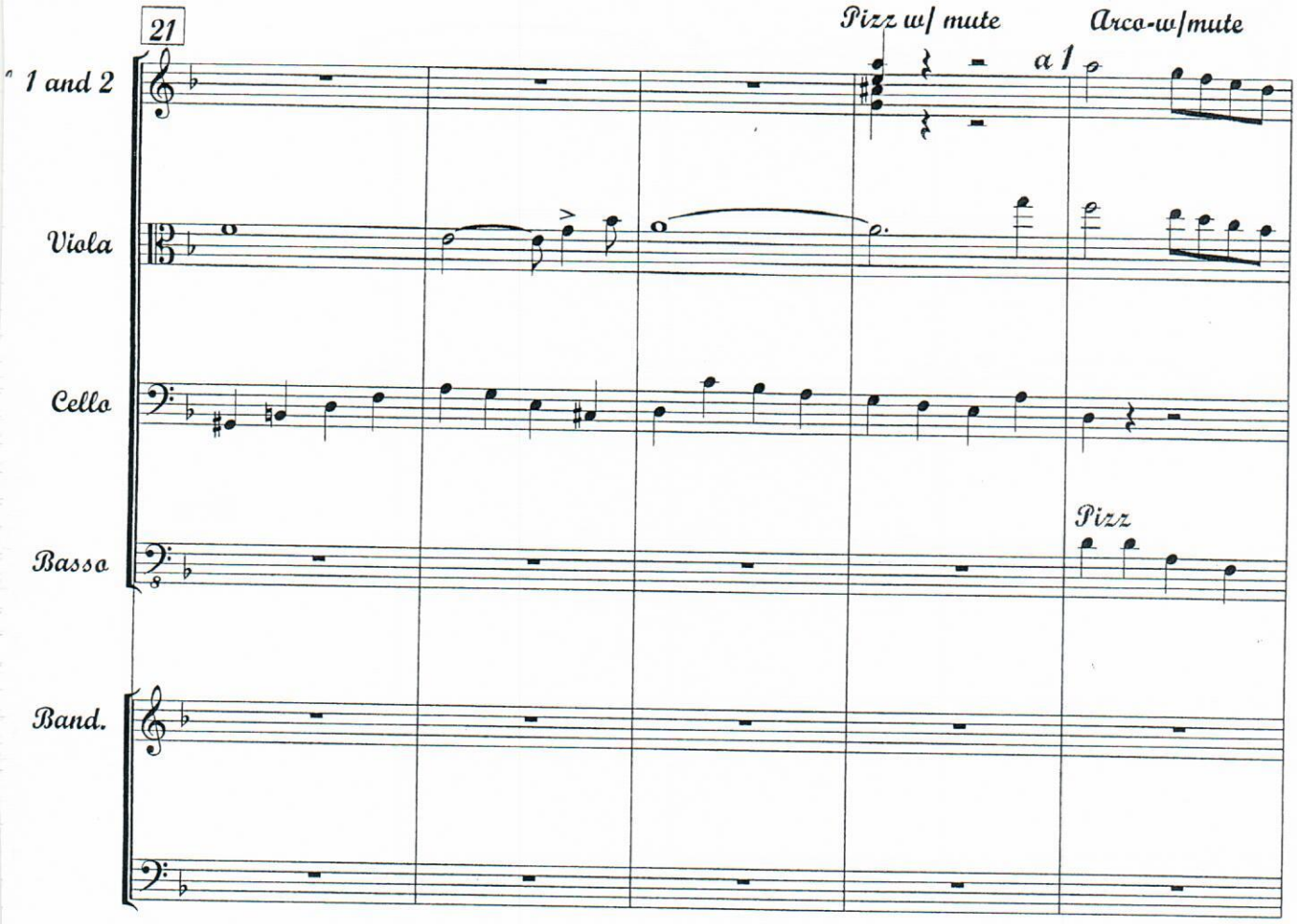
Solo a piacc.
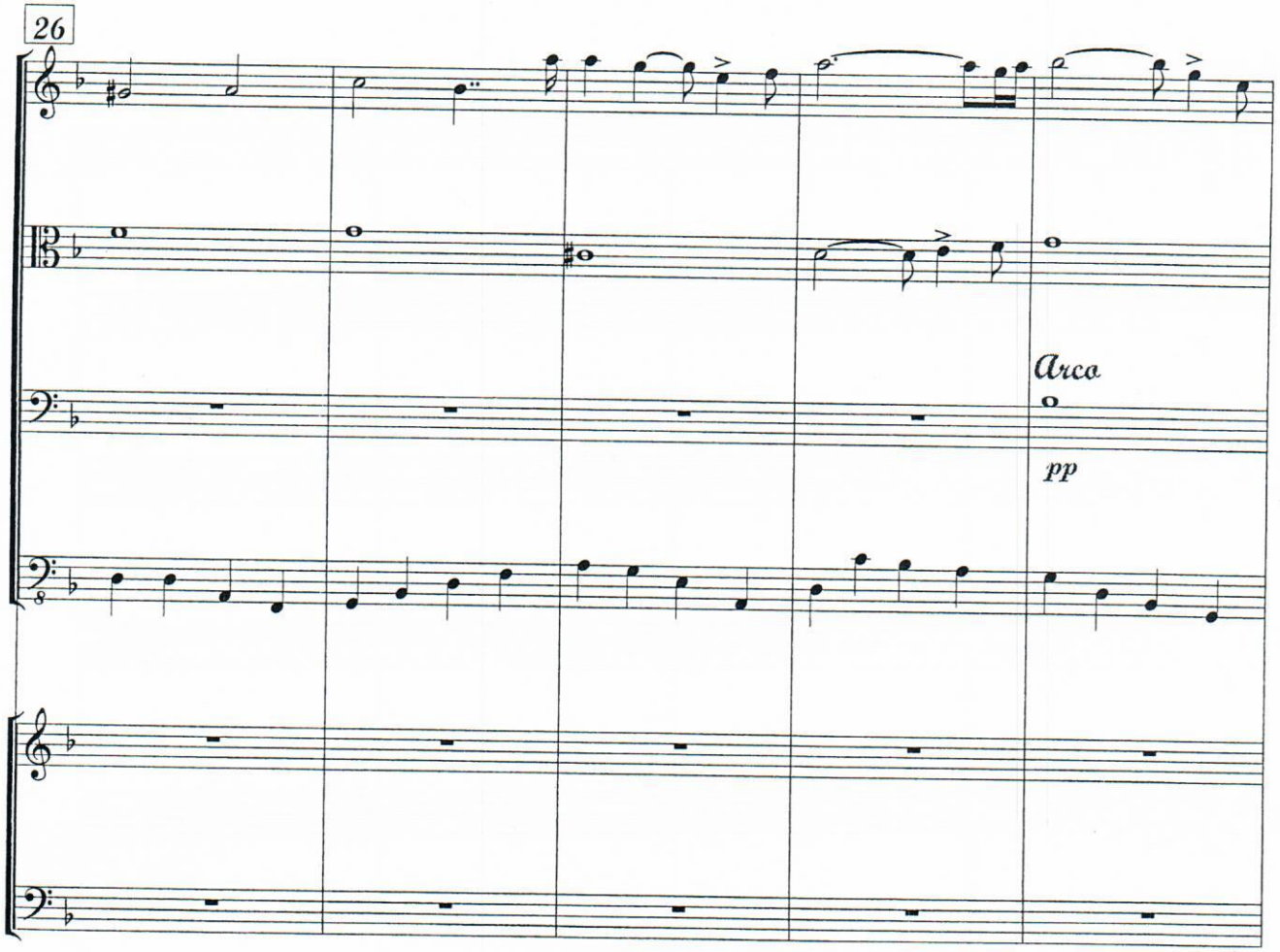
Band.
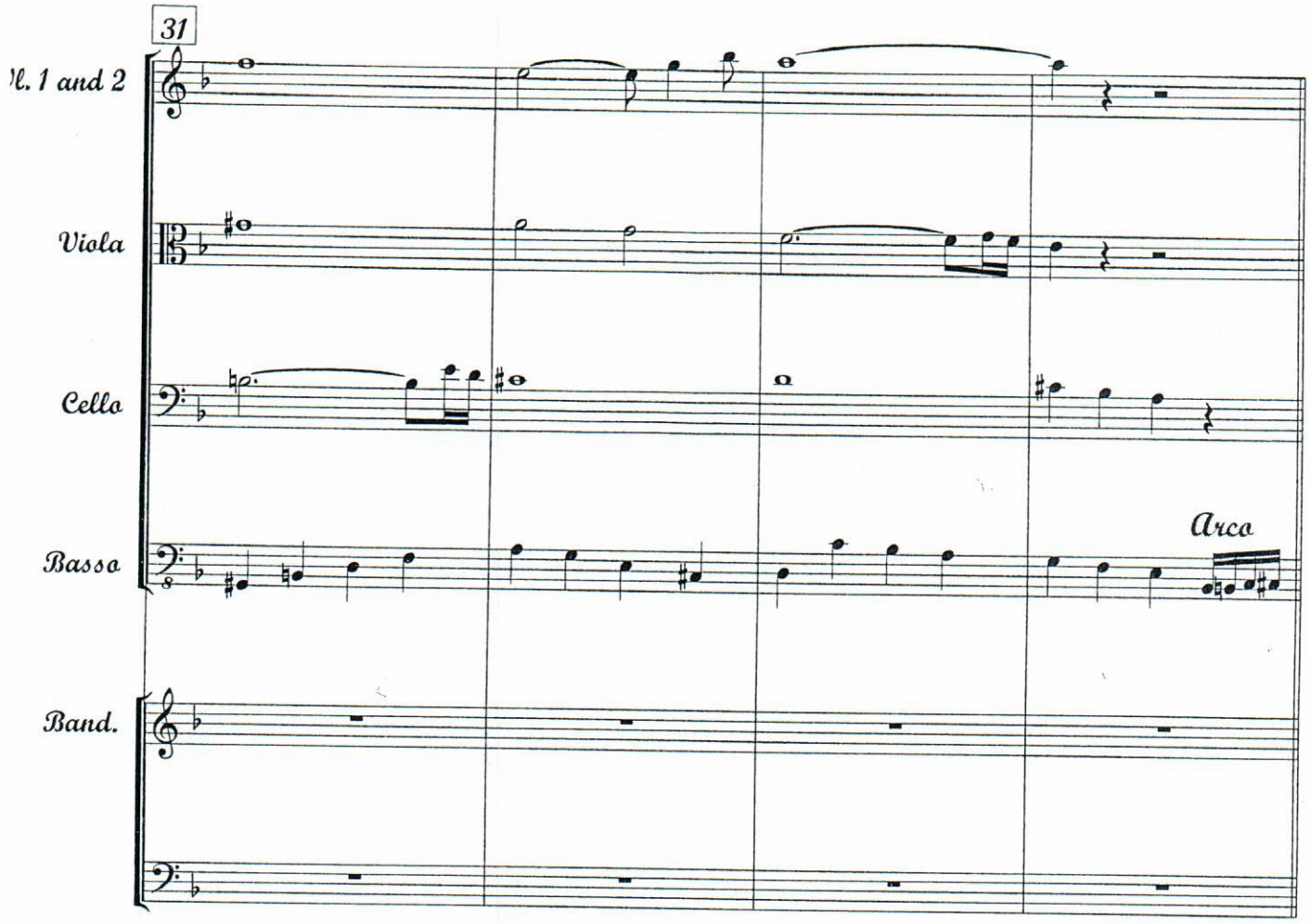
6
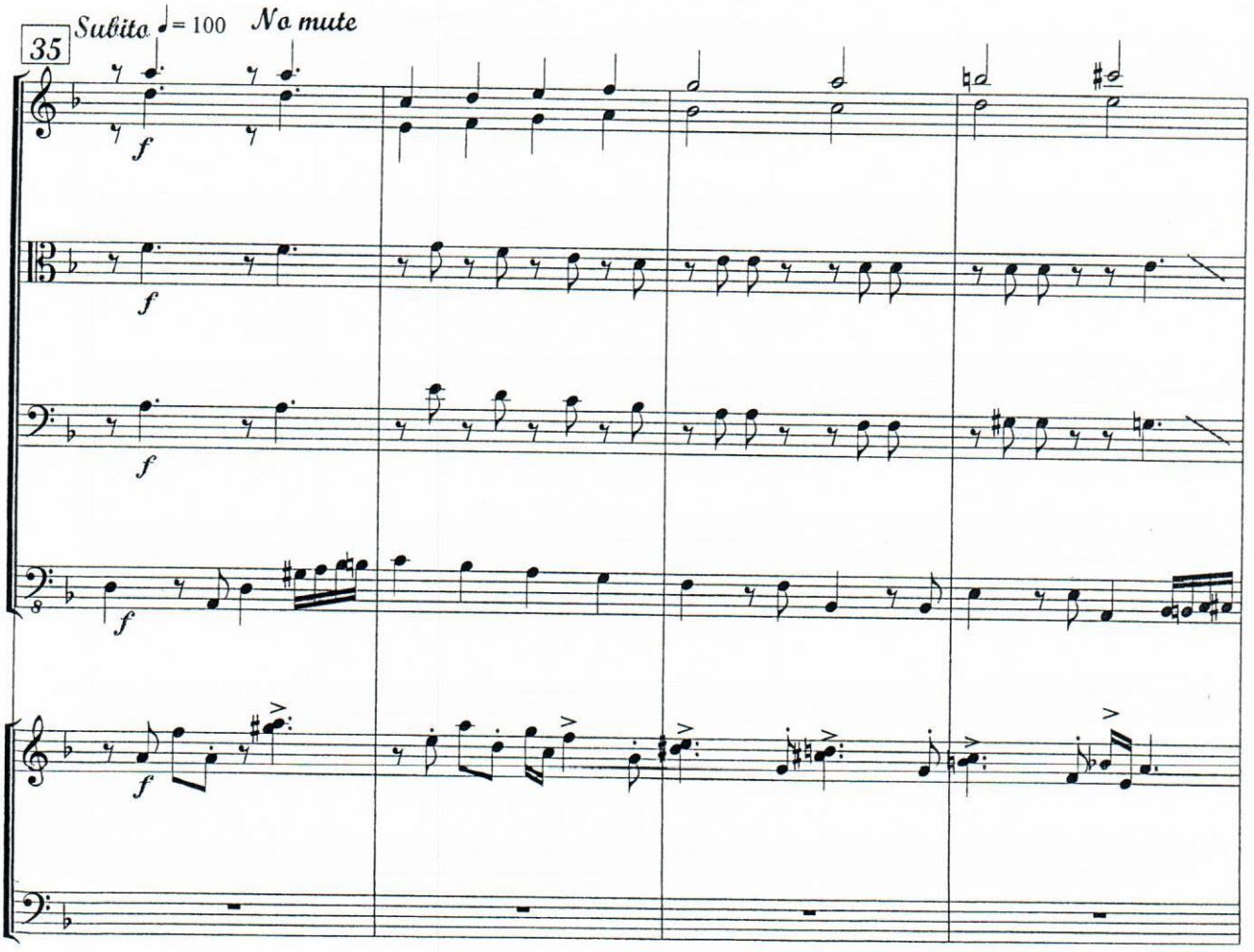

