# IANO ACCORDION METHOD

il Baker

THE WORLD'S EASIEST & MOST COMPLETE Instruction Course for Modern Piano Accordion Playing.

Modern

BOOK 3

PRACTICAL KEYBOARD HARMONY

BOOK 1: RUDIMENTS OF MUSIC, STUDY OF PIANO KEY-BOARD AND BASS KEYBOARD, 28 SOLOS AS EXAMPLES AND EXERCISES OF THE PLAYING IN-STRUCTION, WHICH IS CLEARLY ILLUSTRATED.

BOOK 2: HOW TO PLAY POPULAR SONGS FROM PIANO MUSIC, MODERN BASS RUNS, HOT BREAKS, FILL-INS, HARMONIZING, DIMINISHED AND AUGMENTED CHORDS, 14 COMPLETE SOLOS, Etc.

BOOK 3: FOR THE ADVANCED PLAYER-RHYTHM AND SYNCOPATION, CONSTRUCTION OF ALL MOD-ERN CHORDS, IMPROVISING, SIGHT TRANS-POSING, BLUES, "HOT" CHORDS, ACCORDION TRICKS, 14 SOLOS IN VARIOUS STYLES, Etc

PRICE 5 LEACH BOOK



PRICE



#### PREFACE

Phil Baker Piano Accordion Method is the most modern, complete and thoroughly illustrated on the market. Every question and problem of HOW TO PLAY Modern Music is scientifically explained. This is the only method that will really solve your difficulties and enable you to reach SUCCESS in the shortest possible time.

The artistic and skilful arrangement of the material is the LAST WORD in Accordion technique.

You will learn in a short time how to Harmonize. Improvise, Fill-in, to Play Breaks, Runs, etc., in the same manner as is generally employed by the best modern professional orchestras or radio artists today.

Phil Baker Piano Accordion Method is published in 3 Books (Price 5/3 each, post free), and is the only instruction Method that teaches you the most PRACTICAL KEYBOARD HARMONY ever offered.

EASY TO LEARN-SIMPLE TO APPLY.

The solos are sensational and supreme. Try it, and be convinced that this is the only IDEAL Method that could develop your musical originality as well as your playing ability to a professional standpoint.

> Sincerely yours AUTHOR AND PUBLISHER.

WGTUIT

PAUL MEINERS

HAROLD STOKES

JOHN KRACHTUS

Copyright 1935 by M. M. Cole Publishing Co., Chicago, III. International and Imperial Copyrights secured. All rights reserved for all countries, including the right of translation. J. ALBERT & SON PTY, LTD, 137-139 King Street, Sydney, also at Melbourne and Wellington, N.Z. ALL MANUSCRIPT ARRANGEMENTS OF THIS WORK PROHIBITED, VIDE COPYRIGHT ACT.

This book is

ANDY RIZZO

GYPSY NINA

LESUE C. GROFF

SAM PEARY

CHAS. RADOSTA

ELVIRA PRINCE

MAIO AMBROSINA

JOHN

GRIMARDI

mmendea

THESE

BAKER

GREAT ARTISTS

PHIL

PHIL BAKER PIANO ACCORDEON METHOD, Book 3

# ★ Contents

PAGE
Blues: Blue Scales
Blue Figures and Breaks
"Hy-Dee Blues" (Blue Solo)133
Harmonic Blues
"Sweet Lorraine" (Blue Solo)135
"Hot-Cha-Cha" (Blue Solo)136,137
Rhythm and Syncopation138, 139
Major 7th and Minor 7th Chords140
Bass Pitch Explanation141
The 4th Interval Break; The
Added 6th Chord142
"Blue Eyed Sue"
(Modern Fox-Trot)143
Altered Chords144
"Love Dreams" (Waltz)145
Ninth Chords146
Minor Ninth Chords147
Ninth Added to the Minor
Seventh Chord148
"Two Blue Eyes"
(Modern Fox-Trot)149
Ninth Chords Used for
Embellishments150
"Hot Digidee Dee"
(Novelty Solo)151,152,153
"Hot" Chords; How to Use
"Hot" Chords
Accordian Solo)
Accordion 5010)
whole I one Scale
rm-ms

PAGE
Arpeggio and Triplet Fill-Ins158
"Hot" Figures159
Orchestration
Bass Styles162
Rumba Styles163
"Havana Rumba"164, 165
"La Cucaracha"
(Mexican Rumba)166, 167
Accordion Tricks;
The Bellow Shake168
The Accordion Laugh169
Drum, Organ and Violin Imitation.170
Hill Billy Style (Corn Style)171
Technique Style172
Run Style173
Arpeggio Style174
'Sweet Genevieve"
(Accordion Solo)175
Transposition
Sight Transposing177
How to Read Different Types of
Accordion Arrangements178
"Flowers"; "Sweet as Honey"179
Improvising
Melody Played in "Hot" Style183
Modulations
How to Make Your Own Modulations187
Embellishing the Waltz:188, 189
"Accordion Shuffle" (Novelty Solo)190, 191, 192



