

ED6061

# JAZZ MAGIC

by *Art Van Damme*  
and *Tony Dannon*



Price \$5.95



**ERNEST DEFFNER PUBLICATIONS**

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## INTRODUCTION

The "magic of jazz" is revealed by the proper use of this album written by America's favorite jazz artists Art Van Damme and Tony Dannon.

## ART AND TONY SAY:

## IMPORTANT

The best way to absorb the contents of this book is to **MEMORIZE** - because any pattern assimilated now will serve you for a long time.

As you will notice the chord progressions used throughout this book are those used in popular standard songs and will always prove practical. By **memorizing them**, you will always be able to fall back on these basic standard patterns. They will also benefit you in making your own jazz riffs later on.

While it is assumed that anyone who undertakes to learn jazz playing is a reasonably advanced student, the basic requirement before starting this book is a thorough knowledge of all scales and intervals. The chord charts on pages 3-4-5 can serve as a reference guide.

To get best results remember to:

1. Memorize the Chord Melody line on the top line first so that you will learn its chord construction and be able to play it without hesitation.
2. Memorize the second line (jazz line) so that when you try other tunes you will always be able to use these same patterns in addition to your own.
3. Don't think that learning one song in this album will make you a professional. This is only the start; the rest will follow.

Sincerely,

Art and Tony

## CONSTRUCTION OF CHORDS

CHORDS ARE CONSTRUCTED BY A COMBINATION OF SCALE STEPS ( DEGREES OF THE MAJOR SCALE.

Chords:	Combine the following intervals of the Major Scale
1. Major	1 - 3 - 5
2. Minor	1 - $\flat$ 3 - 5
3. Diminished	1 - $\flat$ 3 - $\flat$ 5
4. Augmented	1 - 3 - $\sharp$ 5
5. Major 6 <sup>th</sup> .	1 - 3 - 5 - 6
6. Minor 6 <sup>th</sup> .	1 - $\flat$ 3 - 5 - 6
7. Dominant 7 <sup>th</sup> .	1 - 3 - 5 - $\flat$ 7
8. Major 7 <sup>th</sup> .	1 - 3 - 5 - 7
9. Minor 7 <sup>th</sup> .	1 - $\flat$ 3 - 5 - $\flat$ 7
10. Augmented 7 <sup>th</sup> .	1 - 3 - $\sharp$ 5 - $\flat$ 7
11. Diminished 7 <sup>th</sup> .	1 - $\flat$ 3 - $\flat$ 5 - 6 <span style="font-size: small;">[The 6<sup>th</sup> is the enharmonic equivalent of the <math>\flat\flat</math>7.</span>
12. Dominant 9 <sup>th</sup> .	1 - 3 - 5 - $\flat$ 7 - 9
13. Major 6 <sup>th</sup> . add 9 <sup>th</sup> .	1 - 3 - 5 - 6 - 9
14. Minor 6 <sup>th</sup> . add 9 <sup>th</sup> .	1 - $\flat$ 3 - 5 - 6 - 9
15. Major 7 <sup>th</sup> . add 9 <sup>th</sup> .	1 - 3 - 5 - 7 - 9
16. Minor 7 <sup>th</sup> . add 9 <sup>th</sup> .	1 - $\flat$ 3 - 5 - $\flat$ 7 - 9
17. Dominant 11 <sup>th</sup> .	1 - 3 - 5 - $\flat$ 7 - 9 - 11
18. Augmented 11 <sup>th</sup> .	1 - 3 - 5 - $\flat$ 7 - 9 - $\sharp$ 11
19. Dominant 13 <sup>th</sup> .	1 - 3 - 5 - $\flat$ 7 - 9 - 13

Triads

	Major	Minor	* Dim.	* Aug.	Major 6 <sup>th</sup>	Minor 6 <sup>th</sup>	* Dom. 7 <sup>th</sup>	Major 7 <sup>th</sup>	Minor 7 <sup>th</sup>	Aug. 7 <sup>th</sup>
C										
$\left[ \begin{smallmatrix} D \\ C\# \end{smallmatrix} \right]$										
D										
E $\flat$										
E										
F										
$\left[ \begin{smallmatrix} F\# \\ G\flat \end{smallmatrix} \right]$										
G										
A $\flat$										
A										
B $\flat$										
$\left[ \begin{smallmatrix} B \\ C\flat \end{smallmatrix} \right]$										

- \* Dim. = Diminished
- \* Aug. = Augmented
- \* Dom. = Dominant

Dim. 7th.	Dom. 9th.	Major 6th. added 9th.	Minor 6th. added 9th.	Major 7th. added 9th.	Minor 7th. added 9th.	Dom. 11th.	Aug. 11th.	Dom. 13th.

# JAZZ MAGIC

ART VAN DAMME  
and  
TONY DANNON

Moderately (♩ = 144)

779

Chords: F, Bb9

Parts: Bassoon, Bassoon M, Master

Dynamics: *mf*

Fingerings: 1 2 3 5 1, 1 2 3 4 5 3 2 1, 3 4 2 4 2

Chords: G7, C9, F, Cdim, Gm7, C7

Fingerings: 1 2 3 5 3 5, 4 1 2 5 4 3 2 1

12

Chords: F, Bb9, F, Bb7

Fingerings: 1 2 3 4, 5 3 2 1

Chords: F, F

Fingerings: M, M

779 - 17

Chord: G9

5 3 7

Chord: F

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

M

Chord: Bb9

Chord: Gm7

7 m

Chord: C13

Chord: C7

Chord: F

Chord: Eb9

Chord: F

7 M 7 M

# B-FLAT BLUES No.1

Moderately (♩ = 144)

**B<sup>b</sup>6**

*mf* Bassoon *mf* Bassoon **M** Master

**E<sup>b</sup>7**

*mf* Bassoon *mf* Bassoon **7** Master

**B<sup>b</sup>6** **Cm7 (add 9)**

*mf* Bassoon *mf* Bassoon **M** Master

**F7** **B<sup>b</sup>6**

*mf* Bassoon *mf* Bassoon **7** Master

Bb6

M

Eb9

7

Bb6 Cm6

M m

F7 Bb6

7

# FAREWELL BLUES

Moderately Fast (♩=168)

The musical score is divided into four systems, each with a Bassoon part and a Master part. The Bassoon part is written in treble clef, and the Master part is written in bass clef. The tempo is Moderately Fast (♩=168). The key signature is one flat (B-flat major / D minor). The score includes various chords and fingerings:

- System 1:** Chords: C6, Ab7, Ab9. Bassoon part includes fingerings: 2 1 2 5 4 3, 2 1 2 (b) 5 4 3 2 1, b 4 b, 5 3 5 3 2 1. Master part includes fingering: 7.
- System 2:** Chords: C6, A9, A7. Bassoon part includes fingerings: 2 (b) 3, 3, 4. Master part includes fingering: 7.
- System 3:** Chords: D9, G9 (add 13), G9, G9 (add 13). Bassoon part includes fingerings: 1, # 3 5 # 3 5, (b) 3 5, 3 5 2 5. Master part includes fingering: 7.
- System 4:** Chords: Cmaj.9, C6, Cdim, Dm9, Dm7, G9 (add 13). Bassoon part includes fingerings: (b) 2 3 # 4 5, (b) 2 1, (b) 3 1 4, 3. Master part includes fingerings: M, d, m, 7.

C6 Ab7 Ab9

4 2 1 2 3 5 4 3

M

C6 A9 A7

3 4 3 2 1 5 2 2 1

M

D9 G9 (add 13) G9 (+ 5) G9 (add 13)

1 2 4 5 1 4 1 4

7

C6 Ab9 Ab7 Cmaj.7

2 1 3 2 2 1 4 5 3 2 1

M M

# SOFTLY

Moderately (♩ = 138)

The musical score is divided into four systems, each with a Bassoon part and a Master part. The key signature is B-flat major (two flats). The tempo is Moderately (♩ = 138).

**System 1:** Bassoon part starts with a *mf* dynamic. Chords above the staff are Eb6, Ebdim, Fm7, E7 (+9), Ebmaj.7 (add 9), Fm7, and E7 (+9). Fingerings are indicated with numbers 1-5 and breath marks (b). The Master part has fingerings 3, 2, 4, 3, 2, 4, 3.

**System 2:** Chords are Eb6, D7, and D9. Bassoon part includes fingerings like 2 1 2 1, 3 4, 3 5 4, 2 1 2 1 2, 1 2 1, 4 5 4 2 4, and 5. The Master part has a fingering of 7.

**System 3:** Chords are Eb6, Bbm6, and C7. Bassoon part includes fingerings like 4 3 2 1, 4 5 4, and 5 1 2 4 3 2 1. The Master part has fingerings M, m, and 7.

**System 4:** Chords are F9 and Bb9. Bassoon part includes fingerings like 1 2 (b) 3 4, 3 5 3-3 2 1, (b) 3 2 1, and 3 4 3 3 2 2. The Master part has fingerings 7 and 7.

Chords: Ebmaj.7, Ebdim, Fm7, Fm7 add9, Bb9

5 4 1-1, 4 1 2 1 2 3 4, 5 3 4, (b)

M, d *dim.*, m, 7

Chords: Eb6, D7, D9

5 2 3 4 5 3, (b) 4 4 5 4, 5 4 4

M, 3, 7

Chords: (b)Eb6, Bbm6, C7

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

M, m, 7

Chords: F9, Bb9

1 2 3 1, 5 3 2 1 3 2, 1 2 (b) 3 1 4 4, 1 3 2

7, 7

Chords: Ebmaj.7, B9, Ebmaj.7

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

M

5.

ONLY LOVE

Moderately (♩=144)

Chords: Fmaj9, E♯dim, Gm7(add 11), C13, D♭9

mf Bassoon

mf Bassoon

Master

Chords: F6, Fdim, Gm7, C13(add 11) C13

M

m

7

Chords: F6, Fmaj9, Fdim, Gm7, C9(add 11), C7

M

m

7

Chords: F7, B♭maj7, B♭6

7

M

G9 Gm7 (add 9) C13

F6 Fmaj9 Fdim Gm7 C13(add 11) C13

F7 Bb6 Bbma7,7 Bb6

Fdim F6 D9 D7

Gm7 Gm7 (add 9) C13 F6

# HONEY KNOWS

Moderately (♩=144)

Chords: F, Fdim, Gm7, C13, F, F#dim, Gm, C13

Dynamic: *mf*

Instrumentation: Bassoon, Bassoon, Master

Tempo: Moderately (♩=144)

Chords: Gm, C7, Gm, C7, Gm, C7, Gm, C7

Dynamic: *mf*

Chords: F, Bb, Bbdim, F

Dynamic: *mf*

Chords: Gm, C7, Gm, C7, Gm, C7, Gm, C7

Dynamic: *mf*

Chords: F, Bb, Bb dim, F

Chords: Cm, F7, Bb

Chords: Dm, G7, C7

Chords: Gm, C7, Gm, C7, Gm, C7, Gm, C7

Chords: F, Bb, Bb dim, F



System 1: Treble clef with chords and slurs. Bass clef with fingerings 1 2 1, 2 1 2 3 4 5, and 5 4 3 2 1. Chord F is indicated above the staff.

System 2: Treble clef with slurs and chords. Bass clef with fingerings 5 2 3 5 3 5 3 2 1, 5 4 3 4 3, and (h). Chord F is indicated above the staff.

System 3: Treble clef with chords and slurs. Bass clef with fingerings 1 2 3 1 2 3 4 4, 5, and 7. Chords F7 and Bb are indicated above the staff.

System 4: Treble clef with slurs and chords. Bass clef with fingerings 1 2 3 1, b, and (h). Chords Fdim and F are indicated above the staff.

System 5: Treble clef with chords and slurs. Bass clef with fingerings 4, 7, 1 2 3 1 2 3 4, 3, 5, and 1. Chords Gm, C7, and F are indicated above the staff. A note in the F chord is marked with a circled 3. A note in the final measure is marked with a circled 1. Text: (Two Bar pick up into Jazz chorus)

# B-FLAT BLUES No. 2

Moderately Fast (♩=152)

(Chords tacet)

The musical score is arranged in four systems, each with three staves. The top staff is for Bassoon (mf), the middle for Bassoon (mf), and the bottom for Master. The key signature is B-flat major (two flats). The first system includes a 'Chords tacet' instruction. The second system features a Bb chord marking above the staff and an 'M' marking below. The third system includes Bb6 and Eb7 chord markings above the staff and a sequence of fingerings (3 2 3 2 3 2) below. The fourth system includes a Bb6 chord marking above the staff and an 'M' marking below. The score contains various musical notations including eighth and sixteenth notes, rests, and slurs.

**Cm7 (add 9)** **F7** **Bb6**

2 1 2 3 1 3 4 5  
3  
m 7

**Bb**

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

**Eb7** **Bb**

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

7

**Cm** **F7** **Bb**

1 1 4 5 4 3 1 2 5 4

m 7

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a piano staff with a complex accompaniment featuring many sixteenth notes and fingerings (e.g., 5 4 2 1 4 3 4 3, 5 1 2 3 4 3 5 b3), and a bass staff with a simple bass line. A dynamic marking 'M' is present in the piano staff.

Second system of musical notation. It consists of three staves. The treble staff has a melodic line. The piano staff has a complex accompaniment with fingerings (e.g., 5 1, 1 2). The bass staff has a simple bass line with a '7' marking. A chord marking 'Eb7 (add 9)' is placed above the piano staff.

Third system of musical notation. It consists of three staves. The treble staff has a melodic line. The piano staff has a complex accompaniment with fingerings (e.g., 3 1 2 1, 3 (b) 2, 4 5 4 2 5 4). The bass staff has a simple bass line with a 'M' marking in the first measure and an 'm' marking in the third measure. Chord markings 'Bb6' and 'Cm7 (add 9)' are placed above the piano staff.

Fourth system of musical notation. It consists of three staves. The treble staff has a melodic line. The piano staff has a complex accompaniment with fingerings (e.g., 7). The bass staff has a simple bass line with a '7' marking. Chord markings 'C11', 'B7 add9', and 'Bb13 (+11)' are placed above the piano staff.

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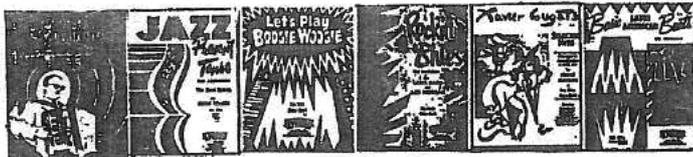
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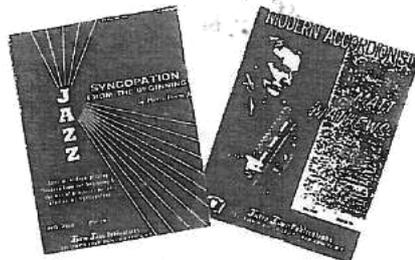
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20006 Trio: two accordions and guitar



**Ernest Deffner**  
PUBLICATIONS

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tel: (703) 941-9300 fax: (703) 941-9301  
website: www.ernestdeffner.com  
email: ernestdeffner@aol.com



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# JAZZ MAGIC

No. 2

by *Art Van Damme*  
and *Tony Dannon*



Price \$ 6.95



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Art and Tony

# COMPLETE CHOR

Guitar Symbols are written as follows:

C6 Cm6 C7 Cmaj7 Cm7 C7(+5)

		Triads									
		Major	Minor	*Dim.	*Aug.	Major 6th.	Minor 6th.	*Dom. 7th.	Major 7th.	Minor 7th.	Aug. 7th.
C											
D <sup>b</sup> C <sup>#</sup>											
D											
E <sup>b</sup>											
E											
F											
F <sup>#</sup> G <sup>b</sup>											
G											
A <sup>b</sup>											
A											
B <sup>b</sup>											
B <sup>#</sup> C <sup>b</sup>											

\*Dim. = Diminished

\*Aug. = Augmented

\*Dom. = Dominant

# REFERENCE CHART

C dim. 7 C9 C6(9) Cm6(9) Cmaj.7(9) Cm7(9) C9(+5) C9(+11) C13

Dim. 7th.	Dom. 9th.	Major 6th. added 9th.	Minor 6th. added 9th.	Major 7th. added 9th.	Minor 7th. added 9th.	Dom. 9th. added #5	Aug. 11th.	Dom. 13th.

# A La Gene

4

Brightly

Ab6

(\*)

Bm (Ab)

Bbm7

A7 (Cb)

Abmaj7(9)

Bm7

*mf*  
Bassoon

Master

Bbm7 Eb7 Bb9 Bbm7(9) A7 (Cb)

**A** (*Jazz Chorus*)  
4 3 2 1 2 3 5 3 2 1 5 3 2 1

*f*

Abmaj7(9) Ab6 Bbm7(9)

4 3 2 1 2 3

M m

D7(9) Dbmaj7(9) Db6

M

(\*) The Letter name or number in the brackets refer to the ("added") melody note, or ("added") note within chord structure.

Dbmaj7 Db7 Db6 Dbm6 Dbm(Cb) Dbm6 Abmaj7 Ab7 Ab6 5

The first system of music consists of three measures. The top staff shows chord symbols: Dbmaj7, Db7, Db6, Dbm6, Dbm(Cb), Dbm6, Abmaj7, Ab7, and Ab6. The middle staff contains a melodic line with various fingering numbers (1-5) and a circled asterisk (\*) above a specific fingering sequence. The bottom staff shows a bass line with notes and rests.

F7 Eb7

The second system consists of three measures. The top staff shows chord symbols F7 and Eb7. The middle staff contains a melodic line with fingering numbers and a circled double bar line. The bottom staff shows a bass line with notes and rests.

Ebm7 Eb7 Eb9

The third system consists of three measures. The top staff shows chord symbols Ebm7, Eb7, and Eb9. The middle staff contains a melodic line with fingering numbers. The bottom staff shows a bass line with notes and rests.

Ebm7(9) Eb7 Abmaj7(9) Ab6

The fourth system consists of three measures. The top staff shows chord symbols Ebm7(9), Eb7, Abmaj7(9), and Ab6. The middle staff contains a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests.

(\*) This is typical jazz fingering. Unorthodox, but correct.

6

Ebm7 (11)

Ab(9)

Ab9(F)

Db9

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a series of chords: Ebm7 (11), Ab(9), Ab9(F), and Db9. The middle staff is a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It contains a complex melodic line with many accidentals and fingerings (1-5). The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a simple bass line with notes and rests, including a measure with a '7' and another with an 'M'.

Db6(9)

Db6

Dbm6

Dbm(C4)

Dbm6

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a series of chords: Db6(9), Db6, Dbm6, Dbm(C4), and Dbm6. The middle staff is a grand staff with a key signature of three flats and a common time signature. It contains a complex melodic line with many accidentals and fingerings (1-5). The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a simple bass line with notes and rests, including a measure with an 'm'.

Ab6

F9

F7

Bb7(9)

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a series of chords: Ab6, F9, F7, and Bb7(9). The middle staff is a grand staff with a key signature of three flats and a common time signature. It contains a complex melodic line with many accidentals and fingerings (1-5). The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a simple bass line with notes and rests, including a measure with an 'M' and another with a '7'.

Bbm7(9)

F9(13)

Ab

(To Jazz Chorus) [A]

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It contains a series of chords: Bbm7(9), F9(13), Ab, and (To Jazz Chorus) [A]. The middle staff is a grand staff with a key signature of three flats and a common time signature. It contains a complex melodic line with many accidentals and fingerings (1-5). The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a simple bass line with notes and rests, including a measure with a '7' and another with a '2'. The system ends with the word 'Fine'.

Play 2nd time only

# A La Lionel

Bright jump tempo

**Chorus**  
Ebmaj7 Ebmaj6(9) Fm7 Bb7 Ebmaj7 Ebmaj6(9) Fm7 Ebmaj6

*mf*  
Clarinete

**Master**

Ebmaj7 Gm7 Fm Bb7 Ebmaj7 Cm7

**A (Jazz Chorus)**  
*f*

Fm Bb7 Ebm6 C7 Fm(9) Bb7

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system is for piano and clarinet. The piano part has a bass line with chords Ebmaj7, Ebmaj6(9), Fm7, Bb7, Ebmaj7, Ebmaj6(9), Fm7, and Ebmaj6. The clarinet part has a melody with fingerings: 2 3, 4 3 1, 2 1, 4 1, 3 1, 2 3. The second system is for piano and clarinet. The piano part has a bass line with chords Ebmaj7, Gm7, Fm, Bb7, Ebmaj7, and Cm7. The clarinet part has a melody with fingerings: 3 1, 3 2 1, and notes with flats. The third system is for piano and clarinet. The piano part has a bass line with chords Fm, Bb7, Ebm6, C7, Fm(9), and Bb7. The clarinet part has a melody with fingerings: 4 3 2 1, 5 3 2 1, and notes with flats.

Ebmaj7 Dbmaj7 Ebmaj7 Fm E9(Ab) Ebmaj7 Cm7

Fm Bb7 Ebmaj7 Cm7 Fm Bb7

Ebm6 C7 Fm(9) Bb7 Eb6 Db9 Eb(Eb)

Eb6 Fm(9) Eb9(Eb) Eb6 Fm(9) Eb9(Eb)



# A La Nick

Moderately Bright

$E\flat$   $E\flat$ dim  $Fm$   $E\flat 7$   $E\flat$   $E\flat$ dim  $Fm$   $E7(G\flat)$

*mf*  
Organ

Master

$E\flat$  maj7(9)  $E\flat 9(13)$

**A** *(Jazz Chorus)*

*f*

M

7

$E\flat 9$

5

E $\flat$ 6 Cm7 Fm7 B $\flat$ 7 E $\flat$ maj7(9)

M

Detailed description: This system contains three measures of music. The first measure has a treble staff with a whole note chord E $\flat$ 6 and a bass staff with a whole note bass line. The second measure has a treble staff with a whole note chord Cm7 and a bass staff with a whole note bass line. The third measure has a treble staff with a whole note chord E $\flat$ maj7(9) and a bass staff with a whole note bass line. The treble staff in the third measure includes a complex fingering: 4 2 3 2 1 2 1 2 3 4. A 'M' marking is present in the bass staff of the third measure.

B $\flat$ 9(13)

7

Detailed description: This system contains three measures of music. The first measure has a treble staff with a whole note chord B $\flat$ 9(13) and a bass staff with a whole note bass line. The second measure has a treble staff with a whole note chord B $\flat$ 9(13) and a bass staff with a whole note bass line. The third measure has a treble staff with a whole note chord B $\flat$ 9(13) and a bass staff with a whole note bass line. The treble staff in the second measure includes a complex fingering: 4 5 4 3 2 1 2 1 4 3 2 1 2 1 2 1 2 3 4 2 1.

E $\flat$ 9 E $\flat$ 6 D $\flat$ 9(11)

4 3 2 1 3 2

Detailed description: This system contains three measures of music. The first measure has a treble staff with a whole note chord E $\flat$ 9 and a bass staff with a whole note bass line. The second measure has a treble staff with a whole note chord E $\flat$ 9 and a bass staff with a whole note bass line. The third measure has a treble staff with a whole note chord D $\flat$ 9(11) and a bass staff with a whole note bass line. The treble staff in the third measure includes a complex fingering: 5 4 2 1 5 4 3 2 1 3 2.

E $\flat$  maj 7 (9) E $\flat$ 7 E $\flat$ 9

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

Detailed description: This system contains three measures of music. The first measure has a treble staff with a whole note chord E $\flat$  maj 7 (9) and a bass staff with a whole note bass line. The second measure has a treble staff with a whole note chord E $\flat$ 7 and a bass staff with a whole note bass line. The third measure has a treble staff with a whole note chord E $\flat$ 9 and a bass staff with a whole note bass line. The treble staff in the first measure includes a complex fingering: 1 2 3 5 2 3 2 1 2 4. The treble staff in the third measure includes a complex fingering: 1 2 3 4 3 2 1 3 2.

Ab6 F7 F9

Fm7(11) Eb7

Ebmaj7(9) Eb9(13)

Bb9 Eb6 Db9 Eb (To Jazz Chorus) [A] Fine

(p)  
2nd time only

# A La Mode

**Jump Tempo**

*mf*  
Bassoon

(Chord Solo)  
Master

**F $\flat$**  **F9** **B $\flat$ 6**

**A** (*Jazz Chorus*)

*f*

**B dim** **F6** **Dm7** **G7** **C9**

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

14

F6

B9(Ab)

Bb6

Musical notation for the first system, measures 1-3. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 1 has a treble staff with a chord and a grand staff with a descending eighth-note scale (4-3-2-1) and a bass staff with a whole note chord marked 'M'. Measure 2 has a treble staff with a chord, a grand staff with a descending eighth-note scale (4-5-4-3-2-1-4-3-2), and a bass staff with a whole note chord marked 'M'. Measure 3 has a treble staff with a chord and a grand staff with a descending eighth-note scale (1) and a bass staff with a whole note chord marked 'M'.

Bdim

F6

Musical notation for the second system, measures 4-6. The system consists of three staves. Measure 4 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'M'. Measure 5 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'M'. Measure 6 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'M'.

G9

G7

G9

Gm7

Musical notation for the third system, measures 7-9. The system consists of three staves. Measure 7 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked '7'. Measure 8 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'm'. Measure 9 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'm'.

C9

C9(+5)

F6

Musical notation for the fourth system, measures 10-12. The system consists of three staves. Measure 10 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked '7'. Measure 11 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'M'. Measure 12 has a treble staff with a chord, a grand staff with a descending eighth-note scale, and a bass staff with a whole note chord marked 'M'.

Em7 A9 Dm7

(h) 4 2

3 7 m

Gm6 Am E Gm6 Gb7 F6

3 2 M

F9 Bb6 Bdim F6 Dm7

7 M

G7 C9 F To Jazz Chorus A

Fine

2nd time only

# A La Rudy

Brightly

*mf*  
Bassoon

Use any introduction that you have memorized, from  
Jazz Music No 1. or No 2.

Master

*mf*  
**A** (Jazz Chorus)

*f*

Bb Cm

M m

F7

7

3 3

B6

M

8

Cm F7

m

7

Cm F7 Bb Bb dim Cm7 Bb9(F)

m

7

Bb Cm

M

m

8

8

F7 D7

7 7

G7

7

G7 C7 Bb dim

7 7 d

Bb F7 Bb (Tacet) (To Jazz Chorus) A

M 7 Fine

2nd time only

# A La Carte

**Slowly**  
(Tacet)

*Ad lib.*

**mf**  
Hassoon

**Master**

**D6**

**mf**

**A** (Jazz Chorus)

**f** (Play This Bass Line with Top Staff. Chord Symbols.)

Play "Oom-pah," bass and chords with Jazz Chorus, and follow Guitar

**Am7** **D9** **G6**

B.S. 2 3 4 2 2 4 3 2 3 5 4 2 4

The musical score is arranged in three systems. The first system features a piano part with a treble clef and a bassoon part with a bass clef. The piano part includes a melodic line with fingerings (2, 3, 4, 3, 1, 2, 3, 4, 1, 2, 1, 2, 3, 5, 3, 2, 1, 5, 4, 2, 1, 3, 2, 1) and a bassoon part with a long note. The second system includes a jazz chorus section with a treble clef and a bass line with a bass clef. The piano part has a melodic line with a trill and a bass line with a trill. The bass line includes the instruction 'Play "Oom-pah," bass and chords with Jazz Chorus, and follow Guitar'. The third system continues the piano and bass parts with various chord symbols (Am7, D9, G6) and fingerings (4, 1, 2, 3, 4, 5, 4, 4, 3, 2, 1, 2, 3, 5, 4, 5, 1, 2, 4, 3).

Bbm6

Bbm7(9)

Bbm6

Em7

A9(13)

A9

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The piano part consists of two staves. The right hand plays a sequence of chords and notes with fingerings: 1 2 3 4 5 3 2 3 5 1 2. The left hand plays a bass line with notes and fingerings: m, m, 7.

D6

D#dim

Em7(11)

A7(13)

D6

The second system continues the piece. The treble clef staff shows chords D6, D#dim, Em7(11), A7(13), and D6. The piano part includes fingerings: 5 3 2 1-1 2 3 4 5 2 in the right hand and 2 3 4 in the left hand.

Am7

D9

The third system features chords Am7 and D9. The piano part includes fingerings: 2 4 3 2 3 5 4 2 4 in the right hand and m, 7 in the left hand.

G6

Bbm6

Bbm7(9)

Bbm6

The fourth system features chords G6, Bbm6, Bbm7(9), and Bbm6. The piano part includes fingerings: 1 2 3 5 4 2 1 2 1 in the right hand and M, m in the left hand.

Em7 A9 13 D6 Gm7 C9 C9(+5)

F6 Gm7 C9 C11 F6

Bm7 E7 A6 Em7 E9(13)

Em7 (11)

A9 (12)

D6

Musical notation for the first system, measures 1-3. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff contains chords and some melodic fragments. The second staff contains a complex melodic line with many beamed notes. The third staff contains a bass line with notes and rests. Chord symbols Em7 (11), A9 (12), and D6 are placed above the first staff. Fingerings 'm' and '7' are indicated in the bass staff. Slurs and accents are present over the first staff.

Am7

D9

Musical notation for the second system, measures 4-5. The system consists of three staves. The first staff has a chord and a melodic fragment. The second staff has a melodic line with a slur. The third staff has a bass line with notes and rests. Chord symbols Am7 and D9 are placed above the first staff. Fingerings 'm' and '7' are indicated in the bass staff.

G6

Bbm7

Ebm7(9)

Ebm6

Musical notation for the third system, measures 6-7. The system consists of three staves. The first staff has a chord and a melodic fragment. The second staff has a melodic line with a slur. The third staff has a bass line with notes and rests. Chord symbols G6, Bbm7, Ebm7(9), and Ebm6 are placed above the first staff. Fingerings 'M' and 'm' are indicated in the bass staff.

Em7

A9 (13)

D6

(To Jazz Chorus) [A]

Musical notation for the fourth system, measures 8-9. The system consists of three staves. The first staff has a chord and a melodic fragment. The second staff has a melodic line. The third staff has a bass line with notes and rests. Chord symbols Em7, A9 (13), and D6 are placed above the first staff. Fingerings 'm' and '7' are indicated in the bass staff. The word 'Fine' is written at the end of the system.

# A La Dave

**Moderately Bright**

**Chord Solo**

**mf** **Accordion**

**M** **m** **m** **m** **M** **m**

**Bb** **Gm7** **Dm7** **Cm** **Bb** **Cm7** **Gm7 (11)** **F13**

**A** **(Jazz Chorus)**

**f**

**M**

**F7**

**7**

**S**

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system is a 'Chord Solo' for the accordion, marked 'Moderately Bright' and 'mf'. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Bb, Gm7, Dm7, Cm, Bb, Cm7, Gm7 (11), and F13. The second system is marked 'A (Jazz Chorus)' and 'f'. The melody is in the right hand, and the bass line is in the left hand. The third system continues the 'A (Jazz Chorus)' and 'f' marking. The melody is in the right hand, and the bass line is in the left hand. A '7' chord is indicated in the bass line, and a 'S' (sustained) marking is present in the right hand.

First system of musical notation (measures 1-3). The key signature has two flats (B-flat and E-flat). The first staff (treble clef) features a melodic line with a long slur over the first two measures. The second staff (piano right hand) contains a complex melodic line with many accidentals. The third staff (piano left hand) has a simple bass line with a 'M' marking above the first measure.

Second system of musical notation (measures 4-6). The notation continues with similar melodic and harmonic patterns in the treble and right-hand piano staves, and a steady bass line in the left-hand piano staff.

Third system of musical notation (measures 7-9). Measure 7 is marked with 'F7' above the treble staff. Measure 9 is marked with 'Bb6' above the treble staff. The right-hand piano staff includes a triplet of eighth notes in measure 9. The left-hand piano staff has a '7' marking above the first measure and an 'M' marking above the third measure.

Fourth system of musical notation (measures 10-12). Measure 10 is marked with 'Fm' above the treble staff. Measure 11 is marked with 'Bb7' above the treble staff. Measure 12 is marked with 'Eb' above the treble staff. The right-hand piano staff features a triplet of eighth notes in measure 11. The left-hand piano staff has 'm' and '7' markings above the second and third measures, and an 'M' marking above the third measure.

Fm Bb7 Eb Gm C7

F Gm C7 Cm F7 Bb

F7 B6 To Jazz Chorus A

2nd time only

# A La Crazy

Bright jump

F Bb Bdim F

*mf*  
Bassoon

Master

Fmaj7(9) F6 Fmaj7(9) F6 Fmaj7(9) F6

**A** (Jazz Chorus)  
*f*  
M

Fmaj7(9) F6 Gm7(9) C9 Gm7(9) C9

*m* *7* *m* *7*

F6 Eb9 Gbmaj7 F6 Fmaj7(9) F6

Musical notation for the first system, measures 1-3. The treble clef contains chords: F6, Eb9, Gbmaj7, F6, Fmaj7(9), and F6. The piano accompaniment consists of eighth notes with triplets in the right hand and eighth notes in the left hand.

Fmaj7(9) F6 Fmaj7(9) F6 Fmaj7(9) F6 Gm7(9) C9

Musical notation for the second system, measures 4-6. The treble clef contains chords: Fmaj7(9) F6, Fmaj7(9) F6, Fmaj7(9) F6, Gm7(9), and C9. The piano accompaniment continues with eighth notes and triplets.

Gm7(9) C9 F6 Eb9 Gbmaj7 F6

Musical notation for the third system, measures 7-9. The treble clef contains chords: Gm7(9), C9, F6, Eb9, Gbmaj7, and F6. The piano accompaniment continues with eighth notes and triplets.

Gm7 F7 Cm7 F7 Bbmaj7 Bb6

Musical notation for the fourth system, measures 10-12. The treble clef contains chords: Gm7, F7, Cm7, F7, Bbmaj7, and Bb6. The piano accompaniment continues with eighth notes and triplets.

Bbmaj7

E♭6

Dm7

G7

Dm7

G7

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains several measures of music with chords and melodic lines. The piano part is in the middle, and the bass part is at the bottom. There are various musical symbols such as slurs, accents, and dynamic markings like 'm' and '7'.

Gm7(11)

C13

Fmaj7(9)

F6

The second system of music continues the piece. It features similar notation to the first system, with treble, piano, and bass staves. The piano part has some specific markings like 'm' and '7'. The bass part has a marking 'M'.

Fmaj7(9)

F6

Fmaj7(9)

F6

Fmaj7(9)

F6

Gm7(9)

C9

The third system of music continues the piece. It features similar notation to the previous systems, with treble, piano, and bass staves. The piano part has some specific markings like 'm' and '7'.

(To Jazz Chorus) A

Gm7(9)

C9

F

E♭9

Gbmaj7

F6

The fourth system of music concludes the piece. It features similar notation to the previous systems, with treble, piano, and bass staves. The piano part has some specific markings like 'm' and '7'. The system ends with the word 'Fine'.

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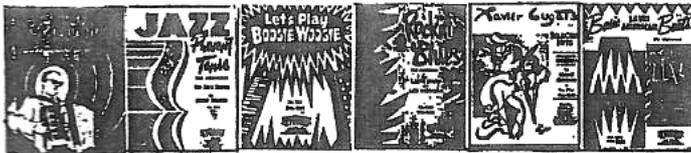
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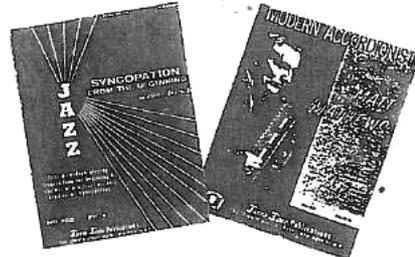


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**Ernest Deffner**  
PUBLICATIONS

P.O. Box 11663, Alexandria, VA 22312 USA  
tel: (703) 941-9300 fax: (703) 941-9301  
website: www.ernestdeffner.com  
email: ernestdeffner@aol.com



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Published by Henry Doktorski. <henrydoktorski@gmail.com>

# **Table of Contents**

Preface .....	iv
Frank Marocco .....	v
Eddie Monteiro.....	vii
Recommended Artists .....	ix
Study Outline.....	x
Bass Chart .....	1
Left Hand Bass Exercises.....	2
Bass Exercises .....	4
Scales (Left Hand).....	5
Chromatic & Diminished Scales.....	7
Arpeggios .....	9
Diminished and Symmetrical Scales .....	11
Variation of Fingering on Diminished Scales.....	13
Major Scales.....	15
Twelve Major Scales from One Position.....	16
Major Scales (cont) .....	17
Chord Structure .....	19
Altered Chords .....	21
Chord Inversions .....	23
Chord Chart.....	25
Relative Minor Chords.....	27
Relationship of M <sup>7</sup> and m <sup>9</sup> .....	28
Bass and Treble Independence.....	29
Bass Pattern Chromatically.....	30
Diminished Scales.....	31
Modal Tonic Notes in Parent Key of Cmaj .....	33
Diatonic modes.....	34
Mode Comparisons .....	36
Mixolydian Mode.....	37
Practicing the Modes.....	38
Dorian Scale (Altered) .....	39
Super Locrian Scale .....	40
Symmetrical Scales .....	41
Application of Scales .....	42
Chord And Bass Proximity .....	43
Bass and Chord Combinations.....	44
Relative Minor Chords.....	47
Resolving the IIm & V <sup>7</sup> .....	48
IIm <sup>7</sup> and V <sup>7</sup> .....	49
'Lover' .....	50

## **Table of Contents (cont.)**

Substituting 9b5 for V <sup>7</sup> .....	51
Resolving IIm <sup>11</sup> V <sup>7</sup> IM <sup>7</sup> .....	52
Chord Substitutions (I'm Old-Fashioned) .....	53
Sharp Nine Chord.....	54
Sharp Nine and Substitution .....	57
Sharp Nines and Using Them .....	58
'Blue Bossa' .....	59
'Triste' .....	60
Progression using the 4th Interval.....	62
Layered Diminished .....	63
Seventh Chord Figures.....	64
Multi-Layered Diminished.....	65
Examples of Playing on the IIm V <sup>7</sup> .....	66
Neighbors .....	67
'My Funny Valentine' .....	68
Blues 12 Bar .....	70
Blues Voicing (2 note) .....	71
Blues Voicing (3 note) .....	72
Scales for Blues in Key of F .....	73
Alternate Blues Voicing.....	74
'Now is the Time' .....	75
'Blues in F' .....	76
Transposing by Numbers .....	77
Developing the Ear.....	78
Ear Training Exercises .....	79
'My Country tis of Thee' .....	82
The Seventh Flat Nine Chord.....	83
Major Seventh and Minor Ninth .....	84
The Reversible Interval Flat Five.....	85
Two-Note Chords.....	86
'How About You' .....	87
Turnarounds (Endings).....	88
Diatonic Seventh Chord Patterns .....	92
Diatonic Scale Exercises .....	93
'All The Things You Are' .....	94

## **Table of Contents (cont.)**

' <i>How About You</i> ' .....	96
Time to Reflect.....	98
There are no New Chords (' <i>Nocturne</i> ') .....	99
Learning How to Write Bass Lines.....	101
Super-Imposing Arpeggios .....	103
Arpeggios .....	104
Arpeggios in Modal Form.....	105
Augmented Chords and Substitutions.....	107
Augmented Scales.....	108
Augmented Scales in Chord Form.....	109
Scale Substitution (7th Chord).....	110
Plethora of Ideas.....	111
' <i>Embraceable You</i> ' .....	114
' <i>Embraceable You</i> ' (Advanced ideas) .....	116
Exercises—Pentatonic Scales .....	118
Pentatonic Studies .....	119
Bass Exercises—Pentatonic.....	121
Preliminary Exercises.....	122
Polychords (Modal Form).....	128
Polychords.....	129
' <i>Just Friends</i> ' .....	130
' <i>Just Friends</i> ' - Bass line .....	132
' <i>Emily</i> ' .....	134
' <i>Ballad For Anne</i> ' .....	136
' <i>Touch of Your Lips</i> '.....	138
' <i>Touch of Your Lips</i> ' - (Advanced Bass Line).....	139
' <i>Yours is My Heart Alone</i> ' .....	140
' <i>Prelude to a Kiss</i> ' .....	146
' <i>Never Let Me Go</i> ' .....	148
' <i>Love is for the Very Young</i> ' .....	150
' <i>Summertime</i> ' .....	153
' <i>Home Again</i> ' .....	154
' <i>Easy to Love</i> ' .....	158
' <i>Kathie</i> ' .....	160
' <i>Remembering Michael</i> ' .....	162

## **Preface –Second Edition**

It is very meaningful to give credit to people who have affected my life musically. The first is Dr. Earl W. Brown who took me as a bad accordion student and showed me how to study and learn the instrument. Doc Brown, as he was called, was Bill Evans' first piano teacher, so I don't have to say any more. The second person was Bernard Peiffer, the legendary French pianist. At the age of 17 Bernard became the pianist for Django Reinhardt. If you know the history of Django, then you can appreciate Bernard's genius. The last, but not the least person who contributed so much to the ideas in this book, was Harry Leahy. Harry was with the Phil Woods group when they won the Grammy for best jazz recording ("Live at the Showboat"). He also was with the Michel LeGrande orchestra. In my opinion Harry was one of the greatest all-around guitarists ever.

Frank Marocco was responsible for encouraging me to put my ideas and concepts on manuscript. When he first suggested that I write this book, I was hesitant. I didn't think that I had the energy to complete such a monumental undertaking. After all, nothing like this has ever been written specifically for the jazz accordionist (or other accordionists).

My special thanks to Eddie Monteiro, one of the great accordionists. He also encouraged me to write this book. He and Frank are special to me and have become dear friends.

I would also like to show my appreciation and gratitude to Ron Ostromecki. Ron did the book layout, text editing and music engraving. During this process he has become a dear friend. Without his help, patience and encouragement, there would not be a second edition of this book. The amount of hours he put into this project would be impossible to calculate in dollars and cents.

This book is not a lesson-by-lesson tutorial. It covers the full spectrum of jazz and how it can be played on the accordion. Except for the arrangements of Frank Marocco and Eddie Monteiro the songs used in the book are presented as "ideas". They are only examples of what can be used when learning a song or lead sheet. The reader and/or teacher should know how to use the many studies and adapt them to individual musical tastes and needs. I believe that this book contains more material that the accordionist should know, than any other similar book previously published

## Frank Marocco



I believe that this is the finest book ever written for the serious accordionist. Diligent practice of the many scales and exercises will give you almost everything you will ever need to develop your musical skills to a professional level.

The many permutations of bass and chord fingerings that are now available to the accordionist, due to this book, open up a new vista in playing.

Ralph Stricker is a musician whom I admire and respect in the highest esteem. His knowledge and dedication to good music and the many years of both playing and teaching are evident.

This is a much needed book for the accordion and I am honored that Ralph asked me to contribute to this project.



## Eddie Monteiro

Everyone should have a person like Ralph Stricker in their lives. I've been unfortunate in the fact that I've not known him longer—for if I had, I would have probably saved much time in my musical studies.

The book you have in your hands IS Ralph Stricker. It reflects the way Ralph thinks (that could be quite a scary endeavor at times, but it's always quite interesting and often times really humorous!). He is very analytical in EVERYTHING he does and, as you use this book, you will come to understand exactly what I mean. His outlook on things musical is very well thought out and logical, if one takes the time to think about his approach. Trust him...USE the book!

When I first met Ralph he sat and watched me play and immediately asked why my left hand was jumping all over the bass keyboard. He asked, "Why did you jump from here to there, when you could have achieved the same chord by doing this?" He has an uncanny way of looking at a musical situation and IMMEDIATELY 'scoping out' what is going on; in addition he has great 'musical ears'. He has been a treasured friend for over fifteen years; he is a fellow musician and has been my 'mentor' for things both musical as well as non-musical during those years. Ralph was my son's piano teacher. There is nothing more that I can say beyond that, except for the fact that I only regret not having his friendship for a longer period of time. I am honored that he asked for my contribution to this book.

---- RECOMMENDED ARTISTS AND THEIR RECORDINGS----

Frank Marocco	Appassionato Ballad for Anne Brazilian Waltz	Frank Marocco@Aol.com Discovery DSCD-950 Discovery DSCD-949
Eddie Monteiro	The Real Thing  A Perfect Match Nova Bossa Nova: Jazz Influence	Transit Mix Productions (212) 315-5852 Denon 81757 9407 2 <a href="http://www.arkadiarecords.com">www.arkadiarecords.com</a> 212-674-5550
Art Van Damme	Art Van Damme and Friends	Neofonic Music 3 Cross Street Westfield, MA 01085
Tommy Gumina	Joe Pass & Tommy Gumina	Polytone Records C865 Vineland Ave. North Hollywood, CA 91605
Lou Toby	"Bell Duovox" Sound	

The above artists are accordionists whom I admire and who have had a tremendous influence on me musically. They each have their own unique style and the serious accordionist will learn from each of them. There are certainly more fine accordionists, and I do not intend to slight any of them. I feel that the above group represents some of the "GIANTS OF THE INSTRUMENT".

## Study Outline

I would like to state emphatically that there is no one way of recommending to the reader how to absorb the contents of this book. There are those who will attempt to learn this material on their own initiative, while others will have the guidance of a teacher. In either case there should be an understanding of the musical knowledge and skill level of the player.

The intermediate student should initially learn the basic left-hand exercises and become familiar with studies that he or she has not yet become proficient. Certainly the reader who does not have an extensive knowledge of chords would study that segment of the book before trying to learn *Modes*. The exercises such as *Bass & Treble Independence* on page 29 and *Preliminary Exercises* on pages 122-127 should be learned in conjunction with knowledge of the major scales.

Certainly some readers will already have an extensive knowledge of chords and their alterations and some will have already developed their technique to a high state of proficiency. For these readers I recommend the *Exercises*, as these may prove to be most helpful. I also stress that readers learn to play the studies in this book in 12 different keys.

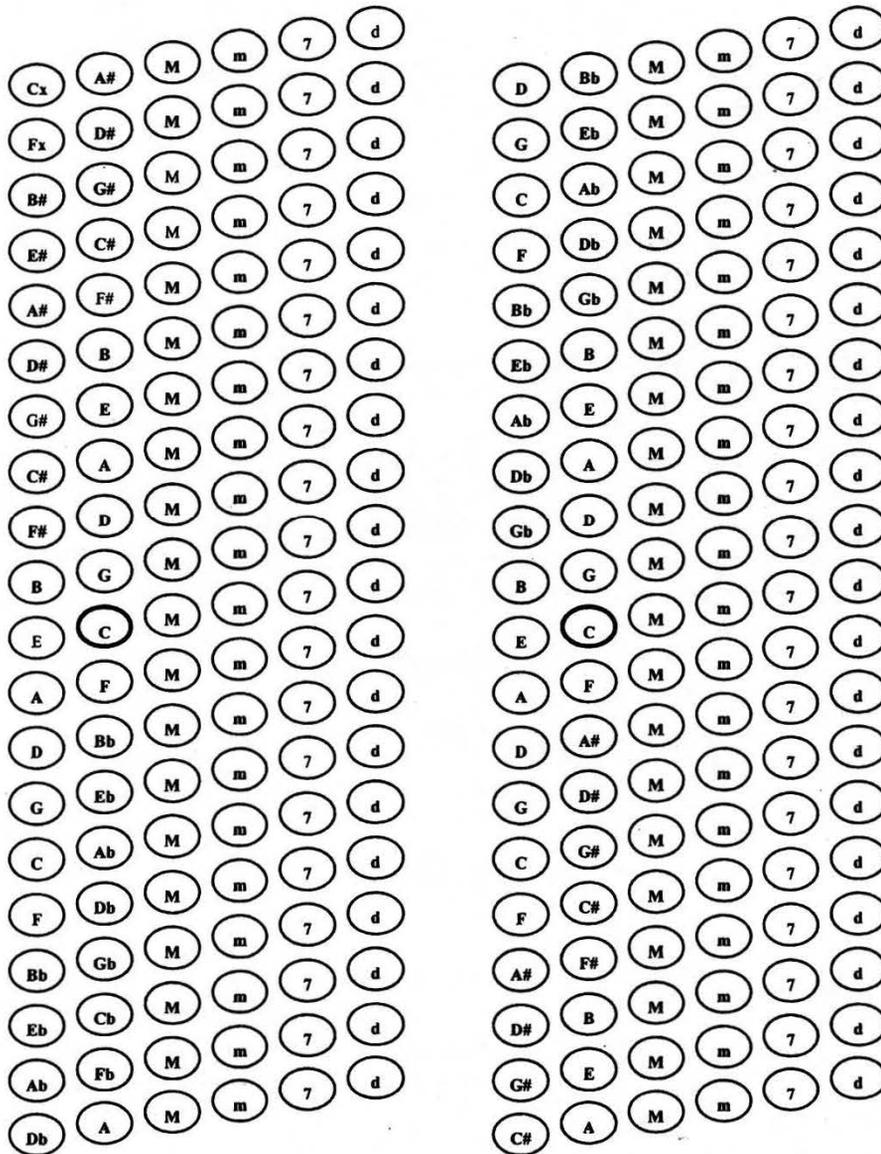
In the various studies in the book, the songs that I have used should only be considered as examples. The student should endeavor to use his or her own ideas along with those of a teacher who is familiar with the contents of this book.

I always remember what a dear friend and great musician once said, "Music is next to God. I wouldn't lower God, so why music?" I wish all of you the best in the study of music and I thank you for using this book as a source of your knowledge.

Ralph Stricker



## Bass Chart



x - denotes double sharp

I have written two bass charts; the notes are the same in each. The left chart is the original chart for the accordion; the right chart is the same except that the sharps above the central C bass are written as flats, and the flats below the central C bass are written as sharps.

I believe it is important for the player to be able to play anywhere on the bass keyboard and not change position because of a sharp or flat progression. It is ludicrous to play below the central C bass just because it is now a FLAT CHORD OR BASS. When playing in a position do not be conditioned to move unless the sequence requires it.

I urge the reader to become familiar visually and mentally with the left hand bass chart. You will see from the bass exercises that I make you play from any position.



I would advise the student to become familiar with the previous pages before starting the physical study of the left hand. On the following pages are some preliminary exercises that will help develop the left hand before playing the scales.

I am not assuming what the student knows or does not know. If you have previously learned these exercises then you may skip to the page that you feel is pertinent. I caution you not to assume that the exercises that I have outlined are any that you have previously learned.

I also recommend that you apply the different rhythm patterns that are on page 2. We do not always play the same downbeat on the same note of the scale. These patterns will help in being able to play jazz lines on the left hand.

## Bass Exercises

[Major Scale Exercises -----] [Stretching Exercises-----]

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

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

[Chromatic Scale Exercises-----]

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

[Blues Scale Exercises-----]

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

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

[Flat five (b5) Sharp nine (#9) Exercise-----]

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

All the above exercises should be practiced by starting on different notes.

## Scales (Left Hand)

The next page encompasses the following scales:

Major  
Seventh  
Minor (natural)  
Melodic Minor (ascending)  
Lydian b7

The student will notice that I have notated different fingerings for the above scales. The reason for this is the manner in which the bass side of the accordion is laid out. A major problem is that most students never learn any alternate fingering or positions for the bass. This is a disadvantage in the playing of jazz, as the player is always 'jumping' all around the bass keyboard when there is no need to do so.

The first scale that is written is the C scale. The accordionist has an advantage in that, once the C scale is learned, all the other scales can be readily played. I have written two different fingerings for this scale. The first starts at the C fundamental bass; the second scale is written starting from the C counter bass of A flat. This will help in learning the many different combinations that can be used in the playing of jazz.

These scales should all be played in double octaves ascending and descending. You should start on different basses as the I of the scale; for example, do not always start on C. You will be surprised at the different perspective that you get by doing this.

I also recommend that you play in different rhythms so that the down beat does not always fall on the same note. Also try to say the notes of the scale as you play.

## Scales

### Major

3 5 3 4 2 4 2 3 | 3 2 3 4 2 4 2 3 | 3 2 5 4 3 2 5 3

### Seventh

3 5 3 4 2 4 5 3 | 3 2 3 4 2 4 5 3 | 3 2 5 4 3 2 5 3

### Minor (natural)

2 3 4 2 3 4 3 2 | 3 4 5 3 4 5 4 2 | 3 2 3 5 3 4 2 3

### Melodic Minor

3 4 5 4 2 4 2 3 | 3 2 3 5 3 2 5 3

### Lydian b7

3 2 3 2 3 4 5 3 | 3 5 3 2 3 4 5 3 | 3 2 5 4 3 2 5 3

I have added the following scale because I believe it to be an excellent scale to be used against a minor seventh b5 chord. It is the Bb Harmonic Minor Scale starting on C (second step of scale). The last measure is the same scale starting on the fifth step of the Harmonic Minor Scale; it can be used for 7b9 chords (e.g. F7b9)

3 2 5 4 2 4 5 3 | 3 4 2 4 5 2 5 3 | 3 2 4 5 3 2 5 3

1. Play in different rhythms
2. Start on different notes of the scale
3. Say the notes as you play each scale
4. Play scales ascending and descending

## Chromatic And Diminished Scales

I have included the chromatic and diminished scales on the same page, as I believe technically they complement one another.

I remember studying the accordion as a child and being intimidated by the chromatic scale. I can still visualize learning "Pietro's Return" and struggling with the left hand, and sliding fingers on the chromatic scale in triplets. There is a more efficient way to practice and play this, so as not to slide fingers. The exercises on the preceding pages should have prepared you for this.

You will notice that any chromatic scale can be played from one position so that you do not have to move all over the bass keyboard.

For example:



The diminished scales are an integral part of left-hand jazz accordion. They are among the most versatile of all the scales because of their multi-substitution possibilities (which will be explained in greater detail).

There are actually only three different diminished scales; they repeat themselves every one and one-half steps. The [C, Eb, F# (Gb), A] diminished scales can be played from one position. Naturally this includes the [Db, E, G, Bb] and the [D, F, Ab, B].

I have also included fingering for starting the diminished scale on the counter basses.

1. Play in different rhythms
2. Start on different notes of the scale
3. Say the notes as you play each scale
4. Practice scales ascending and descending.

## Chromatic Scale

Start the scale on different notes.

## Diminished Scales

The notes in parentheses form the diminished seventh chord ( $C^{o7}$ ). The notes not in parentheses also form a diminished seventh chord ( $D^{o7}$ ). The diminished scale is a combination of two diminished chords.

Practice in double octaves----ascending and descending

## Arpeggios

The study and practice of arpeggios is of immeasurable value, not only in developing technique, but also in the learning of chords. I have used only broken chords in my arpeggio study. This is not to say that the student should not practice other types of arpeggios; I just feel that these serve a more useful purpose.

I have divided the study into two parts so that the student gains proficiency by starting in both the fundamental row and the counter-bass row.

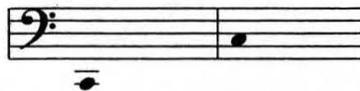
### C Major

### Starting on the counter bass of A flat



I know that practicing scales and exercises in fingering different than previously learned is initially quite difficult for some students, particularly those who have developed good technique. I also know that the one who devotes the time to become proficient using these new fingerings will feel it was worth the extra time.

Before going on, I would like to clarify a particular point. You will notice that I am writing the C bass in a certain octave. I know the correct octave is an octave below, according to the tuning of the accordion. The accordion has only one octave, however, so for readability and continuity, I have chosen this way of notation.

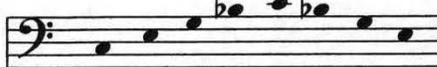


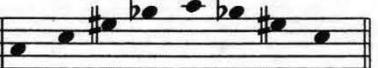
Once you have developed playing the arpeggios in one octave, you should then play them in double octaves. The same fingering is used; it is only a matter of repeating the fingering.

When you practice it is recommended that you say the notes as you play them. This gives you a mental picture of the left hand and expedites learning the chords.

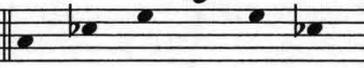
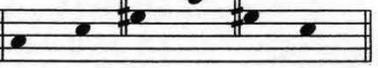
## Arpeggios (cont.)

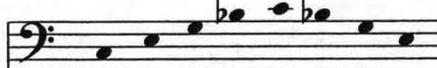
C Major	C Minor	C Augmented
		
3 4 2 3 2 4	3 5 2 3 2 5	2 3 5 2 5 3

C Seventh	C Diminished	C Sixth
		
3 4 2 5 3 5 2 4	3 5 2 4 3 4 2 5	3 4 2 5 3 5 2 4

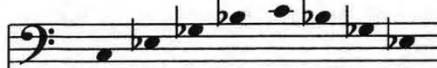
C Minor Sixth	C Minor Seventh	C Augmented Seventh
		
3 5 2 4 3 4 2 5	3 5 2 4 3 5 2 5	2 3 5 4 2 4 5 3

C Minor Seventh b5	C Seventh b5	C Minor add M7
		
3 5 2 4 3 4 2 5	3 4 2 5 3 5 2 4	3 5 2 3 4 3 2 5

C Major	C Minor	C Augmented
		
3 5 2 3 2 3	4 2 3 4 3 2	3 5 2 3 2 5

C Seventh	C Diminished	C Sixth
		
3 5 2 4 3 4 2 5	4 3 5 2 4 2 5 3	3 5 3 2 3 2 3 5

C Minor Sixth	C Minor Seventh	C Augmented Seventh
		
4 2 3 2 4 2 3 2	3 2 3 5 3 5 3 2	3 5 2 4 3 4 2 5

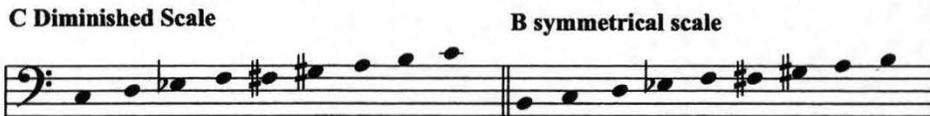
C Minor Seventh b5	C Seventh b5	C Minor add M7
		
4 3 5 2 4 2 3 3	2 5 3 4 2 4 3 5	3 2 3 5 3 5 3 2

## Diminished and Symmetrical Scales

I have previously covered diminished scales and how they repeat themselves every one and one-half steps. We also learned how to play them in other positions. These diminished scales are actually diminished seventh scales. (C<sub>o</sub><sup>7</sup>)

I like to refer to them as diminished scales because they repeat themselves, as we have learned. In subsequent sections I go into greater detail explaining these useful scales. The student has enough work practicing the new fingering that I have outlined previously without being confused at this stage. Your knowledge will "catch up" with your technique.