11
♩= 90
l. 1 and 2
Viola
w/mute
mf
Cello
Pizz - a tempo
p
Basso
Band.
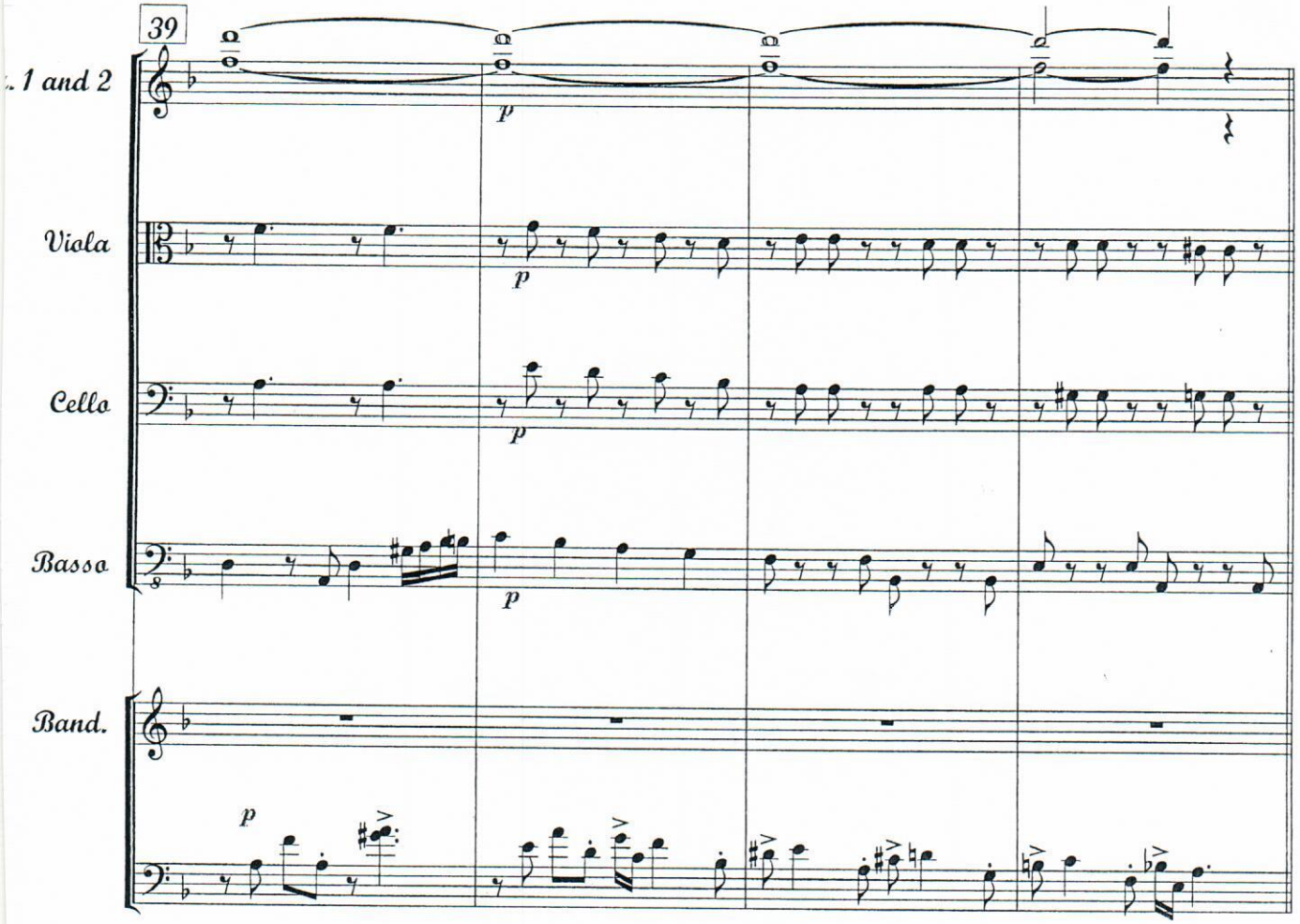