Copyright 1935 by M. M. Cole Publishing Co., Chicago. International and Imperial Copyrights secured. All rights reserved for all countries, including the right of translation. AUSTRALASIA-J. ALBERT & SON Pty. Ltd., SYDNEY

#### BLUES

Certain notes where first used by the negro race in singing songs of sadness and melancholy. These notes soon became known as 'blue' notes.

The "blue notes" are what really make a break "blue". "Blue" notes are the minor 3rd and the minor seventh degrees of a major scale added to the major or seventh chord with the same letter name as the major scale. For example:-



## **Hot Blue Breaks**

You break up any major or seventh chord (as taught in book 2), and in the break you use the "blue notes". Thus, you will have a "blue" break. Following, are examples of how the C major chord may be broken up using "blue notes" in the breaks. The notes marked  $\neq$  are the "blue notes".



If you know how to break up chords, and if you have conscientiously practiced the keyboard development for hot playing and improvising as given in book 2; it will be very easy for you to invent thousands of "HOT BLUE BREAKS" of your own.

#### **Blue Scales**

The major chord with the 2nd the 6th and the "blue notes" added constitute the "Blue Scales". Following are all of the major chords showing the blue scale for each. Notice that the same blue scale may be used for either major or seventh chords.



# Blue Figures and Breaks

The blue scale may be broken up in any tune or rhythm to make figures or breaks. Below are a few examples.

























## Harmonic Blues

Here are some harmonic blue combinations on the blue chord which are used a great deal on the Accordion.



One or both are used in endings and for filling in rest periods.





Double time effects.

Double time effects are used much. This consists of nothing more than playing two measures of Bass in one measure.

fect.



Double time two measure fill.







- 2







Hot Cha Cha

(A BLUE SOLO)

.

By JIM SMOCK





















137

## **Rhythm and Syncopation**

RHYTHM:- is an equal division of musical ideas or sentences into regular metrical portions. The word TIME is constantly applied where RHYTHM is meant. Rhythm represents the regular pulsation of music, or the accent as applied to a melody.

SYNCOPATION: - is an unequal division of the time, or notes, having an irregular accent. The accented notes occuring on the unaccented part of a measure. The Syncopation is an artificial accent, or interruption of the natural pulsation of the music. It can be produced by giving an accent where none is expected, by taking away the accent from a point where it is expected. The natural rhythm must be restored after the syncopation has been used for a short time, otherwise the ear will accept the artificial accent as a natural one and the effect of the Syncopation be lost. Syncopations in accompaniments must be strong to be effective.

Below are shown various ways of Syncopating a melody by advancing or delaying melody notes to the unaccented parts of the measure. TRY TO INVENT SYNCOPATIONS OF YOUR OWN. THEME





















## Major Seventh Chord

The Major 7th chord consists of a Major chord with a major 7th or leading tone of the scale added. This chord is very discordant on account of the presence of the Major 7th. It is frequently used where the melody is the Major 7th or where the 7th is a passing tone.



#### **Bass Pitch Explanation**

There are no octaves in the Basses. When playing piano music, you will often find the Basses written in more than one octave. In such cases you will have to play the Basses in the same octave range. For example: Bass Notes as written



#### The Bass Reeds and their Pitch

The standard full-sized accordion has 120 basses, and 5 reeds in the basses. Notice carefully in the picture below that there are two rows of large heavy reeds; and three rows of smaller reeds. The larger and thicker a reed is the lower its pitch; and the smaller and thinner a reed is the higher its pitch. Whenever you press a key in row 1 or 2 of the basses, the two rows of large, heavy reeds are played; and whenever you press a key in rows 3, 4, 5 or 6 of the basses, the smaller three rows of reeds are played. This is the reason why the keys in rows 1 or 2 when played sound one octave lower than the keys in rows 3,4,5,6.



This is true of most accordions. However, the actual pitch as written here is often varied, and may be put in much lower or higher. It all depends on who manufactures the instrument, and on the use that the accordion is going to be put to. Modern accordions of higher grade usually have a register switch in the basses which give the basses a range of nearly two octaves, and which change the pitch one octave higher or one octave lower. For convenience so that the bass notes may be more easily read, they are often written in other pitches one or two octaves higher than the actual pitch.