I am now introducing the Symmetrical scale. It takes very little effort to understand it and practice simultaneously as you work on the diminished scales. Once you understand the diminished scale, you will have no problem playing and understanding the symmetrical scale.



Notice that the symmetrical scale contains the same notes as the diminished scale, except that you are starting a half step before the first note of the diminished scale. In other words, for any symmetrical scale, just start a half step before any note in the diminished scale.

The diminished and symmetrical scales are two of the most versatile scales that can be used in the playing of jazz accordion.

I suggest that you play these scales in double octaves ascending and descending. You should sustain chords on the right hand if possible. You will learn later what chords fit the symmetrical scale. Once you know how to play one diminished scale you can play all of them. This is the advantage with the accordion (although you should try to visualize the notes as you play them and not become mechanical).

### Apply Different Rhythms



C diminished scale (C<sup>o7</sup>)

B symmetrical scale

D<sup>b</sup> diminished scale (D<sup>b</sup><sup>o7</sup>)

C symmetrical scale

D diminished scale (D<sup>o7</sup>)

D<sup>b</sup> symmetrical scale

## Variation of Fingering on Diminished Scales

I have previously stated that if you can play one diminished scale, you can play any of them from one position. Let us scrutinize the  $C^{\circ 7}$  scale and the possibilities. The notes that form the  $C^{\circ 7}$  chord are C E $\flat$  F $\sharp$  A; by using any of these notes as the starting note we can play the  $C^{\circ}$  E $\flat^{\circ}$  F $\sharp^{\circ}$  A $\circ$  all from one position.

The image displays four musical staves in bass clef, each showing a different fingering pattern for the diminished scale starting on C. The notes in each staff are C, E $\flat$ , F $\sharp$ , A, B $\flat$ , C, D $\flat$ , E $\flat$ , F $\sharp$ . The fingerings are as follows:

- Staff 1: 3, 4, 5, 4, 2, 5, 3, 2, 3
- Staff 2: 5, 4, 2, 5, 3, 2, 3, 4, 5
- Staff 3: 2, 5, 3, 2, 3, 4, 5, 4, 2
- Staff 4: 3, 2, 3, 4, 5, 4, 2, 5, 3

This proves that you can play all scales from one position and avoid having to move to other positions on the left hand. I believe it opens a whole new dimension to playing jazz accordion. The student is not locked into one way of playing the bass as before.

The above examples and those that follow allow the player to execute a bass progression from any position that he or she is at. For example, if you are playing a Db chord series and the next series of bass figures are through a series of C scale patterns, you can execute them from C counter bass of Ab.

C<sup>o</sup> E<sup>b</sup> F<sup>#</sup> A<sup>o</sup> E<sup>b</sup> F<sup>#</sup> A<sup>o</sup> C<sup>o</sup>

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

F<sup>#</sup> A<sup>o</sup> C<sup>o</sup> E<sup>b</sup> A<sup>o</sup> C<sup>o</sup> E<sup>b</sup> F<sup>#</sup>

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

D<sup>b</sup> E<sup>o</sup> G<sup>o</sup> B<sup>b</sup> E<sup>o</sup> G<sup>o</sup> B<sup>b</sup> D<sup>b</sup>

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

G<sup>o</sup> B<sup>b</sup> D<sup>b</sup> E<sup>o</sup> B<sup>b</sup> D<sup>b</sup> E<sup>o</sup> G<sup>o</sup>

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

D<sup>o</sup> F<sup>o</sup> A<sup>b</sup> B<sup>o</sup> F<sup>o</sup> A<sup>b</sup> B<sup>o</sup> D<sup>o</sup>

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

A<sup>b</sup> B<sup>o</sup> D<sup>o</sup> F<sup>o</sup> B<sup>o</sup> D<sup>o</sup> F<sup>o</sup> A<sup>b</sup>

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

## Major Scales

The following page will be the culmination of what I have attempted to convey to you in the previous exercises. I am not the innovator of this way of playing the left hand. I can remember a man from the 1950's who was teaching the accordion. He was regarded by many as the master teacher; his name was Sobolsky. He was an advocate of the Free Bass method. I remember him well because he threw me out of his studio and refused me lessons because I cancelled a lesson on Christmas Eve. Nevertheless he was a genius at developing unorthodox methods for the technical study of the accordion.

Unfortunately I lost all of his studies and had to work many hours to find consciously and sub-consciously what he had done. In this book I have attempted to implement some of his ideas on bass technical studies. Most of the work is my own except for the next page where you will learn how to play all 12 Major scales from one position.

The format of my work is derived from Sobolsky's concept. I am also adding the playing of all scales from any position of the left hand.



You now have three different ways to play the Major scale. The one you would use depends on the location of the left hand. I strongly urge the student to become familiar with each of the above. Practice starting the scale on different roots, such as D E Bb Gb for example. I also suggest saying the notes of the scale as you play them.

## 12 Major scales from one position

C Major scale (starting on C<sub>2</sub>):  
 Ascending: C<sub>2</sub> (3), D<sub>2</sub> (5), E<sub>2</sub> (3), F<sub>2</sub> (4), G<sub>2</sub> (2), A<sub>2</sub> (4), B<sub>2</sub> (2), C<sub>3</sub> (3)  
 Descending: C<sub>3</sub> (2), B<sub>2</sub> (5), A<sub>2</sub> (4), G<sub>2</sub> (2), F<sub>2</sub> (5), E<sub>2</sub> (4), D<sub>2</sub> (3), C<sub>2</sub> (2)

C# Major scale (starting on C#<sub>2</sub>):  
 Ascending: C#<sub>2</sub> (4), D<sub>2</sub> (3), E<sub>2</sub> (2), F<sub>2</sub> (3), G<sub>2</sub> (5), A<sub>2</sub> (3), B<sub>2</sub> (2), C#<sub>3</sub> (4)  
 Descending: C#<sub>3</sub> (5), B<sub>2</sub> (4), A<sub>2</sub> (2), G<sub>2</sub> (5), F<sub>2</sub> (4), E<sub>2</sub> (2), D<sub>2</sub> (4), C#<sub>2</sub> (5)

D Major scale (starting on D<sub>2</sub>):  
 Ascending: D<sub>2</sub> (3), E<sub>2</sub> (2), F<sub>2</sub> (5), G<sub>2</sub> (4), A<sub>2</sub> (2), B<sub>2</sub> (5), C<sub>3</sub> (4), D<sub>3</sub> (3)  
 Descending: D<sub>3</sub> (4), C<sub>3</sub> (2), B<sub>2</sub> (4), A<sub>2</sub> (5), G<sub>2</sub> (3), F<sub>2</sub> (5), E<sub>2</sub> (3), D<sub>2</sub> (4)

D# Major scale (starting on D#<sub>2</sub>):  
 Ascending: D#<sub>2</sub> (2), E<sub>2</sub> (5), F<sub>2</sub> (4), G<sub>2</sub> (2), A<sub>2</sub> (5), B<sub>2</sub> (4), C<sub>3</sub> (3), D#<sub>3</sub> (2)  
 Descending: D#<sub>3</sub> (4), C<sub>3</sub> (3), B<sub>2</sub> (2), A<sub>2</sub> (3), G<sub>2</sub> (5), F<sub>2</sub> (3), E<sub>2</sub> (2), D#<sub>2</sub> (4)

E Major scale (starting on E<sub>2</sub>):  
 Ascending: E<sub>2</sub> (5), F<sub>2</sub> (4), G<sub>2</sub> (2), A<sub>2</sub> (5), B<sub>2</sub> (4), C<sub>3</sub> (2), D<sub>3</sub> (4), E<sub>3</sub> (5)  
 Descending: E<sub>3</sub> (3), D<sub>3</sub> (2), C<sub>3</sub> (5), B<sub>2</sub> (4), A<sub>2</sub> (3), G<sub>2</sub> (2), F<sub>2</sub> (5), E<sub>2</sub> (3)

E# Major scale (starting on E#<sub>2</sub>):  
 Ascending: E#<sub>2</sub> (4), F<sub>2</sub> (2), G<sub>2</sub> (4), A<sub>2</sub> (5), B<sub>2</sub> (3), C<sub>3</sub> (5), D<sub>3</sub> (3), E#<sub>3</sub> (4)  
 Descending: E#<sub>3</sub> (2), D<sub>3</sub> (5), C<sub>3</sub> (4), B<sub>2</sub> (2), A<sub>2</sub> (5), G<sub>2</sub> (4), F<sub>2</sub> (3), E#<sub>2</sub> (2)

It should now be apparent that a familiarity with the bass chart and a command of the previous bass exercises will enable you to play from any position on the left hand.

1. Start on the C Major scale and play the other scales in a chromatic sequence. C Db D Eb etc.
2. Start on the C Major scale and play C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb.

It doesn't matter which scale you start with--you are able to go to any of the others without moving!

## Major Scales

The foundation of music is the knowledge of the Major scales. They encompass everything that we need to be successful---technique, theory, chord substitution and improvisation. Everything musically starts here and builds from this point of reference. I cannot emphasize too strongly how important it is to have a complete understanding of the 12 Major scales.

The formation of a Major scale is based on a simple rule; by knowing this one rule, you are able to formulate each scale.

**There is a whole step between each step of the scale, except between the 3rd and 4th steps and the 7th and 8th steps, which are half steps.**



W = Whole Step  
H = Half Step

You must not only be able to play the 12 Major scales, you should also know each step of the scale (intervals). You must also be able to play the scales starting from any note in the scale.



I recommend that you sing the scale to help develop your ear, which is necessary for improvisation in jazz. Sing each note of the scale as you play it. When you can do that, play the first note and sing the scale without playing the rest of the notes. Check yourself and see if you ended on the correct note. I will cover Ear Training more extensively in subsequent sections.

Try to learn a few scales at a time and be proficient with each of them before going on to the other scales. Practice them in single octaves first and, when you feel that you are comfortable with them, start playing them in double octaves, ascending and descending. Once you have mastered a scale, apply the different rhythm patterns that I have written previously. This is important because we do not play in one beat structure.

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

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

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

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

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

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

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

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

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

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

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

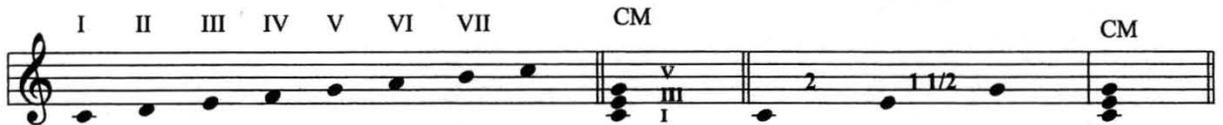
2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3

## Chord Structure

I previously stated that the Major scale was the basis of most everything in music. We now have an opportunity to examine this in depth. There are two methods for the formation of the Major chord:

1. Take the 1st, 3rd and 5th steps of the Major scale.
2. There are two whole steps between the 1st and 3rd of the chord and one and one-half steps between the 3rd and the 5th of the chord.

I prefer the first rule, as it applies to the Major scale, which is our foundation. Let's examine these rules.



We are now able to form any chord from the Major scale. The Major scale is our source of reference, just as it was our initial starting point.

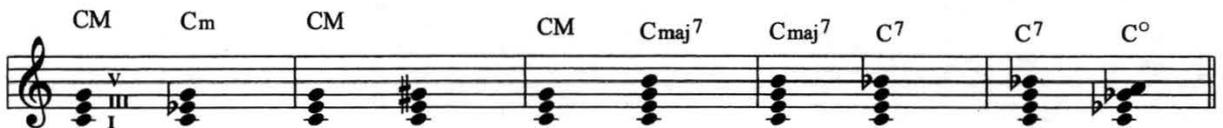
The Minor chord is derived from the Major----"Lower the 3rd step of the Major chord one half step".

The Augmented chord----"Raise the 5th step of the Major chord one half step".

The Major Seventh chord----"Take the I, III, V and VII steps of the major scale".

The Seventh chord----"Take the I, III, V and flatted VII steps of the Major scale".

The Diminished Seventh chord----"Lower the 3rd, 5th and 7th of the seventh chord one half step".



These are your basic chords; you must learn them and their inversions before you can start studying the altered chords used in jazz. You will have a better knowledge and understanding of chords if you relate them to the steps of the Major scales.

1st 2nd 3rd 4th 5th 6th 7th 8th

W W H W W W H

[1st] 2nd [3rd] 4th [5th] 6th 7th 8th

W W H W W W H

1st 3rd 5th C Major chord CM

1st m3rd 5th C Minor chord Cm

1st 3rd aug. 5th C Augmented chord C+

1st 3rd 5th Maj 7th C Major 7th chord Cmaj7

1st 3rd 5th min. 7th C Dominant 7th chord C7

1st m3rd b5th dim. 7th C Diminished 7th chord C°7

M = Major m = minor + = augmented 7 = seventh o or dim. = diminished

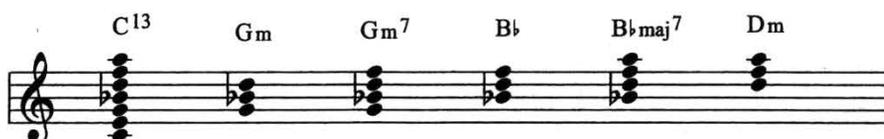
## Altered Chords

I would hope that before learning the altered chords the reader has at least mastered, in part, the basic chords discussed previously. The best way to understand altered chords is to visualize a building block, because that is exactly what we are doing. We are building on top of the foundation chord, adding notes on top of notes.

Let us look at the sixth chord, in which we are adding the sixth step of the Major scale to the Major chord. The example on the first line of the following page illustrates this. The minor sixth, minor seventh and augmented seventh are based on the same example.

We must now understand that each note of the scale has another number value. For example, as we ascend the scale to its next octave, the C becomes the eighth step (octave meaning eight), the D becomes the 9th, the E becomes the 10th, etc. etc. The easiest way to remember this is by adding seven to any step of the Major scale.

I advise the reader to be able to name the notes of the chromatic scale ascending and descending as the example shows on the following page. The way to best understand the building of chords is to take the C Major chord and build on that chord until you are able to form each and every chord outlined on the following page. You will start to see a combination of chords as you build on a chord. Do not become concerned if at first you do not recognize the many combinations.



These are just a few of the chords that are within the C<sup>13</sup> chord; there are more but this is just an example of how chords are built.

You must learn these chords in all keys (12). That is one of the reasons I suggested saying the notes of the scales as you played them. I also suggest studying the Major scales visually as well as physically so that you may know what step of the scale each note represents. Another way is to lay the keyboard of the accordion down and face it, saying the notes and each step that it represents.

1 2 3 4 5 6 7 8

C C<sup>6</sup> C<sup>m</sup> C<sup>m6</sup> C<sup>m</sup> C<sup>m7</sup> C<sup>+</sup> C<sup>+7</sup>

1 2 3 4 5 6 7 8 (2) (3) (4) (5) (6)  
9 10 11 12 13

C<sup>7</sup> C<sup>9</sup> C<sup>11</sup> C<sup>13</sup> C<sup>9</sup> C<sup>7b9</sup> C<sup>maj7</sup> C<sup>maj9</sup>

C<sup>m7</sup> C<sup>m9</sup> C<sup>m11</sup> C<sup>m13</sup> C<sup>+7</sup> C<sup>+9</sup> C<sup>+11</sup> C<sup>o</sup> C<sup>o7</sup> C<sup>o7</sup>

1 b9 9 #9 10 11 #11 12 b13 13  
m2 2 m3 3 4 b5 5 +5 6

(add 7 to each step of the scale) 2=9 4=11 6=13 etc.

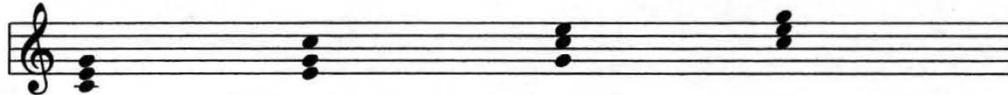
C<sup>7</sup> C<sup>7b5</sup> C<sup>9b5</sup> C<sup>9#11</sup> C<sup>7#9</sup> C<sup>7b5</sup> C<sup>m7b5</sup>

## Chord Inversions

We not only have to know the chords in their original positions, but we also have to be able to invert the chords. I can commiserate with the novice accordionist who must think that there is no end. Well, to be truthful, there is no end. Someone once said "Music is a labor of love". Notice the word 'love'; if you don't love it, leave it.

We must learn to invert chords in order to be able to play them under melody notes or as background accompaniment. The most productive way to start is by playing the chord in its original position and then moving the bottom note to the top of the chord. Continue doing this until you come back to the original position.

1st position      1st inversion      2nd inversion



Notice that you have arrived at your original position, but an octave higher. You must do this with all of the chords on the following page. I have just written the basic chords as a starting point. You will eventually do this to all chords.

I would now start to add the left hand to the playing of the chords. This will help you to hear the chord in its fullest sound and help develop your ear.



These are examples of sustaining the left hand as you play through the inversions. Notice on the Cmaj<sup>7</sup> and the Cm<sup>7</sup> that I have added an optional bass and chord pattern. This will be explained in subsequent sections.

	C Major	1st Inversion	2nd Inversion	
C Major				
C minor				
C augmented				
C seventh				
C Major 7				
C diminished				
C augmented 7				
C <sup>6</sup>				
C minor 6				
C minor 7				
C <sup>9</sup>				

(\*) This cannot be played in a sequential inversion

## Chord Chart

The following page contains the majority of chords for all root positions. I have purposely left out the 11th and 13th chords, simply because they are extensions of the 9th; we will eventually learn them as we progress further in the book. All of these chords must be played in all inversions, as we eventually will learn in "Voicing of Chords".

I suggest that you learn two or three sets at a time and not progress further until you are absolutely comfortable with those. I know that for the reader who has not yet learned all of the chords, it seems like an awesome task. Let me assure you that you will eventually become proficient in the mastery of this work, if you take one step at a time.

I would like to emphasize that I have no way of knowing whether you are attempting to do this study on your own, or if you are under the guidance of a teacher. Certainly a teacher who is familiar with this work is of great help to the novice. The one consolation is that many accordionists who have been playing for years do not know most of the contents of this book. This is not to disparage anyone, but many do not have the information contained herein, or their teachers are not versed enough in the teaching of jazz.

Once you have mastered the chords and their inversions, you should try to use them with a simple melody. I have written a few bars of "Home Sweet Home", just as an example. I am not trying to insult anyone's intelligence by writing such a simple example, but as I stated previously, I have no way of knowing the reader's knowledge of music. The reader who is beyond this may proceed to a song of their own choosing.

The image shows a musical score for the first seven measures of "Home Sweet Home". The score is written in treble and bass clefs with a common time signature. Above the staff, the chords are labeled: C<sup>6</sup>, F<sup>6</sup>, C<sup>o</sup>, C<sup>6</sup>, C<sup>6</sup>, G<sup>o</sup>, D<sub>m</sub><sup>7</sup>, and G<sup>7</sup>. The bass line consists of whole notes: a C in the first measure, an F in the second, an F# in the third, a G in the fourth, a G in the fifth, a G in the sixth, and a G in the seventh. Above the bass line, there are markings: "M" above the C, "M" above the F, "m" above the F#, and "7" above the G. The treble staff shows a simple melody: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

You now have a simple example of how to use chords in a song, and why you must know the inversions of chords. In writing this I can visualize a former student of mine named "George" who, when seeing this will say, "He's still using the same example he used twenty years ago". Well if it works, don't fix it.

Notice how I arrived at the simple bass line. I took a note from one chord that would lead me to a note in the next chord (F from the F<sup>6</sup> and F# from the C<sup>o</sup> chord). I could have kept the line going to G in the next measure, but I wanted to keep it as uncomplicated as possible.

C Cm C+ C7 C°7 C6 Cm6 Cm7 C+7 C9 Cm9 C9b5 C7b9 Cm7b5 Cmaj7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

M m + 7 o7 6 m6 m7 +7 9 m9 9b5 7b9 m7b5 M7

## Relative Minor Chords

1 2 3 4 5 6 7 8 Am<sup>7</sup> C<sup>6</sup> Am<sup>7</sup>

1 3 5 6 1 3 5 7

C<sup>6</sup> Am<sup>7</sup> D<sup>♭6</sup> B<sup>♭m7</sup> D<sup>6</sup> B<sup>m7</sup> E<sup>♭6</sup> C<sup>m7</sup> E<sup>6</sup> C<sup>♯m7</sup> F<sup>6</sup> D<sup>m7</sup>

F<sup>♯6</sup> D<sup>♯m7</sup> G<sup>6</sup> E<sup>m7</sup> A<sup>♭6</sup> F<sup>m7</sup> A<sup>6</sup> F<sup>♯m7</sup> B<sup>♭6</sup> G<sup>m7</sup> B<sup>6</sup> G<sup>♯m7</sup>

Each Major scale has a **relative minor scale**. It is derived from the sixth step of the Major scale. Look at the example above (second line, first measure) and you will see that **A** is the sixth step of the C scale. It is also known as the **Aeolian scale/mode**. (Refer back to modes)

You must be adept at knowing the relative minor seventh of each M<sup>6</sup> chord. This will help you in improvisation, chord substitution and chord playing, as well as in the use of playing the melody in chords or as background. When another instrument or vocalist is playing or singing the melody, you must be able to sustain and /or play chords as a background.

C<sup>6</sup> Am<sup>7</sup>

M

m

Notice that we did not have to move up to the Am chord. We just had to change the bass note. (←→)

The same holds true for the Am<sup>7</sup> to the C<sup>6</sup>. (→→)

Am<sup>7</sup> C<sup>6</sup>

m

M

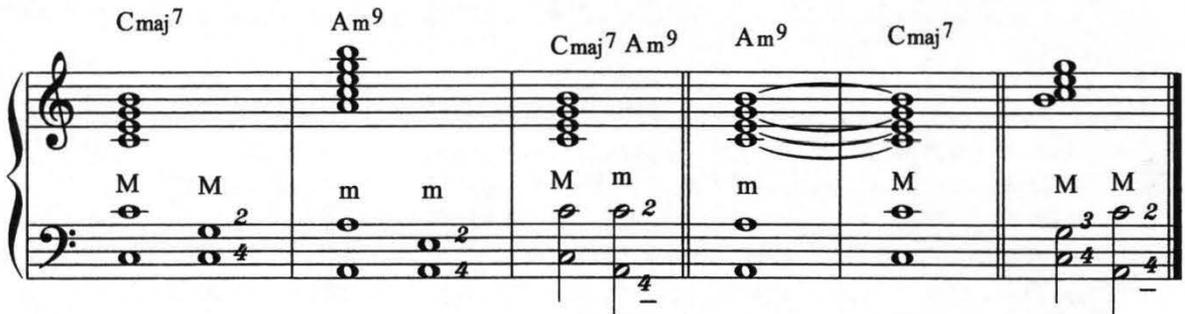
## Relationship of Major Seventh (M<sup>7</sup>) and Minor Ninth (m<sup>9</sup>)

We have previously learned about relative chords, such as the C<sup>6</sup> and the A<sub>m</sub><sup>7</sup>. There is another similar relationship of chords - the Major seventh and the minor ninth.



We form the Major seventh by taking the 1,3,5, M<sup>7</sup> steps of the Major scale. The minor ninth is started on the sixth step of the Major scale. you will later learn modes and recognize that it is the **Aeolian** mode.

The sixth and the minor seventh chords consist of the same notes. The Major seventh and minor ninth chords have most of the same notes, but it is necessary to change the bass notes for the appropriate chords.



The similarity of these chords is obvious; you will note that the A<sub>m</sub><sup>9</sup> has the C<sup>M</sup><sup>7</sup> within the chord. The bass note determines which chord it is. This will be more apparent as you become more familiar with chords. Play in all keys.

I will write a series of exercises which will help you to become versed in the chord relationships and will also help to develop technique.

## Bass and Treble Independence

The ultimate jazz accordionist is one who has developed both the dexterity to play technical figures and the ear to hear these complicated passages. I am a firm believer in developing the "**chops**" to do so. The problem is that we spend too much time practicing exercises that have nothing to do with what we are striving for. Practicing technique should be **mental** as well as **physical**. I believe that the exercise should be tailored for the harmonic structure we are working on at the time.

On the previous pages we are learning chords and their inversions. In order to complement this study we should tailor an exercise for this. One of the most important facets of jazz playing is to have independence of hands. Too many accordionists are what I refer to as "one armed bandits", that is to say that they have no left hand to speak of. Years ago this was acceptable because we used a bass player to support us. Now with the electronic accordion and the advent of MIDI, it is even more imperative to develop a good left hand.

I have written a series of left and right hand studies that I feel will not only develop dexterity, but will expeditiously aid in the learning and understanding of chord structure.

The image shows two musical exercises. The first exercise is for the C major chord, labeled 'C'. It consists of two staves. The treble staff has a sequence of chords: C4, C5, C6, C7, C8, C9, C10, C11, C12. The bass staff has a sequence of notes: C2, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12. Fingerings are indicated above and below notes. The second exercise is for the Cm minor chord, labeled 'Cm'. It also consists of two staves. The treble staff has a sequence of chords: Cm4, Cm5, Cm6, Cm7, Cm8, Cm9, Cm10, Cm11, Cm12. The bass staff has a sequence of notes: Cm2, Cm3, Cm4, Cm5, Cm6, Cm7, Cm8, Cm9, Cm10, Cm11, Cm12. Fingerings are indicated above and below notes. Slurs are used to group notes in both exercises.

You will notice that as you are playing these, you are not only developing independence of hands, but learning the chords. Each exercise contains the first five notes of the scale which forms the Major & minor chord. (I III V) (I bIII V).

Each individual exercise should be played in 12 keys. This will also help in transposing in the different keys.

## Bass Pattern Chromatically

### From One Position

The image shows four staves of bass clef musical notation. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5 below them. The exercise is designed to be played from a single position.

The above exercise can be played in its entirety from one position, just as we had previously learned that the 12 Major scales could be played from one position. This left hand pattern can be applied to numerous right hand exercises, two of which are on the previous page.

I am attempting to show that it is possible to play most left hand jazz lines without jumping all over the basses. There are times when the physical constraints of what we are playing necessitate moving to another position; we then have alternate fingering for those times. The purpose is learning to play scales and arpeggios from alternate positions, such as starting the C scale from C, the counter bass of A flat. There is another C; it is B#, counter bass of G#. We now can play from any position.

Here is the C scale starting from B# (or C, counter bass of G#). We could not use the fingering as we did on the C scale that starts on C, counter bass of A flat. We run out of notes using that exact fingering.

The image shows a single staff of bass clef musical notation. The notes are marked with fingerings: 2, 5, 3, 2, 5, 4, 3, 2, 3, 4, 5, 2, 3, 5, 2.

## Diminished Scales

The image displays three musical staves, each representing a different diminished scale and its corresponding chord. Each staff begins with a scale in treble clef, followed by interval markings (W for whole, H for half) and a chord diagram for the diminished chord.

- C<sup>o7</sup> Scale:** The scale is C, Eb, F#, A. The interval markings are W, H, W, H, W, H, W, H. The chord diagram shows a C diminished chord (C, Eb, F#, A).
- D<sup>b</sup>o7 Scale:** The scale is D<sup>b</sup>, E, G, B<sup>b</sup>. The interval markings are W, H, W, H, W, H, W, H. The chord diagram shows a D<sup>b</sup> diminished chord (D<sup>b</sup>, E, G, B<sup>b</sup>).
- D<sup>o7</sup> Scale:** The scale is D, E<sup>b</sup>, F, A<sup>b</sup>. The interval markings are W, H, W, H, W, H, W, H. The chord diagram shows a D diminished chord (D, E<sup>b</sup>, F, A<sup>b</sup>).

I have written three diminished scales. Basically there are only three different diminished scales. They repeat themselves every ONE AND A HALF STEPS. The C diminished has the same notes as the Eb, Gb (F#) and A diminished. This holds true for the groups of [D<sup>b</sup>, E, G, B<sup>b</sup>] diminished and [D, F, A<sup>b</sup>, B] diminished (Repeat themselves every one and a half steps).

Notice that the diminished scale is a combination of two diminished chords. The C diminished has the D diminished chord in its structure. You should also notice that if you know the C diminished chord, you will know the Eb, F# and A diminished chords. They are just inversions of each other.

You will see that the diminished scale is a very versatile scale to know in jazz. On the next page I have written the diminished scales starting from any note; again, remember that there are only three diminished scales. Play the C diminished scale and sustain the C, Eb, Gb and A diminished bass and chord, one at a time, and you will see that they can all be played against each other.

## Diminished Scales (cont.)

This page contains 12 staves of musical notation for diminished scales. Each staff begins with a treble clef and a common time signature. The scales are written in various keys, indicated by the number of sharps or flats. The notation includes eighth and sixteenth notes, often beamed together, and includes fingering numbers (1, 2, 3, 4) above the notes. Many notes have accidentals (sharps, flats, and naturals). Each staff concludes with a double bar line and repeat dots, followed by a final note or two. The scales are arranged in a sequence that covers a wide range of keys and fingering techniques.

## Modal Tonic Notes in Parent Key of C Major

A musical staff in treble clef showing the seven modes of the C major scale. The notes are C, D, E, F, G, A, B, C. Above the staff, intervallic relationships are indicated: a 1/2 step between C and D, and 1/2 steps between D-E, E-F, F-G, G-A, and A-B. Brackets connect the tonic notes of each mode to the C note on the staff: Ionian (C), Dorian (D), Phrygian (E), Lydian (F), Mixolydian (G), Aeolian (A), and Locrian (B).

**Ionian Structure**  
Major 3rd

Diagram of the Ionian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first three notes (C, D, E) is labeled "Major 3rd". Below the staff, the intervallic structure is shown as: 1, 1, 1/2, 1, 1, 1, 1/2.

**Lydian Structure**  
Major 3rd

Diagram of the Lydian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first three notes (C, D, E) is labeled "Major 3rd". Below the staff, the intervallic structure is shown as: 1, 1, 1, 1/2, 1, 1, 1/2.

**Mixolydian Structure**  
Major 3rd

Diagram of the Mixolydian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first three notes (C, D, E) is labeled "Major 3rd". Below the staff, the intervallic structure is shown as: 1, 1, 1/2, 1, 1, 1/2, 1.

**Aeolian Structure**  
Minor 3rd

Diagram of the Aeolian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first three notes (C, D, E) is labeled "Minor 3rd". Below the staff, the intervallic structure is shown as: 1, 1/2, 1, 1, 1/2, 1, 1.

**Dorian Structure**  
Minor 3rd

Diagram of the Dorian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first three notes (C, D, E) is labeled "Minor 3rd". Below the staff, the intervallic structure is shown as: 1, 1/2, 1, 1, 1, 1/2, 1.

**Phrygian Structure**  
Minor 3rd

Diagram of the Phrygian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first three notes (C, D, E) is labeled "Minor 3rd". Below the staff, the intervallic structure is shown as: 1/2, 1, 1, 1, 1/2, 1, 1.

**Locrian Structure**  
Diminished 5th

Diagram of the Locrian scale structure. The notes are C, D, E, F, G, A, B, C. A bracket above the first five notes (C, D, E, F, G) is labeled "Diminished 5th". Below the staff, the intervallic structure is shown as: 1/2, 1, 1, 1/2, 1, 1, 1.

If you know the major scale, you will also know the seven modes for that major scale. The study of modes and their use in jazz is probably one of the most important things you should know.

## Diatonic Modes

The study of Modes is an essential part of jazz. The guesswork of what to play on a certain change is eliminated to a great extent. What we are doing is assigning a series of notes to each note of the scale. There are seven notes to a Diatonic scale, ergo seven diatonic modes.

Let's examine each on an individual basis using the C scale as the reference point. Starting on C as the root, we can form a mode which is known as the Ionian mode. During the study of modes throughout the book, we will use all four-note chords.

The image shows a musical staff with a treble clef. The first part of the staff contains the C Ionian mode scale: C, D, E, F, G, A, B. The second part of the staff shows seven four-note chords corresponding to each note of the scale: Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, and Bm7b5.

Look at the many possibilities that we have. Instead of being locked into just thinking C chord and the notes in a C chord, we now have a multitude of notes from which to choose. To further illustrate this, we can play the notes in the C scale against any of the chords in the C Ionian Mode. In other words, if the chord is G<sup>7</sup>, we can play the C scale against it.

The choice of notes and the order in which we play them determines how "tasty" we can make them sound. This is accomplished by experimenting with different patterns and by developing the ear. We should also listen to jazz artists, whether on saxophone, piano or guitar; the instrument doesn't make a difference, but what is being played certainly does.

On the following page I have written the Mixo-Lydian scale; it is one of the most important modes to learn. When you practice this mode you should say the chord symbol as you play the mode (e.g. 7 m<sup>7</sup> m<sup>7b5</sup> M<sup>7</sup> m<sup>7</sup> m<sup>7</sup> M<sup>7</sup>). This aids in the transposition of playing in different keys. For example in the key of F the first chord transposing would be C<sup>7</sup> because the Mixo-lydian starts on the 5th of the Major scale, the 5th being C.

C<sup>7</sup> Dm<sup>7</sup> Em<sup>7b5</sup> FM<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> BbM<sup>7</sup>  
(I<sup>7</sup> II<sup>m7</sup> III<sup>m7b5</sup> IV<sup>M7</sup> V<sup>m7</sup> VI<sup>m7</sup> VII<sup>M7</sup>)

You have now learned to transpose by the use of numbers; this is both musically and mathematically correct.



## Mode Comparisons

I believe that it is important to understand clearly the modes that have been discussed previously. The mode is determined by the note of the scale on which we start. The chords in each mode repeat themselves in the same order except that they start in the sequence that the scale determines.

C Major scale Ionian Mode	D minor seventh scale Dorian mode	G seventh scale Mixolydian mode
------------------------------	--------------------------------------	------------------------------------

Notice that the three scales have the same notes, but only in a different sequence. Therefore if you know the Major scales you will know all of the different modes. The note upon which you start determines the mode when playing in scale form. I do not want to seem repetitious, but you must be able to play the 12 Major scales from any note in the scale. They should also be practiced in different patterns and in different rhythm patterns.

### Ionian mode

### Dorian mode

M <sup>7</sup> m <sup>7</sup> m <sup>7</sup> M <sup>7</sup> 7 m <sup>7</sup> m <sup>7b5</sup>	m <sup>7</sup> m <sup>7</sup> M <sup>7</sup> 7 m <sup>7</sup> m <sup>7b5</sup> M <sup>7</sup>
---	---

### Mixolydian mode

7 m <sup>7</sup> m <sup>7b5</sup> M <sup>7</sup> m <sup>7</sup> m <sup>7</sup> M <sup>7</sup>
---

The X denotes that point in the sequence of chords where each of the three modes ascends in exactly the same order; this is the case for all the Diatonic modes. There are more modes to learn eventually, but for now we will concentrate specifically on the Mixolydian and Dorian modes. One of the reasons for these two modes is that the II<sup>m7</sup> (Dm<sup>7</sup>) is frequently substituted for the V<sup>7</sup> (G<sup>7</sup>). I will give an example of this on the next page.

## Mixolydian Mode

The Mixolydian mode is one of my favorite modes, simply because it is so versatile in its use. The mode itself resolves somewhere; in other words it takes you somewhere. When we examine it more closely we see that it starts on the fifth step of the major scale and the first chord is the seventh. In the key of C that would be G<sup>7</sup> and most of the time the V<sup>7</sup> brings you to the I (C).

The permutations are endless. By knowing this mode you should never again be at a loss as to what to play. All of the notes in the scale can be used against any of the chords in the scale mode. Let's look at some examples of what can be played.

A musical staff in treble clef showing seven chords: G<sup>7</sup>, A<sup>m7</sup>, B<sup>m7<sup>b5</sup></sup>, C<sup>maj7</sup>, D<sup>m7</sup>, E<sup>m7</sup>, and F<sup>maj7</sup>. Below the staff, the text reads "G7 scale" and "(C Major scale)".

A musical staff in treble clef showing a melodic line over a sequence of chords: G<sup>7</sup>, A<sup>m7</sup>, D<sup>m7</sup>, G<sup>7</sup>, A<sup>m7</sup>, B<sup>m7<sup>b5</sup></sup>, G<sup>7</sup>, and C. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

This is a very simple example; it shows that you do not have to think of each chord as an individual. The notes played are the notes from the Mixolydian scale. The more familiar you become with these scales, the tastier your lines will sound.

A musical staff in bass clef showing a bass line with chords and fingering. The chords are: G<sup>7</sup>, A<sup>m7</sup>, D<sup>m7</sup>, G<sup>7</sup>, A<sup>m7</sup>, B<sup>m7<sup>b5</sup></sup>, G<sup>7</sup>, and C. The notes are: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Fingering is indicated by numbers 1-4 below the notes.

Eventually you should sustain the bass and chords as you create new lines. This will help you hear better ideas. Take note of the combination of bass chords and the fingering. Initially you may choose to use the "old way" of playing bass chords.

## Practicing the Modes

The following are examples of how to practice the modes. I will use the Mixolydian mode as the model. Each should be applied to all the modes.

The first system of musical notation shows a piano accompaniment for the Mixolydian mode. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of whole notes: G3, A3, B3, C4, D4, E4, F4, G4. Above the right hand, the following chords are indicated: G7, Am7, Bm7b5, Cmaj7, Dm7, Em7, Fmaj7, and G7. The left hand has a '7' written below it for each measure.

The second system of musical notation continues the piano accompaniment. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of whole notes: G3, A3, B3, C4, D4, E4, F4, G4. Above the right hand, the following chords are indicated: G7, Am7, Bm7b5, Cmaj7, Dm7, Em7, Fmaj7, and G7. The left hand has '7', 'm', 'M', 'm', 'M', 'M', and '7' written below it for each measure.

I have notated the fingering for two chords; the first is the Bm7<sup>b5</sup>. Notice the use of the D minor chord with the B bass (counter bass of G). Notice also the Em<sup>7</sup> using the G major chord and the E (counter bass of C). In further sections I will go into a more detailed explanation of these combinations. Eventually we will learn how to play chords from one position as we did with the scales.

The third system of musical notation continues the piano accompaniment. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of whole notes: G3, A3, B3, C4, D4, E4, F4, G4. Above the right hand, the following chords are indicated: G7, Am7, Bm7b5, Cmaj7, Dm7, Em7, Fmaj7, and G7. The left hand has '3', '5', '3', '4', '5', and '3' written below it for each measure.

These are just a few small samples of patterns that can be played. You must start playing your own ideas. You must also play in different keys; add a new key as you become comfortable with the keys you have been working on.

## Dorian Scale (Altered)

(#7)

**D melodic minor scale**

**Starting on G**



The melodic minor scale is one of the most useful scales in jazz. It can be played against a variety of chords. Let me emphasize that we use it only in its ascending form because in the real form of the scale, the 6th and 7th steps are lowered descending. The D melodic minor is an altered form of the Dorian scale, with the 7th step raised.

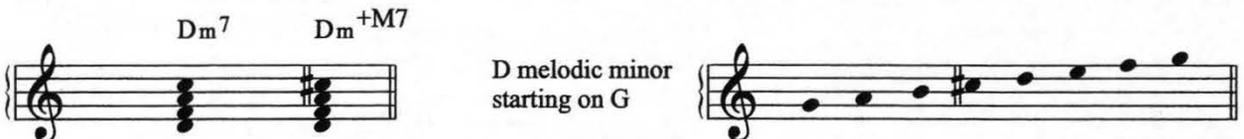
Dorian Scale (Dm7)

D Melodic Minor (Dm+M7)\*

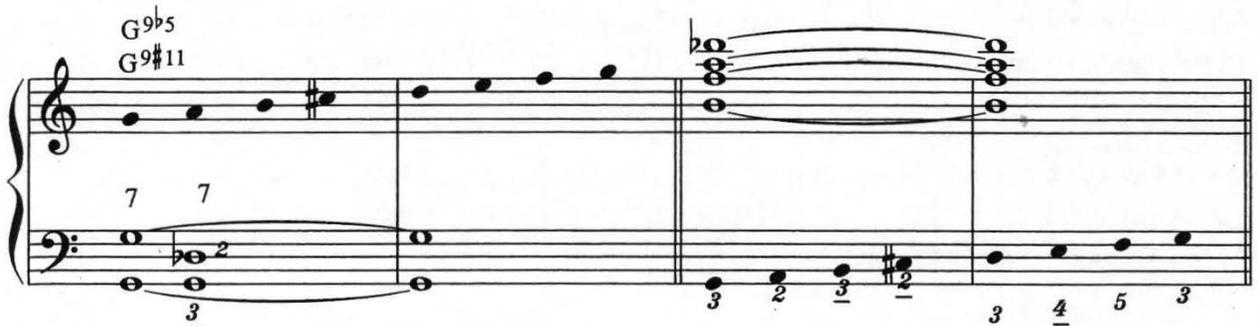


\* sometimes written Dm add M7

The easiest way to remember the melodic minor scale is to think of the Dm<sup>7</sup> scale (Dorian) and raise the 7th a half step.



When we look at the D melodic minor scale starting on G, we have the ultimate scale sequence for the G<sup>9b5</sup> (G<sup>9#11</sup>) chord. The C# (Db) is the flatted fifth of G (b5) or the sharp eleventh of G (#11). Therefore we can play the notes in the melodic scale against the 9b5 (#11) chord.



I have given two examples of using the D melodic minor scale starting on G (one example for the right hand and one for the left hand). Notice the alternate chord example I have written using the Db<sup>7</sup> chord with G counter bass of Eb. If you are playing a bass pattern near Eb, you do not have to jump up to G<sup>7</sup>.

## Super Locrian Scale

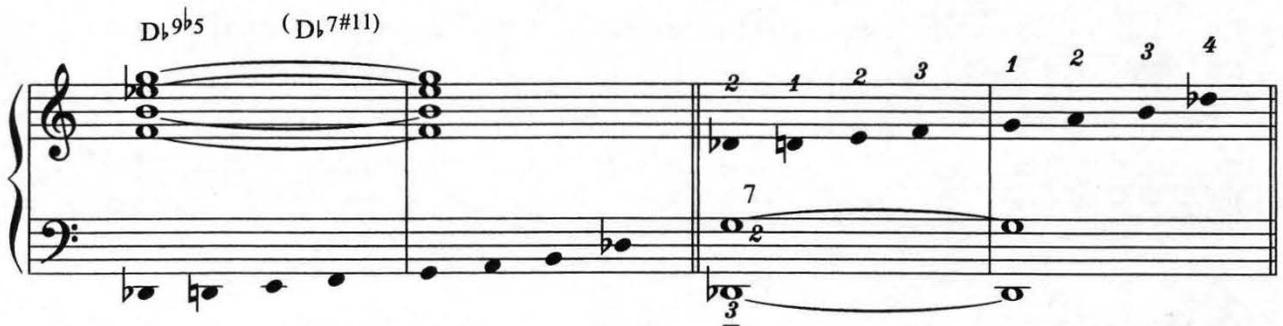
D melodic minor scale                      Dorian scale (altered)                      Super Locrian scale



The image shows three musical staves on a single line. The first staff is labeled 'D melodic minor scale' and shows the notes D, E, F, G, A, Bb, C, D. The second staff is labeled 'Dorian scale (altered)' and shows the notes D, E, F, G, A, Bb, C#, D. The third staff is labeled 'Super Locrian scale' and shows the notes D, Eb, F, G, A, Bb, C, D.

This will introduce the Super Locrian scale, which is another form of the D melodic minor scale. Remember that on the previous page I noted that it is easier to label scales so that they have their own identity. When we use this scale as a substitution, it is easier to remember and identify it as the Super Locrian scale. This scale can be used against the minor seventh, 7th, 9b5 (7#11) changes.

Let us now apply the concept.



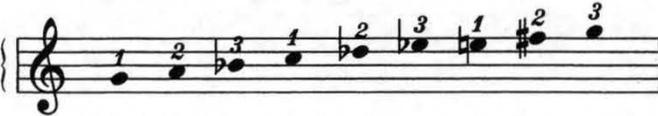
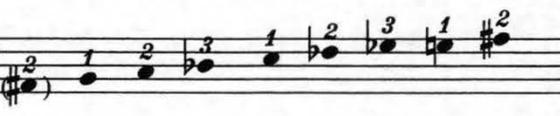
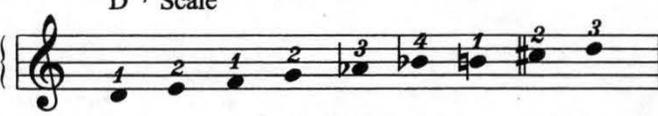
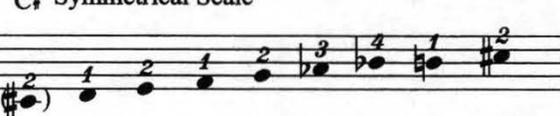
The image shows a piano exercise on a grand staff. The left hand plays a sequence of chords: D, 9b5 and (D, 7#11). The right hand plays a sequence of notes: D, E, F, G, A, Bb, C, D. The exercise is divided into two measures. The first measure shows the chords and the scale. The second measure shows the chords and the scale with fingerings: 2, 1, 2, 3, 1, 2, 3, 4. The bass line has a 7 and a 3.

The above are just examples of how the Super Locrian scale can be used. There are many more substitutions that this scale can be played against. Notice that in the above example, we sustain the G<sup>7</sup> chord with the Db (C# - counter bass of A). This is one of the inversions previously given in the bass chord examples. You could also use the G bass and G<sup>7</sup> chord, but I prefer the above when the situation warrants.

I do not want to sound redundant, but these should be played against changes in other keys. You should experiment and see how many different ways you can use this scale. Do not always play in the same sequence; make up your own melodies and lines. You must become proficient in the use of all the scales so that they are “at your fingertips”.

Remember that the melodic minor, Super Locrian and the Dorian scale (altered) all have the same notes. It depends on where you start in the scale. This is important so that you can fit the scale to the chord being used.

## Symmetrical Scales

<p>C<sup>o</sup>7 Scale</p> 	<p>B Symmetrical Scale</p> 
<p>G<sup>o</sup>7 Scale</p> 	<p>F# Symmetrical Scale</p> 
<p>D<sup>o</sup>7 Scale</p> 	<p>C# Symmetrical Scale</p> 

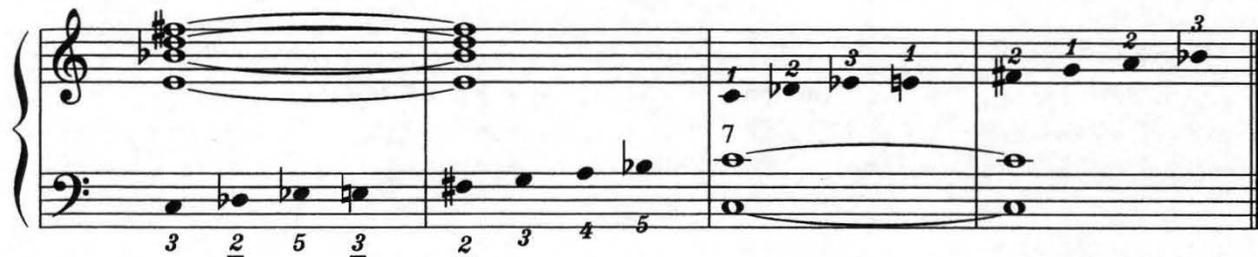
The Symmetrical scale is nothing more than a version of the diminished scale (The name is thought to be attributed to someone at the Julliard School of Music). Notice that it is the diminished scale, but starting a half step before the root of the respective diminished scale.

Why not just call it a diminished scale? I believe that the more we can identify or label something, the easier it is to remember it. Readers may choose their own way to become familiar with the scale.

The symmetrical scale can be used against many different chord changes, such as the 7th, 9b5 and 7#9 chords. The diminished scale can also be used against these same changes, but by calling them symmetrical scales it is easier to remember. For example the Db diminished scale can be played against the C<sup>9b5</sup> change; it is easier to think of C symmetrical scale than to do mental gymnastics.

Below are two examples:

C<sup>9b5</sup> (C7#11)



## Application of Scales (Melodic minor & Symmetrical)



$C^{9b5}$  ( $C^{9\#11}$ )

$C^{9b5}$  ( $C^{9\#11}$ )

Lydian b7  
G melodic minor

C symmetrical ( $D\flat^\circ$ )

$C^{9b5}$  ( $C^{9\#11}$ )

I have written a few examples of the melodic minor and the symmetrical scales and show how to apply them to the  $C^{9b5}$  and  $C^{9\#11}$ . There are also examples of sustaining chords. The only way you can become proficient with their use is by practical application.

My advice is to take a song with which you are familiar and experiment with it. When the song on which you are working has a measure or two of sustaining notes, inject one of these examples. As you become comfortable with their application you can use them in place of the melody, thus creating your own melody. (This is called improvising).

## Chord and Bass Proximity

The image displays four systems of musical notation, each with a grand staff (treble and bass clefs) and chord labels above the treble staff.

- System 1:** Shows chords  $E^\circ$ ,  $C7b9$ ,  $E^\circ$ ,  $C7b9$ ,  $C7b9$ ,  $C^9$ ,  $Em7b5$ , and  $Gm6$ . The bass line includes notes  $d$ ,  $7$ ,  $d$ , and  $7$  with various fingerings and accidentals.
- System 2:** Shows the  $E^\circ$  chord and the  $C7b9$  chord. Below the treble staff, the **E diminished scale** and **C Symmetrical scale** are written in the bass clef.
- System 3:** Shows the  $C^9$  chord and the  $(C7)$  chord. Below the treble staff, the **Mixo-lydian** scale is written in the bass clef. The  $Em7b5$  chord is also shown with the label **(FM - C7)**. Below the bass staff, the **Locrian** scale is written.
- System 4:** Shows the  $Gm6$  chord and the  $Gm7$  chord. Below the treble staff, the **Dorian scale** is written in the bass clef for both chords.

The above examples show how chords are related, and the function of the bass in their relationship. We have previously covered the diminished chord and the 7b9 chord. We are now showing the bass combinations, particularly the E diminished scale and the C symmetrical scale.

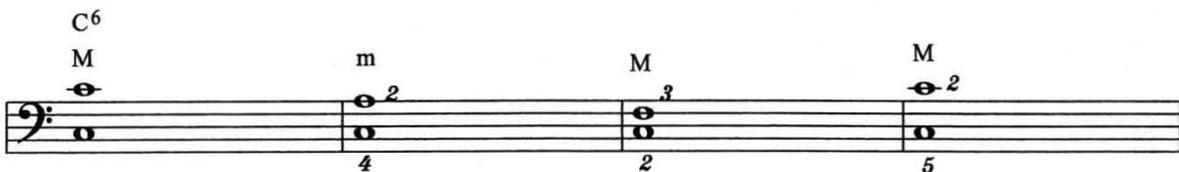
The E diminished scale is also a permutation of the Db diminished scale; therefore it is logical that the Db diminished scale can be used. By starting on C we are playing the C symmetrical scale.

## Bass and Chord Combinations

The study of the left hand on the accordion has, for the most part, been neglected and maligned for a long time. I can remember when studying as a youngster, the teacher telling me that the altered chords on piano sheet music could not be played. The result was that I never devoted any time to the left hand, so to speak. What a shame that many accordion teachers had this archaic concept of the instrument. I am not saying that all teachers were of the same mentality, but the majority were.

I have developed a series of combinations that I feel will be an asset to anyone attempting to play jazz accordion. I also feel it will be helpful in the development of a style for MIDI accordion. To fully understand the concept of these combinations, the reader should be knowledgeable of chord formations. Remember we have a slight disadvantage with the playing of the left hand; we have no octaves or inversions of the chords.

I will attempt to help the reader understand this concept by explaining the sixth chord and an example of the combinations in forming the 6th chord. We are using the I of the chord in the bass.



Notice the different ways that we can form the chords for the 6th. The first is the standard way that everyone knows. The second has C bass with the A minor chord. The third way has C bass with the F Major chord; this may seem exotic to some but it is very useful. The last uses C counter bass of A flat and the C Major chord. This is used in the event that you are playing bass lines around the basses by Db and Ab; this eliminates having to jump up to the C bass.

Try sustaining these combinations with C<sup>6</sup> chord on the right hand, and listen to the sounds carefully. You must apply these to all 12 keys so that you become proficient in all keys. Remember there are unlimited ways to form these chords by using another note in the bass besides the I of the chord.



## BASS AND CHORD COMBINATIONS

(continued)

The previous page has the majority of bass & chord combinations. There are more but these are more than sufficient to get acquainted with, to form and play them. I would like to point out that some basses used with diminished chords do not work with all diminished chords, simply because of the structure of the left hand. Particularly where we use the C diminished chord with the C bass for the  $C_m^6$ , we cannot use C bass and Eb diminished chords for the  $C_m^6$  because of the inversion used in the diminished chords on the left hand.

Notice the sustained C ( $C^{sus}$ ), I have used two chords with a bass note; it is just another option.

Musical notation for Bass and Chord Combinations. The notation is on a bass clef staff. Above the staff, chord symbols are written:  $C^{9b5}$ , 7, 7, m, 7, 7, 7, 7,  $C^{7b9}$ . The notes are represented by circles with numbers 0, 2, 3, 4, 5, and 7. The first measure contains notes for  $C^{9b5}$  (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The second measure contains notes for 7 (0, 2, 3, 4, 5, 7) and m (0, 2, 3, 4, 5, 7). The third measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The fourth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The fifth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The sixth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The seventh measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The eighth measure contains notes for  $C^{7b9}$  (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The ninth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The tenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The eleventh measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7). The twelfth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 7 (0, 2, 3, 4, 5, 7).

I want to keep reminding you that these must be played and learned in all keys. Learn them using C bass as the root first, then learn a few new keys at a time. Play them with sustaining chords on the right hand and playing single note patterns against them.

## SEVENTH CHORDS DESCENDING CHROMATICALLY

Musical notation for Seventh Chords Descending Chromatically. The notation is on a bass clef staff. Above the staff, chord symbols are written: 7, 0, 7, 0, 7, 0, 7, 7, 0, 7, 0, 7. The notes are represented by circles with numbers 0, 2, 3, 4, 5, and 7. The first measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The second measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The third measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The fourth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The fifth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The sixth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The seventh measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The eighth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The ninth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The tenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The eleventh measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The twelfth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The thirteenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The fourteenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The fifteenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The sixteenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The seventeenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The eighteenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The nineteenth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7). The twentieth measure contains notes for 7 (0, 2, 3, 4, 5, 7) and 0 (0, 2, 3, 4, 5, 7).

This will certainly stir some controversy among some purists of harmony. If you will notice that every other seventh chord has a flatted ninth in it. Remember we are not holding these chords for an eternity; the flatted ninth is just like playing a passing tone. In Jazz this is known as tension, and a little tension is good.

The X is the break point where you move up to continue the progression. If we were to continue this progression, we would be out of position.

## Relative Minor Chords

(Reinforcing page 27)

The image contains four lines of musical notation in treble clef, illustrating relative minor chords. The first line shows the C major scale (notes C, D, E, F, G, A, B) with fingerings 1-8 above it, followed by Am7, C6, and Am7 chords. The second line shows the A minor scale (notes A, B, C, D, E, F, G) with fingerings 1, 3, 5, 6, 1, 3, 5, 7 above it. The third and fourth lines show a sequence of relative major and minor chords: C6, Am7, D♭6, B♭m7, D6, Bm7, E♭6, Cm7, E6, C♯m7, F6, Dm7, F♯6, D♯m7, G6, Em7, A♭6, Fm7, A6, F♯m7, B♭6, Gm7, B6, G♯m7.

Each Major scale has a **relative minor scale**. It is derived from the sixth step of the Major scale. Look at the example above (second line, first measure) and you will see that **A** is the sixth step of the **C** scale. It is also known as the **Aeolian scale/mode**. (Refer back to modes)

You must be adept at knowing the relative minor seventh of each M<sup>6</sup> chord. This will help you in improvisation, chord substitution and chord playing, as well as in the use of playing the melody in chords or as background. When another instrument or vocalist is playing or singing the melody, you must be able to sustain and /or play chords as a background.

Musical notation showing the transition from C<sup>6</sup> to Am<sup>7</sup>. The treble clef shows the chord voicings. The bass clef shows the bass line with fingerings 3 and 4 for C<sup>6</sup>, and 4 for Am<sup>7</sup>. A double bar line separates the two chords. The label 'M' is placed above the bass line.

Notice that we did not have to move up to the Am chord. We just had to change the bass note. (←→)

The same holds true for the Am<sup>7</sup> to the C<sup>6</sup>. (→→)

Musical notation showing the transition from Am<sup>7</sup> to C<sup>6</sup>. The treble clef shows the chord voicings. The bass clef shows the bass line with fingerings 4 and 5 for Am<sup>7</sup>, and 4 for C<sup>6</sup>. A double bar line separates the two chords. The label 'm' is placed above the bass line.

