

# JAZZ IDEAS

for the DANCE BAND ACCORDIONIST



*Wally Meyers*

TEACHING "SWING" PIANO, TRUMPET  
TROMBONE & PIANO ACCORDION  
443 WEBB PLACE PH. 941-5686

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by

*Anthony Mecca*

BOOK ONE

No. 8097

075

**O. PAGANI**  
and Bro., Inc.

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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  
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## 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).

C Am Dm7 G7 C Am Dm7 G7

I VI II V<sub>7</sub> I VI II V<sub>7</sub>

4 2 3 4 4 2 3 4

## Basic Progression (extended)

C Am Dm7 G7

I VI II V<sub>7</sub>

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

C Am Dm7 G7 C Am Dm7 G7

I VI II V<sub>7</sub> I VI II V<sub>7</sub>

M m m 7 M m m 7

### 1. Slow

Key of F

F6 Dm Gm7 C13-9 FM9 F6 Gm7(II) C7 C7+5

I VI II V<sub>7</sub> I VI II V<sub>7</sub>

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

2.—Slow Bounce

Key of C c6

Dm7 G9+9 G9-9 C6 C#° Dm7 G9(13) G9-9

3.—Bounce

Key of F F6

F#° Gm7 C9+5 C7

4.—March, Polka (any tune in bright 2)

Key of Eb Eb

E° Fm Bb7 A

5. BOUNCE

Key of Eb Eb

E° Fm Bb7 Eb6 E° Fm Bb7(13)

# INTRODUCTIONS

## Basic III

### Basic III

### Bounce

Key of C C6

E<sup>b</sup>°

Dm7

G7

C6

E<sup>b</sup>°

Dm7

G7

### 1.— Medium to bright.

Key of F F6

A<sup>b</sup>°

Gm7

C7

F6

G<sup>#</sup>°

Gm7

C7

### 2.— Slow

Key of B<sup>b</sup>

B<sup>b</sup>

2

2

5

B<sup>b</sup>°

2

2

5

Cm

3

3

4

5

2

5

F7+5

F9-9

2

1

(Chord solo)

### 3.— Bounce

Key of G G6

G°

Am7

D9(13)

G6

G°

Am7

D9(13)

### 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

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

B.S. B.S.

3 2 4 3 2 4 3 2

# COMBINING BASICS

Basic II

Key of F F6 F $^{\circ}$  Gm7(11) C7(13)

Basic III

F6 Ab $^{\circ}$  Gm7 C9-9(13)

B.S. B.S.

4 2 3 4 3 2 3 4

1. - Slow

Key of F F6 F $^{\circ}$  Gm7 C9(13) C9-9 F6 Ab $^{\circ}$  Gm7 C9(13) C9-9(13)

M d m 7 B.S.

3 2 3 4

2. Bounce

Key of F F F $^{\circ}$  Gm7 C9-9 F5 Ab $^{\circ}$  Gm7 G7 C9-9(13)

M d m 7 B.S.

3 2 4

3. - Basic I

Key of B $\flat$  B $\flat$  Gm Cm7 F7

Basic II

B $\flat$  B $^{\circ}$  Cm7 F7

B.S.

4 2 3 4 4 2 3 4

**1. Bounce**  
 B♭6 Gm7 Cm7 F7(13) B♭6 B° Cm7 F7(13)

**2. Slow to medium**  
 B♭M9 B♭6 Cm7 F7 B♭M7 B° 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)

C6 E♭° Dm7 G7 C6 E♭° Dm7 G7

More modern last chord, transposed from combined Basics (page 6) Basic III Another version. G melody with 13th support.

C6 E♭° Dm7 G7(13) G9-9(13) C6 E♭° 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

Chords: C, Am, Dm7, G7, C, Am, Dm7, G7

B.S.

Fingerings: 4, 2, 3, 4, 4, 2, 3, 4

### Bounce

1. Chords: C, Am, Dm7, G7

2. Chords: C, Am, Dm7, G7

B.S.

Fingerings: 4, 2, 3, 4, 4, 2, 3, 4

### Bounce

### Bounce

3. Chords: C, Am, Dm7, G7

4. Chords: C, Am, Dm7, G7

m

5. Chords: C, Am, Dm7, G7

m

6. Chords: C, Am, Dm7, G7

m

### Ballad

B.S.

Fingerings: 4, 2, 3, 4

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

Chords: C, Am, Dm7, G7, C, Am, Dm7, G7

B.S. (Bass line)

Fingerings: 4, 2, 3, 4, 4, 2, 3, 4

1. Chords: C, Am, Dm7, G7, C, Am, Dm7, G7

Notes: M, m, m, 7, M, m, m, 7

2. Chords: CM7, Am7, Dm7, G7, CM7, Am7, Dm7, G7

Notes: M, m, m, 7, M, m, m, 7

3. Chords: CM9, Am7, Dm7(9), G9, CM9, Am7, Dm7(9), G9

Notes: M, m, m, 7, M, m, m, 7

Developing melody by using nearby chord or scale tones.

