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by

Anthony Mecca

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FOREWORD

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

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

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

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

O. PAGANI & BRO. INC.

PUBLISHERS

ABOUT TONY MECCA

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

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

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

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

THE PUBLISHERS

INTRODUCTIONS

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

Introductions usually end on the dominant 7th (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 flattened 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

B_{\flat}^9 A^9 A_{\flat}^9 G^9 G_{\flat}^9 F^9

3 2 4 3 5 2

Simple Variation

Slow *8 va-*

gliss. gliss.

7 3 3 7 7 7

Medium Bounce

5 4-4 3

3 2 4 3 5 2 2

Fast

3 3

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

Fast

Fingerings above the notes:

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

Below the bass staff:

- $\frac{7}{3}$
- $\frac{7}{3}$
- $\frac{7}{3}$
- $\frac{7}{2}$

Basic Progression

Ebm⁷ Ab⁷ Dm⁷ G⁷ Dbm⁷ Gb⁷ Cm⁷ F⁷

Below the bass staff:

- $\frac{3}{3}$
- $\frac{4}{4}$
- $\frac{3}{3}$
- $\frac{4}{4}$
- $\frac{3}{3}$
- $\frac{4}{2}$
- $\frac{3}{2}$
- $\frac{3}{3}$

Simple Variation

Slow

Below the bass staff:

- $\frac{3}{4}$
- $\frac{5}{5}$
- $\frac{2}{2}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{3}{3}$
- $\frac{3}{3}$
- $\frac{4}{4}$

Medium Bounce

Below the bass staff:

- $\frac{2}{2}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{3}{3}$

Medium Bounce

Below the bass staff:

- $\frac{3}{3}$
- $\frac{1}{1}$
- $\frac{4}{4}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{5}{5}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{1}{1}$
- $\frac{4}{4}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{5}{5}$
- $\frac{4}{4}$
- $\frac{1}{1}$
- $\frac{3}{3}$
- $\frac{1}{1}$
- $\frac{2}{2}$
- $\frac{3}{3}$
- $\frac{4}{4}$
- $\frac{5}{5}$

Fast

Below the bass staff:

- $\frac{3}{3}$
- $\frac{1}{1}$
- $\frac{2}{2}$
- $\frac{1}{1}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{5}{5}$
- $\frac{2}{2}$
- $\frac{1}{1}$
- $\frac{4}{4}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{1}{1}$
- $\frac{3}{3}$
- $\frac{2}{2}$
- $\frac{1}{1}$
- $\frac{4}{4}$
- $\frac{5}{5}$

Basic Progression

Piano sheet music showing a basic progression in B-flat major (4/4 time). The progression consists of four measures: B-flat major (G, B-flat, D), G minor (E, G, B-flat), C minor (A, C, E), and F7 (F, A, C, E). The bass line is simple, with notes on the second and fourth beats of each measure.

Slow

Piano sheet music for a slow section. It includes chords for B-flat 6 (G, B-flat, D, G), G minor 7 (E, G, B-flat, D), C minor 7 (A, C, E, G), F13 9-flat (F, A, C, E, G, B-flat, D), B-flat major 9 (G, B-flat, D, F, A), G minor 7 (E, G, B-flat, D), C minor 7 (A, C, E, G), and F13 9-flat (F, A, C, E, G, B-flat, D).

Slow Bounce

Piano sheet music for a slow bounce section. The bass line features eighth-note patterns: (D, B-flat), (G, E), (A, C), (D, B-flat), (G, E), (A, C), (D, B-flat).

Slow

Piano sheet music for a slow section. The bass line features eighth-note patterns: (D, B-flat), (G, E), (A, C), (D, B-flat), (G, E), (A, C), (D, B-flat). A bracket indicates an "Alternate progression leading to V7".

Fast

Piano sheet music for a fast section. The bass line features sixteenth-note patterns: (D, B-flat, G, E), (A, C, G, E), (D, B-flat, G, E), (A, C, G, E), (D, B-flat, G, E), (A, C, G, E). Fingerings are indicated above the notes: 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.

Basic Progression

Piano sheet music showing a basic progression in B-flat major (4/4 time). The progression consists of four measures: Dm7 (B-flat, D, F, A), D-flat m7 (B-flat, D-flat, F, A), Cm7 (A, C, E, G), and F7 (F, A, C, E). The bass line is simple, with notes on the second and fourth beats of each measure.

Slow or Bounce

Slow or Bounce

Bounce Fast

Basic Progression

Simple Variation
Slow or Bounce

TURN - AROUNDS

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

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

Example

C Am Dm⁷ G⁷

4 2 3

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

1

C C

2

C G⁷

3

C Dm⁷ G⁷

4

C D⁷ G⁷

5

C G⁷

6

C Dm⁷ G⁷

Harmonic variations of the above example.