## Resolving the IIm & V7

(Voicings)

The image shows a musical exercise for resolving IIm and V7 chords. The top staff is a single melodic line. The bottom staff is a piano accompaniment. Above the piano staff, the following chords are indicated:  $*13_6$ ,  $C^{67}$ ,  $C^{13}$ ,  $Gm^9$ , and  $B\flat maj^7$ . The piano staff shows various voicings for these chords, including triads and dyads, and bass notes. The bass notes for the  $C^{67}$  and  $C^{13}$  chords are marked with a '7' and a 'm' respectively, indicating the 7th and minor 7th intervals.

The use of the  $m^7$  and  $7$  chords are important because of the frequency that they occur. I have given a few examples of the different voicings that can be used for each, and how to apply the bass. The  $C^{67}$  and  $C^{13}$  are actually the same chords. \*Remember that we learned that we could add 7 to any step of the Major scale and arrive at its other interval.  $6 + 7 = 13$

The image shows a musical exercise for voicing the  $m^{11}$  chord and resolving it to the 7th. The top staff shows the  $Gm^{11}$  chord and its resolution to the  $C^7$  chord. The bottom staff shows the bass line with various voicings for the  $m^{11}$  chord, including triads and dyads. The bass notes for the  $m^{11}$  chord are marked with 'm' and 'M' intervals, and the bass notes for the  $C^7$  chord are marked with a '7'.

Here are different ways to voice the  $m^{11}$  and showing how to resolve it to the 7th. I have given examples of different ways to voice the bass on the  $m^{11}$ .

The image shows a musical exercise for voicing the  $m^{11}$  chord and resolving it to the 7th. The top staff shows the  $Gm^{11}$  chord and its resolution to the  $C^7$  chord. The bottom staff shows the bass line with various voicings for the  $m^{11}$  chord, including triads and dyads. The bass notes for the  $m^{11}$  chord are marked with '3', '4', '5', and '2' intervals, and the bass notes for the  $C^7$  chord are marked with '2', '4', '3', and '5' intervals.

There is nothing so redundant as holding the same chord when it is so easy to "make something happen". Any time that you have a  $V^7$  chord being held for any duration, **substitute the IIm<sup>7</sup> before it** (Example given above). This breaks the monotony and gives you more ideas on which to play lines. **(IMPROVISE)**

$IIm^7$  is  $2m^7$  (In the key of F, it is  $Gm^7$ )

## IIm<sup>7</sup> & V<sup>7</sup>

(Resolving the IIm<sup>7</sup> to the V<sup>7</sup>)

The musical score consists of four systems, each with six measures. Each system is written for piano with a grand staff (treble and bass clefs). Fingerings are indicated by numbers 2, 3, 4, and 5. The first two systems show a simple chromatic progression of IIm<sup>7</sup> to V<sup>7</sup> chords. The last two systems show the resolution of IIm<sup>11</sup> to V<sup>7</sup> by moving the eleventh note to the seventh.

System	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
1	Gm <sup>7</sup> C <sup>7</sup>	F#m <sup>7</sup> B <sup>7</sup>	Fm <sup>7</sup> B <sup>b7</sup>	Em <sup>7</sup> A <sup>7</sup>	Ebm <sup>7</sup> Ab <sup>7</sup>	Dm <sup>7</sup> G <sup>7</sup>
2	Dbm <sup>7</sup> G <sup>b7</sup>	Cm <sup>7</sup> F <sup>7</sup>	Bm <sup>7</sup> E <sup>7</sup>	Bbm <sup>7</sup> Eb <sup>7</sup>	Am <sup>7</sup> D <sup>7</sup>	Abm <sup>7</sup> Db <sup>7</sup>
3	Gm <sup>11</sup> C <sup>7</sup>	F#m <sup>11</sup> B <sup>7</sup>	Fm <sup>11</sup> B <sup>b7</sup>	Em <sup>11</sup> A <sup>7</sup>	Ebm <sup>11</sup> Ab <sup>7</sup>	Dm <sup>11</sup> G <sup>7</sup>
4	Dbm <sup>11</sup> G <sup>b7</sup>	Cm <sup>11</sup> F <sup>7</sup>	Bm <sup>11</sup> E <sup>7</sup>	Bbm <sup>11</sup> Eb <sup>7</sup>	Am <sup>11</sup> D <sup>7</sup>	Abm <sup>11</sup> Db <sup>7</sup>

We have two examples of resolving the IIm<sup>7</sup> to the V<sup>7</sup>. The first two lines are a simple chromatic progression. Both are examples of the Dorian Mode. You should be able to start from any measure.

The last two lines show you how to resolve the IIm<sup>7</sup> to the V<sup>7</sup> by just moving one note in the minor eleventh to the seventh chord. Notice in the 1st measure (Gm<sup>11</sup> to C<sup>7</sup>) the only note that moves on the right hand is the F to E. This repeats in each measure. Once again, you should be able to start the progression from any measure.

# Lover

ideas by Ralph Stricker

The musical score is written in 3/4 time and consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. Chords are indicated by letters above the treble staff and their voicings by letters in parentheses below the bass staff. Some chords are marked with a circled 'm' for minor or a circled '7' for seventh. Fingerings are indicated by numbers 1-5. The original chords are enclosed in parentheses.

**System 1:** Treble: Gm<sup>11</sup>, C<sup>13</sup>, F#m<sup>11</sup>, B<sup>13</sup>. Bass: (C<sup>7</sup>) m, 7, (B<sup>7</sup>) m, 7.

**System 2:** Treble: Fm<sup>11</sup>, B<sup>b13</sup>, Em<sup>11</sup>, A<sup>13</sup>, Ebm<sup>11</sup>, Ab<sup>13</sup>. Bass: (B<sup>b7</sup>) m, 7, (A<sup>7</sup>) m, 7, (Ab<sup>7</sup>) m, 7.

**System 3:** Treble: Dm<sup>11</sup>, G<sup>13</sup>, C<sup>o</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, Eb<sup>7</sup>, Dm<sup>11</sup>, Db<sup>9b5</sup>. Bass: (G<sup>7</sup>) m, 3, #2, b4, 3, b5, 4, b2.

Chords in ( ) are the original chords of the song.

This song is an example of substituting the minor seventh chord for the seventh. Using the seventh (C<sup>7</sup>) chord as an example, we can use the minor seventh (Gm<sup>7</sup>) before resolving the the C<sup>7</sup>. The first twelve measures are an example of this.

I have also showed you an example of voicing these chords. When the I is the melody note of the seventh chord, we substitute the Vm<sup>11</sup> chord for the seventh. This was explained in depth previously on pages 48 and 49.

## Substituting 9b5 for V7

Two systems of piano accompaniment. The first system contains 12 measures with the following chords: Gm11, Gb9b5, F#m11, F9b5, Fm11, E9b5, Em11, Eb9b5, Ebm11, Db9b5, Dm11, D9b5. The second system contains 12 measures with the following chords: Dbm11, C9b5, Cm11, B9b5, Bm11, Bb9b5, Bbm11, A9b5, Am11, Ab9b5, Abm11, G9b5. Fingerings are indicated with numbers 1-5 in the bass clef.

The substitution of the 9b5 for the C7 is a very common practice; Gb is the b5 of C and vice-versa.

## Chromatic Progression (9b5)

A single system of piano accompaniment showing a chromatic progression of 9b5 chords. The right hand uses an augmented chord voicing (M7 + add M7) for each chord. The left hand uses a bass line with chromatic movement, marked with fingerings (7, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and fingering numbers (4, 3, 4, 3, 4, 3, 4, 4, 3, 4, 3, 4). The chords are: C9b5, B9b5, Bb9b5, A9b5, Ab9b5, G9b5, Gb9b5, F9b5, E9b5, Eb9b5, D9b5, Db9b5, C9b5. An 'X' is marked below the bass line under the Gb9b5 chord.

Above is another way to voice the 9b5 chord. Notice that the right hand voicing is actually an augmented chord with a M7 (Bb+add M7).

I have written a bass line in chromatic form, using bass/chord. You do not have to "jump" all over the bass side to play progressions. I have marked an X for the "split point", since continuing the progression would bring you to the bottom of the bass board. You may choose your own split point depending on where you are going chordwise. It is a good idea to start at different points in order to become familiar with starting anywhere in the progression.

## Resolving II<sup>m</sup> V<sup>7</sup> IM<sup>7</sup>

The first system of music shows the following chords and voicings: Gm<sup>11</sup> C<sup>7</sup>, Fmaj<sup>7</sup>, Em<sup>11</sup> A<sup>7</sup>, Dmaj<sup>7</sup>, C#m<sup>11</sup> F#<sup>7</sup>, and Bmaj<sup>7</sup>. The second system shows: Bbm<sup>11</sup> Eb<sup>7</sup>, Abmaj<sup>7</sup>, Abmaj<sup>7</sup> Bbm<sup>7</sup> Cm<sup>7</sup> Bbm<sup>7</sup>, and Abmaj<sup>7</sup>. The notation includes treble and bass clefs, with various voicings indicated by numbers 2, 3, 4, 5, and 6.

These are examples of resolving the II<sup>m</sup> V<sup>7</sup> to the I and voicings. The last two measures show how to extend the line. They can be used individually or as a combination with the resolution; they are also easy to use as background with a lead instrument. A substitution can be used in the 1st AbM<sup>7</sup> progression --- on the 4th chord Bbm<sup>7</sup>, use B diminished instead of Bbm<sup>7</sup>, changing the D flats to D naturals.

Practice all of the above in all keys.

## Chromatic Progression

(m<sup>11</sup> resolving to 9b5)

The first system of music shows the following chords: Gm<sup>11</sup> Gb<sup>9b5</sup>, F#m<sup>11</sup> F<sup>9b5</sup>, Fm<sup>11</sup> E<sup>9b5</sup>, Em<sup>11</sup> Eb<sup>9b5</sup>, Ebm<sup>11</sup> D<sup>9b5</sup>, and Dm<sup>11</sup> Db<sup>9b5</sup>. The second system shows: Dbm<sup>11</sup> C<sup>9b5</sup>, Cm<sup>11</sup> B<sup>9b5</sup>, Bm<sup>11</sup> Bb<sup>9b5</sup>, Bbm<sup>11</sup> A<sup>9b5</sup>, Am<sup>11</sup> Ab<sup>9b5</sup>, and Abm<sup>11</sup> G<sup>9b5</sup>. The notation includes treble and bass clefs.

The substitution of the 9b5 for the V<sup>7</sup> is a very common practice in jazz. You will later learn that it is part of the **Super Locrian** scale. The bass note changes the chord. If you were to use a C bass in the first measure instead of Gb, you would have resolved to C<sup>7</sup> (page 49). I suggest practicing both voicings.

You should be able to start your progression, or measure, from any chord.

## Chord Substitutions

### I'M OLD FASHIONED

(Last 8 measures)

\* substitution for Ab<sup>7</sup>

Notice D is the b5 of Ab and vice versa (Ab is the b5 of D)....play the song both ways. The chords in parentheses are the original chords of the song.

### CHANGING PARTNERS

This is another example of using the Vm<sup>7</sup> resolving to the I<sup>7</sup>. The above measures are the 9, 10, 11, 12, 13 and 14 measures of "Changing Partners". The original chords to the song are in parentheses.



## Sharp Nine Continued

The first staff shows a sequence of five sharp nine chords: C7#9, Eb7#9, Gb7#9, F#7#9, and A7#9. The second staff shows Db7#9, E7#9, G7#9, and Bb7#9. The third staff shows D7#9, F7#9, Ab7#9, and B7#9. Each chord is played in a broken chord form, with notes grouped in triplets. The starting notes of each triplet form a diminished chord (Db, E, G, Bb).

The above exercises are the #9 chords in broken chord form. Once again we have a set of four different chords for each series. Practice holding different chords in the bass as you play each set. They are to be played in triplets. Once again, look at the starting note of each triplet; they form a diminished chord (Db, E, G, Bb).

This staff shows a sequence of sharp nine chords in groups of four, played using sixteenth notes. The chords are C7#9, Eb7#9, Gb7#9, F#7#9, A7#9, D7#9, E7#9, G7#9, Bb7#9, D7#9, F7#9, Ab7#9, and B7#9.

The above figures are the #9 played in groups of fours; they can also be played using sixteenth notes, or whatever value you wish to assign. These must be played in all keys.

The first staff shows three patterns of sharp nine chords: C7#9, Eb7#9, Gb7#9, F#7#9, A7#9, D7#9, E7#9, G7#9, Bb7#9, D7#9, F7#9, Ab7#9, B7#9. The second staff shows three patterns of sharp nine chords: C7#9, Eb7#9, Gb7#9, F#7#9, A7#9, D7#9, E7#9, G7#9, Bb7#9, D7#9, F7#9, Ab7#9, B7#9.

This is another useful form of the #9 chord. This exercise should also be played in all keys. There are only three different patterns (Remember:  $3 \times 4 = 12$ ). This will eventually become more clear.

## Sharp Nines - Continued

There are four sets of #9's for each measure (3 x 4 = 12); let's look at how to use each one. In the first measure we would use the first figure (C<sup>7</sup>) if you wanted to play with a C<sup>7</sup> chord; you could also start on the third figure (F#<sup>7</sup>) because we have learned that the flat fives (b5) are reversible (C/F#). If you had an A<sup>7</sup> as the chord, you would start on the second figure (A<sup>7</sup>) or the fourth figure (Eb<sup>7</sup>). The same applies to each in all three measures.

### Examples using chords and/or bass

\* See fourth measure of "How About You" (page 96)

### More Examples

The above are examples of starting on the b5.....(F#/C) (F/B) (E/Bb). I used a diminished seventh arpeggio in the bass. You can use a seventh arpeggio also, or choose to sustain a bass chord. The combinations are endless.

## Sharp Nine and Substitutions

The #9 is a very versatile chord. You will notice that the bottom note of each ascending triplet forms a diminished chord (A C D# F#) and the middle and top notes form additional diminished chords (Eb Gb A C) and (Ab B D F). Therefore these can be substituted for the chords listed below. They can also be applied to all three patterns previously shown.

C <sup>o</sup>	E <sup>b</sup> <sup>o</sup>	F <sup>#</sup> <sup>o</sup>	A <sup>o</sup>
F <sup>o</sup>	A <sup>b</sup> <sup>o</sup>	B <sup>o</sup>	D <sup>o</sup>
F7 <sup>#9</sup>	A <sup>b</sup> 7 <sup>#9</sup>	B7 <sup>#9</sup>	D7 <sup>#9</sup>
F9 <sup>b5</sup>	A <sup>b</sup> 9 <sup>b5</sup>	B9 <sup>b5</sup>	D9 <sup>b5</sup>
F7	A <sup>b</sup> 7	B7	D7

The first system of music shows a piano accompaniment. The right hand features a series of ascending triplets of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (Bb).

The second system continues the piano accompaniment with the same triplet pattern in the right hand and harmonic accompaniment in the left hand.

The third system shows a piano accompaniment where the right hand plays a single eighth note (F) and the left hand plays chords. The key signature has one flat (Bb).

The fourth system shows a piano accompaniment with chords in both hands. The right hand chords are Eb7 and G7, and the left hand chords are F7. The key signature has one flat (Bb).

Apply both above in same pattern

## Sharp Nines and Using Them

The musical score is organized into four systems, each with two staves (treble and bass clef). The first system begins with a  $G7\sharp 9$  chord and includes fingerings (3, 4, 2, 5) and accents. The second system features  $D\flat 9$ ,  $E9$ ,  $G9$ , and  $B\flat 9$  chords. The third system includes  $A\flat 7\sharp 9$ ,  $B7\sharp 9$ ,  $D7\sharp 9$ , and  $F7\sharp 9$  chords. The fourth system contains  $A7\sharp 9$ ,  $C7\sharp 9$ ,  $E\flat 7\sharp 9$ , and  $F\sharp 7\sharp 9$  chords. The bass line is mostly block chords with some movement, and the treble line has melodic fragments with slurs and accents.

continued on next page

# Blue Bossa

Bossa Nova Beat

Kenny Durham  
ideas by Ralph Stricker

The musical score is written in 4/4 time and consists of four systems of piano and bass staves. The key signature has two flats (Bb and Eb). The piano part features various chords and voicings, while the bass part provides a steady accompaniment with specific fingerings and accents.

**System 1:** Treble clef starts with a whole note chord Cm7. Bass clef starts with a whole note chord m. Treble clef continues with a melodic line over Cm7 and Fm7. Bass clef continues with a steady eighth-note accompaniment.

**System 2:** Treble clef starts with a whole note chord Dm7b5. Bass clef starts with a whole note chord \* m. Treble clef continues with a melodic line over Dm7b5, G7#9, and Cm7. Bass clef continues with a steady eighth-note accompaniment.

**System 3:** Treble clef starts with a whole note chord Ebm7. Bass clef starts with a whole note chord m. Treble clef continues with a melodic line over Ebm7, Ab7, and Dbmaj7. Bass clef continues with a steady eighth-note accompaniment.

**System 4:** Treble clef starts with a whole note chord Dm7b5. Bass clef starts with a whole note chord m. Treble clef continues with a melodic line over Dm7b5, G7b9, G7#9, Cm7, Dm7b5, G7, and G7#9. Bass clef continues with a steady eighth-note accompaniment.

\* Notice the bass-chord combination. D counter bass of Bb and F minor chord.

\*\* Voicing of the G7#9 . It resolves to a G7b9 .

\*\*\* Play the last 4 bars twice more to use as an ending. Use G7#9 as a final chord.

----> Four measures of Dorian Mode (Ebm7 II, Ab7 V, DbM7 I)

If you are not familiar with the beat for Bossa Nova, you should practice the left hand alone. Once you can keep a steady beat, play both hands.

# Triste

Bossa Nova

A.C. Jobim  
with Ideas by Ralph Stricker

8va

The musical score is written for piano and consists of four systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into measures by vertical bar lines. Above the treble staff, chord symbols are provided for each measure. Below the bass staff, fingering numbers (1-5) are indicated for the left hand. Some bass notes are enclosed in parentheses, indicating alternative voicings. The piece begins with a repeat sign in the first measure of the first system. The chord progression across the systems is: System 1: Bb, Bbmaj7, Gbmaj7, Bb9b5, Bb; System 2: Bbmaj7, Dm7b5, G7b9, Cm7, Am7b5, D7; System 3: Gm7, A7#9, Dmaj7, Bm7, Em7, A7; System 4: Dm7, G7, Cm7, Bb9b5, Bb, Bbmaj7, Bbm7.

\* The chord and bass combinations that are in parentheses are alternative voicings that can be used.



## Progression Using the 4th Interval

(Layered diminished - 7b9)

Because of its many uses the next figure that we will learn is one of the most interesting of all. On the previous page I advised the reader to analyze the piece upon which they are working at the time. We will now learn how to dissect a particular figure.

Let's take the first figure on the next page and examine it closely.

First notice the intervals between the notes that are marked X and O (e.g. E and A). This is called a 4th interval. The notes marked X form a diminished chord; it could be E, G, Bb or Db diminished, depending on the bass note. They could also be a  $C^{7b9}$ , depending on the note. The notes marked O also form a diminished chord (A, C, Eb, Gb diminished) depending on the bass note. They could also be an  $F^{7b9}$  depending on the bass note.

In essence we have two diminished chords or two 7b9 chords, “layered” whichever way we wish to use. You can start the figure from any of the X's, depending on the chord it is being played against. For example, by starting on E the chord could be  $C^7$ ,  $C^{7b9}$  or one of the diminished chords that contain the note E. There are more chords that this can be played against, but for now let us just work with those mentioned.

The first three measures on the next page represent the three permutations that can be used. You can vary these by starting on the different notes as outlined above. You will have four variations for each of the three examples ( $3 \times 4 = 12$ ).

I have written two different bass examples; the first is the seventh arpeggio, the second is the 9b5 arpeggio. You could also use the diminished scale, diminished arpeggio, the symmetrical scale, super locrian and melodic minor. The options for the left hand are enormous; you should never be at a loss having to think of a bass line.

This is an example of how you should be analyzing all of your work. Do not become mechanical; play cerebrally as well as physically.

## Layered Diminished

The score is divided into two systems. The first system contains two staves of guitar music. The second system contains three staves of guitar music and one staff of piano music.

**System 1 (Guitar):**

- Staff 1: Chords C<sup>7</sup>, E<sup>b7</sup>, G<sup>b7</sup>, A<sup>7</sup>, G<sup>7</sup>, B<sup>b7</sup>, D<sup>b7</sup>, E, F<sup>7</sup>, A<sup>b7</sup>, B<sup>7</sup>, D<sup>7</sup>. Fingerings: 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4.
- Staff 2: Chords A<sup>o7</sup>, C<sup>o7</sup>, E<sup>b o7</sup>, G<sup>b o7</sup>, E<sup>o7</sup>, G<sup>o7</sup>, B<sup>b o7</sup>, D<sup>b o7</sup>, D<sup>o7</sup>, F<sup>o7</sup>, A<sup>b o7</sup>, B<sup>o7</sup>. Fingerings: 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4.

**System 2 (Guitar and Piano):**

- Staff 3: Continuation of guitar melody with various chord voicings and fingerings (1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4).
- Staff 4: Continuation of guitar melody with various chord voicings and fingerings (1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4).
- Staff 5: Continuation of guitar melody with various chord voicings and fingerings (1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4, 1 3 2 4).
- Staff 6: Piano accompaniment. Chords: F<sup>7</sup>, F<sup>9b5</sup>, F<sup>7</sup>. Fingerings: 3 4 2 5, 3 4 2 5, 3 4 2 5, 3 4 2 5, 3 4 2 5, 3 4 2 5, 3 4 2 5, 3 4 2 5.

## Seventh Chord Figures (diminished chord reference)

← See measure 12, page 68 →

The first note of each figure in parentheses forms the diminished chord. We can play any figure in a set, against any of the seventh chords in that set. Practice sustaining seventh chords in the bass as you play the right hand.

For example: sustain  $F^7$  in the bass and play the right hand figures against that chord. Change chords and do the same.  $F^7$  can be played against  $A\flat^7$ ,  $B^7$ ,  $D^7$  and vice versa.

### Different bass lines using the same right hand figures

Look at how versatile these right hand figures can be and how they can be used. The bass lines give you many ideas and different uses in a song.

## Multi-Layered Diminished

(Based on 4th intervals)

The musical score is divided into four systems. The first system shows a sequence of chords: F<sup>7</sup>, A<sup>b7</sup>, B<sup>7</sup>, D<sup>7</sup>, G<sup>b7</sup>, A<sup>7</sup>, C<sup>7</sup>, E<sup>b7</sup>, G<sup>7</sup>, B<sup>b7</sup>, D<sup>b7</sup>, and E<sup>7</sup>. The subsequent three systems each contain a figure with a triplet of eighth notes in the treble clef and a sustained chord in the bass clef. The text 'Any of the four chords can be sustained while playing the figures.' is written in the bass clef of each of these three systems.

Once again we have three figures and four chords within each ( $3 \times 4 = 12$ ). This is based on three diminished chords. Take the bottom note of each figure and you have a diminished chord; take the middle note of each and you have a diminished chord, take the top note of each and you have another diminished chord.

To further analyze the figure, there is a fourth interval between each note in the three note set. You should practice the figures in chord form, as they are shown in the first measure. Play them in two octaves ascending and descending.

## Examples of Playing on the IIm V7

(2m 5<sup>7</sup>)

The image displays four systems of musical notation for piano, each illustrating a different melodic line over a Gm7-C7 chord sequence. The notation includes treble and bass staves with various chord labels and fingering numbers.

- System 1:** Treble clef. Chords: Gm7, C7, Gm7, C7. Bass clef: 3 5 2 5, 3 2 3 2, 3 4 5 2, 3 5 4 2.
- System 2:** Treble clef. Chords: Gm7, C7, Gm7, C7b5. Bass clef: 2 3 4 5 2, 3 4 5 3, 3 4 5 2, 3 4 2 5.
- System 3:** Treble clef. Chords: Cm7, F7b9, Cm11, F7. Bass clef: 3 5 4 2, 4 2 4 2, 3 4 5 3, 4 2 3 5 2 3.
- System 4:** Treble clef. Chords: Cm7, F7, Bm7, E7, Bbm7, Eb7, Am7, D7. Bass clef: m 2 3, M 2 3, m 2 3, M 2 3.

These are just some ideas of what can be played on the IIm V7 chord sequence. You should create your own lines. Notice that the second measure (C7) actually plays through the C7#9, C+7 changes.

The last line should sound familiar to you. It is the main theme of a great jazz standard "Honeysuckle Rose". The above measures should be played in different rhythm patterns and in all keys.

## Neighbors (Passing Tones)

We are not strictly restricted to playing the notes specific to any mode or scale. This would eventually become repetitious in sound. Fortunately we have many more notes at our disposal; these are called passing tones, or are sometimes referred to as neighbors. The rule of thumb is to use the note that is a half step before the note that is being played.

(G<sub>m</sub><sup>7</sup>)  
G<sup>7</sup> ( F<sup>6</sup> )  
C<sup>6</sup>

\* Bass line can also be played against chords in parenthesis

D<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> C<sub>maj</sub><sup>7</sup> G<sup>7</sup> C

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

These are all examples of neighbors. It is usually a note outside of the scale or mode that you are playing at the time. The neighbor and/or passing tone can also be a grace note.

Experiment with neighbors on work with which you are familiar, such as previous modes that you have practiced.

**Bass and Chord Formations**  
**(Close Proximity)**

This study is to show how bass & chords can be used in songs without the accordionist having to move all over with the left hand. A perfect song to demonstrate this study is "My Funny Valentine".

*My Funny Valentine*

The musical score for "My Funny Valentine" is presented in three systems. Each system consists of a treble clef staff with a melody and a bass clef staff with bass notes and chord symbols. The key signature is C minor.

**System 1:** Treble clef: Cm, Cm add M7/B, Cm7/Bb, Cm6/A, Ab, Fm7. Bass clef: m (2), Cm7/Bb (3), Cm6/A (4), Ab (5), Fm7 (4, 5).

**System 2:** Treble clef: Dm7b5, G7b9, Cm, Cm add M7/B, Cm7/Bb, Cm6/A. Bass clef: m (4), G7b9 (2, 5, 3), Cm (2), Cm add M7/B (3), Cm7/Bb (4), Cm6/A (3).

**System 3:** Treble clef: Ab, Fm7, F#m9, Fm11, Bb7, Ebmaj7, Fm/Bb. Bass clef: m (2), Fm7 (3, 5), F#m9 (2), Fm11 (7, 2), Bb7 (4), Ebmaj7 (M), Fm/Bb (M, 5).

\* The notes in parentheses are optional fingerings

Ebmaj<sup>7</sup> Fm/B<sup>b</sup> Ebmaj<sup>7</sup> Fm/B<sup>b</sup> Ebmaj<sup>7</sup> Fm/B<sup>b</sup> Ebmaj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>7</sup>  
 M M M M M M o \*  
 3 5 3 5 3 5 3 2 (o) 2 3 4 3

Abmaj<sup>7</sup> Dm<sup>7b5</sup> G<sup>7b9</sup> Cm Cm add M<sup>7</sup>/<sub>B</sub> Cm<sup>7</sup>/B<sup>b</sup>  
 m o m o \*  
 5 2 2 (o) 2 2 3 3 5

Cm<sup>6</sup>/A Ab Dm<sup>7b5</sup> G<sup>7</sup> Cm<sup>7</sup> Bm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>7</sup>  
 m m 7  
 3 5 2 2 3 2 4 3 2 4 3

Ab Fm<sup>7</sup> B<sup>b</sup>7 1. Eb<sup>6</sup> Fm<sup>6</sup> G<sup>7</sup> 2. Eb  
 m M o \* M  
 2 2 3 2 (o) 2 2 3 4 3

The chord pattern is an example only; it is to show that we can play from one position on the left hand. The choice of chords is up to the individual; I could have added chord substitutions throughout, but I tried to keep it as simple as possible. Notice the First ending - I used #9's as examples of what can be used in place of the traditional chords.

## Blues (12 Bar)

To study jazz without knowing the Blues is analogous to swimming without water. Jazz evolved from the Blues and is an integral part of all jazz playing. I will concentrate on the 12 Bar Blues, simply because it is the most common form of Blues.

The reader must understand that we do not isolate the Blues as a separate study of style regarding the playing of jazz. The Blues is incorporated into our playing whether it is strictly a Blues tune or a 'standard'. The song could be a ballad or an 'up' tune. Rock music was heavily influenced and based on the Blues.

George Gershwin's music was heavily influenced by the Blues. 'Rhapsody in Blue', 'Porgy and Bess' and 'The Man I Love' all had the Blues feeling. Jerome Kern was another composer who used it extensively in his writing. Examples of Kern's work include "Ol' Man River" and "Can't Help Lovin' That Man of Mine".

Bebop or 'Bop' as it is commonly called, is another example of the Blues feeling. Charlie Parker, Dizzy Gillespie and Miles Davis were proponents of Blues in their playing.

The term "Three Chord Blues/Songs" usually refers to the simplest of Blues progressions. For example, if you are in the key of F, the three chords that are the basis of the Blues in that key are F<sup>7</sup>, B<sup>b</sup>7 and C<sup>7</sup>.

### Example of Chord Progressions in 12 Bar Blues

The image shows two staves of music. The first staff is in treble clef with a key signature of one flat (Bb). It contains six measures, each with a whole rest. Above the staff, the chords F<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, and B<sup>b</sup>7 are written above the first five measures. The second staff is also in treble clef with a key signature of one flat. It contains six measures, each with a whole rest. Above the staff, the chords F<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and F<sup>7</sup> are written above the first five measures.

These are the basic 12 bar Blues changes and are the most commonly played form of the Blues. There are more 'forms', but they are all derived from this one. You must be totally proficient in this form before attempting any of the others.

### Blues Scale in F

The image shows a single staff of music in treble clef with a key signature of one flat. It contains a sequence of notes: F, B<sup>b</sup>, A<sup>b</sup>, G, F, E<sup>b</sup>, D, C, B<sup>b</sup>, A<sup>b</sup>, G, F. Each note is written with a finger number below it: 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 2, 1.

This can be used as a fill, improvisation and ending. Below is an example of its use in one measure and as an ending.

The image shows a single staff of music in treble clef with a key signature of one flat. It contains a sequence of notes: F, B<sup>b</sup>, A<sup>b</sup>, G, F, E<sup>b</sup>, D, C, B<sup>b</sup>, A<sup>b</sup>, G, F. Above the staff, the chords F<sup>7</sup>, F<sup>7</sup>, and F<sup>9b5</sup> are written above the first, second, and last measures respectively. The text "Fill and /or ending" is written above the second measure.

## Blues Voicings

### (Two-Note)

The use of two-note 'voicings' has a definite place in jazz because there are times when the simpler approach results in a better sound. I know that all of us like arrangements with 'fat-sounding chords', but anything overdone can become stale.

I would learn these voicings before trying those that are more complicated. Be sure you understand the chord sequences and are able to feel and hear the changes. We will continue the study of two-note chords again in a later section (pp. 86-87)

Below are some examples of two-note voicings. For these examples I would sustain the bass. Eventually play single-note bass lines.

A musical staff in treble clef with a key signature of one flat (Bb). It contains six measures, each with a two-note chord voicing. The chords are labeled above the staff: F7, Bb7, F7, F7, Bb7, and Bb7. The voicings are: F7 (F4, Ab4), Bb7 (Bb4, D5), F7 (F4, Ab4), F7 (F4, Ab4), Bb7 (Bb4, D5), and Bb7 (Bb4, D5).

A musical staff in treble clef with a key signature of one flat (Bb). It contains six measures, each with a two-note chord voicing. The chords are labeled above the staff: F7, F7, Gm7, C7, F7, and C7. The voicings are: F7 (F4, Ab4), F7 (F4, Ab4), Gm7 (Bb4, D5), C7 (Eb4, G4), F7 (F4, Ab4), and C7 (Eb4, G4).

A musical staff in treble clef with a key signature of one flat (Bb). It contains six measures, each with a two-note chord voicing. The chords are labeled above the staff: F7, Bb7, F7, F7, Bb7, and Bb7. The voicings are: F7 (F4, Ab4), Bb7 (Bb4, D5), F7 (F4, Ab4), F7 (F4, Ab4), Bb7 (Bb4, D5), and Bb7 (Bb4, D5).

A musical staff in treble clef with a key signature of one flat (Bb). It contains six measures, each with a two-note chord voicing. The chords are labeled above the staff: F7, F7, Gm7, C7, F7, and C7. The voicings are: F7 (F4, Ab4), F7 (F4, Ab4), Gm7 (Bb4, D5), C7 (Eb4, G4), F7 (F4, Ab4), and C7 (Eb4, G4).

## Blues Voicings

### (Three-Note)

You should now be familiar with the two-note changes and the feel of the Blues. We will now add a note to our changes and see the difference, but remember--do not become repetitive in your playing.

I would like to point out that when I talk about two- and three-note changes, I am referring to the right hand.

The image shows two staves of musical notation in treble clef, illustrating three-note chord voicings. The first staff contains six measures with the following chords: F7, Bb7, F7, Cm7 F7, Bb7, and Bb7. The second staff contains six measures with the following chords: F7, D7, Gm7, C7, C7 D7, and Gm7 C7. Each chord is represented by three notes on a five-line staff.

There are two scales that can be used most times in Blues (they are excellent for both the right and the left hand); one is the Blues scale and the other is the Symmetrical scale. Remember that the Symmetrical scale is a derivative of the Diminished scale.

### C Diminished Scale

### F Symmetrical Scale

The image shows two scales in bass clef. The first scale, labeled 'C Diminished Scale', starts on D and consists of the notes D, Eb, E, F, F#, G, Ab, Bb. The second scale, labeled 'F Symmetrical Scale', starts on F and consists of the notes F, G, Ab, A, Bb, B, C, Db. Both scales are shown as a sequence of eighth notes.

The above scales have the same notes in them, except that each scale starts on a different note. The F symmetrical scale is the F# diminished scale and is equivalent to the C diminished scale, which we have previously learned.

All of the notes in bass clef can also be used on the right hand.

### F7 Blues Scale

### F7 Blues Riff

The image shows two musical notations in bass clef. The first is the 'F7 Blues Scale', which consists of the notes F, G, Ab, A, Bb, B. The second is the 'F7 Blues Riff', which consists of the notes F, G, Ab, A, Bb, B, C, Db, Eb, E, F, G, Ab, A, Bb, B. The riff is a sequence of eighth notes with fingerings indicated below the notes: 3, 5, 4, 2, 3, 5, 3, 3, 5, 4, 2, 3, 2, 4, 5.

## Scales for Blues in key of F

The image shows four musical staves in the key of F major (one flat).  
 Staff 1: Scale for F7 chord, starting on F4 and ending on F5. Chords F7, Bb7, and F7 are indicated above the staff.  
 Staff 2: Scale for Bb7 chord, starting on Bb4 and ending on Bb5. Chords Bb7 and F7 are indicated above the staff.  
 Staff 3: Scale for Gm7 chord, starting on G4 and ending on G5. Chords Gm7, C7, F7, and C7 are indicated above the staff.  
 Staff 4: Scale for F7 chord, starting on F4 and ending on F5. The F Blues scale is shown in a separate section, starting on F4 and ending on F5. A note indicates: "F Blues scale may be played anytime during the F Blues".

I have written the scales for each chord in the above examples. The F Blues scale can be played against the C<sup>7</sup> and Bb<sup>7</sup> as well as the F<sup>7</sup>. You should create your own lines, initially using the notes from the scales. As you become more familiar and gain confidence, you can expand your ideas.

Note that in the Bass Exercises Section (page 4), I gave you the Blues Scale.

The image shows two musical staves illustrating a 12-bar blues rhythm pattern in the key of F major. The top staff shows the chord progression: F7 (4 bars), Bb7 (4 bars), and C7 (4 bars). The bottom staff shows the bass line with fingerings (1-5) and a 7th fret marker. The rhythm is a standard 12-bar blues pattern.

Above is a rhythm pattern that you can use in a lot of songs with a blues flavor such as "Kansas City". It is not an arrangement, but an example based on the three chords used in 12 bar blues...F<sup>7</sup>, Bb<sup>7</sup>, C<sup>7</sup> (I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup>). Practice in different keys. In the key of Bb you would use Bb<sup>7</sup> - Eb<sup>7</sup> - F<sup>7</sup>.

## Alternate Blues Voicings

There are many forms of Blues progressions. they are all derived from the previous form that you have learned. We will now see an example of a subtle change from the first form.

The above is another form that can be used. Notice that the (G<sup>7</sup>) can be used in place of the Gm.

Below is a chart of different Blues progressions that can be used. They are all examples of 12 bar Blues.

### Chart of Blues Progressions (F)

1.	F7	F7	F7	F7	Bb7	Bb7	F7	F7	C7	C7	F7	F7
2.	F7	F7	F7	F7	Bb7	Bb7	F7	F7	C7	Bb7	F7	C7
3.	F7	F7	F7	F7	Bb7	Bb7	F7	F7	G7	C7	F7	C7
4.	F7	Bb7	F7	F7	Bb7	Bb7	F7	D7	G7	C7	F7	C7
5.	F7	Bb7	F7	F7	Bb7	Bb7	F7	D7	Bm7	C7	F7	Gm7 C7
6.	F7	Bb7	F7	F7	Bb7	Eb7	F7	D7	Db7	C7	F7	Db7 C7
7.	F7	Bb7	F7	Cm7 F7	Bb7	Eb7	F7	Am7 D7	Gm7	C7	Am7 D7	GM7 C7
8.	F7	Bb7	F7	Cm7 F7	Bb7	Eb7	Am7	D7	Gm7	C7	Am7 D7	Gm7 C7
9.	F7	Bb7	F7	Cm7 F7	Bb7	Bm7 E7	F7 E7	Eb7 D7	Gm7	C7 Bb7	Am7 D7	Gm7 C7

It is possible to combine parts of each progression with another; this way you can create unlimited permutations of changes. I would learn one at a time before attempting to interchange them.

The title of the song that we are using as an example of putting the two hands together is appropriate, for 'Now's the time' to assimilate the work that we have learned.

## Now's The Time

(F Blues)

with ideas by Ralph Stricker

F7      F7/A      B♭7      B°      F7/C      B♭7

F7      B♭7      B°      F7      B♭7

Am7      D7#9      G7b9      C7      B♭7      Am7      D7#9

G7b9      C7#9

Alternate bass line for measure above

# Blues in F

by Frank Marocco  
with ideas by Ralph Stricker

Chord progression for the first system: F7, B $\flat$ 7, F7

Chord progression for the second system: Cm7, F7, B $\flat$ 7, F7

Chord progression for the third system: Am $^{7b5}$ , D $^{7b9}$ , Gm, C7, F, D7, Gm, C7

Chord progression for the fourth system: F7, B $\flat$ 7, F7, Cm, F7, B $\flat$ 7, B $\flat$ 7, F7, Am $^{7b5}$ , D $^{7\#9}$

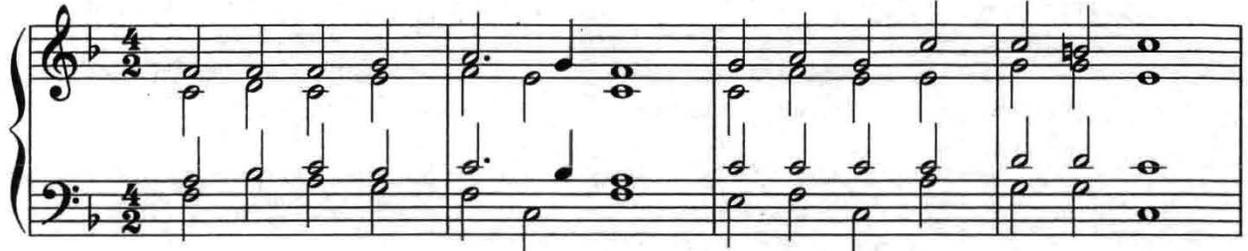
Chord progression for the fifth system: Gm, C7, Am7, D7, Gm, C7, F7, B $\flat$ 7, F7, Cm, F7

Chord progression for the sixth system: B $\flat$ 7, B $\flat$ 7, Fmaj7, Gm, Am, A $\flat$ m, Gm, C7, Am, D7, Gm, C7

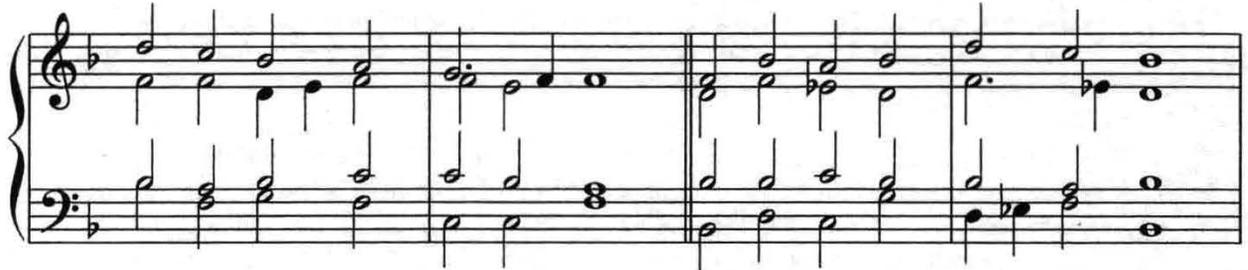
## Transposing by Numbers

The use of numbers in transposing is both musically and mathematically correct. Music is one of the most exact of all sciences.

IM IVM IM V<sup>7</sup> IM V<sup>7</sup> IM V<sup>7</sup> IM V<sup>7</sup> III<sup>m</sup> V<sup>sus</sup> II<sup>7</sup> V<sup>7</sup>



IVM IM III<sup>m</sup> V<sup>7</sup> IM V<sup>7</sup> V<sup>7</sup> IM IVM IVM V<sup>m</sup> III<sup>m</sup> IVM I<sup>7</sup> IVM



IM VM IVM IM III<sup>m</sup> II<sup>7</sup> VM VM III<sup>m</sup> V<sup>7</sup> IM IVM IM VM IM IVM IM



I have numbered the chords in the song mathematically; the song is in the key of F Major. IM is F Major, IVM is Bb Major, III<sup>m</sup> is G minor etc. When you transpose to another key, Bb for example, the IM becomes Bb Major, IVM is Eb Major and III<sup>m</sup> is C minor. You should apply this method of transposing to songs with which you are familiar; it will enhance your ability to transpose songs. The ideal way is to do it phonically, but until your ear is developed, this method will help.

You can also transpose melody notes by the same method. The first line above: I=F, II=G, III=A, b5=B, II=G. Therefore the numbers for the first line in sequence:

I I I II / III II I / II III II V / V b5 V.  
 F F F G / A G F / G A G C / C B C.

Do this in 3 or 4 different keys. Start with the easier keys first. ( G, F, Bb)

## Developing the Ear

The development of the ear for jazz (and/or music itself) is an integral part of becoming the consummate musician. A musician will have a good ear by either being born with the “ear” or by developing one. Unfortunately many of us, me included, were not born with relative or perfect pitch. Therefore we have to learn how to train ourselves to be able to recognize intervals and chords. The combination of a good “ear” and musical knowledge provides the perfect tools to enable one to become a successful jazz musician.

We can learn how to develop relative pitch. Relative pitch is the ability to sing and/or recognize the intervals between notes. Relative pitch also allows us to recognize the many different chords such as major, minor, seventh, diminished etc.

We must be aware that, in jazz, you should be able to hear what you are going to play before you play it. There are too many musicians who, when playing jazz, depend solely on their musical knowledge and not their “ear”. They become what are known as “pat” players; their playing becomes redundant.

There are a number of ways to develop the “ear”. Before we get into the specific exercises for ear development, one can also learn by listening to good jazz musicians. These musicians do not have to be keyboard players; they can be sax, guitar or any instrument where the artists are recognized by peers as giants on the instrument upon which they are playing.

When you listen to artists, try not to listen only to what the artists are playing, but also to what is being played harmonically behind them. Also listen to the rhythm section and to what is being done rhythmically, such as the bass lines. For example, is the bass player playing in two or four, and when. Listen to the drummer and the patterns being played. Learn how to listen to a recording.

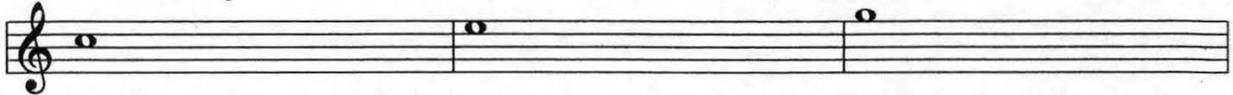
You will need certain materials for your “ear training” study. I suggest that you have these before you start the exercises for this study.

1. Pitch pipe
2. Church hymnal
3. Keyboard (obviously)
4. Twelve water tumblers – all one size.

You may ask why the water tumblers? This will be explained as we progress in our development of the ear. We need a church hymnal because it has **four part harmony**.

## Ear Training Exercises

Major 3rd interval                      minor 3rd interval



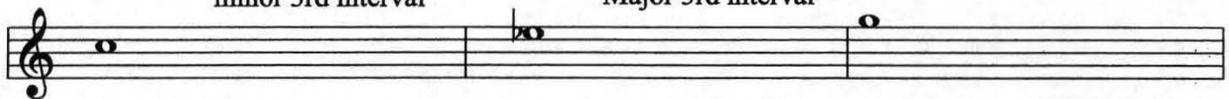
A musical staff in treble clef with a treble clef symbol on the left. The staff is divided into three measures. The first measure contains a single note on the second line (C4). The second measure contains two notes: the first on the second line (C4) and the second on the fourth line (E4). The third measure contains two notes: the first on the second line (C4) and the second on the third space (Eb4).

The first note is middle C on the accordion. It is also the C octave on the pitchpipe. Work with one note at a time; do not go past the first note until you complete the exercise for it.

1. Play note and listen to it. Hold note and sing it (use La as tone).
2. Play note and listen to it. Let go of note and sing it without holding note.
3. Repeat same exercise on each note.
4. Play 1st note. Let go of note and sing 1st two notes.
5. Play 1st note. Let go of note and sing 1st, 2nd, 3rd notes.

You should eventually be able to sing any Major chord just by hearing the root (I) of the chord.

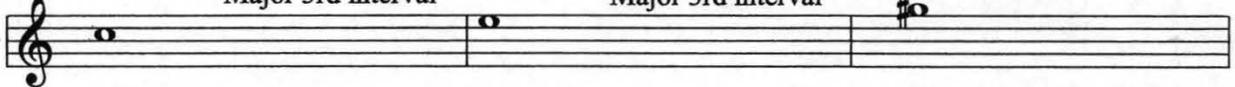
minor 3rd interval                      Major 3rd interval



A musical staff in treble clef with a treble clef symbol on the left. The staff is divided into three measures. The first measure contains a single note on the second line (C4). The second measure contains two notes: the first on the second line (C4) and the second on the third space (Eb4). The third measure contains two notes: the first on the second line (C4) and the second on the fourth line (E4).

Repeat the five steps on the above three notes. You should now be able to sing the minor chord from any given note.

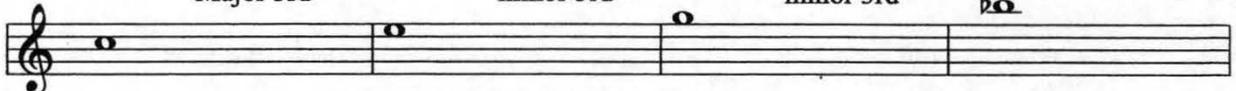
Major 3rd interval                      Major 3rd interval



A musical staff in treble clef with a treble clef symbol on the left. The staff is divided into three measures. The first measure contains a single note on the second line (C4). The second measure contains two notes: the first on the second line (C4) and the second on the fourth line (E4). The third measure contains two notes: the first on the second line (C4) and the second on the fourth line (E#4).

Repeat the same exercises on the above notes. You should now be able to sing the augmented chord from any given note.

Major 3rd                      minor 3rd                      minor 3rd



A musical staff in treble clef with a treble clef symbol on the left. The staff is divided into four measures. The first measure contains a single note on the second line (C4). The second measure contains two notes: the first on the second line (C4) and the second on the fourth line (E4). The third measure contains two notes: the first on the second line (C4) and the second on the third space (Eb4). The fourth measure contains two notes: the first on the second line (C4) and the second on the third space (Eb4).

Repeat the same exercises on the above notes. You should now be able to sing the seventh chord from any given note.

**Sing all chords ascending and descending. Carry a pitchpipe with you always.**

## Ear Training Exercises

(cont.)

A musical staff in treble clef showing three intervals. The first interval is a minor 3rd from C4 to E-flat4. The second interval is a minor 3rd from E4 to G4. The third interval is a minor 3rd from G4 to B-flat4. Each interval is labeled 'minor 3rd' above the staff.

Apply the previous steps to the above notes. You should now be able to sing the diminished chord from any note.

A musical staff in treble clef showing three intervals. The first interval is a Major 3rd from C4 to E4. The second interval is a Major 2nd from E4 to F4. The third interval is a Major 3rd from F4 to A4. Each interval is labeled above the staff.

Apply the previous steps to the above notes. You should now be able to sing the 7b5 chord from any note.

We have now learned to sing five important chords. You should learn to hear and sing any chord once you are given the root. You should also be able to sing any interval from any given note.

You can learn to recognize intervals by relationships to starting notes in songs that you know. We can also recognize chords by certain songs. For example the first four notes in 'Anchors Aweigh' (C E G A) form a sixth chord.

### Ascending Intervals

m2

More Than You Know

I Remember You

I'm Getting Sentimental over You

M2

Major Scale (ascending)

There will Never be another You

My Funny Valentine

m3

Work Song

The Very Thought of You

Confirmation

4 (perfect 4th)

Merry Widow Waltz

All the Things You are

Round About Midnight

#4 or b5

Maria (West Side Story)

5th

Emily

Twinkle Twinkle Little Star

### Descending Intervals

m2

Lady is a Tramp

Stella by Starlight

Strollin'

M2

Blue Moon

Satin Doll

Small Hotel

m3

Misty

What is this Thing Called Love

4th

Yardbird Suite

I didn't Know What Time It was

Softly, As in the Morning Sunrise

#4 or b5

Blue Seven

5th

Have You Met Miss Jones

Feelings

**Ear Training Exercises**  
(Continued)

Ascending Intervals

#5 or b6

Morning of the Carnival

M<sup>6</sup>

Take the "A" Train  
That Old Black Magic  
Speak Low

b7

Somewhere (West Side Story)  
Theme from Startrek

M<sup>7</sup>

Ceora  
Cast Your Fate to the Wind

8va

Somewhere Over the Rainbow  
When You Wish Upon a Star  
Blue Bossa

Descending Intervals

#5 or b6

Blue Seven

M<sup>6</sup>

You're a Weaver of Dreams

b7

Watermelon Man

M<sup>7</sup>

I Love You

8va

Willow Weep for Me

These are just some of the songs that you can use to remember **intervals**. If you do not know a certain song, find one that you know.

The next step in developing the ear and testing to see how much your ear has developed is to perform the following exercise:

1. Line up the 12 glass tumblers (all one size)
2. Fill the 1<sup>st</sup> tumbler (extreme left) with water. This will be the lowest note.
3. Fill the next tumbler until you attain a sound one half step higher.
4. Continue filling each tumbler until you have the chromatic scale.

The object of this exercise is to be able to form a Chromatic Scale with the 12 water tumblers. This will take time and patience and you may eventually flood your kitchen, but it is worth the time and effort.

NOTE: I suggest that you do this when no one else is around as they may call for the men in white coats to take you away.

\*\*\* Tap the rim of the tumblers with a spoon to sound the notes. \*\*\*

## *My Country tis of Thee*

F Dm Gm C Dm C F Dm Gm F C<sup>7</sup> Dm Gm F C F F

F Gm F C<sup>7</sup> C F F C<sup>7sus</sup> F B<sup>b</sup> Gm F C<sup>7</sup> F

There are four parts to this song. Reading from top to bottom they are soprano, alto, tenor and bass. You will play the soprano, alto and tenor parts simultaneously on the treble side, and the bass on the bass side. In playing the first measure, for example, you would play (from bottom up) F with the left hand, and A C F with the right hand. Practice slowly so that you can hear the chords changing. There is no tempo as you practice. With this method your ear will develop tremendously and your sight reading will improve.

Once you can play this song without stopping, you are ready for the next part of your ear training. In this part you will sing one part and play the other three parts as outlined. (Note: RH = right hand; LH = left hand)

1. Sing the soprano part and play the alto and tenor parts (RH) and bass part (LH).
2. Sing the alto part and play the soprano and tenor parts (RH) and bass part (LH).
3. Sing the tenor part and play the soprano and alto parts (RH) and bass part (LH).

We do not have to sing the bass part, because your ear should be able to recognize intervals as you sing the chords. Remember if you can do the exercise in one key, it is the same for all the other keys.

There are three chords in this song that need further explanation. The second chord in the second measure is Dm; this chord could also be an F<sup>6</sup>, since the relative minor is determined by the 6th step of the scale (F). In the first measure of the second line there is a Gm chord that contains a C. C is the 4th of G, and to arrive at another interval number, we add 7 to the number of that note (4 + 7 = 11). In the fifth measure of the second line is a chord name C<sup>sus</sup>; 'sus' is the abbreviation for 'suspended'. It is just another name for a 7th chord extended. You would play C<sup>7</sup> on the bass and Gm<sup>7</sup>, Gm<sup>9</sup> on the treble.

## The Seventh Flat Nine Chord

(using the diminished)

The musical score consists of six systems of music. Each system includes a treble clef staff with chord symbols and a grand staff (treble and bass clefs) with fingerings. The chord symbols are: C<sup>o7</sup>, A<sup>b7b9</sup>, E<sup>b<sup>o7</sup></sup>, B<sup>7b9</sup>, F<sup>#<sup>o7</sup></sup>, D<sup>7b9</sup>, A<sup>o7</sup>, F<sup>7b9</sup>, A<sup>b7b9</sup>, B<sup>7b9</sup>, D<sup>7b9</sup>, F<sup>7b9</sup>, B<sup>7b9</sup>, D<sup>7b9</sup>, F<sup>7b9</sup>, D<sup>o</sup>, B<sup>b7b9</sup>, F<sup>o</sup>, D<sup>b7b9</sup>, A<sup>b<sup>o</sup></sup>, E<sup>7b9</sup>, B<sup>o</sup>, G<sup>7b9</sup>, B<sup>b7b9</sup>, D<sup>b7b9</sup>, E<sup>7b9</sup>, G<sup>7b9</sup>, D<sup>b7b9</sup>, E<sup>7b9</sup>, E<sup>o</sup>, C<sup>7b9</sup>, G<sup>o</sup>, E<sup>b7b9</sup>, B<sup>o</sup>, G<sup>b7b9</sup>, D<sup>b<sup>o</sup></sup>, A<sup>7b9</sup>, C<sup>7b9</sup>, E<sup>b7b9</sup>, G<sup>b7b9</sup>, A<sup>7b9</sup>, E<sup>b7b9</sup>, G<sup>b7b9</sup>, A<sup>7b9</sup>.

The diminished chord is one of the most misused chords. Many times the chord in reality is a 7<sup>b9</sup>. An example is the occurrence of a diminished before a minor seventh chord, ( G<sup>dim</sup>, Dm<sup>7</sup> ); it should really be A<sup>7</sup>, Dm<sup>7</sup>.

The above examples show how the diminished can be used for the 7<sup>b9</sup> and how the bass note changes the chord. Also observe the bass progressions in each measure. Each one forms a diminished chord. (For example: 1st measure of the last line.....C E<sup>b</sup> G<sup>b</sup> A = C diminished chord).

## Major Seventh and Minor Ninth

Musical notation showing a sequence of chords: Cmaj7, Am9, Cmaj7, Am9, Cmaj7, Am9. The bass line includes notes and fingerings: C (M), E<sup>3</sup> (M), C (M), G (m), C (3), E<sub>2</sub> (2), G (4), E<sub>2</sub> (2).

The first series of examples (measures 1, 2 and 3) can be used as background when another instrument or singer is playing or singing the melody. The first measure above can be extended to 2 measures or more. It would depend on the amount of beats for each chord. The 2nd and 3rd measures can be played as individual patterns. This would depend on the beat(s) for each chord.

The chords are interchangeable; for example the CM<sup>7</sup> can be C<sup>6</sup>, and resolving to Am<sup>7</sup> or Am<sup>9</sup>. The bass and chords do not change, as they fit both patterns. You should now start to see the relationship of chords and how a change in bass note changes the chord.

Musical notation showing a sequence of chords: Cmaj7, Am7, Cmaj7, Am7, Dm<sup>9</sup>, G<sup>7b9</sup>, C<sup>6</sup>. The bass line includes notes and fingerings: C (3), E<sub>2</sub> (2), C (4), G (2), C (3), E<sup>3</sup> (3), C (3), G (3), E<sup>3</sup> (3), C (3), G (3), E<sup>3</sup> (3).

Musical notation showing a sequence of chords: Cmaj7, Am7, Cm7, Am7, Dm7, G7, C<sup>6</sup>. The bass line includes notes and fingerings: C (3), E<sub>2</sub> (2), G (4), E<sub>2</sub> (2), C (4), G (2), C (4), E<sub>2</sub> (2), C (3), G (5), E<sub>2</sub> (2), C (4), G (4), E<sub>2</sub> (4).

## The Reversible Interval Flat Five (b5)

The only interval that is reversible (equal to itself) is the flatted fifth (b5). As an example: C Gb C. Gb is the b5 of C, and C is the b5 of F#.