Picture of Bass Reeds

Picture showing Bass mechanism  $\star$ )

 $\star$ ) The Bass Mechanism is rather complicated. By pressing one botton in rows 3, 4, 5 or 6 many parts are made to move, and the three notes which make up a chord are made to sound simultaneously. This is the reason why when you press only one button in rows 3, 4, 5 or 6 you are playing a whole chord.

## The 4th Interval Break

The 4th interval break is made up of two notes separated by an interval of a fourth. That is how the break gets its name. This break is erected on the pentatonic scale or on a major chord with the 2nd and 6th added.



The first Interval is built on the 6th note by placing a fourth over it. The second Interval on the 5th. The third Interval on the 3rd, and the fourth Interval on the 2nd.

There is no Interval built on the first degree of the scale, as it would include the fourth which is omitted.



## The Added 6th Chord

The Added 6th Chord is formed by adding a tone which is one whole step above the 5th of the chord. It consists of four different tones. This chord is used in conjunction with the Major, Minor and Dominant 7th chords. In Modern Harmony this chord is very frequently used for Breaks, Modulations and Fill-ins.















Whenever possible play a song as written for the first time, and when you repeat, play the entire song one octave higher than written. This will serve to give a vivid tone contrast, and relieve the monotony.

#### **Altered Chords**

A chord in which one or more tones are chromatically changed is called an Altered chord. When a tone is lowered the sign (-) is used, and when it is raised the sign (+) is used. The fifth tone is best suited to be altered especially in 7th chords. Altered 7th chords are frequently used in modern music, and they account for many unusual and beautiful harmony effects. These Altered chords may be introduced almost any place instead of the Dominant 7th chords in music. After learning these chords, take some popular song and try to introduce them in yourself; if they are not already written in.

To play Altered chords in the basses, simply use the same bass as you would use for the corresponding 7th chord if it were not altered.



Love Dreams

By ANTONIO ROSANOVA



Ħ

## Ninth Chords

Ninth chords, and all of the rest of the chords which will be explained in this book, are very useful in enriching modern music, and they are much used especially for breaks, modulations, trick harmonies, etc. You should know these chords so that you will not be entirely lost when you do come across them.

There is no row for ninth chords on the basses of a standard 120 Bass Accordion, so a combination of chords or fundamental basses may be used in playing a ninth chord. Quite often the regular Dominant 7th chord is used in place of a 9th chord.

First we will study the 9th chords in positions for the right hand.

In all positions except the first it is best to omit the root because the root and the ninth come too close together and cause a dissonance.

Chords of the ninth have exactly the same progressions and resolutions as the corresponding seventh chords.



## Two Ways of Playing 9th Chords in the Basses

1st play the major chord of the key with the minor of the key above.



2nd Way.- Play the fundamental of the key with the minor of the key above.



## **Minor** Ninth Chords

This is the same as a dominant ninth chord given above except that the ninth tone is lowered  $\frac{3}{2}$  step. Minor ninth chords are not found in the basses of a standard 120 bass accordion, but they are played by using the corresponding dominant seventh chord.



## Minor 9th Chords Played on the Basses

Play the Fundamental and Major chord of a key with the diminished chord of the key above, or play the fundamental of the key with the diminished of the key above.

Here is C Minor 9th a combination of C and G diminished.



# Ninth Added to the Major Seventh

This chord consists of a major 7th chord with a tone added which is a minor 3rd above its 7th. This chord is really erected on the 4th degree of the major scale. To play in the basses, use the corresponding major chord.



# Ninth Added to the Major 7th as a Bass

Play Major chord of key with Major chord of key above. After studying the following example play on all chords.



## Ninth Added to the Minor Seventh Chord

This chord consists of a minor 7th chord with a tone added one major 3rd above the 7th of the chord. This chord is really erected on the supertonic or second degree of the scale.



## 9th Added to Minor 7th Chord as a Bass

Play Minor chord of key with minor chord of key above.



C Minor 7th with 9th added.

## **Dominant Ninth With Raised Fifth**

The fifth of the dominant ninth is raised  $\frac{3}{2}$  step. To play in the basses use the corresponding major chord.



# Dominant 9th Chords on the Chromatic Scale

The right hand plays the 3rd, 7th and 9th; the left hand plays the rest of the chord. The one tone not played is the 5th.



# Two Blue Eyes













## Ninth Chords used for Embellishments

Ninth chords may be used various ways in playing popular music as fill-ins and to enhance the arrangement. Ninth chords may be used on the chromatic scale as a progression to fill in dead spaces.

In making a two measure break you may always start on the 9th chord of the key and progress down for two measures and always end on the dominant 7th of the key you have started on.