4. Ballad Chords: CM7, Am, Dm7, G7, C, Am, Dm7(9), G9, G9-9

Notes: M, m, m, 7, M, m, m, 7

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: B.S.

2. *Bounce*

Chords: C6, C#°, Dm7, G7, C6, C#°, Dm7, G7

3. *Bounce*

Chords: CM7, C#°, Dm7, G9 +9, CM7, C#°, Dm7, G9 +9

3. *Bounce*

Chords: CM9, C#°, Dm7, G13-9, CM9, C#°, Dm7, G9 (13)

4. *Ballad*

Chords: C, C#°, Dm7, G9, G7, C, CM7, C#°, Dm7, G13-9, G9-9

Handwritten: Developing melody by using nearby chord or scale tones.

Handwritten: B.S.

### 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, 1, 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. Bounce

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. Bounce

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. 8097-24.

# HARMONIC GROWTH

## Basic III

(Including one of the rhythmic patterns.)

### Basic III

Chords: C6 Eb° Dm7 G9(13) C6 Eb° Dm7 G9(13)

B.S.

1. Chords: C6 Eb° Dm7 G9(13) C6 Eb° Dm7 G9(13)

Bounce

B.S.

2. Chords: CM7 Eb° Dm7 G9-9 Bounce CM7 Eb° Dm7 G9(13)

B.S.

3. Chords: CM9 Eb° Dm7(9) G9+9 Bounce CM9 Eb° Dm7(9) G9+9

B.S.

Developing melody by using nearby chord or scale tones.

4. Ballad Chords: Eb° Dm7 G9(13) CM9 C6 Eb° Dm7 G9-9(13)

B.S.

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. The right hand plays chords and melodic lines, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. A 'B.S.' (Basso Continuo) line is present in the left hand. The score includes 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 right hand plays chords and melodic lines, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. A 'B.S.' (Basso Continuo) line is present in the left hand.

1. Bounce

Chords: CM9-3 Cm6 Fm6 G7 CM9-3 Cm6 Fm7 G9+9

Musical score for '1. Bounce' in 4/4 time. The piece features a 'Bounce' style. The right hand plays chords and melodic lines, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. A 'B.S.' (Basso Continuo) line is present in the left hand.

2. Bounce

Chords: Cm Fm6 G7 Cm Fm6 G7

Musical score for '2. Bounce' in 4/4 time. The piece features a 'Bounce' style. The right hand plays chords and melodic lines, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. A 'B.S.' (Basso Continuo) line is present in the left hand.

3. Ballad

Chords: Cm6 Fm6 G9-9 G9-9 Cm Fm6 G9-9 G7

Musical score for '3. Ballad' in 4/4 time. The piece features a 'Ballad' style. The right hand plays chords and melodic lines, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. A 'B.S.' (Basso Continuo) line is present in the left hand.

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

Gliss.

## 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

Gliss.

## 2. Bounce

Eb6 E° Fm7 Bb7+5

d

Gliss.

## 3. Slow

Ebm7(9) Cm7 Fm7 Bb13 Bb13-9

M m m 7

Gliss.

4. Slow

Ab6 A° Ebm7(11) Eb13

5. Bounce

Ab6 A° Ebm7(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 2. 3.

C G7 C G7 C G7 G7+5

B.S.

4. Leading smoothly to melody note. 5. 6.

C G7 G7+5 C C G9 G9-9 C C G7 C

B.S. M

7. 8. 9.

C6 G13 C6 G13 G13+5 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.

OR

2. C6 Eb7 Dm7(11) Db11 + 11

B. S.

2. C6 Eb7 Dm7(11) Db11 + 11

B. S.

OR

3. Voicing different from that used above.

3. CM9 Eb7 Dm7(11) Db11 + 11

B. S.

3. CM9 Eb7 Dm7(11) Db11 + 11

B. S.

OR

4. E7 A7 D9 G13

B. S.

4. E7 A7 D9 G13

B. S.

OR

5. Bb7-5 A7 Ab7+5 G13

B. S.

5. Bb7-5 A7 Ab7+5 G13

B. S.

OR

**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.

# PAGANI presents

Wally Meyers

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## THREE MODERN STUDIES

### FOR THE ACCORDION

#### ★ PROGRESSIVE IDEAS "FOR" POP PLAYING by ANTHONY MECCA

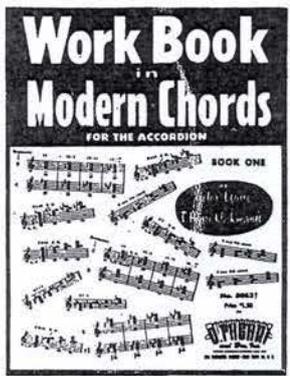


Especially designed for those desiring to master the modern idiom. Mr. Mecca divulges his secrets and ideas necessary in the art of improving and creating original introductions, modulations, turn arounds, endings, etc. Excellent study for the advanced student and the embryonic professional.