In the above examples you should be able to transpose this to all keys. You must know the 12 Major scales and their key signatures.

This is an important page in your pursuit of "Jazz". It will help in your chord substitutions and improvisation.

Look at the first and second lines on this page. You may wonder why I have the #11 in parenthesis. Remember that earlier in the book I showed you how to arrive at another interval number in the scale. "By adding 7 to any step of the Major scale, that step becomes another number". For example, the 2nd is also the 9th, 4 = 11 and 6 = 13. The #11 is another important chord/interval.

These are some examples of chords and voicings. In the 1st measure it is impossible to play all of the notes in the C<sup>9#11</sup> chord. You would leave out the I (C) and put it in the bass. The 2nd measure shows you some more voicings. You can either use the I of the chord in the bass or the I & 7 (C<sup>7</sup> bass chord). The last measure shows you the use of the symmetrical scale. We previously learned that it is a form of the diminished scale. In this instance it is a D flat diminished scale. We start a half step before the I of the scale.

## Two Note Chords

The use of just two notes on the right hand, with a bass note, can be a very full sound. Notice that by just changing the bass note we have changed the chord.

First system of musical notation. The right hand plays two notes per measure, and the left hand plays a single bass note. Chords are indicated above the right hand staff.

F <sup>7</sup>	B <sup>7</sup>	E <sup>7</sup>	B <sup>b7</sup>	* B <sup>b°</sup>	E <sup>b7</sup>	A <sup>7</sup>	D <sup>7</sup>	A <sup>b7</sup>	D <sup>b7</sup>	G <sup>7</sup>	C <sup>7</sup>	G <sup>b7</sup>	B <sup>7</sup>	F <sup>7</sup>	B <sup>b7</sup>	F <sup>7</sup>	
3	2	3	4	5	2	3	5	2	3	4	2	3	4	3	4	5	2

Second system of musical notation. Chords are indicated above the right hand staff.

A <sup>7</sup>	E <sup>b7</sup>	A <sup>b7</sup>	D <sup>7</sup>	G <sup>7</sup>	D <sup>b7</sup>	G <sup>b7</sup>	C <sup>7</sup>	B <sup>7</sup>	F <sup>7</sup>	B <sup>b7</sup>	E <sup>7</sup>	A <sup>7</sup>	E <sup>b7</sup>	A <sup>b7</sup>	D <sup>7</sup>
3	5	2	3	4	2	3	4	2	3	4	2	3	5	2	3

Third system of musical notation. Chords are indicated above the right hand staff.

G <sup>7</sup>	D <sup>b7</sup>	G <sup>b7</sup>	C <sup>7</sup>	F <sup>7</sup>	B <sup>7</sup>	E <sup>7</sup>	B <sup>b7</sup>	E <sup>b7</sup>	A <sup>7</sup>	D <sup>7</sup>	A <sup>b7</sup>	D <sup>b7</sup>	G <sup>7</sup>	C <sup>7</sup>	G <sup>b7</sup>
4	2	3	3	4	2	3	4	5	4	5	2	3	4	5	3

\* 1st measure of "HOW ABOUT YOU" (on the following page). I used B flat diminished; I could have used A<sup>7</sup> but I wanted to maintain the "bass line".

Fourth system of musical notation. Chords are indicated above the right hand staff.

F <sup>7</sup>	B <sup>7</sup>	B <sup>b7</sup>	E <sup>7</sup>	E <sup>b7</sup>	A <sup>7</sup>	A <sup>b7</sup>	D <sup>#7</sup>	D <sup>b7</sup>	G <sup>7</sup>	G <sup>b7</sup>	C <sup>7</sup>	B <sup>7</sup>	F <sup>7</sup>	E <sup>7</sup>	B <sup>b7</sup>
3	2	4	2	4	2	5	4	2	3	2	3	2	4	3	4

Fifth system of musical notation. Chords are indicated above the right hand staff.

A <sup>7</sup>	E <sup>b7</sup>	D <sup>7</sup>	A <sup>b7</sup>	G <sup>7</sup>	D <sup>b7</sup>	C <sup>7</sup>	G <sup>b7</sup>	F <sup>7</sup>	B <sup>7</sup>	B <sup>b7</sup>	E <sup>7</sup>	E <sup>b7</sup>	A <sup>7</sup>	A <sup>b7</sup>	D <sup>7</sup>
3	5	3	2	4	2	3	2	3	2	4	2	4	3	5	4

The following song (How About You) is one of the great standards of music. The entire song is an example of Two Note Chords. This is a simple example and not a final arrangement. I will use this song as we go on and add more changes and substitutions to it. This is a great tune for the reader to work with, as so much can be done with it (See page 96).

### How About You

The musical score for "How About You" is presented in piano accompaniment style, featuring two staves (treble and bass clef) for each system. The key signature is B-flat major (two flats). The score is divided into five systems, each with a series of chords indicated above the treble staff. The chords are: **System 1:** Bm7<sup>b5</sup>, B<sup>b</sup>°, F<sup>6</sup>, F°, Gm<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>, C<sup>6</sup><sup>7</sup>, Bm<sup>7</sup><sup>b5</sup>, B<sup>b</sup>°, F<sup>6</sup>, F°. **System 2:** Cm<sup>7</sup>, D<sup>+</sup><sup>7</sup>, Bm<sup>7</sup><sup>b5</sup>, B<sup>b</sup>°, F<sup>6</sup>, F°, Gm<sup>7</sup>, F<sup>#</sup>maj<sup>7</sup>, F, E<sup>7</sup><sup>#9</sup>, A<sup>6</sup>, Bm<sup>7</sup>. **System 3:** A<sup>6</sup>, E<sup>7</sup>, A<sup>6</sup>, C°, Bm<sup>7</sup><sup>b5</sup>, B<sup>b</sup>°, Bm<sup>7</sup><sup>b5</sup>, B<sup>b</sup>°, F<sup>6</sup>, F°, Gm<sup>7</sup>. **System 4:** C<sup>6</sup><sup>7</sup>, Cm<sup>7</sup>, F sus, Bm<sup>7</sup><sup>b5</sup>, B<sup>b</sup>m<sup>6</sup>, E<sup>b</sup><sup>9</sup><sup>b5</sup>, F<sup>6</sup>, A<sup>b</sup>m<sup>11</sup>, D<sup>b</sup><sup>7</sup>. **System 5:** Gm<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>b</sup>°, F<sup>6</sup>, B<sup>b</sup>°, F<sup>6</sup>, E<sup>b</sup>m, A<sup>b</sup><sup>7</sup>, D<sup>b</sup>maj<sup>7</sup>, G<sup>b</sup>maj<sup>7</sup>, F<sup>6</sup>, F<sup>9</sup><sup>#11</sup>. The bass staff includes fingering numbers (1-5) and a final measure with a 7-fingered chord. The piece concludes with a double bar line.

## Turnarounds

### (Endings)

We have learned what to play throughout a song by applying modes, scales and chord substitution. This is called improvisation. We now have to learn what to use as an introduction, first and second endings, and how to end the song itself.

### Form

Form is the order in which phrases are arranged. Learn the form of the tune and divide it into sections which are named alphabetically for convenience: A A B A for example. This form means that song has a 1st and 2nd ending with a bridge, and going back usually to the main theme. Two examples of this form are the songs "I'll Be Around" and "Changing Partners".

Let's use the A A B A form as an example in the key of C.

8va

C6

1. C6 Am7 Dm7 G7

Above are the typical chord changes for a turnaround on an A A B A song. Below are shown some of the possibilities that can be used in place of the standard changes.

1. Em7 Eb7 Dm11 D,9b5

1. Cmaj7 A67 D9 D,9b5

3 5 4 2 2 3 2 3 2

The above endings can also be used as Introductions. They can be played as 4 bar or 8 bar intros. You can choose to rhythmize them or play them as you feel. They can also be used as endings; of course you would resolve to the I (in this case C Major).

## Turnarounds

(continued)

The examples of turnarounds, intros and endings can also be played on as single notes. Learning to play on these changes is good practice.

1. Cmaj7 Bbm7 Eb7 Ab6 Db9

2. C6 Bb67 A7 Dm11 G+7 Db9b5\*

\* Can be substituted for G+7

## Endings

F#m7b5 Fm6 Em7+ Ebm6 Dm7 Dbmaj7 C6 C9b5 C6 Ab7 Dm7 Dbmaj7 C6

2 4 3 5 4 2 3 3 5 4 2

7 M

The second example of an ending is just a variation of the 2nd, 3rd and 4th bars of the first example. You can rhytmatize them any way that you choose. Learn in all keys.

C6 Eb67 Dm7 Db7#9 C6 C6 A7#9 (Eb7)\* Dm7 Db9b5 C6

3 5 4 2 3 2 5 4 2

M M

\* can be substituted for A7#9

The above endings are basically the same; they are just variations. They can also be used as turnarounds. Do not always use them in the same order. Be adept in using them in different ways so that you do not become 'pat' in your style.

## Turnarounds - Endings - Intros

(continued)

We now have an opportunity to combine previously learned material. Earlier I described that the only reversible interval is the flatted fifth (b5); the importance of this is demonstrated in the following examples. I will also show that the G diminished chord is like a b9 chord (depending on the bass note).

C<sup>6</sup> G<sup>°</sup> (A<sup>7</sup>) D<sub>m</sub><sup>11</sup> G<sup>7</sup> (D<sub>b</sub><sup>9b5</sup>) C<sup>6</sup> E<sub>b</sub><sup>7</sup> (A<sup>7#9</sup>) A<sub>b</sub><sup>7</sup> (D<sup>7</sup>) D<sub>b</sub><sup>7</sup> (G<sup>7</sup>)

\* - chords in parenthesis can be used as substitutes

In the first measure I show that G diminished can be used in place of A<sup>7</sup>. You could continue using the C<sup>#</sup> in the bass.

C<sup>6</sup> A<sup>7#9</sup> D<sup>7#9</sup> G<sup>7#9</sup> C<sup>6</sup> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>b</sub><sup>7</sup>

Remember that the only interval that is reversible is the flatted fifth (b5). That is why you can use the same notes in the right hand for the A<sup>7#9</sup>, D<sup>7#9</sup>, G<sup>7#9</sup> as the E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>7</sup> and D<sub>b</sub><sup>7</sup>. (E<sub>b</sub> is the b5 of A; A<sub>b</sub> is the b5 of D; D<sub>b</sub> is the b5 of G.)

We can use all of the above as turnarounds, introductions and endings. Play them in all keys and in different rhythmic patterns.

## Turnarounds - Endings - Intros

(continued)

A musical score for a piano, showing a sequence of chords and melodic lines. The chords are labeled above the staff: Dm7, Db9, Cmaj7, C6, Dm7, Db9, Cmaj7, C6. The bass line consists of single notes with fingerings: 3, 2, 3, 2, 3, 2, 3, 2. The treble staff contains a melodic line with eighth and quarter notes.

The above endings are basically the same; they are examples of how you can vary an idea. The chords are taken from the IIm V<sup>7</sup> sequence (Dm<sup>7</sup> - G<sup>7</sup>), the Db<sup>7</sup> being the substitute for G<sup>7</sup>.

A musical score for a piano, showing a variation of the IIm V<sup>7</sup> sequence. The chords are labeled above the staff: Dm7, Db9, Cmaj7, C6. The bass line consists of single notes with fingerings: m, 4, 3, 4, m. The treble staff contains a melodic line with eighth and quarter notes.

Here is another variation of the IIm V<sup>7</sup> sequence. Notice the last measure where I used the G Major chord and C bass, and the Am chord with C bass. These are permutations which were outlined previously in chord formations.

You must use your own ideas for Intros, Endings and Turnarounds. I have given you enough examples for you to begin creating on your own. Do not be afraid to try new ideas because it is the only way to learn. I remember the great drum teacher CHARLES TAPPAN who once said "If you're going to make a mistake, make a big one". This is how you develop ideas.

## Diatonic Seventh Chord Patterns

The Major seventh chord is frequently used in jazz. To develop the dexterity necessary to use at your command, I have written a series of patterns. These will help you become more proficient in using this chord.

The image shows four staves of musical notation, each containing a sequence of eighth-note patterns. The patterns are designed to be played over a sustained Major seventh chord. The fingerings are indicated by numbers 1-5 above the notes. The patterns are as follows:

- Staff 1:  $1\ 2\ 3$  |  $1\ 2\ 4\ 5$  |  $1\ 2\ 3\ 5$  |  $1\ 2\ 3\ 5$  ||  $5\ 3\ 2\ 5$  |  $4\ 3\ 1\ 5$  |  $4\ 2\ 1\ 4$  |  $3\ 2\ 1$
- Staff 2:  $1\ 3\ 2\ 5$  |  $1\ 4\ 2\ 5$  |  $1\ 3\ 2\ 5$  |  $1\ 3\ 2\ 5$  ||  $3\ 5\ 2\ 5$  |  $3\ 4\ 1\ 5$  |  $2\ 4\ 1\ 4$  |  $2\ 3\ 1$
- Staff 3:  $2\ 1\ 3\ 5$  |  $2\ 1\ 4\ 5$  |  $2\ 1\ 3\ 5$  |  $2\ 1\ 3\ 5$  ||  $3\ 1\ 2\ 3$  |  $2\ 1\ 2\ 3$  |  $2\ 1\ 2\ 3$  |  $2\ 1\ 2$
- Staff 4:  $1\ 3\ 5\ 2$  |  $1\ 3\ 5\ 2$  |  $1\ 3\ 5\ 2$  |  $1\ 3\ 5\ 2$  ||  $1\ 3\ 5\ 2$  |  $1\ 3\ 5\ 2$  |  $1\ 3\ 5\ 2$  |  $1\ 3\ 5\ 2$

There are a number of ways to form the  $M^7$  chord on the bass; the most common way is by sustaining C bass with the C Major chord. An alternative to this is to sustain C bass and the G Major chord. I would use these chords with the above exercises in order to hear the Major seventh chord.

The image shows two chord voicings in a bass clef. The first voicing is a C Major chord with a C bass note, labeled 'M'. The second voicing is a G Major chord with a C bass note, also labeled 'M'.

## Diatonic Scale Exercises

The following are a series of figures that can be applied to the Diatonic scale. They should be played in 12 keys in order to develop the ability to play in any key. You should also know the chords from the Diatonic Mode in order to use them on the left hand while playing these figures on the right hand.

Cmaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> C Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> Am<sup>7</sup> G<sup>7</sup> C

The image shows five staves of musical notation, each containing two lines of music (treble and bass clefs). The exercises are designed to be played in 12 keys, with the chord sequence Cmaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> C Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> Am<sup>7</sup> G<sup>7</sup> C provided above the first staff. The exercises are designed to be played in 12 keys, with the chord sequence Cmaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> C Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> Am<sup>7</sup> G<sup>7</sup> C provided above the first staff. The exercises are designed to be played in 12 keys, with the chord sequence Cmaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> C Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> Bm<sup>7</sup><sup>b5</sup> Am<sup>7</sup> G<sup>7</sup> C provided above the first staff.

There are endless combinations of notes that can be played; these are just a few examples. I would try to sustain chords against these figures, once you are comfortable playing in all keys. You could sustain any of the chords from the Diatonic mode; this will enable you to hear the different changes that can be played.

Apply different rhythm patterns

# All The Things You Are

Jerome Kern  
with ideas by Ralph Stricker

8va

Fm<sup>7</sup> B<sup>♭</sup>m<sup>7</sup> (E<sup>m</sup>7)(A<sup>7</sup>)  
E<sup>♭</sup>7 A<sup>♭</sup>maj<sup>7</sup> D<sup>♭</sup>maj<sup>7</sup> (D<sup>m</sup>7)  
G<sup>7</sup> G<sup>7</sup>

Cmaj<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> (B<sup>m</sup>7)(E<sup>7</sup>)  
B<sup>♭</sup>7 E<sup>♭</sup>maj<sup>7</sup> A<sup>♭</sup>6

D<sup>7</sup>9 Gmaj<sup>7</sup> G<sup>♯</sup> (A<sup>m</sup>11)  
Am<sup>7</sup> D<sup>7</sup> (Gmaj<sup>7</sup>Am<sup>7</sup>B<sup>♭</sup>m<sup>7</sup>Bm<sup>7</sup>)  
Gmaj<sup>7</sup>

G<sup>6</sup> (F<sup>♯</sup>m11)  
B<sup>7</sup> B<sup>7</sup> Emaj<sup>7</sup> C<sup>+7</sup> Fm<sup>7</sup> B<sup>♭</sup>m<sup>7</sup>

E<sup>♭</sup>7 A<sup>♭</sup>maj<sup>7</sup> D<sup>♭</sup>maj<sup>7</sup> D<sup>♭</sup>m<sup>9</sup> D<sup>♭</sup>m<sup>6</sup> A<sup>♭</sup>6 (D<sup>m</sup>11)  
G<sup>7</sup>

The image shows the piano accompaniment for the song 'All The Things You Are'. It consists of five systems of music, each with a treble and bass clef staff. The music is in a key signature of three flats (B-flat major or D-flat minor). The first system starts with a repeat sign and includes fingering numbers (3, 5, 2, 3, 4, 5, 4, 3, 4, 5, 4, 2, 4, 3, 2, 4, 5, 2, 4, 3, 2, 3, 2) and dynamic markings (\* and \*\*). The second system includes a dynamic marking (\*\*\*). The third system includes dynamic markings (M and 7). The fourth system includes a dynamic marking (m). The fifth system includes dynamic markings (M and 7). The music is written in a style typical of mid-20th-century jazz piano accompaniment, with a focus on harmonic support and rhythmic accompaniment.

The musical score for 'All The Things You Are' is presented in two endings. The first ending consists of five measures with chords Bbm7, Eb7, A(b)6, Gm11, and C+7. The second ending consists of four measures with chords Bm7b5, Bbm7, Amaj7, and A(b)maj7. Fingerings and voicings are indicated throughout the score.

- ( ).....Chord substitutions
- \*.....Ab scale can be played (Aeolian Mode)
- \*\*.....C scale can be played (Mixolydian Mode)
- \*\*\*.....Eb scale can be played (Aeolian Mode)

This song was originally written as a ballad not a jazz piece, but it remains the most recorded jazz song of all time. I use it as an example because it illustrates so much the material in this book (e.g. Modes, Scales, Chord Substitutions, Voicings, Turnarounds and Bass Lines).

The third measure is an example of two subjects: 1. Substitution of the Vm<sup>7</sup> for the I<sup>7</sup> (Em for A<sup>7</sup>), and 2. showing that the only interval that is reversible is the b5 (A<sup>7</sup> for Eb<sup>7</sup>); A is the b5 of the Eb scale.

In the second measure of the first ending we have an example of voicing of the Gm<sup>11</sup> (V<sup>7</sup>), resolving to the C<sup>7</sup> (I<sup>7</sup>). This is also shown in the 17th and 21st measures.

In the first ending we have an example of a turnaround; in the second ending we have an example of using chords as an ending and/or a turnaround.

### Whole Tone Scale

The Whole Tone Scale is shown in two octaves. The treble clef shows the scale starting on C: C, D, E, F#, G, A, B, C. The bass clef shows the scale starting on C: C, D, E, F, G, A, B, C. Fingerings are indicated above the notes.

\* If you play the scale in double octaves, you would use the first finger on C. The scale can also be used with augmented chords.

I previously omitted this scale, but I feel that now is the time to include it. It is a versatile scale as it can be played against seventh and augmented chords. You can use any of the notes in the scale as starting notes against the C<sup>7</sup> chord (preferably the C, E, F#, A# / Bb). You may ask "Why the F#?". Remember the reversible interval, the b5? C is the b5 of F#, and F# is the b5 of C. Practice this against all seventh and augmented chords (the second measure in the first ending shows the C augmented chord).

# How About You

with ideas by Ralph Stricker

The image displays a piano score for the piece "How About You". The score is written in a single system with four staves. The top two staves are the treble and bass clefs, and the bottom two staves are the right and left hands. The key signature is one flat (B-flat), and the time signature is common time (C). The score features a variety of musical notations, including chords, arpeggios, and melodic lines. The bass line is particularly active, with many triplets and sixteenth-note patterns. The right hand often plays chords and some melodic fragments. The score is divided into measures by vertical bar lines, and there are some dynamic markings like accents (^) in the final system.

The musical score is written for piano in B-flat major and 4/4 time. It consists of four systems of music. Each system contains a treble clef staff and a bass clef staff. The bass line is heavily annotated with fingering numbers (1-5) and includes several triplet markings. The treble line features a variety of chords and melodic phrases. The piece ends with a 'dim.' (diminuendo) marking and a final chord in the bass staff.

This arrangement of "How About You" contains many of the harmonies and progressions that we have previously learned. It is not an arrangement that I consider to be final, but only an example of how to apply some of the work contained in the book.

## Time to Reflect

I would like to take this time to advise the reader to stop for a moment and reflect upon what he or she has learned to this point. It definitely pays to review the study materials on a periodic basis to be sure that all of this knowledge has been absorbed thoroughly.

You should be able to apply the course material to songs currently in your repertoire and also to any new songs that you intend to work on. I have found that working with new songs is better because it is easy to get stale when working on things with which we are overly familiar; it is also easy to run out of fresh ideas when working on old material. In addition, a wonderful learning tool is to play songs in different keys than the one in which we normally play.

Try to develop a system in your approach to practice; let one segment of your practice lead you into the next. When playing the scales, follow with the modes in that scale and then try to create lines that are from the material that you are working on at the time.

You should know all of the chord and inversions and be able to apply them in song form. Play the melody of the song in chords and then sing the melody and play a chord background.

Do not be afraid to experiment. The only way you can learn is by trying different ideas. Don't get into a rut and always play the same figure of chord in the same place. When you make a mistake, be aware of the mistake and try not to make the same one again.

I recommend that you practice with a metronome, setting a tempo that is comfortable for you. One suggestion is that you do not increase the tempo of the metronome initially, but rather play more notes per beat. If you are playing a figure using eighth notes, then play that figure using sixteenth notes.

The knowledge that you should have at this point will help you to understand the remainder of the work in this book. I stress that you try to analyze each new study that you undertake. It is not enough to simply play things physically or mechanically, you must also know them mentally.

I am aware that some of you are trying to learn the material in this book by yourselves. This could be an advantage if a teacher is not familiar with these studies; however, if you have a teacher who is well versed in jazz, then you have a distinct advantage.

## THERE ARE NO "NEW" CHORDS

Since the inception of "Bop" we have been led to believe that the chords used in that art form are new. This is a myth, as the masters in the 17th and 18th century used them in their music. They were just called by their pure harmonic names.

Bach was the Art Tatum of his time and Chopin was the Bill Evans of his era. I will use Chopin's NOCTURNE IN Eb as an example of modern day chords that were used 150 years ago.

### Nocturne

Frederic Chopin Op. 9 #2

The musical score for Chopin's Nocturne in E-flat major, Op. 9 No. 2, shows the first two measures. The right hand has a melody with a fermata over the first measure. The left hand has a bass line with chords Eb, A-flat major, Eb, C7, B-flat minor, and F minor 7. Arrows point to specific bass notes labeled (A), (B), and (C).

Notice the genius of Chopin and how he uses bass lines (B), and the use of the Eb bass against the A<sup>o</sup> (A). In example (C) he uses a BbM<sup>11</sup> with the F in the bass. The use of the Eb bass against the A<sup>o</sup> chord is, in essence, a B<sup>b7b9</sup>, which leads to the Eb and EbM<sup>7</sup>.

The musical score for Chopin's Nocturne in E-flat major, Op. 9 No. 2, shows measures 3 and 4. The right hand has a melody with a fermata over the first measure. The left hand has a bass line with chords B-flat 7, G 7, C minor, A major, B-flat 7, and E-flat. Arrows point to specific bass notes labeled (D) and (E).

This is a perfect example of a bass line connecting notes from one chord to another (D). The next example (E) is the use of the Bb<sup>sus</sup> chord.

Nocturne—cont.

Musical score for Nocturne—cont. The score is in F major (one flat). The treble clef part shows a melodic line with notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Above the treble clef are chord symbols: C7, Bbm, and Fm. Below the treble clef, seven upward-pointing arrows are labeled (F). The bass clef part shows a bass line with notes: F3, C4, F3, C4, F3, C4, F3, C4. A box labeled "F Harmonic Minor Scale" is positioned to the right of the bass line.

Chopin used the harmonic minor scale masterfully (F) against a C<sup>7b9</sup>. He started on the second step of the harmonic minor. This is used in jazz as notes to be played against the m<sup>7b9</sup>, 7b9 and others which are covered in this book.

Musical score for Nocturne—cont. The score is in F major (one flat). The treble clef part shows chords: Cm, F7, Bb, B7, E, C7, F7, Bb7. The bass clef part shows a bass line with notes: F3, C4, F3, C4, F3, C4, F3, C4, F3, C4, F3, C4. Five upward-pointing arrows are labeled (G) and are positioned under the notes F3, C4, F3, C4, F3.

Notice the contrary motion bass progression in (G). The changes and bass lines are beautiful.

There are many examples of modern chords and modes used by the masters before anyone ever knew what jazz was. The student who has studied classical music has such an advantage when he/she eventually learns jazz.

## Learning How to Write Bass Lines

The left hand (bass) of the accordion has been sorely neglected in the learning of jazz. Many players use what is known as the "polka bass" in their playing of jazz. One of the reasons for this is that accordionists are generally accompanied by bass players. When accordionists are called upon to play the part of the bass player, they find themselves up the proverbial 'creek without a paddle'. You will learn from these examples how to determine a bass line.

Bass lines, whether ascending or descending, should not be more than 1 ½ steps apart; preferably they should be only ½ to 1 step apart. In the examples below you will see that I have taken a note from one chord and a note from the next chord etc. There is no more than one whole step between bass notes.

C<sup>6</sup> C<sup>7</sup> F<sup>6</sup> F<sub>m</sub><sup>6</sup>    C<sup>6</sup> B<sup>b</sup>7 A<sup>b</sup>6 G<sup>7</sup>    C<sup>6</sup> G<sup>o</sup> D<sub>m</sub><sup>7</sup> F<sup>7</sup>    C<sup>6</sup> E<sup>b</sup>7 D<sub>m</sub><sup>7</sup> D<sup>b</sup>9<sup>b</sup>5

Sometime we have to play a substitute chord for the original in order to keep the bass line moving, and remain within our preferred rule of one whole step. In the last measure of the above line, the original fourth chord was a G<sup>7</sup>. I substituted D<sup>b</sup>9<sup>b</sup>5 instead of G<sup>7</sup>. This was musically correct as the Db is the b5 of G (reversible interval G-Db-G). I've written the above examples in the key of C to make it easier for those just starting to learn jazz. You should transpose all of them in other keys.

\* (F6)            (Gm7) (C7)  
F<sup>6</sup> F<sup>o</sup>    G<sub>m</sub><sup>7</sup> F<sup>#</sup>7    F<sup>6</sup> F<sup>7</sup>    B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>6</sup> A<sup>b</sup>6 B<sup>b</sup>m<sup>7</sup> B<sup>o</sup> F<sub>m</sub><sup>7</sup> B<sup>b</sup>7 F<sup>7</sup>

\* ( ) original chords

Once again I kept within a whole step when moving the bass line. In the first example I had to substitute two chords (F diminished and F<sup>#</sup>7) to follow the rule. Notice that instead of C<sup>7</sup>, I substituted the b5 of C which is F<sup>#</sup>7.

## Learning How to Write Bass Lines

(Continued)

Musical notation for the first example, showing a bass line and chord substitutions. The chords are: D $\flat$  maj $^7$ , D $\flat$  m $^9$ , D $\flat$  m $^6$ , A $\flat$  m $^6$ , G $^7$ , 2. B m $^7\flat^5$ , B $\flat$  m $^7$ , A maj $^7$ , A $\flat$  maj $^7$ . The bass line consists of quarter notes: D $\flat$ , D $\flat$ , D $\flat$ , A $\flat$ , G, B $\flat$ , B $\flat$ , A $\flat$ . The right hand has chords: D $\flat$  maj $^7$ , D $\flat$  m $^9$ , D $\flat$  m $^6$ , A $\flat$  m $^6$ , G $^7$ , B $\flat$  m $^7$ , A maj $^7$ , A $\flat$  maj $^7$ .

The above examples are from the song "All the Things You Are". The complete arrangement is in the book (pp 94-95). For each chord, try to determine how the bass note was derived.

Musical notation for the second example, showing a bass line and chord substitutions. The chords are: E $\flat$  6, B $\flat$  13, F $\sharp$  o, C 13, A $\flat$  6, A o, B $\flat$  m $^7$  E $\flat$  7, E $\flat$  6, E $^9\flat^5$ , F m $^7$  F $\sharp$  9 $\flat^5$ , C m $^7$ , B $^7$ , B $\flat$  m $^7$  E $\flat$  sus $^7$ . The bass line consists of quarter notes: E $\flat$ , B $\flat$ , F $\sharp$ , C, A $\flat$ , A, B $\flat$ , E $\flat$ , E $\flat$ , F, C, B $\flat$ , E $\flat$ . The right hand has chords: E $\flat$  6, B $\flat$  13, F $\sharp$  o, C 13, A $\flat$  6, A o, B $\flat$  m $^7$  E $\flat$  7, E $\flat$  6, E $^9\flat^5$ , F m $^7$  F $\sharp$  9 $\flat^5$ , C m $^7$ , B $^7$ , B $\flat$  m $^7$  E $\flat$  sus $^7$ . The bass line has fingerings: 3, 5, #2, 4, 5, 1, 7, 7, 3, #2, 3, #2, 4, 1, m, m.

Above are two examples of bass lines and how to substitute chords to keep the 'line' going. Both examples are the first four measures of 'Liza' by George Gershwin. In the second example I substituted an E $^9\flat^5$  for the B $\flat$  13 (B $\flat$ /E/B $\flat$ ). Notice in the last measure I used an E $\flat$  sus $^7$ , which is an extended 7th chord. This is usually an 11th (E $\flat$ , G, B $\flat$ , D $\flat$ , F). By using the E $\flat$  (I) bass and the B $\flat$  m chord, which has an F (4=11) in it, we now have an E $\flat$  sus $^7$ . You can use this example for any sus (suspended) chord. The same can apply to the right hand. Play E $\flat$  bass with the E $\flat$  $^7$  chord on the bass and B $\flat$  m $^7$  chord on the right hand. It is a very full sound. Play in all keys.

## Super-Imposing Arpeggios

We have not yet discussed arpeggios. I have tried to present the material in this book in an easy, progressive way, and I believe that once the reader is versed in chords and scales, everything else will fall into place.

The next study will deal with arpeggios and their extensions; I refer to extensions and super-imposing. Let us examine them and understand them before attempting to play them.

The G<sup>7</sup> (Mixolydian) scale is taken from the CM scale, by starting on the 5th step of the Major. The first chord we derive from this scale will be the G<sup>7</sup>, followed by the G<sup>9</sup> and the G<sup>11</sup>. We can now form our arpeggios from these chords.

We play through the G<sup>7</sup> and G<sup>9</sup> chords to form the arpeggios, but observe the other chords that are also found within the parent chords. This takes us back to the study of the modes that we learned.

Notice that when we start on F we play through the G<sup>7</sup> chord eventually; if we start on G, we eventually play through the F<sup>M7</sup> chord.

## Arpeggios

C Major C      C minor Cm      C augmented C<sup>+</sup>

C seventh C<sup>7</sup>      C diminished C<sup>o7</sup>      C augmented 7 C<sup>+7</sup>

C minor 7 Cm<sup>7</sup>      C seventh b5 C<sup>7b5</sup>      C Major 7 Cmaj<sup>7</sup>

1st 2nd 3rd 4th 5th 6th M7      Mixo-Lydian mode C<sup>7</sup> Scale      C<sup>7</sup>

Mixo-Lydian      Dorian

C<sup>7</sup> Dm<sup>7</sup> Em<sup>7b5</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B♭maj<sup>7</sup>      C<sup>7</sup> Gm<sup>7</sup>

The above arpeggios must be played in all 12 keys. You should be able to play the arpeggios starting from any note in that arpeggio.

When playing through the arpeggios, try to be aware of the different chords that you are playing. This will be illustrated on the next page.

## Arpeggios in Modal Form

C13	Em11b5					
C11	Em9b5	Gm11	Dm11	Am11		
C9	Gm9	BbM9	Dm9	FM9	Am9	
C7	Em7b5	Gm7	BbM7	Dm7	FM7	Am7
CM	Emb5	Gm	BbM	Dm	FM	Am

Musical notation showing arpeggios in modal form. The top staff contains a melodic line with notes G, A, B, C, D, E, F, G. The bottom staff contains bass notes with chord symbols: M&7, m, m, M, m, M, m, and C7. Fingerings are indicated below the bass staff.

Once again we learn of the many permutations that can be derived from the arpeggios in their extended form. The above examples must be played in all keys

The examples below show us the relationship of chords, once again pointing out how the bass changes the chord.

Musical notation showing chord relationships. The top staff has notes G, A, B, C, D, E, F, G. The bottom staff has bass notes with chord symbols: I, II, III, IV, V, VI, VII, VIII, IIIm<sup>7</sup>, V<sup>7</sup>, and C<sup>sus7</sup>. Fingerings are indicated below the bass staff.

Musical notation showing chord relationships. The top staff has notes G, A, B, C, D, E, F, G. The bottom staff has bass notes with chord symbols: (V<sup>7</sup>) (IIIm) (C<sup>sus</sup>), C<sup>9</sup>, E<sup>m7b5</sup>, G<sup>m6</sup>, G<sup>m7</sup>, and B<sup>b6</sup>. Fingerings are indicated below the bass staff.

## Augmented Chords and Substitutions

C<sup>+</sup> E<sup>+</sup> G<sup>+</sup>
D<sup>b+</sup> F<sup>+</sup> A<sup>+</sup>
D<sup>+</sup> F<sup>+</sup> B<sup>b+</sup>
E<sup>b+</sup> G<sup>+</sup> B<sup>+</sup>

Augmented chords repeat themselves every 2 whole steps. There are only four different augmented chords ( C<sup>+</sup>, D<sup>b+</sup>, D<sup>+</sup>, E<sup>b+</sup>).

Whole tone scale (C, D, E, F#, G#, A#)
Whole tone scale (D<sup>b</sup>, E<sup>b</sup>, F, G, A, B)

The whole tone scale is an excellent scale to substitute for the 7th chord and also the 9b5 chord. Remember that we can substitute the 9b5 chord for the 7th (G<sup>b</sup>9<sup>b</sup>5 for C<sup>7</sup>).

A <sup>b</sup> 7	B <sup>b</sup> 7	C <sup>7</sup>	D <sup>7</sup>	E <sup>7</sup>	F <sup>#</sup> 7	A <sup>7</sup>	B <sup>7</sup>	C <sup>#</sup> 7	E <sup>b</sup> 7	F <sup>7</sup>	G <sup>7</sup>
E <sup>7</sup>	F <sup>#</sup> 7	A <sup>b</sup> 7	B <sup>b</sup> 7	C <sup>7</sup>	D <sup>7</sup>	F <sup>7</sup>	G <sup>7</sup>	A <sup>7</sup>	B <sup>7</sup>	C <sup>#</sup> 7	D <sup>#</sup> 7
C <sup>7</sup>	D <sup>7</sup>	E <sup>7</sup>	F <sup>#</sup> 7	A <sup>b</sup> 7	B <sup>b</sup> 7	D <sup>b</sup> 7	E <sup>b</sup> 7	F <sup>7</sup>	G <sup>7</sup>	A <sup>7</sup>	B <sup>7</sup>

The chart above shows the augmented chords in whole tones. Notice that the D<sup>+</sup> whole tone is a repeat of the C<sup>+</sup> whole tone scale, and the E<sup>b+</sup> is a repeat of the D<sup>b+</sup>. Below are augmented chords played in broken chord form against the 9b5 chord.

Notice that the 1st note of each sequence forms the C<sup>+</sup> chord (C, E, G#).

# Augmented Chords and Substitutions

(continued)

System 1: Treble clef contains a melodic line of eighth-note triplets. Bass clef contains a harmonic line of chords:  $\text{D}_2$ ,  $\text{F}_2$ ,  $\text{A}_2$ ,  $\text{B}_2$ ,  $\text{D}_3$ ,  $\text{F}_3$ ,  $\text{A}_3$ ,  $\text{B}_3$ .

System 2: Treble clef contains a melodic line of eighth-note triplets. Bass clef contains a harmonic line of chords:  $\text{D}_2$ ,  $\text{F}_2$ ,  $\text{A}_2$ ,  $\text{B}_2$ ,  $\text{D}_3$ ,  $\text{F}_3$ ,  $\text{A}_3$ ,  $\text{B}_3$ . Above the treble staff, the chords are labeled:  $\text{D}_2^{\flat 9 \flat 5}$ ,  $\text{F}_2^{\flat 9 \flat 5}$ ,  $\text{A}_2^{\flat 9 \flat 5}$ .

System 3: Treble clef contains a melodic line of eighth-note triplets. Bass clef contains a harmonic line of chords:  $\text{D}_2$ ,  $\text{F}_2$ ,  $\text{A}_2$ ,  $\text{B}_2$ ,  $\text{D}_3$ ,  $\text{F}_3$ ,  $\text{A}_3$ ,  $\text{B}_3$ .

System 4: Treble clef contains a melodic line of eighth-note triplets. Bass clef contains a harmonic line of chords:  $\text{D}_2$ ,  $\text{F}_2$ ,  $\text{A}_2$ ,  $\text{B}_2$ ,  $\text{D}_3$ ,  $\text{F}_3$ ,  $\text{A}_3$ ,  $\text{B}_3$ .

System 5: Treble clef contains a melodic line of eighth-note triplets. Bass clef contains a harmonic line of chords:  $\text{D}_2$ ,  $\text{F}_2$ ,  $\text{A}_2$ ,  $\text{B}_2$ ,  $\text{D}_3$ ,  $\text{F}_3$ ,  $\text{A}_3$ ,  $\text{B}_3$ .

System 6: Treble clef contains a melodic line of eighth-note triplets. Bass clef contains a harmonic line of chords:  $\text{D}_2$ ,  $\text{F}_2$ ,  $\text{A}_2$ ,  $\text{B}_2$ ,  $\text{D}_3$ ,  $\text{F}_3$ ,  $\text{A}_3$ ,  $\text{B}_3$ .

## Augmented Scale

The augmented scale is an excellent scale to use in jazz as it covers many chord substitutions. We have already learned that augmented chords repeat every two whole steps (tones); therefore, by learning four augmented scales, we will know twelve (3 roots x 4 augmented scales = 12).

There are three roots in each scale; therefore we have three Major chords in each scale. There are also three augmented chords in each scale. The scale can be used against the Major seventh and the augmented chord which, in itself, can be used against the 9b5 (#11) chord.

**C augmented scale**

C   E   A $\flat$    Cmaj $^7$  E $\flat$ maj $^7$  A $\flat$ maj $^7$    C $^+$    E $^+$    A $\flat$  $^+$

**Db augmented scale**

D $\flat$    F   A   D $\flat$ maj $^7$  Fmaj $^7$  A $\flat$ maj $^7$    D $\flat$  $^+$    F $^+$    A $^+$

**D augmented scale**

D   F $\sharp$    B $\flat$    Dmaj $^7$  F $\sharp$ maj $^7$  B $\flat$ maj $^7$    D $^+$    F $\sharp$  $^+$    B $\flat$  $^+$

**Eb augmented scale**

E $\flat$    G   B   E $\flat$ maj $^7$  Gmaj $^7$  Bmaj $^7$    E $\flat$  $^+$    G $^+$    B $^+$

3   5   3   2   5   2   3   3   2   5   2   3   5   3

## Augmented Scales in Chord Form

The augmented scale in chord form is one of the most beautiful studies to know and use in jazz. The diversity of ideas that can be used harmonically in background as well as melodic structure is awesome. The permutation of ideas is unlimited. I will give a few examples of how to use and play the augmented scale in chords. The student must experiment to become familiar with the many uses of this scale.

**C+ Scale**

The image shows the C+ scale and its chord forms. The first staff is the C+ scale in treble clef: C4, D4, E4, F#4, G4, A4, B4, C5. The second staff shows the augmented scale in chord form with two systems of chords. The first system includes Cmaj7, Abmaj7, Emaj7, Cmaj7, Abmaj7, Emaj7. The second system includes C+, Eb+, E+, G+, Ab+, B+.

### Example of Augmented

**(Original melody)**

The image shows the original melody of "What are You Doing the Rest of Your Life" by Michel LeGrande. The melody is in treble clef, and the bass line is in bass clef. The melody is marked with 'x' and 'X' to indicate the augmented scale notes. Chords are labeled above the staff: Am7, Am7/G, F#m11, B7.

The above is an example of using the augmented scale in chord form. The song is "What are You Doing the Rest of Your Life" by Michel LeGrande. The notes marked with an X are the notes of the augmented scale.

## Scale Substitution

(seventh chord)

The image displays three staves of musical notation in treble clef, each showing a C7 chord and its corresponding scale. The first staff shows C7 with Mixo-Lydian, Lydian b5 (C# melodic minor), and Super Locrian (C# melodic minor). The second staff shows C7 with Whole Tone, Db diminished, and Symmetrical. The third staff shows F#7 with Lydian, Eb7, and A7.

We have countless options at our fingertips that can be used against the 7th chord. The chart below shows most of the scales that are available. The excuse of not knowing what to play is ludicrous; you just have to learn to use these scales.

### Scales that can be played against the C<sup>7</sup> chord.

C <sup>7</sup> (F Major scale)	Db, Gb, Bb, and G diminished
C# melodic minor	C Symmetrical (Db)
C Super Locrian (C# melodic minor)	Eb <sup>7</sup>
F# Lydian b5 (C# melodic minor)	F# <sup>7</sup> (B Major) Lydian
Whole tone scale	A <sup>7</sup>

The chart below show the optional substitutions; the C is the flatted fifth of F# and F# is the flatted fifth of C. They are interchangeable...one can be used for the other.

### Relative flatted fifth (#11)

C	F#	F#	C
Db	G	G	Db
D	Ab	Ab	D
Eb	A	A	Eb
E	Bb	Bb	E
F	B	B	F

## Plethora of Ideas

The following pages will cover some of the subjects previously explained. They will also encompass some new ideas to expedite your playing of jazz.

I use the song LIZA as an example of what can be done to enhance your playing.

1. Look at the use of "spread or open chords". They give the sound of a big band. (Previously Covered)
2. Notice the bass line and how it moves ascending no more than one whole step apart. (Previously Covered)
3. The top line is what we call in jazz "a riff". A riff is a series of notes played instead of the melody; the notes follow the same theme from measure to measure.

### *Liza*

by George Gershwin  
with ideas by Ralph Stricker

The musical score for "Liza" shows a riff in the treble clef and piano accompaniment in the grand staff. The riff is marked "Riff" and "8va". The piano accompaniment features chords Eb6, Bb13, F#o, C13, Ab6, and Ao. The bass line consists of single notes moving in an ascending stepwise pattern.

Let's look at the riff played against the Bb<sup>13</sup> and the C<sup>13</sup>. The notes over the Bb<sup>13</sup> and the C<sup>13</sup> form a D<sup>o</sup> and an E<sup>o</sup> respectively. D<sup>o</sup> is part of the Bb<sup>7b9</sup>. E<sup>o</sup> is part of the C<sup>7b9</sup>.

### Substitution of the Major Seventh Chord

The musical score compares "Misty" and "Sophisticated Lady" to illustrate chord substitution. "Misty" shows Eb<sup>7</sup> and Bb<sup>7b9</sup> chords, with a measure where the Eb<sup>7</sup> chord is substituted with D(\*) because the major seventh note (D) is the melody note. "Sophisticated Lady" shows F#<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, Eb<sup>7</sup>, and Abmaj<sup>7</sup> chords, with a measure where the F#<sup>7</sup> chord is substituted with C#m<sup>11</sup> because the major seventh note (F#) is the melody note.

When the Major seventh note (D) of a chord (EbM<sup>7</sup>) is the melody note, we use that note (D) to determine the name of the chord (D Major). I used the first measure of Misty (\*) and a measure of Sophisticated Lady (\*) as examples. I also use a measure of of Sophisticated Lady (\*\*) for the substitution of m11 for the 7th chord. (Previously covered).

## Plethora of Ideas

(continued)

The use of the three note triad on top of the I of the Major seventh is not unusual. Example: D triad over the Eb bass. Let us examine the notes from bottom up using the previous two examples.

The image shows two measures of music on a grand staff. The first measure has a bass clef with a single note Eb and a treble clef with a triad of notes Eb, F#, and Ab. The second measure has a bass clef with a single note Ab and a treble clef with a triad of notes Ab, B, D, and G.

In the first example we used a D triad over an Eb bass. The notes bottom up are Eb, F#, Ab, D. They are part of an Eb<sup>o</sup> chord. The D added to the chord creates what is known in jazz as a "half diminished" (Symbol: Ø)

In the second example we used a G triad over an Ab bass. The notes from bottom up are Ab, B, D, G. They are part of an Ab<sup>o</sup> chord. The G added to the chord creates the half diminished.

What we have learned from the above examples can also be used as an ending. In the second measure we use the B Major triad over a C bass. (B is the M<sup>7</sup> of C)

The image shows a musical staff with a grand staff. The bass clef has a single note C. The treble clef has a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Above the staff, the label 'C6' is written. Above the notes, there are several symbols: a sharp sign (#), a flat sign (b), a sharp sign (#), and a flat sign (b).

## Plethora of Ideas

(continued)

Here is another idea to use. The following four measures are from "My Funny Valentine". The third measure was originally written as an Fm7. Whenever the melody note is the minor third of the chord (Fm/Ab) you can raise the chord a half step and then revert back to the original chord. That is what I did in this example. The Ab melody note becomes the 9th of F#m.

The image shows a musical score for four measures in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. Above the staff, the chords are labeled: Ab6, Fm7, F#m9, Fm11, and Bb7. The bass line includes fingering numbers: 2, 4, 3, 5, 2, 4, 2, 4.

The following example is an extreme case of substituting the minor chord. I would only do it once in a song (All The Things You Are). Notice that in the third measure I substituted Em7 and A7 for the original chord Eb7. When making substitutions be sure to try them to make sure that they sound good.

The image shows a musical score for a chord substitution exercise in 4/4 time. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef. Above the staff, the chords are labeled: Fm7, F#m9, Bbm7, Bm9, Bbm7, Em7, A7, and Abmaj7. The bass line includes fingering numbers: 2, #2, 5, #2, 5, 3, 7.

On the following four pages are two variations of 'Embraceable You'. The first is a somewhat easier version and the second shows what can be done by using more substitutions and bass lines. Neither should be considered arrangements, but rather ideas to help in other songs.

I would like to point out some chord substitutions that I made in the second variation (pages 116-117) and compare them to the simpler version (pages 114-115). In the second measure of page 116, I substituted Bm7 & E13 resolving to E7b9, for the Ab diminished found in the same measure of page 114. Remember that we can substitute the Vm7 for the 7th chord (E7 being the I7 and Bm7 being the Vm7). Examine the E7b9...it is a perfect substitution for Ab°. Comparing the second measures in the first lines of pages 117 and 115, I went back to the B diminished chord which can also be A flat diminished. In the second measure of the fourth line on page 117, I substituted F#7 for the C7 found in the same measure of page 115. Remember that the only interval that is equal to itself is the flatted fifth. (C7/F#7/C7).

# Embraceable You

George Gershwin  
with ideas by Ralph Stricker

The piano accompaniment for "Embraceable You" is written in 4/4 time and consists of four systems of music. Each system includes a treble clef staff with chords and a bass clef staff with a melodic line. The key signature has one flat (B-flat).

**System 1:** Treble clef chords: F6, Fmaj7, F6, F°, E13, E7b9, Gm7, Ab7, Am7, D9. Bass clef notes: 3, 2, 4, 2, 2, 2, 3, 2.

**System 2:** Treble clef chords: G7, Gm7b5, C7b9, Fmaj9, Gm9, Ab°, A7. Bass clef notes: 7, d, m, d, d, 2, 3, 4, 5, 3, 4, 5, 3.

**System 3:** Treble clef chords: Dm7, A7, Dm7, G7, Am7, F#m7b5, G13. Bass clef notes: 5, 2, 4, 3, 2, 4, 3, 5.

**System 4:** Treble clef chords: Em7, Eb9, A7, Dm7, A7b9, Dm7, G7, C13, Ab7, Dbmaj7, G7#11. Bass clef notes: m, 3, 4, 3, 2, 4, 3, 4, 2, 3, 4.

F<sup>6</sup> F<sup>maj7</sup> F<sup>6</sup> F<sup>o</sup> G<sup>m7</sup> A<sup>b7</sup> A<sup>m7</sup> D<sup>9</sup>

G<sup>7</sup> C<sup>o</sup> G<sup>m7</sup> B<sup>o</sup> F<sup>maj7</sup> D<sup>7#9</sup> D<sup>bmaj7</sup> C<sup>m11</sup> F<sup>7</sup> B<sup>b(b5)</sup>

B<sup>bmaj9</sup> B<sup>bm6</sup> E<sup>b9b5</sup> E<sup>m7b5</sup> A<sup>9</sup> A<sup>13</sup> D<sup>m7</sup> C<sup>#+</sup> F<sup>6</sup> B<sup>m7b5</sup> B<sup>bmadd M7</sup>

A<sup>m7b5</sup> D<sup>+7</sup> D<sup>7b9</sup> G<sup>m7b5</sup> C<sup>7</sup> B<sup>m7b5</sup> B<sup>bm6</sup> D<sup>m7</sup> A<sup>b°</sup> G<sup>m7</sup> F<sup>#maj7</sup> F<sup>6</sup>

# Embraceable You

George Gershwin  
with ideas by Ralph Stricker

F<sup>6</sup> Fmaj<sup>7</sup> F<sup>6</sup> Bm<sup>7</sup> E<sup>13</sup> E<sup>7b9</sup> Gm<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>9#11</sup>

Gm<sup>7</sup> Eb<sup>7</sup> C<sup>7b9</sup> Fmaj<sup>9</sup> Gm<sup>9</sup> A<sup>b°</sup> A<sup>7</sup>

Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> G<sup>#°</sup> Am<sup>7</sup> F<sup>m+M7</sup> E<sup>b9</sup>

Em<sup>7</sup> A<sup>7#5</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>7b9</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>9</sup> Gm<sup>11</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>7<sup>#11</sup>

F<sup>6</sup> F<sup>maj7</sup> F<sup>6</sup> B<sup>o</sup> E<sup>13</sup> E<sup>7b9</sup> G<sup>m7</sup> G<sup>m11</sup> A<sup>m7</sup> D<sup>7b9</sup> D<sup>7#9</sup>

M d 7 d m 7

G<sup>m7</sup> F<sup>#o</sup> G<sup>m7</sup> E<sup>b7</sup> C<sup>7b9</sup> F<sup>maj</sup> D<sup>7#9</sup> D<sup>bmaj7</sup> C<sup>m11</sup> F<sup>7</sup> B<sup>9b5</sup>

m d m 7 d m 7

B<sup>bmaj9</sup> B<sup>b6</sup> E<sup>b9b5</sup> E<sup>m7b5</sup> E<sup>b/A</sup> A<sup>6b9</sup> E<sup>bmaj7</sup> F<sup>maj7</sup> D<sup>m9</sup> D<sup>b9</sup> C<sup>m9</sup> B<sup>m7b5</sup> B<sup>m11</sup> E<sup>b7</sup>

M m m 7 m 7

A<sup>m7b5</sup> D<sup>+7</sup> D<sup>7b9</sup> G<sup>m7b5</sup> F<sup>#7</sup> C<sup>7</sup> F<sup>6</sup>

m 7 m 7 7 M M

## Exercises - Pentatonic Scales

The use of the Pentatonic scale in jazz is very important to the serious student who wishes to learn everything possible about jazz. The permutations that can be used are limitless.

Sometimes it seems that there is no end to the amount of knowledge that has to be learned. This is so, but that is what makes jazz and other musical genres so wonderful. There really is no end.

### "Love it or leave it"

C Pentatonic scale

C Pentatonic arpeggio

The Pentatonic scale has no 4th and no M7th step. The arpeggio is started on the 3rd step and there is a 4th interval between each step.

George Gershwin used the Pentatonic scale at the beginning of "Someone to Watch over Me" (Eb F G Bb C Eb).

Pentatonic scales as used in jazz are five note scales made up of Major Seconds and Minor Thirds. The scales act as chords, and are invertible.

Mode I	Mode II	Mode III	Mode IV	Mode V
C Pentatonic	Db Pentatonic	D Pentatonic	Eb Pentatonic	
E Pentatonic	F Pentatonic	F# Pentatonic	G Pentatonic	
Ab Pentatonic	A Pentatonic	Bb Pentatonic	B Pentatonic	

## Pentatonic Studies

The study of pentatonic scales in their entirety is inexhaustible. For that reason I am recommending that the serious student of jazz continue with a qualified teacher. This book would become too voluminous for me to go into the complete pentatonic studies. To supplement the materials in this book, I recommend a book entitled "Pentatonic Scales for Jazz Improvisation" by Ramon Ricker. The publisher is Columbia Pictures Publications.

In Pentatonic studies there are both 'Inside Pentatonics' and 'Outside Pentatonics'. (Remember that the permutations in jazz are endless, something we found out when studying the modes). To form outside pentatonics we lower the inside pentatonic scales one half step (sevenths). For minor sevenths we raise the scale on half step, as seen below.

The image displays four musical staves in treble clef, each showing a pentatonic scale. The first staff is labeled "Inside pentatonic for Bb7" and contains the notes Bb, C, D, Eb, F. The second staff is labeled "Outside pentatonic for Bb7" and contains the notes Bb, C, D, Eb, F# (one half step above F). The third staff is labeled "Inside pentatonic for Gm7" and contains the notes G, Ab, Bb, C, D. The fourth staff is labeled "Outside pentatonic for Gm7" and contains the notes G, Ab, Bb, C, D# (one half step above D).

## Using Outside Pentatonics

The image shows two musical staves in treble clef, illustrating the application of outside pentatonics to various seventh chords. The first staff shows the following sequence: Bb7, Eb7, Ab7, Db7, Gb7, B7. The second staff shows: Eb7, A7, D7, G7, C7, F7, Bb. Each chord is accompanied by a short melodic line using the corresponding outside pentatonic scale.

This is an example of using outside pentatonics. On each seventh pattern we are using the b5 (E is the b5 of Bb).

Do not be afraid to experiment. This is the only way you will learn. A book or a teacher can only show you so much; the rest is up to you.

**Pentatonic**  
(continued)

The image displays three staves of musical notation, each representing a different pentatonic scale with associated chord voicings. The first staff shows the C major pentatonic scale with chords C7, Am7, Dm7, G7, and Cmaj7. The second staff shows the E-flat major pentatonic scale with chords C7, Eb7, Ab7, Db7, and Cmaj7. The third staff shows the B-flat major pentatonic scale with chords C7, Eb7, Bb7, Db7, and Cmaj7. Each chord is voiced with notes from the corresponding pentatonic scale.

**Chords from Pentatonic**

The image shows piano accompaniment for several chords. The first two measures are C6 and Am11. The next three measures are marked with an asterisk (\*). The final two measures are labeled Bb pentatonic and contain C7 and C7 chords. The notation shows the right hand playing chords and the left hand playing a simple bass line.

The above examples show you how you can voice chords using the pentatonic scales. Notice the full sound and richness of these chords, especially when we voice the four note chords. Also note that the intervals in each chord are fourths.

You should practice forming chords by building on the 4th interval, using three and four note chords on the right hand.

The measures above that are marked with an asterisk can be used as a Dm<sup>11</sup> chord (D in bass); this is taken from the F pentatonic scale.

## Bass Exercises - Pentatonic

### C Major Pentatonic

Three staves of bass notation for C Major Pentatonic exercises. Each staff contains a sequence of eighth notes with various fingering numbers (1-5) written below them. The first staff starts on C2, the second on C3, and the third on C4.

### Alternate Fingering

A single staff of bass notation showing an alternate fingering for the C Major Pentatonic scale starting on C3. The notes are C, D, E, F, G, A, G, F, E, D, C with specific fingering numbers written below.

This is the same bass line as the last line above. I have used the alternate fingering starting on C, counter bass of Ab. You should learn bass lines from any starting note on the bass.

A staff of bass notation showing a progression of chords: C7, F7, Gm7, and C7. The notes are eighth notes with a triplet of eighth notes at the end. Chord symbols are placed above the notes.

The first two measures are parts of pentatonic scales which then lead into common bass progressions. This pattern could be used where the same chord is held for two measures or more. The first two measures can be played in one measure using eighth notes. Notice the first and third beats of the first two measures are 4th intervals (C/F) (Bb/Eb).

This is the end of the pentatonic studies in this book. They are so extensive that they are to be considered a study in themselves.

## Preliminary Exercises

I have previously stated that exercises should correspond to what we are striving to learn musically as well as technically. In other words we should not just practice exercises for the sake of practicing exercises. How many times have the same exercises been taught by teachers, just because they followed a certain pattern handed down by their predecessors?

I am not against learning the Hanon Exercises, but they should be played in twelve keys. Most teachers use these exercises as written; therefore the student only develops technique in the key of C. For exercise studies that complement the generic ways of developing technique I highly recommend the following Schirmer publications:

Bach Two Part Inventions  
Pischna Technical Studies  
Brahms 51 Exercises for Piano



### Stretching Thumb & 2nd Finger

(sustain thumb)



The thumb is sustained while you move the second finger to the next note (octave). Eventually stretch the 2nd finger to a 9th interval (C-D etc.).