Here is a two measure C major break. This is called a major break because it ends on the dominant of the key. Major breaks are used in measures 7 and 8.As the first 8 measures will repeat, the dominant 7th leads into the tonic of the 1st measure



If the melody permits, ninths may be applied to it irregardless of the regular harmony.



Wherever the melody is the 9th, different rhythms may be used.



Combination of Pentatonic scale and 9th to make a C Major Break.



One measure fills made from 9th chords. The rest is for the melody to be inserted.



Many interesting patterns like the above may be made by experimenting a little.

Hot Digidee Dee (Novelty Solo)





















PHIL BAKER PIANO ACCORDEON METHOD, Book 3











## "Hot" Chords

HOT CHORDS are one of the modern chord combinations. Hot Chords sound "Hot?' They are especially useful in Hot Breaks and for weird harmony effects.

There are four Hot Chord combinations in each key. Hot chords are made from the Major or Seventh chords with the 2nd and 6th added. When playing Hot chords in the right hand, use either Major chord or the Dominant Seventh chord for the basses, depending on which chord would regularly harmonize that measure in which you are putting the Hot chords. Following, are the 4 Hot Chords for the C Major or C<sup>7</sup> Chord Try to remember the degrees used in each one, as this will be useful to you in helping to remember the Hot Chords for the other keys.

1st Hot Chord	2nd Hot Chord	3rd Hot Chord	4th Hot Chord
- Oth	0 <sup>5th</sup>		
	- <del>0</del> 2nd-	<b>O</b> <sup>2nd</sup>	0 le:
- (f)	O <sub>6th</sub>	O oth	O5th
	······································	• 3rd	O 2nd

## "Hot"Chords for Every Key

The degree of the chord used for the top note of each Hot Chord is marked. Try to remember the degrees, as it will make the using of the Hot Chords easier.



## How to Use Hot Chords

The Hot Chord is applied to the melody of a song whenever the melody happens to be the 6th, 5th, 2nd, or 1st of the chord which harmonizes that measure. The Hot Chord whose top note is the same as the melody (6th, 5th, 2nd, or 1st) may be used on the melody, for example:-



Hot chords may be used in many other ways, especially in making breaks. Experiment at the keyboard. Try to break up all of the Major and Seventh chords and in the breaks use Embellishments, Jumps, Runs, Hot chords, etc. The surest road to success is to TRY, TRY, TRY, and then TRY again.













Ţ

3

.

# Whole Tone Scale

The Whole Tone Scale is a succession of tones progressing in whole steps. There are only two of these scales. One starting on C, the other on C# (sharp). The Weird effect produced by the chords erected on these scales is very popular and modern.

It is not advisable to use an entire scale for a break; 4 or 5 notes are enough.

Breaks of Whole Tones are very effective, But use them sparingly.

The Augmented chords are erected on the Whole Tone Scale.

Memorize these two scales as you will need them with your modern style of playing.



A MELODY.

# Fill-ins

Study the following examples very thoroughly until you are entirely familiar with them. Transpose them to the other keys. Then take a popular song that has some whole notes in it and apply the figures to them.



# Arpeggio and Triplet Fill-ins

Where a whole note occurs in a popular song, a lively Arpeggio or Triplet figure could be used very effectively; also any "Hot" figure applied to the plain Arpeggio (See Page 114\_Book No. 2) Triplet could be formed on any note, by using the given note, followed by the half tone below (or by the whole tone above) then back to the first one again. In a Fox-trot Melody Triplets could be used as follows.



# How a Melody Note Could be Developed

(INTO ARPEGGIOS OR TRIPLET FORM)



# Triplets Applied to C Arpeggio



THIS SHOULD BE TRANSPOSED AND PLAYED IN ALL MAJOR KEYS.

# "Hot" Figures

Following are nine different examples used for "Hot" Playing. Study their development very carefully, then try to invent some of your own. Write your inventions first, then memorize them. You will accomplish more by writing than by playing only.



### ORCHESTRATION

Following, is the chorus only of a popular song, showing how the orchestration would be written for the piano part. You play the lower chords as rhythm as they are written, or you play the top single notes (using the proper "fill-in") if you take the lead.

The basses are usually played as a regular bass accompaniment. However, many times you will find it impossible to play the basses when playing rhythm, because the chord changes are too numerous or too far apart to strike properly in the basses. For example, if there are a series of chords such as  $F^7$ ,  $E^7$ ,  $E^{b7}$ ,  $D^7$  it is very difficult to play them as accompaniment in the basses, and to strike the correct key instantly, especially in a fast song. In such cases the basses are usually not played at all. Furthermore, you will find that in playing with an orchestra (especially in a large one with a good rhythm section in it) that the basses on the accordion cannot even be heard so that you would be foolish to even try to play them. It is best in such cases to give your complete attention to the right hand, and play the bass accompaniment only when convenient to you.