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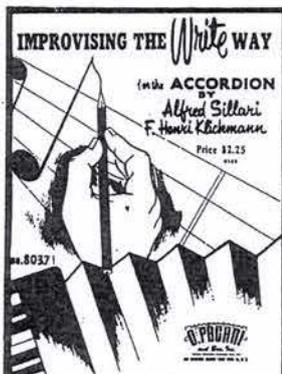


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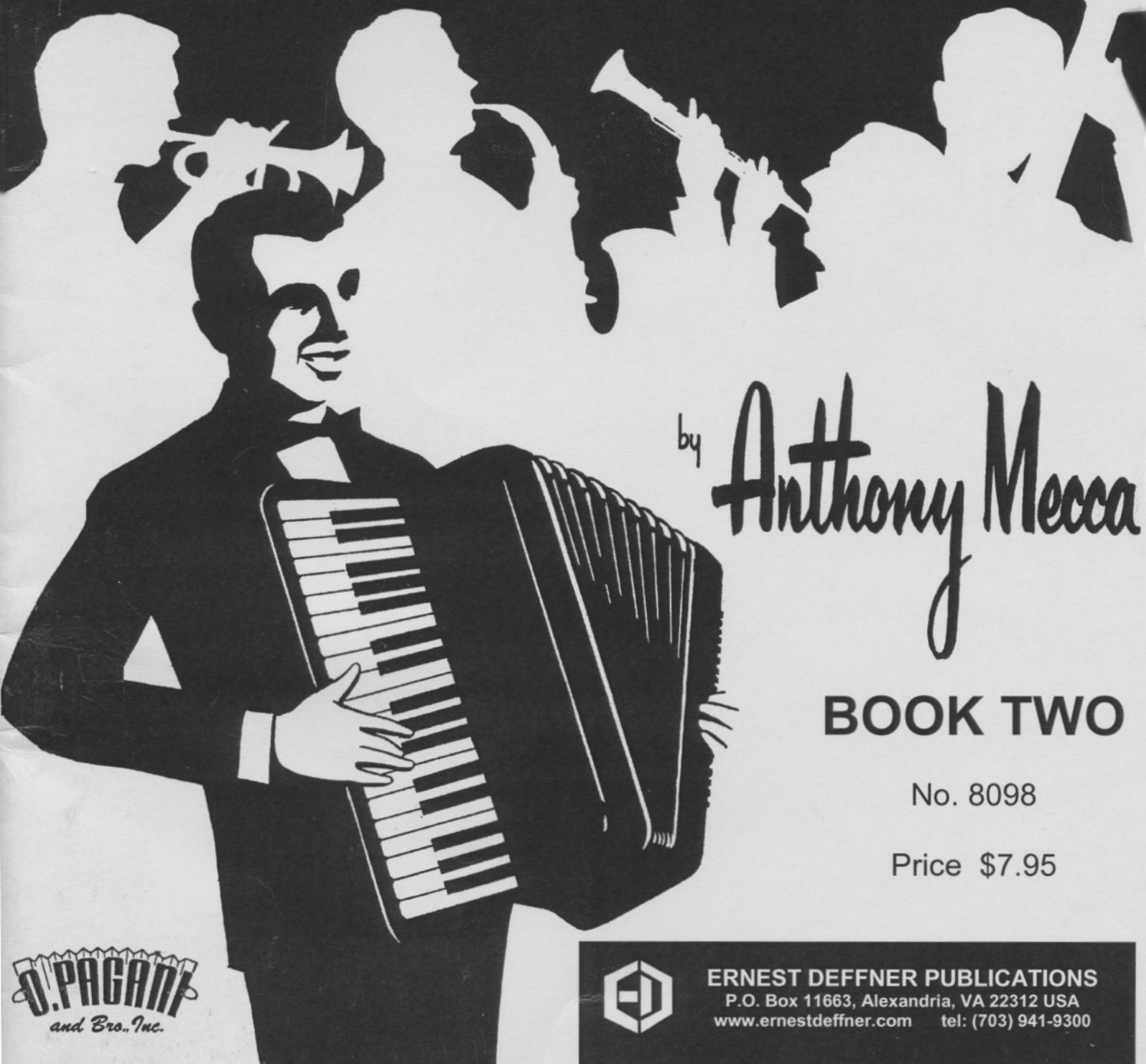
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# JAZZ IDEAS

for the DANCE BAND ACCORDIONIST



by *Anthony Mecca*

**BOOK TWO**

No. 8098

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No. 8098

## ABOUT ANTHONY 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 was this background of study and experience that enabled him to write his first two important and very successful accordion works

"Progressive Ideas on Pop Playing"

"Progressive Jazz Styles"

In this new work "Jazz Ideas For the Dance Band Accordionist" he continues to divulge more of his secrets and ideas so necessary for a solid foundation in the art of modern playing for the accordion.