## Exercises

$C7^b5$ 
 $D^b7^b5$ 
 $D7^b5$ 
 $E^b7^b5$ 
 $E7^b5$

$F7^b5$ 
 $F^{\sharp}7^b5$ 
 $G7^b5$ 
 $A^b7^b5$ 
 $A7^b5$

$B^b7^b5$ 
 $B7^b5$ 
 $C7^b5$ 
 $C7$ 
 $D^b7$

\* continue one octave ascending and descending

Play the above exercises ascending and descending. Notice that by changing one note in the second example, you are now playing a different chord sequence. You should say the name of the chord as you play each measure.



## Exercises

Em <sup>7</sup>	Fm <sup>7</sup>	F#m <sup>7</sup>	Gm <sup>7</sup>	A♭m <sup>7</sup>	Am <sup>7</sup>
Am <sup>7</sup>	B♭m <sup>7</sup>	Bm <sup>7</sup>	Cm <sup>7</sup>	D♭m <sup>7</sup>	Dm <sup>7</sup>
Cmaj <sup>7</sup>	D♭maj <sup>7</sup>	Dmaj <sup>7</sup>	E♭maj <sup>7</sup>	Emaj <sup>7</sup>	Fmaj <sup>7</sup>

The above exercise is to be played without any time sequence, sustaining the Major chord while changing bass notes. You will simultaneously hear the changes and learn the relationships of chords.

Apply this pattern to the previous exercise using the same bass form. Learn the optional fingering for starting on sharps and flats. These exercises are not only for developing technique, but will help in improvisation as well. Play in all keys and develop different bass progressions for each and play in meter.

**Exercises**  
(continued)

The first system of musical notation consists of a grand staff with a treble and bass clef. The bass clef contains four chords: Cm, M, 7, and m, each represented by a whole note. The treble clef contains a melodic line with various triplet and sixteenth-note patterns. Fingerings are indicated by numbers 1-4 above the notes.

The second system of musical notation continues the exercise. It features a grand staff with a treble and bass clef. The bass clef is empty. The treble clef contains a melodic line with complex triplet and sixteenth-note patterns, including some double-triplets. Fingerings are indicated by numbers 1-4 above the notes.

The above exercise is to be played sustaining the different bass and chords as you play through the right hand. This will familiarize you with the application of melodic themes against different chord patterns; in the process your ear will also develop. The main pattern is Cm<sup>7</sup> and Eb<sup>6</sup>, although it can be played against the F<sup>9</sup> and Fm<sup>7</sup> (Fm<sup>9</sup>, Fm<sup>11</sup>).

You should also practice starting on different notes and play in 12 keys.

**Variation on Above**

The first system of the variation consists of a grand staff with a treble and bass clef. The bass clef contains four chords: m, M, 7, and m, each represented by a whole note. The treble clef contains a melodic line with triplet patterns. Fingerings are indicated by numbers 1-3 above the notes.

The second system of the variation continues the exercise. It features a grand staff with a treble and bass clef. The bass clef is empty. The treble clef contains a melodic line with triplet patterns, including some double-triplets. Fingerings are indicated by numbers 1-3 above the notes.

## Polychords (Modal Form)

### C Symmetrical Scale



C   F#m   Eb   Am   F#   Cm   A   Ebm

### Db Symmetrical Scale



### D Symmetrical Scale



We have previously covered the Symmetrical scales. We also learned that diminished scales can be played against four 7th chords. The symmetrical scale is a diminished scale starting a half step before the tonic (I).

Notice the progression in the Modal form of each polychord progression. The sequence is ..Major..Minor..Major..minor..Major..minor..Major..minor..in each mode. They repeat every 1 1/2 steps; therefore there are only three Polychord modes.

The [C Eb F# A] symmetrical scales are the same scales. They just start on different notes (see above). The [D F Ab B] also apply to the same format.

Scales that can be played against the Polychord mode are 'Melodic Minor' and the 'Super Locrian'.

You should practice in chord form and broken chord form.

## Polychords

The following is a chart of **Polychords** in all keys, using the **seventh chord** as the reference chord.

### Sharp Keys

$C^7 =$	Ab	A	D	Eb	Gb
$G^7 =$	Eb	E	A	Bb	Db
$D^7 =$	Bb	B	E	F	Ab
$A^7 =$	F	F#	B	C	Eb
$E^7 =$	C	C#	F#	G	Bb
$B^7 =$	G	G#	C#	D	F

### Flat Keys

$F^7 =$	Db	D	G	Ab	B
$Bb^7 =$	Gb	G	C	Db	E
$Eb^7 =$	B	C	F	Gb	A
$Ab^7 =$	E	F	Bb	B	D
$Db^7 =$	A	Bb	Eb	E	G
$Gb^7 =$	D	Eb	Ab	A	C

The five chords that are played against the seventh are Triads. The Gb chord in the  $C^7$  sequence is the split point for the octave. The B chord in the  $F^7$  sequence is the split point for that octave.

# Just Friends

arr. by Frank Marocco

**System 1:** Treble staff:  $B\flat$ maj<sup>7</sup>,  $B\flat$ m<sup>7</sup>,  $E\flat$ <sup>7</sup>. Bass staff: 3, 4, 5, 2, 3, 5, 4, 2, 3, 5, 4, 2, 3, 5, 2, 4.

**System 2:** Treble staff:  $F$ maj<sup>9</sup>,  $A\flat$ m<sup>7</sup>,  $D\flat$ <sup>7</sup>,  $G$ m<sup>7</sup>. Bass staff: 3, 2, 4, 3, 5, 2, 4, 3, 4, 5, 2, 3, 5, 2, 4, 5, 4, 2, 3, 2.

**System 3:** Treble staff:  $C$ <sup>7</sup>,  $E$ m<sup>7</sup><sup>b</sup><sup>5</sup>,  $A$ <sup>7</sup>,  $D$ m<sup>7</sup>,  $G$ <sup>7</sup>. Bass staff: 3, 5, 4, 2, 3, 5, 4, 2, 5, 3, 2, 4, 2, 4, 3, 5, 4, 3, 2, 4.

**System 4:** Treble staff:  $G$ m<sup>7</sup>,  $C$ m<sup>7</sup>,  $F$ <sup>7</sup>,  $B$ <sup>7</sup>,  $B\flat$ maj<sup>7</sup>,  $B\flat$ m<sup>7</sup>. Bass staff: 2, 3, 4, 2, 3, 2, 5, 2, 3, 4, 5, 2, 3, 5, 4, 2, 3, 5, 4, 2.

**System 5:** Treble staff:  $E\flat$ <sup>7</sup>,  $F$ maj<sup>9</sup>,  $A\flat$ m<sup>7</sup>,  $D\flat$ <sup>7</sup>. Bass staff: 3, 5, 2, 4, 3, 2, 4, 3, 4, 5, 2, 3, 4, 5, 2, 3, 5, 2, 4, 5.

The image shows a musical score for a jazz tune, consisting of two systems of piano accompaniment. The first system has five measures with chords Gm7, C7, Em7b5, A7, Dm7, and G9. The second system has four measures with chords Gm7, C7, F, Cm7, B9b5, and F, ending with a measure marked 'M'. The bass line is simple and linear, with fingerings indicated by numbers 1-5 and slurs.

This arrangement was written by Frank Marocco whom I consider to be one of the great jazz accordionists ever. The bass line is kept very simple and is easy to play when improvising. The chord changes have also been kept close to the original. Frank could certainly have written a more complex bass and chord sequence but I asked him for a simple example to show the readers that you do not have to get complicated to sound good.

Notice how interconnected the bass line is; it shows how to lead one change into the next. This is an example of linear playing and the reader would do well to take notice of this style of playing.

There are many things that can be done with this tune; it is a perfect model to use in improvising. You can use almost all of the examples you have learned previously. For example there are many IIm V7 progressions, m7b5 to 7 and 7 to b5. I would work on this song until I could play it in any style and in different keys.

# Just Friends

(Bass Line)

1

Chords: B♭maj7, B♭m7, E♭7, Fmaj7, A♭m, D♭7, Gm7, C7, Em7♭5, A7#9, Dm, G7#11, G7, Gm, C7, Cm, F7, B♭maj7, B♭m7, E♭7, Fmaj7, A♭m, D♭7, Gm, C7, Em7♭5, A7#11, Dm, G7, Gm, C7, F, Cm, F7.

2

Chords: B♭maj7, B♭m, E♭7, F, Fmaj7, A♭m, D♭7.

The musical score is written in bass clef with a key signature of one flat (Bb). It consists of five staves of music. The chords and their positions are as follows:

- Staff 1: Gm7, C7, E°, A7#9, Dm
- Staff 2: G7+4, G7, Gm, Cm, F7, Bbmaj7
- Staff 3: Bbm, Eb7, Fmaj7
- Staff 4: Abm, D7, Gm, C7, E°, A7+4
- Staff 5: Dm, G7, Gm, C7, F, C7, F

The score includes various fingerings (e.g., 3, 4, 5, 2, 2, 4, 2, 2, 4, 4, 5, 2, 4, 3, 5, 4, 2, 3, 5) and articulations such as triplets and slurs.

These are two choruses of a great standard. I have written the bass line as a bass player would read it. We know that there are no octaves on the accordion left hand, but you should learn to read bass parts as written for the bass fiddle.

There is a MIDI-accordion that plays octaves on the left hand, so it is pertinent for those interested in MIDI-accordion to develop original bass lines written for the bass. That is one of the reasons that I have emphasized learning how to play the left hand on the accordion from all positions.

# Emily

arr. by Eddie Monteiro

The musical score for "Emily" is presented in four systems, each consisting of a piano (right-hand) staff and a bass clef (left-hand) staff. The piece is in 3/4 time. The piano part features a melodic line with various chords and textures, while the bass part provides harmonic support with chords and a steady bass line. Fingerings are indicated by numbers 1-5, and articulation marks like accents and slurs are used throughout. Chord symbols 'M' (Major) and 'm' (minor) are placed above the bass staff. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second system. The score concludes with a final cadence in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a half note with a flat and a quarter note. The lower staff is in bass clef and features a sequence of notes with fingerings 4, 3, and 2, followed by chords labeled 'm', 'd', 'M', 'm 7', and 'm'. A key signature change to one flat is indicated at the beginning of the system.

The second system continues the piece. The upper staff shows complex chordal textures with many notes beamed together. The lower staff contains chords labeled 'm 7', 'm', '7', '5 d', and 'm'. A fingering of 2 is shown below the staff.

The third system features more intricate chordal structures in the upper staff. The lower staff includes chords labeled '7', 'm', 'm 7', and 'm 7'. A key signature change to two flats is indicated at the end of the system.

The fourth system concludes the piece. The upper staff has a melodic line with a fermata. The lower staff contains chords labeled 'M', '7', 'm', 'm 5 d', and 'M'. A fingering of 2 is shown below the staff.

This is an original ballad written by Frank Marocco, dedicated to his wife Anne. It is a beautiful and harmonically sensitive piece and is a perfect example of bass and chord combinations, and how to enhance the right hand. The reader would do well to learn this song; it will serve as an example of how to use these harmonies in other songs.

## Ballad for Anne

by Frank Marocco

The musical score for "Ballad for Anne" is presented in four systems. The first system begins with the instruction "Freely" and "Very slowly with expression". The right hand features a series of chords and arpeggios, while the left hand provides a simple harmonic accompaniment. The second system is marked "rall." and continues the melodic and harmonic development. The third system is marked "mp" and "a tempo rubato", showing a change in the right hand's texture. The fourth system is marked "mf" and concludes the piece with a final chord and a fermata. The score includes various musical notations such as chords, arpeggios, and dynamics.

*poco rall.*

The first system of music features a treble and bass clef. The bass line includes fingerings 3, 4, 4, 5, and 7. Dynamic markings include *mp* and *a tempo (rubato)*. The treble line has a *poco rall.* marking above it.

The second system continues the piece. The bass line has fingerings 7, 7, and 7. Dynamic markings include *m* and *M*. The treble line has a *poco rall.* marking above it.

The third system continues the piece. The bass line has fingerings 5, 3, 5, and 4. Dynamic markings include *m*. The treble line has a *poco rall.* marking above it.

The fourth system continues the piece. The bass line has fingerings 3, 2, 3, 2, 3, 3, 4, 4, 4, and 4. Dynamic markings include *f*, *mf*, and *Rall.*. Chord markings (G#) and (F#) are present. The treble line has a *poco rall.* marking above it.

The fifth system concludes the piece. The bass line has fingerings 2, 5, and 4. Dynamic markings include *mp* and *m*. Chord markings (G#) and (C#) are present. The treble line has a *poco rall.* marking above it.

# The Touch of Your Lips

ideas by Ralph Stricker

Chord substitutions in a great standard:

System 1:  $C_9$ ,  $A^{7b9}$ ,  $Dm^9$ ,  $D_b^{9b5}$ ,  $Em^{11}$ ,  $E_b^{9b5}$ ,  $Dm^7$ ,  $G^{13}$ ,  $Cmaj^7$ ,  $Gm^9$

System 2:  $F\#m^{7b5}$ ,  $F^{9b5}$ ,  $Em^{7b5}$ ,  $A^{7b9}$ ,  $A^{67}$ ,  $Dm^{7b5}$ ,  $G^7$ ,  $Cmaj^7$ ,  $C^6$

System 3:  $F\#m^{7b5}$ ,  $B^{13b9}$ ,  $Emaj^7$ ,  $C\#m^7$ ,  $C^{7b5}$ ,  $B^7$ ,  $E^7$ ,  $A^7$ ,  $D^7$ ,  $Dm^7$ ,  $Fm^6$ ,  $F^\circ$

System 4:  $Cadd^9$ ,  $E7\#5$ ,  $Am^7$ ,  $E_b^{13}$ ,  $D^{13}$ ,  $Dm^9$ ,  $G^{13}$ ,  $C_9$ ,  $E_b^{13}$ ,  $A\#maj^7$ ,  $G^{9b5}$

This is an example of chord substitution in a great standard; to fully appreciate the changes you must know the original chords.

I have not put in the notes for the right hand changes as I feel the readers should use their own voicings. The bass lines in certain measures are only to be used as examples of what can be used.

# The Touch of Your Lips

ideas by Ralph Stricker  
bass line by Frank Marocco

The musical score is presented in four systems, each with a treble and bass staff. The bass line is highly detailed with fingering numbers (1-5) and slurs. Chords are indicated above the treble staff.

**System 1:** Treble staff has notes G4, A4, B4, C5. Bass staff has notes G2, A2, B2, C3, D3, E3, F3, G3. Chords: C<sub>9</sub><sup>6</sup>, A<sup>7b9</sup>, Dm<sup>9</sup>, D<sup>b9b5</sup>, Em<sup>11</sup>, E<sup>b9b5</sup>, Dm<sup>7</sup>, G<sup>13</sup>, Cmaj<sup>7</sup>, Gm<sup>6</sup>.

**System 2:** Treble staff has notes F#4, G4, A4, B4, C5. Bass staff has notes F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: F#m<sup>7b5</sup>, F<sup>9b5</sup>, Em<sup>7b5</sup>, A<sup>7b9</sup>, A<sup>67</sup>, Dm<sup>7b5</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, C<sup>6</sup>.

**System 3:** Treble staff has notes F#4, G4, A4, B4, C5. Bass staff has notes F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: F#m<sup>7b5</sup>, B<sup>13b9</sup>, Emaj<sup>7</sup>, C#m<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, Emaj<sup>7</sup>, A<sup>7b9</sup>, Dm<sup>7</sup>, G<sup>7b9</sup>, Fm<sup>6</sup>, F<sup>o</sup>.

**System 4:** Treble staff has notes A4, B4, C5. Bass staff has notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: Am, Am<sup>7</sup>, F#m<sup>7b5</sup>, Fm<sup>7</sup>, Em<sup>7</sup>, A<sup>7b9</sup>, Dm<sup>9</sup>, G<sup>13b9</sup>, C<sub>9</sub><sup>6</sup>, E<sup>b13</sup>, A<sup>b</sup>maj<sup>7</sup>, G<sup>7#5</sup>.

We previously used this song as an example of chord substitutions for the original chords. Frank Marocco has added a bass line and changed some of the "Substituted Chords" with his own. He did this to keep a continuous line going and to show how the left hand should flow. We recommend that you initially play a single note melody in order to hear the bass line. Using this as a format you should then develop your own style of playing.

# Yours Is My Heart Alone

Franz Lehar  
arr. by Frank Marocco

(Molto Legato - Espressivo)

8va

m 5 7 M 7 M

7 m 2 m m 7

M 5 7 M 7 m 5

Loco

7 m 7 M 3 M

m 5 7 m 2 m

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a series of chords and melodic lines. Chord markings include 7, M, 5, 7, M, and 7. The bass line includes a triplet of eighth notes.

The second system of music begins with the instruction "8va" above the treble staff and "4/4 Swing feel" with a tempo marking of "♩ = 132". The upper staff contains a melodic line with accents and slurs. The lower staff includes chord markings such as 2m, m, 2, 7, and 5. The time signature is 4/4.

The third system of music continues the piece. The upper staff features a melodic line with accents and slurs. The lower staff includes chord markings such as M, 5, 7, M, and 7. The bass line includes a triplet of eighth notes.

The fourth system of music continues the piece. The upper staff features a melodic line with accents and slurs. The lower staff includes chord markings such as m, 2, m, 2, m, 2, and 7. The bass line includes a triplet of eighth notes.

The fifth system of music concludes the piece. The upper staff features a melodic line with accents and slurs. The lower staff includes chord markings such as M, 5, 7, M, and 7. The bass line includes a triplet of eighth notes.

Loco

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of chords marked with an accent (^) and a fermata, followed by a melodic line with eighth notes and a final phrase with a fermata. The lower staff is in bass clef and features a steady eighth-note accompaniment. Fingerings are indicated with numbers 3, 5, 7, and 2. A 'm' marking is present above the first measure.

The second system continues the piece. The upper staff features a melodic line with a triplet of eighth notes and a fermata. The lower staff continues the eighth-note accompaniment with fingerings 7, 5, and 3. A '3' marking is placed above the triplet in the upper staff.

The third system shows the continuation of the melody and accompaniment. The upper staff includes a fermata and a melodic phrase. The lower staff maintains the eighth-note accompaniment with fingerings 5, 3, 7, 2, and 5. 'm' markings are placed above the first and third measures.

The fourth system continues the musical progression. The upper staff features a melodic line with a triplet and a fermata. The lower staff has an accompaniment with fingerings 2, 4, 7, and 5. 'm' and 'M' markings are placed above the first and third measures, respectively.

The fifth system concludes the piece. The upper staff features a melodic line with several chords marked with an accent (^) and a fermata. The lower staff continues the accompaniment with fingerings 7, 5, 3, and 7. 'M' markings are placed above the second and third measures.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and an accent (^) over a quarter note. The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Dynamic markings include 'm' (mezzo) and 'M' (marcato).

The second system continues the piece. The upper staff features a melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The lower staff provides accompaniment with chords and single notes, including a triplet of eighth notes. Fingerings and dynamic markings ('M', 'm') are present.

The third system shows the continuation of the melody and accompaniment. The upper staff includes a triplet of eighth notes and an accent (^) over a quarter note. The lower staff features chords and single notes, including a triplet of eighth notes. Fingerings and dynamic markings ('m', 'M') are used.

The fourth system continues the musical development. The upper staff has a melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The lower staff provides accompaniment with chords and single notes, including a triplet of eighth notes. Fingerings and dynamic markings ('M', 'm') are present.

The fifth system concludes the piece. The upper staff features a melodic line with a triplet of eighth notes and an accent (^) over a quarter note. The lower staff provides accompaniment with chords and single notes, including a triplet of eighth notes. Fingerings and dynamic markings ('m', 'M') are used.

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with several accents (^) and a triplet of eighth notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords marked with fingering numbers 5, 3, and 7, and dynamics M and m.

The second system continues the piece. The upper staff shows a melodic line with a triplet and an accent. The lower staff has a bass line with chords marked with fingering numbers 2, 5, and 4, and dynamics m.

The third system features more complex melodic patterns in the upper staff, including triplets and accents. The lower staff accompaniment includes chords with fingering numbers 7, 5, 3, and 7, and dynamics M and m.

The fourth system continues with melodic development in the upper staff and harmonic support in the lower staff. The lower staff includes chords with fingering numbers 7, 2, and 4, and dynamics m.

The fifth system concludes the piece. The upper staff features a melodic line with accents and a triplet. The lower staff includes chords with fingering numbers 5, 3, and 7, and dynamics M and m. The word "Cadenza" is written above the final measure of the upper staff.

### **Instructional Notes for “Yours is My Heart Alone”**

The first half or slow section of this arrangement uses L.H. bass and chord combinations for much of the harmony, so that the R.H. needs only 1 or 2 notes to sound full and balanced in most cases. I used a moving inside line on the R. H. to show what can be done contrapuntally with a single note in the interior of the harmony.

This arrangement is not difficult to play except for the Maj7th combinations on the L.H. If this spread is too difficult, you can substitute basic major chords instead (For example in bar 7, play an F Major chord and in bar 8, a B flat major chord; this applies wherever a 5-2 stretch occurs. The major chord is the same as the bass note in these instances.

Notice how the bass line follows the natural sequence of the cycle of 5ths and how the II VII V progression works nicely throughout. With a more creative bass line and altered chords you hear how much richer and more interesting the music becomes.

Play the first part of the piece like a tone poem, using legato phrasing, rubato, concentrating on smooth bellows control and expression. In the swing section keep a steady 4/4 beat on the L.H. much like a rhythm guitar.

The sustained bass and chords in the slow section demonstrate an orchestral approach to the accordion. This is also good for ear training. Listen to the total harmony from the bass note, L.H. chord, R.H. chord and melody. I suggest using the bassoon reed on the R.H. and the bass-piano or tenor reeds for the L.H.

After becoming totally comfortable with the L.H. (memorized?) you can proceed to try creating your own improvisation on the R.H. by outlining the chords, connecting the notes preferably in linear-like (scale) fashion. Listen to the chord progressions, take chances; you will discover, that with practice, you can begin to play jazz.

Frank Marocco

# Prelude to a Kiss

Duke Ellington  
arr. by Frank Marocco

Slow & Legato

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system begins with the tempo marking "Slow & Legato". The notation includes a treble clef with a common time signature and a bass clef. The first system features a series of chords in the right hand and a bass line in the left hand, with a fermata over the first measure. The second system continues the piece, ending with a "To Coda" symbol. The third system contains two first endings, labeled "1." and "2.", with a repeat sign between them. The fourth system concludes the piece. Various fingering and articulation markings are used throughout, including "7", "m", "M", and "3".

D.C. al Coda

M 7 M m 7 M 7

⊕ Coda

M M 7 M m 2

3 3 3 5

### Notes

If some of the 5 note chords cannot be reached, either omit the bottom note or play it an octave higher, if it fits inside the chord.

This piece reflects some of the harmonic concepts which we have covered previously. Notice the altered bass lines and chord extensions. This song should be played very legato, paying particular attention to the phrasing. Be careful to draw the bellows smoothly and evenly without breaking the phrases. Broken phrases have always been among the biggest weaknesses of most accordionists and much effort and concentration should be given to this issue. Never change the direction of the bellows in or out while notes are being held; this results in "Broken Phrases". Hence the expression "Squeeze Box".

Remember, the accordion, when played correctly, is a legitimate classical or jazz instrument.

# Never Let Me Go

with ideas by Ralph Stricker

The score is written for piano in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. Chord symbols are placed above the treble staff, and fingering numbers (0-5) are placed below the bass staff. Some notes are marked with 'M' (middle finger), 'm' (ring finger), or '0' (open string).

**System 1:** Chords: Gm7, C7b9, Fm7, Bb,sus7. Bass line: M 2, M 2, M 3, M 3. Fingering: 4, 4, 4, 5.

**System 2:** Chords: Ebmaj7, Am7 D7, Dbmaj7, Gm7 C7b9. Bass line: M 3, M 3, m 5, m 0. Fingering: 4, 4, 5, 4, 4.

**System 3:** Chords: Cm7, F7b9, Bbm+M7, Eb9. Bass line: m 2, 0 2, m 2, 7. Fingering: 4, 5, 4, 5.

**System 4:** Chords: Abmaj7, Fm9, Dm7, G7b9, Cmaj7, Dm7, Em7, F#o. Bass line: m, M 0, M M, M 0. Fingering: 5, 4, 4, 5, 4, 5, 4, 3.

Gm7 C7<sup>b9</sup> Fm7 B<sup>b</sup>7  
 m o m m 7  
 2 2 2 2 2 2  
 4 4 4 4 4 4

E<sup>b</sup>maj7 Am7 D7 Gm7 C9<sup>#11</sup>  
 M M M M  
 3 3 3 3 3 3  
 4 4 5 5 5 5

Cm7 E<sup>b</sup>m 1. B<sup>b</sup>maj7 E<sup>b</sup>maj9 Am7<sup>#5</sup> D7<sup>#9</sup>  
 M m M M M o  
 3 2 3 3 2 o  
 5 5 4 4 3 4

2. D<sup>+</sup> D<sup>b</sup>6 C7 Bmaj7 B<sup>b</sup>  
 M  
 2 2 2 2 2  
 4 5 4 5 4

This song is a perfect example of playing bass and chords in close proximity. There are many more permutations that can be used; the readers can use the combinations of their choice.

# Love is for the Very Young

David Raksin  
arr. by Frank Marocco

espressivo

8va

Legato

m

3 7

2 3 2 4 5 4 3 2

(8va)

Loco

M 7 M

M m

2 2 3 3

m M m

4 2 3 2 3

8va

m

3 7

2 3 2 4 5 4 3 2

Love is for the Very Young

8va

Loco

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a series of chords and eighth notes in the right hand, while the left hand plays a simple bass line with notes marked with fingerings 5, 4, 3, and 2. Chord markings 'M' and '7' are present in the bass staff. A dashed line labeled '8va' spans the first two measures, and the word 'Loco' is written above the third measure.

The second system of music continues the piece. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass accompaniment. Chord markings 'M' and 'm' are used throughout. Fingerings such as 3, 4, 3, 5, and 3 are indicated in the bass staff.

The third system of music shows further development of the musical themes. The right hand continues with chords and moving lines, and the left hand maintains its accompaniment. Chord markings 'm' and 'M' are used. Fingerings 7, 7, and 7 are noted in the bass staff.

8va

The fourth system of music concludes the piece. It features similar musical textures to the previous systems, with chords and moving lines in the right hand and a consistent bass line in the left hand. Chord markings 'm' and 'M' are present. Fingerings 7, 7, and 7 are indicated in the bass staff. A dashed line labeled '8va' spans the first two measures of this system.

8<sup>va</sup>

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with various notes and rests. Fingerings are indicated by numbers 1-5. Dynamics include *m* (mezzo) and *7* (seventh). A dashed line above the staff is labeled 8<sup>va</sup>.

(8<sup>va</sup>)

Musical notation for the second system, featuring treble and bass staves. The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with various notes and rests. Fingerings are indicated by numbers 1-5. Dynamics include *M* (forte) and *7* (seventh). A dashed line above the staff is labeled (8<sup>va</sup>).

Loco

Musical notation for the third system, featuring treble and bass staves. The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with various notes and rests. Fingerings are indicated by numbers 1-5. Dynamics include *M* (forte) and *m* (mezzo).

Musical notation for the fourth system, featuring treble and bass staves. The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with various notes and rests. Fingerings are indicated by numbers 1-5. Dynamics include *m* (mezzo) and *7* (seventh).

# Summertime

arr. by Frank Marocco

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (F major/D minor) and the time signature is common time (C). The score includes various musical notations such as slurs, triplets, and dynamic markings. Chord symbols are placed above the treble clef, and fingering numbers (1-5) are placed below the bass clef. The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The piece concludes with a double bar line and repeat dots.

Chord symbols: Am, E7, Dm, A7, C°, E, B7, D7, Em, C.

Fingering numbers: 7, m, 7, 3, m, 7, 3, 5, 2, 3, 5.

This is a perfect song to use as an example for playing in tempo. The bass and chords keep the rhythm and allow you to improvise on the right hand. You can use the C major and the A harmonic minor scales as guides.

# Home Again

Allegro

by Frank Marocco

The musical score for "Home Again" is presented in four systems, each with a piano (right) and bass (left) staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

**System 1:** The piano staff begins with a series of eighth notes, followed by a slur over a group of notes. The bass staff features a sequence of chords: a 4-finger chord, a 3-finger chord, a 5-finger chord, and a 2-finger chord. A 7-finger chord is also present in the piano staff.

**System 2:** The piano staff contains two triplet markings over eighth notes. The bass staff includes dynamic markings 'm' (mezzo-forte) and 'M' (marcato), along with a 7-finger chord.

**System 3:** The piano staff shows a series of eighth notes with dynamic markings 'M' and 'm'. The bass staff features a 3-finger chord and a 5-finger chord.

**System 4:** The piano staff has accents over notes and a 7-finger chord. The bass staff continues with a 7-finger chord and a mezzo-forte ('m') dynamic marking.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a melodic phrase marked with an accent (>) and a fermata. The lower staff is in bass clef, starting with a measure marked 'm' and a fermata, followed by a sequence of chords: a 7th chord, a 4th chord, a 3rd chord, a 5th chord, and a 2nd chord.

The second system continues the piece. The upper staff features a melodic line with an accent (^) and a fermata. The lower staff contains a bass line with a 7th chord, followed by a sequence of chords: 2, 4, 3, 2, 4, and a final 7th chord.

The third system shows further development. The upper staff has a melodic line with accents (^) and a fermata. The lower staff includes a measure marked 'm', followed by a sequence of chords: >, >, >, M, m, and 7. The time signature changes to 4/4 at the end of the system.

The fourth system concludes the piece. The upper staff features a melodic line with accents (^) and a fermata. The lower staff contains a bass line with a 7th chord, followed by a sequence of chords: m, 7, m, 7, m, 7, and a final m, 7. The system ends with the instruction 'To Coda' and a Coda symbol (⊕).

The first system of music features a treble clef staff with a key signature of three flats and a common time signature. The bass clef staff begins with a whole rest, followed by a series of notes with fingerings: 5, 4, 3, 2, 4, 5, 2, 3. The treble staff has a whole rest, followed by a double bar line and then four measures of eighth-note triplets. The notes in the triplets are G4, A4, Bb4, C5, D5, E5, F5, G5. The letter 'M' is written below the treble staff in the second measure of the triplet section.

The second system continues with a treble clef staff starting with a sharp sign and an accent (^) over a chord. The bass clef staff has a whole rest, followed by notes with fingerings: 7, 2, 4, 3, 2. The treble staff has a whole rest, followed by a double bar line and then four measures of eighth-note triplets. The notes in the triplets are G4, A4, Bb4, C5, D5, E5, F5, G5. The letter 'm' is written below the treble staff in the second and third measures of the triplet section. The number '7' appears below the bass staff in the first and fourth measures.

The third system features a treble clef staff with an accent (^) over a note. The bass clef staff has a whole rest, followed by notes with fingerings: 3, 5. The treble staff has a whole rest, followed by a double bar line and then four measures of eighth-note triplets. The notes in the triplets are G4, A4, Bb4, C5, D5, E5, F5, G5. The letter 'M' is written below the treble staff in the first and third measures of the triplet section. The letter 'm' is written below the treble staff in the second and fourth measures. The number '7' appears below the bass staff in the second measure.

The fourth system features a treble clef staff with a sharp sign and an accent (^) over a note. The bass clef staff has a whole rest, followed by notes with fingerings: 3, 5. The treble staff has a whole rest, followed by a double bar line and then four measures of eighth-note triplets. The notes in the triplets are G4, A4, Bb4, C5, D5, E5, F5, G5. The letter 'M' is written below the treble staff in the first measure of the triplet section. The number '7' appears below the bass staff in the second, third, and fourth measures.

The fifth system features a treble clef staff with a sharp sign and an accent (^) over a note. The bass clef staff has a whole rest, followed by notes with fingerings: 3, 5. The treble staff has a whole rest, followed by a double bar line and then four measures of eighth-note triplets. The notes in the triplets are G4, A4, Bb4, C5, D5, E5, F5, G5. The letter 'm' is written below the treble staff in the first measure of the triplet section. The number '7' appears below the bass staff in the second measure. The letter 'M' is written below the treble staff in the third measure of the triplet section. The number '7' appears below the bass staff in the fourth measure.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure and a fermata over the eighth note in the third measure. The lower staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes. Fingering numbers '7' are indicated above the first and third notes of the first and third measures.

The second system continues the piece. The upper staff has a melodic line with eighth notes and a fermata over the eighth note in the third measure. The lower staff has a bass line with quarter notes and eighth notes, including accents (>) over the eighth notes in the third and fourth measures. A fingering '7' is shown above the first note of the first measure, and a 'm' (mezzo-forte) dynamic marking is placed above the first note of the second measure.

The third system features a melodic line in the upper staff with eighth notes and a triplet of eighth notes in the third measure. The lower staff has a bass line with quarter notes and eighth notes, including a '4' below the final note. Dynamics include 'M' (marcato) above the first note of the first measure, '7' above the first note of the second measure, and 'm' above the first note of the third measure.

The fourth system continues with a melodic line in the upper staff and a bass line in the lower staff. The bass line includes a '4' below the first note and 'm' dynamics above the first notes of the first, second, and third measures. Fingering numbers '7' are placed above the first notes of the second and third measures. An accent (^) is placed above the final note of the third measure.

The fifth system concludes the piece. It begins with a double bar line and the instruction 'D.C. al Coda'. The first staff has a whole rest. The second staff has a bass line with quarter notes and eighth notes, including a '5' below the first note and '4' below the second note. A double bar line with repeat dots is followed by the instruction 'Coda' with a circled cross symbol. The final staff has a melodic line with quarter notes and eighth notes, including an accent (^) over the final note. Dynamics include '>' above the first notes of the first and second measures.

# Easy To Love

by Cole Porter  
arr by Eddie Monteiro

The piano score for "Easy To Love" is written in 4/4 time and the key of B-flat major. It consists of four systems of music. The first system begins with a treble clef and a common time signature, which then changes to 4/4. The bass clef part starts with a whole note chord, followed by a series of eighth and quarter notes. Fingerings are indicated with numbers 2, 4, 5, and 7. Chord symbols 'm', 'd', and 'M' are placed above the bass line. The second system continues the bass line with chords 'm', 'm', 'm', and 'm'. The third system features chords 'm', 'M', 'm', 'm', and 'm'. The fourth system concludes with chords '7', '7', 'm', 'm', and '7'. A triplet of eighth notes is marked with a '3' above it in the final measure of the fourth system.





The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a *rit.* (ritardando) marking. Fingerings are indicated with 'M' (middle finger) and 'm' (ring finger). A '7' indicates a seventh finger. The system concludes with a fermata over the final chord.

The second system continues the piece. It features a wavy line in the upper staff, likely representing a tremolo or a specific performance technique. Fingerings 'm' and '7' are shown in both staves. The system ends with a fermata.

The third system includes triplet markings (indicated by a '3' over a bracket) in both staves. Fingerings 'm' and '7' are present. The system concludes with a fermata.

The fourth system contains two first endings, labeled '1.' and '2.'. The first ending leads back to an earlier part of the piece. The second ending features a 9-measure phrase. Fingerings '7', 'm', and '5' are indicated. The system ends with a fermata.

I wrote this song for my daughter Kathie. There was no way that I could express my love for her in words. She has been my strength and my sunshine when I'm depressed. Besides being my daughter, she is my best friend.

Ralph Stricker

# Remembering Michael

ad lib tempo  
Sempre legato

by Ralph Stricker  
arr by Frank Marocco

The musical score is written for piano in a single system with five systems of music. It features a treble and bass clef with a common time signature. The key signature has one flat (B-flat). Fingerings are indicated by numbers 1-5. Dynamics include *M* (mezzo-forte), *m* (mezzo-piano), and *rit.* (ritardando). Performance markings include *piu mosso* and *rit.*. The score includes first and second endings, a 3-measure triplet, and various articulations like slurs and accents. The piece concludes with a fermata over a final chord.

The first system of music consists of two staves. The right staff (treble clef) features a series of chords and a melodic line with a triplet of eighth notes. The left staff (bass clef) provides a simple harmonic accompaniment. Dynamic markings include *m* (mezzo) and *M* (forte). The system concludes with a *rit.* (ritardando) marking.

The second system begins with a tempo marking of  $\text{♩} = 138$ . It contains two staves with various chordal textures and melodic fragments. The left staff includes a 7th fret marking. Dynamic markings include *m* and *M*. A 4/4 time signature is indicated at the bottom of the system.

The third system continues the piece with two staves. The right staff features more complex chordal structures and melodic lines. The left staff has a steady bass line. Dynamic markings include *M* and *m*. A 7th fret marking is present in the left staff.

The fourth system consists of two staves. The right staff has a melodic line with a triplet. The left staff has a bass line with a 2nd fret marking. Dynamic markings include *M* and *m*. A 4/4 time signature is indicated at the bottom.

The fifth system is the final one on the page, consisting of two staves. It features a mix of chordal and melodic material. Dynamic markings include *m* and *M*. A 7th fret marking is present in the left staff.

The first system of music consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, including grace notes and slurs. The left staff (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *m* (mezzo) and *M* (mezzo-forte). Fingering numbers 7 and 2 are indicated for specific notes.

The second system continues the piece. The right staff has more complex chordal textures and melodic fragments. The left staff includes a triplet of eighth notes. Dynamic markings include *M*, *m*, and *rit.* (ritardando). Fingering numbers 2 and 7 are present.

*ad lib*  
*con espressione*

The third system is marked *ad lib* and *con espressione*. The right staff features a prominent, expressive melodic line with slurs and ties. The left staff has a steady accompaniment. Dynamic markings include *M*, *m*, and *7*. Fingering numbers 2 and 4 are shown.

The fourth system includes a triplet of eighth notes in the right staff. The left staff has a simple accompaniment. Dynamic markings include *m*, *M*, and *ff* (fortissimo). Fingering numbers 2 and 3 are indicated.

The final system is marked *rall.* (ritardando). The right staff has a melodic line that concludes with a *ff* (fortissimo) dynamic. The left staff has a simple accompaniment. Dynamic markings include *m*, *7*, and *ff*. The piece ends with the word *fine*.

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*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.

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## 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 ( $V_7$ ) 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  $V_7$  is permissible. Each basic progression, given here, is followed by applications in the same and other keys.

### Basic Progression

Basic Progression

Chords:  $Bb^9$ ,  $A^9$ ,  $A^b9$ ,  $G^9$ ,  $G^b9$ ,  $F^9$

Fingerings: 3, 2, 4, 3, 5, 2

### Simple Variation

Slow

Simple Variation

Tempo: Slow

Performance instruction: *8 va*

Performance instruction: *gliss.*

Fingerings: 7, 3, 3, 7, 0

### Medium Bounce

Medium Bounce

Fingerings: 3, 2, 4, 3, 5, 2, 2

### Fast

Fast

Fingerings: 5, 2, 5, 3, 2, 1, 2, 5, 3, 5, 2, 3, 4, 3, 1, 2, 4, 3, 2, 1, 2, 3, 4, 1

\*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.

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Fast

Basic Progression

Ebm<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dbm<sup>7</sup> Gb<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

Simple Variation

Slow

Medium Bounce

Medium Bounce

Fast

Basic Progression

Basic Progression chord chart in B-flat major, 4/4 time. The progression consists of eight chords: B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, and F<sup>7</sup>. The bass line consists of quarter notes with fingerings: 4, 2, 3, 4, 4, 2, 3, 4.

Slow

Slow progression with complex voicings in B-flat major, 4/4 time. Chords: B<sup>b</sup><sup>6</sup>, G<sup>m</sup><sup>7</sup>, C<sup>m</sup><sup>7</sup>, F<sup>13</sup><sup>9</sup><sup>b</sup>, B<sup>b</sup><sup>maj.9</sup>, G<sup>m</sup><sup>7</sup>, C<sup>m</sup><sup>7</sup>, F<sup>13</sup><sup>9</sup><sup>b</sup>. The bass line includes quarter notes and eighth notes with fingerings: 4, 2, 3, 4, 4, 2, 3, 4.

Slow Bounce

Slow Bounce chord chart in B-flat major, 4/4 time. The progression consists of eight chords: B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, and F<sup>7</sup>. The bass line consists of quarter notes with fingerings: 4, 2, 3, 4, 4, 2, 3, 2.

Slow

Slow progression with alternate voicing in B-flat major, 4/4 time. Chords: B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, and F<sup>7</sup>. The bass line includes quarter notes and eighth notes with fingerings: 4, 2, 3, 4, 4, 5, 2, 4. An alternate progression leading to V<sub>7</sub> is indicated in the right hand.

Fast

Fast progression with complex voicings in B-flat major, 4/4 time. Chords: B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>m</sup>, C<sup>m</sup>, and F<sup>7</sup>. The right hand features intricate melodic lines with fingerings: 2 1 2 3 5, 1 3, 1 3, 1 4 3, 1 2, 1 3 1, 3 4 3 1 2, 1 2 3 5. The bass line includes quarter notes and eighth notes with fingerings: 3, M, m, 7, M, b<sub>2</sub> 5, 7.

Basic Progression

Basic Progression chord chart in B-flat major, 4/4 time. The progression consists of four chords: D<sup>m</sup><sup>7</sup>, D<sup>b</sup><sup>m</sup><sup>7</sup>, C<sup>m</sup><sup>7</sup>, and F<sup>7</sup>. The bass line consists of quarter notes with fingerings: 3, 2, 3, 4.

Slow or Bounce

Musical notation for 'Slow or Bounce' in 4/4 time. The piece features a piano accompaniment with chords in the right hand and a bass line in the left hand. The bass line includes fingerings: 3, 2, 3, 4, 2.

Slow or Bounce

Musical notation for 'Slow or Bounce' in 4/4 time. The piece features a piano accompaniment with chords in the right hand and a bass line in the left hand. The bass line includes fingerings: 4, 3, 4, 3, 2, 3, 4, 2, 4, 2.

Bounce Fast

Musical notation for 'Bounce Fast' in 4/4 time. The piece features a piano accompaniment with chords in the right hand and a bass line in the left hand. The right hand includes fingerings: 2, 1, 3, 5, 1, 3, 2, 5, 4, 2, 1, 3, 1, 2, 1. The bass line includes fingerings: 3, 2, 3, 4, 2.

Basic Progression

Musical notation for 'Basic Progression' in 4/4 time. The piece features a piano accompaniment with chords in the right hand and a bass line in the left hand. The right hand includes chord symbols: Cmaj.7, Dm7, Em7, Fmaj.7, Em7, Eb7, Dm7, D<sup>b</sup>11+. The bass line includes fingerings: 3, 2, 3, 4, 3, 5, 2, 2.

Simple Variation

Slow or Bounce

Musical notation for 'Simple Variation' in 4/4 time. The piece features a piano accompaniment with chords in the right hand and a bass line in the left hand. The right hand includes fingerings: 3, 3. The bass line includes fingerings: 3, 2, 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-V<sub>7</sub>. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

Example

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

1

2

3

4

5

6

Harmonic variations of the above example.

7

8

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) piano score in 4/4 time. Chords: C, Am, Dm7, G7. Fingerings: 4, 2, 3, 4.

(a) Slow

(a) Slow piano score in 4/4 time. Includes triplets and fingerings 3, 4, 5. Markings: M, m.

(b) Bounce

(b) Bounce piano score in 4/4 time. Includes triplets and fingerings 2, 1, 2, 3, 5. Markings: M, m.

(c) Fast

(c) Fast piano score in 4/4 time. Includes triplets and fingerings 4, 1, 3, 1, 4, 1, 2. Markings: M, m, d, 5, etc.

(a) Transposed

(a) Transposed piano score in 4/4 time. Includes triplets and fingerings 4, 5. Markings: M, m.

(c) Transposed

(c) Transposed piano score in 4/4 time. Includes triplets and fingerings 4, 1, 3, 4, 1, 2. Markings: M, m, d, 5, etc.

Basic (Example 2)

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

(a) Slow

(a) Slow piano score in 4/4 time. Includes triplets and a glissando marking. Markings: M, m.

(b) Bounce

(b) Bounce piano score in 4/4 time. Includes triplets and a (Pick-up) marking. Markings: M.

(c) Fast

(c) Fast piano score in 4/4 time. Includes triplets and fingerings 4, 1, 2, 3, 1, 4, 2. Markings: M, m, 7, etc.

(a) Transposed

(a) Transposed piano score in 4/4 time. Includes triplets and a glissando marking. Markings: M, m.

(c) Transposed

(c) Transposed piano score in 4/4 time. Includes triplets and fingerings 4, 1, 2, 3, 1, 4, 1, 2. Markings: M, m, 7, etc.

Basic (Example 3)

C6 C#° Dm7 G7

(a) Slow

(b) Bounce

(Pick-up)

(c) Fast

(b) Transposed

(Pick-up)

(c) Transposed

Basic (Example 4)

C C° Dm7 G7

(a) Slow

(b) Bounce

(c) Fast

(b) Transposed

(c) Transposed

Basic (Example 5)

$Bb\ 11^+\ A^9\ Ab\ 95^+\ G\ 13$

(a) Slow

(b) Bounce

(c) Fast

(b) Transposed

(c) Transposed

Basic (Example 6)

$Em^7\ Eb^m7\ Dm^7\ Db\ 11^+$

(a) Slow

(b) Bounce

(c) Fast

(a) Transposed

(b) Transposed

Basic (Example 7)

C<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup> maj.<sup>7</sup> D<sup>b</sup>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.

## 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<sup>b</sup>.

Transposed to key of E<sup>b</sup>.

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<sup>b</sup>.

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.

C<sup>6</sup> B<sup>b9</sup> C<sup>6</sup>

Transposed to key of F.

F<sup>6</sup> E<sup>b9</sup> F<sup>6</sup>

Transposed to key of B<sup>b</sup>

B<sup>b6</sup> A<sup>b9</sup> B<sup>b6</sup>

Transposed to key of E<sup>b</sup>

E<sup>b6</sup> D<sup>b9</sup> E<sup>b6</sup>

Example 2.

C<sup>6</sup> F<sup>m7</sup> B<sup>b9</sup> C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> add<sup>9</sup>

Transposed to key of F.

F<sup>6</sup> B<sup>b7</sup> E<sup>b9</sup> F<sup>6</sup> G<sup>b9</sup> F<sup>6</sup> add<sup>9</sup>

Transposed to key of B<sup>b</sup>

B<sup>b6</sup> E<sup>b7</sup> A<sup>b9</sup> B<sup>b6</sup> B<sup>b9</sup> B<sup>b6</sup> add<sup>9</sup>

Example 3.

C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> add<sup>9</sup>

Transposed to key of E<sup>b</sup>

E<sup>b6</sup> E<sup>b9</sup> E<sup>b6</sup> E<sup>b9</sup> E<sup>b6</sup> add<sup>9</sup>

Transposed to key of A<sup>b</sup>

A<sup>b6</sup> A<sup>b9</sup> A<sup>b6</sup> A<sup>b9</sup> A<sup>b6</sup> add<sup>9</sup>

Example 4.

C<sup>6</sup> Dm<sup>9</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of D<sup>b</sup>.

D<sup>b6</sup> E<sup>b</sup>m<sup>9</sup> D<sup>b11+</sup> D<sup>b6add9</sup>

Transposed to key of G.

G<sup>6</sup> Am<sup>9</sup> A<sup>b11+</sup> G<sup>6add9</sup>

Example 5.

C<sup>maj.9</sup> F<sup>9</sup> B<sup>b13</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of F.

F<sup>maj.9</sup> B<sup>b9</sup> E<sup>b13</sup> G<sup>b11+</sup> F<sup>6add9</sup>

Transposed to key of B<sup>b</sup>.

B<sup>b</sup><sup>maj.9</sup> E<sup>b9</sup> A<sup>b13</sup> B<sup>b11+</sup> B<sup>b6add9</sup>

Example 6.

C<sup>6</sup> A<sup>b9</sup> D<sup>b9+</sup> C<sup>maj.7th</sup>

Transposed to key of E<sup>b</sup>.

E<sup>b6</sup> B<sup>b9</sup> E<sup>b9+</sup> E<sup>b</sup><sup>maj.7th</sup>

Transposed to key of A<sup>b</sup>.

A<sup>b6</sup> E<sup>b9</sup> A<sup>b9+</sup> A<sup>b</sup><sup>maj.7</sup>

Example 7.

C<sup>6</sup> E<sup>b7</sup> Dm<sup>7</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of D<sup>b</sup>

D<sup>b</sup>6 E<sup>7</sup> E<sup>b</sup>m<sup>7</sup>D<sup>11+</sup> D<sup>b</sup>6add9

Transposed to key of G.

G<sup>6</sup> B<sup>b</sup>7 A<sup>m</sup>7 A<sup>b</sup>11+ G<sup>b</sup>6add9

Example 8.

C<sup>6</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup>D<sup>b</sup>11 C<sup>6</sup>add9

Transposed to key of F.

F<sup>6</sup> A<sup>b</sup>7 D<sup>b</sup>maj<sup>7</sup>G<sup>b</sup>11+ F<sup>6</sup>add9

Transposed to key of B<sup>b</sup>

B<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>maj<sup>7</sup>B<sup>b</sup>11+ B<sup>b</sup>6add9

Example 9.

C<sup>6</sup> B<sup>b</sup>11+ D<sup>b</sup>11+ C<sup>maj</sup>7

Transposed to key of E<sup>b</sup>.

E<sup>b</sup>6 D<sup>b</sup>11+ E<sup>7</sup>11+ E<sup>b</sup>maj<sup>7</sup>

Example 10.

C<sup>6</sup> D<sup>b</sup>9 C<sup>maj</sup>9

Transposed to key of B<sup>b</sup>.

B<sup>b</sup>6 B<sup>b</sup>9 B<sup>b</sup>maj<sup>7</sup>

## 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<sup>b</sup> maj<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> C maj<sup>7</sup>*

Transposed to key of B<sup>b</sup>.

*G<sup>b</sup> maj<sup>7</sup> C<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> maj<sup>7</sup>*

Example 2.

*Dm<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> C<sup>6</sup>*

Transposed to key of D<sup>b</sup>.

*E<sup>b</sup> m<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> D<sup>b</sup> 6*

Transposed to key of F.

*D<sup>b</sup> maj<sup>7</sup> G<sup>b</sup> maj<sup>7</sup> F maj<sup>7</sup>*

Transposed to key of E<sup>b</sup>.

*C<sup>b</sup> maj<sup>7</sup> F<sup>b</sup> maj<sup>7</sup> E<sup>b</sup> maj<sup>7</sup>*

Transposed to key of A<sup>b</sup>.

*B<sup>b</sup> m<sup>7</sup> A<sup>b</sup> maj<sup>7</sup> A<sup>b</sup> 6*

Transposed to key of G.

*A m<sup>7</sup> A<sup>b</sup> maj<sup>7</sup> G<sup>6</sup>*

## Harmonic Extension Endings

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

Example 1.

*C<sup>6</sup> F<sup>13</sup> B<sup>b</sup> 9 E<sup>b</sup> 13(11+) A<sup>b</sup> 9 D<sup>b</sup> 13(11+) C maj<sup>9</sup>(G<sup>b</sup> maj<sup>7</sup>)*

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

Example 2.

Chords: C<sup>6</sup>, F<sup>13</sup>, B<sup>b</sup>maj.<sup>7</sup>, E<sup>b</sup>13, A<sup>b</sup>maj.<sup>7</sup>, D<sup>b</sup>13, Cmaj.<sup>7</sup>

Transposed to key of G.

Chords: G<sup>6</sup>, C<sup>13</sup>, Fmaj.<sup>7</sup>, B<sup>b</sup>13, E<sup>b</sup>maj.<sup>7</sup>, A<sup>b</sup>13, Gmaj.<sup>7</sup>

Example 3.

Chords: C<sup>6</sup>, E<sup>m</sup>7, E<sup>b</sup>7, D<sup>m</sup>7, D<sup>b</sup>maj.<sup>7</sup>, Cmaj.<sup>7</sup>

Transposed to key of B<sup>b</sup>.

Chords: B<sup>b</sup>6, D<sup>m</sup>7, D<sup>b</sup>7, C<sup>m</sup>7, C<sup>b</sup>maj.<sup>7</sup>, B<sup>b</sup>maj.<sup>7</sup>

Example 4.

Chords: C<sup>6</sup>, E<sup>b</sup>maj.<sup>7</sup>, A<sup>b</sup>maj.<sup>7</sup>, D<sup>m</sup>7<sup>2</sup>, G<sup>13</sup>(9-), C<sup>6</sup>add<sup>9</sup>

Transposed to key of E<sup>b</sup>

Chords: E<sup>b</sup>6, G<sup>b</sup>maj.<sup>7</sup>, C<sup>b</sup>maj.<sup>7</sup>, F<sup>m</sup>7<sup>2</sup>, B<sup>b</sup>13(9-), E<sup>b</sup>6add<sup>9</sup>

## Replacement Endings

Example 1. Original two-measure ending.

(a)

### 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

### 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)

## 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.

2 3 4

Cmaj. to Gmaj.

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

4 2 3

Cmaj. to  $B^b$  maj.

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

2 3 4

Cmaj. to Fmaj.

Key of C maj.  $V_7$  of new key Key of F maj.

3 3 4

$B^b$  maj. to  $D^b$  maj.

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

2 4 5

$B^b$  maj. to Gmaj.

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

3 4 4

$B^b$  maj. to  $A^b$  maj.

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

2 3 4

$B^b$  maj. to Cmaj.

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

4 2 3

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.

2 3 4

$B^b$  maj. to Cmin.

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

4 2 3

### Modulations Based on II<sub>7</sub> and V<sub>7</sub> 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<sup>b</sup> maj.  
Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of E<sup>b</sup> maj.

Cmaj. to Gmaj.  
Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of G maj.

Cmaj. to B<sup>b</sup> maj.  
Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of B<sup>b</sup> maj.

Cmaj. to Fmaj.  
Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of F maj.

B<sup>b</sup> maj. to Gmaj.  
Key of B<sup>b</sup> maj. II<sub>7</sub> V<sub>7</sub> of new key Key of G maj.

B<sup>b</sup> maj. to D<sup>b</sup> maj.  
Key of B<sup>b</sup> maj. II<sub>7</sub> V<sub>7</sub> of new key Key of D<sup>b</sup> maj.

B<sup>b</sup> maj. to A<sup>b</sup> maj.  
Key of B<sup>b</sup> maj. II<sub>7</sub> V<sub>7</sub> of new key Key of A<sup>b</sup> maj.

B<sup>b</sup> maj. to Cmaj.  
Key of B<sup>b</sup> maj. II<sub>7</sub> V<sub>7</sub> 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<sup>b</sup> min.  
Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of B<sup>b</sup> min.

B<sup>b</sup> maj. to Cmin.  
Key of B<sup>b</sup> maj. II<sub>7</sub> V<sub>7</sub> of new key Key of C min.

## Modulations Based on the Preceding Chord Progressions.

Cmaj. to E<sup>b</sup> maj.  
Slow

Musical notation for Cmaj. to E<sup>b</sup> maj. Slow. The piece is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The left hand plays a simple bass line. A measure marked with an asterisk (\*) shows a chord one half-step above the new key (F major). Fingerings are indicated with numbers 1-3 and 'm' for the middle finger.

Cmaj. to E<sup>b</sup> maj.  
Bounce

Musical notation for Cmaj. to E<sup>b</sup> maj. Bounce. The piece is in 4/4 time. The right hand features a rhythmic, bouncy melody with triplets and slurs. The left hand has a simple bass line. The modulation to E<sup>b</sup> major is achieved through a series of chords. Fingerings are indicated with numbers 1-3.

Cmaj. to E<sup>b</sup> maj.  
Bounce

Musical notation for Cmaj. to E<sup>b</sup> maj. Bounce. The piece is in 4/4 time. The right hand features a rhythmic, bouncy melody with triplets and slurs. The left hand has a simple bass line. The modulation to E<sup>b</sup> major is achieved through a series of chords. Fingerings are indicated with numbers 1-3.

Cmaj. to E<sup>b</sup> maj.  
Fast

Musical notation for Cmaj. to E<sup>b</sup> maj. Fast. The piece is in 4/4 time. The right hand features a fast, rhythmic melody with triplets and slurs. The left hand has a simple bass line. The modulation to E<sup>b</sup> major is achieved through a series of chords. Fingerings are indicated with numbers 1-3.

Cmaj. to Gmaj.  
Slow

Musical notation for Cmaj. to Gmaj. Slow. The piece is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to a G major chord (G-B-D). The left hand plays a simple bass line. A measure marked with 'gliss.' shows a glissando effect. Fingerings are indicated with numbers 1-3.

\*This chord—one half-step above the new key, instead of the V<sub>7</sub> chord—is commonly used in modern arrangements.

E<sup>b</sup> maj. to B<sup>b</sup> maj.  
Slow

Musical score for E<sup>b</sup> maj. to B<sup>b</sup> maj. in 4/4 time, marked Slow. The piece features a melody in the right hand and a bass line in the left hand. The right hand starts with a whole note chord, followed by a triplet of eighth notes. The left hand has a whole note chord, followed by a triplet of eighth notes. The key signature changes from E<sup>b</sup> major to B<sup>b</sup> major.

C maj. to F maj.  
Fast

Musical score for C maj. to F maj. in 4/4 time, marked Fast. The right hand has a melody with fingerings 5, 1, 3, 1, 3, 4, 1, 3, 1, 2. The left hand has a bass line with a triplet of eighth notes and a whole note chord. The key signature changes from C major to F major.

