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by

Anthony Mecca

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FOREWORD

This study, PROGRESSIVE IDEAS FOR POP PLAYING FOR ACCORDION is especially designed to benefit the advanced student who is about to embark on a professional career, or one who has the ability to read and play music in the modern idiom, or any student who is desirous of creating a style of his own and develop his talents in the matter of improvisation. Students such as these may, to coin a term, be called "In-betweens" - those who have learned the general technical problems but who seek suggestions and ideas in the ultra modern idiom, in order to increase their knowledge of accordion technique - especially in the field of popular music.

The student who has more so-called "feel", but has less technique, will find that, by transposing the exercises in this book to various keys, his technique will gradually improve and his playing become more enhanced.

Anthony Mecca, an accomplished performer and instructor, who is thoroughly experienced in the execution of modern music has, herein, divulged some of his secrets and ideas in laying a solid foundation to the art of improvising and creating original introductions, modulations, turn-arounds, endings, etc.

In conclusion, we wish to state that we strongly and sincerely recommend this study for the advanced student, the embryonic professional or, for that matter, any aspiring accordionist with a certain amount of training ability - one who desires to become proficient in mastering the modern idiom.

O. PAGANI & BRO. INC.
PUBLISHERS

ABOUT TONY MECCA

Anthony Mecca, native of Waterbury, Conn., came by his love for the accordion through his brother Dominick who was his first instructor when a mere youngster.

Decision to make the accordion his career, brought him to New York where he furthered and completed his studies with Joe Biviano, well known accordion virtuoso and instructor.

After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically all well known record companies.

It is this background of study and experience that enables him to write this important and authoritative accordion work, which will soon be followed by other works in the popular field.

THE PUBLISHERS

INTRODUCTIONS

An **INTRODUCTION** generally "sets the scene" for what is to follow, in regard to the key and rhythm of the composition. It may be any reasonable number of measures in length but usually consists of four or eight measures. It must be definite in formulating the pattern of the composition itself. Occasionally, when called for, a "pick - up" is inserted in the final measure of the introduction.

Introductions usually end on the dominant 7th (V₇) chord*, because this chord is the most logical and strongest one to lead into the subsequent strain; however, variations of this chord, such as the dominant 9th, the flatted 9th, etc., may be used as a substitute. Any plausible harmonic progression leading to V₇ is permissible. Each basic progression, given here, is followed by applications in the same and other keys.

Basic Progression

Musical notation for the Basic Progression in 4/4 time. The key signature has two flats (B-flat and E-flat). The progression consists of six measures, each with a dominant 9th chord in the right hand and a single note in the left hand. The chords and notes are: B^b9 (3), A⁹ (2), A^b9 (4), G⁹ (3), G^b9 (5), and F⁹ (2). Fingerings are indicated below the notes in the left hand.

Simple Variation

Slow

Musical notation for the Simple Variation in 4/4 time, marked "Slow". The key signature has two flats. The progression consists of four measures. The right hand features a melodic line with glissandos (marked "gliss.") and a dotted eighth note. The left hand has a single note per measure: 7, 3, 3, and 7. Fingerings are indicated below the notes.

Medium Bounce

Musical notation for the Medium Bounce in 4/4 time. The key signature has two flats. The progression consists of six measures. The right hand has a rhythmic pattern with eighth and sixteenth notes, including a triplet (5, 4-4, 3). The left hand has a single note per measure: 3, 2, 4, 3, 5, and 2. Fingerings are indicated below the notes.

Fast

Musical notation for the Fast variation in 4/4 time. The key signature has two flats. The progression consists of four measures. The right hand has a complex melodic line with many eighth and sixteenth notes, including triplets and slurs. The left hand has a single note per measure: 7, 3, 3, and 7. Fingerings are indicated below the notes.

*A complete list of dominant and secondary 7th chords, based on the degrees of the major and minor scales, will be found on page -35.

Fast

Fast piano exercise in 4/4 time. The right hand features a complex melodic line with many slurs and fingerings (e.g., 4, 2, 1, 4, 2, 4, 2, 1, 4, 2, 3, 4, 3, 1, 2, 3, 2, 1, 2, 1, 4, 5, 1). The bass line is simpler, featuring octaves and chords (e.g., 7, 3, 7, 3, 7, 3, 7).

Basic Progression

Ebm⁷ Ab⁷ Dm⁷ G⁷ Dbm⁷ Gb⁷ Cm⁷ F⁷

Basic Progression piano exercise in 4/4 time. The right hand shows chord voicings for Ebm⁷, Ab⁷, Dm⁷, G⁷, Dbm⁷, Gb⁷, Cm⁷, and F⁷. The bass line shows the root notes of these chords (e.g., 3, 4, 3, 4, 3, 4, 2, 3).

Simple Variation

Slow

Simple Variation piano exercise in 4/4 time. The right hand features a slow tempo and simple harmonic movement. The bass line shows the root notes of the chords (e.g., 4, 5, 2, 3, 2, 3, 3, 4).

Medium Bounce

Medium Bounce piano exercise in 4/4 time. The right hand features a medium tempo and a bouncy feel. The bass line shows the root notes of the chords (e.g., 2, 3, 2, 3, 2, 4, 4, 2, 3, 2, 4).

Medium Bounce

Medium Bounce piano exercise in 4/4 time. The right hand features a medium tempo and a bouncy feel, with more complex fingerings (e.g., 3, 1, 3, 1, 4, 3, 2, 5, 3, 2, 1, 4, 3, 2, 5, 4, 1, 3, 1, 2, 3, 4, 5). The bass line shows the root notes of the chords (e.g., 3, 4, 3, 4, 3, 2).

Fast

Fast piano exercise in 4/4 time. The right hand features a fast tempo and complex melodic lines (e.g., 3, 1, 2, 1, 3, 2, 5, 2, 1, 4, 3, 1, 3, 1, 4). The bass line shows the root notes of the chords (e.g., 3, 4, 3, 4, 3, 2).

Basic Progression

Musical notation for the Basic Progression in 4/4 time. The key signature has two flats (Bb and Eb). The progression consists of eight measures with the following chords: Bb, Gm, Cm, F7, Bb, Gm, Cm, F7. The bass line features a simple rhythmic pattern: quarter notes (4, 2, 3, 4, 4, 2, 3, 4).