16
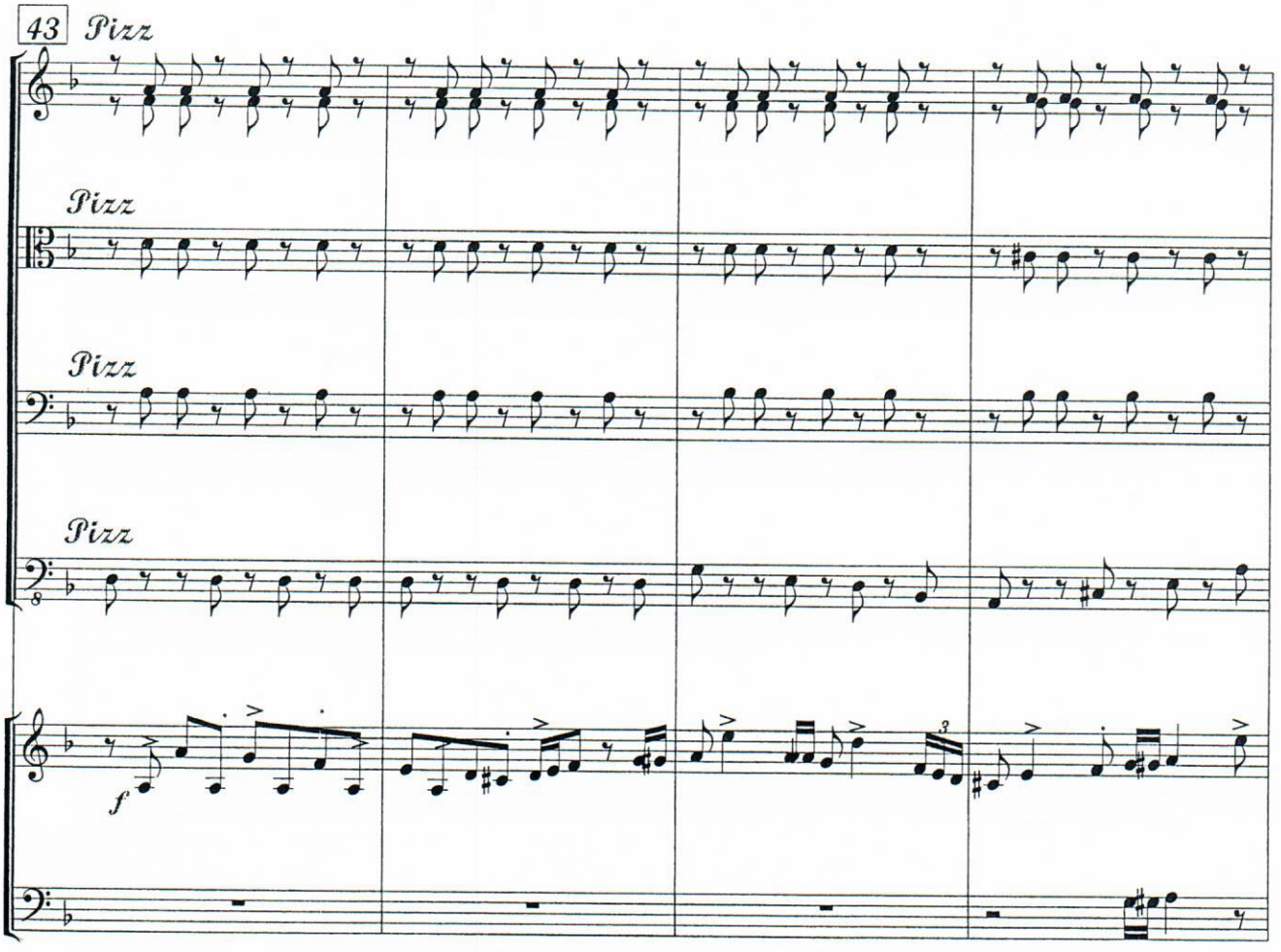

21
Pizz w/ mute
Arco-w/mute
a 1
1 and 2
Viola
Cello
Basso
Pizz
Band.
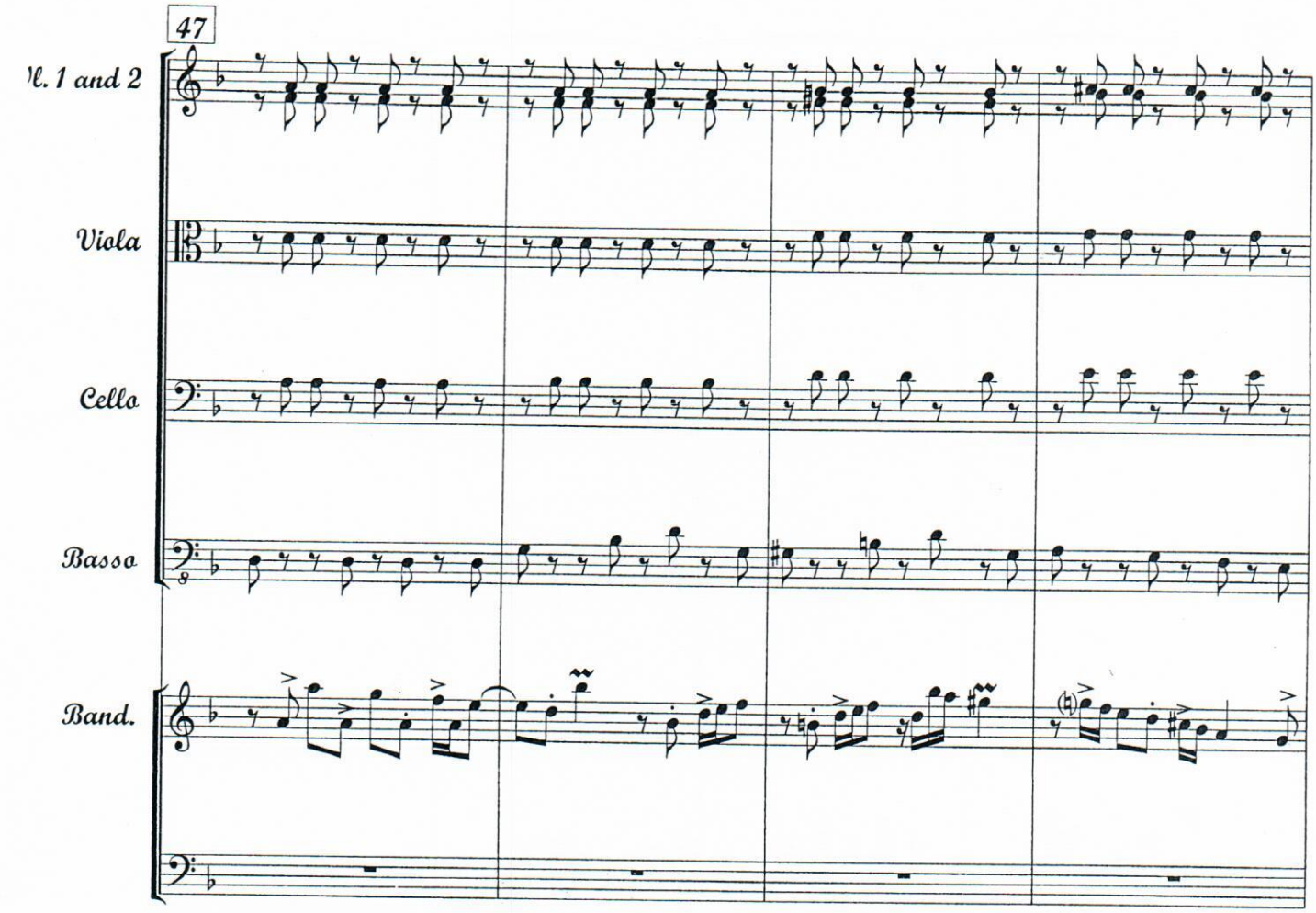

26
Arco
pp
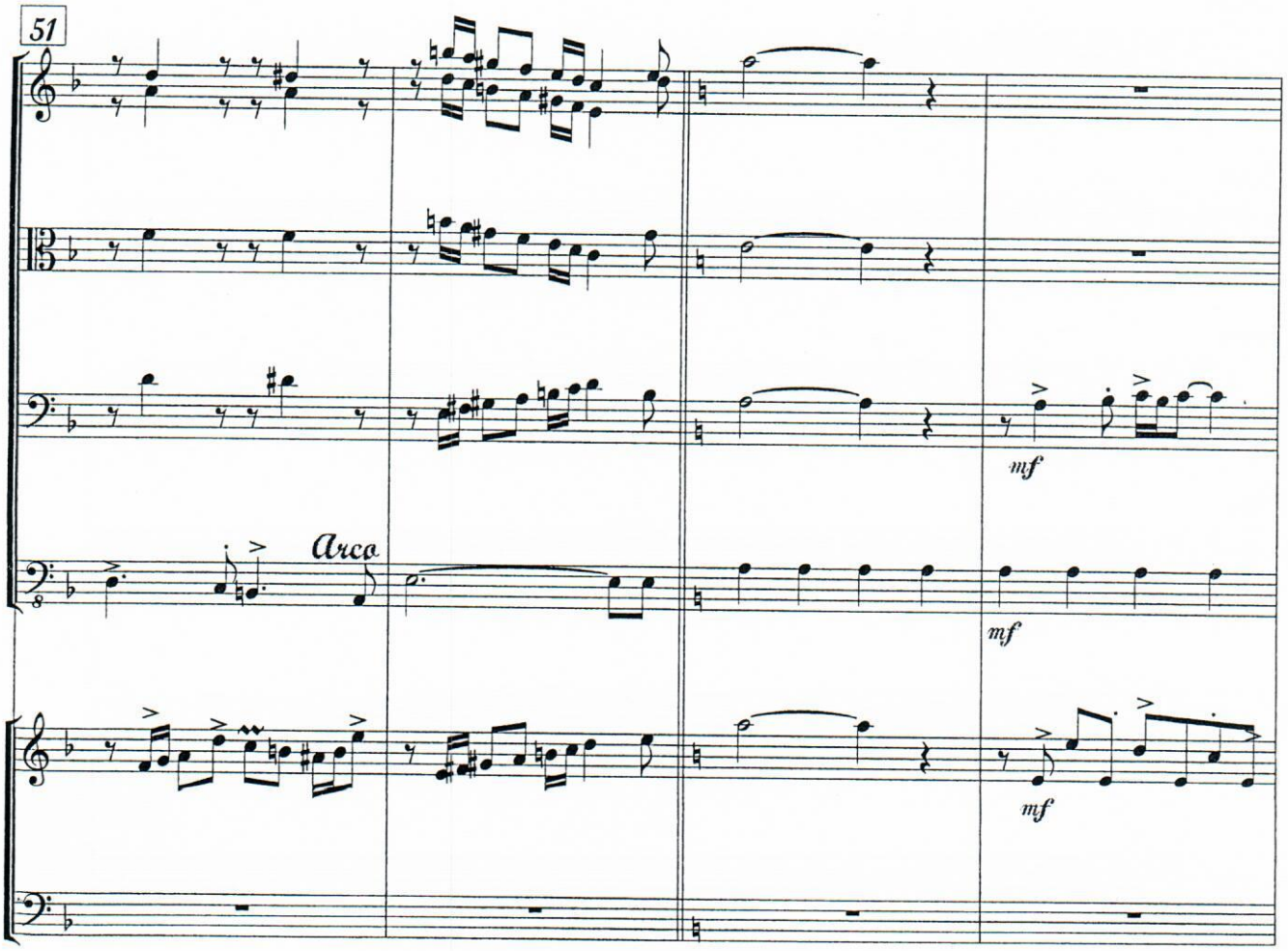

31
Vl. 1 and 2
Viola
Cello
Basso
Arco
Band.
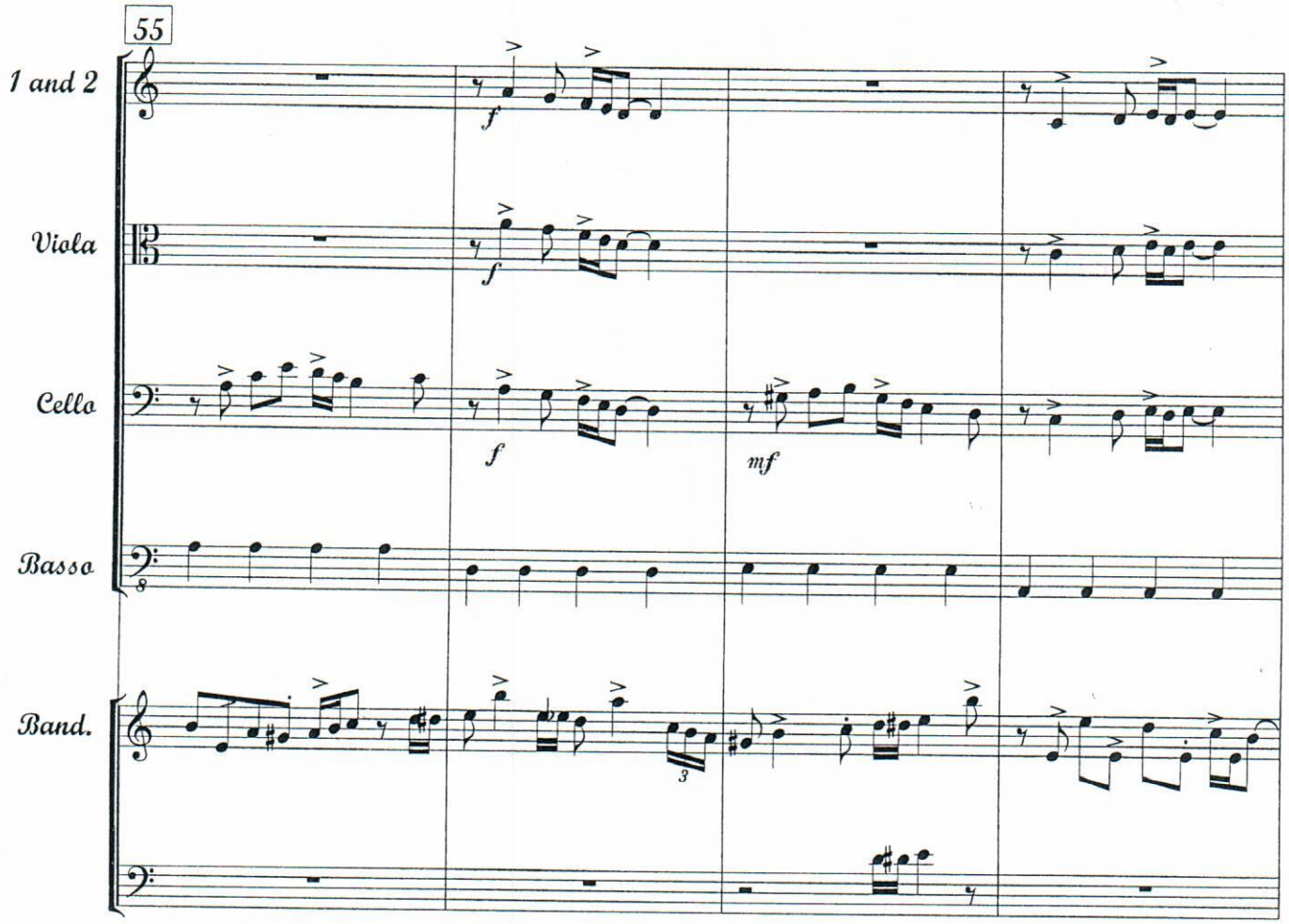

35
Subito ♩= 100
No mute
f
f
f
f
f
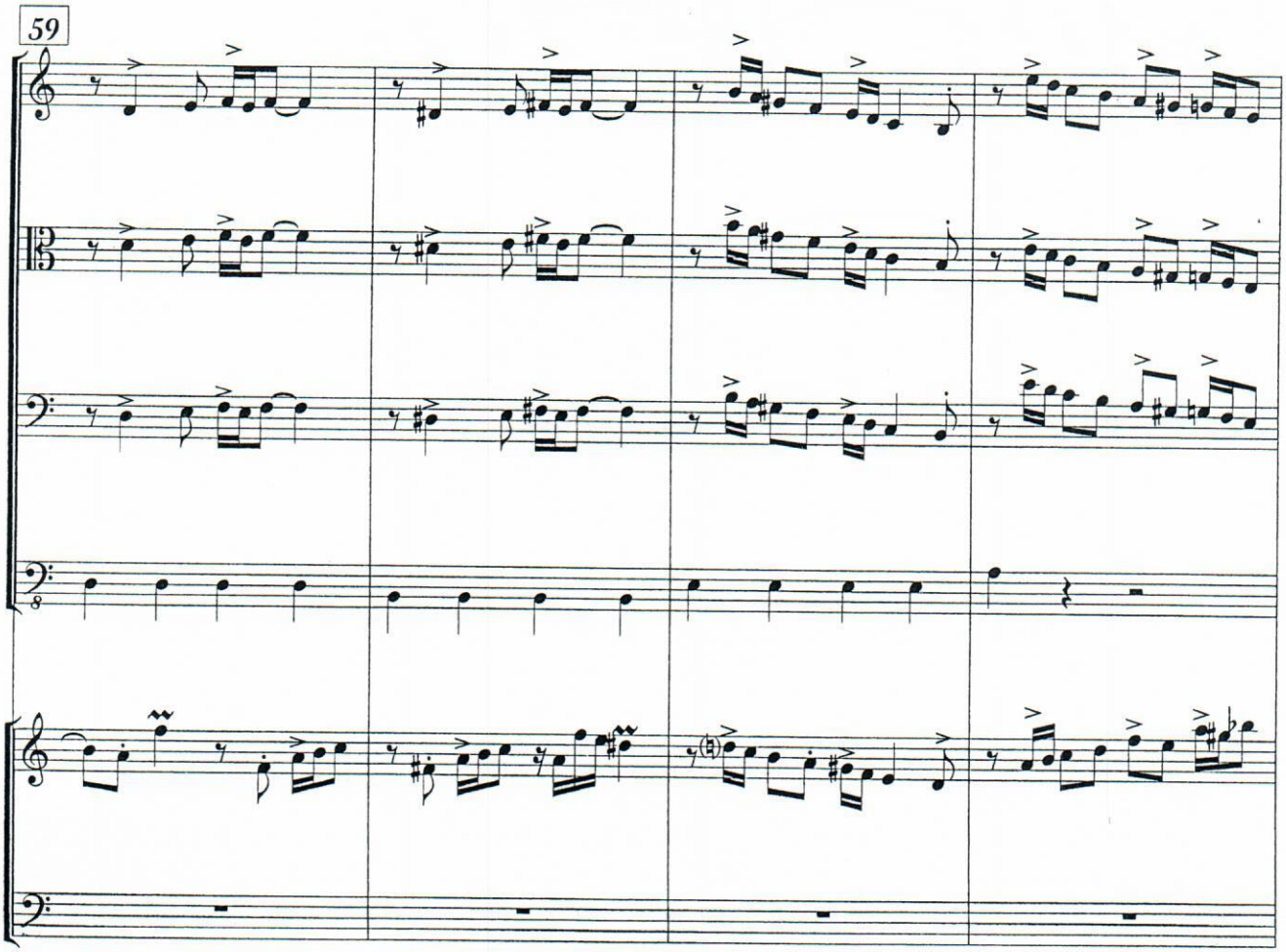

39