7

C A⁷ Dm⁷ G⁷

8

C A⁷ D⁷ G⁷

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

Basic (Example 1)

Chords: C, Am, Dm⁷, G⁷

Time signature: 4/4

Notes below staff: 1, 2, 3, 4

(a) Slow

Tempo: Slow

Chords: C, Am, Dm⁷, G⁷

Bass notes: M, m

(b) Bounce

Style: Bounce

Chords: C, Am, Dm⁷, G⁷

Bass notes: M, m

(c) Fast

Tempo: Fast

Chords: C, Am, Dm⁷, G⁷

Bass notes: M, m, d, 5

Other: etc.

(a) Transposed

Transposition: Lower key

Chords: C, Am, Dm⁷, G⁷

Bass notes: M, m

(c) Transposed

Transposition: Higher key

Chords: C, Am, Dm⁷, G⁷

Bass notes: M, m, d, 5

Other: etc.

Basic (Example 2)

Chords: C, Dm⁷, G⁷

Time signature: 4/4

(b) Bounce

Style: Bounce

Chords: C, Dm⁷, G⁷

Bass notes: M

Other: (Pick-up)

(a) Slow

Tempo: Slow

Chords: C, Dm⁷, G⁷

Bass notes: M, m

Other: gliss.

(a) Transposed

Transposition: Lower key

Chords: C, Dm⁷, G⁷

Bass notes: M, m

Other: gliss.

(c) Fast

Tempo: Fast

Chords: C, Dm⁷, G⁷

Bass notes: M, m, 7

Other: etc.

(c) Transposed

Transposition: Higher key

Chords: C, Dm⁷, G⁷

Bass notes: M, m, 7

Other: etc.

Basic (Example 3)

C⁶ C^o Dm⁷ G⁷

(b) Transposed

(Pick-up)

Basic (Example 4)

C C^o Dm⁷ G⁷

(b) Transposed

(c) Transposed

8039-44

Basic (Example 5)

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

(a) Slow

(b) Bounce

(c) Fast

(b) Transposed

(c) Transposed

Basic (Example 6)

E m 7 E \flat m 7 D m 7 D \flat 11+

(a) Slow

(b) Bounce

(c) Fast

(a) Transposed

8039-44

(b) Transposed

Basic (Example 7)

C maj 7 E^b7 A^b maj. 7 D^b11+

2 4 5 2

(a) Slow

M 7 M.

(b) Bounce

M 7 M.

(c) Fast

etc.

(a) Transposed

M 7 M.

(b) Transposed

M 7 M.

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)

Combination of 4(b) and 7(a)

M d m 7 M 7 M.

3(a) Extended to four measures.

M d m 7 etc.

ENDINGS

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

One-Measure Endings

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

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

Example 1.

Transposed to key of B♭:

Transposed to key of F:

Transposed to key of E♭:

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♭:

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^6 B^{b9} C^6

Transposed to key of F.

F^6 E^{b9} F^6

Transposed to key of B^b .

B^{b6} A^{b9} B^{b6}

Transposed to key of E^b .

E^{b6} D^{b9} E^{b6}

Example 2.

C^6 $Fm^7\ B^{b9}$ $C^6\ D^{b9}\ C^6\text{add}9$

Transposed to key of F.

F^6 $B^{b7}\ E^{b9}$ F^6 $G^{b9}\ F^6\ \text{add}9$

Transposed to key of B^b .

B^{b6} $E^{bm7}\ A^{b9}$ B^{b6} $B^{b9}\ B^{b6\text{add}9}$

Example 3.

C^6 D^{b9} $C^6\ D^{b9}\ C^6\text{add}9$

Transposed to key of E^b .

E^{b6} E^{b9} E^{b6} $E^{b9}\ E^{b6\text{add}9}$

Transposed to key of A^b .

A^{b6} A^{b9} A^{b6} $A^{b9}\ A^{b6\text{add}9}$

Example 4.

C⁶ Dm⁹D^{b11+} C^{6add9}

Transposed to key of G.

G⁶ Am⁹A^{b11+} G^{6add9}

Transposed to key of F.

F_{maj.}⁹B^{b9}E^{b13}G^{b11+} F^{6add9}

Example 6.

C⁶ A^{b9} D^{b9+} C_{maj.}^{7th}

Transposed to key of A^b.

A^{b6} E^{b9} A^{b9+} A^{b maj.7}

8039-44

Transposed to key of D^b.

D^{b6} E^{b m9}D^{b11+} D^{b6add9}

Example 5.

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

Transposed to key of B^b.

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

Transposed to key of E^b.

E^{b6} B^{b9} E^{b9+} E^{b maj.7th}

Example 7.