THE PUBLISHERS

# SIMPLE MODULATIONS

C maj. to E $\flat$  maj.

Key of C maj.

V<sub>7</sub> of new key.

Key of E $\flat$  maj.

Basic

C $\flat$ 6

$\flat$ B $\flat$ 7

E $\flat$ 6

## MINIMUM DEVELOPMENT—REPETITION

1. C maj. to E $\flat$  maj.

Slow

Key of E $\flat$  maj.

C $\flat$ 6

B $\flat$ 7

B $\flat$ 7+5

E $\flat$ 6

2. C maj. to B $\flat$  maj.

Slow

Key of B $\flat$  maj.

C $\flat$ 6

F13

F13-9

B $\flat$ 6

3. C maj. to E $\flat$  maj.

Bounce

Key of E $\flat$  maj.

C $\flat$ 6

B $\flat$ 7

B $\flat$ 7+5

E $\flat$ 6

C maj. to F maj.

## MELODY FROM ARPEGGIO

1. Slow

Key of F maj.

C $\flat$ 6

C7

C7+5

F6

4

2. Bounce  
C maj. to A♭ maj.

Key of A♭ maj.

Musical score for exercise 2: Bounce, C major to A-flat major. Treble clef, 4/4 time. Chords: C6, Eb7, Ab6. Fingerings: 1, 3, 5, 1, 2, 3. Bass clef, 4/4 time. Chord: B.S. (Basso Continuo).

CHROMATIC TO NEARBY V7

1. Slow  
C maj. to G maj.

Key of G maj.

Musical score for exercise 1: Slow, C major to G major. Treble clef, 4/4 time. Chords: C6, C#7, D7, D7+5, G6. Bass clef, 4/4 time. Chords: M, B.S., 7. Fingerings: 4, #2.

2. Slow  
C maj. to E♭ maj.

Key of E♭ maj.

Musical score for exercise 2: Slow, C major to E-flat major. Treble clef, 4/4 time. Chords: C6, B7, Bb7, Bb7+5, Eb6. Bass clef, 4/4 time. Chords: M, 3, 2, b7.

3. Bounce  
C maj. to G maj.

Key of G maj.

Musical score for exercise 3: Bounce, C major to G major. Treble clef, 4/4 time. Chords: C6, C#7, D7, D7+5, G6. Bass clef, 4/4 time. Chords: B.S., 4, #2.

4. Bounce  
C maj. to G maj.

Key of G maj.

Musical score for exercise 4: Bounce, C major to G major. Treble clef, 4/4 time. Chords: C6, C#7, D7, D7+5, G6. Bass clef, 4/4 time. Chords: B.S., 4, 2, 3.

5. C maj. to Eb maj.

II<sub>7</sub> of new key. V<sub>7</sub> of new key. Key of Eb maj.

Musical notation for exercise 5. Treble clef: C6, Fm7, Bb7, Eb6. Bass clef: B.S. (Basso Continuo).

MINIMUM DEVELOPMENT—REPETITION

C maj. to Eb maj.

1. Slow

Key of Eb maj.

Musical notation for exercise 1. Treble clef: C6, Fm7, Bb7, Bb7+5, Eb6. Bass clef: M, B.S. (Basso Continuo).

2. C maj. to Eb maj.

Bounce

Key of Eb maj.

Musical notation for exercise 2. Treble clef: C6, Fm7, Bb7, Bb7+5, Eb6. Bass clef: B.S. (Basso Continuo).

C maj. to Db maj.

3. Slow

Key of Db maj.

Musical notation for exercise 3. Treble clef: C6, Ebm7, Ab9, Db6. Bass clef: M, m, 7.

C maj. to Db maj.

4. Bounce

Key of Db maj.

Musical notation for exercise 4. Treble clef: C6, Ebm7, Ab9, Db6. Bass clef: B.S. (Basso Continuo).

MELODY FROM ARPEGGIO

C maj. to F maj.

1. Slow

Key of F maj.

C maj. to A♭ maj.

2. Bounce

Key of A♭ maj.

MODULATION UTILIZING A PREVIOUS EXAMPLE

(Turn-around changed into a modulation)

Turn-around Basic I (Book 1 - page 19)

Modulation

II<sub>7</sub> of new key, V<sub>7</sub> of new key.

ONE-MEASURE MODULATIONS

C maj. to F maj.

1.

V<sub>7</sub> of new key. Key of F maj.

C maj. to F maj.

2.