. 1 and 2
Viola
Cello
Basso
Band.
p
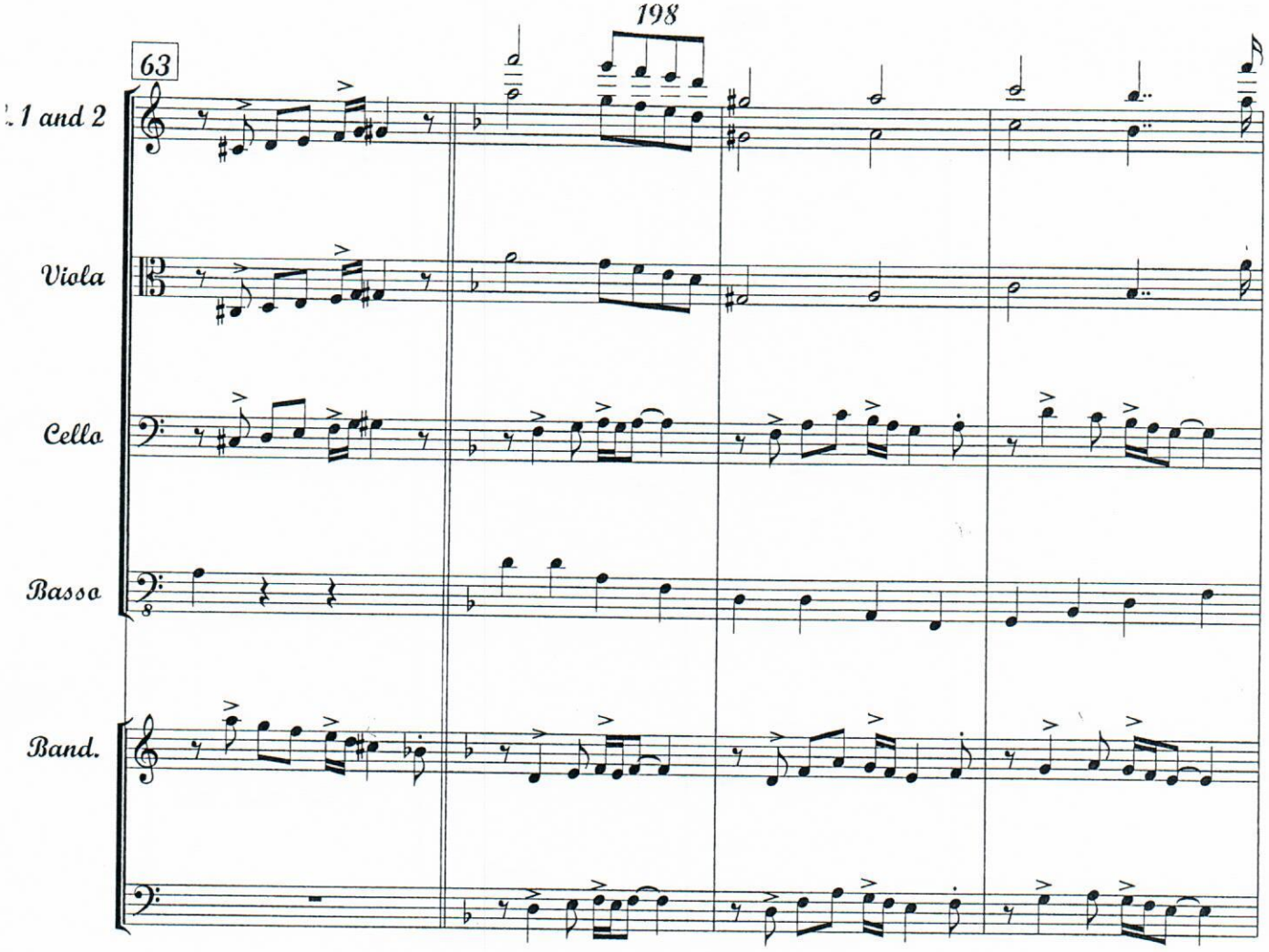

43
Pizz
Pizz
Pizz
Pizz
f
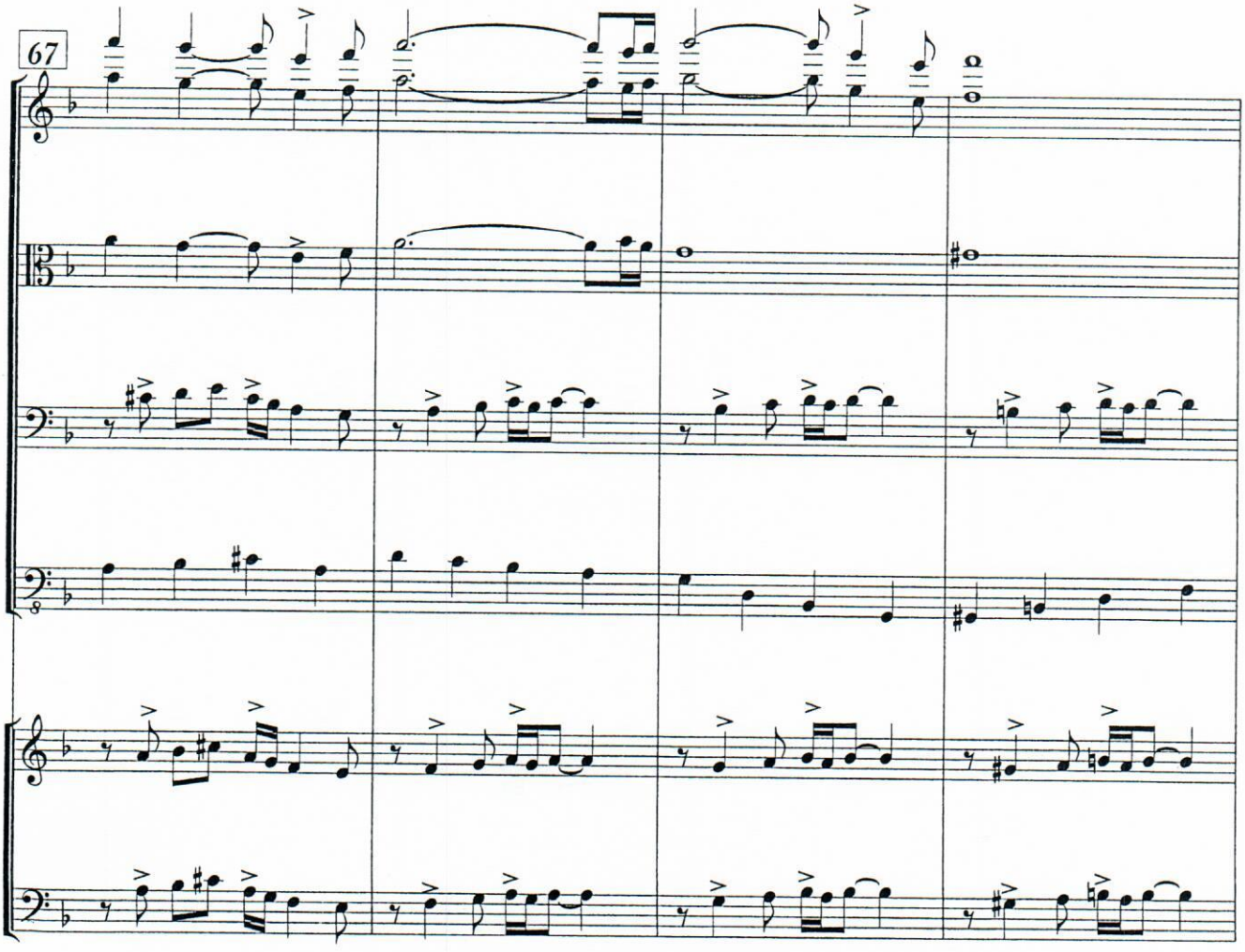

47
Vl. 1 and 2
Viola
Cello
Basso
Band.
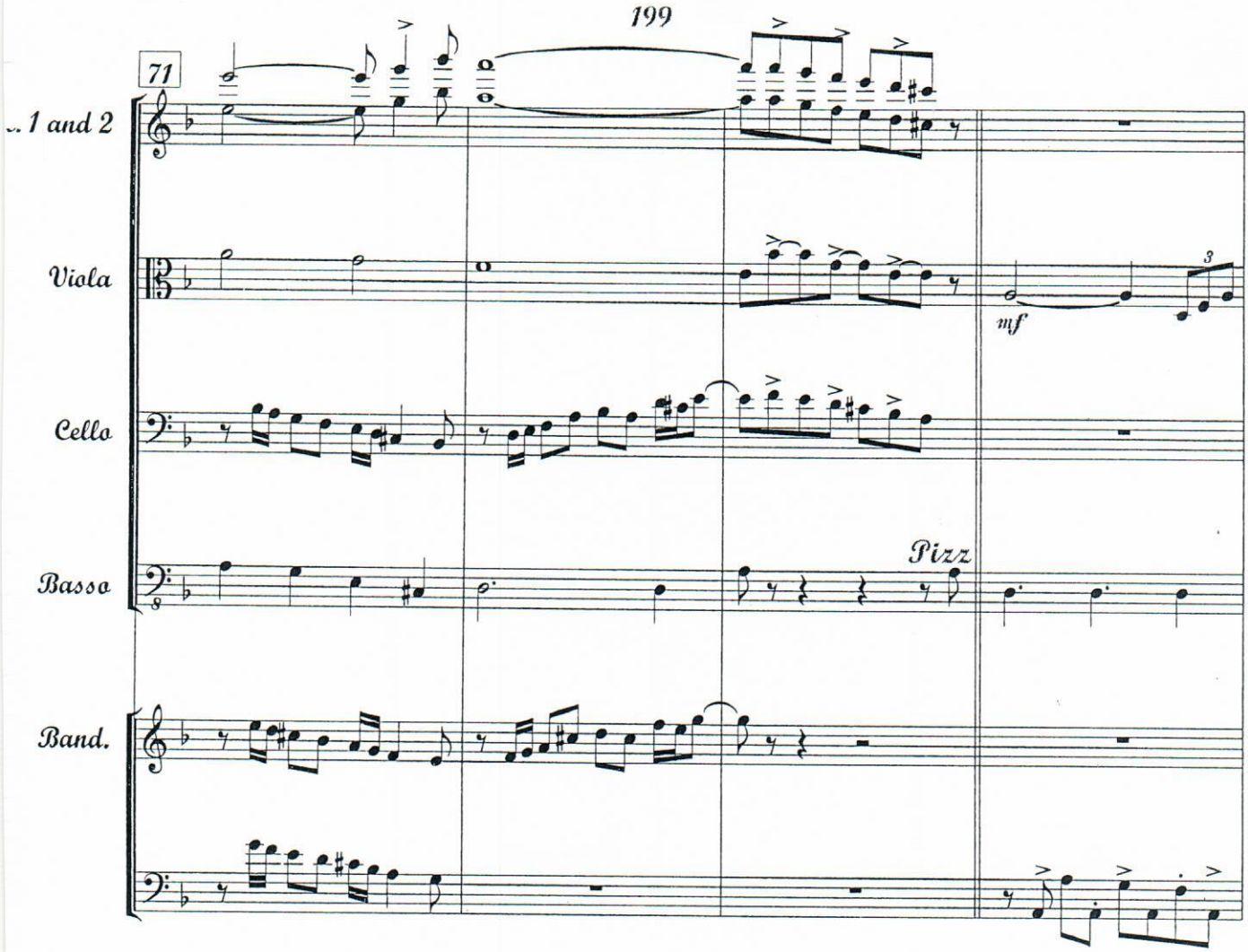

51
Arco
mf
mf
mf
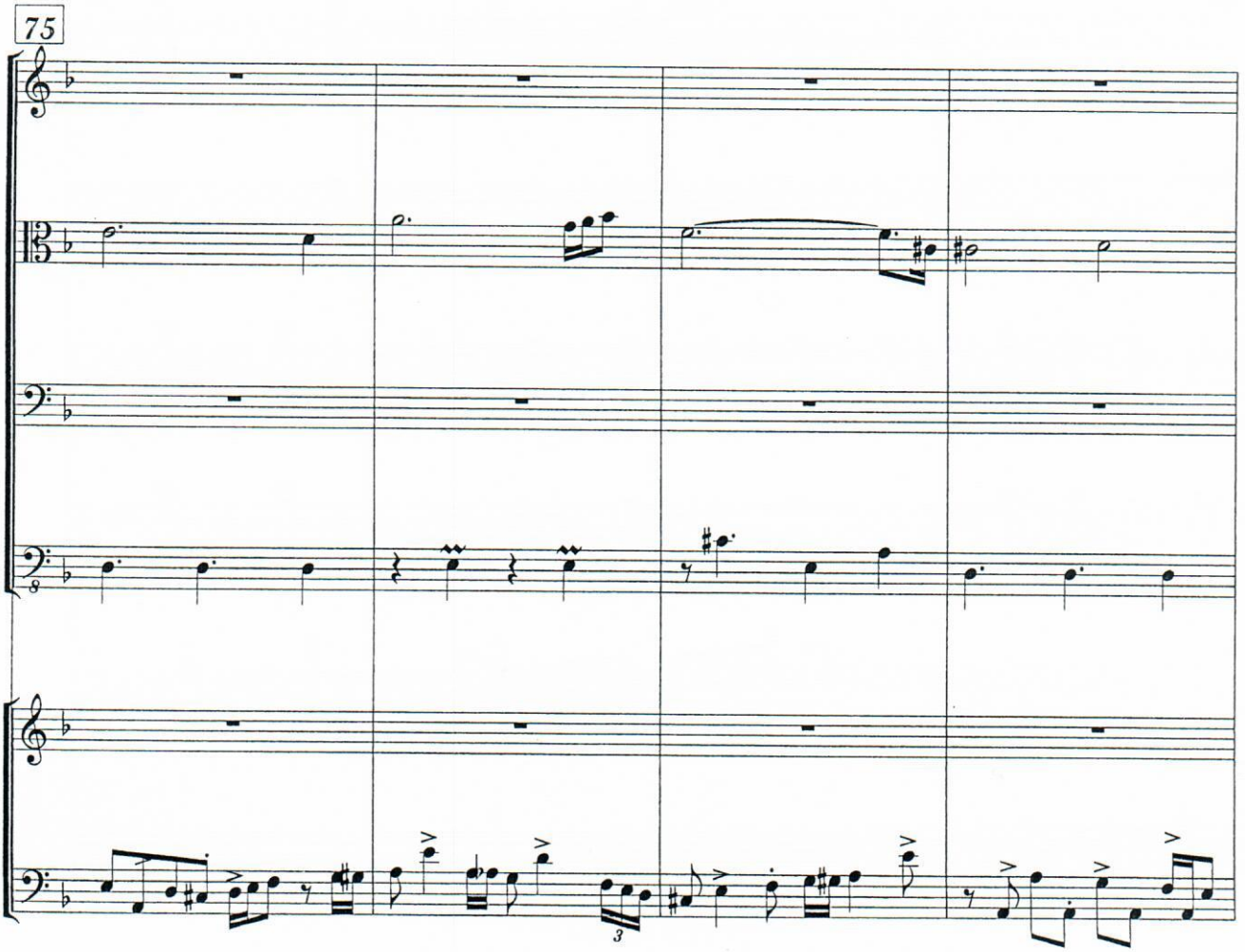

55
1 and 2
Viola
Cello
Basso
Band.
f
f
f
mf
3
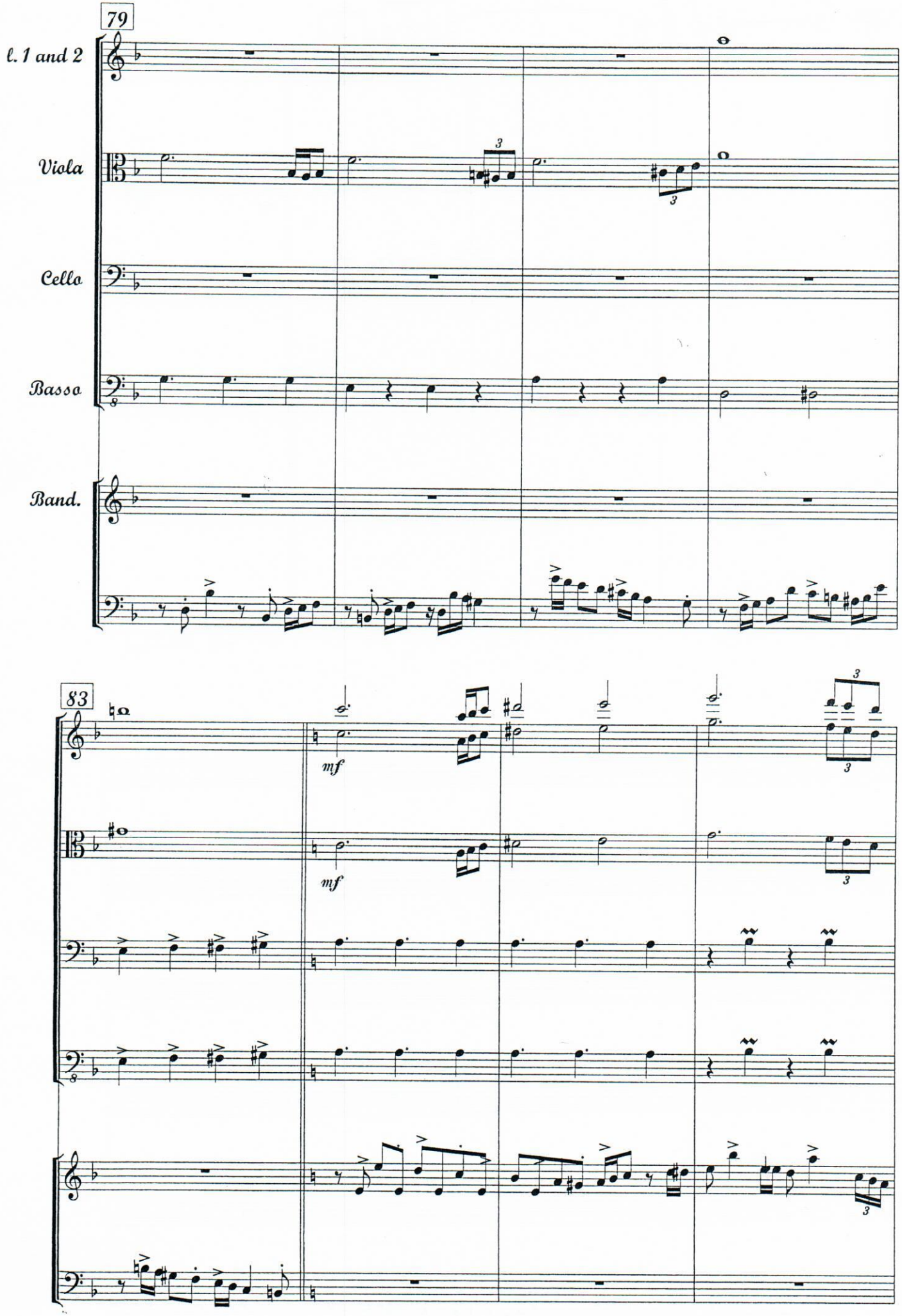