Slow

Musical notation for the Slow progression in 4/4 time. The key signature has two flats. The progression consists of eight measures with the following chords: Bb6, Gm7, Cm7, F139b, Bbmaj.9, Gm7, Cm7, F139b. The bass line features a simple rhythmic pattern: quarter notes (4, 2, 3, 4, 4, 2, 3, 4).

Slow Bounce

Musical notation for the Slow Bounce progression in 4/4 time. The key signature has two flats. The progression consists of eight measures with the following chords: Bb6, Gm7, Cm7, F139b, Bbmaj.9, Gm7, Cm7, F139b. The bass line features a simple rhythmic pattern: quarter notes (4, 2, 3, 4, 4, 2, 3, 4).

Slow

Musical notation for the Slow progression in 4/4 time. The key signature has two flats. The progression consists of eight measures with the following chords: Bb6, Gm7, Cm7, F139b, Bbmaj.9, Gm7, Cm7, F139b. The bass line features a simple rhythmic pattern: quarter notes (4, 2, 3, 4, 4, 2, 3, 4). An alternate progression leading to V7 is indicated in the final measures.

Fast

Musical notation for the Fast progression in 4/4 time. The key signature has two flats. The progression consists of eight measures with the following chords: Bb6, Gm7, Cm7, F139b, Bbmaj.9, Gm7, Cm7, F139b. The bass line features a simple rhythmic pattern: quarter notes (4, 2, 3, 4, 4, 2, 3, 4).

Basic Progression

Musical notation for the Basic Progression in 4/4 time. The key signature has two flats. The progression consists of four measures with the following chords: Dm7, Dbm7, Cm7, F7. The bass line features a simple rhythmic pattern: quarter notes (3, 2, 3, 4).

Slow or Bounce

3 2 3 4 2

Slow or Bounce

4 3 4 3 2 3 4 2

Bounce Fast

2 1 5 1 3 2 5 4 2 1 3 1 2 1

3 2 3 4 2

Basic Progression

Cmaj.7 Dm7 Em7 Fmaj.7 Em7 Eb7 Dm7 D^b11+

3 2 3 4 3 5 2 2

Simple Variation
Slow or Bounce

3 3 3 4 3 5 2 2

TURN - AROUNDS

TURN-AROUND is another name for a first (repeat) ending; however, it is also used wherever the melody of the given composition ends on the tonic chord. In a thirty-two measure strain, this sometimes occurs in measures seven and eight and (or) in measures fifteen and sixteen. In places such as these, rhythmic, melodic and harmonic variance provides especial interest.

The most commonly used turn-around is the progression I-VI-II-V₇. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

Example

Chords: C, A_m, D_m⁷, G⁷

Bass line: 4, 2, 3, 4

The above progression may be used instead of the following easier ones.

1

Chord: C

2

Chords: C, G⁷

3

Chords: C, D_m⁷, G⁷

4

Chords: C, D⁷, G⁷

5

Chords: C, G⁷

6

Chords: C, D_m⁷, G⁷

Harmonic variations of the above example.

7

Chords: C, A⁷, D_m⁷, G⁷

8

Chords: C, A⁷, D⁷, G⁷

The following are a few exercises in single - note and chord styles, in various tempos. These are based on the theme mentioned on the previous page, and include harmonic variations of the theme.

Basic (Example 1)

Basic (Example 1) musical notation in 4/4 time. Chords: C, Am, Dm7, G7. Bass line: 4, 2, 3, 4.

(a) Slow

(a) Slow musical notation in 4/4 time. Treble clef has triplets and a 4-5 interval. Bass clef has notes M and m.

(b) Bounce

(b) Bounce musical notation in 4/4 time. Treble clef has a triplet and a 5th. Bass clef has notes M, m, m.

(c) Fast

(c) Fast musical notation in 4/4 time. Treble clef has triplets and a 4-1 interval. Bass clef has notes M, m, m, d, 5, etc.

(a) Transposed

(a) Transposed musical notation in 4/4 time. Treble clef has a triplet and a 4-5 interval. Bass clef has notes M and m.

(c) Transposed

(c) Transposed musical notation in 4/4 time. Treble clef has triplets and a 4-1 interval. Bass clef has notes M, m, m, d, 5, etc.

Basic (Example 2)

Basic (Example 2) musical notation in 4/4 time. Chords: C, Dm7, G7.

(a) Slow

(a) Slow musical notation in 4/4 time. Treble clef has a triplet and a gliss. Bass clef has notes M and m.

(b) Bounce

(b) Bounce musical notation in 4/4 time. Treble clef has a triplet and a (Pick-up). Bass clef has notes M and m.

(c) Fast

(c) Fast musical notation in 4/4 time. Treble clef has triplets and a 4-1 interval. Bass clef has notes M, m, 7, etc.

(a) Transposed

(a) Transposed musical notation in 4/4 time. Treble clef has a triplet and a gliss. Bass clef has notes M and m.

(c) Transposed

(c) Transposed musical notation in 4/4 time. Treble clef has triplets and a 4-1 interval. Bass clef has notes M, m, 7, etc.

Basic (Example 3)

C6 C^o Dm⁷ G⁷ (a) Slow

(b) Bounce (Pick-up)

(c) Fast

(b) Transposed (Pick-up)

(c) Transposed

Basic (Example 4)

C C^o Dm⁷ G⁷ (a) Slow

(b) Bounce

(c) Fast

(b) Transposed

(c) Transposed

Basic (Example 5)

$B\flat 11^+ A^9 A\flat 95 + G 13$

(a) Slow

(b) Bounce

(c) Fast

(b) Transposed

(c) Transposed

Basic (Example 6)

$E_m 7 E\flat m 7 Dm 7 D\flat 11^+$

(a) Slow

(b) Bounce

(c) Fast

(a) Transposed

(b) Transposed

Basic (Example 7)

Chord progression: $C^{maj} 7$ $E^b 7$ $A^b maj. 7$ $D^b 11 +$

(a) Slow

(b) Bounce

(c) Fast

(a) Transposed

(b) Transposed

NOTE: The following turn-arounds furnish additional material for introductions.

1. In a slow ballad, a two-measure introduction may be sufficient.
2. A four-measure introduction may be formed by combining two of the examples, or by repeating one example.
3. A slow, "double-time" two-measure turn-around may be used for a four-measure introduction, in a fast tempo; or as a four-measure turn-around in a sixty-four measure show tune.

4(b)

7(a)

Combination of 4(b) and 7(a)

3(a) Extended to four measures.

etc.