II<sub>7</sub> of new key, V<sub>7</sub> of new key. Key of F maj.

**C maj. to Bb maj.** V7 of new key. Key of Bb maj.  
 3. C6 F13 F13-9 Eb6

**C maj. to Bb maj.** II7 of new key. V7 of new key. Key of Bb maj.  
 4. C6 Cm7(9) B9+9 Bb6

**C maj. to Eb maj.** V7 of new key. Key of Eb maj.  
 5. C6 Bb7 Bb7+5 Eb6

**C maj. to Eb maj.** II7 of new key. V7 of new key. Key of Eb maj.  
 6. C6 Fm7 Bb7 Eb6

**C maj. to Ab maj.** Bounce V7 of new key. Key of Ab maj.  
 7. C6 Eb9 Eb13-9 Ab6

**C maj. to Ab maj.** Bounce II7 of new key. V7 of new key. Key of Ab maj.  
 8. C6 Ebm7 Eb13-9 Ab6

**C maj. to Db maj.** Bounce V7 of new key. Key of Db maj.  
 9. C6 Ab7 Db6

**C maj. to Db maj.** Ballad II7 of new key. V7 of new key. Key of Db maj.  
 10. C6 Ebm7 Ab7 Db6

**C maj. to Gmaj.** Bounce V7 of new key. Key of Gmaj.  
 11. C6 D7 D7+5 G7

**C maj. to Gmaj.** Bounce II7 of new key. V7 of new key. Key of Gmaj.  
 12. C6 2 Am7 D7 G6

# WALTZ MODULATIONS

## C maj. to F maj.

Basic

Basic Cmaj to Fmaj modulation exercise. The exercise is in 3/4 time. It consists of three measures: 1. C6 chord in the right hand and a whole note C in the left hand. 2. V7 of new key (C7) in the right hand and a whole note C in the left hand. 3. Key of F maj. (F6) in the right hand and a whole note F in the left hand.

### MINIMUM DEVELOPMENT—REPETITION

#### 1. C maj. to F maj.

Exercise 1: Cmaj to Fmaj. Chords: C6, C7, F6. Key of F maj. Includes fingering (M, 7) and a repeat sign.

#### 2. C maj. to F maj.

Exercise 2: Cmaj to Fmaj. Chords: C6, C7, F6. Key of F maj. Includes fingering (M, 7) and a repeat sign.

#### 3. Cmaj. to F maj.

Exercise 3: Cmaj to Fmaj. Chords: C6, C7, F6. Key of F maj. Includes fingering (M, 7) and a repeat sign.

#### 4. C maj. to F maj.

Exercise 4: Cmaj to Fmaj. Chords: C6, C7, C7+5, F6. Key of F maj. Includes fingering (M, 7) and a repeat sign.

#### 5. Cmaj. to Eb maj.

Exercise 5: Cmaj. to Eb maj. Chords: C6, Bb7, Bb7+5, Eb6. Key of Eb maj. Includes fingering (M, 7) and a repeat sign.

#### 6. Cmaj. to Bb maj.

Exercise 6: Cmaj. to Bb maj. Chords: C6, F9, F13-9, Bb6. Key of Bb maj. Includes fingering (M, 7) and a repeat sign.

#### 7. Cmaj. to Db maj.

Exercise 7: Cmaj. to Db maj. Chords: C6, Ab7, Db6. Key of Db maj. Includes fingering (M, 7) and a repeat sign.

#### 8. Cmaj. to Ab maj.

Exercise 8: Cmaj. to Ab maj. Chords: C6, Eb7, Eb7+5, Ab6. Key of Ab maj. Includes fingering (M, 7) and a repeat sign.

### MELODY FROM ARPEGGIO

#### 1. Cmaj. to Fmaj.

Exercise 1: Melody from arpeggio Cmaj. to Fmaj. Chords: C6, C7, F. Key of F maj. Includes fingering (1, 2, 3, 4) and a repeat sign.

#### 2. Cmaj. to Fmaj.

Exercise 2: Melody from arpeggio Cmaj. to Fmaj. Chords: C6, C7, F. Key of F maj. Includes fingering (1, 2, 3, 5) and a repeat sign.

3. C maj. to F maj. Key of F maj. <sup>9</sup>

C6 C7 Fb

4. C maj. to F maj. Key of F maj. <sup>9</sup>

C6 C7 F

5. C maj. to Eb maj. Key of Eb maj.

C6 1 2 5 Bb7 Bb7+5 Eb6

6. C maj. to Bb maj. Key of Bb maj.

C6 3 5 F7 Eb6

7. C maj. to Ab maj. Key of Ab maj.

C6 1 3 5 Eb7 Eb7+5 Ab6

8. C maj. to Db maj. Key of Db maj.

C6 1 2 4 Ab7 Db6

CHROMATIC TO NEARBY V<sub>7</sub>

1. C maj. to G maj. Key of Gb maj.

C6 C#7 D7 G6

2. C maj. to Ab maj. Key of Ab maj.

C6 C#7 D7 Eb7 Ab6

3. C maj. to Eb maj. Key of Eb maj.

C6 B7 Bb7 Eb6

By substituting "leading" endings from the turn-around section, the V<sub>7</sub> or II-V<sub>7</sub> can be voiced in such a way as to lead to a specific melody note.