59
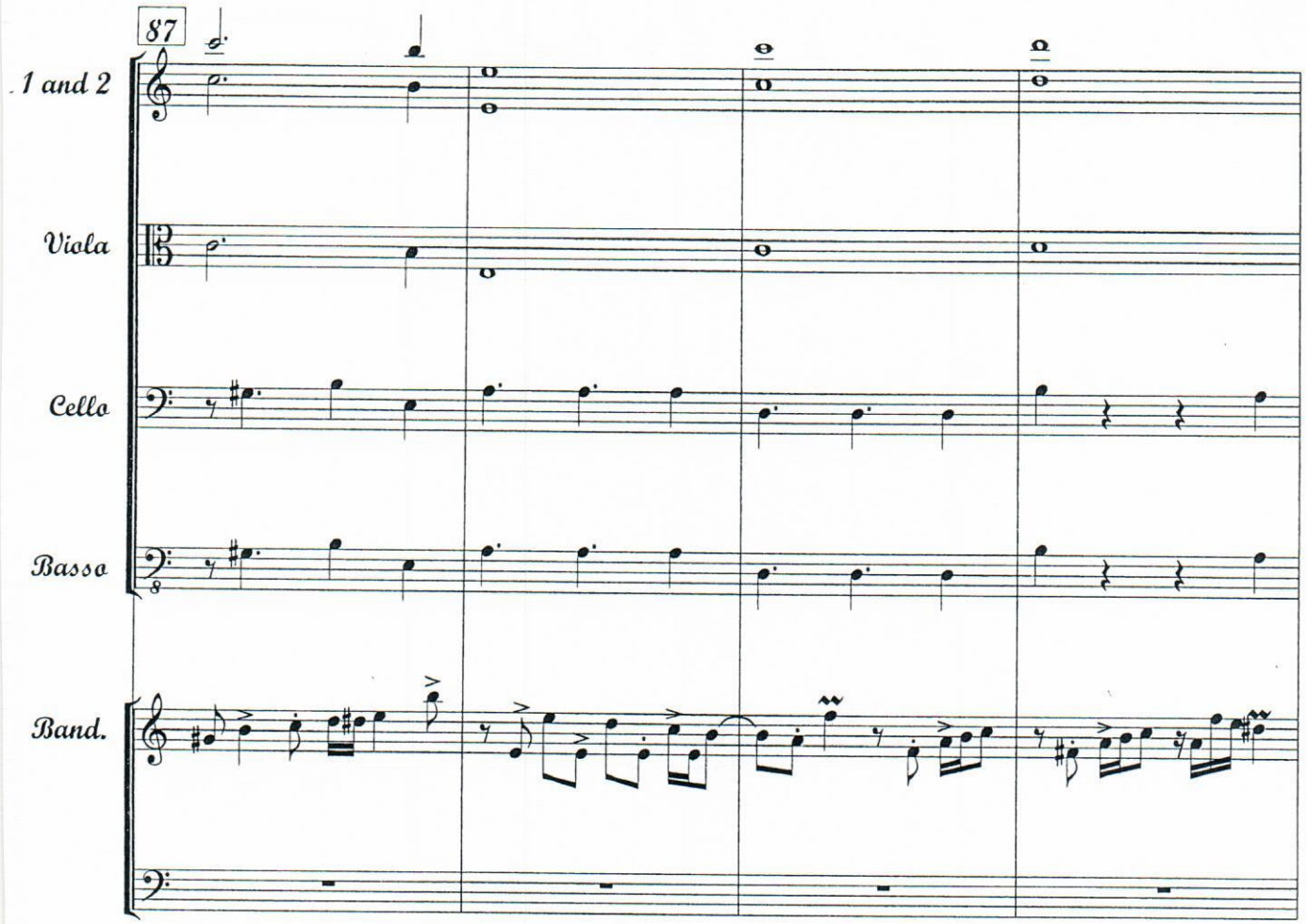

63
1 and 2
Viola
Cello
Basso
Band.
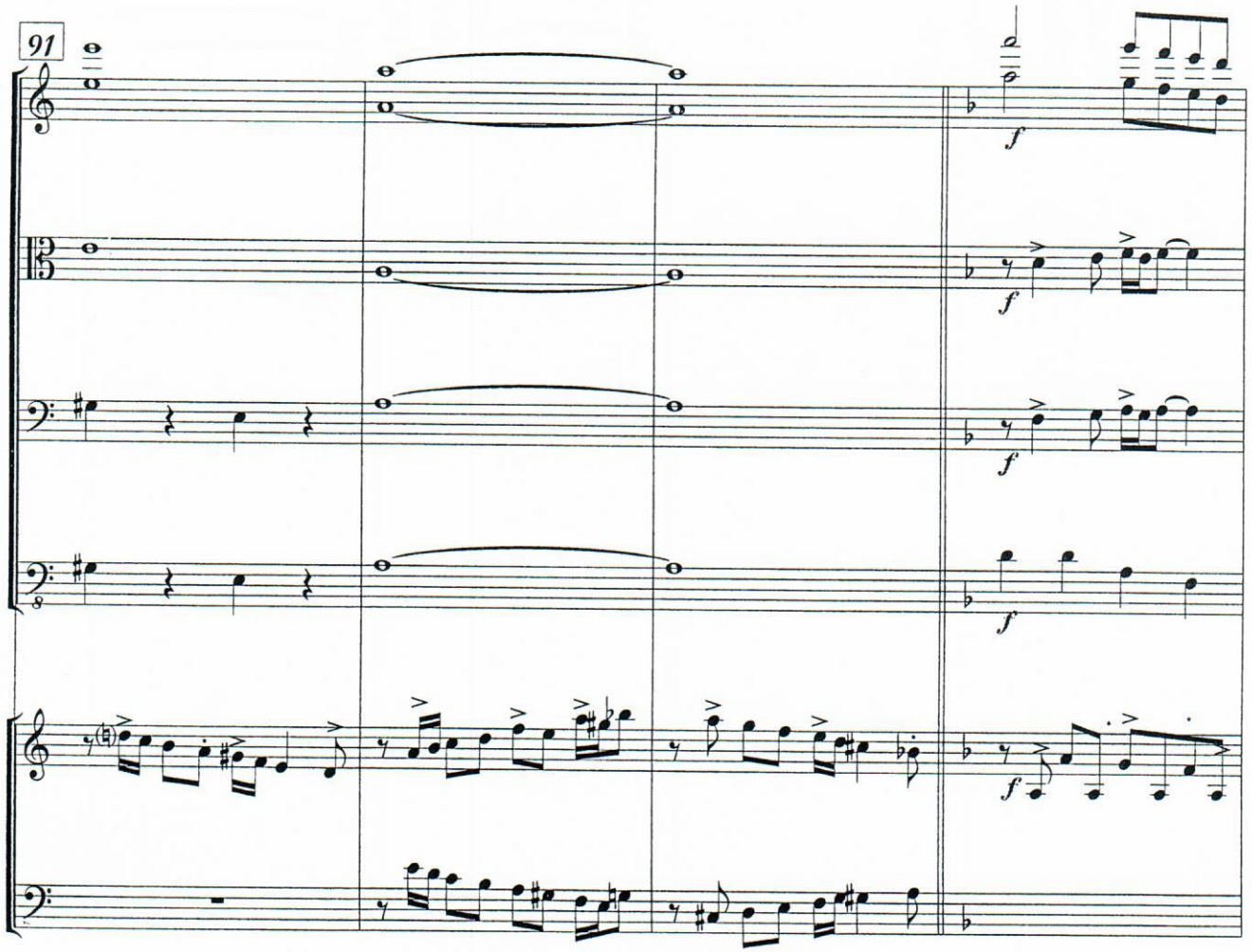

67
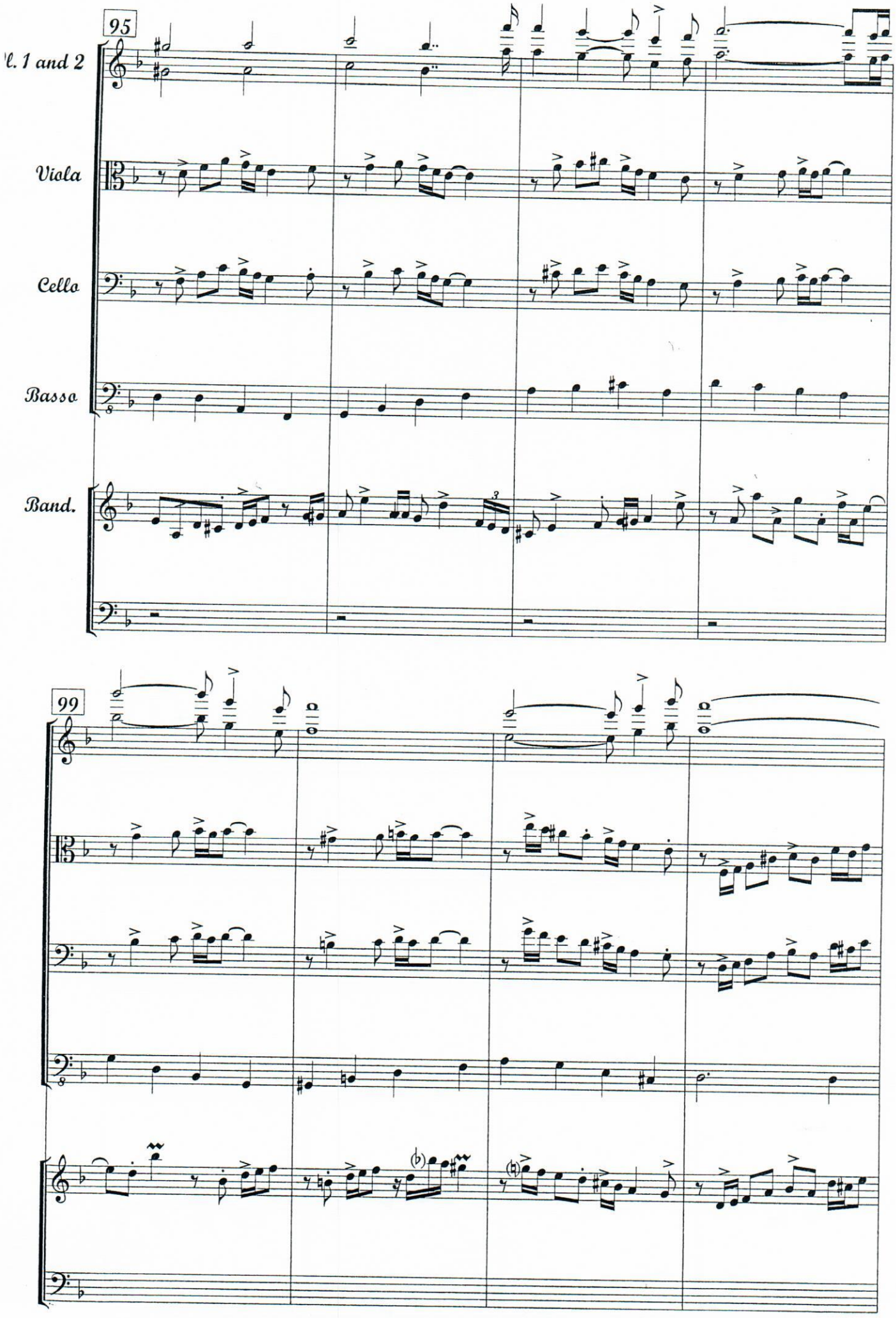

71
..1 and 2
Viola
Cello
Basso
Band.
mf
Pizz
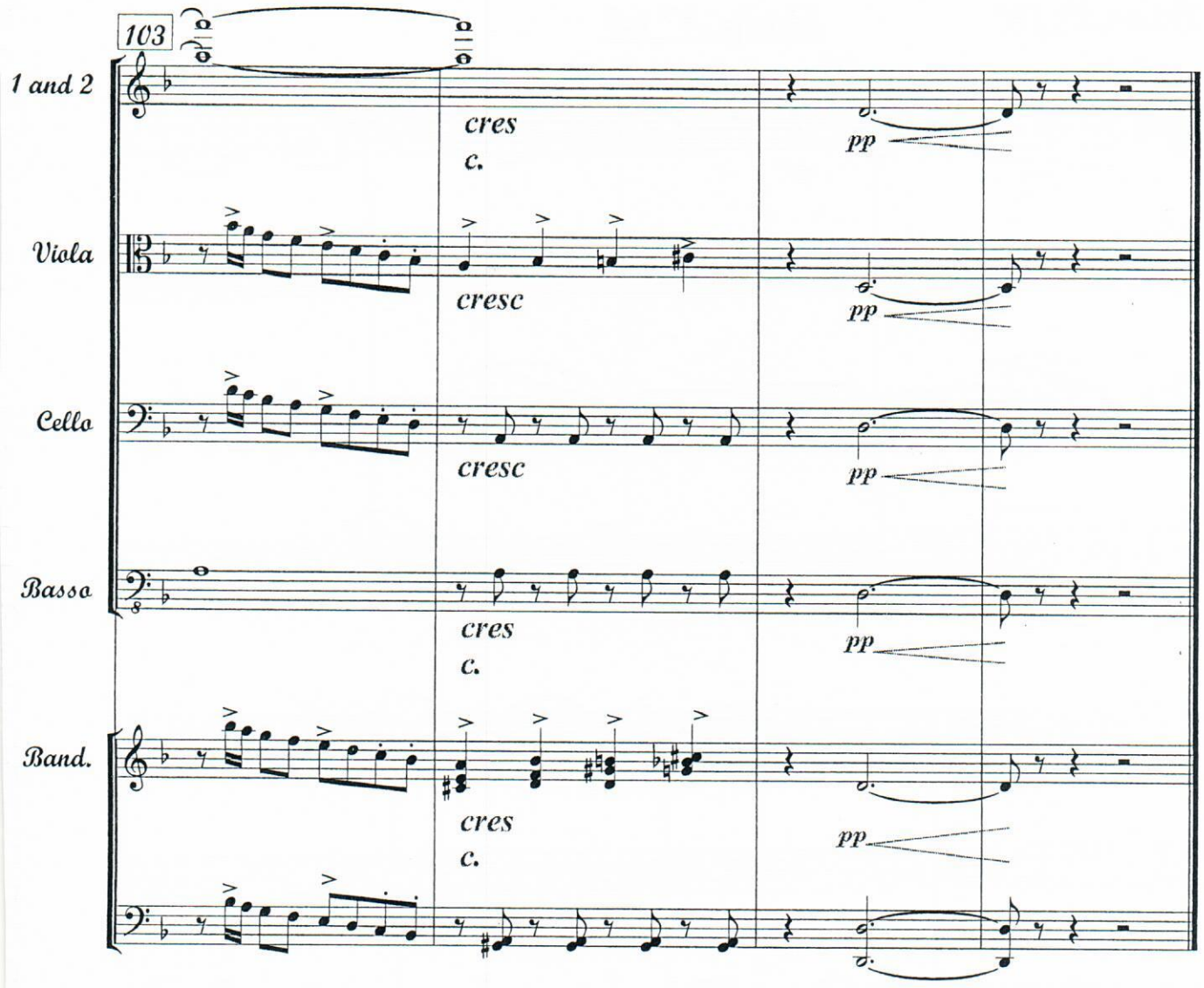

75


79
l. 1 and 2
Viola
Cello
Basso
Band.
83
mf
mf


87
1 and 2
Viola
Cello
Basso
Band.