C⁶ E^{b7} Dm⁷ D^{b11+} C^{6add9}

12

Transposed to key of D^b:D^{b6} E^{b7} E^b_m7 D^{b11+} D^{b6add9}

Transposed to key of G.

G⁶ B^{b7} A^{m7} A^{b11+} G^{b6add9}

Example 8.

C⁶ E^{b7} A^b_{maj}7 D^{b11} C^{6add9}

Transposed to key of F.

F⁶ A^{b7} D^b_{maj}7 G^{b11+} F^{6add9}

Transposed to key of B^b.B^{b6} D^{b7} G^b_{maj}7 B^{b11+} B^{b6add9}

Transposed to key of E^b.E^{b6} D^{b11+} E^{b11+} E^b_{maj}7

Transposed to key of B^b.B^{b6}

Example 9.

C⁶ B^{b11+} D^{b11+} C^{maj7}

Example 10.

D^{b9} C^{maj9}

Deceptive Endings

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

Example 1.

A^b maj⁷ D^b maj⁷ C maj⁷

Transposed to key of B^b.

G^b maj⁷ C^b maj⁷ B^b maj⁷

Example 2.

Dm⁷ D^b maj⁷ C⁶

Transposed to key of D^b.

E^b m⁷ D^b maj⁷ D^b⁶

Harmonic Extension Endings

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

Example 1.

C⁶ F¹³ B^b₉ E^b 13(11+) A^b₉ D^b 13(11+) C maj.₉(G^b maj.⁷)

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

Transposed to key of F.

D^b maj⁷ G^b maj⁷ F maj⁷

Transposed to key of E^b.

C^b maj⁷ F^b maj⁷ E^b maj⁷

Transposed to key of A^b.

B^b m⁷ A^b maj⁷ A^b⁶

Transposed to key of G.

A m⁷ A^b maj⁷ G⁶

Example 2.

4/4 time signature. Treble and Bass staves.

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

Bass notes below the staff: 2, 3, 4, 4, 4, 4, 3.

Transposed to key of G.

4/4 time signature. Treble and Bass staves.

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

Bass notes below the staff: 2, 3, 4, 4, 4, 4, 3.

Example 3.

4/4 time signature. Treble and Bass staves.

Chords: C⁶, Em⁷, E^b7, Dm⁷, D^bmaj.⁷, Cmaj.⁷.

Bass notes below the staff: 4, 3, 2, 3, 2, 4.

Transposed to key of B^b.

4/4 time signature. Treble and Bass staves.

Chords: B^b6, Dm⁷, D^b7, Cm⁷, C^bmaj.⁷, B^bmaj.⁷.

Bass notes below the staff: 4, 3, 2, 3, 2, 4.

Example 4.

4/4 time signature. Treble and Bass staves.

Chords: C⁶, E^bmaj.⁷, A^bmaj.⁷, Dm⁷₂, G₁₃₍₉₋₎, C⁶add⁹.

Bass notes below the staff: 3, 4, 5, 2, 3, 4.

Transposed to key of E^b

4/4 time signature. Treble and Bass staves.

Chords: E^b6, G^bmaj.⁷, C^bmaj.⁷, Fm⁷₂, B^b13₍₉₋₎, E^b6add⁹.

Bass notes below the staff: 3, 4, 5, 1, 3, 4, 5.

Replacement Endings

Example 1. Original two-measure ending.

Dm⁷ G₁₃₍₉₋₎ C⁶

(a)

Any of the one measure endings may be used here.

Replacement Melody and Harmony

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

Example 2

Dm⁷ Fm⁷ A♭m⁷ D♭⁹ C⁶

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

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

Example 3.

Dm⁷ D♭⁹ C⁶

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

(a)

Dm⁷ D♭⁹ C⁶ F⁹ B♭¹³ D♭¹¹⁺ C^{6add9}

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 (V₇) chord of the new key.

The following are all based on two-measure endings.

Cmaj. to E^b maj.

Key of C maj. V₇ of new key Key of E^b maj.
2 3 4

C maj. to Gmaj.

Key of C maj. V₇ of new key Key of G maj.
4 2 3

C maj. to B^b maj.

Key of C maj. V₇ of new key Key of B^b maj.
2 3 4

C maj. to F maj.

Key of C maj. V₇ of new key Key of F maj.
3 3 4

B^b maj. to D^b maj.

Key of B^b maj. V₇ of new key Key of D^b maj.
2 4 5

B^b maj. to G maj.

Key of B^b maj. V₇ of new key Key of G maj.
3 4 4

B^b maj. to A^b maj.

Key of B^b maj. V₇ of new key Key of A^b maj.
2 3 4

B^b maj. to C maj.

Key of B^b maj. V₇ 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. V₇ of new key Key of B^b min.
2 3 4

B^b maj. to Cmin.