A<sup>b</sup> maj. to D<sup>b</sup> maj.  
Fast

Musical score for A<sup>b</sup> maj. to D<sup>b</sup> maj. in 4/4 time, marked Fast. The right hand has a melody with fingerings 3, 2, 1, 3, 1, 3, 2, 1, 3, 4, 2, 5. The left hand has a bass line with a triplet of eighth notes and a whole note chord. The key signature changes from A<sup>b</sup> major to D<sup>b</sup> major.

C maj. to B<sup>b</sup> maj.  
Bounce

Musical score for C maj. to B<sup>b</sup> maj. in 4/4 time, marked Bounce. The right hand has a melody with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The key signature changes from C major to B<sup>b</sup> major.

G maj. to F maj.  
Bounce

Musical score for G maj. to F maj. in 4/4 time, marked Bounce. The right hand has a melody with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The key signature changes from G major to F major.

B<sup>b</sup> maj. to G maj.  
Slow

Musical score for B<sup>b</sup> maj. to G maj. in 4/4 time, marked Slow. The right hand has a melody with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The key signature changes from B<sup>b</sup> major to G major.

E<sup>b</sup> maj. to C maj.

Slow

Musical score for E<sup>b</sup> maj. to C maj. Slow. Treble clef, 4/4 time. Bass clef, 4/4 time. The piece features a triplet of eighth notes in the right hand and a melodic line in the left hand. Chords are marked with 'M' and 'm'.

B<sup>b</sup> maj. to C maj.

Bounce

Musical score for B<sup>b</sup> maj. to C maj. Bounce. Treble clef, 4/4 time. Bass clef, 4/4 time. The melody is characterized by a bouncy eighth-note pattern with fingerings 2, 4, 1, 2, 5, 5. Chords are marked with 'M' and 'm'.

A<sup>b</sup> maj. to B<sup>b</sup> maj.

Bounce

Musical score for A<sup>b</sup> maj. to B<sup>b</sup> maj. Bounce. Treble clef, 4/4 time. Bass clef, 4/4 time. The melody is characterized by a bouncy eighth-note pattern with fingerings 2, 4, 1, 2, 1, 4, 1, 5. Chords are marked with 'M' and 'm'.

B<sup>b</sup> maj. to C min.

Slow Bounce

Musical score for B<sup>b</sup> maj. to C min. Slow Bounce. Treble clef, 4/4 time. Bass clef, 4/4 time. The melody is characterized by a slow bouncy eighth-note pattern with a triplet in the right hand. Chords are marked with 'M' and 'm'.

A<sup>b</sup> maj. to B<sup>b</sup> min.

Slow Bounce

Musical score for A<sup>b</sup> maj. to B<sup>b</sup> min. Slow Bounce. Treble clef, 4/4 time. Bass clef, 4/4 time. The melody is characterized by a slow bouncy eighth-note pattern with a triplet in the right hand. Chords are marked with 'M' and 'm'.

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)

Key of C maj.                      V<sub>7</sub> of C maj.                      Key of E<sup>b</sup> maj.

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)

I    II    V<sub>7</sub>    I of new key

(a)

I    VI    II    V<sub>7</sub>    I

(b)

I    #I°    II    V<sub>7</sub>    I

(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.

Musical notation for a one-measure ending modulation. The key signature changes from C major to D<sup>b</sup> major. The first measure is C maj. The second measure is V<sub>7</sub> of D<sup>b</sup>, with an arrow pointing to the common tone (C) between the two chords. The final measure is D<sup>b</sup> maj.

Two-Measure Endings.

Musical notation for a two-measure ending modulation from C major to D<sup>b</sup> major using a C common tone. The first measure is C maj. The second measure is V<sub>7</sub> of D<sup>b</sup> maj. The third measure is D<sup>b</sup> maj. An arrow points to the common tone (C) between the first and second measures.

Musical notation for a two-measure ending modulation from D major to E<sup>b</sup> major using a D common tone. The first measure is D maj. The second measure is V<sub>7</sub> of E<sup>b</sup> maj. The third measure is E<sup>b</sup> maj. An arrow points to the common tone (D) between the first and second measures.

Musical notation for a two-measure ending modulation from G major to A<sup>b</sup> major using a G common tone. The first measure is G maj. The second measure is V<sub>7</sub> of A<sup>b</sup> maj. The third measure is A<sup>b</sup> maj. An arrow points to the common tone (G) between the first and second measures.

Variation of the above.

Musical notation for a variation of the modulation from C major to D<sup>b</sup> major. The first measure is C maj. The second measure is M (Major), with an arrow pointing to the common tone (C) between the two chords. The third measure is V<sub>7</sub> of D<sup>b</sup> maj. The final measure is D<sup>b</sup> maj.

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<sup>b</sup> maj.

Bounce

Musical notation for Cmaj. to D<sup>b</sup> maj. Bounce. The piece is in 4/4 time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The modulation occurs in the second measure, where the key signature changes from C major to D<sup>b</sup> major.

Cmaj. to E<sup>b</sup> maj.

Bounce

Musical notation for Cmaj. to E<sup>b</sup> maj. Bounce. The piece is in 4/4 time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The modulation occurs in the second measure, where the key signature changes from C major to E<sup>b</sup> major. Fingerings are indicated below the bass line: 4, 2, 2, 5.

Cmaj. to E<sup>b</sup> maj.

Bounce

(Single Note Style)

Musical notation for Cmaj. to E<sup>b</sup> maj. Bounce (Single Note Style). The piece is in 4/4 time. The right hand features a series of single notes with fingerings (5, 3, 4, 2, 1, 2, 5, 4, 2, 5, 3, 4, 2, 1, 2, 5, 4, 2) and accents. The left hand plays a simple bass line with markings 'M' and fingerings 2, 3.

Cmaj. to D<sup>b</sup> maj.

Accidentals may be used in place of signatures.

Musical notation for Cmaj. to D<sup>b</sup> maj. using accidentals. The piece is in 4/4 time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The modulation occurs in the second measure, where the key signature changes from C major to D<sup>b</sup> major using accidentals. Fingerings are indicated below the bass line: 3, 4, 2, 3, 2, 3, 2, 4, 4, 4, 2.

B<sup>b</sup> maj. to Cmaj.

Adapted from introduction shown on page \_\_\_.

Musical notation for B<sup>b</sup> maj. to Cmaj. The piece is in 4/4 time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The modulation occurs in the second measure, where the key signature changes from B<sup>b</sup> major to C major. Fingerings are indicated below the bass line: 3, 4, 2, 3, 3, 4, 2, 3.

## 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

Exercise 1. C7

5 4 1 2 4 3 1 3

Gm 2 3 1 4 C7 1 3 F 2 1

7 m 3 7 M etc.

Ex. 2

Ex. 2 Dm C#7 C C#7 C

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

m 3 d 5 M d 5 M etc.

Ex. 2 may also be harmonized as follows:

Ex. 2(a)

Ex. 2(a) G7 C

Ex. 2 (b)

Ex. 2 (b) Dm G7 C

Ex. 3

Ex. 3 Eb

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

M 3 etc.

Ex. 4

Ex. 4 Cm7 F7

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

m 3 7 m 7 etc.

Bb

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

M 3 etc.

\*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.

Excerpt from "Flight to Mecca."

Ex.11

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

Ex.12

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

Ex.12(b)

Ex.13

Ex. 14

Ex.15

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

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

C maj.<sup>7</sup>    Dm<sup>7</sup>    Em<sup>7</sup>    F maj.<sup>7</sup>    G<sup>7</sup>    Am<sup>7</sup>    Bm<sup>7-5</sup>

Inversions of the above Chords.

1<sup>st</sup> inversion

2<sup>nd</sup> inversion

3<sup>rd</sup> inversion

Practice all the following chords in their inversions.

G major

I            II            III            IV            V            VI            VII

G maj.<sup>7</sup>    Am<sup>7</sup>    Bm<sup>7</sup>    C maj.<sup>7</sup>    D<sup>7</sup>    Em<sup>7</sup>    F<sup>#</sup> m<sup>7-5</sup>

D major

I            II            III            IV            V            VI            VII

D maj.<sup>7</sup>    Em<sup>7</sup>    F<sup>#</sup> m<sup>7</sup>    G maj.<sup>7</sup>    A<sup>7</sup>    Bm<sup>7</sup>    C<sup>#</sup> m<sup>7-5</sup>

A major

I            II            III            IV            V            VI            VII

A maj.<sup>7</sup>    Bm<sup>7</sup>    C<sup>#</sup> m<sup>7</sup>    D maj.<sup>7</sup>    E<sup>7</sup>    F<sup>#</sup> m<sup>7</sup>    G<sup>#</sup> m<sup>7-5</sup>

E major

I            II            III            IV            V            VI            VII

E maj.<sup>7</sup>    F<sup>#</sup> m<sup>7</sup>    G<sup>#</sup> m<sup>7</sup>    A maj.<sup>7</sup>    B<sup>7</sup>    C<sup>#</sup> m<sup>7</sup>    D<sup>#</sup> m<sup>7-5</sup>

B major

I II III IV V VI VII  
 B maj.7 C#m7 D#m7 E maj.7 F#7 G#m7 A#m7-5

F# major

I II III IV V VI VII  
 F# maj.7 G#m7 A#m7 B maj.7 C#7 D#m7 E#m7-5

C# major

I II III IV V VI VII  
 C# maj.7 D#m7 E#m7 F# maj.7 G#7 A#m7 B#m7-5

F major

I II III IV V VI VII  
 F maj.7 Gm7 Am7 Bb maj.7 C7 Dm7 Em7-5

Bb major

I II III IV V VI VII  
 Bb maj.7 Cm7 Dm7 Eb maj.7 F7 Gm7 Am7-5

Eb major

I II III IV V VI VII  
 Eb maj.7 Fm7 Gm7 Ab maj.7 Bb7 Cm7 Dm7-5

Ab major

I II III IV V VI VII  
 Ab maj.7 Bbm7 Cm7 Db maj.7 Eb7 Fm7 Gm7-5

Db major

I II III IV V VI VII  
 Db maj.7 Ebm7 Fm7 Gbm7 Ab7 Bbm7 Cm7-5

Gb major

I II III IV V VI VII  
 Gb maj.7 Abm7 Bbm7 Cbm7 Db7 Ebm7 Fm7-5

C<sup>b</sup> major

I II III IV V VI VII  
 C<sup>b</sup> maj.<sup>7</sup> D<sup>b</sup> m<sup>7</sup> E<sup>b</sup> m<sup>7</sup> F<sup>b</sup> maj.<sup>7</sup> G<sup>b</sup>7 A<sup>b</sup> m<sup>7</sup> B<sup>b</sup> m<sup>7</sup>-5

Minor (harmonic) Scales

A (harmonic) minor

I II III IV V VI VII  
 A m<sup>7</sup>+<sup>7</sup> B m<sup>7</sup>-5 C maj.<sup>7</sup>+5 D m<sup>7</sup> E<sup>7</sup> F maj.<sup>7</sup> G<sup>#</sup>°

Inversions of the above Chords.

1<sup>st</sup> inversion  
 2<sup>nd</sup> inversion  
 3<sup>rd</sup> inversion

Practice all the following chords in their inversions.

E (harmonic) minor

I II III IV V VI VII  
 E m<sup>7</sup>+<sup>7</sup> F<sup>#</sup> m<sup>7</sup>-5 G maj.<sup>7</sup>+5 A m<sup>7</sup> B<sup>7</sup> C maj.<sup>7</sup> D<sup>#</sup>°

B (harmonic) minor

I II III IV V VI VII  
 B m<sup>7</sup>+<sup>7</sup> C<sup>#</sup> m<sup>7</sup>-5 D maj.<sup>7</sup>+5 E m<sup>7</sup> F<sup>#</sup>7 G maj.<sup>7</sup> A<sup>#</sup>°

F<sup>#</sup> (harmonic) minor

I II III IV V VI VII  
 F<sup>#</sup> 7+<sup>7</sup> G<sup>#</sup> m<sup>7</sup>-5 A maj.<sup>7</sup>+5 B m<sup>7</sup> C<sup>#</sup>7 D maj.<sup>7</sup> E<sup>#</sup>°

C<sup>#</sup> (harmonic) minor

I II III IV V VI VII  
 C<sup>#</sup>m<sup>7+7</sup> D<sup>#</sup>m<sup>7-5</sup> E<sup>maj.7+5</sup> F<sup>#</sup>m<sup>7</sup> G<sup>#7</sup> A<sup>maj.7</sup> B<sup>#°</sup>

## D (harmonic) minor

I II III IV V VI VII  
 Dm<sup>7+7</sup> Em<sup>7-5</sup> F<sup>maj.7+5</sup> Gm<sup>7</sup> A<sup>7</sup> B<sup>b maj.7</sup> C<sup>#°</sup>

## G (harmonic) minor

I II III VI V VI VII  
 Gm<sup>7+7</sup> Am<sup>7-5</sup> B<sup>b maj.7+5</sup> Cm<sup>7</sup> D<sup>7</sup> E<sup>b maj.7</sup> F<sup>#°</sup>

## C (harmonic) minor

I II III IV V VI VII  
 Cm<sup>7+7</sup> Dm<sup>7-5</sup> E<sup>b maj.7+5</sup> Fm<sup>7</sup> G<sup>7</sup> A<sup>b maj.7</sup> B<sup>°</sup>

## F (harmonic) minor

I II III IV V VI VII  
 Fm<sup>7+7</sup> Gm<sup>7-5</sup> A<sup>b maj.7+5</sup> B<sup>b m7</sup> C<sup>7</sup> D<sup>b maj.7</sup> E<sup>°</sup>

B<sup>b</sup> (harmonic) minor

I II III IV V VI VII  
 B<sup>b m7+7</sup> Cm<sup>7-5</sup> D<sup>b maj.7+5</sup> E<sup>b m7</sup> F<sup>7</sup> G<sup>b maj.7</sup> A<sup>°</sup>

E<sup>b</sup> (harmonic) minor

I II III IV V VI VII  
 E<sup>b m7+7</sup> Fm<sup>7-5</sup> G<sup>b maj.7+5</sup> A<sup>b m7</sup> B<sup>b7</sup> C<sup>b maj.7</sup> D<sup>°</sup>

A<sup>b</sup> (harmonic) minor

I II III IV V VI VII  
 A<sup>b m7+7</sup> B<sup>b m7-5</sup> C<sup>b maj.7+5</sup> D<sup>b m7</sup> E<sup>b7</sup> F<sup>b maj.7</sup> G<sup>°</sup>

# FLIGHT TO MECCA

Bounce tempo

ANTHONY MECCA

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a series of eighth-note patterns with fingerings such as 3, 1, 1b, 3, 3, 1, 3, 4, 1, 2, 2, 1, 2, 4, 3, 1, 2, 1, 2, 1. The lower staff is in bass clef and contains chords and single notes with fingerings like 3, M, 7, m, 7, M, 7, b2, 5, and 7. A sharp sign is present below the bass staff.

The second system continues the piece with two staves. The upper staff has eighth-note patterns with fingerings 3, 1, 1, 5, 2, 4, 1, 3, 1. The lower staff includes chords and notes with fingerings m, 7, m, 7, M, d, m, 7.

The third system features two staves. The upper staff has eighth-note patterns with fingerings 1, 5, 1, 2, 4, 5, 1, 3, 1, 1, 5. The lower staff contains chords and notes with fingerings m, 7, M, m, 7, m, 7.

The fourth system consists of two staves. The upper staff has eighth-note patterns with fingerings 2, 4, 1, 1, 1, 5, 2, 1, 4. The lower staff includes chords and notes with fingerings M, M, d, m, 7, m, 7, M.

The fifth system is the final system on this page, consisting of two staves. The upper staff has eighth-note patterns with fingerings 1, 5, 2, 5, 1, 2, 3, 1, 2, 1, 2, 4, 3, 2, 5, 2, 5. The lower staff contains chords and notes with fingerings M, 7, 7, 7, 2, 3. A sharp sign is present below the bass staff.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (1-5) and a triplet of eighth notes. The left hand (bass clef) has a bass line with a 7th fret marking and a triplet of eighth notes.

Second system of musical notation. The right hand continues the melodic line with fingerings 1, 5, 4, 2, 4, 1, 3, 1, 1, 5. The left hand includes markings for 'm', '7', 'M.', 'd', and another 'm', '7'.

Third system of musical notation. The right hand has fingerings 2, 1, 4, 1, 4, 1, 4, 1, 3, 1, 2. The left hand includes markings for 'M', 'm', and a 7th fret marking.

Fourth system of musical notation. The right hand has fingerings 1, 1, 1, 4, 1, 1, 4, 1, 3. The left hand includes markings for '(b)M', 'M', 'm', '7', 'm', and 'd 5'.

Fifth system of musical notation. The right hand has fingerings 5, 1, 3, 1, 2, 1, 4, 3, 1, 2, 1, 5. The left hand includes markings for '4', '2', '3', '4', 'm', 'm', '7', 'M', and 'M'.

Sixth system of musical notation. The right hand has fingerings 1, 2, 4, 3, 4, 4, 1, 2, 1, 3, 1, 3, 2, 1, 4, 3, 2, 1. The left hand includes markings for 'm', '7', 'm', 'd 5', and a 7th fret marking.

5 1 *gliss.*

*gliss.*

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

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

*m* 7 2 4 3 2

*gliss.*

*gliss.*

3

3 2 4

4 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.*

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

3 7 7 3 m

3 1 1 5 2 4 1

m 7 m M M 3 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 progression:  $Bb^6$   $D^b\circ$   $Cm^7$   $C^b\text{maj.}^7$   $B^b6$   $Dm^7$   $D^b7$   $G^b\text{maj.}^7$   $C^b\text{II-}$

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 2, 3) and accents. The bass clef staff has a whole rest followed by a half note G2, then a half note F2, and a half note E2.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings and accents. The bass clef staff has a whole rest, then a half note G2, a half note F2, and a half note E2. There are markings 'M', 'm', and 'd 5' in the bass staff.

Third system of musical notation. The treble clef staff has a whole rest, then a half note G2, and a half note F2. The bass clef staff has a whole rest, then a half note G2, and a half note F2. There are markings 'M' and 'm' in the bass staff.

Fourth system of musical notation. The treble clef staff contains a complex melodic line with many fingerings and accents. The bass clef staff has a whole rest.

Fifth system of musical notation. The treble clef staff continues the melodic line with fingerings and accents. The bass clef staff has a whole rest, then a half note G2, and a half note F2. There are markings '7' and 'M' in the bass staff.

Sixth system of musical notation. The treble clef staff continues the melodic line with fingerings and accents. The bass clef staff has a whole rest, then a half note G2, and a half note F2. There are markings 'm' and 'M' in the bass staff.

First system of musical notation. Treble clef, key signature of two flats. The right hand features a complex melodic line with triplets and slurs. The left hand has a few notes and rests.

Second system of musical notation. Treble clef, key signature of two flats. The right hand starts with a *f* *gliss.* (glissando) and continues with a melodic line. The left hand has a few notes and rests.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with triplets and slurs. The left hand has notes and rests, with some markings like 'm', '7', and 'M'.

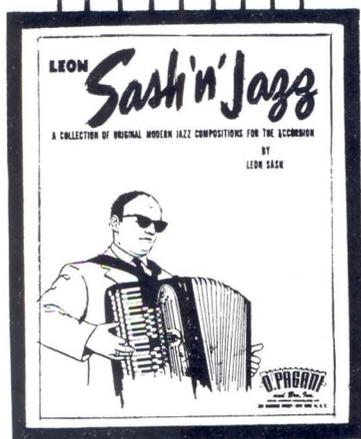
Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and fingerings. The left hand has notes and rests, with markings like 'M' and '7'.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and fingerings. The left hand has notes and rests, with markings like 'M' and '7'.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and fingerings, ending with a *gliss.* (glissando). The left hand has notes and rests, with markings like 'm', '7', and 'M'.

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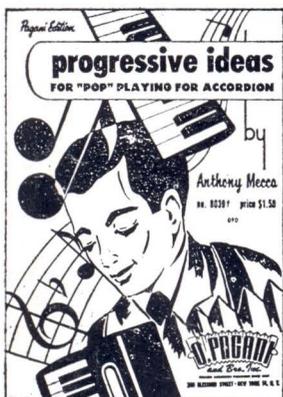
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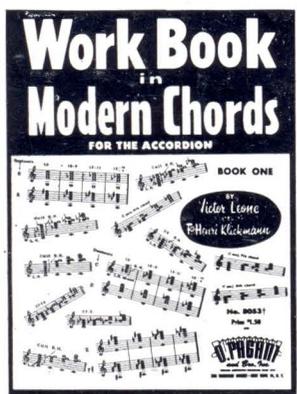
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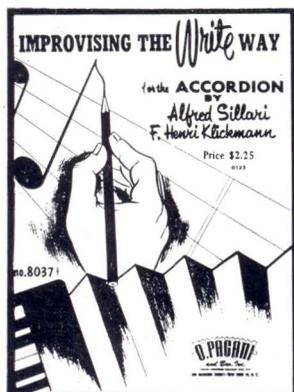
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Contents

<b>Into Somewhere</b> .....	2
<b>Lisa</b> .....	6
<b>Road to Marocco</b> .....	8
<b>Ballad for Anne</b> .....	12
<b>Take Ten</b> .....	14
<b>More Friends</b> .....	18

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*Six Jazz Solos*

for Accordion

## INTO SOMEWHERE

FRANK MAROCCO

Medium fast swing ( $\text{♩} = \text{ca. } 126$ )

*mf non legato*

The musical score consists of three systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Medium fast swing' with a quarter note equal to approximately 126 beats per minute. The dynamics are marked 'mf non legato'. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5). The bass staff includes chord symbols: M, m, and 7. The first system has a circled '3' in the bass staff. The second system has a circled '3' and a circled '4' in the bass staff. The third system has a circled '4' and a circled '2' in the bass staff.

First system of a piano score. The right hand features a complex melodic line with triplets, slurs, and accents. The left hand provides a bass line with chords and fingerings. Dynamic markings include *f* and *m*. A circled '4' is present in the bass line.

Second system of the piano score. The right hand continues with a melodic line. The left hand has a bass line with chords and fingerings. Dynamic markings include *mf*, *M*, and *m*.

Third system of the piano score. The right hand continues with a melodic line. The left hand has a bass line with chords and fingerings. Dynamic markings include *M*, *M*, and *7*.

Fourth system of the piano score. The right hand features a complex melodic line with triplets, slurs, and accents. The left hand provides a bass line with chords and fingerings. Dynamic markings include *m*, *7*, and *f*. A circled '4' is present in the bass line.

Fifth system of the piano score. The right hand features a complex melodic line with triplets, slurs, and accents. The left hand provides a bass line with chords and fingerings. Dynamic markings include *M*, *7*, *M*, *3*, *M*, *M*, and *M*. A circled '3' is present in the bass line.

System 1: Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic. The right hand features a complex melodic line with fingerings 2, 1, 3, and various chords marked with Roman numerals (IV<sup>5</sup>, IV<sup>3</sup>, IV<sup>4</sup>, IV<sup>5</sup>). The left hand provides a bass line with chords marked M, m, and 7. A circled number 3 is written below the first bass note.

System 2: Continuation of the piece. The right hand has a more active melodic line with fingerings 5, 4, 1, 3, 1, 4, 2, 1, 4, 1. The left hand has chords marked M, m, and 7 (A#). A circled number 3 is written below the final bass note.

System 3: The right hand continues with a melodic line featuring fingerings 5, 2, 2, 1, 2, 3, 5, 1, 4, 2, 5, 3, 4. The left hand has chords marked m, m, 7, and m. A circled number 4 is written below the first bass note.

System 4: The right hand has a melodic line with fingerings 4, 5, 4, 5, 4, 1, 4, 5, 3, 5, 4, 2, 3, 5, 4, 2, 3. The left hand has chords marked m, 7, m, and 7. A circled number 5 is written below the final bass note.

System 5: The piece concludes with a *mf* dynamic. The right hand has a melodic line with fingerings 4, 5, 4, 3, 1, 2, 3, 1, 2, 3, 5, 4. The left hand has chords marked M, m, and 7. A circled number 4 is written below the first bass note.



## LISA

FRANK MAROCCO

Slowly (*rubato*)

First system of musical notation for 'Lisa'. It consists of a grand staff with treble and bass clefs. The time signature is 3/4. The piece begins with a *mf* dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line. A *rall.* marking is present at the end of the system. Fingerings are indicated with numbers 3, 4, and 7.

*a tempo (rubato)*

Second system of musical notation. The tempo is marked *a tempo (rubato)* with a *mp espressivo* dynamic. The right hand features a melodic line with slurs and fingerings 4, 5, and 4. The left hand continues with a bass line, including a triplet marked with a '3' and fingerings 3, 4, and 7.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings 2, 4, 2, 3, 5, and 4. The left hand has a bass line with slurs and fingerings 2, 4, 2, 3, 5, and 4.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings 3, 2, 1, 2, and 3. The left hand has a bass line with slurs and fingerings 2, 2, and 3.

3 2 3 *rall.* *a tempo*

M: Mj M: 7 Mj

#p. #p. p. p. p.

7 M 7 M

#p. #p. b. p.

*f* *mf*

mj m Mj d

#p. #p. p. b. p.

*rall.*

Mj Mj M 7

b. p. p. p. p.

*a tempo* *rall.* *8va*

5 3 2 1 4 4 4 4

*mp* *rall.* *8va*

Mj Mj Mj Mj 3 Mj

p. b. p. b. p. b. p.

# ROAD TO MAROCCO

GORDEN LOFGREN  
*Arranged by Frank Marocco*

Medium fast swing ( $\text{♩} = \text{ca. } 104$ )

*mf non legato*

(C#)

m 7

m 7

m 7

M

m 7

M 7

M 7

m 7

m 7

m 7

m 7

7 7

7 7

System 1: Treble clef contains a melodic line with fingerings 1, 4, 1, 5, 4, 1, 2, 5 and accents. Bass clef contains chords with fingerings 3, 3, 7, 7, 7, M, 3, 2. Dynamic marking *mf* is present.

System 2: Treble clef contains a melodic line with fingerings 4, 3, 1, 4, 2, 5, 2, 4 and accents. Bass clef contains chords with fingerings m, 7, M, m, m, m. Dynamic marking *mf* is present.

System 3: Treble clef contains a melodic line with fingerings 1, 4, 1, 3, 1, 3, 2, 5, 3 and accents. Bass clef contains chords with fingerings m, 7, M, m, m, 7. Dynamic marking *mf* is present.

System 4: Treble clef contains a melodic line with accents. Bass clef contains chords with fingerings m, 7, M, m, 7, 7. Dynamic marking *mf* is present.

System 5: Treble clef contains a melodic line with fingerings 2, 3, 3, 2, 2 and accents. Bass clef contains chords with fingerings m, d, (G#), 7, 7, 7, 4, 2, 4. Dynamic marking *f* is present.

System 1: Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a *mf* dynamic. The right hand features a melodic line with fingerings 1, 4, 2, 3, 1, 4, 1, 2, 1, 5, 3, 1, 3, 1, 4, 5, and 1. The left hand provides a bass line with notes marked *m* and 7. A circled number 3 is present in the first measure of the right hand. At the end of the system, the left hand has notes marked 4, 2, and 3.

System 2: Continuation of the piece. The right hand has fingerings 2, 5, 4, 3, 1, 3, 1, 2, 5, 2, 1, 4, 5, 1, and 3. The left hand has notes marked *m* and 7, with a circled number 4 in the first measure. A circled number 5 is in the second measure of the left hand. The system ends with notes marked *M* and 7.

System 3: The right hand has fingerings 4, 2, 3, 5, 2, 4, 5, 4, 2, 5, and 4. The left hand has notes marked *m* and 7. A circled number 4 is in the second measure of the left hand. The system ends with notes marked 7 and 7.

System 4: The right hand has fingerings 3, 2, and 2. The left hand has notes marked *m*, *d*, *m*, 7, and *M*. A circled number 3 is in the first measure of the left hand. A circled number 2 is in the last measure of the left hand.

System 5: The right hand has fingerings 4, 1, 3, 1, 5, 3, 4, 1, 2, 1, 4, 5, 2, 4, and 4. The left hand has notes marked *mf*, *m*, 7, *M*, *m*, *m*, and *m*. A circled number 3 is in the first measure of the left hand.



# BALLAD FOR ANNE

FRANK MAROCCO

Freely

Very slow with expression

*mf* *rall.* *mp a tempo rubato*

Musical score for piano accompaniment, consisting of four systems of music. The score is in common time (C) and includes various musical notations such as chords, arpeggios, and fingerings (e.g., 7, 2, 3, 4). The key signature changes from one flat to two flats across the piece.

*poco rall.*

*mp a tempo (rubato)*

M d M 7 M m

3 5 4 [4]

M m 7 M m 7

[4]

m 7 m

[3] [4] [4] [4] [2]

4 2

*f* *mf*

(G#) (F#) m M M M m

3 2 3 2 3 4 4 4 4 4

*mp*  
*m*

*poco rall.*

5 m 3 M

[2] (G#) [2] (C#) [3] [4]

# TAKE TEN

FRANK MAROCCO

Medium fast

The musical score for "Take Ten" is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 5/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked "Medium fast".

The score is divided into five systems, each containing two staves. The first system begins with a dynamic marking of *mf* and includes a circled  $\ominus$  symbol. The second system starts with a circled  $\ominus$  symbol and a *mf* dynamic. The final system concludes with a circled  $\oplus$  symbol.

Key musical features include:
 

- Accents:** Numerous accents (V) are placed over notes in both staves, particularly in the treble clef.
- Articulation:** Slurs and phrasing slurs are used to indicate melodic lines and phrases.
- Ornaments:** Trills are indicated by a 'tr' symbol above notes in the treble clef.
- Figured Bass:** The bass clef staff contains numerical figures (1-7) and symbols (M, m) indicating harmonic accompaniment.
- Performance Markings:** Circled numbers (3, 4, 5) and boxes containing numbers (3, 4) are present, likely indicating fingerings or specific rhythmic patterns.

2. *(non legato)* *mf con sentimento*

Handwritten annotations: *m*, *M*, *d*, *m*, *M*

*(non legato)*

Handwritten annotations: *d*, *M*, *m*, *M*, *M*

Handwritten annotations: *M*, *m*, *M*, *d*, *m*, *M*

8va

Handwritten annotations: *(7)*, *m*, *7*, *m*, *7*, *M*, *7*, *m*

2nd time D. C. al

Handwritten annotations: *7*, *M*, *m*, *M*, *m*, *M*, *m*, *M*

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

*mf non legato*

m 7 m 7

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

m 7 M 7

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

m 7 m 7

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

m 7 m 7

3 5 1 2 4 5 4 1 3

*mf*

m 7 m 7

1 3 1 1 3 2 1 3 1 2 4

m M m

1 3 1 2 1 3 5 4 3 3 1 2 1 b3 5 4

m 7 m 7

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

m 7 m M m

4

**CODA**

*Dal §*

M m m 7

m M m

2 3 4

# MORE FRIENDS

FRANK MAROCCO

Medium fast swing

The musical score for "More Friends" is presented in five systems, each with a piano (right) and bass (left) staff. The tempo is marked "Medium fast swing".

- System 1:** The piano staff begins with a *mf* dynamic and includes fingering numbers 4, 1, 5, 2, and 3. The bass staff has a *p* dynamic. A first ending bracket spans the final two measures.
- System 2:** The piano staff continues with *mf* dynamics and fingering 2, 3. The bass staff has a *p* dynamic with a  $(D\flat)$  marking. A second ending bracket spans the final two measures.
- System 3:** The piano staff starts with a first ending bracket and *mf* dynamics. The bass staff has a *m* dynamic and includes a 7. A  $B$  marking appears in the final measure.
- System 4:** The piano staff features a complex melodic line with many slurs and accents. The bass staff has a  $(E\flat)$  marking. Fingering numbers 3, 12, 5, 3, 4, 2, 5, and 3 are present.
- System 5:** The piano staff continues with a similar melodic line. The bass staff has a *m* dynamic and includes a 7M marking. Fingering numbers 4, 4, 4, 4, and 4 are present. The system concludes with a double bar line and a circled cross symbol.

System 1: Treble clef contains chords with accents (V) and a melodic line with fingering (4, 2, 1, 3, 2, 1, 3, 1). Bass clef contains chords with fingering (7) and a circled 2. The dynamic marking *mf non legato* is present.

System 2: Treble clef contains a melodic line with fingering (2, 4, 3, 1, 5, 5, 1-1, 2, 4, 2, 5, 2, 1, 2). Bass clef contains chords with markings M, H, and 7.

System 3: Treble clef contains a melodic line with fingering (2, 5, 2, 1, 2, 1, 5, 3, 1, 1, 2, 4, 2, 1). Bass clef contains chords with markings M, d, and a circled 3.

System 4: Treble clef contains a melodic line with fingering (4, 5, 2, 4, 3, 1, 3, 2, 1, 5, 4, 5, 2, 1, 3, 1, 4, 5, 4, V). Bass clef contains chords with markings m, 7, 7, and m.

System 5: Treble clef contains a melodic line with fingering (3, 4, 1, 3, 1, 5, 4, 3, 1, 2, 4, 1, 2, 5, 1, 1, V). Bass clef contains chords with markings 7, m, m, and 7.

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with fingerings: 3, 1 2 1 2, 5, 3 2 1 2, 4 3. The bass clef staff contains a bass line with notes M, m, and 7.

Second system of musical notation, measures 5-8. The treble clef staff contains a melodic line with fingerings: 3 3 4 2 4 2 3, 2 3 1 2 1, and various accents. The bass clef staff contains a bass line with notes M, d, and a circled 3.

Third system of musical notation, measures 9-12. The treble clef staff contains a melodic line with fingerings: 1 4 1 4 2 1 3 5 and various accents. The bass clef staff contains a bass line with notes m, 7, 7, and m.

Fourth system of musical notation, measures 13-16. The treble clef staff contains a melodic line with fingerings: 5, 1 2 5, 3 1 3 1 2 5, and various accents. The bass clef staff contains a bass line with notes m, 7, and a circled 3, 4, 2, 5. The system ends with the instruction "D. C. al  $\oplus$ " and a circled Db.

## CODA

CODA section, measures 17-20. The treble clef staff contains a melodic line with various accents. The bass clef staff contains a bass line with notes 7, (F#), 7M, and various fingerings (2, 3, 4, 5) and accents.

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## Jazz Accordion Selections

by 'TITO' GUIDOTTI

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Swingin' the Cycle of Fifths

A Music Thing for Ray

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ASCAP

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*Moderato* (♩ = ca. 108) alla Jazz (♩ = ♩♩)

# A Music Thing for Ray

'TITO' GUIDOTTI  
ASCAP

*Allegro moderato* (♩ = ca. 152) alla Jazz (♩ = ♩♩)

Frank Marocco

# *Six Jazz Solos*

for Accordion



Music Graphics Press

121 Washington Street • San Diego, California 92103

# Frank Marocco

## *Six Jazz Solos*

for Accordion

### Contents

<b>Into Somewhere</b> .....	2
<b>Lisa</b> .....	6
<b>Road to Marocco</b> .....	8
<b>Ballad for Anne</b> .....	12
<b>Take Ten</b> .....	14
<b>More Friends</b> .....	18

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**Music Graphics Press**

121 Washington Street • San Diego, California 92103

Frank Marocco

# Six Jazz Solos

for Accordion

## INTO SOMEWHERE

FRANK MAROCCO



Medium fast swing (♩ = ca. 126)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. The dynamic marking *mf non legato* is placed between the staves.



The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with various rhythmic patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

The third system of musical notation concludes the piece on this page. The upper staff has a more complex melodic line with slurs and accents. The lower staff continues the bass accompaniment. A fermata is placed over the final notes of the upper staff.

9

13

*f*

This system contains measures 13 through 16. The treble clef staff features a complex melodic line with many beamed sixteenth notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

17

*mf*

This system contains measures 17 through 20. The treble clef staff continues with a melodic line of eighth and sixteenth notes. The bass clef staff has a more rhythmic accompaniment with chords. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

21

This system contains measures 21 through 24. The treble clef staff has a melodic line with some chromaticism. The bass clef staff continues with a steady accompaniment of chords.

25

*f*

This system contains measures 25 through 28. The treble clef staff features a more active melodic line with slurs and accents. The bass clef staff has a complex accompaniment with many chords. A dynamic marking of *f* (forte) is present in the middle of the system. A repeat sign is visible at the end of the system.

29

This system contains measures 29 through 32. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a complex accompaniment with many chords. A dynamic marking of *f* (forte) is present in the middle of the system.

33

mf

Musical score for measures 33-36. The piece is in G major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *mf* is present at the beginning.

37

Musical score for measures 37-40. The right hand includes a triplet in measure 39. The left hand continues with chordal accompaniment. A dynamic marking of *f* appears at the end of the system.

41

Musical score for measures 41-44. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support with chords. A dynamic marking of *f* is present at the end of the system.

45

Musical score for measures 45-48. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords. A dynamic marking of *f* is present at the end of the system.

49

mf

f

Musical score for measures 49-52. The piece is in G major. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords. Dynamic markings of *mf* and *f* are present.

53

mf f (A#)

This system contains measures 53 through 56. The music is in a key with one sharp (F#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamics range from mezzo-forte (mf) to forte (f). A specific note in measure 56 is marked with an A#.

57

mf f

This system contains measures 57 through 60. The melodic line continues with eighth and sixteenth notes, showing some chromatic movement. The accompaniment remains consistent. Dynamics are marked as mezzo-forte (mf) and forte (f).

61

f D. C. al

This system contains measures 61 through 64. The music reaches a forte (f) dynamic. The system concludes with the instruction "D. C. al" (Da Capo alla fine) and a double bar line with repeat dots.

CODA

65

ff

This system contains measures 65 through 68, labeled as the CODA. The music is marked fortissimo (ff) and features a more complex melodic line with slurs and accents. The accompaniment is also more active. The system ends with a double bar line.

# LISA

FRANK MAROCCO

⊙ **Slowly (rubato)**

*mf* *rall.*

⊠ **a tempo (rubato)**

*mp espressivo*

5

9

13

17

17

*rall.* *a tempo*

*mp*

This system contains measures 17 through 21. The music is written in treble and bass clefs. Measure 17 features a melodic line in the treble with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 18 continues the melodic line with a slur and a dotted quarter note. Measure 19 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 20 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 21 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. The tempo marking *rall.* is above measure 19, and *a tempo* is above measure 21. The dynamic marking *mp* is below measure 21.

22

22

This system contains measures 22 through 26. The music is written in treble and bass clefs. Measure 22 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 23 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 24 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 25 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 26 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note.

27

27

*f* *mf*

This system contains measures 27 through 31. The music is written in treble and bass clefs. Measure 27 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 28 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 29 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 30 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 31 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. The dynamic marking *f* is below measure 27, and *mf* is below measure 28.

32

32

*rall.*

This system contains measures 32 through 36. The music is written in treble and bass clefs. Measure 32 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 33 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 34 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 35 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 36 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. The tempo marking *rall.* is above measure 36.

37

37

*a tempo* *mp* *rall.* *8va*

This system contains measures 37 through 41. The music is written in treble and bass clefs. Measure 37 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 38 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 39 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 40 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. Measure 41 has a melodic line with a slur and a dotted quarter note, and a bass line with a dotted quarter note and a half note. The tempo marking *a tempo* is above measure 37, *mp* is below measure 37, *rall.* is below measure 40, and *8va* is above measure 40. A dashed line is above measure 41.

# ROAD TO MAROCCO

Medium fast swing ( $\text{♩} = \text{ca. } 104$ )

GORDEN LOFGREN  
Arranged by Frank Marocco

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a circled treble clef and a circled bass clef. The first measure of the upper staff has a dynamic marking of *f*. The first measure of the lower staff has a circled C-sharp (C#) above it. The second measure of the lower staff has a circled C-sharp (C#) above it. The music continues with various notes and rests. The dynamic marking *mf non legato* appears in the second measure of the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music continues from the first system. The dynamic marking *mf non legato* is present. The system ends with a double bar line.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music continues from the second system. The dynamic marking *mf non legato* is present. The system ends with a double bar line.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music continues from the third system. The dynamic marking *mf non legato* is present. The system ends with a double bar line.

Musical score system 1, measures 17-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. A dynamic marking of *mf* is present in the right margin.

17

Musical score system 2, measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble staff with triplets and a harmonic accompaniment in the bass staff.

21

Musical score system 3, measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble staff with triplets and a harmonic accompaniment in the bass staff. A dynamic marking of *mf* is present in the right margin.

25

Musical score system 4, measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble staff and a harmonic accompaniment in the bass staff.

29

Musical score system 5, measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. A dynamic marking of *f* is present in the right margin. A circled cross symbol is located above the treble staff in measure 34. A fermata is placed over the final measure of the system.

33

Musical score system 1, measures 37-40. The system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first measure contains a triplet of eighth notes (F4, G4, A4) marked with a '3' and a 'mf' dynamic. The bass staff begins with a bass clef and contains a series of chords and single notes. Measure numbers 37, 41, 45, 49, and 53 are printed below the first, third, fifth, seventh, and ninth measures respectively.

Musical score system 2, measures 41-44. The system consists of a treble and bass staff. The treble staff continues the melodic line with a triplet of eighth notes (B4, C5, D5) in measure 43. The bass staff continues with chords and single notes. Measure numbers 41, 45, 49, and 53 are printed below the first, third, fifth, and seventh measures respectively.

Musical score system 3, measures 45-48. The system consists of a treble and bass staff. The treble staff features a melodic line with various ornaments and slurs. The bass staff continues with chords and single notes. Measure numbers 45, 49, and 53 are printed below the first, third, and fifth measures respectively.

Musical score system 4, measures 49-52. The system consists of a treble and bass staff. The treble staff has a complex melodic line with many slurs and ornaments. The bass staff continues with chords and single notes. Measure numbers 49, 53, and 57 are printed below the first, third, and fifth measures respectively.

Musical score system 5, measures 53-56. The system consists of a treble and bass staff. The treble staff continues the melodic line with slurs and ornaments. The bass staff continues with chords and single notes. Measure numbers 53, 57, and 61 are printed below the first, third, and fifth measures respectively.

Musical score for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 57 features a triplet of eighth notes in the treble and a bass line with chords. Measure 58 continues the triplet and has a fermata over the final note. Measure 59 has a fermata over the final note. Measure 60 ends with a fermata over the final note.

57

Musical score for measures 61-64. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 61 has a fermata over the final note. Measure 62 has a fermata over the final note. Measure 63 has a fermata over the final note. Measure 64 ends with a fermata over the final note.

61

Musical score for measures 65-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 65 has a fermata over the final note. Measure 66 has a fermata over the final note. Measure 67 has a fermata over the final note. Measure 68 ends with a fermata over the final note.

65

*D. S. al*  $\oplus$

CODA



Musical score for measures 69-72. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 69 has a fermata over the final note. Measure 70 has a fermata over the final note. Measure 71 has a fermata over the final note. Measure 72 ends with a fermata over the final note.

69

# BALLAD FOR ANNE

FRANK MAROCCO

Freely

Very slow with expression

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a series of chords in the right hand, marked *mf* and *rall.* A dashed line connects the first few chords in the right hand to the first few chords in the left hand. The right hand then moves to a more melodic line, marked *mp* and *a tempo rubatto*. The left hand continues with chords. A small box containing three dots is located below the first few notes of the left hand.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues with chords in the right hand and chords in the left hand. The right hand has some melodic movement. The left hand has some chords with a diamond symbol.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues with chords in the right hand and chords in the left hand. The right hand has some melodic movement. The left hand has some chords with a diamond symbol. The dynamic marking *mf* is present.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues with chords in the right hand and chords in the left hand. The right hand has some melodic movement. The left hand has some chords with a diamond symbol.

*poco rall.*

*mp a tempo (rubatto)*

17

21

25

*f* *mf*

(G#) (F#)

29

*mp* *poco rall.*

(G#) (C#)

33

# TAKE TEN

FRANK MAROCCO

 Medium fast



mf



mf

mf

5



mf

9



mf

13



mf

17

2.



(non legato) *mf* con sentimento

Musical score for measures 21-24. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes. The tempo and dynamics are marked as *mf* con sentimento.

21

Musical score for measures 25-28. The system consists of two staves: a treble staff and a bass staff. The treble staff continues the melodic line with slurs and eighth notes. The bass staff continues the harmonic accompaniment with chords and eighth notes.

25

Musical score for measures 29-33. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with slurs and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

29

Musical score for measures 34-37. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with slurs and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

34

2nd time D. C. al

Musical score for measures 38-41. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with slurs and eighth notes, including a triplet in measure 39. The bass staff provides a harmonic accompaniment with chords and eighth notes.

38

Musical score system 1, measures 42-45. The system consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo/mood marking is *mf non legato*. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 44. The bass staff contains a bass line with eighth notes and chords. Dynamics include *mf* and hairpins.

Musical score system 2, measures 46-49. The system consists of two staves: a treble staff and a bass staff. The key signature is three flats. The time signature is 3/4. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 47. The bass staff contains a bass line with eighth notes and chords. Dynamics include hairpins.

Musical score system 3, measures 50-53. The system consists of two staves: a treble staff and a bass staff. The key signature is three flats. The time signature is 3/4. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 51. The bass staff contains a bass line with eighth notes and chords. Dynamics include hairpins.

Musical score system 4, measures 54-57. The system consists of two staves: a treble staff and a bass staff. The key signature is three flats. The time signature is 3/4. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes and chords. Dynamics include hairpins.

Musical score system 5, measures 58-61. The system consists of two staves: a treble staff and a bass staff. The key signature is three flats. The time signature is 3/4. The tempo/mood marking is *mf*. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 59. The bass staff contains a bass line with eighth notes and chords. Dynamics include *mf* and hairpins.

62

System 1: Measures 62-65. Treble clef, bass clef. Key signature: three flats. The system contains four measures of music with various melodic and harmonic developments.

66

System 2: Measures 66-69. Treble clef, bass clef. The system contains four measures of music, continuing the melodic and harmonic themes from the previous system.

70

System 3: Measures 70-73. Treble clef, bass clef. The system contains four measures of music, showing further development of the musical material.

74

System 4: Measures 74-77. Treble clef, bass clef. Measure 74 is marked with a Coda symbol (⊕ CODA). Measure 75 is marked "Dal  $\text{S}$ " and "mf". The system contains four measures of music.

78

System 5: Measures 78-81. Treble clef, bass clef. Measure 79 is marked with a forte dynamic "f". The system contains four measures of music, concluding with a double bar line.

# MORE FRIENDS

FRANK MAROCCO

Medium fast swing

Musical notation for the first system, measures 1-4. Treble clef, bass clef, key signature of one flat, 4/4 time. Dynamics: *mf*, *p*. Includes a circle with a dot and a square with three dots.

Musical notation for the second system, measures 5-8. Treble clef, bass clef, key signature of one flat, 4/4 time. Dynamics: *mf*, *p*. Includes a (Db) marking.

Musical notation for the third system, measures 9-12. Treble clef, bass clef, key signature of one flat, 4/4 time. Dynamics: *mf*. Includes a first ending bracket.

Musical notation for the fourth system, measures 13-16. Treble clef, bass clef, key signature of one flat, 4/4 time. Dynamics: *mf*.

Musical notation for the fifth system, measures 17-20. Treble clef, bass clef, key signature of one flat, 4/4 time. Dynamics: *mf*. Includes a second ending bracket and a repeat sign.

Musical score system 1, measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with various ornaments and dynamics. The bass staff contains a harmonic accompaniment. A dynamic marking of *mf* and the instruction *non legato* are present. A chord symbol (F#) is indicated above the bass staff in measure 22.

21

(F#)

*mf* non legato

Musical score system 2, measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with various ornaments and dynamics. The bass staff contains a harmonic accompaniment.

25

Musical score system 3, measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with triplets and various ornaments and dynamics. The bass staff contains a harmonic accompaniment.

29

Musical score system 4, measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with triplets and various ornaments and dynamics. The bass staff contains a harmonic accompaniment.

33

Musical score system 5, measures 37-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with triplets and various ornaments and dynamics. The bass staff contains a harmonic accompaniment.

37

Musical score for measures 41-44. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff features eighth and sixteenth notes with various accidentals (flats and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for measures 45-48. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. The melody continues with eighth and sixteenth notes, including some triplets. The bass staff accompaniment includes chords and moving lines.

Musical score for measures 49-52. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. The melody features a triplet of eighth notes in measure 52. The bass staff accompaniment includes chords and moving lines.

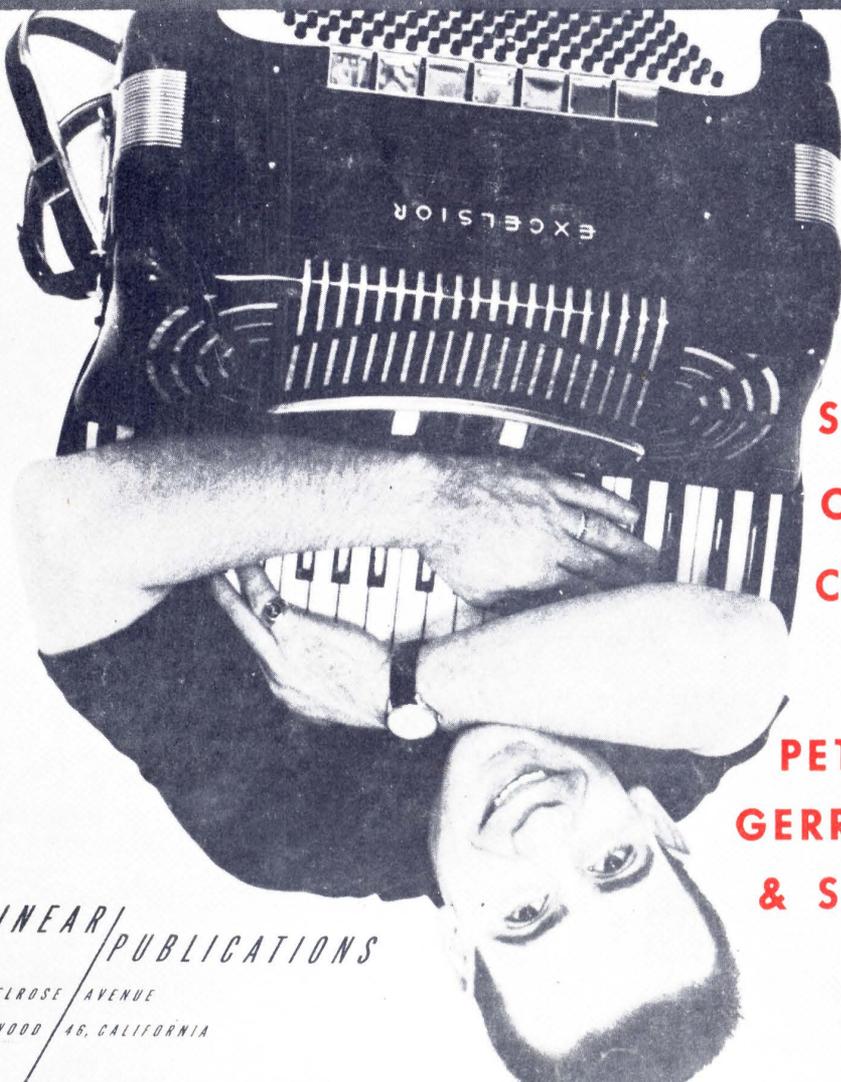
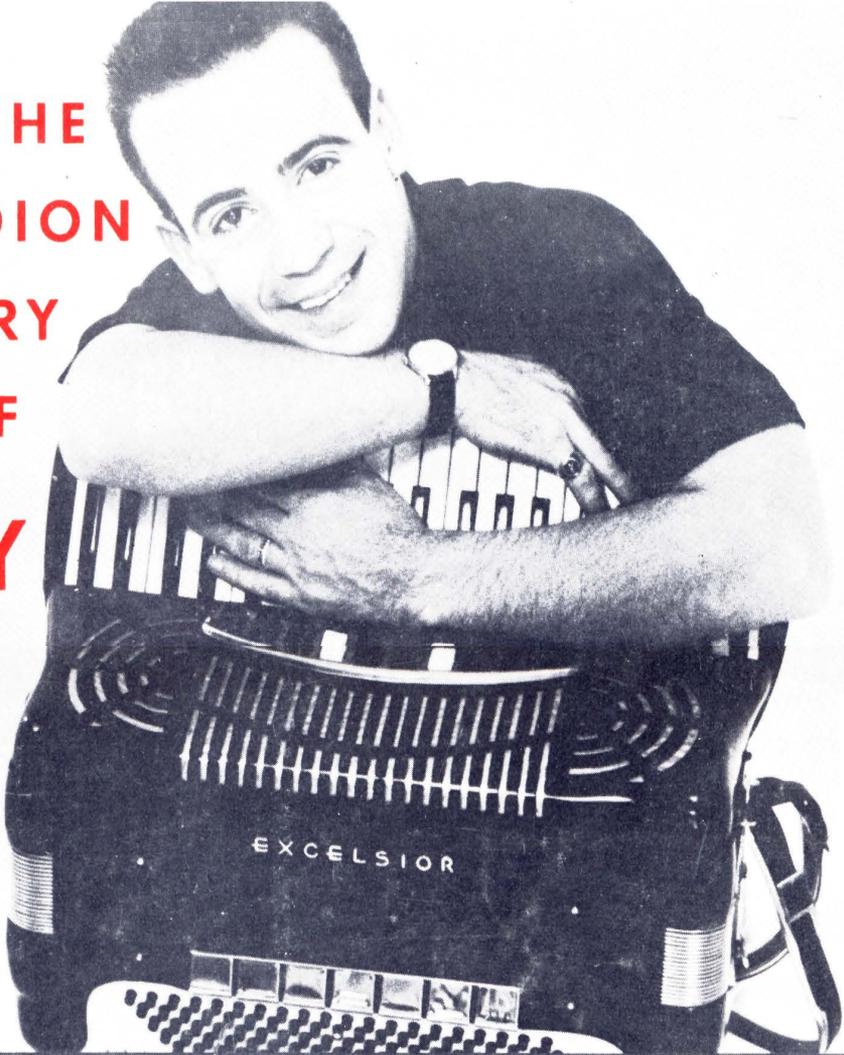
Musical score for measures 53-57. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. The melody includes a triplet of eighth notes in measure 54. The system concludes with the instruction "D.C. al (Db)" and a double bar line with repeat dots.

CODA

Musical score for the CODA section. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. The section begins with a double bar line and repeat dots. The melody in the treble staff features chords and moving lines, ending with a fermata. The bass staff accompaniment includes chords and moving lines. The system concludes with a double bar line and repeat dots.

**THE  
ACCORDION  
ARTISTRY  
OF  
PETE JOLLY**

**RCA VICTOR RECORDING STAR**



**ACCORDION  
SOLOS  
OF  
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BY  
PETE JOLLY  
GERRY MULLIGAN  
& SHORTY ROGERS**

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## **THE ARTISTRY SERIES**

THIS SERIES CAME INTO BEING IN RESPONSE TO THE DEMAND OF THE YOUNG STUDENT-MUSICIAN WHO WISHES FOR SOME OPPORTUNITY TO STUDY THE SOLOS OF THE MANY JAZZ GREATS. FROM IT HE CAN NATURALLY GAIN TECHNICALLY, AND AT THE SAME TIME HAVE MORE PLEASURABLE HOURS OF PRACTICE THAN THOSE AFFORDED BY THE ANTIQUATED SCALE-BOOK STUDIES. ALSO, WITH THE INCLUSION OF THE BASIC MELODY AND ITS CHORD SYMBOLS, HE IS GIVEN AN OPPORTUNITY FOR THEORETICAL STUDY. THUS, MANY NEW DOORS ARE OPENED.

IT IS HOPED THAT IN THIS SERIES WE ARE FULFILLING THIS WISH AND THAT HE, IN HIS CLIMB TO MUSICAL SUCCESS, WILL ENJOY MANY PROFITABLE HOURS THROUGH ITS USAGE.

# THE ACCORDION ARTISTRY OF PETE JOLLY

## FOREWORD

I HOPE THAT THIS BOOK WILL BE ABLE TO SHOW THE MANY INTERESTED ACCORDIONISTS THAT THE ACCORDION CAN BE A VERY SUCCESSFUL JAZZ INSTRUMENT, AND THAT IT IS AN INSTRUMENT IN WHICH MANY INTERWOVEN LINES OR PARTS MAY BE PLAYED; THEREFORE THE POSSIBILITIES ARE UNLIMITED.

ONE OF THE IMPORTANT FACTORS IN PLAYING THESE SOLOS IS THAT YOU DO NOT USE THE BASSES (LEFT HAND) FOR CONTINUOUS RHYTHMIC ACCOMPANIMENT; INSTEAD, THEY ARE USED AS A BASS LINE (PART) GENERALLY CONSISTING OF ROOTS, PLAYED MAINLY IN THE COUNTER AND FUNDAMENTAL ROWS. THE RHYTHM MUST BE FELT AND IMPLIED. IF MORE RHYTHM IS DESIRED I WOULD SUGGEST PLAYING THOSE ARRANGEMENTS WITH RHYTHM INSTRUMENTS SUCH AS BASS AND DRUMS.

WHEN IMPROVISING, THE OCCASIONAL USE OF ROOTS WITH YOUR LEFT HAND WILL HELP YOU FEEL THE CHORD CHANGES AND ALSO GIVE YOU A RHYTHMIC LIFT. TRY TO THINK OF YOUR RIGHT HAND AS BEING A HORN OR HORNS. A GREAT DEAL OF THE TIME I CONSIDER MY RIGHT HAND AS A SINGLE HORN PLAYING JUST ONE LINE. INCIDENTALLY, WHEN YOU ARE PLAYING A SERIES OF CHORDS WITH YOUR RIGHT HAND, SUSTAINING THE BASSES CAN BE VERY EFFECTIVE.