91
f
f
f
f
f


95
Vl. 1 and 2
Viola
Cello
Basso
Band.
99
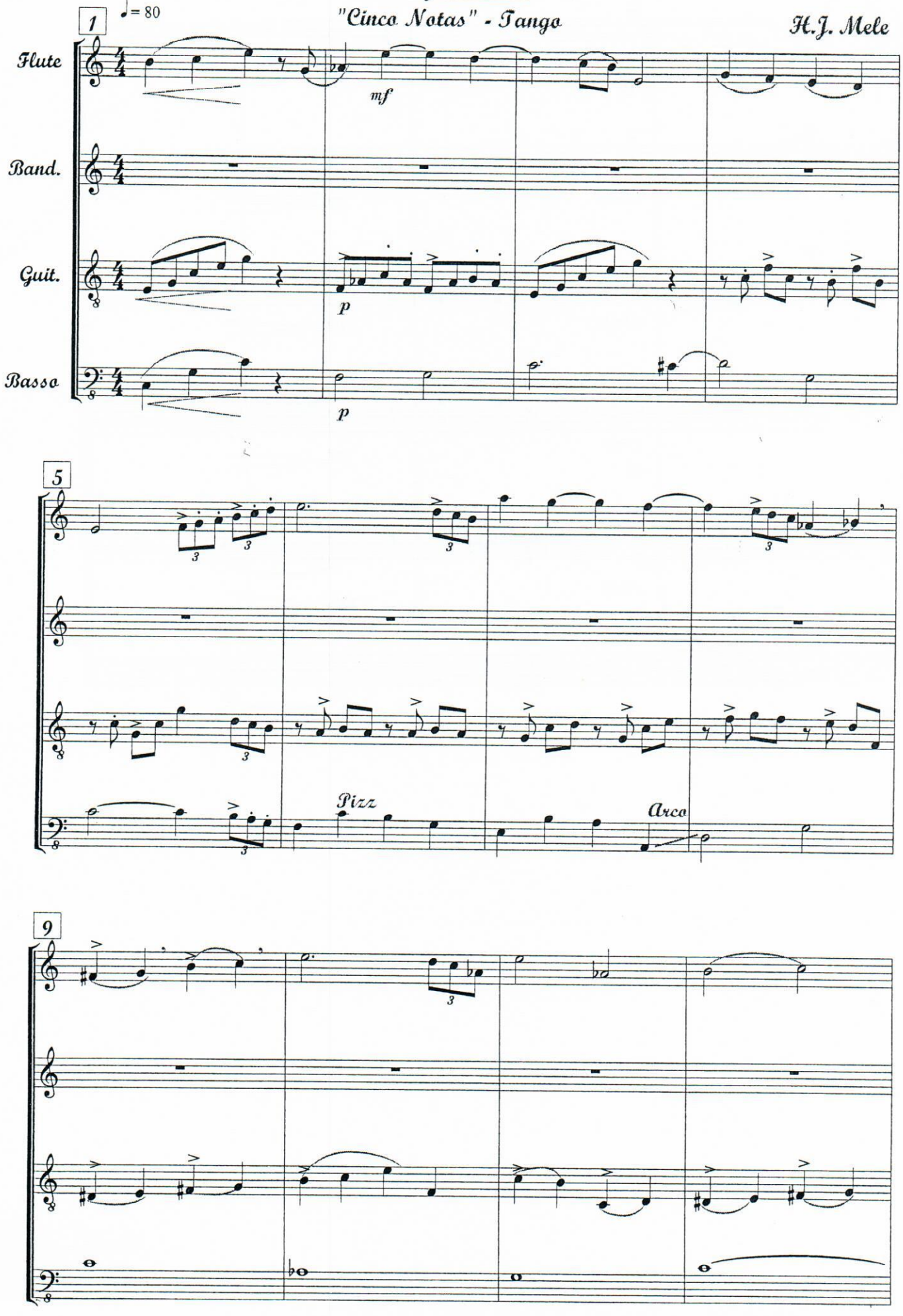

103
1 and 2
cres
c.
pp
Viola
cresc
pp
Cello
cresc
pp
Basso
cres
c.
pp
Band.
cres
c.
pp
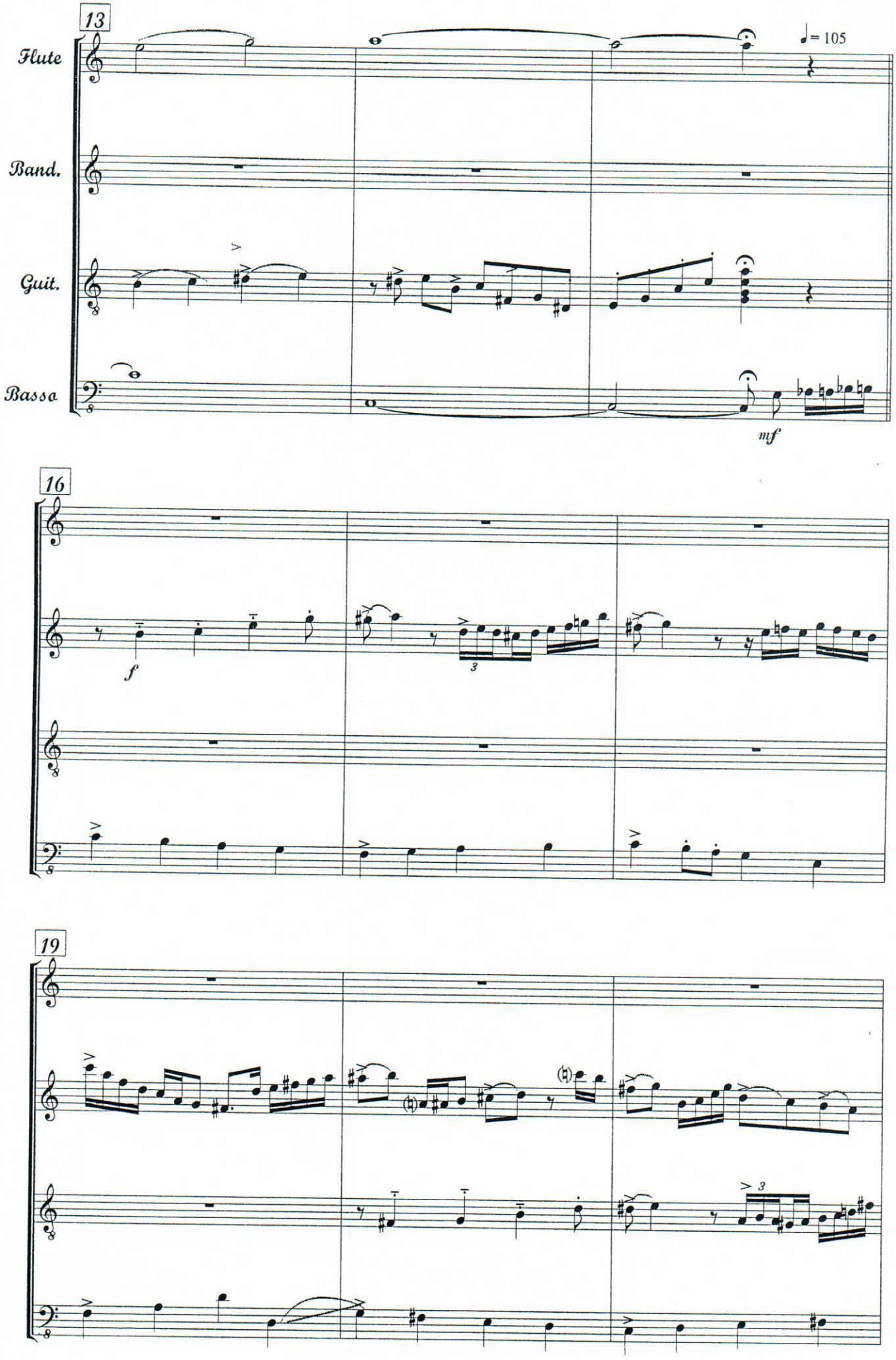
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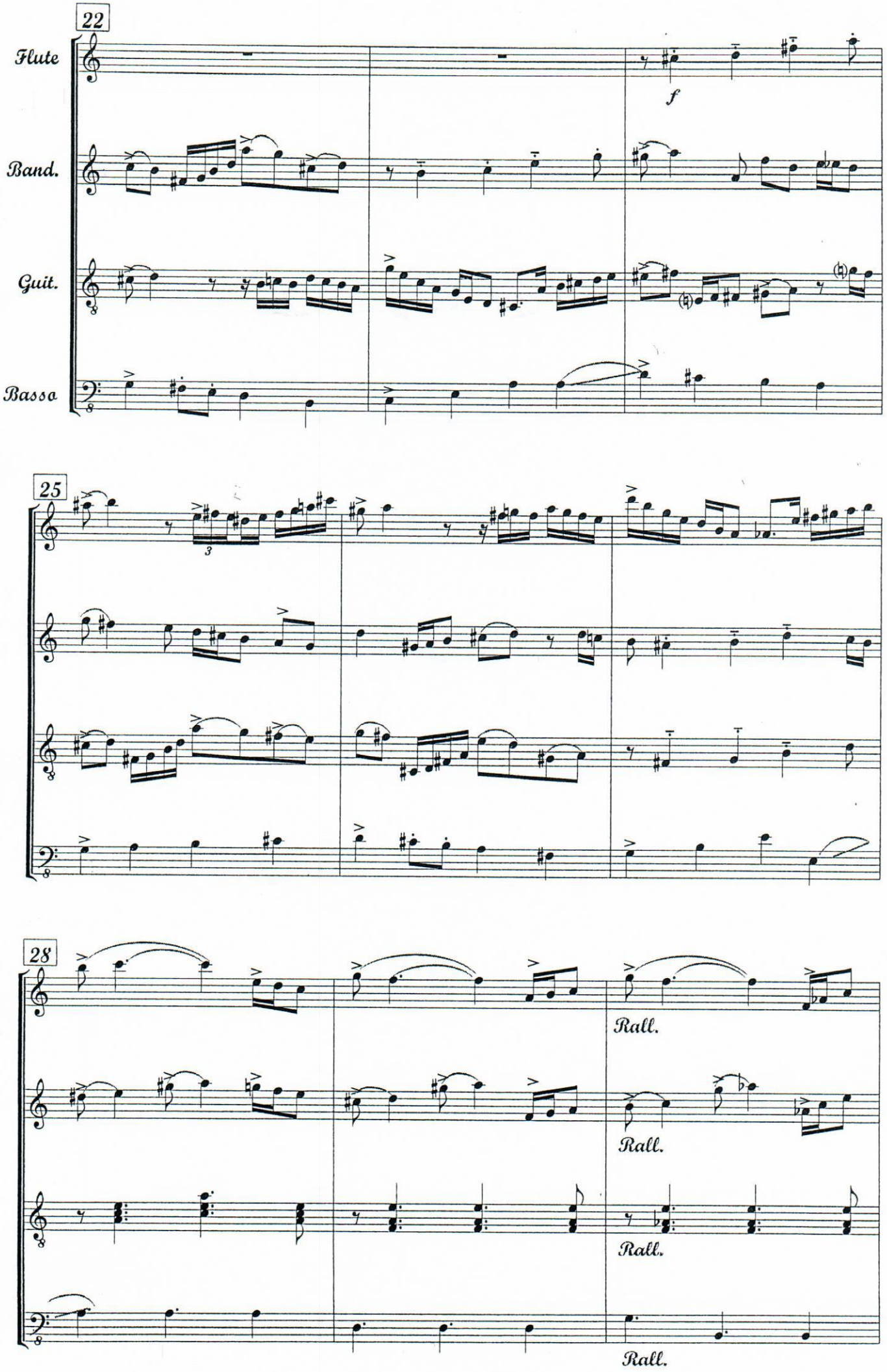
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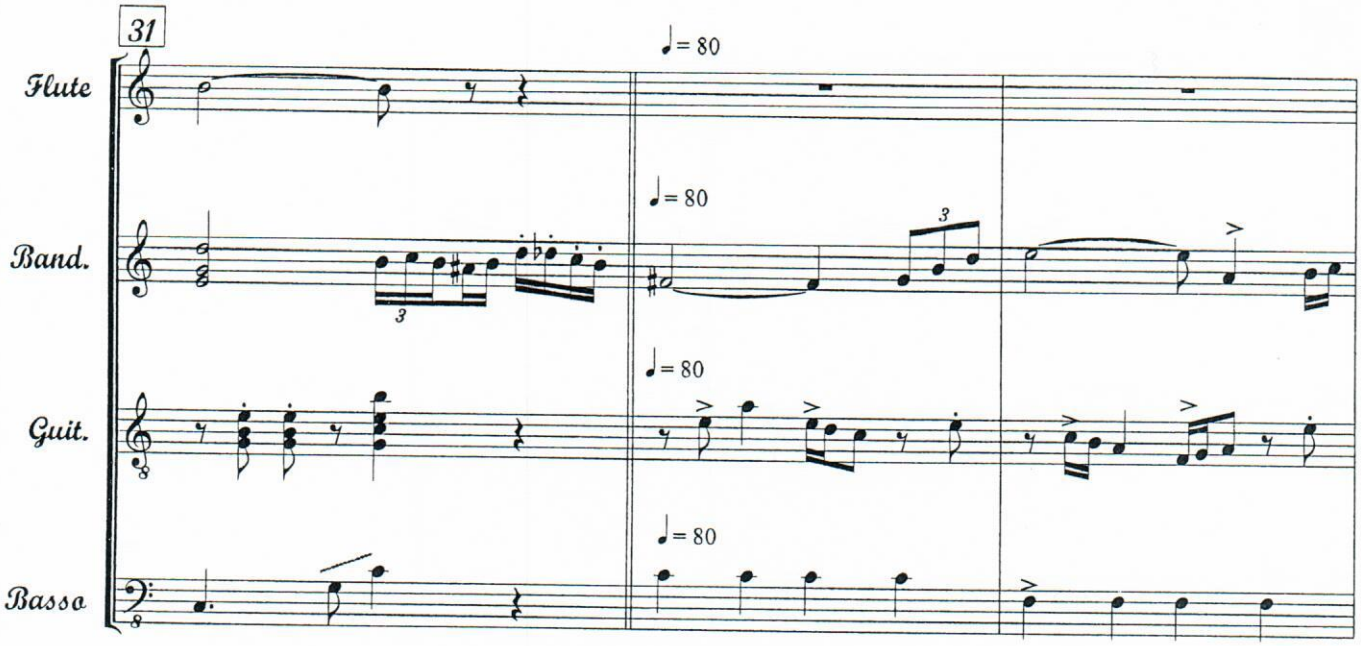
"Cinco Notas" - Tango
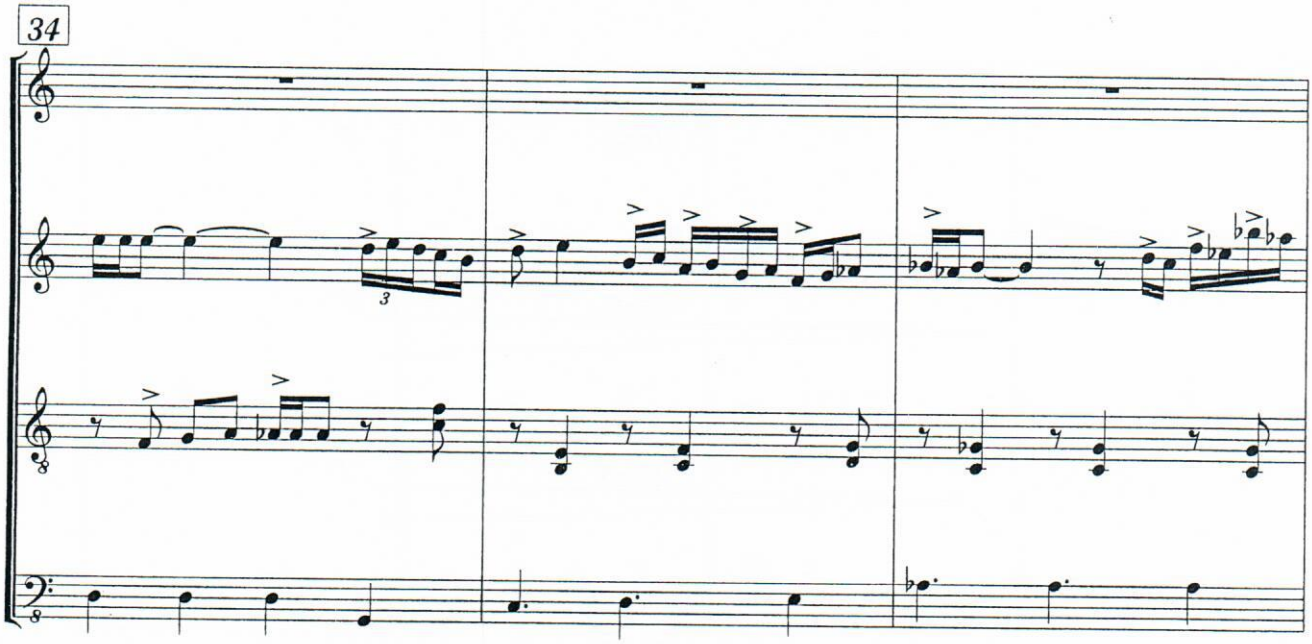
H.J. Mele
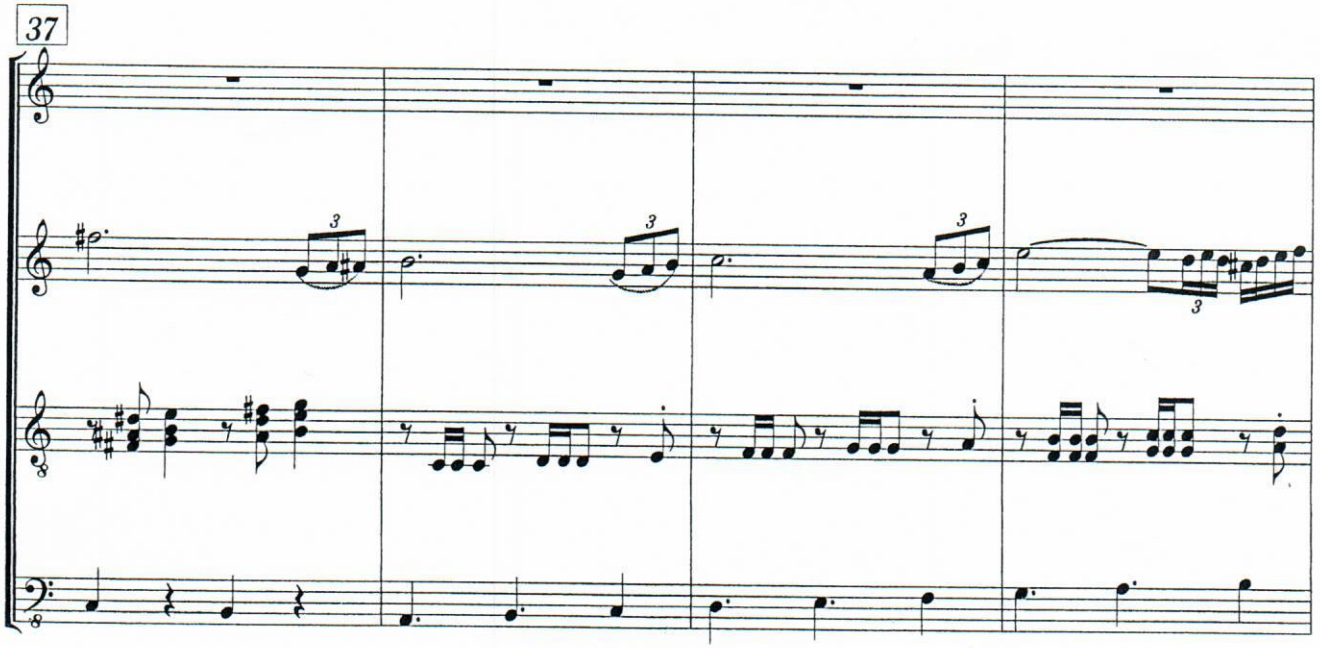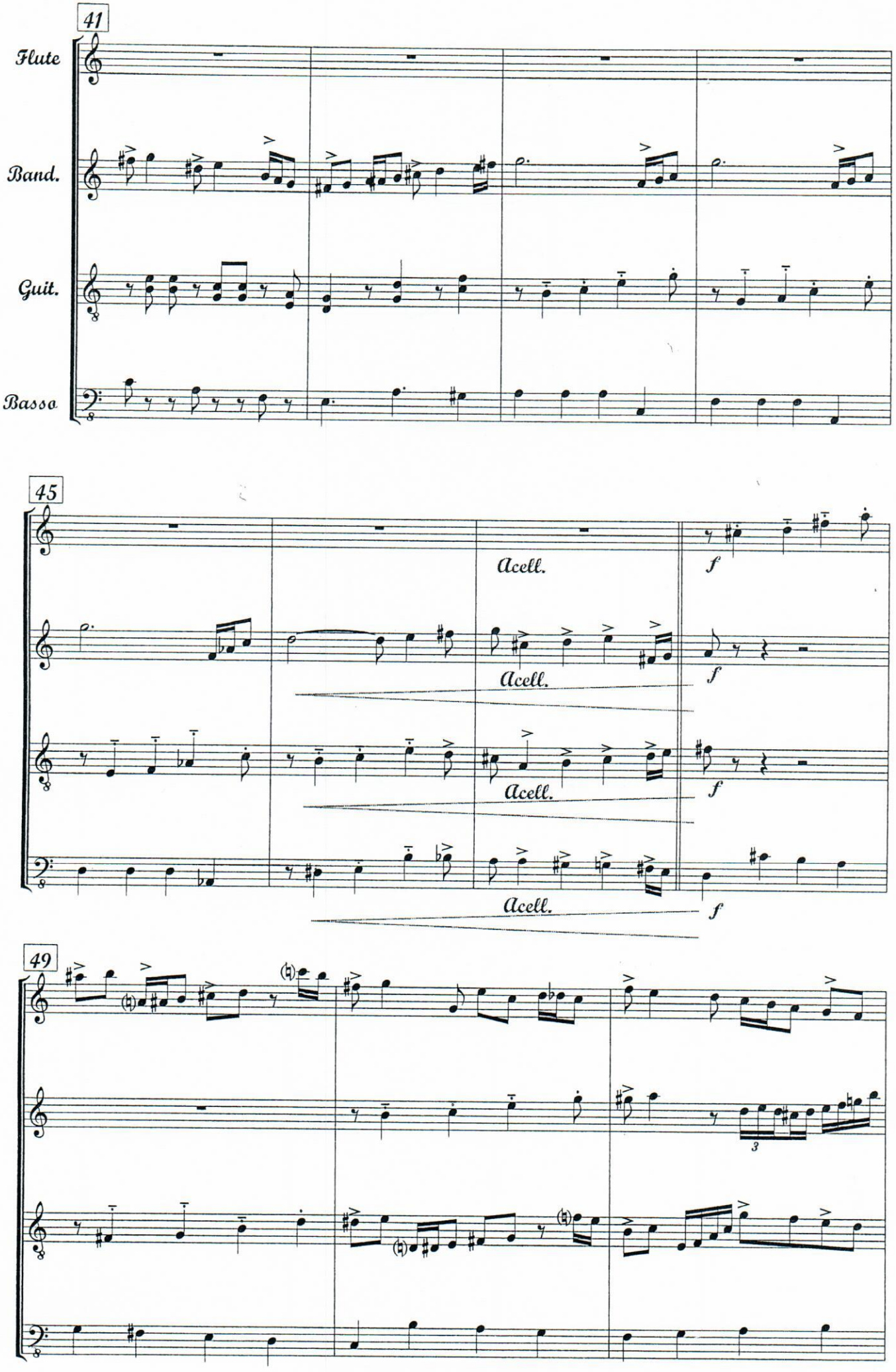