ENDINGS

The *ENDING* of a composition, consisting of a reasonable number of measures in length, must be definite. By using similar material as that used for the introduction or turn-arounds, the ending can lend effectiveness to the arrangement.

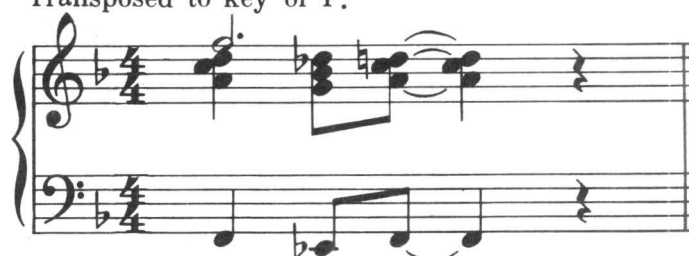
One-Measure Endings

These endings are to be used for tunes in which the melody ends on the down-beat of the last measure.

This simple progression does not interfere with the melody note, which is held throughout the chord progression.

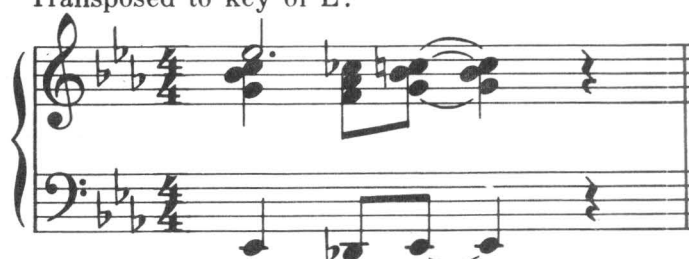
Example 1.

Transposed to key of F.



Transposed to key of B \flat .

Transposed to key of E \flat .



The following progression is in the nature of a short "tag".

Example 2.

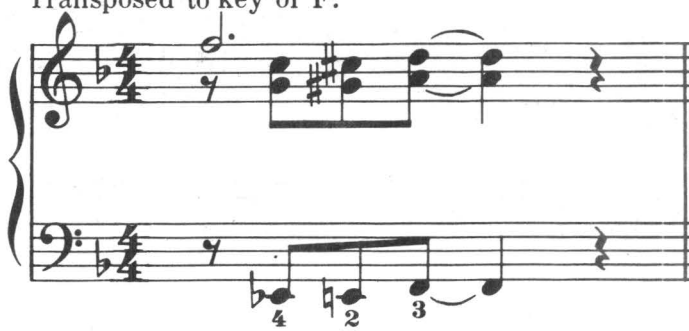
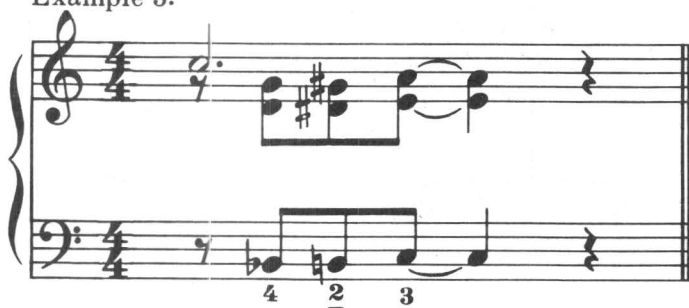
Transposed to key of G.



The following examples are similar to Example 1, except for the delayed chord progressions.

Example 3.

Transposed to key of F.



Similar to Example 3.

Transposed to key of A \flat .



Two - Measure Endings.

These endings are to be used for tunes in which the melody ends on the down-beat of the measure next to the last one.

Example 1.

C⁶ B^b9 C⁶

Transposed to key of F.

F⁶ E^b9 F⁶

Transposed to key of B^b.

B^b6 A^b9 B^b6

Transposed to key of E^b.

E^b6 D^b9 E^b6

Example 2.

C⁶ Fm⁷ B^b9 C⁶ D^b9 C⁶add9

Transposed to key of F.

F⁶ B^bm⁷ E^b9 F⁶ G^b9 F⁶add9

Transposed to key of B^b.

B^b6 E^bm⁷ A^b9 B^b6 B^b9 B^b6add9

Example 3.

C⁶ D^b9 C⁶ D^b9 C⁶add9

Transposed to key of E^b.

E^b6 E^b9 E^b6 E^b9 E^b6add9

Transposed to key of A^b.

A^b6 A^b9 A^b6 A^b9 A^b6add9

Example 4.

C⁶ Dm⁹ D^{b11+} C^{6add9}

Transposed to key of D^b.

D^{b6} E^bm⁹ D^{b11+} D^{b6add9}

Transposed to key of G.

G⁶ Am⁹ A^{b11+} G^{6add9}

Example 5.

C^{maj.9} F⁹ B^{b13} D^{b11+} C^{6add9}

Transposed to key of F.

F^{maj.9} B⁹ E^{b13} G^{b11+} F^{6add9}

Transposed to key of B^b.

B^bmaj.9 E^{b9} A^{b13} B^{b11+} B^{b6add9}

Example 6.

C⁶ A^{b9} D^{b9+} C^{maj.7th}

Transposed to key of E^b.

E^{b6} B^{b9} E^{b9+} E^bmaj.7th

Transposed to key of A^b.

A^{b6} E^{b9} A^{b9+} A^bmaj.7

Example 7.

C⁶ E^{b7} Dm⁷ D^{b11+} C^{6add9}

Deceptive Endings

In a deceptive ending, instead of playing the usual tonic chord against the melody, an unexpected chord is struck—giving the impression of a suspension, which resolves to the tonic chord. The latter may be slightly altered, such as: maj.6, maj.7, etc.

Example 1.

$A^b \text{maj}^7$ $D^b \text{maj}^7$ $C \text{maj}^7$

Transposed to key of B^b .

$G^b \text{maj}^7$ $C^b \text{maj}^7$ $B^b \text{maj}^7$

Example 2.

Dm^7 $D^b \text{maj}^7$ C^6

Transposed to key of D^b .

$E^b m^7$ $D^b \text{maj}^7$ $D^b 6$

Transposed to key of F.

$D^b \text{maj}^7$ $G^b \text{maj}^7$ $F \text{maj}^7$

Transposed to key of E^b .

$C^b \text{maj}^7$ $F^b \text{maj}^7$ $E^b \text{maj}^7$

Transposed to key of A^b .