Key of B^b maj. V₇ of new key Key of Cmin.
2 2 3

Modulations Based on II₇ and V₇ 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.

C maj. to E^b maj.

Key of C maj. II₇ V₇ of new key Key of E^b maj.

2 3 4 4

C maj. to G maj.

Key of C maj. II₇ V₇ of new key Key of G maj.

4 2 3 4

C maj. to B^b maj.

Key of C maj. II₇ V₇ of new key Key of B^b maj.

2 3 4 4

C maj. to F maj.

Key of C maj. II₇ V₇ of new key Key of F maj.

3 2 3 4

B^b maj. to G maj.

Key of B^b maj. II₇ V₇ of new key Key of G maj.

4 3 4 4

B^b maj. to D^b maj.

Key of B^b maj. II₇ V₇ of new key Key of D^b maj.

2 3 4 4

B^b maj. to A^b maj.

Key of B^b maj. II₇ V₇ of new key Key of A^b maj.

2 3 4 4

B^b maj. to C maj.

Key of B^b maj. II₇ V₇ of new key Key of C maj.

3 4 2 3

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

C maj. to B^b min.

Key of C maj. II₇ V₇ of new key Key of B^b min.

2 3 4

B^b maj. to C min.

Key of B^b maj. II₇ V₇ of new key Key of C min.

3 4 2 3

Modulations Based on the Preceding Chord Progressions.

C maj. to E^b maj.
Slow

C maj. to E^b maj.
Bounce

C maj. to E^b maj.
Bounce

C maj. to E^b maj.
Fast

C maj. to G maj.
Slow

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

E^b maj. to B^b maj.

Slow

Musical score for E^b major to B^b major transition, slow. The score consists of two staves. The top staff is in E^b major (4 sharps) and the bottom staff is in B^b major (1 sharp). The music is in 4/4 time. Fingerings 3, 2, and 4 are indicated above the notes. Measure numbers 3, 2, and 4 are written below the notes. A measure repeat sign is shown at the end of the first measure.

C maj. to F maj.

Fast

Musical score for C major to F major transition, fast. The score consists of two staves. The top staff is in C major (no sharps or flats) and the bottom staff is in F major (1 sharp). The music is in 4/4 time. Fingerings 5, 1, 3, 1, 4, 1, 3, 1, 2 are indicated above the notes. Measure numbers 3, 7, and M are written below the notes. A measure repeat sign is shown at the end of the first measure.

A^b maj. to D^b maj.

Fast

Musical score for A^b major to D^b major transition, fast. The score consists of two staves. The top staff is in A^b major (3 sharps) and the bottom staff is in D^b major (5 sharps). The music is in 4/4 time. Fingerings 3, 2, 1, 3, 1, 3, 2, 1, 3, 4, 2, 5 are indicated above the notes. Measure numbers 3, 7, and M are written below the notes. A measure repeat sign is shown at the end of the first measure.

C maj. to B^b maj.

Bounce

Musical score for C major to B^b major transition, bounce. The score consists of two staves. The top staff is in C major (no sharps or flats) and the bottom staff is in B^b major (1 sharp). The music is in 4/4 time. Fingerings 3, 1, 3, 2, 1, 3, 4, 2, 5 are indicated above the notes. Measure numbers 3, 7, and M are written below the notes. A measure repeat sign is shown at the end of the first measure.

G maj. to F maj.

Bounce

Musical score for G major to F major transition, bounce. The score consists of two staves. The top staff is in G major (1 sharp) and the bottom staff is in F major (1 sharp). The music is in 4/4 time. Fingerings 3, 1, 3, 2, 1, 3, 4, 2, 5 are indicated above the notes. Measure numbers 3, 7, and M are written below the notes. A measure repeat sign is shown at the end of the first measure.

B^b maj. to G maj.

Slow

Musical score for B^b major to G major transition, slow. The score consists of two staves. The top staff is in B^b major (1 sharp) and the bottom staff is in G major (1 sharp). The music is in 4/4 time. Fingerings 3, 1, 3, 2, 1, 3, 4, 2, 5 are indicated above the notes. Measure numbers 3, 7, and M are written below the notes. A measure repeat sign is shown at the end of the first measure.

25

E^b maj. to C maj.

Slow

M 3 m

B^b maj. to C maj.

Bounce

M 2 4 1 2 5 5 m 7 M

A^b maj. to B^b maj.

Bounce

M 2 4 1 2 1 4 1 5 m 7 M

B^b maj. to C min.

Slow Bounce

M 3 2 3 2 1 2 4

A^b maj. to B^b min.

Slow Bounce

M 3 2 3 2 1 2 4

Deceptive Modulations

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. V₇ of C maj. Key of E^b 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.

M

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

(Example 1)

I II V₇ I of new key

(a)

I VI II V₇ I

I #I° II V₇ I

(c) Variation of example 1.