YOU SHOULD NEVER OPEN OR CLOSE THE BELLOWS WHILE SUSTAINING A WHOLE NOTE OR IN THE MIDDLE OF A PHRASE. THE BELLOWS MAY BE COMPARED TO THE LUNGS OF A WIND INSTRUMENTALIST. AT THE END OF EACH PHRASE A BREATH IS TAKEN AND THE DIRECTION OF THE BELLOWS IS REVERSED.

I BELIEVE YOU WILL FIND NEW IDEAS AND FREEDOM TO BE GAINED BY PLAYING THE ACCORDION IN THIS MANNER.

—PETE JOLLY

## ABOUT PETE JOLLY

PETE JOLLY'S STUDY OF THE ACCORDION COMMENCED THREE YEARS AFTER HE WAS BORN; JUNE 5, 1932, IN NEW HAVEN, CONN. ALONG WITH HIS FATHER'S INSTRUCTION AND THAT OF JOE BIVIANO OF THE NEW YORK ACCORDION CENTER, PETE WIDENED HIS MUSICAL INTERESTS TO TAKE IN THE PIANO.

PETE NOW RECORDS EXCLUSIVELY FOR R.C.A. VICTOR. IS A FEATURED MEMBER OF THE SHORTY ROGERS GIANTS AND IS GENERALLY RECOGNIZED AS ONE OF THE LEADING EXPONENTS OF MODERN JAZZ ON BOTH PIANO AND ACCORDION.

THE PUBLISHER

COMPOSITIONS BY

**PETE JOLLY  
GERRY MULLIGAN  
SHORTY ROGERS**

ARRANGED FOR ACCORDION BY  
PETE JOLLY

## contents

COUNTER . . . . .	4
SEXTET . . . . .	6
HAZE . . . . .	8
BLUES FOR BELLOWS . . . . .	10
EL YORKE . . . . .	12
PETE'S MEAT . . . . .	14

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# COUNTER

PETE JOLLY

BASSOON OR OBOE SWITCH

184 =  $\text{♩}$  (3) (4) 3 4

1 *mf*

CODA

1.

2.



## SEXTET

GERRY MULLIGAN

## DUNE SWITCH

168 =  $\text{♩}$

*mf*

3 4 2 3 2 4 2

4 3 3 2 3 4 2 3 2 4 3 4

1. 2. 1. 2. 1.

4 3 4 2 4 3 4 2

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

Musical notation system 1, featuring treble and bass staves. The treble staff contains a complex melodic line with fingerings 5, 4, 5, 4, 5, 5, 4, 3, 4. The bass staff contains a supporting line with fingerings 2, 1, 3, 2, 1, 1, 2, 1, 1, 1. A crescendo hairpin is present in the treble staff.

Musical notation system 2, featuring treble and bass staves. The treble staff begins with a mezzo-forte (*mf*) dynamic marking and contains a melodic line with fingerings 2, 1. The bass staff contains a supporting line with fingerings 3, 4, 2, 3, 2, 4, 2, 4, 3, 3, 2. A crescendo hairpin is present in the treble staff.

Musical notation system 3, featuring treble and bass staves. The treble staff contains a complex melodic line with fingerings 2, 1, 1, 2, 4, 1, 3, 2, 1, 1. The bass staff contains a supporting line with fingerings 3, 4, 2, 3, 2, 4, 3, 4, 2. Two crescendo hairpins are present in the treble staff.

Musical notation system 4, featuring treble and bass staves. The treble staff contains a complex melodic line with fingerings 5, 2, 3, 4, 5. The bass staff contains a supporting line with fingerings 5, 2, 3, 4, 5. A crescendo hairpin is present in the treble staff.

Simplicity is the keynote for this composition. I like this number particularly for that reason. There are no more than four lines involved at one time, and individually each line is as strong melodically as the lead.

“Sextet” should be played with legato phrasing, and care taken in the interpretation of the dynamic markings. The crescendos should not increase to more than a forte.

# HAZE

PETE JOLLY

BASSOON OR OBOE SWITCH

LEGATO 80=  
*mf*

The musical score is written for Bassoon or Oboe Switch. It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The second system has a treble clef staff and a bass clef staff. The music is in 4/4 time and features a variety of notes, rests, and performance markings. The first system includes a tempo marking of 'LEGATO 80=' and a dynamic marking of '*mf*'. The second system includes a first ending marked '1.' and a second ending marked '2.'. The score concludes with a glissando marking 'GLISS.'.

The musical score is written for a single melodic line on a piano. It consists of four systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The first system shows a melodic line with a long slur and a bass line with a quarter note and a triplet of eighth notes. The second system features a melodic line with a complex fingering pattern (5, 4, 3, 2, 1, 2, 3, 4, 5) and a dynamic marking of *mf*. The third system continues the melodic line with various fingering and includes a triplet of eighth notes. The fourth system concludes the piece with a final chord and a double bar line.

This ballad should be interpreted in a very legato fashion. Try to move as smoothly as possible from one chord to the next.

In measure No. 1 be careful not to stress the first note in the melody too much. While it is natural to want to accent the first beat of the measure, in this case the "A" almost has the un-accented feeling of a pick-up note rather than a down beat.

The quarter-note triplets in measure No. 5 must be played evenly with no extra accents on the first note of each triplet.

The moving eighth-note block chords in measures 7 and 8 should progress very smoothly. As the crescendo builds be careful not to let the chords become disjointed from one another.

# BLUES FOR BELLOWS

PETE JOLLY

BASSOON Or OBONE SWITCH

138 =

1.

2.

FINE.

1<sup>ST</sup> CHORUS







2<sup>ND</sup> CHORUS

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.

# EL YORKE

PETE JOLLY

## BASSOON SWITCH

100 =

The musical score is written for bassoon and includes fingerings, dynamics, and articulation. It consists of four systems of two staves each. The first system starts with a tempo marking of 100 = quarter note. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *mf*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the bassoon part.

First system, measures 1-4. The upper staff contains a melodic line with fingerings 5, 4, 5, 5, 3, 4, 5. Dynamics are marked *mf*, *f*, *mf*, and *f*. The lower staff shows a bass line with notes and fingerings 4, 3, 3,  $\flat 5$ .

Second system, measures 5-8. The upper staff contains a melodic line with fingerings 5, 3, 5, 5, 2, 1, 2, 5. Dynamics are marked *mf*, *f*, *mf*, and *f*. The lower staff shows a bass line with notes and fingerings  $\flat 5$ , 2, 2, 3.

First ending, measures 9-13. The upper staff contains a melodic line with fingerings 5, 3, 1, 2, 5, 3 (4). Dynamics are marked *mf* and *f*. The lower staff shows a bass line with notes and fingerings 3, 4, 5, 4, 2, 3, 2, 4, 5, 3.

Second ending, measures 14-18. The upper staff contains a melodic line with fingerings 5, 3, 1. Dynamics are marked *mf* and *f*. The lower staff shows a bass line with notes and fingerings 4.

Once again a smooth legato progression from one chord to the next is necessary.

Measures 9 thru 13 must be closely observed dynamically. The mezzo forte phrases should be considered as echoes or answers to the forte phrases.

# PETE'S MEAT

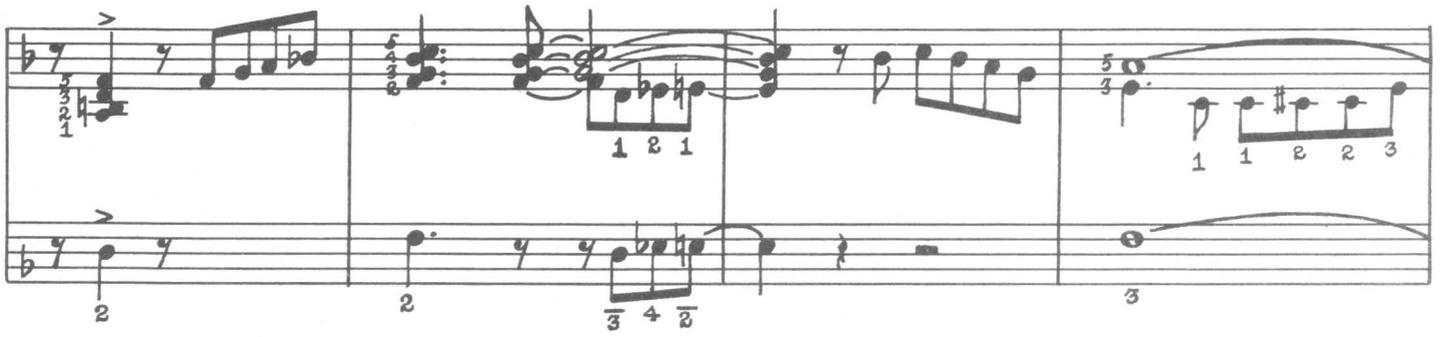
SHORTY ROGERS

## OBOE SWITCH

176 = 



The first system of music consists of two staves. The treble staff begins with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. This is followed by a double bar line and a series of chords and notes, including a triplet of G4, A4, B4. The bass staff starts with a whole rest, followed by notes: G2, B1, D2, F2, G2, A2, B2, C3. Fingerings are indicated with numbers 1-5.



The second system continues the piece. The treble staff features a triplet of G4, A4, B4, followed by a series of notes and chords. The bass staff has notes: G2, B1, D2, F2, G2, A2, B2, C3. Fingerings are indicated with numbers 1-5.



The third system includes a dynamic marking of *ff* (fortissimo) with a hairpin crescendo. The treble staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes: G2, B1, D2, F2, G2, A2, B2, C3. Fingerings are indicated with numbers 1-5.



The fourth system concludes the piece. The treble staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes: G2, B1, D2, F2, G2, A2, B2, C3. Fingerings are indicated with numbers 1-5.

1.

2.

TAG

As I mentioned in the foreword I like to think of my right hand as either a single horn or perhaps a group of instruments. In this composition my right hand could be thought of as a brass section in a dance band, a band such as Count Basie's. The rhythm and voicing of the chords from measures 9 on, are typical of the way the brass section would play and sound.

The dynamics may be slightly exaggerated; i.e., measure 13 should begin at mezzo piano and really build to a double forte in the first measure of both the first and second endings.

In the first measure of the tag the right hand uses a tremolo effect while the crescendo builds to the next measure. This tremolo should be made to sound as much as possible like the brass "shake" that Basie's band achieves.

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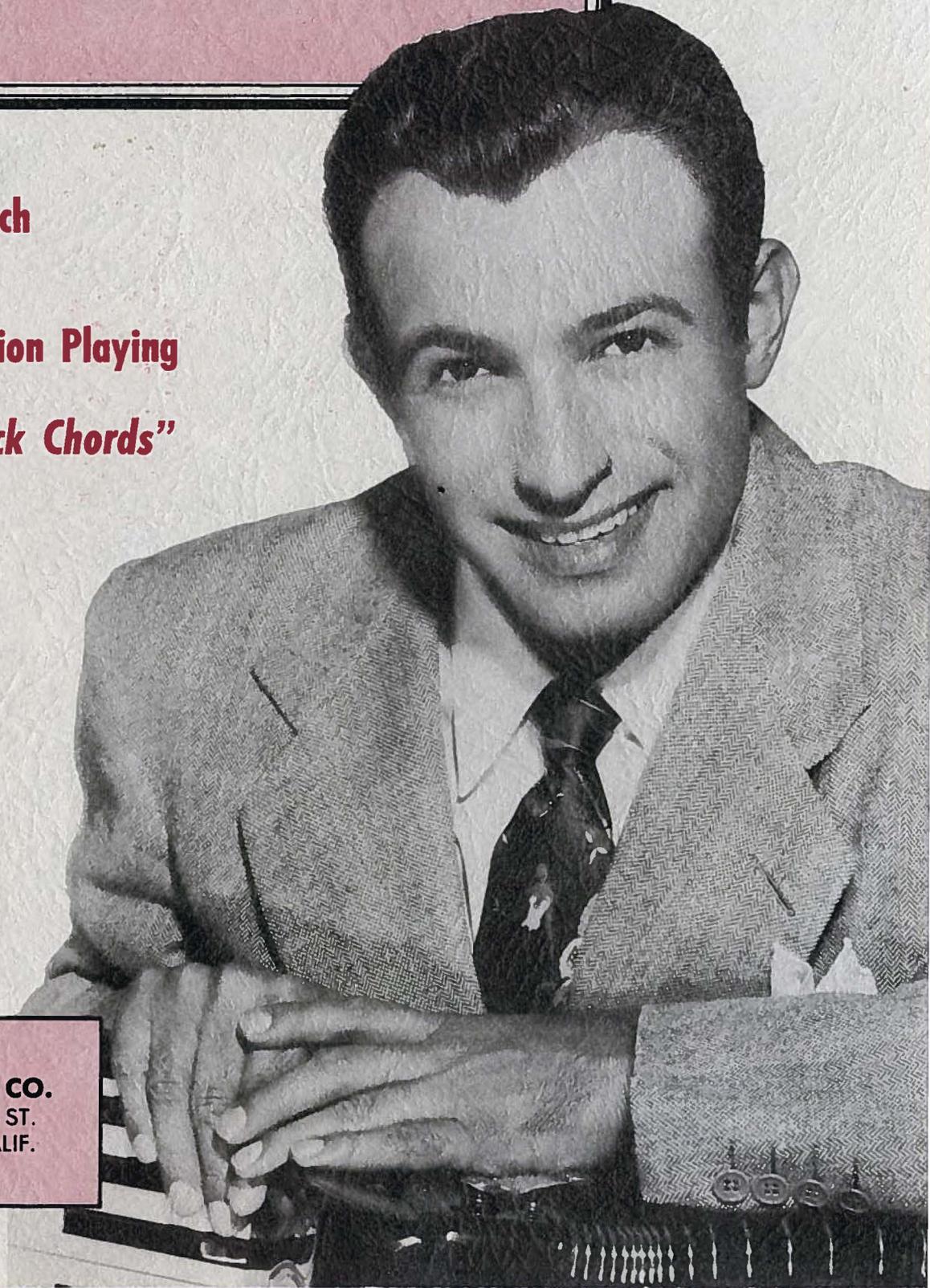
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EDITOR AND CO-AUTHOR  
HENRY MANCINI



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## PREFACE

The Accordion as we know it today is generally considered a black sheep so far as jazz is concerned, because little has been done to bring the instrument up to date.

However, during the past few years, a new style of playing has been gaining prominence with accordionists and the general public. This style is that of Ernie Felice. His work on records, radio, pictures, TV, and in night clubs, has established him as the foremost exponent of the modern accordion. In this book, the fundamentals of his style have been set down, step by step.

It must be understood, however, that the studies in this book will also help the classical student, both in technique and conception.



## RIGHT HAND TECHNIQUE

One of the most important phases of the right hand technique is the independence of the fingers. The following exercises, practised faithfully daily with a metronome, will achieve this independence. These may prove irritating to the ear and nerves, but the final results will prove worthwhile. The whole notes are struck and held down firmly. Stop and rest when the hand becomes tired. The hand must be as relaxed as possible. Never any tightness in the forearm, wrist or hand. The fingertips do most of the work.

M.M.  $\text{♩} = 72$

(Repeat Several Times)

The musical score consists of 12 staves of music, arranged in four groups of three staves each. Each staff begins with a treble clef and a common time signature (C). The exercises are as follows:

- Staff 1:** Treble clef. Fingerings: 5 4 1 1 1 1 etc. -- ; 5 4 2 2 2 2 etc. --
- Staff 2:** Bass clef. Fingerings: 5 4 3 3 3 3 etc. -- ; 5 3 4 4 4 4 etc. --
- Staff 3:** Bass clef. Fingerings: 4 3 5 5 5 5 etc. -- ; 5 3 4 4 4 4 etc. --
- Staff 4:** Bass clef. Fingerings: 5 4 3 3 3 3 etc. -- ; 5 4 2 etc. -- ; followed by a whole note with a fermata and the number 1 above it.
- Staff 5:** Treble clef. Fingerings: 5 4 1 3 1 3 3 1 ; 5 2 4 2 4 4 2
- Staff 6:** Bass clef. Fingerings: 4 3 5 3 5 5 3 ; 4 5 3 5 3 5 3
- Staff 7:** Bass clef. Fingerings: 5 4 2 4 2 4 2 ; 5 4 3 1 3 1 3 1

Smooth movement of the thumb in block chord playing is very important. It should never be raised in passing from one chord to the next. A sliding movement should be used.

# BELLOWS EXERCISE

Make the accent exactly when marked, not before and not after. Don't use too much bellows — just a slight pull or push. Too much bellows will make accent too long. You will find that bellows accents are used in practically all of the following exercises. Play each measure twice, then progress to next exercise.

The image displays ten musical staves, each containing four measures of music. Each measure is marked with a number (1-5) and an accent (>) above it. The staves are in various keys and time signatures, including 2/4, 3/4, and 4/4. The exercises involve ascending and descending scales and patterns, often with slurs and repeat signs.

In order to insure clean execution of scales, the passing-under of the thumb must be smooth and sure. The following exercises are designed to insure smooth movement of the thumb.

M.M. ♩ = 72

# SCALES

Each scale is to be played in the following manner:

(1)  (2)  (3)   
(4)  (5)  (6) 

Start at M.M. ♩ = 92

Work up to M.M. ♩ = 200

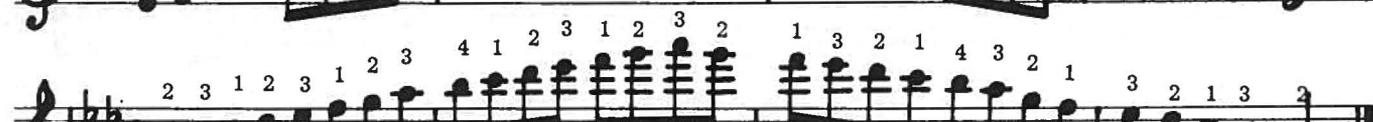
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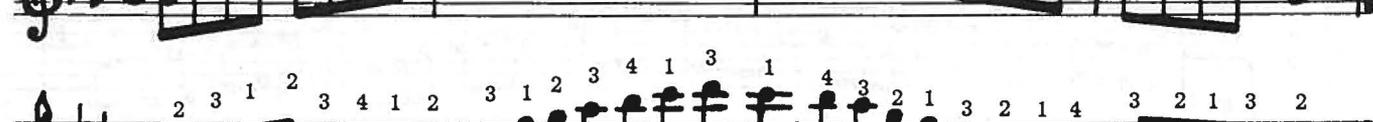
C 

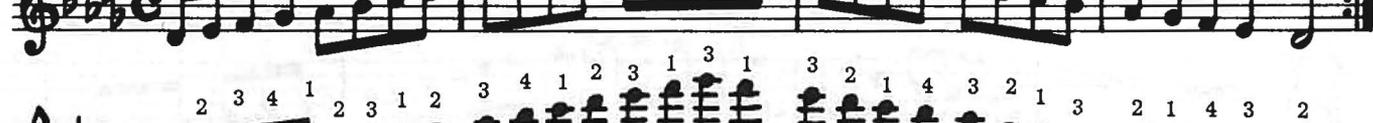
F 

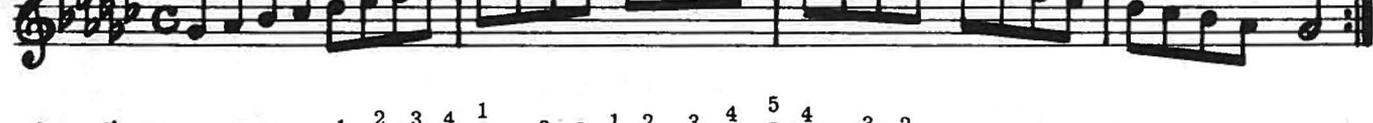
B♭ 

E♭ 

A♭ 

D♭ 

G♭ 

B♯ 

E♯ 

A♯ 

D $\flat$

G $\flat$

The image shows two staves of musical notation. The top staff is for the D-flat scale (D $\flat$ ) and the bottom staff is for the G-flat scale (G $\flat$ ). Both are in treble clef with a key signature of one flat and a common time signature. The scales are written as ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1-5 above the notes. The D-flat scale starts on D $\flat$  and the G-flat scale starts on G $\flat$ .

## MINOR SCALES

Each major scale has a relative minor scale with the same key signature. However, the starting note is one and one-half tones lower. There are two forms of the minor scale, melodic and harmonic. Both forms shall be shown in each key. Each set of scales is to be played in the following manner:

melodic (1) (2) (3)

harmonic (4) (5)

The image shows five numbered musical examples of minor scale patterns. (1) shows an ascending melodic minor scale with a slur over the first three notes. (2) shows an ascending melodic minor scale with accents on the second and third notes. (3) shows a descending melodic minor scale with a slur over the first three notes. (4) shows an ascending harmonic minor scale with a slur over the first three notes. (5) shows a descending harmonic minor scale with a slur over the first three notes.

### A MINOR RELATIVE OF C MAJOR MELODIC

The image shows the A minor melodic scale in two staves. The top staff is the melodic form, and the bottom staff is the harmonic form. Both are in treble clef with a key signature of no sharps or flats and a common time signature. The scales are written as ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1-5 above the notes. The melodic form has a natural sign on the 6th degree (F) in the ascending direction and a sharp sign on the 6th degree (F $\sharp$ ) in the descending direction. The harmonic form has a natural sign on the 6th degree (F) in both directions.

### D MINOR RELATIVE OF F MAJOR MELODIC.

The image shows the D minor melodic scale in two staves. The top staff is the melodic form, and the bottom staff is the harmonic form. Both are in treble clef with a key signature of two flats and a common time signature. The scales are written as ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1-5 above the notes. The melodic form has a natural sign on the 6th degree (B) in the ascending direction and a flat sign on the 6th degree (B $\flat$ ) in the descending direction. The harmonic form has a natural sign on the 6th degree (B) in both directions.

G MINOR RELATIVE OF E♭ MAJOR  
MELODIC

Musical notation for G minor scale, relative of E♭ major. The top staff is labeled 'MELODIC' and the bottom staff is labeled 'HARMONIC'. Both staves show the scale in G minor (two flats) with ascending and descending lines. Fingering numbers (1-5) are written above the notes. The melodic line includes a trill on the 4th degree (F) in the descending sequence.

C MINOR RELATIVE OF E♭ MAJOR  
MELODIC

Musical notation for C minor scale, relative of E♭ major. The top staff is labeled 'MELODIC' and the bottom staff is labeled 'HARMONIC'. Both staves show the scale in C minor (three flats) with ascending and descending lines. Fingering numbers (1-5) are written above the notes. The melodic line includes a trill on the 4th degree (F) in the descending sequence.

F MINOR RELATIVE OF A♭ MAJOR  
MELODIC

Musical notation for F minor scale, relative of A♭ major. The top staff is labeled 'MELODIC' and the bottom staff is labeled 'HARMONIC'. Both staves show the scale in F minor (two flats) with ascending and descending lines. Fingering numbers (1-5) are written above the notes. The melodic line includes a trill on the 4th degree (C) in the descending sequence.

B♭ MINOR RELATIVE OF D♭ MAJOR  
MELODIC

Musical notation for B♭ minor scale, relative of D♭ major. The top staff is labeled 'MELODIC' and the bottom staff is labeled 'HARMONIC'. Both staves show the scale in B♭ minor (three flats) with ascending and descending lines. Fingering numbers (1-5) are written above the notes. The melodic line includes a trill on the 4th degree (F) in the descending sequence.

E♭ MINOR RELATIVE OF G MAJOR  
MELODIC

Musical notation for E♭ minor scale, relative of G major. The top staff is labeled 'MELODIC' and the bottom staff is labeled 'HARMONIC'. Both staves show the scale in E♭ minor (three flats) with ascending and descending lines. Fingering numbers (1-5) are written above the notes. The melodic line includes a trill on the 4th degree (B) in the descending sequence.

G# MINOR RELATIVE OF B MAJOR

MELODIC

2 3 1 2 3 1 \* 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 3 2 1 3 2

HARMONIC

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

C# MINOR RELATIVE OF E MAJOR

MELODIC

2 3 1 2 3 4 1 2 3 1 2 3 # 4 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2

HARMONIC

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

F# MINOR RELATIVE OF A MAJOR

MELODIC

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

HARMONIC

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

B MINOR RELATIVE OF D MAJOR

MELODIC

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

HARMONIC

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

E MINOR RELATIVE OF G MAJOR

MELODIC

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

HARMONIC

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

\* (\* RAISES NOTE A FULL STEP)

# CHORDS

A knowledge of chords is indispensable to the student. Modern playing, improvisation, and playing from chord symbols, demands that the player know his chords. The following will serve as a handy reference chart. Most of these chords are impractical to play as they are shown here. Practical voicings are shown in the following chapter. A large "M" stands for major, small "m" for minor and "DOM" for dominant.

Key of	M	M 6th	M 6th add 9	M 7th	M 9th	m 6th	m 7th	m 9th	m 11th	Dom 7th	Dom 9th	Dom 11th	Dom 13th
C													
F													
Bb													
Eb													
Ab													
Db													
Gb													
Cb													

Chords Continued

Key of	M	M 6th	M 6th add 9	M 7th	M 9th	m 6th	m 7th	m 9th	m 11th	Dom 7th	Dom 9th	Dom 11th	Dom 13th
G													
D													
A													
E													
B													
F#													
C#													

## ALTERED CHORDS

An altered chord is one in which one or several notes are chromatically altered by accidentals (sharps or flats) foreign to the key. To augment a tone is to raise it one-half step. To diminish it is to lower it one-half step.

Because of space limitations we will show the altered chords only in the key of C. They can be transposed to any key desired. Chord symbols are marked above each chord.

DIM 7th Chord	B dim 	G7(b9) 
DOM 7th Aug 9th	G 7(#9) 	G 7(#5) 
DOM 9th Aug 5th	G 9(#5) 	G 7#5 (b9) 
DOM 7th Aug 5th Aug 9th	G 7#5 (#9) 	G 7 (b5) 
DOM 9th Dim 5th	G 9 (b5) 	G 7 (b5 b9) 
DOM 7th Dim 5th Aug 9th	G 7 (b5 #9) 	G 7 b9 (add 13) 
DOM 7th Dim 9th Add Dim 13th	G 7 b9 add dim 13 	G 9th (#11) 
DOM 7th Dim 9th Aug 11th	G 7th (b9 #11) 	G 13 (#11) 
DOM 13th Aug 11th		

## VOICING OF CHORDS

Many of the chords listed are impractical to play as written. They also lack depth and fullness. By re-voicing (re-arranging) the tones, we make the chords both easy to play and pleasant to the ear. Only the single note basses are used in these examples.

F 6

F6 add 9

F M7

F M9

F m6

Fm6 add 9

Fm7

Fm9

Fm11

F7

F9

F 11

F 13

ALTERED CHORDS

D7 (b9)

D7 #9

D7 aug 5

D7 Aug 5 (b9)

D7 aug 5 (#9)

D7 (b5)

D9 (b5)

D7b5 (b9)

D7b5 (#9)

D7 b9 (add13)

D7 b9 (add b13)

D9 #11

D7 b9 (#11)

D 13 (#11)

D9 aug 5

# ARPEGGIOS

The following exercises are to be practised in the same manner as the preliminary scale exercises, beginning on page 1.

5  
3  
2  
1  
MAJOR TRIAD (C) M.M. ♩ = 50

1 2 3 5 3 2 1

1st Inversion

1 2 2 4 4 5

2nd Inversion

MAJOR TRIAD with ADDED 6th (C<sup>6</sup>)

1 2 2 4 5

1st Inversion

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

2nd Inversion

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

3rd Inversion

DOMINANT 7th (G7)

1st Inversion

2nd Inversion

3rd Inversion

DIMINISHED 7th (C dim)

1st Inversion

2nd Inversion

3rd Inversion

In the playing of arpeggios, the passing-under of the thumb is as important as it is in scale playing. Hard practice on the following exercises will reward the student with smooth and even arpeggios.

M.M. ♩ = 80

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

F M M F m m

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

F dim. B dim. Db7 G7

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

Gb M M Gb m m

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

Gb dim. C dim. D7 Ab7

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

G M M G m m

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

G dim. Db dim. Eb7 A7

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

Ab M M Ab m m

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

Ab dim D dim E#7 7 Bb 7

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

Ab M M A m m

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

A dim Eb dim F 7 B 7

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

Bb M M Bb m m

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

Bb dim E dim Gb 7 C 7

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

B $\flat$  M M B m m

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

B dim F dim G 7 C# 7

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

C M M C m m

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

C dim G $\flat$  dim A $\flat$  7 D 7

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

D $\flat$  M M D $\flat$  m m

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

D $\flat$  dim G dim A 7 E $\flat$  7

Musical notation system 1. Treble clef, key signature of two sharps (F# and C#). Fingerings: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2, 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2. Bass clef, key signature of two sharps. Chords: D, M, M, D, m, m.

Musical notation system 2. Treble clef, key signature of two sharps. Fingerings: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2, 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 3 2 1. Bass clef, key signature of two sharps. Chords: D, dim, A<sup>b</sup>, dim, B<sup>b</sup>, 7, E, 7.

Musical notation system 3. Treble clef, key signature of one flat (Bb). Fingerings: 2 1 2 3, 4 1 2 3, 4 3 2 1, 4 3 2 1, 2 3 4 1, 2 3 4 1, 2 1 4 3, 2 1 4 3. Bass clef, key signature of one flat. Chords: E<sup>b</sup>, M, M, E<sup>b</sup>, m, m.

Musical notation system 4. Treble clef, key signature of one flat. Fingerings: 2 3 1 2, 3 4 1 2, 3 2 1 4, 3 2 1 3, 2 3 1 2, 3 4 1 2, 3 2 1 4, 3 2 1 2. Bass clef, key signature of one flat. Chords: E<sup>b</sup>, dim, A, dim, B<sup>b</sup>, 7, F, 7.

Musical notation system 5. Treble clef, key signature of three sharps (F#, C#, G#). Fingerings: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2, 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2. Bass clef, key signature of three sharps. Chords: E<sup>#</sup>, M, M, E, m, m.

Musical notation system 6. Treble clef, key signature of three sharps. Fingerings: 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2, 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2, 1. Bass clef, key signature of three sharps. Chords: E, dim, B<sup>b</sup>, dim, C, 7, F<sup>#</sup>, 7, F.

## BLOCK CHORDS

The following chapter will serve to introduce something new in accordian playing; Block Chords. In this style, the melody is harmonized in four parts, usually within the octave. This is done in the same manner as an arranger would write for a four-man sax or brass section in close position.



Although the following studies are in four parts, a fifth part may be added for those with larger hands. This part is merely the melody played an octave lower with the thumb.



It is very important that this style be played as smooth and relaxed as possible. Refrain from jerking the bellows. Keep a constant even flow of air going through the reeds. As the music line goes up on the staff, you may increase volume, as music line comes down on the staff, decrease volume, but always keep dynamics smooth.

# SCALES IN BLOCK CHORDS

M.M. -  $\text{♩} = 80$

(Increase tempo gradually)

The image displays a musical score for 'Scales in Block Chords'. It consists of 12 staves of music, each containing a sequence of block chords. The chords are arranged in a scale-like fashion, moving through various keys and intervals. The notation includes treble clefs, time signatures, and various accidentals (sharps, flats, naturals) to indicate the specific notes of each chord. The chords are written in a compact, block-like format, often with multiple notes beamed together. The overall structure is a series of 12 measures, each containing a different block chord, demonstrating a chromatic or diatonic scale of chords.

# CHROMATIC BLOCK CHORDS

## 7th Chord

Two staves of musical notation in treble clef, C major key, 4/4 time. The first staff contains eight measures of chords, and the second staff contains eight measures. The chords progress chromatically through the 7th chords of the major and minor scales: C7, C#7, D7, D#7, E7, E#7, F7, F#7, G7, G#7, A7, A#7, B7, B#7, C7.

Five staves of musical notation in treble clef, C major key, 4/4 time. The first staff contains eight measures, and the subsequent four staves each contain eight measures. The chords continue the chromatic progression from the first system: C7, C#7, D7, D#7, E7, E#7, F7, F#7, G7, G#7, A7, A#7, B7, B#7, C7.

## Added 6th Chord

Three staves of musical notation in treble clef, C major key, 4/4 time. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures. The chords progress chromatically through the added 6th chords of the major and minor scales: C7(9), C#7(9), D7(9), D#7(9), E7(9), E#7(9), F7(9), F#7(9), G7(9), G#7(9), A7(9), A#7(9), B7(9), B#7(9), C7(9).

The first system of music consists of four staves. The notation is handwritten and includes various chords, accidentals (sharps, flats, naturals), and stems. The first staff begins with a treble clef and a common time signature. The music is dense with notes and accidentals, suggesting a complex harmonic structure.

9th Chord

The second system of music consists of eight staves. The notation is handwritten and primarily features chordal structures, consistent with the '9th Chord' label. The first staff begins with a treble clef and a common time signature. The music is dense with notes and accidentals, suggesting a complex harmonic structure. The notation includes various chords, accidentals (sharps, flats, naturals), and stems.

Dim 7th Chord

Handwritten musical notation for Dim 7th Chord, first system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of chords, each with a sharp sign (#) above it. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains six measures of chords, each with a flat sign (b) below it.

Handwritten musical notation for Dim 7th Chord, second system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of chords, each with a sharp sign (#) above it. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains six measures of chords, each with a flat sign (b) below it.

Aug 5th Chord

Handwritten musical notation for Aug 5th Chord, first system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of chords, each with a sharp sign (#) above it. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains six measures of chords, each with a flat sign (b) below it.

Handwritten musical notation for Aug 5th Chord, second system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of chords, each with a sharp sign (#) above it. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains six measures of chords, each with a flat sign (b) below it.

Start at M. M. ♩ = 50

# BROKEN CHORDS IN BLOCK STYLE

Play smooth and relaxed.

Work up to M.M. ♩ = 92

The musical score consists of 11 staves of broken chords in block style. The first staff includes fingering numbers: 4 3 2 1, 5 4 3 2, 4 3 2 1, 4 3 2 1, and 5 4 3 2. The second staff includes the text "Etc." at the end. The chords are broken in a consistent pattern across all staves, with the right hand playing the upper notes and the left hand playing the lower notes. The keys and time signatures vary throughout the piece, including G major, D major, C major, F major, and various minor keys.

This image displays a page of musical notation, likely a score for a piece of music. The notation is arranged in 12 horizontal staves, each containing a series of notes and rests. The music is written in a style that suggests a complex, possibly experimental or avant-garde, composition. The notation includes various key signatures (indicated by sharps and flats) and time signatures (indicated by the number of beats per measure). The notes are often grouped in beams, suggesting a fast or rhythmic passage. The overall appearance is that of a handwritten or printed musical score, possibly for a string ensemble or a similar instrument.

Slowly

4 5 4

4 5 4

3 4 3

3 4 3

This page of musical notation is for guitar and consists of six systems of staves. The first system begins with a treble clef and a common time signature. The music is composed of various chords and triplets. Some notes are marked with '2' and '3' above them, likely indicating fingerings. The notation includes accidentals (sharps and flats) and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and a fermata.

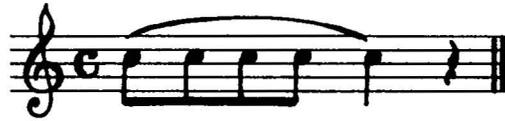
## PART 2

Now we come to something new for most students. The second half of this book will be devoted entirely to modern rhythmic playing. Up to now, accordion methods have given no hints or tips to the student interested in playing popular music.

On the following pages you will be shown what goes to make up this style of playing. One thing must be pointed out before we start, however, jazz is not always written the way it is meant to be played. Personal style enters into the picture. This is illustrated by the fact that the very same written notes can be made to sound like two different tunes when played by two different soloists.

For this reason it is a must that the student listen to bands and soloists on records or in person if possible, to get an idea of how certain figures are played. We can only show you how it looks on paper. The actual life of the music must come from within the player.

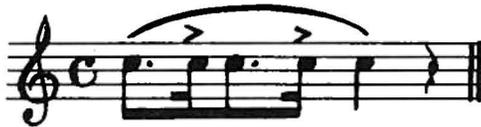
One of the most frequent questions raised concerning modern notation is how to play a group of eighth notes.



Except when they are marked with accents above each note, or in faster tempos, they are played approximately thus:



Arrangers take this for granted and rarely write them as in Ex. 2. However, we will write them as close to the way they are played as is possible. Another way to play the same figure is to put the accent on the weak note:



The following exercise will acquaint you with the dotted eighth and sixteenth figure. Chord symbols will be used to acquaint you with them also.

M.M. ♩ = 120



One of the basic of all syncopated beats is the Charleston.



This figure is one of the most frequently used in modern music. It gives a definite lift to the

melody. Two variations of this are the figures:



In order to give drive and punch in faster tempos, the syncopated note is usually accented.



M.M. ♩ = 160

F 6      F dim      G m 7      C 9 (add 13)

F 6      F dim      G m 9      G<sup>b</sup> 9 (# 11)

C m 9      F 9 (add 13)      C<sup>b</sup> 9      B<sup>b</sup> maj 9      B<sup>b</sup>      E<sup>b</sup> 13 (# 11)      B<sup>b</sup> m 6

G m 9      G m 7      C 13      G<sup>b</sup> 7 (# 9) F 6

Block style with bass.

The image shows three systems of piano music. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a block style, characterized by chords in the right hand and a bass line in the left hand. The first system starts with a forte (f) dynamic and includes fingerings like 4, 3, 2, 1 and 5, 3, 2, 1. The second system continues with similar chordal textures and fingerings. The third system concludes the piece with a final chord and bass line. Accents are placed over many notes to emphasize the rhythmic pattern.

Another very popular figure is the so-called back-beat. This usually starts on an eighth note or rest, and is followed by a series of quarter notes—Thus making each quarter syncopated.

The image shows a single bar of music in a treble clef with a common time signature. It illustrates two alternative rhythmic patterns for the back-beat figure. The first pattern starts with an eighth note followed by four quarter notes. The second pattern starts with a quarter rest followed by four quarter notes. The word "or" is placed above the second pattern to indicate it is an alternative.

There are two basic ways to play this. One attacks each note sharply making a break between each note, and the other is to push each note with no break in between:

The image shows two different articulation styles for the back-beat figure. The first style uses accents (>) over each note to indicate sharp attacks. The second style uses horizontal dashes over each note to indicate a push or legato articulation. The word "or" is placed between the two styles to indicate they are alternatives.

One point of interest is the last eighth note in the bar. (Ex. 1 & 2) This note, if the figure were to continue, would be tied over to the next bar, thus:

The image shows a single bar of music in a treble clef with a common time signature. It illustrates how the last eighth note of the back-beat figure is tied over to the next bar. The note is connected to the first note of the following bar by a horizontal line.

However, in moderate and faster tempos, where the rhythm of the figure is more important than the melody, it is written in this manner.



This is also true of the figure:



which is many times written:



M.M. ♩ = 152

Block style with bass.

At times when a strong entrance is needed, a device related to the back beat is used.

(1)

This is called a kick beat. It gives great impact to entrances or accented beats. A variation of this figure is this:

(2)

The difference being that the kick beat is held in Ex. 1 and bitten off in Ex. 2.

Block style with bass.

M. M.  $\text{♩} = 132$



In slower tempos, a very popular figure is the syncopated eighth note triplet.



This figure gives a slow melody a little push that makes it more interesting to both the player and the listener. You will usually find this figure in a song that can be played in thirds. Our exercise this time will be in thirds instead of block chords.

M.M. = 100

A four-system musical exercise. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The first system starts with a piano (p) dynamic. The exercise features syncopated eighth note triplets in the treble staff and single eighth notes in the bass staff. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a 'Ritard' (ritardando) marking and a final chord in the bass staff.

*p*

Ritard

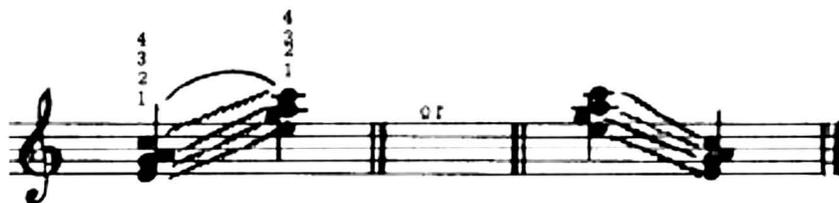
# RYTHMIC BLOCK SCALES

MODERATO - with a beat

The musical score consists of ten staves, each containing two lines of music (treble and bass clefs). The music is written in a rhythmic block style, featuring chords and melodic lines. The key signature and time signature vary across the staves:

- Staff 1: C major, common time (C).
- Staff 2: F major, common time (C).
- Staff 3: D minor, common time (C).
- Staff 4: B-flat major, common time (C).
- Staff 5: G major, common time (C).
- Staff 6: E major, common time (C).
- Staff 7: C minor, common time (C).
- Staff 8: A-flat major, common time (C).
- Staff 9: F major, common time (C).
- Staff 10: D minor, common time (C).

A trick that is very important to the player is the glissando. This is done by quickly sliding the fingers over the keys between two notes or two block chords.



Many times you see just a single chord with a gliss marked.

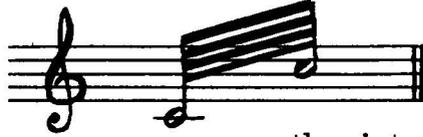


The question of where to start or end the gliss arises. Since the notes of a glissando are very fast, it really doesn't matter where you start or stop it. However, to get the sweeping effect going up and the falling off effect going down, it is advisable to make it at least an octave and more where possible.

For those with strong hands it is good to slide the whole chord. However, for those who find this difficult, just the thumb nail will turn the trick going down, and the little fingernail going up. This device of sliding to or from a note is very popular in dance bands where whole sections do it together. Listening to the top bands will give you a perfect idea of how this should sound.

Another trick that the player should be familiar with is the tremelo. This is the rapid alternation of two or more tones. It is

(Trem)



similar to the trill, the difference being that a trill is confined to the interval of the second above or below the note to be trilled. The tremelo is used on

any other interval. In the four part block style the best way to get this effect is to tremelo the two outside notes of the chord, while the two middle notes are sustained. The chord is hit first then the trem begins. This device is used chiefly on slow numbers where there are a lot of sustained notes. However, it can also be used in up-tempo rhythm numbers, as you will see in the later exercises.

(Written)

trem.

(Played)



So far, we have treated the accordion as a solo instrument. Many times, in group playing, the accordion is called on to furnish a background for the soloist or singer. This section will give the student some idea of what can be done in such a case.

In ballads, sometimes just a single note counter-figure, played with a high-stop, will create a beautiful mood. In most cases the block style can be applied. The following exercise has the melody lead, which is being played or sung by someone else. Note that when the voice melody moves the accordion is sustained, and vice versa.

(In these exercises the teacher can play the solo part while the student plays the background.)

M.M. 92

1st  
Acc.  
Solo

2nd  
A  
C  
C  
O  
R  
D  
I  
A  
N

In rhythm songs, the accordion must act as the brass section does in a big band. The same type of figure are used. It is very important that the player remember that he is only playing a background. Many a friendship has been strained by the supporting player over-blowing the soloist. We will again show an exercise using the soloist on the top line. Note that the basses are used with the right hand as part of the figure.

M. M. 160

Solo

ACCORDIAN

Rhythm Section plays in open spots

*f*

trem.

trem.

The image displays a musical score for an accordion, consisting of three systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first two systems feature a melodic line in the treble clef and a bass line in the grand staff. The third system introduces a more complex texture with a melodic line in the treble clef, a bass line in the grand staff, and a right-hand accompaniment in the grand staff. The right-hand accompaniment includes a tremolo section marked 'trem.' and a 'drop III' section. The score concludes with a double bar line.

In the next group of exercises, everything that has been covered in the book will be applied. These are not actually exercises, but pieces that can be played in public if desired. We hope that the student enjoys himself while playing these. If so, our desire to bring something new to the art of the accordion has been fulfilled.

# THE ACCORDION BLUES

M.M. - ♩ = 160

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef staff contains a bass line with a long note and a final triplet. Dynamics include *p* and *B♭M*.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and a bass line in the bass. Dynamics include *E♭7* and *B♭M*.

Third system of musical notation. The treble staff continues the melodic development. The bass staff has a long note. Dynamics include *F7* and *B♭M*.

Fourth system of musical notation. The treble staff features complex chords with many sharps and naturals. The bass staff has a simple eighth-note bass line. Dynamics include *mf* and the instruction "Bass only (no chords)".

Fifth system of musical notation. The treble staff continues with complex chords. The bass staff continues with the eighth-note bass line.

Sixth system of musical notation. The treble staff continues with complex chords. The bass staff continues with the eighth-note bass line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains complex chordal textures with many beamed notes and accents. The lower staff is in bass clef and features a simple, steady bass line with occasional rests.

The second system continues the piece. The upper staff shows more intricate chordal patterns, while the lower staff maintains a consistent rhythmic accompaniment.

The third system of notation shows the progression of the blues piece. The upper staff's complexity increases with more frequent chord changes and beamed notes.

The fourth system continues the musical development. The upper staff features a variety of chordal textures, and the lower staff provides a solid harmonic foundation.

The fifth system of notation shows the continuation of the blues melody. The upper staff has dense chordal accompaniment, and the lower staff has a steady bass line.

The sixth and final system of notation on this page. The upper staff concludes with complex chordal textures, and the lower staff ends with a steady bass line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a triplet of eighth notes. The lower staff is in bass clef and contains a simple bass line with quarter notes and rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a long, sustained chord in the left hand, with the instruction "Softer" written above it. Chord symbols  $B^b M$  and  $B M$  are placed above the bass line.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff has a long, sustained chord in the left hand, with the instruction  $E^b 7$  written above it. A second  $B^b M$  chord symbol appears in the final measure of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff has a long, sustained chord in the left hand, with the instruction  $B^b M$  written above it. A  $F 7$  chord symbol appears in the second measure of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff has a long, sustained chord in the left hand, with the instruction  $B^b M$  written above it. Dynamic markings  $pp$  and  $f$  are placed above the bass line.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with complex chordal textures. The lower staff continues the bass line with quarter notes and rests.

# ERNIE'S TUNE

Slow

*p*

*f*

(Rubato)

(trem.)

Rit.

(trem.)

(trem.)

(trem.)

(trem.)

1.

2.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with eighth and quarter notes, some beamed together, and several chords. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with quarter and eighth notes, and some chords.

The second system continues the piece. The upper staff shows a melodic line with a double bar line in the middle. The lower staff has a bass line with a double bar line in the middle. The key signature remains one sharp.

The third system continues the piece. The upper staff features a melodic line with a double bar line. The lower staff has a bass line with a double bar line. The key signature remains one sharp.

The fourth system continues the piece. The upper staff features a melodic line with a double bar line. The lower staff has a bass line with a double bar line. The key signature remains one sharp.

The fifth system continues the piece. The upper staff features a melodic line with a double bar line. The lower staff has a bass line with a double bar line. The key signature remains one sharp.

The sixth system concludes the piece. The upper staff features a melodic line with a double bar line. The lower staff has a bass line with a double bar line. The key signature remains one sharp. The word "ritard" is written below the bass staff in the second measure of this system.

# SMOOTH SAILING

M. M. = 144

The musical score for "Smooth Sailing" is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piece begins with a dynamic marking of *mf* (mezzo-forte). The first system features a long melodic line in the treble clef, starting with a half note and followed by quarter notes, with a slur over the first two measures. The bass clef provides a simple accompaniment of quarter notes. The second system continues the melodic line with eighth notes and quarter notes, including accents. The third system introduces a first ending bracket labeled "1." over the final two measures of the treble staff. The fourth system shows a second ending bracket labeled "2." over the final two measures of the treble staff. The fifth and sixth systems continue the melodic and accompaniment patterns, with various chordal textures and rhythmic figures in the treble staff, while the bass staff maintains a steady quarter-note accompaniment.

Smooth Sailing Continued

The first system of music features a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The right hand plays a series of chords and arpeggiated figures, with a large slur encompassing the first two measures. The left hand provides a simple bass line with quarter notes.

The second system continues the piece, with the right hand playing more complex chordal textures and the left hand maintaining a steady quarter-note accompaniment.

The third system shows the right hand with more intricate chordal patterns, including some triplets and slurs, while the left hand continues with quarter notes.

The fourth system features the right hand with a series of chords and arpeggios, some marked with accents (>). The left hand continues with a simple quarter-note bass line.

The fifth system continues the musical progression, with the right hand playing chords and arpeggios, and the left hand providing a consistent quarter-note accompaniment.

The sixth system concludes the piece, featuring a large, sustained chord in the right hand and a final sequence of quarter notes in the left hand.

# ONE FLAT - TO RENT

M. M. -  $\text{♩} = 152$

This piano score is written in a single system with six systems of music. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and ornaments (trills). The first system begins with a forte (f) dynamic. The second system starts with a piano (p) dynamic and includes triplet markings. The third system continues with complex chordal textures. The fourth system contains a first ending (1.) and a second ending (2.). The fifth system returns to a forte (f) dynamic. The sixth system concludes the piece with a final cadence.

The first system of music consists of two staves. The upper staff contains a series of complex, multi-voiced chords, some with accents and slurs. The lower staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes.

The second system continues the composition. The upper staff has a triplet of eighth notes followed by a quarter note, with an accent and slur. The lower staff continues the melodic line with quarter and eighth notes.

The third system shows further development of the musical themes. The upper staff includes another triplet of eighth notes. The lower staff continues with a steady melodic flow.

The fourth system is characterized by a series of chords in the upper staff, some with accents. The lower staff has a few notes, including a half note and a quarter note.

The fifth system is marked with *pp* (pianissimo). The upper staff features chords with accents and slurs. The lower staff has a few notes, including a half note and a quarter note.

The sixth system is marked with *ff* (fortissimo). The upper staff features chords with accents and slurs. The lower staff has a few notes, including a half note and a quarter note.

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# *progressive jazz styles*

*by anthony mecca*

*a collection of unusual jazz  
melodies in the modern idiom*

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289 BLEECKER STREET  
NEW YORK 14, N. Y.

## 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**

# CONTENTS

	Page
* 1. CHILI BILLY . . . . .	9
Single-note style in a bright tempo. At letter <u>I</u> , block-chord style.	
2. HONEY DO! . . . . .	14
Slow tempo. Illustrating left hand bass and chord combinations which should be practiced until they can be played with ease. These combinations, as well as being interesting, add color and richness to the composition.	
* 3. JUMPIN' JOE . . . . .	20
Single-note style in a bright tempo. At letter <u>I</u> , block-chord style - "take off" chorus.	
4. SOFT AND SMOOTH . . . . .	16
Five-note block-chords in a slow tempo. At let- ter <u>E</u> , single-note style - "take off" chorus.	
* 5. WHISTLE STOP . . . . .	4
Single-note style in a bounce tempo. At letter <u>J</u> , four-note block-chords in the right hand, doubling the melody with the left hand.	

# WHISTLE STOP

ANTHONY MECCA  
 and  
 TEDDY AULETTA

Bounce tempo

Chord symbols: \*B<sup>b</sup>, F<sup>o</sup>, F, D7, G7-5, C7, F

Dynamic markings: *mf*, *f*

Labels: Bassoon, Master

Fingerings: 1, 3 1, 1, 1 4-5, 4, 2 1 4, 2, 1

Accordions: M, d, M, 7, 7, 7, M

**A**

Chord symbols: F, B<sup>b</sup>, C7, F, Dm, Gm, Gm7-5, C7

Dynamic marking: *mf*

Label: B.S.

Fingerings: 1 2 4, 1 2, 4, 5, 1 2 1 2, 5 1, 3, 1 4

Accordions: 4, 5, 3, 4, 2, 3, 2, 3, 3, 3 5 4 2

(Small notes optional)

Chord symbols: F, B<sup>b</sup>, C7, F, Gm7, C7-5, F

Fingerings: 1 2 4, 1 2, 4, 5, 4 3, 1 5 2, 2 F

Accordions: 3, 4, 5, 3, 4, 3, 4, 3, 4, 2 3, 2 4

Rehearsal marks: 1, 2

**B**

Chord symbols: Em7, A7+9, A<sup>9</sup>, DM7, D6

Dynamic markings: *mf*, *cresc.*, *f*, *m*

Label: M

Fingerings: 1 3 1 3, 4, 3 2, 1, 5, 4 3 2, 5, 1

Accordions: M, 7, 7, m, M

\* Chord symbols.

Dm7 G7 CM7 A7 Dm7 G7 Gm7

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

*mf* M m M M

5 7 7 5 3 7 3

C7 C F B<sup>b</sup> C7 F Dm Gm

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

*mf* B.S.

7 3 4 2 3 4 3 4 5 4 2 3 5 4 2 3

(Small notes optional)

Gm7-5 C7 F B<sup>b</sup> C7 F Gm7 C7-5 F

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

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

D F Dm7 Gm7 C7 F Gm7

1 3 1 3 1 1 2 1 2 3 1 3 2 1

*mf* M M M M

4 4 4 4 4 4 4 4

C7 F F7 B<sup>b</sup> F<sup>o</sup> F

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

7 M 7 M d M

E

C7 F Dm7 Gm7 C7 F Dm7 Gm7

C7 F7 Bb F° F C7 F

F

Em7 A7 D

*mf*

Dm7 G7 CM7 A7 Dm7 C7 Gm7

G

C7 F Dm7 Gm7 C7 F Dm7

*cresc.*

Gm7 C7 F F7 B<sup>b</sup> F<sup>o</sup> F C7 F

M 7 M 7 M d M 7 M

[H] C7 F Dm7 Gm7 C7 F Gm7

mf M 7 M

C7 F7 B<sup>b</sup> F<sup>o</sup> F C7 F

M 7 M d 7 M

C7 [I] F B<sup>b</sup> F<sup>o</sup> F

M d M

Gm7 C7 F7 B<sup>b</sup> F<sup>o</sup> F C7 F

M 7 M d M 7 M

J

D6 D#m7 Em7 A7<sup>9</sup> A7+5 DM7 D6

Musical notation for section J, measures 1-4. Treble clef contains chords and melodic lines. Bass clef contains bass line with fingerings (4, #, 2, 3, 3, 4, 5, 2, 2, 3, 2, 4, 2, #, 3, 2).

Dm7 G7 Em7 E<sup>9</sup>+11 Dm7 D<sup>9</sup>+11

Musical notation for section J, measures 5-8. Treble clef contains melodic lines with fingerings (1, 3, 1, 4, 5, 1, 3, 1, 2, 3, 4) and dynamics (cresc., m, 7, f). Bass clef contains bass line with fingerings (3, 3, 3, 2).

K

Gm7 C7<sup>9</sup> F B<sup>b</sup> C7 F Dm Gm

Musical notation for section K, measures 1-4. Treble clef contains chords and melodic lines with fingerings (3, 5, 4, 1, 2, 4, 1, 2, 4, 5, 1, 2, 1, 2, 5, 1). Bass clef contains bass line with fingerings (3, 3, 4, 2, 3, 4, 5, 4, 2, 3, 5, 4, 2, 3).

Gm7-5 C7 F B<sup>b</sup> C7 F Gm7 C7-5 F

Musical notation for section K, measures 5-8. Treble clef contains melodic lines with fingerings (1, 4, 1, 2, 4, 5, 4, 3, 1, 5, 2). Bass clef contains bass line with fingerings (3, 3, 4, 5, 3, 4, 5, 4, 3, 2, 4, 2, 3, 2).

L

B<sup>b</sup> F<sup>o</sup> F D7 Gm7 C7 C7-5 F F13+11

Musical notation for section L, measures 1-4. Treble clef contains melodic lines with fingerings (1, 3, 1, 1, 5, 4, 3, 4, 1, 5, 2) and dynamics (mf, M, d, M, 7, sf). Bass clef contains bass line with fingerings (1, 4, 3, 2, 4, 3, 2, 7).

# CHILI BILLY

ACCORDION  
(A.A.A. NOTATION)

ANTHONY MECCA

**Brightly** \* C A7-9 Dm7 G13-9 Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*f* Bassoon M Master B.S.

**A** C A7-9 Dm G7 C Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*p* M B.S.

C A7-9 Dm G7 C G7<sup>+9</sup> G7<sup>+6</sup> B.S.

**B** C A7-9 Dm G7 C Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*p* M B.S.

C A7+9 Dm G7 C G7+5 C

The musical score is written for accordion and bassoon. It consists of five systems of music. The first system is the main introduction, marked 'Brightly' and 'f'. It features a treble clef with a common time signature and a bass clef. The treble staff contains a series of chords and melodic lines with fingering numbers (1-5, 3, 4, 2, 3). The bass staff contains bass notes and rests, with a 'B.S.' (Bassoon) label. The second system is marked 'A' and begins with a 'p' (piano) dynamic. It continues the melodic and harmonic material. The third system continues the piece, featuring a 'f' dynamic and a 'B.S.' label. The fourth system is marked 'B' and continues the melodic line. The fifth system concludes the piece with a final melodic phrase and a 'C' chord.

\* Chord symbols

**C** E13 A13 A9+11 A9

D13 G13 G9+11 G9

**D** C A7+9 Dm G7 C Em7 E7 Dm7 D♭9+11

C A7+9 Dm G7 C

**E** C A7 Dm G7 C E♭7 Dm G7

C A7 Dm G7 C Dm D<sup>b</sup>9+11

M 7 M B.S.

**F** CM9 A13-9 Dm7 G13-9 CM7 A7-<sup>3</sup> Dm G13 G13-9

f B.S.