$B^b m^7$ $A^b \text{maj}^7$ $A^b 6$

Transposed to key of G.

$A m^7$ $A^b \text{maj}^7$ G^6

Harmonic Extension Endings

In the following exercises, the usual two-measure ending is extended to four measures.

Example 1.

C^6 F^{13} $B^b 9$ $E^b 13(11+)$ $A^b 9$ $D^b 13(11+)$ $C \text{maj}^9(G^b \text{maj}^7)$

*This effect is sometimes used—ending on an unexpected chord.

Example 2.

Chords: C⁶, F¹³, B^bmaj.⁷, E^b13, A^bmaj.⁷, D^b13, Cmaj.⁷

Transposed to key of G.

Chords: G⁶, C¹³, Fmaj.⁷, B^b13, E^bmaj.⁷, A^b13, Gmaj.⁷

Example 3.

Chords: C⁶, E^m7, E^b7, D^m7, D^bmaj.⁷, Cmaj.⁷

Transposed to key of B^b.

Chords: B^b6, D^m7, D^b7, C^m7, C^bmaj.⁷, B^bmaj.⁷

Example 4.

Chords: C⁶, E^bmaj.⁷, A^bmaj.⁷, D^m7 2, G¹³(9-), C⁶add⁹

Transposed to key of E^b

Chords: E^b6, G^bmaj.⁷, C^bmaj.⁷, F^m7 2, B^b13(9-), E^b6add⁹

Replacement Endings

Example 1. Original two-measure ending.

(a)

Any of the one measure endings may be used here.

Replacement Melody and Harmony

Occasionally, the original melody is abandoned before its last note is sounded and is replaced by a more "final-sounding" melody. The most important feature of an ending is the feeling of finality.

Example 2

This may be used as a substitute for Example 1, given above.

Replacement of Melody and Harmony in the Final Three Measures of a Given Melody (Where the tune has a two-measure ending)

Example 3.

(a)

Any of the two-measure endings may be used here.

MODULATIONS

A **MODULATION** is comparable to a turn-around except that, instead of returning to the key proper, it modulates to a different key.

The usual modulation is two or four measures in length; it may, however, consist of any reasonable number of measures.

The simplest modulation is the one based on a nearby position of the dominant 7th (V_7) chord of the new key.

The following are all based on two-measure endings.

Cmaj. to E^b maj.

Key of C maj. V_7 of new key Key of E^b maj.

Cmaj. to Gmaj.

Key of C maj. V_7 of new key Key of G maj.

Cmaj. to B^b maj.

Key of C maj. V_7 of new key Key of B^b maj.

Cmaj. to Fmaj.

Key of Cmaj. V_7 of new key Key of F maj.

B^b maj. to D^b maj.

Key of B^b maj. V_7 of new key Key of D^b maj.

B^b maj. to Gmaj.

Key of B^b maj. V_7 of new key Key of G maj.

B^b maj. to A^b maj.

Key of B^b maj. V_7 of new key Key of A^b maj.

B^b maj. to Cmaj.

Key of B^b maj. V_7 of new key Key of C maj.

When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

Cmaj. to B^b min.

Key of C maj. V_7 of new key Key of B^b min.

B^b maj. to Cmin.

Key of B^b maj. V_7 of new key Key of Cmin.

Modulations Based on II_7 and V_7 of the New Key.

This modulation is extremely interesting and practical, as well as being quite popular. Thorough acquaintance with this form of modulation is very important.

Cmaj. to E^\flat maj.
Key of C maj. II_7 new key V_7 of new key Key of E^\flat maj.

Cmaj. to Gmaj.
Key of C maj. II_7 new key V_7 of new key Key of G maj.

Cmaj. to B^\flat maj.
Key of C maj. II_7 new key V_7 of new key Key of B^\flat maj.

Cmaj. to Fmaj.
Key of C maj. II_7 new key V_7 of new key Key of F maj.

B^\flat maj. to Gmaj.
Key of B^\flat maj. II_7 new key V_7 of new key Key of G maj.

B^\flat maj. to D^\flat maj.
Key of B^\flat maj. II_7 new key V_7 of new key Key of D^\flat maj.

B^\flat maj. to A^\flat maj.
Key of B^\flat maj. II_7 new key V_7 of new key Key of A^\flat maj.

B^\flat maj. to Cmaj.
Key of B^\flat maj. II_7 new key V_7 of new key Key of C maj.

When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

Cmaj. to B^\flat min.
Key of C maj. II_7 new key V_7 of new key Key of B^\flat min.

B^\flat maj. to Cmin.
Key of B^\flat maj. II_7 new key V_7 of new key Key of C min.

Modulations Based on the Preceding Chord Progressions.

Cmaj. to E^b maj.
Slow

Musical notation for the first exercise, Cmaj. to E^b maj. Slow. The piece is in 4/4 time. The right hand starts with a C major triad (C-E-G) and moves to an E^b major triad (E^b-G-B^b). The left hand starts with a C major triad and moves to an E^b major triad. The notation includes fingerings (3, 2, 4) and a measure rest (M). A star (*) is placed above the final E^b major triad in the right hand.

Cmaj. to E^b maj.
Bounce

Musical notation for the second exercise, Cmaj. to E^b maj. Bounce. The piece is in 4/4 time. The right hand starts with a C major triad and moves to an E^b major triad. The left hand starts with a C major triad and moves to an E^b major triad. The notation includes fingerings (1, 2, 1, 3, 3) and a measure rest (M). The final E^b major triad is marked with a (b) and a 4.

Cmaj. to E^b maj.
Bounce

Musical notation for the third exercise, Cmaj. to E^b maj. Bounce. The piece is in 4/4 time. The right hand starts with a C major triad and moves to an E^b major triad. The left hand starts with a C major triad and moves to an E^b major triad. The notation includes fingerings (2, 1, 3, 5, 3, 1, 3, 1, 2, 1, 3) and a measure rest (M). The final E^b major triad is marked with a (b) and a 4.

Cmaj. to E^b maj.
Fast

Musical notation for the fourth exercise, Cmaj. to E^b maj. Fast. The piece is in 4/4 time. The right hand starts with a C major triad and moves to an E^b major triad. The left hand starts with a C major triad and moves to an E^b major triad. The notation includes fingerings (3, 3, 2) and a measure rest (M). The final E^b major triad is marked with a (b) and a 4.