M m

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

One-measure ending.

Common tone

C maj. V₇ of D^b maj. D^b maj.

Two-Measure Endings.

C common tone

C maj. V₇ of D^b maj. D^b maj.

D common tone

D maj. V₇ of E^b maj. E^b maj.

G common tone

G maj. V₇ of A^b maj. A^b maj.

Variation of the above.

C maj. M V₇ of D^b maj. D^b 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^b maj.

Bounce

Musical score for C major to D^b major. The score consists of two staves. The top staff is in G clef (treble) and the bottom staff is in F clef (bass). Both staves are in common time (indicated by '4'). The music starts in C major (no sharps or flats) and transitions to D^b major (two flats). The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line features sustained notes and eighth-note patterns.

Cmaj. to E^b maj.

Bounce

Musical score for C major to E^b major. The staves and time signature remain the same as the previous example. The transition occurs at the beginning of the second measure. The bass line includes a bass note with a '4' below it and a bass note with a '2' below it.

C maj. to E^b maj.
(Single Note Style)

Bounce

Musical score for C major to E^b major in single note style. The staves and time signature are consistent. The transition is marked with 'M'. The bass line features single notes with specific fingering numbers above them: 5, 3, 4, 2, 1, 2; 5, 4, 2; 5, 3, 4, 2, 1, 2; 5, 4, 2.

Cmaj. to D^b maj.

Accidentals may be used in place of signatures.

Musical score for C major to D^b major using accidentals instead of signatures. The staves and time signature are the same. The transition is marked with 'M'. The bass line includes a bass note with a '3' below it and a bass note with a '2' below it.

B^b maj. to C maj.

Adapted from introduction shown on page ____.

Musical score for B^b major to C major. The staves and time signature are the same. The transition is marked with 'M'. The bass line includes a bass note with a '3' below it and a bass note with a '2' below it. The score is numbered 8039-44 at the bottom left.

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.)

Musical staff showing an excerpt from "Flight to Mecca". The chords are Cm⁷, F⁷, Cm⁷, F⁷, B^b (maj. 7), and Dm⁷. The staff includes numbered (1-5) and crossed-out notes (x) to indicate specific melodic figures and passing tones.

One way, in which to develop the above style, is to transpose the passage to various keys, as follows:
Transposed to key of C major.

Musical staff showing the same excerpt transposed to C major (Dm⁷, G⁷, Dm⁷, G⁷, C (maj. 7), Em⁷). The staff includes numbered (1-5) and crossed-out notes (x) to indicate specific melodic figures and passing tones.

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

One beat earlier.

Musical staff showing the excerpt starting one beat earlier, from Cm⁷ to B^b (maj. 7). The staff includes numbered (1-5) and crossed-out notes (x) to indicate specific melodic figures and passing tones.

Two beats earlier.

Musical staff showing the excerpt starting two beats earlier, from Cm⁷ to B^b (maj. 7). The staff includes numbered (1-5) and crossed-out notes (x) to indicate specific melodic figures and passing tones.

One beat later.

Musical staff showing the excerpt starting one beat later, from Cm⁷ to Dm⁷. The staff includes numbered (1-5) and crossed-out notes (x) to indicate specific melodic figures and passing tones.

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

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

Exercise 1. C⁷

Ex. 2

Ex. 2 may also be harmonized as follows:

Ex. 2(a)

Ex. 2 (b)

Ex. 3

Ex. 4

*Excerpt from "Boppin' the Blues."

Ex.5

2 1 5 2 3 2 3 1 3 1 3 2 B^b D^{b7} G^b 2 C^{b7}

m M M

Ex.5(a) Reharmonization of Ex.5

F⁷ B^b D^{b7} G^b C^{b7}

Ex.5(b) Reharmonization of Ex.5

C^m F⁷ B^b D^{b7} G^b C^{b7}

Excerpt from "Flight to Mecca"

Ex.6

3 1 3 1 2 1 3 1 4 C^{b7} 1 2 1 3

m 3 3 d M

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

F⁷ B^b

C^m F⁷ B^b

C^m F⁷ B^b

Ex.7

D^m 4 2 1 3 5 3 G⁷ 3 1 3 1 2 C 1 4 1 2 1

m 7 M 3

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

G⁷ C

**"Boppin' the Blues" will be found on page 43

Ex.8 B^b

Excerpt from "Flight to Mecca."

Ex.9 D⁷

Excerpt from "Flight to Mecca."

Ex.10 Cm

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

F⁷ B^b

Ex.10(b) Cm F⁷ B^b

Excerpt from "Flight to Mecca."