Turn-around. (From example 4) G7+5

C G7 C

C6 B7 Bb7 Bb7+5 Eb

# TWO-MEASURE ENDINGS

## Basic

C6

## Example (A).

C6 Fm6 C6

### 1. C6 Bb9 C6

### 2. C6 Bb7 C6

### 3. C6 Bb7 C6

### 4. C7 Bb7 C

### 5. C6 Bb7(-11) Bb7 CM7

### 6. G6 F9(13) F9 GM9 G6

### 7. F6 Eb9(13) Eb9 FM9 F6

### 8. Bb6 Ab9(13) Ab9 BbM9 Bb6

9. Eb6 Db9(13)Db9 EbM9 Eb6

M b7 M

10. Ab6 Gb9 (13) Gb9 AbM9 Ab6 11

M 7 M

Example (B).

Bounce G6

Ab9+9 G6(9)

M B.S.

1. C6 Db9+9 C6(9)

M B.S.

2. F6 Gb9+9 F6(9)

M B.S.

3. Bb6 B9+9 Bb6(9)

M B.S.

4. Eb6 E9+9 Eb6(9)

M B.S.

5. Ab6 A9+9 Ab6(9)

M B.S.

6. Db6 D9+9 Db6(9)

M B.S.

Example (C).

7. C6 5

B.S.

1. F6 4

B.S.

2. Bb6 4

B.S.

# "BREAK" STYLE ENDINGS

Example (D).

G6 G13+11

1. C6 C13+11

2. Bb6 Bb13+11

3. Eb6 Eb13+11

Example (E) minor.

Fm6 Fm9-3

1. Cm6 CM9-3

Example (F).

C C11+11

1. F F11+11

2. Bb Bb11+11

3. Eb Eb11+11

Example (G).

Eb Eb6(9)

1. Bb Bb6(9)

2.  $B\flat$   $B\flat 6(9)$

M B.S.

3.  $F6$   $C7$   $F$

M 7 V

4.  $B\flat 6$

M A

5.  $A\flat 6$   $A\flat 6(9)$

M B.S.

6.  $C6$

M M

7.  $E\flat 6$   $B\flat 7$   $E\flat 6$

M 7 M

# FOUR-MEASURE ENDINGS

Basic form of four-measure "Ride-out" endings.

Basic form of four-measure "Ride-out" ending:

Chords: F6, F9, Bb6, Bbm6, C7, F6

Melodic Break: 3 2 1 2 1 2 3 4

1. Chords: F6, F9, Bb6, Bbm6, C7, F6

2. Chords: F6, F7, Bb6, Db7, C7, F

3. Chords: F6, F7, Bb6, Bbm6, C7, F6

4. Chords: F, F7, Bb, Bbm, F, C7, F

5. F F7 Bb Bbm F C7 F

M 7 M m M 7 M

6. F F7 Bb Bbm F F13 + 11

M 7 M m M 7

### ONE - MEASURE ENDINGS

Basic

1. 2. 3.

C6 C6 C6 C6

B. S. B. S. B. S. B. S.

Example (A)

1. G6 Ab9 GM7 2. F6 Gb9 FM7

3. Bb6 B9 Bbm7 4. Eb6 E9 Ebm7 5. Ab6 A9 Abm7

B. S. B. S. B. S. B. S. B. S.

16

6.  $D\flat 6$   $D 9$   $D\flat M 7$ 

Example (B).

 $C 6$   $D\flat 9+9$   $C 6(9)$ 

1.  $B\flat 6$   $B 9+9$   $B\flat 6(9)$ 

Example (C).

 $E\flat 11+11$ 

1.

2.

Example (D).

 $C 6$   $B\flat M 7$   $B M 7$   $C M 7$ 

1.

2.

## CADENCE

In many tunes, the 15th and 16th measures call for a cadence (coming to rest) comparable to a two-measure ending (31st and 32nd measures of a final chorus). To keep the music from coming to a complete standstill, however, it is usually advisable to insert a modulating chord - leading to the 17th measure - unless there is a melodic "pick-up".

Ending page 10, No. 1

Measures 15 and 16 where "bridge" begins with  $E m$ .

Measures 15 and 16 where "bridge" begins with  $F 6$ .

**NOTE** Modulations to minor: Create by using the last part of minor introductions, book one-page 15.

## SUMMARY

These books contain material for an occasion where even the accordionists on his first engagement is expected to do his part. The following explanation and examples, will serve to illustrate the relationship between these various musical fragments.