Cmaj. to Gmaj.
Slow

Musical notation for the fifth exercise, Cmaj. to Gmaj. Slow. The piece is in 4/4 time. The right hand starts with a C major triad and moves to a G major triad (G-B-D). The left hand starts with a C major triad and moves to a G major triad. The notation includes fingerings (3, 2) and a measure rest (M). A glissando (gliss.) is indicated over the final G major triad in the right hand. The final G major triad is marked with a # and a 4.

*This chord—one half-step above the new key, instead of the V₇ chord—is commonly used in modern arrangements.

E^b maj. to B^b maj.

Slow

C maj. to F maj.

Fast

A^b maj. to D^b maj.

Fast

C maj. to B^b maj.

Bounce

G maj. to F maj.

Bounce

B^b maj. to G maj.

Slow

E^b maj. to C maj.

Slow

Musical score for E^b maj. to C maj. Slow. Treble and bass staves in 4/4 time. Treble staff has a triplet of eighth notes (F4, G4, A4) and a half note (B4). Bass staff has a half note (F3) and a half note (C3).

B^b maj. to C maj.

Bounce

Musical score for B^b maj. to C maj. Bounce. Treble and bass staves in 4/4 time. Treble staff has a half note (F4), a quarter note (G4), and a half note (A4). Bass staff has a half note (F3) and a half note (C3).

A^b maj. to B^b maj.

Bounce

Musical score for A^b maj. to B^b maj. Bounce. Treble and bass staves in 4/4 time. Treble staff has a half note (F4), a quarter note (G4), and a half note (A4). Bass staff has a half note (F3) and a half note (C3).

B^b maj. to C min.

Slow Bounce

Musical score for B^b maj. to C min. Slow Bounce. Treble and bass staves in 4/4 time. Treble staff has a half note (F4), a quarter note (G4), and a half note (A4). Bass staff has a half note (F3) and a half note (C3).

A^b maj. to B^b min.

Slow Bounce

Musical score for A^b maj. to B^b min. Slow Bounce. Treble and bass staves in 4/4 time. Treble staff has a half note (F4), a quarter note (G4), and a half note (A4). Bass staff has a half note (F3) and a half note (C3).

In this type of modulation, a turn-around is played in the old key just as though the next chorus (or strain) were to be in the same key. The new key appears by surprise on the down-beat – a truly smooth, melodic “lead-in.”

(New key instead of expected key of C)

The following effect, similar to the one given in Ex. 1 (a), is frequently used by name singers on popular records. This is a surprise (sudden) modulation into a key a minor 3rd higher than the original key.

Another surprise modulation into a key a major 3rd lower than the original key may be used, as follows:

(Example 1)

(a)

(b)

(c) Variation of example 1.

The following modulation is often used for a subtle change to the key one half-step above the original key. The common-tone modulation is especially helpful to a singer as a lead into the new key.

One-measure ending.

Common tone

C maj. V_7 of D^b D^b maj.

This musical example shows a one-measure ending in 4/4 time. It starts with a C major triad (C4, E4, G4) in the treble and a C4 octave in the bass. The second measure features a common tone (C4) between the first and second chords, with the second chord being the V7 of D-flat major (F4, A-flat4, B-flat4, D-flat4). The final measure shows the D-flat major triad (D-flat4, F4, A-flat4) in the treble and a D-flat4 octave in the bass.

Two-Measure Endings.

C common tone

C maj. V_7 of D^b maj. D^b maj.

This musical example shows a two-measure ending in 4/4 time. The first measure contains a C major triad (C4, E4, G4) in the treble and a C4 octave in the bass. The second measure features a common tone (C4) between the first and second chords, with the second chord being the V7 of D-flat major (F4, A-flat4, B-flat4, D-flat4). The final measure shows the D-flat major triad (D-flat4, F4, A-flat4) in the treble and a D-flat4 octave in the bass.

D common tone

D maj. V_7 of E^b maj. E^b maj.

This musical example shows a two-measure ending in 4/4 time. The first measure contains a D major triad (D4, F-sharp4, A4) in the treble and a D4 octave in the bass. The second measure features a common tone (D4) between the first and second chords, with the second chord being the V7 of E-flat major (F4, A-flat4, B-flat4, D-flat4). The final measure shows the E-flat major triad (E-flat4, G4, B-flat4) in the treble and an E-flat4 octave in the bass.

G common tone

G maj. V_7 of A^b maj. A^b maj.

This musical example shows a two-measure ending in 4/4 time. The first measure contains a G major triad (G4, B4, D5) in the treble and a G4 octave in the bass. The second measure features a common tone (G4) between the first and second chords, with the second chord being the V7 of A-flat major (F4, A-flat4, B-flat4, D-flat4). The final measure shows the A-flat major triad (A-flat4, C5, E-flat5) in the treble and an A-flat4 octave in the bass.

Variation of the above.

C maj. M V_7 of D^b maj. D^b maj.

This musical example shows a variation of the modulation in 4/4 time. The first measure contains a C major triad (C4, E4, G4) in the treble and a C4 octave in the bass. The second measure features a common tone (C4) between the first and second chords, with the second chord being the V7 of D-flat major (F4, A-flat4, B-flat4, D-flat4). The final measure shows the D-flat major triad (D-flat4, F4, A-flat4) in the treble and a D-flat4 octave in the bass.

Another simple method of modulation is to play a certain figure in the old key — then transpose it, without preparation, to a new key, as follows:

Cmaj. to D^b maj.

Bounce

Cmaj. to E^b maj.

Bounce

Cmaj. to E^b maj.

Bounce

(Single Note Style)

Cmaj. to D^b maj.

Accidentals may be used in place of signatures.

B^b maj. to Cmaj.

Adapted from introduction shown on page —.

MELODIC IMPROVISATION

A question often asked by some student is: "How can I learn just what to play when the harmonization calls for F7 or, for that matter, any other chord?" The answer is given here, as follows:

Using only the chordal tones of F7 (for example), even in an interesting rhythmic style, would sound rather academic—like someone practicing arpeggios. The best jazz musicians play melodic figures consisting of a combination of the chordal and passing tones. (The latter are also known as auxiliary or neighboring tones and embellishment.) The melodic figures, or melodies, are usually so flexible that they can be suitable for any number of chord progressions.

It is not of vital importance that these "improvised melodies" be original; they frequently are more plausible when they are developed from some familiar material, especially from a part of the original tune itself.