Ex.11 Cm F⁷ Cm C^{b7} B^b

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

F⁷ B^b

Ex.11(b) Cm F⁷ B^b

Ex.12 Dm D^{b7} C

The score consists of two staves. The top staff shows a melodic line with fingerings (1, 2, 4, 3, 1, 2, 4, 5, 3) and harmonic chords Dm, D^{b7}, and C. The bottom staff shows harmonic chords Dm, D^{b7}, and C.

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

Dm G⁷ C

Two blank staves for harmonic progression, labeled Dm, G⁷, and C.

Ex.12(b)

G⁷ C

Two blank staves for harmonic progression, labeled G⁷ and C.

Ex.13 G

The score consists of two staves. The top staff shows a melodic line with fingerings (4, 2, 1, 4, 3, 1, 2, 1, 3, 5) and harmonic chord G. The bottom staff shows harmonic chord G.

Ex. 14 E^b

The score consists of two staves. The top staff shows a melodic line with fingerings (2, 1, 3, 1, 4, 1, 3, 2, 3, 1) and harmonic chord E^b. The bottom staff shows harmonic chord E^b.

Ex.15 D⁷ Am D⁷ G

The score consists of two staves. The top staff shows a melodic line with fingerings (5, 4, 2, 1, 3, 1, 2, 1, 4, 1, 2, 1, 3, 1) and harmonic chords D⁷, Am, D⁷, and G. The bottom staff shows harmonic chords D⁷, Am, D⁷, and G.

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

D⁷ G

Two blank staves for harmonic progression, labeled D⁷ and G.

Ex.15(b) D⁷ Am⁷ A^{b7} G

Two blank staves for harmonic progression, labeled D⁷, Am⁷, A^{b7}, and G.

Ex.16 C⁷ F

The score consists of two staves. The top staff shows a melodic line with fingerings (4, 1, 3, 1, 3, 1, 2, 1, 2, 1, 4, 1, 2, 1, 5, 3) and harmonic chords C⁷ and F. The bottom staff shows harmonic chords C⁷ and F.

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

A musical staff with seven vertical columns, each containing a chord symbol and its name below it. The symbols are: I (C maj.7), II (Dm7), III (Em7), IV (F maj.7), V (G7), VI (Am7), and VII (Bm7-5). The staff has a treble clef and four sharps.

Inversions of the above Chords.

1st inversion

A musical staff showing the first inversion of each chord from the previous chart. The symbols are: I (C maj.7), II (Dm7), III (Em7), IV (F maj.7), V (G7), VI (Am7), and VII (Bm7-5).

2nd inversion

A musical staff showing the second inversion of each chord from the previous chart. The symbols are: I (C maj.7), II (Dm7), III (Em7), IV (F maj.7), V (G7), VI (Am7), and VII (Bm7-5).

3rd inversion

A musical staff showing the third inversion of each chord from the previous chart. The symbols are: I (C maj.7), II (Dm7), III (Em7), IV (F maj.7), V (G7), VI (Am7), and VII (Bm7-5).

Practice all the following chords in their inversions.

G major

A musical staff with seven vertical columns, each containing a chord symbol and its name below it. The symbols are: I (G maj.7), II (Am7), III (Bm7), IV (C maj.7), V (D7), VI (Em7), and VII (F# m7-5). The staff has a treble clef and one sharp.

D major

A musical staff with seven vertical columns, each containing a chord symbol and its name below it. The symbols are: I (D mai.7), II (Em7), III (F# m7), IV (Gmaj.7), V (A7), VI (Bm7), and VII (C# m7-5). The staff has a treble clef and one sharp.

A major

A musical staff with seven vertical columns, each containing a chord symbol and its name below it. The symbols are: I (A maj.7), II (Bm7), III (C# m7), IV (D maj.7), V (E7), VI (F# m7), and VII (G# m7-5). The staff has a treble clef and one sharp.

E major

A musical staff with seven vertical columns, each containing a chord symbol and its name below it. The symbols are: I (E maj.7), II (F# m7), III (G# m7), IV (A maj.7), V (B7), VI (C# m7), and VII (D# m7-5). The staff has a treble clef and two sharps.

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 B♭maj.7 C7 Dm7 Em7-5

B♭ major

I II III IV V VI VII

B♭ maj.7 Cm7 Dm7 E♭ maj.7 F7 Gm7 Am7-5

E♭ major

I II III IV V VI VII

E♭ maj.7 Fm7 Gm7 A♭ maj.7 B♭7 Cm7 Dm7-5

A♭ major

I II III IV V VI VII

A♭ maj.7 B♭m7 Cm7 D♭ maj.7 E♭7 Fm7 Gm7-5

D♭ major

I II III IV V VI VII

D♭ maj.7 E♭m7 Fm7 G♭ maj.7 A♭7 B♭m7 Cm7-5

G♭ major

I II III IV V VI VII

G♭ maj.7 A♭m7 B♭m7 C♭ maj.7 D♭7 E♭m7 Fm7-5

C^b major

A musical staff in C minor (harmonic) key signature (three flats). The chords shown are:

- I: C^bmaj.7
- II: D^bm7
- III: E^bm7
- IV: F^bmaj.7
- V: G^b7
- VI: A^bm7
- VII: B^bm7-5

Minor (harmonic) Scales**A (harmonic) minor**

A musical staff in A minor (harmonic) key signature (one sharp). The chords shown are:

- I: Am7+7
- II: Bm7-5
- III: Cmaj.7+5
- IV: Dm7
- V: E7
- VI: Fmaj.7
- VII: G[#]^o

Inversions of the above Chords.**1st inversion**

A musical staff showing the 1st inversion of each chord from the previous section. The inversions are:

- Am7+7
- Bm7-5
- Cmaj.7+5
- Dm7
- E7
- Fmaj.7
- G[#]^o

2nd inversion

A musical staff showing the 2nd inversion of each chord from the previous section. The inversions are:

- Am7+7
- Bm7-5
- Cmaj.7+5
- Dm7
- E7
- Fmaj.7
- G[#]^o

3rd inversion

A musical staff showing the 3rd inversion of each chord from the previous section. The inversions are:

- Am7+7
- Bm7-5
- Cmaj.7+5
- Dm7
- E7
- Fmaj.7
- G[#]^o

Practice all the following chords in their inversions.**E (harmonic) minor**

A musical staff in E minor (harmonic) key signature (one sharp). The chords shown are:

- I: Em7+7
- II: F[#]m7-5
- III: Gmaj.7+5
- IV: Am7
- V: B7
- VI: Cmaj.7
- VII: D[#]^o

B (harmonic) minor

A musical staff in B minor (harmonic) key signature (two sharps). The chords shown are:

- I: Bm7+7
- II: C[#]m7-5
- III: Dmaj.7+5
- IV: Em7
- V: F[#]7
- VI: Gmaj.7
- VII: A[#]^o

F[#] (harmonic) minor

A musical staff in F[#] minor (harmonic) key signature (one sharp). The chords shown are:

- I: F[#]7+7
- II: G[#]m7-5
- III: Amaj.7+5
- IV: Bm7
- V: C[#]7
- VI: Dmaj.7
- VII: E[#]^o

C[#] (harmonic) minor

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

D (harmonic) minor

I II III IV V VI VII
 Dm7+7 Em7-5 F^{maj.}7+5 Gm7 A7 B^b_{maj.}7 C[#]^o

G (harmonic) minor

I II III VI V VI VII
 Gm7+7 Am7-5 B^b_{maj.}7+5 Cm7 D7 E^b_{maj.}7 F[#]^o

C (harmonic) minor

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

F (harmonic) minor

I II III IV V VI VII
 Fm7+7 Gm7-5 A^b_{maj.}7+5 B^bm7 C7 D^b_{maj.}7 E^{bb}

B^b (harmonic) minor

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

E^b (harmonic) minor

I II III IV V VI VII
 E^bm7+7 Fm7-5 G^b_{maj.}7+5 A^bm7 B^b7 C^b_{maj.}7 D^{bb}

A^b (harmonic) minor

I II III IV V VI VII
 A^bm7+7 B^bm7-5 C^b_{maj.}7+5 D^bm7 E^b7 F^b_{maj.}7 G^{bb}

FLIGHT TO MECCA

Bounce tempo

ANTHONY MECCA

The sheet music consists of five staves of musical notation, likely for a solo instrument like a guitar or mandolin. The music is in common time and features a key signature of one flat (B-flat). The notation includes various note heads with numbers (1, 2, 3, 4, 5) and symbols (M, m, d, 7) indicating specific fingerings and strumming patterns. The first staff begins with a treble clef and a bass clef, while the subsequent staves use only a treble clef. Measure numbers 39 through 44 are indicated at the bottom left.

Sheet music for piano, 6 staves.

Staff 1: Treble clef, 2 flats. Fingerings: 5, 1, 2; 3; 5, 3, 2; 5, 1; 3, 1. Measure numbers: 5, 7, 3, 7, 4, m, 7.

Staff 2: Bass clef, 2 flats. Fingerings: 1, 5; 4, 2; 4, 1; 3, 1; 1, 5. Measure numbers: m, 7, M, M, d, m, 7, m, 7.

Staff 3: Treble clef, 2 flats. Fingerings: 2, 1; 4; 1, 4; 1, 2; 4. Measure numbers: 3, M, -.

Staff 4: Bass clef, 2 flats. Fingerings: 1, 3; 4, 1, 3; 1, 2; 4. Measure numbers: m, 7, 2, 3.

Staff 5: Treble clef, 2 flats. Fingerings: 1, 3; 4, 1, 3; 1, 2; 4. Measure numbers: 3, M, M, m, 7, m, d, 5.