13
Flute
Band.
Guit.
Basso
♩= 105
mf
16
f
3
19
3
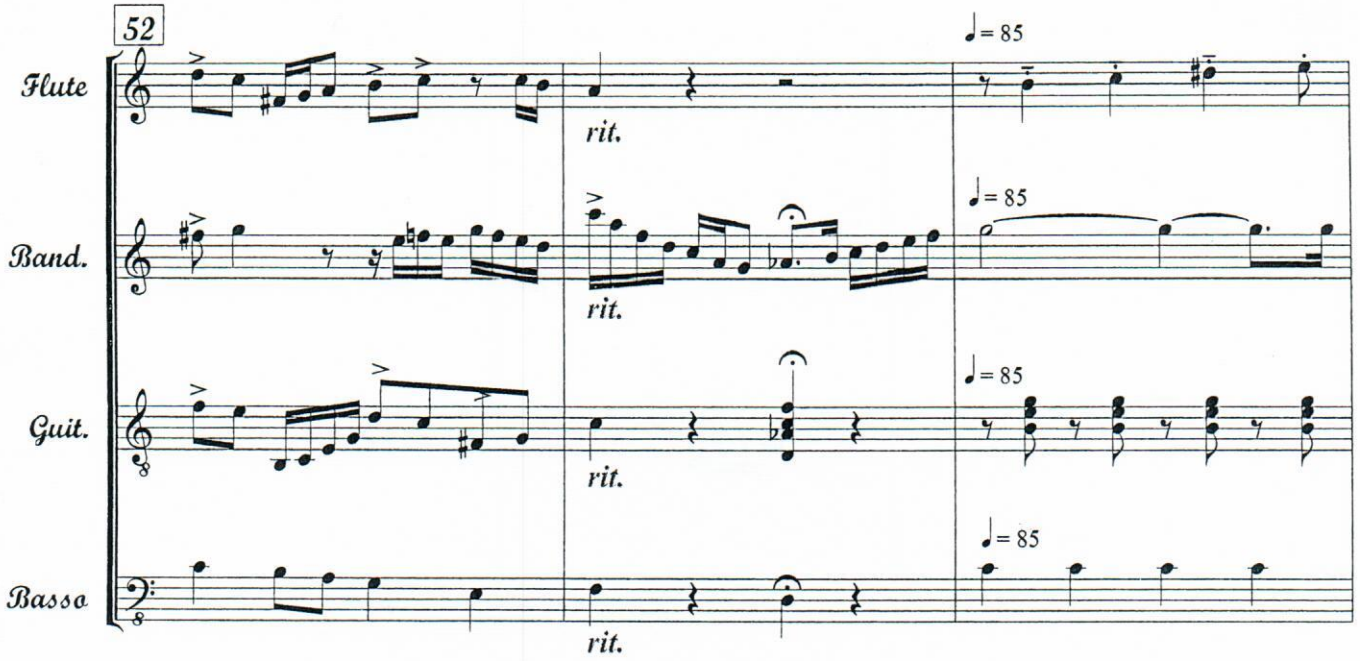

22
Flute
Band.
Guit.
Basso
f
25
3
28
Rall.
Rall.
Rall.
Rall.
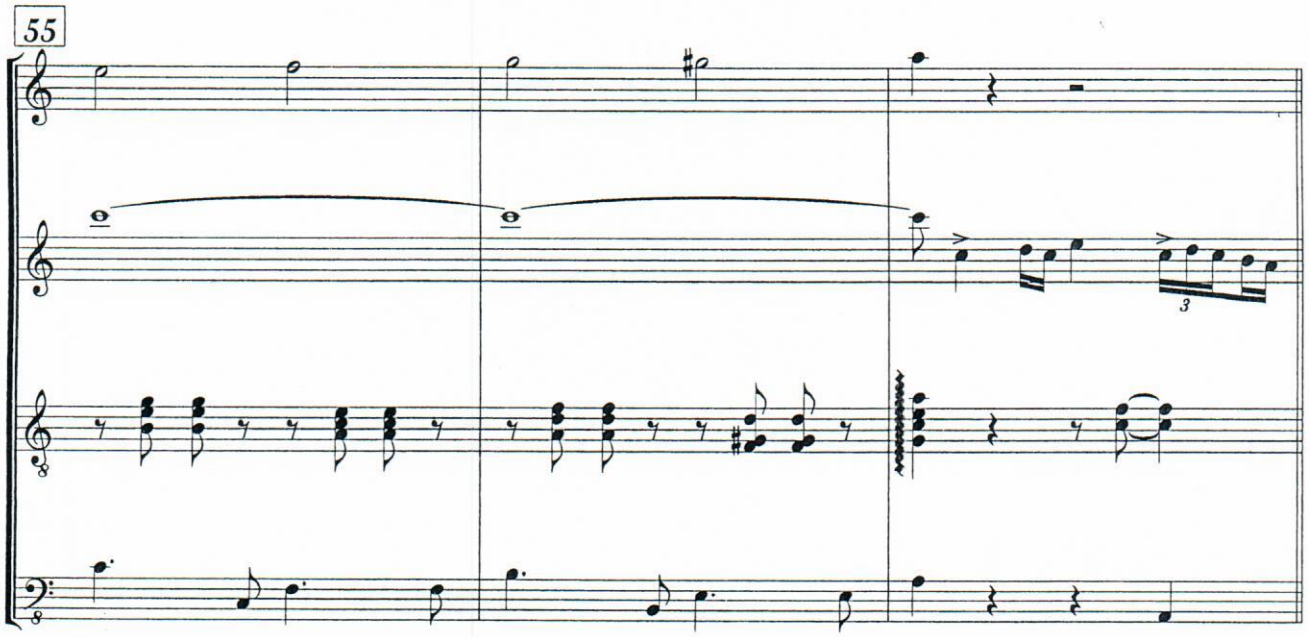

31
Flute
Band.
Guit.
Basso
♩= 80
♩= 80
♩= 80
♩= 80
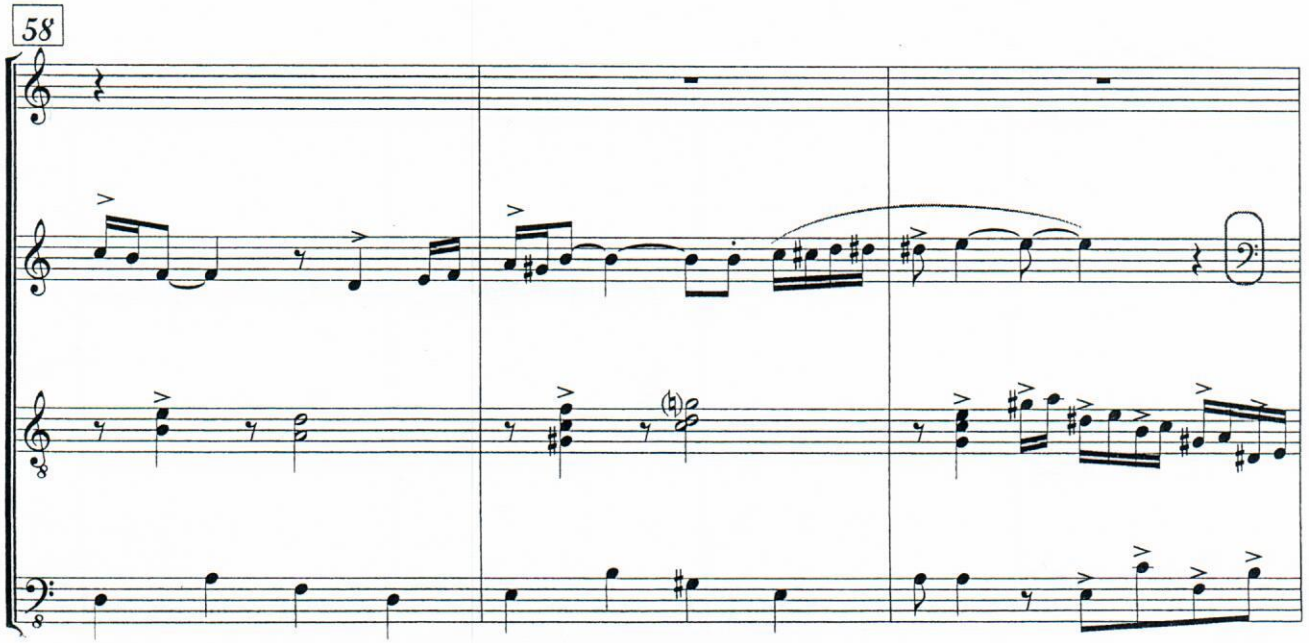

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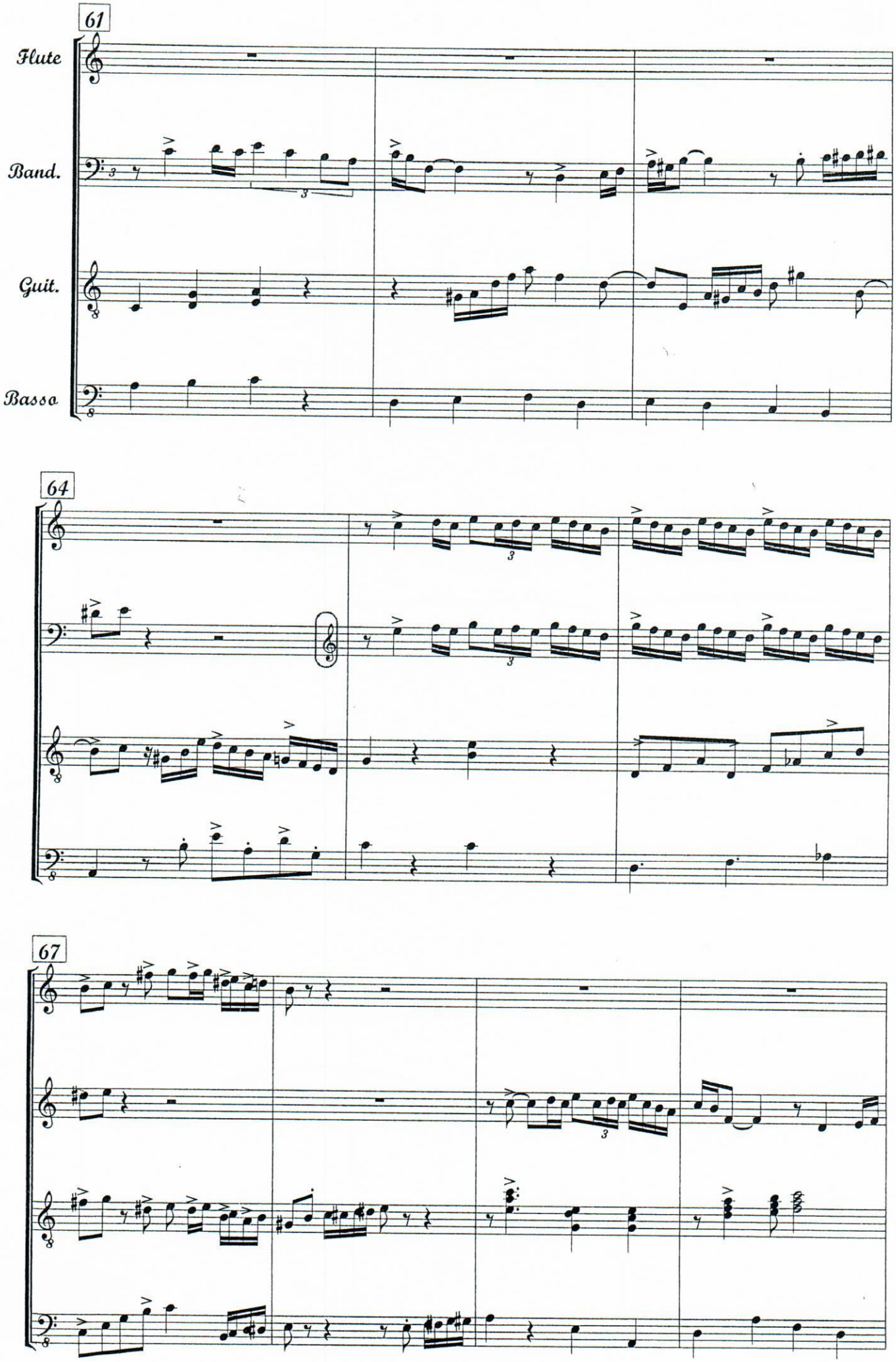