*Excerpt from "Flight to Mecca"

(Notes marked x indicate passing (auxiliary) notes. They may be either diatonic or chromatic)

One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

Transposed to key of Cmaj.

Another way to practice the above is by means of rhythmic figuration, as follows:

One beat earlier.

Two beats earlier.

One beat later.

*"Flight to Mecca" will be found on page 39.

The following exercises should be practiced in various keys and rhythmical patterns. They may also be practiced in various tempos.

Exercise 1. C⁷

Ex. 2

Ex. 2 may also be harmonized as follows:

Ex. 2(a)

Ex. 2 (b)

Ex. 3

Ex. 4

*Excerpt from "Boppin' the Blues."

Ex.5

Ex.5(a) Reharmonization of Ex.5

Ex.5(b) Reharmonization of Ex.5

Excerpt from "Flight to Mecca"

Ex.6

Ex.6(a) Following are three other ways of harmonizing Ex.6.

Ex.6(b)

Ex.6(c)

Ex.7

Ex.7(a) Reharmonization of Ex. 7.

*“Boppin’ the Blues” will be found on page 43

Ex.8

Excerpt from "Flight to Mecca."

Ex.9

Excerpt from "Flight to Mecca."

Ex.10

Ex.10(a) Following are two more ways of harmonizing Ex. 10.

Ex.10(b)

Excerpt from "Flight to Mecca."

Ex.11

Ex.11(a) Following are two more ways of harmonizing Ex. 11.

Ex.11(b)

Ex.11(b)

Ex.12

Ex.12(a) Following are two more ways of harmonizing Ex.12.

Ex.12(a)

Ex.12(b)

Ex.13

Ex.14

Ex.15

Ex.15(a) Following are two more ways of harmonizing Ex: 15.

Ex.15(a)

Ex.15(b)

Ex.16

Ex.17

Ex.17(a) Another way of harmonizing Ex. 17.

Ex.18

Ex.18(a) Another way of harmonizing Ex. 18.

Ex.19

Ex.20

Ex.21

COMPLETE LIST OF 7th CHORDS BASED ON THE DEGREES OF THE MAJOR AND MINOR SCALES

Major Scales

C major

I II III IV V VI VII

Cmaj.7 Dm7 Em7 Fmaj.7 G7 Am7 Bm7-5

Inversions of the above Chords.

1st inversion

2nd inversion

3rd inversion

Practice all the following chords in their inversions.