Staff 6: Bass clef, 2 flats. Fingerings: 5; 1, 3, 2, 1; 4, 3, 2, 1; 5. Measure numbers: 4, 3, 4, 2, 1, m, 7, M, M.

Staff 7: Treble clef, 2 flats. Fingerings: 1, 2; 4, 3, 2, 1; 4, 1, 2; 1, 3, 1, 3, 2, 1; 4, 3, 2, 1; 3. Measure numbers: m, 7, m, d, 5, -.

Page Number: 39

Page Footer: 8039-44

The image shows six staves of musical notation for a solo instrument, possibly a guitar. The notation is in common time and includes the following elements:

- Staff 1:** Features a glissando (indicated by "gliss.") at the beginning. Measures include a bass note with "m", a sixteenth-note pattern with "3 2 4", and a sixteenth-note pattern with "1 2".
- Staff 2:** Features a glissando at the beginning. Measures include a bass note with "m", a sixteenth-note pattern with "3 2 4", and a sixteenth-note pattern with "1".
- Staff 3:** Measures include a sixteenth-note pattern with "3 1", a sixteenth-note pattern with "4 1 2 1", a sixteenth-note pattern with "5 2", and a sixteenth-note pattern with "1 2 1". A dynamic "M" is indicated.
- Staff 4:** Measures include a sixteenth-note pattern with "3 1", a sixteenth-note pattern with "4 3 1 3", a sixteenth-note pattern with "1 2", and a sixteenth-note pattern with "4 1". A dynamic "sfz" is indicated.
- Staff 5:** Measures include a sixteenth-note pattern with "3 1", a sixteenth-note pattern with "4 3 1 3", a sixteenth-note pattern with "1 2", and a sixteenth-note pattern with "4 1".
- Staff 6:** Measures include a sixteenth-note pattern with "3 1", a sixteenth-note pattern with "4 3 1 3", a sixteenth-note pattern with "1 2", and a sixteenth-note pattern with "4 1".

gliss.

gliss.

gliss.

BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA

Bounce tempo

ANTHONY MECCA

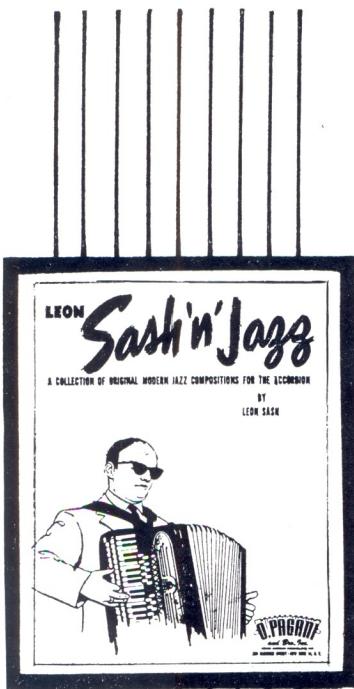
8039-44

35

This image shows a page of sheet music for a two-part composition, likely intended for instruments like mandolin and bass. The music is arranged in six staves across five systems. The top system consists of a treble staff and a bass staff. The subsequent systems each contain a treble staff above a bass staff. The notation includes various note heads, stems, and bar lines. Fingerings are indicated by numbers (1, 2, 3, 4, 5) placed above or below the notes. Dynamic markings such as 'M' (mezzo-forte), 'd' (diminuendo), and 'p' (pianissimo) are also present. Performance instructions like '7' and 'm' are included. The music is in common time throughout.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of one flat. The notation includes various performance techniques such as grace notes, slurs, and dynamic markings. The first staff features a series of eighth-note chords with grace notes. The second staff includes a 'gliss.' instruction. The third staff contains a measure with a 'M' dynamic. The fourth staff has a measure ending with a '2 3 4' bass note. The fifth staff features a measure ending with a '7 2' bass note. The sixth staff concludes with a 'gliss.' instruction.

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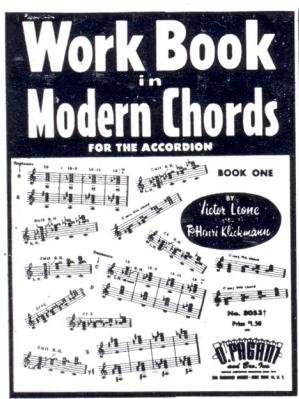


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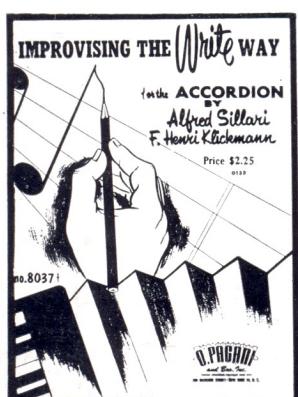


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