C A7+9 Dm7 D<sup>b</sup>7+9 C6 Dm7 C6

mf M m B.S.

**G** Bm7 E7 Bm7 E7 A7 A7<sup>+9</sup> A7

f M m 7

Am7 D7 Am7 D7 G7 G7<sup>+9</sup> G7

f M m 7

C A7+9 Dm G7 1 2 1 C Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

C A7+9 Dm G7 1 2 1 C 1 2 1 2-3 1 G7 5 C

I C A7+9 Dm7 G11 D<sup>b</sup>9M11 C6 E<sup>b</sup>9 Dm7 D<sup>b</sup>9

Em7 E<sup>b</sup>9+11 D9-3 D<sup>b</sup>9+11 C Dm G7

J C A7+9 Dm7 G11 D<sup>b</sup>9M7 C6 E<sup>b</sup>9 Dm7 D<sup>b</sup>9



# HONEY, DO

ACCORDION  
(A.A.A. Notation)

ANTHONY MECCA

Slowly

\* FM7(9) F6 Gm7 G<sup>b</sup>9 FM7(9) Gm7

A

*mf*

Bassoon

Master

*m* *M* *M* *d* *m* *M*

*f* *M* *M* *M* *m* *d*

F A<sup>b</sup>13 DM9 Gm7<sup>(m)</sup> G<sup>b</sup>7<sup>(#4)</sup> B FM7(9) F6

*p* *M* *f* *mf*

*M* *d* *m* *M* *f* *M* *M* *7*

Gm7 G<sup>b</sup>9 FM7(9) Gm7 Cm7 Am7<sup>(m)</sup>D7

G<sup>#</sup>m7<sup>(m)</sup> C<sup>#</sup>9 Gm7<sup>(m)</sup> Gm G<sup>b</sup>7+9 F6 B<sup>b</sup>m7<sup>(9)</sup> E<sup>b</sup>9

*M* *d* *m* *M* *p* *M* *mf* *7*

\* Chord symbols.

C

FM7 Cm7 F9 B<sup>b</sup>M7 B<sup>b</sup>9

Am7 D7 G<sup>b</sup>M7<sup>(9)</sup> G6 F<sup>#</sup>m7<sup>(11)</sup> F7 Em7 E<sup>b</sup>7

Dm7 D<sup>b</sup>7 CM7 CM7<sup>(9)</sup> C13<sup>(#3)</sup> G<sup>b</sup>9<sup>(11)</sup> D FM7<sup>(9)</sup> F6 Gm7 G<sup>b</sup>9 5

FM7<sup>(9)</sup> Gm7 Cm7 Am7<sup>(11)</sup> D7 G<sup>#</sup>m7<sup>(11)</sup> C<sup>#</sup>9

Gm7<sup>(11)</sup> Gm G<sup>b</sup>7<sup>(+9)</sup> F7 E7 E<sup>b</sup>7 D7 D<sup>b</sup>M7 F6<sup>(9)</sup> FM7

# SOFT AND SMOOTH

ACCORDION  
(A.A.A. Notation)

ANTHONY MECCA

**A** \*GM7(9) G6 Am7 DI3-9 D7<sup>+5</sup> GM7(9) G6 B<sup>b</sup>°

Slowly *p*

Bassoon

Master

Am7 DI3-9 D7-9 GM7(9) B<sup>b</sup>M7 E<sup>b</sup>M7 A<sup>b</sup>9+11 D7

**B** GM7(9) G6 Am7 DI3-9 D7<sup>+5</sup> GM7(9) G6 B<sup>b</sup>°

Am7 Am7(9) A<sup>b</sup>7+9 G6 F9 E<sup>b</sup>7 G6

**C** Bm7(11) E7<sup>+11</sup> AM7(9) A6 Bm7(11) B<sup>b</sup>13+11 AM7(9) A6

\* Chord symbols.

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Am7<sup>(9)</sup> D7<sup>+11</sup> GM7<sup>(9)</sup> G6 Am7<sup>(9)</sup> A<sup>b</sup>13+11 GM7<sup>(9)</sup> G6 Am7<sup>(9)</sup> A<sup>b</sup>7+9

*mf* m 7 M m d M B.S.

**D** GM7<sup>(9)</sup> G6 Am7 D13-9 D7<sup>+5</sup> GM7<sup>(9)</sup> G6 B<sup>b</sup>°

*p* M m M M d

Am7 Am7<sup>(9)</sup> A<sup>b</sup>7+9 G6 F9 E<sup>b</sup>7 G6 Am7 D7-9

m B.S. M 7 7 M m 7

**E** G Am D7

*mf* M m 7

G Bm7 B<sup>b</sup>m7

M M

Am7 D7 Am D7

M *cresc.*

G B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 D7

M B.S. *f*

**F** G Am7 D7

**F** *p* *m*

G Bm7 B<sup>b</sup>m7

*mf* *p* *f*

Am7 D7 Am D7 Am A<sup>b</sup>7

*mf*

G Am D7 G

G Bm7<sup>(u)</sup> E7<sup>+11</sup> AM7 A6 Bm7 Bm7<sup>(9)</sup> Bm7+9 AM7<sup>(9)</sup>

Am7<sup>(u)</sup> D7-9 GM7 G6 Am7 Am7<sup>(9)</sup> A<sup>b</sup>7+9 GM7<sup>(9)</sup> G6 Am7<sup>(9)</sup> A<sup>b</sup>7+9

H GM7<sup>(9)</sup> G6 Am7 DB-9 D7<sup>+5</sup> GM7<sup>(9)</sup> G6 B<sup>b</sup>°

Am7 Am7 A<sup>b</sup>7+9 G6 B<sup>b</sup>M7 E<sup>b</sup>M7 AM7 D7<sup>+11</sup> GM7

# JUMPIN' JOE

ACCORDION  
(A.A.A. NOTATION)

ANTHONY MECCA

A B

Brightly

Chord symbols:  $\text{*B}^{\flat}$ , Cm, F7, B $\flat$ , E $\flat$ 7, A $\flat$ 7

Dynamic: *pp*

Parts: Bassoon, Master

Chord symbols: D $\flat$ 7, G $\flat$ 7, F7, B $\flat$ , Cm, F7, B $\flat$

1. Chord symbols: Cm, F7

2. Chord symbols: Cm7, F7, B $\flat$

Dynamics: *f*, *p*

C Chord symbols: E $\flat$ m7, A $\flat$ 7, E $\flat$ m, D7, D $\flat$ M7, E $\flat$ m7, Fm7, Em7, E $\flat$ m7, D $\flat$ M7

Dynamic: *f*

Part: B.S.

Chord symbols: Dm7, G7, D $\flat$ m7, G $\flat$ 7, Cm7, F7, Cm7, F7

Dynamics: *m*, *dim.*, *mf*

\* Chord symbols.

**D**  $B^b$  Cm F7  $B^b$   $E^b7$   $A^b7$   $D^b$   $G^7$  F7

*pp*

M m 7 M 7 7 7 7 7

$B^b$  Cm F7  $B^b$  Cm7 F7  $B^b$

*f* *p*

M m 7 M m 7 M

**E**  $B^b$  Cm F7  $B^b$   $G^7$  Cm F7

M m 7 M 7 m 7

$B^b$  Cm  $F^7$   $B^b$  Cm7<sup>(n)</sup>  $C^b9$ (<sup>n</sup>)

*ff*

M m 7 M m d

**F**  $B^b6$ (<sup>9</sup>) Cm F7  $B^b$   $G^7$  Cm F7

*f*

M m 7 M 7 m 7

B<sup>b</sup> Cm F7 B<sup>b</sup> D<sup>b</sup> Cm F7 B<sup>b</sup>

M B.S. M

G E<sup>b</sup>m A<sup>b</sup>7 E<sup>b</sup>m D7 D<sup>b</sup>

f M

Dm G7 C<sup>#</sup>m F<sup>#</sup>7 Cm F7 Cm F7 B<sup>b</sup>

f B.S. M

H G7 Cm F7 B<sup>b</sup> G7 Cm F7

f M

B<sup>b</sup> Cm F7 B<sup>b</sup> F7 B<sup>b</sup>

M m M

**I**  $B^b6$   $Cm7$   $C^b13+11$   $B^b$   $Cm$   $F7$   $B^b$

*ff* *m* *d* *M* *m* *M*

$G7-9$   $Cm7$   $F7-9$   $B^b$   $Cm7$   $C^b9+11$

*m* *M* *m* *d*

**J**  $B^b$   $Cm9-3$   $C^b7+9$   $Dm7$   $D^b9$   $Cm7^{(11)}$   $B7+9$

*ff* *m* *B.S.*

$B^b$   $G7$   $Cm$   $F7$   $B^b$   $Cm$   $F7$   $B^b$

*M* *m* *7* *M* *m* *7*

**K**  $E^b m7$   $D9+11$   $D^b6^{(9)}$

*ff* *m* *d* *B.S.* *gliss.*

D7 G13 Cm7 F#13 Cm7<sup>(11)</sup> C7<sup>#9</sup>

Gliss.  
m  
d  
pp subito

L B<sup>b</sup> Cm F7 B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup>7 F7

M

B<sup>b</sup> Cm F7 B<sup>b</sup> Cm F7 B<sup>b</sup>

M  
m  
f  
gliss.

M Cm7<sup>(11)</sup> B13+11 B<sup>b</sup>13+11 A13+11 A<sup>b</sup>13+11 G13+11 G<sup>b</sup>13+11 F13 B9+11

ff  
m  
B.S.

B<sup>b</sup>13+11 B<sup>b</sup>

Gliss.  
sf  
p



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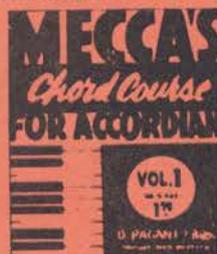
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BOOK ONE

No. 8097

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# **JAZZ IDEAS**

## **FOR THE DANCE BAND ACCORDIONIST**

By **ANTHONY MECCA**

**BOOK ONE**

**No. 8097**

**O. PAGANI & BRO., INC.**  
289 BLEECKER STREET  
NEW YORK 14, N. Y.

## CONTENTS

INTRODUCTIONS - BASIC I . . . . .	2
INTRODUCTIONS - BASIC II . . . . .	3
INTRODUCTIONS - BASIC III . . . . .	5
COMBINING BASICS . . . . .	6
SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS	7
RHYTHMIC "GROWTH" - BASIC I . . . . .	9
HARMONIC "GROWTH" - BASIC I . . . . .	10
RHYTHMIC "GROWTH" - BASIC II . . . . .	11
HARMONIC "GROWTH" - BASIC II . . . . .	12
RHYTHMIC "GROWTH" - BASIC III . . . . .	13
HARMONIC "GROWTH" - BASIC III . . . . .	14
MINOR INTRODUCTIONS . . . . .	15
WALTZ INTRODUCTIONS . . . . .	16
WALTZ INTRODUCTIONS IN MINOR . . . . .	17
THE "PICK - UP" . . . . .	18
TURN - AROUNDS ON BASICS I, II, & III . . . . .	19
ONE MEASURE TURN - AROUNDS . . . . .	21

No. 8097

PUBLISHED BY  
**O. PAGANI & BRO., Inc.**  
289 BLEECKER ST., NEW YORK, N. Y.

## FOREWORD

Many accordionists desiring to become proficient in the modern idiom have been faced with difficulties because of the shortage of available studies necessary to develop this technique. Long realizing this, Anthony Mecca, outstanding jazz artist and instructor has designed his "Jazz Ideas For The Dance Band Accordionist" to meet this very problem.

The accordionist about to enter the professional field, will find that the task of supplying introductions, turn-arounds, modulations and endings usually falls upon a keyboard instrument which is the most flexible in presenting melody, harmony and rhythm at one and the same time, in this instance the accordion.

For this work he must be able and ready to improvise and develop chord progressions. In these two books the accordionist will find examples of a wide range of situations developed from only a few basic chord progressions, plus a direct demonstration of how to develop them.

After completion of Book One and Two of "Jazz Ideas For The Dance Band Accordionist", for more advanced studies we suggest "Progressive Ideas In Pop Playing" also by Anthony Mecca.

THE PUBLISHERS

# INTRODUCTIONS

An introduction is generally used to set the key, tempo and style for the piece to follow. One of the simplest harmonic progressions serving such a purpose is a two-measure figure known as I - VI - II - V<sub>7</sub>. For an introduction, these two measures may be repeated or extended to four measures, as follows:

## Basic Progression (two measures repeated).

Chords: C, Am, Dm7, G7, C, Am, Dm7, G7  
 Roman Numerals: I, VI, II, V<sub>7</sub>, I, VI, II, V<sub>7</sub>  
 Fingerings: 4, 2, 3, 4, 4, 2, 3, 4

## Basic Progression (extended)

Chords: C, Am, Dm7, G7  
 Roman Numerals: I, VI, II, V<sub>7</sub>  
 Fingerings: 4, 2, 3, 4

The introductions given on pages 2 and 8 inclusive, may be used as written. Students, who are not quite prepared rhythmically, may use the examples given in the "growth" section on page 9 to 15 inclusive.

# INTRODUCTIONS

## Basic I

(In commonly used keys)

### Basic I

Key of C

### Bounce

Chords: C, Am, Dm7, G7, C, Am, Dm7, G7  
 Roman Numerals: I, VI, II, V<sub>7</sub>, I, VI, II, V<sub>7</sub>  
 Fingerings: M, m, m, 7, M, m, m, 7

### 1. Slow

Key of F

Chords: F6, Dm, Gm7, C13-9, FM9, F6, Gm7(II), C7, C7+5  
 Roman Numerals: I, VI, II, V<sub>7</sub>, I, VI, II, V<sub>7</sub>  
 Fingerings: M, m, m, 7, M, m, m, 7

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2.— Bounce (Two measures repeated).

Key of G GM7(9) Em7 Am7(9) D9 GM7(9) Em7 Am7(9) D9

3.— Jump (single note)

Key of B $\flat$  B $\flat$  Gm7 Cm7 F7 F7(13)

4.— Slow (rock'n' roll)

Key of E $\flat$  E $\flat$  Cm Fm B $\flat$  E $\flat$  Cm Fm B $\flat$

5.— Bounce

Key of A $\flat$  A $\flat$ 6 Fm7 B $\flat$ m7 E $\flat$ 13-9 A $\flat$ 6 B $\flat$ m E $\flat$ 7

## INTRODUCTIONS

Basic II

Basic II

Key of C C $\sharp$ 6 C $\sharp$  Dm7 G7 Bounce C6 C $\sharp$  Dm7 G7(13)

4

1.—Slow

Key of C c6

C#° Dm7 G9+9 G9-9 C6 C#° Dm7 G13-9 G9-9

Musical score for item 1: Slow. Treble and bass clefs, 4/4 time signature. Chords: C#°, Dm7, G9+9, G9-9, C6, C#°, Dm7, G13-9, G9-9. Fingerings: M, d, m, 7.

2.—Slow Bounce

Key of C c6

Dm7 G9+9 G9-9 C6 C#° Dm7 G9(13) G9-9

Musical score for item 2: Slow Bounce. Treble and bass clefs, 4/4 time signature. Chords: Dm7, G9+9, G9-9, C6, C#°, Dm7, G9(13), G9-9. Bass line includes "B.S." and fingerings 4, 2, 3, 4.

3.—Bounce

Key of F F6

F#° Gm7 C9+5 C7

Musical score for item 3: Bounce. Treble and bass clefs, 4/4 time signature. Chords: F#°, Gm7, C9+5, C7. Bass line includes "B.S." and fingerings 4, 2, 3, 4, 3, 5, 4, 2.

4.—March, Polka (any tune in bright 2)

Key of Eb Eb

E° Fm Bb7 A

Musical score for item 4: March, Polka. Treble and bass clefs, 2/4 time signature. Chords: E°, Fm, Bb7, A. Fingerings: 2, 1, 2, 3, 2, 3, 1, 2, 1, 2, 1, 2.

5. BOUNCE

Key of Eb Eb

E° Fm Bb7 Eb6 E° Fm Bb7(13)

Musical score for item 5: BOUNCE. Treble and bass clefs, 4/4 time signature. Chords: Eb, E°, Fm, Bb7, Eb6, E°, Fm, Bb7(13). Fingerings: 4, 4, 4, 4, 1, 2, 3, 5.

# INTRODUCTIONS

## Basic III

### Basic III

### Bounce

Key of C C6

E<sup>b</sup>°

Dm7

G7

C6

E<sup>b</sup>°

Dm7

G7

B.S.

### 1.— Medium to bright.

Key of F F6

A<sup>b</sup>°

Gm7

C7

F6

G<sup>#</sup>°

Gm7

C7

B.S.

### 2.— Slow

Key of B<sup>b</sup>

B<sup>b</sup>

2 2

1 1

5 3

B<sup>b</sup>°

2 2

1 1

5 3

Cm

3 3 4 5

1 1 2 3

2 5

1 3

F7+5

F9-9

2 2

1 1

M

d

m

7

(Chord solo)

### 3.— Bounce

Key of G G6

G°

Am7

D9(13)

G6

G°

Am7

D9(13)

Pedal on dominant.

B.S.

### 4.— Slow

Key of E<sup>b</sup>

E<sup>b</sup>6

5

G<sup>b</sup>°

Fm7

B<sup>b</sup>7(13)

E<sup>b</sup>°

5

G<sup>b</sup>°

Fm7

B.S.

Play 2nd measure if no "pick-up".

5. Slow  
Key of D $\flat$

Db6 E $\circ$  Ebm7 Ab9(13) DbM9 E $\circ$  Ebm7 D9+11

# COMBINING BASICS

Basic II

Key of F F6

Basic III

F6 F $\sharp$  $\circ$  Gm7(11) C7(13) F6 Ab $\circ$  Gm7 C9-9(13)

1. - Slow

Key of F F6

F $\sharp$  $\circ$  Gm7 C9(13) C9-9 F6 Ab $\circ$  Gm7 C9(13) C9-9(13)

2. Bounce

Key of F

F F $\sharp$  $\circ$  Gm7 C9-9 F5 Ab $\circ$  Gm7 G7 C9-9(13)

3. - Basic I

Key of B $\flat$  B $\flat$

Basic II

B $\flat$  B $\circ$  Cm7 F7 Cm7 F7

**1. Bounce**

Chords: B $\flat$ 6 Gm7 Cm7 F7(13) B $\flat$ 6 B $^{\circ}$  Cm7 F7(13)

**2. Slow to medium**

Chords: B $\flat$ M9 B $\flat$ 6 Cm7 F7 B $\flat$ M7 B $^{\circ}$  Cm7 F9-9

## SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS

### 1

Use some individual variations, even in the earliest stages.

Basic III (page 5) Really Basic, sounds like harmonic background. More melodic, using last chord from Basic II (page 3)

Chords: C6 E $\flat$  $^{\circ}$  Dm7 G7 C6 E $\flat$  $^{\circ}$  Dm7 G7

More modern last chord, transposed from combined Basics (page 6) Basic III. Another version. G melody with 13th support.

Chords: C6 E $\flat$  $^{\circ}$  Dm7 G7(13) G9-9(13) C6 E $\flat$  $^{\circ}$  Dm7 G7(13)

## 2

Play introductions by reversing the measures. Play 3rd measure, 4th measure. 1st measure, 2nd measure  
This version leads to a G melody note - the original to an E (page 4) - exercise 2.

## 1. - Slow Bounce

Chords: C6, C#°, Dm7, G7(13), G9-9/13, C6, C#°, Dm7, G9+9/5, G9-9/5

## 2. - Bounce (page 6) Slightly altered.

Chords: F, F°, Gm7, G7, C9-9(13), F, F#°, Gm7, C9-9

## 3

The best way to prove that any successful performance was not "just lucky" is to repeat it. In practice all introductions should be repeated at least four times.

## 4

Exploit combinations of basics.  
Refer to Page 6 for examples of  
the following:

II and III      I and II

Other combinations are:

II and I      III and II  
III and I      I and III

## 5

Make basics "grow" by generally altering the rhythmic harmonic or melodic material.

The examples on the following page are intended to stimulate the student in helping him to create his own introductions. These examples, however, may also be used as written; they are especially useful for those who find the preceding introductions too difficult.

# RHYTHMIC "GROWTH"

## Basic I

Rhythmic "growth" means playing the same notes or chords in a more interesting pattern, or gaining in motion by playing a chord two or more times instead of only once, as shown in the basic.

Basic I

Bounce

1. C Am Dm7 G7 2. C Am Dm7 G7

Bounce

3. C Am Dm7 G7 4. C Am Dm7 G7

5. C Am Dm7 G7 6. C Am Dm7 G7

Ballad

The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.

# HARMONIC "GROWTH"

## Basic I

Harmonic "growth" means increasing tension without changing the quality or root of the chords (One of the rhythmic patterns is included)

### Basic I

Chord progression: C, Am, Dm7, G7, C, Am, Dm7, G7

B.S. (Bass line): 4, 2, 3, 4, 4, 2, 3, 4

1. Chord progression: C, Am, Dm7, G7, C, Am, Dm7, G7

2. Chord progression: CM7, Am7, Dm7, G7, CM7, Am7, Dm7, G7

3. Chord progression: CM9, Am7, Dm7(9), G9, CM9, Am7, Dm7(9), G9

Developing melody by using nearby chord or scale tones.

4. Ballad Chord progression: CM7, Am, Dm7, G7, C, Am, Dm7(9), G9, G9-9

5.—Bounce

C Am Dm7 G7 C Am Dm G7

(Chord solo)

# RHYTHMIC "GROWTH"

## Basic II

Basic II

C6 C#° Dm7 G7 C6 C#° Dm7 G7

B.S.

Bounce

1. C6 C#° Dm7 G7 2. C6 C#° Dm7 G7

B.S.

Bounce

Bounce

3. C6 C#° Dm7 G7 4. C6 C#° Dm7 G7

B.S.

5.

6. Ballad

C6 C#° Dm7 G7 C6 C#° Dm7 G7

B.S.

# HARMONIC "GROWTH"

## Basic II

(Including one of the rhythmic patterns.)

### Basic II

1. *Bounce*

Chords: C6, C#°, Dm7, G7, C6, C#°, Dm7, G7

Handwritten notes: B.S., 4, 2, 3, 4, 4, 2, 3, 4

2. *Bounce*

Chords: C6, C#°, Dm7, G7, C6, C#°, Dm7, G7

Handwritten notes: M, d, m, 7, M, d, m, 7

3. *Bounce*

Chords: CM7, C#°, Dm7, G9 +9, CM7, C#°, Dm7, G9 +9

Handwritten notes: M, d, m, 7, M, d, m, 7

4. *Bounce*

Chords: CM9, C#°, Dm7, G13-9, CM9, C#°, Dm7, G9 (13)

Handwritten notes: M, d, m, 7, M, d, m, 7

4. *Ballad*

Chords: C, C#°, Dm7, G9, G7, C, CM7, C#°, Dm7, G13-9, G9-9

Handwritten notes: 5, 3, 4, 2, 1, 2, 3, B.S., m, 7

Text: Developing melody by using nearby chord or scale tones.

### 5. Bounce

Musical notation for '5. Bounce' in 4/4 time. The piece features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: C, C#°, Dm7, G7, C, C#°, Dm7, G7. Fingerings are shown for the right hand (5, 2, 2, 1, 2, 2, 1). The bass line includes markings 'M', 'd', 'm', 'M', 'd', 'm', '7'.

## RHYTHMIC "GROWTH"

### Basic III

#### Basic III

Musical notation for 'Basic III' in 4/4 time. The piece features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13), C6, Eb°, Dm7, G9(13). The bass line includes markings 'B.S.', '3', '2', '3', '4', '3', '2', '3', '4'.

1.

Musical notation for exercise 1 in 4/4 time. The piece features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13), C6, Eb°, Dm7, G9(13). The bass line includes markings 'B.S.', '3', '2', '3', '4', '3', '2', '3', '4'.

2.

3.

Musical notation for exercise 3 in 4/4 time. The piece features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13), C6, Eb°, Dm7, G9(13). The bass line includes markings 'B.S.', '3', '2', '3', '4', '3', '2', '3', '4'.

4.

5.

Musical notation for exercise 5 in 4/4 time. The piece features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13), C6, Eb°, Dm7, G9(13). The bass line includes markings 'B.S.', '3', '2', '3', '4', '3', '2', '3', '4'.

6.

Ballad

Suggestion: Apply the above rhythmic patterns to the B $\flat$  "slow to medium" example on page 7.  
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# HARMONIC GROWTH

## Basic III

(Including one of the rhythmic patterns.)

### Basic III

Chords: C6 Eb° Dm7 G9(13) C6 Eb° Dm7 G9(13)

1. Chords: C6 Eb° Dm7 G9(13) C6 Eb° Dm7 G9(13)

Bounce

2. Chords: CM7 Eb° Dm7 G9-9 Bounce CM7 Eb° Dm7 G9(13)

3. Chords: CM9 Eb° Dm7(9) G9+9 Bounce CM9 Eb° Dm7(9) G9+9

Developing melody by using nearby chord or scale tones.

4. Ballad Chords: Eb° Dm7 G9(13) CM9 C6 Eb° Dm7 G9-9(13)

5. Bounce

Chords: C6 Eb° Dm7 G9(13) C C° Dm7 G9(13)

Musical score for '5. Bounce' in 4/4 time. The piece features a 'Chord solo' section. Fingerings are indicated by numbers 1-5 on the right hand and 1-3 on the left hand. The notation includes a 'B.S.' (Basso Continuo) line and a 'Chord solo' label.

MINOR INTRODUCTIONS

Basic Chords: Cm Fm6 G7 Cm Cm6 Fm6 G7

Musical score for 'Basic' in 4/4 time. It shows a sequence of chords: Cm, Fm6, G7, Cm, Cm6, Fm6, G7. The notation includes a 'B.S.' line and fingerings for the right hand.

1. Bounce

Chords: CM9-3 Cm6 Fm6 G7 CM9-3 Cm6 Fm7 G9+9

Musical score for '1. Bounce' in 4/4 time. Chords include CM9-3, Cm6, Fm6, G7, CM9-3, Cm6, Fm7, and G9+9. The notation includes a 'B.S.' line and fingerings.

2. Bounce

Chords: Cm Fm6 G7 Cm Fm6 G7

Musical score for '2. Bounce' in 4/4 time. Chords include Cm, Fm6, G7, Cm, Fm6, and G7. The notation includes a 'B.S.' line, fingerings, and a '7' chord symbol.

3. Ballad

Chords: Cm6 Fm6 G9-9 Cm Fm6 G9-9 G7

Musical score for '3. Ballad' in 4/4 time. Chords include Cm6, Fm6, G9-9, Cm, Fm6, G9-9, and G7. The notation includes a 'B.S.' line, fingerings, and a '7' chord symbol.

Chord progression: Cm Fm6 G7 Cm Ab9 G9 G9-9

\* (See foot note.)  
B.S.

## WALTZ INTRODUCTIONS

Basic  
Key of C c

Chord progression: Am Dm7 G7

Key of F

1. Chord progression: FM9 F Dm(9) Dm Gm7(11) Gm7 C7(13) C7

Key of F

2. Chord progression: F Dm Gm7 C7

Key of G

3. Chord progression: G G#° Am7 D7

\* The Dominant 7th chord may be preceded by a 7th chord one half-step higher.

4. Key of B $\flat$  B $\flat$ M9 B $\flat$ 6 B $\flat$  $^\circ$  Cm7(11) Cm7 F9-9(13) F9-9

B.S.

5. Key of E $\flat$  E $\flat$  Gm Fm7 B $\flat$ 7

M m m 7

6. Viennese Waltz Key of D D M

M

### WALTZ INTRODUCTIONS IN MINOR

1. Cm Fm6 Cm G7

m m m 7

2. Bright Cm Fm6 G7

m m 7

# THE "PICK-UP"

When a tune begins with a "Pick-up," the introduction should be adjusted to allow room for it.

**Introduction**

1. CM7 Am7 Dm7 G7 Em7 Eb° Dm7(9) G9 G13

No "pick-up" or

B.S.

**Introduction**

2. CM7 Am7 Dm7 G7 Em7 Eb° Dm7(9) G9 G13

(♩ or ♪ or any combination, such as:

B.S.

**Introduction**

3. CM7 Am7 Dm7 G7 Em7 Eb° Dm7(9)

(♩♩♩ or ♪♪♪ or any combination of equal value.

B.S.

**Introduction**

4. CM7 Am7 Dm7 G7 Em7 Eb° G13

(Cue)

B.S.

# TURN-AROUNDS

On Basics I, II and III

Turn-arounds are, in effect, two-measure introductions.

They can be made four measures by repeating, extending or combining.

## Basic I

C Am Dm7 G7

B.S.

4 2 3 4

## 1. Slow

C6 Am7 Dm7 G7 G7+5

M m m 7

2 1 2 4

## 2. Bounce

C6 Am7 Dm7 G13

B.S.

4 2 3

Gliss.

## 3. Slow

F6 Dm7(9) Dm7 Gm7(9) C13 C13-9

M m m 7

## 4. Slow

Bbm9 GM7 Cm7 F13 F13-13

M m m 7

4

## 5. Bounce

Bb6 Gm7 Cm7 F13-9

B.S.

4 2 3

Gliss.

## Basic II

C6 C#° Dm7 G7

B.S.

4 2 3 4

## 1. Slow

C6 C#° Dm7 G13 G13-9

M d m 7

## 2. Bounce

Eb6 E° Fm7 Bb7+5

d

## 3. Slow

Ebm7(9) Cm7 Fm7 Bb13 Bb13-9

M m m 7

4. Slow

Ab6 A° Ebm7(11) Eb13

5. Bounce

Ab6 A° Bbm7(11)Eb7

Basic III

C6 Eb° Dm7 G7

1. Slow

C Eb° Dm7(9) G13 G13-9

2. Bounce

C6 Eb° Dm7 G13

3. Bounce

C6 Eb° Dm7 G13

4. Slow

Db6 E° Ebm7 Ab13 Ab13-9

5. Bounce

Db6 E° Ebm7 Ab13

6. Slow

G6 Bb° Am7(9) D13-9

7. Bounce

G6 Bb° Am7(9) D13-9

## ONE-MEASURE TURN-AROUNDS

One-measure turn-arounds present more of a problem than two-measure turn-arounds — Why? Because frequently no change of chord is indicated on the sheet music. This does not mean that nothing should be done about it. Where no change of chord is indicated there usually is in the piano arrangement some compensating activity of a melodic or rhythmic nature — either under the melody or in the left hand part. The accordionist who just holds a C chord, because that is what is indicated on the music, is not doing himself justice. So, that being the case, we suggest the following:

- (1) Using a melodic "fill-in" which may lead to the next note.
- (2) By adding a leading chord (V7) or chords (II7 - V7) which may be repeated, arpeggiated or varied.

The same solutions also may be applied to a two-measure turn-around where only a tonic (I) chord is indicated. However, the easiest solution, in this case, is to use the basic progression I - VI - II - V7.

Basic      1. Melodic      2.      3.      4.

C      C      C      C      CM9 C6      C CM9 C6

5.      6.      7.      8. Melodic lead

CM7 C7 C6      C CM9 C9-9C6      C CM9 C9-9C6      C

9. C F6 F#° C 10. C C° G7 C 11. C G7 C

B.S.

1. Adding V7 C G7 2. C G7 3. C G7 G7+5

B.S.

4. Leading smoothly to melody note. C G7 G7+5 C 5. C G9 G9-9 C 6. C G7 C

B.S.

7. C6 G13 8. C6 G13 G13+5 9. C6

B.S.

Adding II<sub>7</sub> and V<sub>7</sub>.

A substitute chord, one half-step above the tonic, may be used in place of V<sub>7</sub>.

1. C Dm7 G7 2. C Dm7 G7 3. CM7 Dm7 G9-9 4. C6 Dm7(9) Db9(11)

5. C Dm7(9) G9-9 6. C Dm7(9) G7+5 7. C6 Dm7(9) G13-9

Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introductions.

One-measure turn-around.

Two measure turn-around.

Example showing how to change a two-measure turn-around into a one-measure turn-around.

(From example 3, Page 19)

F6 Dm7(9) Dm7 Gm7(9) C13 C13-9 F6 C13 C13-9

Introduction.

One-measure turn-around.

(From example 4, page 5).

Example showing how to change two measures of an introduction into a one-measure turn-around.

Key of Eb Eb Gb Fm7(11) Bb13 Bb7 Eb Bb13 Bb7

Some modern progressions are slight variations of I - VI - II - V<sub>7</sub>; that is, more developed.

Two-measure turn-arounds.

One-measure turn-arounds.

1. C6 Eb7 AbM7 Db11 + 11

B. S.

1. C6 Eb7 AbM7 Db11 + 11

B. S.

2. C6 Eb7 Dm7(11) Db11 + 11

B. S.

2. C6 Eb7 Dm7(11) Db11 + 11

B. S.

Voicing different from that used above.

3. CM9 Eb7 Dm7(11) Db11 + 11

B. S.

3. CM9 Eb7 Dm7(11) Db11 + 11

B. S.

4. E7 A7 D9 G13

B. S.

4. E7 A7 D9 G13

B. S.

5. Bb7-5 A7 Ab7+5 G13

B. S.

5. Bb7-5 A7 Ab7+5 G13

B. S.

**NOTE** Introductions, turn-arounds, modulations and endings in this style — also more involved harmonically and rhythmically — are given in ANTHONY MECCA'S PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

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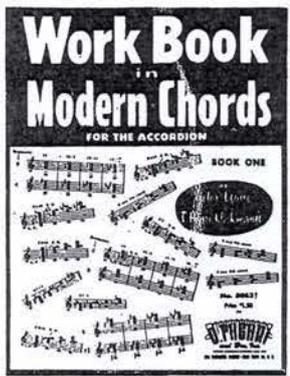


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# ACCORDION MOODS

by  
*Tito*



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PRESENTS

TWO OUTSTANDING HIT SONGS OF THE DAY

Words by  
EDDIE DE LANGE  
& IRVING MILLS

## SOLITUDE

Music by  
DUKE ELLINGTON

Slowly, (with expression)

In my SOL-I - TUDE — you haunt me With  
re-ver-ies — of days gone by — In my SOL-I - TUDE — you

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## Smoke Rings

Lyric by  
NED WASHINGTON

Music by  
H. EUGENE GIFFORD

Where do they go — The Smoke Rings I blow — each  
Where do they end — The Smoke Rings I send — on  
night, — What do they do — Those cir-cles of blue — and  
high? — Where are they hurled — When they've kissed the world — good -

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# Accordion Moods



By TITO

Moderato (smoothly)

Ⓐ Moderato (slight lift)

First system of musical notation. Treble staff contains a complex melodic line with triplets and slurs. Bass staff contains a simple bass line. Chords Eb, Ab, Abdim, and Eb are indicated below the bass staff.

ⓑ

Second system of musical notation, marked with dynamics *fff*, *ff*, *f*, and *mf*. Treble staff features a melodic line with slurs and accents. Bass staff has a bass line with slurs and accents.

ⓒ (Double tempo)

Third system of musical notation, marked *(Double tempo)*. Treble staff contains a melodic line with slurs. Bass staff contains a bass line. Chords Eb, Ab, Bb7, Eb, and Db7 are indicated below the bass staff.

Fourth system of musical notation. Treble staff features melodic lines with triplets and slurs. Bass staff contains a bass line. Chords Eb, C7, F7, and Bb7 are indicated below the bass staff.

Fifth system of musical notation. Treble staff features melodic lines with triplets and slurs. Bass staff contains a bass line. Chords Eb, Ab7, Eb, and Ab7 are indicated below the bass staff.

First system of musical notation. The treble staff contains chords with accents and eighth notes. The bass staff contains a simple bass line. Chords are labeled: F7, F7, Bb7.

Second system of musical notation. The treble staff contains eighth notes with slurs. The bass staff contains a simple bass line. Chords are labeled: Eb, Ab, Bb7, Eb, Db7.

Third system of musical notation. The treble staff contains eighth notes with slurs and triplets. The bass staff contains a simple bass line. Chords are labeled: Eb, C7, F7, Bb7.

④ Moderato (swing)

Fourth system of musical notation. The treble staff contains chords with accents. The bass staff contains a simple bass line. Chords are labeled: Eb, Ab, Adim, Eb, Db7.

Fifth system of musical notation. The treble staff contains chords with accents and triplets. The bass staff contains a simple bass line. Chords are labeled: Eb, Ab, Adim, Eb.

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Largo (a piacere)

"TITO" GUIDOTTI  
A.S.C.A.P.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a 4/4 time signature. It begins with a whole rest, followed by a series of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. Above the upper staff, there is a circled 'Sua' and a circled 'B'. Below the lower staff, there is a circled 'Sua BASSA'.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a wavy line above the staff, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a 4/4 time signature. It begins with a wavy line above the staff, followed by a series of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. Above the upper staff, there is a wavy line and the word 'LOCO'. Below the upper staff, there is the word 'acc.'. Below the lower staff, there is the word 'LOCO' and the word 'RALL.'.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a 4/4 time signature. It begins with a series of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. Above the upper staff, there is the word 'MOLTO Rit.' and the word 'ACCEL.'. Below the lower staff, there is a circled 'Sua'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef with a 4/4 time signature. It begins with a series of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. Above the upper staff, there is a wavy line and the word 'Sua'. Below the upper staff, there is the word 'RALL.' and the word 'ACCEL.'. Below the lower staff, there is the word 'MOLTO Rit.'.

*Loco*

RALL

STENTADO

LARGAMENTO

a tempo circa 84 = ♩

12 SUA BASSA

12

Handwritten musical notation for the first system. The treble staff contains a melodic line with slurs and accents, featuring a key signature of one sharp (F#). The bass staff provides a simple accompaniment with slurs and accents.

Handwritten musical notation for the second system. The treble staff continues the melodic line. The bass staff includes a circled symbol at the end of the system, possibly indicating a specific performance instruction or a correction.

Handwritten musical notation for the third system. The treble staff shows a change in key signature to one flat (Bb). A forte (ff) dynamic marking is present in the treble staff. The bass staff continues with accompaniment.

Handwritten musical notation for the fourth system. The treble staff continues the melodic line with slurs and accents. The bass staff provides accompaniment.

Handwritten musical notation for the fifth system. The treble staff continues the melodic line. The bass staff provides accompaniment, ending with a final chord.

Handwritten musical notation for the first system. The treble staff contains a complex melodic line with many accidentals (sharps, flats, naturals) and slurs. The bass staff contains a simpler accompaniment with dynamic markings (>) and slurs.

Handwritten musical notation for the second system. The treble staff continues the melodic line. Below the treble staff, the lyrics "YALL e dian" are written in a cursive hand. The bass staff continues the accompaniment.

Handwritten musical notation for the third system, showing a few notes in both the treble and bass staves, possibly indicating the end of a phrase or a specific musical instruction.

GINZA STRIP

Scherzando

CIRCA-154 = ♩ (WITH A BEAT)

Handwritten musical score for 'GINZA STRIP' in 5/4 time, Scherzando tempo. The score consists of four systems of piano and bass staves. The first system includes a circled 'A' and a circled 'B'. The second system includes a circled 'A' and a circled 'B'. The third system includes a circled 'A' and a circled 'B'. The fourth system includes a circled 'A' and a circled 'B'. The score features various musical notations including dynamics (mp, mf, p), articulation (accents, slurs), and fingerings (3).

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with notes and rests, including dynamic markings like *p* and *x*.

Handwritten musical notation for the second system. A circled '2' is written above the treble staff. The notation includes various notes, rests, and dynamic markings such as *p*, *x*, and *bp*.

Handwritten musical notation for the third system. A circled '2' is written above the treble staff. The instruction *p Legato* is written above the bass staff. The notation includes notes, rests, and dynamic markings like *p* and *x*.

Handwritten musical notation for the fourth system. The treble clef staff contains a melodic line with notes and rests. The bass clef staff contains a bass line with notes and rests, including dynamic markings like *bp* and *p*.

Handwritten musical notation for the fifth system. A circled '2' is written above the treble staff. The notation includes notes, rests, and dynamic markings such as *bp*, *p*, and *x*.

8VA

Loco

Handwritten musical notation for the first system, measures 1-4. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. Includes a sharp sign and a wavy line above the staff.

Handwritten musical notation for the second system, measures 5-8. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. Includes a wavy line above the staff.

Handwritten musical notation for the third system, measures 9-12. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. Includes a circled '3' above the staff.

Handwritten musical notation for the fourth system, measures 13-16. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. Includes circled '3's above the staff.

Handwritten musical notation for the fifth system, measures 17-20. Treble clef, 3/4 time signature. Bass clef, 4/4 time signature. Includes circled '3's, a circled 'ii', and the word 'cresc'.

Handwritten musical score system 1. It consists of two staves, treble and bass clef, with a brace on the left. The music features a complex melodic line in the treble staff with many accidentals and slurs, and a more rhythmic bass line. The word "Poco" is written in the treble staff, with a dashed line underneath it. There are several accents (>) and slurs throughout the system.

Handwritten musical score system 2. It consists of two staves, treble and bass clef, with a brace on the left. The music continues with similar complexity in the treble staff and a steady bass line. There are many slurs and accents throughout the system.

Handwritten musical score system 3. It consists of two staves, treble and bass clef, with a brace on the left. The treble staff has a very dense and complex melodic line with many accidentals and slurs. The bass staff continues with a rhythmic accompaniment. There are many slurs and accents throughout the system.

Handwritten musical score system 4. It consists of two staves, treble and bass clef, with a brace on the left. The treble staff has a melodic line with a large slur over the first two measures. The bass staff has a rhythmic accompaniment with some rests. There are several accents (>) and slurs throughout the system.

Handwritten musical score system 5. It consists of two staves, treble and bass clef, with a brace on the left. The treble staff has a melodic line with a large slur over the first two measures. The bass staff has a rhythmic accompaniment with some rests. There are several accents (>) and slurs throughout the system.

Handwritten musical score for the first system. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef and a 3/4 time signature. Both staves contain rhythmic patterns with notes and rests. A large slur spans across both staves, indicating a single melodic line. Dynamic markings include *p* (piano) and *f* (forte).

Handwritten musical score for the second system. The treble staff continues with notes and rests, maintaining the 3/4 time signature. The bass staff features a more complex rhythmic pattern with notes and rests. A large slur continues across both staves. Dynamic markings include *p* and *f*.

Handwritten musical score for the third system. The treble staff has notes with accents and slurs. The bass staff has notes with accents and slurs. Performance instructions include *f* RALL--- Molto *f* 8VA---. A circled '8VA BASSA' is written below the bass staff. The system ends with double bar lines.

Handwritten musical score for the fourth system. The treble staff has notes with slurs and accents. The bass staff has a dense, rhythmic pattern of notes. Performance instructions include *Presto* 8VA and *Loco* *Strepitoso*. The system ends with double bar lines.

Handwritten musical score for the fifth system. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. Performance instructions include *RALL*. The system ends with double bar lines.

SHINTO TEMPLE

LARGO (A PIACIARE - MESTO)

Chamber

8VA BASSA

a la Cadenga.

molto rit. Accel. Loco

STENTADO 3 8VA BASSA

molto Rit.

ARCEL *me cresce*  
 loco

Lento e rubato - espressivo

loco

MODERATO 96 = MESTO

8va

Handwritten musical score for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical score for the second system, including dynamic markings "loco" and "mf".

Handwritten musical score for the third system, featuring a "rall." marking and a fermata.

PIU MOSSO CIRCA 116 = d

Handwritten musical score for the fourth system, including the marking "f a tempo-loco".

Handwritten musical score for the fifth system, continuing the piece with various notes and rests.



TOKYO (Rush Hour)

PRESTISSIMO CIRCA 304 = ♩



Handwritten musical notation for the first system. The treble clef staff contains a series of eighth notes and quarter notes, with some beamed eighth notes. The bass clef staff contains a series of quarter notes and half notes, with some beamed eighth notes. The notation is in a common time signature.

Handwritten musical notation for the second system. The treble clef staff contains a series of eighth notes and quarter notes, with some beamed eighth notes. The bass clef staff contains a series of quarter notes and half notes, with some beamed eighth notes. The notation is in a common time signature.

Handwritten musical notation for the third system. The treble clef staff contains a series of eighth notes and quarter notes, with some beamed eighth notes. The bass clef staff contains a series of quarter notes and half notes, with some beamed eighth notes. The notation is in a common time signature.

Handwritten musical notation for the fourth system. The treble clef staff contains a series of eighth notes and quarter notes, with some beamed eighth notes. The bass clef staff contains a series of quarter notes and half notes, with some beamed eighth notes. The notation is in a common time signature.

Handwritten musical notation for the fifth system. The treble clef staff contains a series of eighth notes and quarter notes, with some beamed eighth notes. The bass clef staff contains a series of quarter notes and half notes, with some beamed eighth notes. The notation is in a common time signature.

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and single notes. A circled 'P' is written above the first measure of the bass staff. At the end of the system, there is a circled 'G' followed by the text 'BYBASS A'.

Handwritten musical notation for the second system. The treble clef staff continues the melodic line with more complex rhythmic patterns. The bass clef staff features a more active bass line with many beamed notes. There are some handwritten annotations above the bass staff, possibly indicating phrasing or dynamics.

Handwritten musical notation for the third system. The treble clef staff shows a clear melodic development with various intervals and rhythms. The bass clef staff provides a steady accompaniment with beamed eighth notes.

Handwritten musical notation for the fourth system. Both staves show a high density of notes, particularly in the bass clef staff, creating a complex rhythmic texture. The treble staff also has many beamed notes.

Handwritten musical notation for the fifth system. The treble clef staff contains a melodic line with many sharps, indicating a key signature of one sharp (F#). The bass clef staff has a bass line with many sharps. The instruction 'mf non legato' is written in the left margin of the treble staff.

Handwritten musical notation for the first system, featuring a treble and bass staff. The music is in a key with three sharps (F#, C#, G#) and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation for the second system, including dynamic markings such as *sfz* and *simile*. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation for the third system, showing various rhythmic structures and accidentals. The notation includes eighth and sixteenth notes, and rests.

Handwritten musical notation for the fourth system, featuring dynamic markings such as *p* and *sfz*. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation for the fifth system, including dynamic markings such as *sfz* and *sf*. The notation concludes with complex rhythmic patterns and accidentals.

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various rests. Dynamic markings include *sfz* (sforzando) in both staves. There are also accents (^) and slurs over some notes.

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes. Dynamic markings include *sfz* (sforzando) and *p* (piano). There are accents (^) and slurs over notes.

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and rests. Performance directions include *CRESC*, *POCO*, and *a* (ad libitum). There are also dynamic markings like *sfz* and *p*. A circled instruction *BVA BASSA* is written below the bass staff.

Handwritten musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and eighth notes. There are slurs and accents over notes.

Handwritten musical score for the fifth system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and eighth notes. There are slurs and accents over notes.

Handwritten musical notation for the first system, consisting of two staves (treble and bass). The music features a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The bass line includes some beamed eighth notes.

Handwritten musical notation for the second system, continuing the melodic and harmonic development from the first system. It features similar rhythmic patterns and accidentals.

Handwritten musical notation for the third system. It includes dynamic markings such as *ff* (fortissimo) and *rall* (rallentando). The notation shows a transition in the bass line with a wavy line indicating a change in tempo or dynamics.

*PRESTISSIMO*

Handwritten musical notation for the fourth system, starting with a double bar line. It includes dynamic markings like *f* (forte) and *ff*. The notation features a mix of chords and moving lines in both staves.

Handwritten musical notation for the fifth system, showing complex rhythmic patterns and accidentals in both the treble and bass staves.

Handwritten musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. The bass line includes several accidentals: a flat (b), a sharp (♯), and another flat (b).

Handwritten musical notation system 2, continuing the piece. The bass line contains a flat (b) and a sharp (♯) in the second measure.

Handwritten musical notation system 3, showing further development of the musical ideas. The bass line features a flat (b) and a sharp (♯) in the second measure.

Handwritten musical notation system 4, with complex chordal textures in the treble clef. The bass line includes a flat (b) and a sharp (♯) in the second measure.

Handwritten musical notation system 5, the final system on the page. The treble clef contains dense, complex chords. The bass line includes a sharp (♯) and a flat (b) in the second measure.

Handwritten musical notation for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Performance markings include *RALL* and *POCO* above the right hand, and *a* above the final chord.

Handwritten musical notation for the second system, continuing the grand staff. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *POCO* marking is present above the right hand.

Handwritten musical notation for the third system, continuing the grand staff. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Performance markings include *RALL* and *POCO* above the right hand, and *c.* above the final chord.

Handwritten musical notation for the fourth system, continuing the grand staff. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Performance markings include *POCO* above the right hand, *sfz* above the left hand, and *PPP* above the right hand. The system concludes with a double bar line and fermatas over the final notes in both hands.

# ATMOSPHERE

by  
*Tito*



BELW 0000000  
MILLS 240

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and his SWINGTETTE  
(Bluebird Record No. 10066)

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# Atmosphere

Piano Accordion Solo

By TITO

Moderato *Not too slow*



Slide Slide Slide Slide

E♭ maj. B♭ dim. F min. A♭ dim. E♭ maj. B♭ dim. F min. B♭ 7th

pp

E♭ maj. F min. B♭ 7th E♭ maj.

F min. B♭ 7th E♭ maj. B♭ dim. F min. B♭ 7th

pp p

E♭ maj.

F min. B♭ 7th E♭ maj. F min. B♭ 7th

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Chords: Eb maj., Bb dim., F min., Bb 7th, Eb maj., Ab maj., Eb maj.

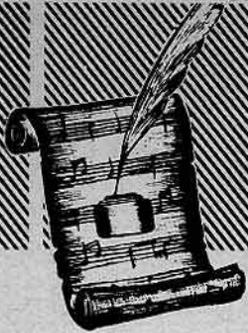
Chords: F min., Bb 7th, Eb maj., F min., Bb 7th, Eb maj.

Chords: Ab min., Db 7th, Gb maj., Bb maj.

Chords: Eb maj., F min., Bb 7th, Eb maj.

Chords: F min., Bb 7th, Eb maj., Bb dim.

Chords: F min., Bb 7th, Eb maj., Db 7th, Eb maj. *molto rit.*



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*Karr*

# Cyclone

Piano Accordion Solo



By TITO

Intro. Fast

③

*pp* Eb dim  
A

*p* Abdim  
D

*f*

Gb dim  
C

*ff*

Dbdim  
G

*fff* Abdim

Abdim

Abdim *ff* Abdim

Abdim

*f* Abdim

Abdim

Abdim *pp* Abdim

*ppp* Abdim *sfz*

④ Med. Swing

*p* Dm Gdim

Gdim Dm

Dm Gdim

Gdim Dm

*f* Dm

Dm

Dm

Dm

First system of musical notation, measures 1-4. The treble clef contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The bass clef contains a bass line with quarter notes and chords. Chord symbols are: Gm, Gdim, Dm, Dm, Gm, Gdim, Dm, Dm.

Second system of musical notation, measures 5-8. The treble clef contains a melodic line with eighth notes and slurs, starting with an Ab. The bass clef contains a bass line with quarter notes and chords. Chord symbols are: Dm, Dm, Dm, Dm.

Third system of musical notation, measures 9-12. The treble clef contains a melodic line with sixteenth-note runs and slurs. The bass clef contains a bass line with quarter notes and chords. Chord symbols are: Gm, Gdim, Dm, Gm, Gdim, Dm.

Fourth system of musical notation, measures 13-16. The tempo is marked "Fast" and the dynamic is "8va". The treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a bass line with quarter notes and chords. Chord symbols are: CS, CS, FM, FM.

Fifth system of musical notation, measures 17-20. The treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a bass line with quarter notes and chords. Chord symbols are: DS, DS, DS, DS, Gm, Gdim.

Sixth system of musical notation, measures 21-24. The tempo is marked "Med. Swing". The treble clef contains a melodic line with eighth notes and slurs, starting with an Ab. The bass clef contains a bass line with quarter notes and chords. Chord symbols are: Dm, Dm, Dm, Dm.

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords Gm, Gdim, Dm, Gm, Gdim, and Dm.

⑤ Fast

Musical score for the second system, marked "Solo Bass". The right hand is mostly silent, with a few notes at the end. The left hand has a rhythmic bass line.

Musical score for the third system, continuing the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic bass line.

Musical score for the fourth system, featuring a triplet in the right hand. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic bass line.

Musical score for the fifth system, continuing the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic bass line.

Musical score for the sixth system, featuring dynamic markings *pp*, *p*, *f*, *ff*, and *fff*. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic bass line with triplets.

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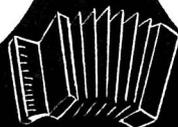
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# OSTINATO

by

"TITO" GUIDOTTI



# Ostinato

## For Free Bass Accordion

"TITO" GUIDOTTI

Grave  $\text{♩} = 69$

*pp*

*cresc.*

*poco*

*poco*

*ff*

*sfz* *subito p*

*pp*

*cresc.*

*poco*



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*a* *poco* *dim.*

*p* *mf* *f*

*ff* *subito p*

*sfz* *ff rall.* *poco*

2 3 2 2

*a* *poco* *fff* *molto ritardando*

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3. SONATA No. 7 IN D  
Joseph Haydn

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2. POET SPEAKS - (Der Dichter Spricht) - Schumann
3. PRELUDE IN G MINOR - ENGLISH SUITE No.3 - J.S. Bach
4. CAPRICCIO - D - Scarlatti
5. ALLEMANDE - - J.S. Bach

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2. PRELUDE ARABESQUE - - - - Gregory Stone
3. TOCCATA No.2 - - - - - Ole Schmidt
4. THE LITTLE WHITE DONKEY - - - Jacques Ibert
5. CATHEDRAL IN RUINS - - - - - Vaclav Trojan

## SIDE 2

1. CONCERTO No.2 - - Peter Ilyich  
in G major for piano Tschaikowsky  
Op. 44, 1st Movement
2. LE COUCOU - - Louis Claude Daquin
3. FLIGHT of the - - Rimsky - Korsakov  
BUMBLE BEE from  
"The Legend of  
Tzar Saltan"
4. GYPSY SHAWL DANCE - -Gregory Stone

## BILL COSBY



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## RANDY ARASE



### SIDE 1

1. THERE WILL NEVER BE ANOTHER YOU - (Mack Gordon - Harry Warren)
2. SOMEONE TO WATCH OVER ME - (G. Gershwin - I. Gershwin)
3. THREE COINS IN THE FOUNTAIN - (Jule Styne - Sammy Cahn)
4. A FOGGY DAY - (G. Gershwin - I. Gershwin)
5. THE BOY NEXT DOOR - (Ralph Blane - Hugh Martin)
6. HOLLYWOOD FANTASIA - (Tito Guidotti)

### SIDE 2

1. AN AMERICAN IN JAPAN (Tito Guidotti)
2. SONATA DI BRAVURA (Tito Guidotti)

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## SIDE A

- EASY TO REMEMBER (2:54)  
I REMEMBER NEWPORT (2:58)  
AREN'T YOU GLAD YOU'RE YOU (3:25)  
PENNIES FROM HEAVEN (2:23)  
POLKA DOTS AND MOONBEAMS (4:10)

## SIDE B

- MISTY (4:05)  
OUR LOVE IS HERE TO STAY (2:58)  
THERE WILL NEVER BE ANOTHER YOU (2:51)  
LULLABY OF THE LEAVES (3:14)



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# Solitude

Accordion Solo  
Arranged By TITO

By Duke Ellington

Moderato

Chord symbols:  $A^b$ ,  $E^b$  dim,  $E^b$ ,  $E^b$  dim,  $B^b$

Ⓐ Slowly (with expression)

Chord symbols:  $G^{mi}$ ,  $G^{mi}$ ,  $E^b$ ,  $A^b$ ,  $C^{mi}$

Chord symbols:  $E^b$ ,  $B^b$  dim,  $G^{mi}$ ,  $G^{mi}$ ,  $E^b$

Chord symbols:  $F7$ ,  $F7$ ,  $E^b$

(Swing lightly)

Chord symbols:  $E^b$ ,  $A^b$ ,  $E^b$  dim,  $E^b$

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). Chords: Eb7, Ab, Eb dim, Eb.

*with expression*  
*gru*

Second system of musical notation. Treble clef, key signature of two flats. Chords: Bb7, Gmi, Gmi, Eb, Ab. Includes a wavy line in the treble staff labeled "glass".

Third system of musical notation. Treble clef, key signature of two flats. Chord: Cmi.

*(Sock swing)*

Fourth system of musical notation. Treble clef, key signature of two flats. Chords: Eb, Eb dim, Ab, Eb, Eb dim, Bb7.

Ⓑ

Fifth system of musical notation. Treble clef, key signature of two flats. Chords: Gmi, Gmi, Eb, Ab, Cmi, Gmi.

Sixth system of musical notation. Treble clef, key signature of two flats. Chords: F dim, Eb, Ab, A dim. Includes triplets in the treble staff.

Chords: Gmi, Gmi, Eb, F7, F7

Chords: Gmi, Fdim, Eb, Eb7

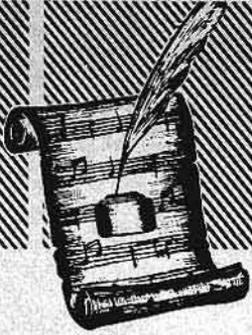
Markings: *gliss*, 3

Chords: Ab, Ab, Eb dim, Eb

Chords: Eb7, Ab, Eb dim, Eb

Chords: Bb7, Gmi, Gmi, Eb, Ab, Eb, Cmi

Chords: Gmi, Fdim, Eb, Ab, Bb7, Eb



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Arr. by GALLA-RINI

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