G major

I II III IV V VI VII

Gmaj.7 Am7 Bm7 Cmaj.7 D7 Em7 F#m7-5

D major

I II III IV V VI VII

Dmaj.7 Em7 F#m7 Gmaj.7 A7 Bm7 C#m7-5

A major

I II III IV V VI VII

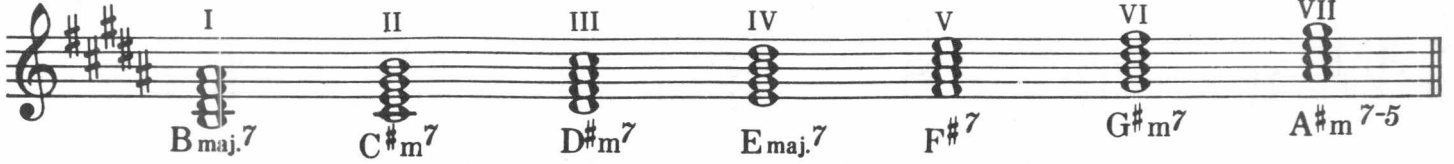
Amaj.7 Bm7 C#m7 Dmaj.7 E7 F#m7 G#m7-5

E major

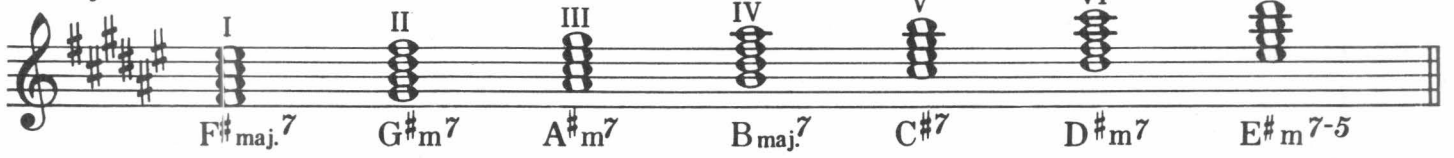
I II III IV V VI VII

Emaj.7 F#m7 G#m7 Amaj.7 B7 C#m7 D#m7-5

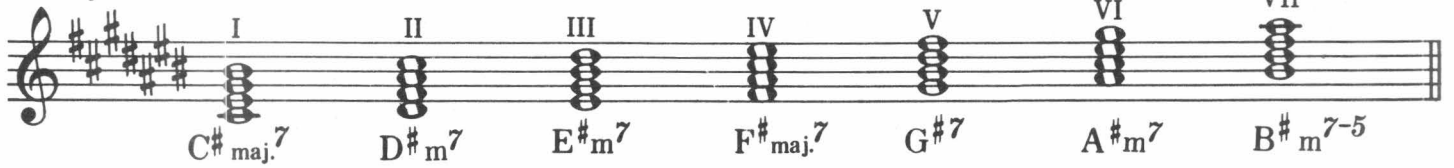
B major



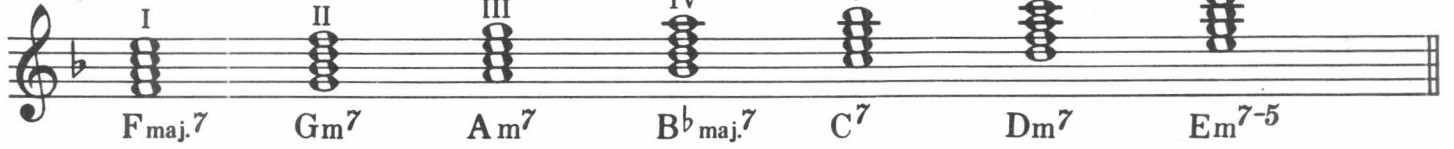
F# major



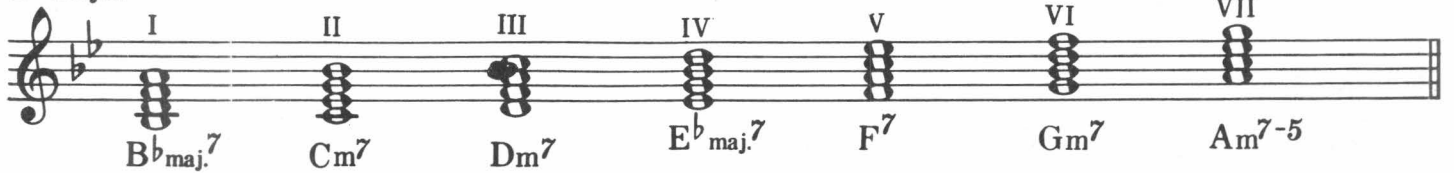
C# major



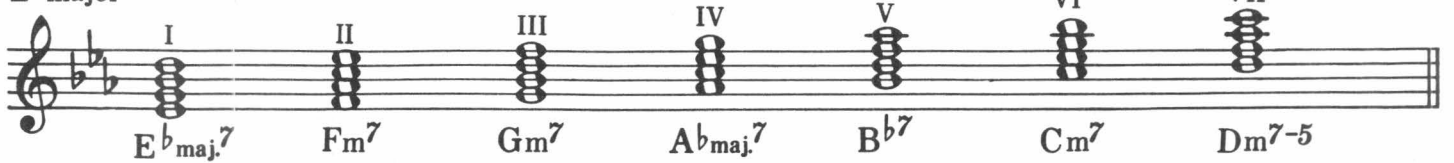
F major



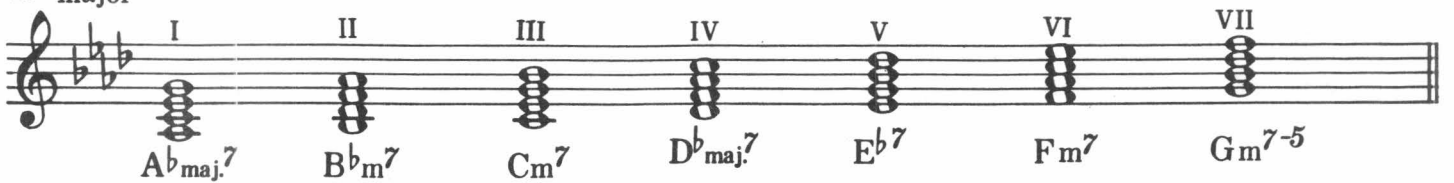
Bb major



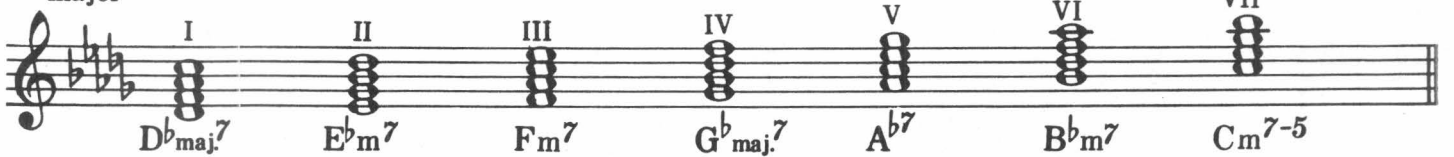
Eb major



Ab major



Db major



Gb major



C^b major

I II III IV V VI VII

C^b maj.⁷ D^b m⁷ E^b m⁷ F^b maj.⁷ G^b7 A^b m⁷ B^b m⁷-5

Minor (harmonic) Scales

A (harmonic) minor

I II III IV V VI VII

A m⁷+⁷ B m⁷-5 C maj.⁷+5 D m⁷ E⁷ F maj.⁷ G[#]°

Inversions of the above Chords.

1st inversion

2nd inversion

3rd inversion

Practice all the following chords in their inversions.

E (harmonic) minor

I II III IV V VI VII

E m⁷+⁷ F[#] m⁷-5 G maj.⁷+5 A m⁷ B⁷ C maj.⁷ D[#]°

B (harmonic) minor

I II III IV V VI VII

B m⁷+⁷ C[#] m⁷-5 D maj.⁷+5 E m⁷ F[#]7 G maj.⁷ A[#]°

F[#] (harmonic) minor

I II III IV V VI VII

F[#]7+7 G[#] m⁷-5 A maj.⁷+5 B m⁷ C[#]7 D maj.⁷ E[#]°

C[#] (harmonic) minor

I: C[#]m⁷⁺⁷ II: D[#]m⁷⁻⁵ III: E^{maj.}7+5 IV: F[#]m⁷ V: G[#]7 VI: A^{maj.}7 VII: B[#]°

D (harmonic) minor

I: Dm⁷⁺⁷ II: Em⁷⁻⁵ III: F^{maj.}7+5 IV: Gm⁷ V: A⁷ VI: B^b^{maj.}7 VII: C[#]°

G (harmonic) minor

I: Gm⁷⁺⁷ II: Am⁷⁻⁵ III: B^b^{maj.}7+5 IV: Cm⁷ V: D⁷ VI: E^b^{maj.}7 VII: F[#]°

C (harmonic) minor

I: Cm⁷⁺⁷ II: Dm⁷⁻⁵ III: E^b^{maj.}7+5 IV: Fm⁷ V: G⁷ VI: A^b^{maj.}7 VII: B^b°

F (harmonic) minor

I: Fm⁷⁺⁷ II: Gm⁷⁻⁵ III: A^b^{maj.}7+5 IV: B^bm⁷ V: C⁷ VI: D^b^{maj.}7 VII: E^b°

B^b (harmonic) minor

I: B^bm⁷⁺⁷ II: Cm⁷⁻⁵ III: D^b^{maj.}7+5 IV: E^bm⁷ V: F⁷ VI: G^b^{maj.}7 VII: A^b°

E^b (harmonic) minor

I: E^bm⁷⁺⁷ II: Fm⁷⁻⁵ III: G^b^{maj.}7+5 IV: A^bm⁷ V: B^b7 VI: C^b^{maj.}7 VII: D^b°

A^b (harmonic) minor

I: A^bm⁷⁺⁷ II: B^bm⁷⁻⁵ III: C^b^{maj.}7+5 IV: D^bm⁷ V: E^b7 VI: F^b^{maj.}7 VII: G^b°