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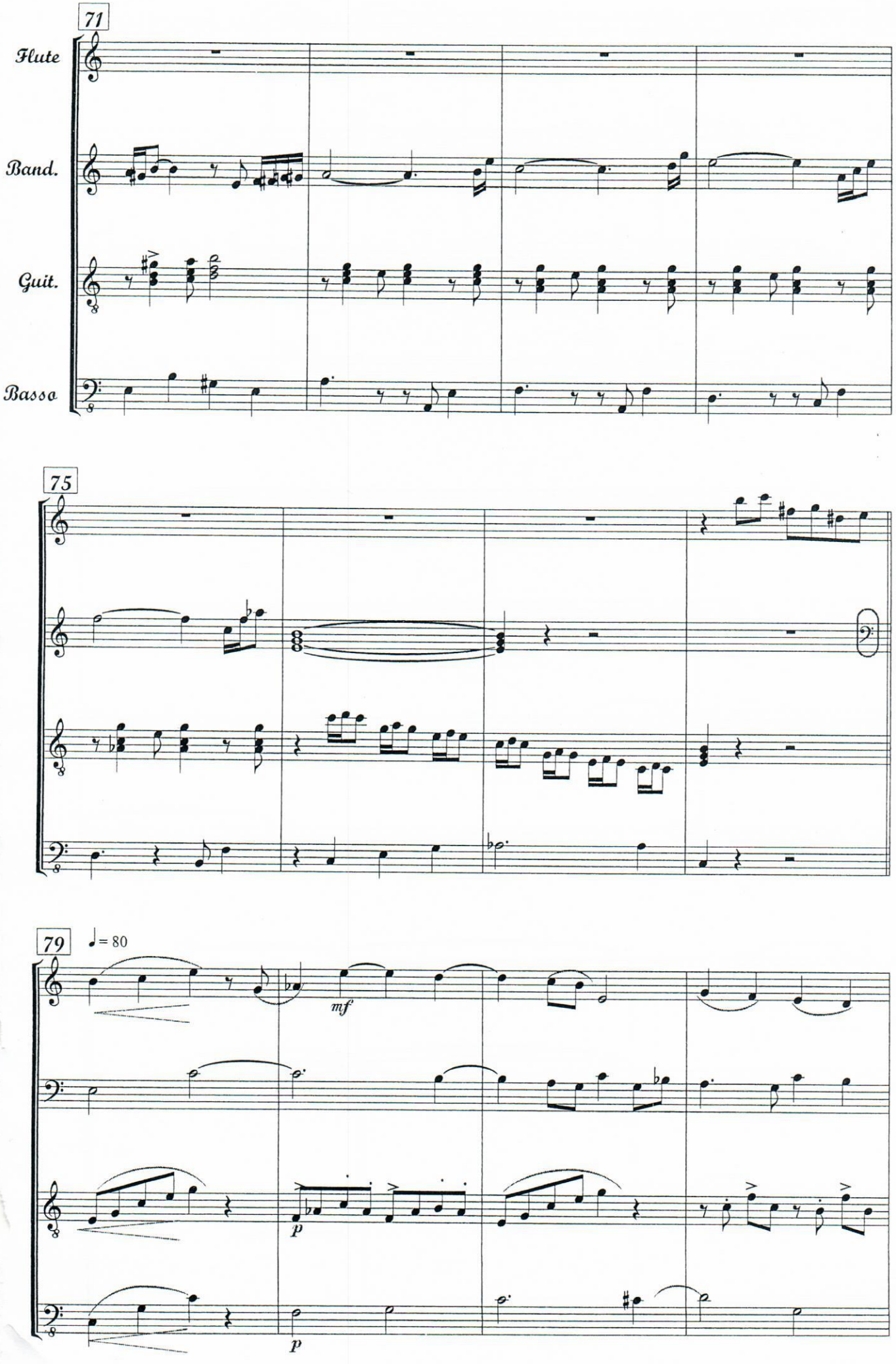

41
Flute
Band.
Guit.
Basso
45
Acell.
f
Acell.
f
Acell.
f
Acell.
f
49
3
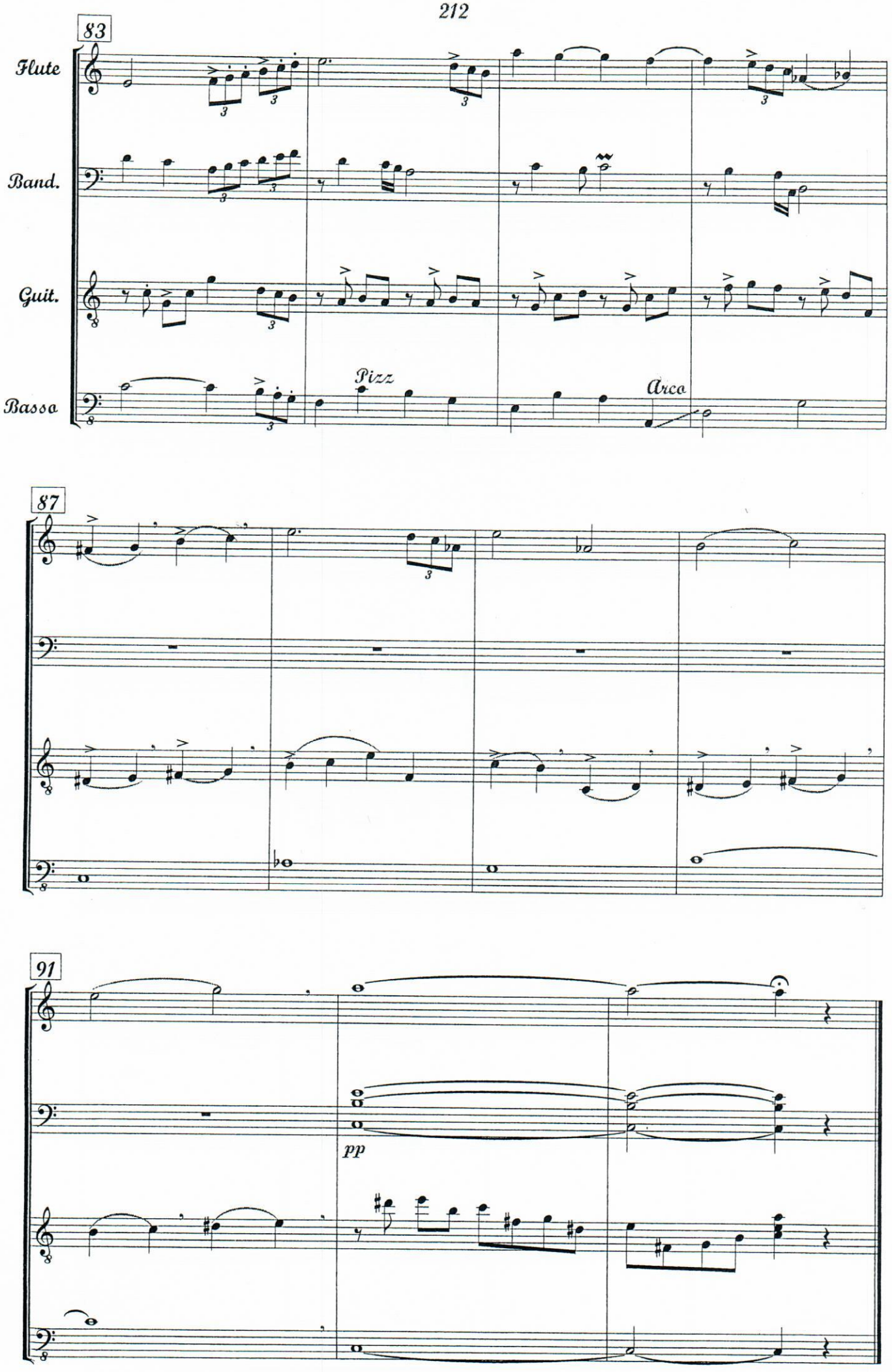

52
Flute
Band.
Guit.
Basso
♩= 85
rit.


55
3


58


61
Flute
Band.
Guit.
Basso
64
67


71
Flute
Band.
Guit.
Basso
75
79
♩= 80
mf
p
p


83
Flute
Band.
Guit.
Basso
Pizz
Arco
87
91
pp

# Lecciones, Transcripciones, Arreglos, Estudios, Escalas y Obras de Héctor J. Mele

**Lecciones Nº**

1 y hasta 24 conocimiento de los teclados.
S/Nº Teclado en 8a. y Estudio Diario
25 y hasta 44, Redondas, blancas, negras, y corcheas con movimientos paralelos, contrario, florido, imitaciones y cromático.

**Transcripciones:**
**Lecciones Nº**

104, 105, 118, 126, 136 y 137.

**Arreglos:**
**Lecciones Nº**

79, 97, 111, 120, 124, 129
131 (Dúo de Bandoneones)
134 (Dúo de Bandoneones)
138 (Bandoneón y Violoncelo)

**Estudios:**
**Lecciones Nº**

48, 49, 50, 54, 55, 56
Melodías en manos separadas y ambas a dos voces. mano derecha e izquierda a dos voces.
64 Pequeña fuga a dos voces.
65 Mano derecha y mano izquierda a dos, tres y cuatro voces.
66 Mano derecha y mano izquierda a dos, tres y cuatro voces con acordes de séptima.
70 Octavas y arpegios rotos con acompañamiento.
76 Semicorcheas con acompañamiento
77 Corcheas, semicorcheas y fusas
84 Terceras y sextas, acordes de quinta en primera inversión y acordes de séptima.
90 Coral y variaciones con anticipaciones, retardos, nota de cambio, escapadas y notas de paso.
91 Grupetos, trinos y mordentes
92 Cadencias - Fermata.
99 Hexafónico.
117 Desarrollo. Tema de tango.
121 Arpegios.
122 Extensión de dedos.

**Escalas**
**Lecciones Nº**

45, 46, 47 51, 52 y 53 Movimiento directo.
57, 58 y 59 Movimiento directo, notas repetidas.
61, 62 y 63 Movimiento directo con acentos.
67, 68 y 69 Movimiento directo en 8as
73, 74 y 75 Movimiento directo en 3as
81, 82 y 83 Movimiento directo en 6as
87. 88 y 89 Movimiento directo, una nota abriendo y una cerrando.
93, 94 y 95 Movimiento en sentido contrario
101, 102 y 103 Movimiento directo con acordes de 5a. en primera inversión
107 Movimiento directo, acordes de 7a sin la quinta.
108 y 109 Movimiento directo, acordes de 7a. en primera inversión
114 y 115 Movimiento directo en contratiempo.

## Obras

### Lecciones Nº

72 Rondó.

78 Bogotá - Santa Cruz de Tenerife.

85 Lied.

96 Aire de Malambo.

98 Sexto "C" Tango.

106 Sonatina.

110 Mimi, Vals.

119 Invención a dos voces.

128 Lied

130 Libra, Tango-Fuga a tres voces.

132 Viejo Barracas al Sud, Tango

133 Nuevo Barracas al Sud, Tango

135 Cuatro voces, Tango-Fuga a cuatro voces.

139 Amanecer de Buenos Aires, Tango

140 Cinco Notas, Tango.

## Obras de otros autores.

Bach, J.S.
Lecciones Nº 60, 80, 86, 100, 104, 105, 112, 125 y 126.

Barletta, A.
Lección Nº 71

Cobián J.C.
Lección Nº 134

Czerny C.
Lección Nº 116

De Caro J. y P. Laurenz
Lección Nº 127

Gardel C.
Lección Nº 79

Greco V.
Lección Nº 138

Gounod C.
Lección Nº 137

Haendel G.F.
Lección Nº 118

Leguizamón C.
Lección Nº 124

Maffia P.
Lección Nº 120 y 131

Piazzolla A.P.
Lección Nº 129

Rodríguez G.M.
Lección Nº 111

Ríos A.
Lección Nº 123

Troilo A.
Lección Nº 97

## Términos y abreviaturas empleadas en este libro.

| | |
|---|---|
| A ..... Abriendo | m..... Tonalidad menor |
| Ac. ..... Acorde | Malambo..... Danza Argentina |
| Arm. ..... Armónica | M. D. ..... Mano Derecha |
| C ..... Cerrando | Mel. .....Melódica |
| Band. ..... Bandoneón | M.I. ..... Mano Izquierda |
| C. B. ..... Contrabajo | Pag. ..... Pagina |
| Cello ..... Violoncelo | Rall. ..... Reteniendo |
| Cresc. ..... Creciendo | Suelto ..... Legato-Staccato |
| Est. ..... Estudio | Tango ..... Música de Buenos Aires |
| Fl. ..... Flauta | Ton. Tonal. ..... Tonalidad |
| Gato ..... Danza Argentina | Vla. ..... Viola |
| Guit. ..... Guitarra | Vl. ..... Violín |
| Inv. ..... Inversión de Acorde | Zamba ..... Danza Argentina |
| Invers. ..... Inversión de Acorde | 5a. ..... Acorde de Quinta |
| Lec. ..... Lección | 7a. ..... Acorde de Séptima |
| M. ..... Tonalidad Mayor | " (Seg.) ..... Segundos-reloj |

Muchos de los detalles técnicos que se deben tener en cuenta, están dados par las distintas marcas de Bandoneones que llegaron a la República Argentina hasta mediados de este siglo y también por su estado de conservación.

En Buenos Aires a mediados del año 1992, el señor Klaus Gutjahr, presentó dos nuevos modelos de Bandoneones por él fabricados.
En esa oportunidad pude comprobar una serie de modificaciones técnicas muy beneficiosas para el instrumento. Este concepto lo comparten destacados colegas míos, entre ellos Dino Saluzzi, Daniel Binelli, José Libertella, Luis Stazo etc.

Al señor Klaus Gutjahr le deseo la mayor de las suertes, porque su trabajo es en beneficio de quienes desean dedicarse a ejecutar el Bandoneón.

---

Es mi deseo que lo aportado en este libro sea útil y alentador para todo joven que quiera interpretar el arte musical de cualquier género con este hermoso instrumento.

Todo lo aquí indicado es para adquirir una buena técnica la que debe ser practicada en lecciones, estudios o la interpretación de obras.

Por último quiero destacar una opinión personal: todo músico debería hacer todo lo que sabe y dentro de lo que sabe, todo lo que puede, tratando de responder a cada genero musical sin olvidarse el sentir de cada pueblo y con esta base manifestar sus inquietudes y creaciones, aplaudiendo y tratando de aprender de quien lo haga mejor que uno. Si fuera posible dejarlo escrito para el beneficio de quienes nos seguirán.

Héctor J. Mele

*José Subirá en su libro "La Historia de la Música" (Editorial Salvat, pagina Nº 1038 cita frases vertidas por "Ludwing van Beethoven en sus cuadernos íntimos y yo quisiera que sean analizadas por los jóvenes músicos.*

---

*Hay mucho que hacer en este mundo. Apresúrate.*

*Efectúa todo lo necesario para conseguir tu anhelo más ardiente, y de este modo lograrás el triunfo al fin.*

*Si deseas comprender los milagros, tú mismo deberás comenzar por hacerlos. Solo procediendo así podrá cumplirse tu propio destino.*

*El destino concedió a los seres humanos una facultad: la del valor para soportarlo todo hasta el fin.*

*No trates de ocultar tu sordera. Que la conozca el mismo arte.*

*Vive desde ahora para el arte solamente. Por más limitaciones que la debilidad de tus sentidos ponga a tu horizonte hoy, solo el arte, a la corta o a la larga, te proporcionará la razón de tu existencia.*

*Sacrifiquemos la vida al arte, y sea el arte un santuario para nosotros.*

*Inmola siempre a tu arte todas las pequeñeces de la vida social.*

*Actúa en vez de suplicar. Sacrifícate sin esperar la gloria ni la recompensa.*

*Labora y desempeña tu deber sin que te inquieten las derivaciones de un resultado favorable o adverso.*

*La perseverancia, incluso ante las circunstancias más dura y adversas, es un rasgo por el cual se caracterizan los hombres dignos para obtener tal dictado.*

*Sertorio desdeñaba el insulto, porque lo único que valía para él era el tiempo. No hay nada tan precioso como el tiempo, efectivamente cuando se anhela realizar cosas importantes.*

*Sertorio: General romano, vencedor de Metelo y Pompeyo. 125-72 antes de J.C.*