PHIL BAKER PIANO ACCORDEON MEINOD, DOOK



The Trombone takes the lead here. If Piano wishes to take lead, you must transpose this to right hand. Both instruments cannot take this lead together as written here.









....

υ

## **Bass Styles**

Many styles of novelty Basses have already been explained in Book II. Following, are many more different styles of playing the Basses. These bass styles are given for the C Major chord. You should play these styles on all chords. After you know these styles, try to invent many more original bass styles of your own.



**Developments for Rumba Playing** 







100

# Havana Rumba

Tangos and Rumbas are well liked by everyone when played on an Accordion. Furthermore, the Accordion is very much used in Tango and Rumba Orchestras, therefore, you should learn to play Tangos and Rumbas fluently.











Havana Rumba (cont.)

























## **Accordion Tricks**

Many special effects and imitations may be produced on the Accordion. These special effects may be applied to any song. You will find that these Accordion Tricks when used properly in a song, will cause the people to "sit and listen." They are well worth mastering.

Some of the most effective Accordion Tricks are given here. After you understand the Accordion Tricks given here, you should try to invent many more original ones by yourself.

#### The Bellow Shake

A good effect is often produced by shaking the bellows. If you are able to shake the bellows as will be explained here, you will be able to play the Accordion Laugh and the Drum Roll easily. Also, you should be able to produce many other novelty effects such as the imitation of a train, etc., by yourself.

It is best if you start the bellow shake with the bellows closed. Throughout the shake the bottom of the bellows (nearest the legs) must not be pulled apart. The bottom must always remain pressed together. The top of the bellows (nearest the head) is opened and shut very rapidly; but it must NEVER be pulled apart for more than a few inches. The left hand is in its normal position, and it moves the top of the bellows rapidly in and out.

#### **Development for Bellow Shake**

Keep the bottom of the bellows always closed. Pull the bellows open when the arrow points <\_\_\_\_\_ and close the bellows when the arrow points \_\_\_\_>. Practice each hand alone at first and then both together.



FOR STANDARD AND POPULAR AIRS SEE PHIL BAKER'S SOLO BOOK A, AND BOOK B The Most Attractive Collection of Radio and Recording Waltzes, Marches, Fox-Trots, Tangoe and Rumbas

## The Accordion Laugh

If you are able to play the bellow shake given on the preceding page, it will be fairly easy for you to play the accordion laugh. The laugh on the accordion resembles the human laugh to a marked degree. The laugh sounds remarkably like the human laugh ha, ha, ha, ha. When properly played in a song it is very humorous, and it is a good "applause pulling" effect.

It is best to play the laugh in the right hand only. Do not play anything in the basses. The keys of higher pitch (nearest the legs) and the highest register of the accordion should be used. The imitation of a human voice sounds more natural in the higher pitch keys than in the lower ones.

The notes played are the notes of the chromatic scale backwards in consecutive order. For example, D, D<sup>b</sup>, C, C<sup>b</sup>, B<sup>b</sup>, A, A<sup>b</sup>, G, etc. You may start the laugh on any note of the chromatic scale that you desire, and you may play as many notes of the chromatic scale as you wish to play; in this way making the laugh as long or as short as you wish it to be.

It is best to play the individual notes of the laugh in the same time. However, after you are able to produce the laugh playing the individual notes in the same time, you may vary the time value of the individual notes and also introduce rests, any in this way you will be able to imitate hundreds of different people's laughs.

It is best not to "fill-in" the notes of the chromatic scale used in the laugh. However, sometimes a single "fill in" of an interval of a third below the chromatic scale note of the laugh will produce good results.

The proper handling of the bellows is the most important factor in getting the laugh. The bellows are manipulated in exactly the same manner as you did for the bellow shake. It is best to start the laugh with a closed bellows.

The top of the bellows is pushed in and pulled out never more than a few inches, while the bottom remains pressed together throughout the laugh. The big trick in producing the laugh is that for every individual note of the laugh the bellows must be moved in the opposite direction than for the note immediately before it. For example, if you pull the top of the bellows out for the first note of the laugh, you must push it in for the next note of the laugh, pull out for the next note, push in for the next note, etc.

When playing the laugh in a song you must take precaution upon approaching the measure or measures in which you wish to put in the laugh, so that, the bellows may be pushed tightly together on the last note played immediate. ly before starting the laugh. It is best if the laugh ends on a note ½ step above one of the chord tones of the next measure; or right on one of the chord tones of the following measure. This is so that you may go right on into the rest of the song.