FLIGHT TO MECCA

Bounce tempo

ANTHONY MECCA

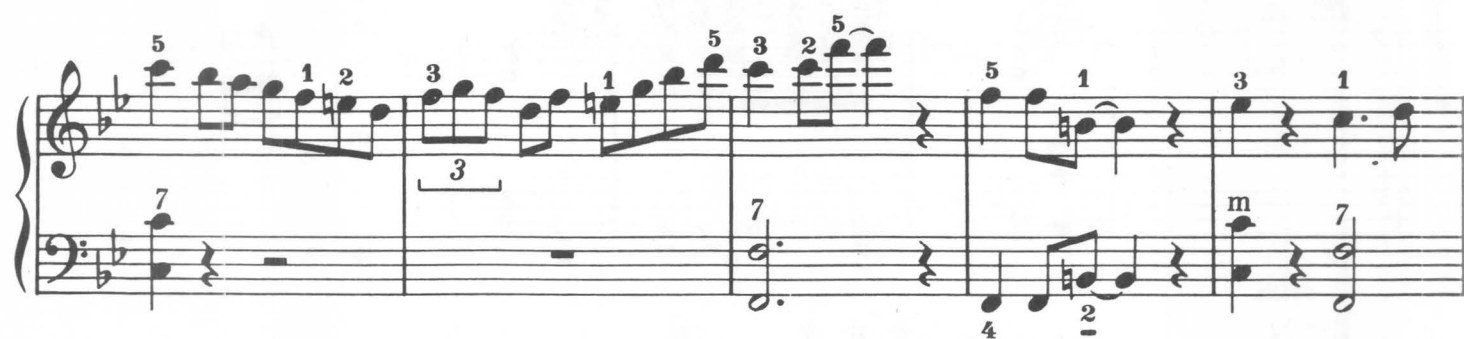
First system of musical notation. Treble and bass staves. Treble staff contains eighth notes with fingerings (3, 1, 1b, 3, 3, 1, 3b, 4, 1, 2, 2, 1, 2, 4, 3, 1, 2, 1, 2, 1). Bass staff contains chords and single notes with fingerings (M, 7, m, 7, M, 7, d, 3, 5, 7). A key signature change to one sharp is indicated at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth notes with fingerings (3, 1, 1, 5, 2, 4, 1, 3, 1). Bass staff contains chords and single notes with fingerings (m, 7, m, 7, M, d, m, 7).

Third system of musical notation. Treble and bass staves. Treble staff contains eighth notes with fingerings (1, 5, 1, 2, 4, 5, 1, 3, 1, 1, 5). Bass staff contains chords and single notes with fingerings (m, 7, M, m, 7, m, 7).

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth notes with fingerings (2, 4, 1, 1, 1, 5, 2, 1, 4). Bass staff contains chords and single notes with fingerings (M, M, d, m, 7, m, 7, M).

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth notes with fingerings (1, 5, 2, 5, 1, 2, 3, 1, 2, 1, 2, 4, 3, 2, 5, 2, 5). Bass staff contains chords and single notes with fingerings (M, 7, 7, 7, 2, 3). The system ends with a double bar line and the number 38.



This page of musical notation consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Glissandos are marked with wavy lines and the word "gliss.". Triplets are indicated by a "3" over a group of notes. The piece concludes with a final measure marked "40".

System 1: Treble clef, key signature of two flats. Measures 1-4. Fingerings: 5, 1, 4, 1, 2. Gliss. in measure 2. Bass clef, measures 1-4. Fingerings: 3, 2, 4, 7. Markings: m, 3, 2, 4, 7.

System 2: Treble clef, measures 5-8. Fingerings: 5, 3, 1, 5, 4, 1. Gliss. in measure 5. Bass clef, measures 5-8. Fingerings: 3, 2, 4, 7. Markings: m, 3, 2, 4, 7.

System 3: Treble clef, measures 9-12. Fingerings: 3, 1, 3, 1, 4, 1, 2, 1, 5, 2, 5, 2, 1, 2, 1, 5, 4, 5. Bass clef, measures 9-12. Fingerings: 3, 7, 5, 2, 1, 2, 1, 5, 4, 5. Markings: m, 7, 5, 2, 1, 2, 1, 5, 4, 5.

System 4: Treble clef, measures 13-16. Fingerings: 4, 3, 1, 2, 1, 4, 3, 1, 3, 1, 2, 4, 1, 3. Bass clef, measures 13-16. Fingerings: 7, 5, 2, 1, 2, 1, 5, 4, 5. Markings: m, 7, 5, 2, 1, 2, 1, 5, 4, 5. Dynamic: *sfz*.

System 5: Treble clef, measures 17-20. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3. Bass clef, measures 17-20. Fingerings: 7, 2, 4, 3, 2. Markings: m, 7, 2, 4, 3, 2.

System 6: Treble clef, measures 21-24. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3. Gliss. in measure 21. Bass clef, measures 21-24. Fingerings: 3, 2, 4, 3, 2. Markings: m, 3, 2, 4, 3, 2.

gliss.

3

3 2 4

4 3 1 2 1 3 3 1 5 1

2 4 2 4

4 4 1 4 3 1 2 1 1 3 3 1 5 4 4

m 7 m d 5 7 3 m 7

2

gliss.

2 4 3 1 3 2 1 4 1 2 1 5 4 1 2 1

3 7 3 m

3 1 1 5 2 4 1

m 7 m M M d

gliss.

3 1 1 5 2 1 4

m 7 m M 3 M (b) M

2

BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA

Chord symbols: Bb^6 , D^b° , Cm^7 , $C^b\text{maj.}^7$, Bb^6 , Dm^7 , D^b7 , $G^b\text{maj.}^7$, $C^b\text{II-}$

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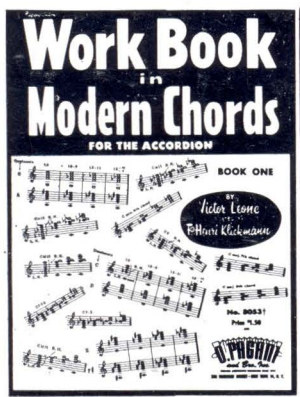


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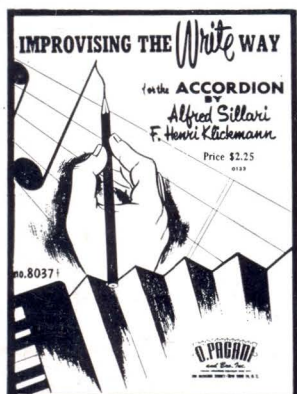


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