The average American tune has a thirty-two measure chorus in one of two basic forms.

## FORM I - A, A, B, A

- A - Eight measures ending partially (last melody note is in chord I, but not the root or the last note is in chord V7 - II7 V7).
- A - Eight measures identical to, or corresponding to A, but usually ending on chord I and frequently on the root.
- B - Eight measures different from A, known as the "bridge" (release) or simply "the middle part".
- A - Eight measures corresponding to A, ending on the root.

The following "skeleton" shows how the material in these books can be applied to a two-chorus arrangement of an A, A, B, A tune.

Introduction (page 10 - exercise 1)

Chords: C, Am, Dm7, G7

B.S.

1st Chorus

Turn-around (measures 1 and 2 of introduction).

Chords: C, Am, Dm7, G7

Six measures. \_\_\_\_\_

m

Cadence

V7 of next chord.  
C7+5

Chords: C6, Bb9, C6, C7+5

Six measures. \_\_\_\_\_

(Rhythm of measure 3 of introduction and ending chord page ).

B.S.

(Leave open for "pick up" or insert modulating chord)

B Bridge

Eight measures. \_\_\_\_\_

Modulation (page 5 - exercise 2)

Chords: C6, Fm7, Bb7, Bb7+5

Six measures. \_\_\_\_\_

**2nd Chorus**

Same as 1st Chorus transposed.  
to E $\flat$  major.

Ending (page 11 - exercise 4)

The above example shows how an organic whole can be achieved by "weaving" — using the same, or slightly varied material for all the added parts (introduction, turn-around, modulation, ending). This is most effective for "framing" a more-than-one chorus arrangement of a single tune. Small orchestras on radio stations use this favorite device to give the impression that they have arrangements, when actually, the musicians choose these figures in rehearsal and then play them (with appropriate alterations) from memory.

In a medley of different tunes, it is best not to continue using the same figures into the next tune, but to use a contrasting one. Of course, it is always possible to use entirely independent introductions, turn-arounds, modulations and endings — providing they be in the correct key and style. The following example demonstrates this, using material taken directly from this book, but on the other main form of tune.

**Form II — A, B, A, C**

- 1st A Eight measures. (may or may not have a cadence)
- B Eight measures contrasting (or at least different), usually ending on V $\flat$ 7 or II $\flat$ 7 - V $\flat$ 7 of the original key.
- 2nd A Eight measures corresponding to the 1st A and probably ending differently.
- C Eight measures possible corresponding to B but usually varied considerably, in order to build a climax and lead to an ending.

**1st Chorus**

Turn-around -

(page 19-ex. 1-Bk. 1) Adjusted to "pick-up".

**B**

Six measures. \_\_\_\_\_

C Am 1 2 4 Dm7 G7

M m B. S.

**A**

Six measures. \_\_\_\_\_

F w6 Dm7 (9) G 9

M m 7

Ending (page 10, exercise 5)

**C**

Six measures. \_\_\_\_\_

C6 Bb+11 Bb9 CM7

M b 7 B. S.

Modulation (page 3, exercise 2)

OR (Adjusted to "pick-up")

C6 F9(13) F9-9(13)

M 7

2nd Chorus

Same as 1st Chorus transposed to Bb major.

Ending (page 10 - exercise 8)

Thirty measures. \_\_\_\_\_

Bb6 Ab9-13 Ab9 BbM9 Bb6

M b 7 M

**NOTE** Where references are made, in this book, to II<sub>7</sub> chords, etc., the examples shown give all the necessary information for our particular purpose which is to enable the young professional to play an introduction, turn-around, etc., when needed. More detailed explanation of these chords can be found in Anthony Meccas PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

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

## Major Scales

C major

I            II            III            IV            V            VI            VII

Cmaj<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>7-5</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

Gmaj<sup>7</sup>    Am<sup>7</sup>    Bm<sup>7</sup>    Cmaj<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

Dmaj<sup>7</sup>    Em<sup>7</sup>    F<sup>#</sup>m<sup>7</sup>    Gmaj<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

Amaj<sup>7</sup>    Bm<sup>7</sup>    C<sup>#</sup>m<sup>7</sup>    Dmaj<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

Emaj<sup>7</sup>    F<sup>#</sup>m<sup>7</sup>    G<sup>#</sup>m<sup>7</sup>    Amaj<sup>7</sup>    B<sup>7</sup>    C<sup>#</sup>m<sup>7</sup>    D<sup>#</sup>m<sup>7-5</sup>