Notice, how in the last example, it sounds as if the person got a new attack of laughter, and started laughing harder than ever. This effect is obtained by using a combination of grace notes, and holding the first note of the "attack". Many other different laugh effects can be produced by simply changing the time combinations and using rests and embellishments. You should try to originate as many as you can think of.

#### **Drum Imitation**

If you are able to play the bellow shake properly, it will be fairly easy for you to play the Drum Roll. To produce the imitation of a Drum, lay the palm of the right hand on the right hand keyboard, so that, you strike many keys at the same time. The notes you strike are immaterial as long as they are near to one another on the chromatic scale. For example, you may strike A, A, B, C, C, D, D, E, F, F, G, G, etc., all at the same time by laying the palm of your hand and the fingers on the keyboard, and pressing the keys under the palm of your hand and your fingers all at the same time. Notice that it is best if you press the keys of lower pitch on the right hand keyboard. (Keys nearest head.) You may press any four consecutive buttons in either row 3, 4, 5, or 6 in the basses and get the same effect. If you are pressing the keys in the right hand, do not press any in the basses and vice versa.

You must not release any one of the keys throughout the whole Drum Roll. The most important thing in the Drum Roll is to see that you get the bellows going in the right direction as written below, and that you get the right rhythm. It is best to start the Drum Roll with the bellows closed.

In writing the Drum Roll below it is written using only the C note. Of course, you understand that the Drum Roll must not be played by using the C note alone, but by striking many notes at the same time with the palm of the right hand or with the four fingers of the bass. The C note written here will serve to give you the rhythm used, and will show you how the bellows are manipulated. You must use the exact rhythm as written here for the C note if you wish to get the Drum Roll effect.

The Roll effect is produced in the last part of the calls 2 and 3. All the calls must be played in time as written. The third call may be prolonged as you wish. First play the Roll slowly. You may play it faster after you know it.



The Bass is played as Organ Bass and the right hand is played with full chords. This effect is especially useful when played in a slow song, and especially if the melody notes are of long duration.

#### Violin Imitation

Have the register shift in the highest register. Play the melody high up on the keyboard on the keys of highest pitch in single notes or in thirds. Do not open the bellows for more than a few inches at any time, push the bellows only slightly in and out.

Many other imitations too numerous to mention here, can be produced on the Accordion. There are special made Accordions on which by pressing certain shifts or stops you can imitate various instruments. This is somewhat the same principle as used on an organ.

## Hill Billy Style

(Commonly called Corn Style)

As its name suggests the "Corn" or "Hill Billy" style is typical of the style of playing largely used by the rural population of this country in their barn dances and entertainment. The Hill Billy style consists largely of quarter notes played rather staccato, and the time combinations of dotted eighth notes and sixteenths and of dotted quarter notes and eighth notes. Often times farm songs are intermingled with the melody of the regular song. These farm songs of course must — be in the same key and a breaking up of the same chords as those which harmonize the measures of the song in which you are putting in the Corn or Hill Billy style.

The Bass may be played in many ways but it is usually played as a Sock Bass. Other forms of Bass such as Drag Basses and Breaks in the Basses are also used. This is left to your own choice, and depends, of course, on which type of Basses sound best in a particular type of song. The only way to find out which type of Basses sound best in a song is by experimenting and trying all of the different types of Bass. Then play it with the type of Basses that sound best.



# **Technique Style**

This style consists of many types of combinations, embellishments, and note combinations which are really difficult to play on the accordion and require quite a little skill to perform properly. After you have mastered the technique style you will be able to play the most difficult popular songs, and also the most difficult classical numbers written with a little practice.

Following are the first 16 measures of the song My Honey in a technique style. You must finish the remaining 16 measures of this song playing them in a technique style, and figuring out all the hardest time combinations and note combinations that you can possibly think of.



#### **Run Style**

This style is just what its name implies. It consists largely of a lot of runs used in the song. These runs may be scale runs, arpeggio runs, broken chord runs, etc. The Bass is usually played as regular bass accompaniment although any one of the other type of Basses may be used depending on the type of song being played. Runs may be also put in the Basses.











## Arpeggio Style

This style consists mostly of many arpeggios. The arpeggios may be of the chords which harmonize that measure or of passing chords; and they may be of a chord in its first position or in any one of its other positions.

The basses may be played as arpeggio basses or regular basses, or any other type of basses that you see fit, by experimenting with the song and seeing which type sound best for a particular type of song.























# Transposition

TRANSPOSITION means to change a piece of music from anyone key to another, the object of which is to adapt it to a particular voice or instrument.

