

138 =  (S)

**1<sup>st</sup> CHORUS**

B<sup>b</sup>MAJ.7 B<sup>b</sup>6 Gm7 F7 B<sup>b</sup>MAJ.7 Fm7 E7 E<sup>b</sup>7 E°

B<sup>b</sup>MAJ.7 B<sup>b</sup>6 Dm7(b5) G13 Cm7 G<sup>b</sup>7 Dm7 D<sup>b</sup>m7 Cm7 F7

**2<sup>nd</sup> CHORUS**

B<sup>b</sup> Am7(b9) D7 Gm7 F<sup>#</sup>m7 Fm7 E<sup>b</sup>7 E° Dm7

G7(b9) Cm9 F7(#9) Dm7 G7(b9) Cm7 F7

**O.S. (S)**

The first and second ad lib choruses are included to give the reader an example of my style of improvisation.

First, you will note there is just the treble staff used and a single melodic line. I very rarely make use of the left hand in improvising. I prefer to think of the accordion as a horn, such as a saxophone or trumpet. With these basic thoughts in mind I strive towards improvising a logical swinging melodic line.

The chord symbols have been placed over their respective measures in the ad lib choruses so that you may analyze my harmonic approach.

The composition "BLUES FOR BELLOWS" and the first ad lib chorus are based on the traditional blues progression, whereas the second ad lib chorus is a modified progression, placed here for the sake of variety.