**B major**

**F# major**

**C# major**

**F major**

**Bb major**

**Eb major**

**Ab major**

**Db major**

**Gb major**

**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>7-5</sup>

**Minor (harmonic) Scales**

**A (harmonic) minor**

I II III IV V VI VII

A m<sup>7+7</sup> B m<sup>7-5</sup> C maj.<sup>7+5</sup> D m<sup>7</sup> E 7 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+7</sup> F<sup>#</sup> m<sup>7-5</sup> G maj.<sup>7+5</sup> A m<sup>7</sup> B 7 C maj.<sup>7</sup> D<sup>#°</sup>

**B (harmonic) minor**

I II III IV V VI VII

B m<sup>7+7</sup> C<sup>#</sup> m<sup>7-5</sup> D maj.<sup>7+5</sup> 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>7-5</sup> A maj.<sup>7+5</sup> B m<sup>7</sup> C<sup>#</sup> 7 D maj.<sup>7</sup> E<sup>#°</sup>

8098-24

## C# (harmonic) minor

Diagram showing the seven chords (I-VII) for the C# (harmonic) minor scale on a treble clef staff. The chords are: I: C#m<sup>7+7</sup>, II: D#m<sup>7-5</sup>, III: E<sub>ma</sub><sup>7+5</sup>, IV: F#m<sup>7</sup>, V: G#<sup>7</sup>, VI: A<sub>ma</sub><sup>7</sup>, VII: B#<sup>o</sup>.

## D (harmonic) minor

Diagram showing the seven chords (I-VII) for the D (harmonic) minor scale on a treble clef staff. The chords are: I: Dm<sup>7+7</sup>, II: Em<sup>7-5</sup>, III: F<sub>ma</sub><sup>7+5</sup>, IV: Gm<sup>7</sup>, V: A<sup>7</sup>, VI: B<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: C#<sup>o</sup>.

## G (harmonic) minor

Diagram showing the seven chords (I-VII) for the G (harmonic) minor scale on a treble clef staff. The chords are: I: Gm<sup>7+7</sup>, II: Am<sup>7-5</sup>, III: B<sup>b</sup><sub>ma</sub><sup>7+5</sup>, IV: Cm<sup>7</sup>, V: D<sup>7</sup>, VI: E<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: F#<sup>o</sup>.

## C (harmonic) minor

Diagram showing the seven chords (I-VII) for the C (harmonic) minor scale on a treble clef staff. The chords are: I: Cm<sup>7+7</sup>, II: Dm<sup>7-5</sup>, III: E<sup>b</sup><sub>ma</sub><sup>7+5</sup>, IV: Fm<sup>7</sup>, V: G<sup>7</sup>, VI: A<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: B<sup>b</sup><sup>o</sup>.

## F (harmonic) minor

Diagram showing the seven chords (I-VII) for the F (harmonic) minor scale on a treble clef staff. The chords are: I: Fm<sup>7+7</sup>, II: Gm<sup>7-5</sup>, III: A<sup>b</sup><sub>ma</sub><sup>7+5</sup>, IV: B<sup>b</sup><sub>m</sub><sup>7</sup>, V: C<sup>7</sup>, VI: D<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: E<sup>b</sup><sup>o</sup>.

B<sup>b</sup> (harmonic) minor

Diagram showing the seven chords (I-VII) for the B<sup>b</sup> (harmonic) minor scale on a treble clef staff. The chords are: I: B<sup>b</sup><sub>m</sub><sup>7+7</sup>, II: Cm<sup>7-5</sup>, III: D<sup>b</sup><sub>ma</sub><sup>7+5</sup>, IV: E<sup>b</sup><sub>m</sub><sup>7</sup>, V: F<sup>7</sup>, VI: G<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: A<sup>b</sup><sup>o</sup>.

E<sup>b</sup> (harmonic) minor

Diagram showing the seven chords (I-VII) for the E<sup>b</sup> (harmonic) minor scale on a treble clef staff. The chords are: I: E<sup>b</sup><sub>m</sub><sup>7+7</sup>, II: Fm<sup>7-5</sup>, III: G<sup>b</sup><sub>ma</sub><sup>7+5</sup>, IV: A<sup>b</sup><sub>m</sub><sup>7</sup>, V: B<sup>b</sup><sup>7</sup>, VI: C<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: D<sup>b</sup><sup>o</sup>.

A<sup>b</sup> (harmonic) minor

Diagram showing the seven chords (I-VII) for the A<sup>b</sup> (harmonic) minor scale on a treble clef staff. The chords are: I: A<sup>b</sup><sub>m</sub><sup>7+7</sup>, II: B<sup>b</sup><sub>m</sub><sup>7-5</sup>, III: C<sup>b</sup><sub>ma</sub><sup>7+5</sup>, IV: D<sup>b</sup><sub>m</sub><sup>7</sup>, V: E<sup>b</sup><sup>7</sup>, VI: F<sup>b</sup><sub>ma</sub><sup>7</sup>, VII: G<sup>b</sup><sup>o</sup>.



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