If we find a song in a certain key, which would be too high or too low for the pupil to sing or play, we can Transpose it to a more suitable Key, in the same manner as the scales.

There are 3 simple Transposition Rules which the pupil should remember in order to complete mastery.

- 1. PERFECT KNOWLEDGE OF THE INTERVALS. (See BookII, Page 76.)
- 2. KEYS AND THEIR SIGNATURES (See Book I, Page 6.)
- 3. TRANSPOSITIONS OF ACCIDENTALS.

Every scale consists of five tones and two semitones. The semitones occur always between the 3rd and 4th and 7th and 8th notes in every major scale.



To affect the proper order of intervals to correspond with those already established in the key of **C**, we are compelled to raise **F** and **C** a semitone, which constitutes at once a whole tone from 2 to 3 and from 6 to 7, at the same time producing two semitones between 3 and 4 and 7 and 8. This is affected by making the F and C sharp.

As these sharps affect every F and C throughout the piece, they are placed at the clef and called signature. All the other keys are formed on the same principal; and for the same reason, we use flats to form the key of F, Bb, Eb, Ab, etc.

# Home, Sweet Home



Before Transposing a number determine the key, then the new key. Next, figure the interval between the two keys and transpose each accordingly.

Example: If you are Transposing a number from key of C to key of D, the interval between the two keys is one tone. Write the signature in the key of D (F# and C#), then raise each note one tone higher. If you are Transposing from C to Eb, raise each note  $1\frac{1}{2}$  tones higher, from C to E-2 tones, etc.

# Sight Transposing

After the student has acquired facility in transposing to a key that is alphabetically a tone higher or lower; then he should turn his attention to transposition of a major or minor third above or below.

For Sight Transposing, the student should disregard the alphabetical names of the notes, simply thinking in lines and spaces. In transposing a third up or down it does not matter how many letters higher or lower the notes become; what matters is that every line remains a line, every space remains a space, being the line or space immediately above or below the one written.



To complete mastery of Sight Transposition is rather difficult and requires considerable practice. At first try your skill on a simple melody that you know before going any further.

# Transposing Chords at Sight

If the student plays from piano sheet music, Banjo or Guitar part where the chords are marked, he should transpose each chord alphabetically higher or lower to the key desired. Example: from key of C to key of D transpose each chord one letter higher.



## How to Read Different Types of Accordion Arrangements

Here are different ways of notating the Bass in Piano Accordion Music. And as you will play Solos arranged in their various ways it will be necessary that you know how to interpret them.

In all Accordion arranging the Fundamental and Counter Bass rows are written below the 3rd line of the Bass staff. Notes written above the 3rd line designate the chord to play Major, Minor, Seventh or Diminished. The different markings for these notes above is what we shall study now.

## **Chords Designated by Numbers**

Some Arrangers designate the kind of a chord to use by numbers. 1 for Major, 2 for Minor, 3 for Seventh and 4 for Diminished.

This number corresponds to the number of the row of Buttonsfrom the Fundamental Basses.



#### **Chords Designated by Letters**

Sometimes the kind of a Chord is designated by letters, (mg) for Major Chord, small (m) for Minor Chord, capital (S) for Seventh Chord and (Dim.) for Diminished Chord. Also the Bass will sometimes be written in the Treble Clef.



## **Mixed Styles**

Sometimes the Basses will be designated by capitol (M) for Major, (Min.) for Minor, (7th) for Seventh Chord and (Dim.) for Diminished.



On the following page are 2 Solos showing the use of this different Bass Notations.

**Flowers** 







Sweet as Honey







# IMPROVISING

To Improvise means to play extemporaneously or without previous preparation. Some people are gifted with an ear for recognizing correct harmony and faking any melody; others are not. Those without any natural talent should follow earnestly the rules of Improvising, and by writing and memorizing the chord arpeggios and modern rhythms could do as well as the others.

First of all, the student should know all the chords, their positions and arpeggios as explained in Book No. 2. Then, take one rhythm at a time and apply to the chord arpeggio.

It is advisible to use C chord first, before going to others. After studying the following examples, try to invent some of your own.



# Improvising (CONT.)

After the previous lesson has been learned thoroughly, the next step is to learn how to use passing tones together with the arpeggio

FIRST USE A PASSING NOTE ONE WHOLE TONE ABOVE OR BELOW THE CHORDAL NOTES.



# Improvising (CONT)

In the following two examples, passing tones are used, ONE HALF TONE ABOVE OR BELOW THE CHORDAL NOTES. Study them thoroughly, then try to invent some of your own. The quickestway to learn Improvising is by writing down your inventions.



Besides the whole and half step passing tones used with the arpeggio notes, as shown in the examples above, the same could be used wisely on any melody notes.

TO COMPLETE MASTERY OF IMPROVISING THE STUDENT SHOULD KNOW THOROUGHLY THE FOL-

- LOWING:
- 1. All Major and Minor Scales.
- 2. How to build Chords and their Arpeggios.
- 3. Positions of all Chords.
- 4. Pentatonic Scale.
- 5. Whole Tone Scale.

- 6. "Blue" Notes and "Blue" Scales.
- 7. "Hot" Figures.
- 8. Fill-ins.
- 9. Breaks and Endings.
- 10. Perfect Knowledge of the Key board.













## MODULATIONS

To modulate means to pass from one key to another permanently. Modulations are very much used in modern music especially in orchestrations. Many times when a chorus is repeated it is played in a different key. This is done to relieve the monotony. Furthermore, the arranger may wish to produce certain effects and may give the lead to certain instruments. On some instruments, it is easier to play in certain keys than in others, for example, on an  $E^{\flat}$  Alto saxophone it is easiest to play in the flat keys. Because of these reasons nearly every orchestration is played in several different keys.

Modulations are generally resorted to in long compositions to please the ear with a fresh succession of chords. Modulations are very useful in music, and they are becoming more and more used by modern composers. Therefore, it is important that you know how to modulate.

Modulations occur most frequently between closely related keys (the dominant, sub dominant, relative minor, or the relative minor of the dominant). At least two chords are required for a modulation. Most modulations are of four measure duration, although modulations of 2, 4, 8, and 16 measures are also commonly used.

When modulating to a new key, we must introduce a tone characteristic of the new key and foreign to the oldkey. A modulation is best effected by introducing the chord of the dominant seventh of the new key followed by the tonic chord of the new key.

Following are given 4 measure modulations of all the "steps" in a scale. These modulations lead either into the major or into the minor with the same letter name as the major. Notice carefully the number of steps that is marked for each modulation.

By transposing any of the following modulations you will have modulations possible for any key to any other key. For example, if you wish to modulate from the key of E to the key of F, notice that from E to F is an interval of  $\frac{1}{2}$  step. Then look at the following modulations until you find the one that is for an interval of  $\frac{1}{2}$  step. This is the modulation from C to D<sup>b</sup> written below. Transpose the entire modulation to the key of E, and it will serve as a modulation from the key of E to the key of F.

The following modulations are given in three lines. The first line gives the chords only. The second line is the same chord as in the first line played as a hot rhythm or as a break, and the third line is the basses.









#### How to Make Your Own Modulations

The easiest way of making your own modulations is by using the diminished chords. As already explained in Book 2 the diminished chords C, E', D#, F#, G', and A' are really all one and the same diminished chord. The modulation is effected by approaching the diminished seventh chord in one form and leaving it as belonging to another form. The enharmonic change of notation may be expressed or understood, for example:--



Diminished seventh chords may be made to progress into almost any key. The C diminished chord leads into B minor or B major, the same diminished chord conceived as  $E^{\frac{1}{2}}$  diminished leads into D minor or D major, the same diminished chord conceived as  $F^{\frac{1}{2}}$  diminished leads into F minor or F major etc., This kind of modulation is so easy that the student should be warned against its excessive use.

Augmented chords are also very useful in modulating, due to their enharmonic character. For example, the following change could lead either to F minor, to A<sup>b</sup> major, to C major, or to D major.

The following change could lead either to D<sup>b</sup>minor, A<sup>b</sup>major, F<sup>b</sup>major, or E major.



## **Embellishing the Waltz**

A Waltz is never played as a Hot Chorus or as a Dirt Chorus. The melody of the Waltz is usually Embellished by using grace notes, mordents, trills, the arpeggiando, the tremolo, etc. Arpeggios are also very useful in Embellishing a Waltz.

Do not try to put any "Hot" breaks in a Waltz. Breaks when put in a Waltz should be smooth and legato. The Basses in a Waltz may be played in various styles. Organ Basses are especially effective in a slow Waltz.

Following is a Waltz with the melody Embellished. After you know the following try to Embellish this Waltz using your own original ideas.











# Accordion Shuffle (Novelty Accordion Solo)

The real popularity of this song lies in its difficulty. It is a standard by which you can tell the good Accordionist from the mediocre player, and for this reason, and if for no other, all Accordion players and Accordion lovers are intrigued by it. Also it has a beautiful melody which I am sure that you will like.

It is of immense value for training in fingering and technique. The more often you play this song and the faster you play it, the more stronger and better developed will your fingers become, and the more technique you will possess. Intro.\_Presto













191

