

THE
Ernie Felice
ADVANCED ACCORDION METHOD

**A New Approach
to
Modern Accordion Playing
“Scales in Block Chords”**

PAULA MUSIC CO.
11805 REDBANK ST.
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A New Approach to Modern Accordion Playing
"Scales in Block Chords"

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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.



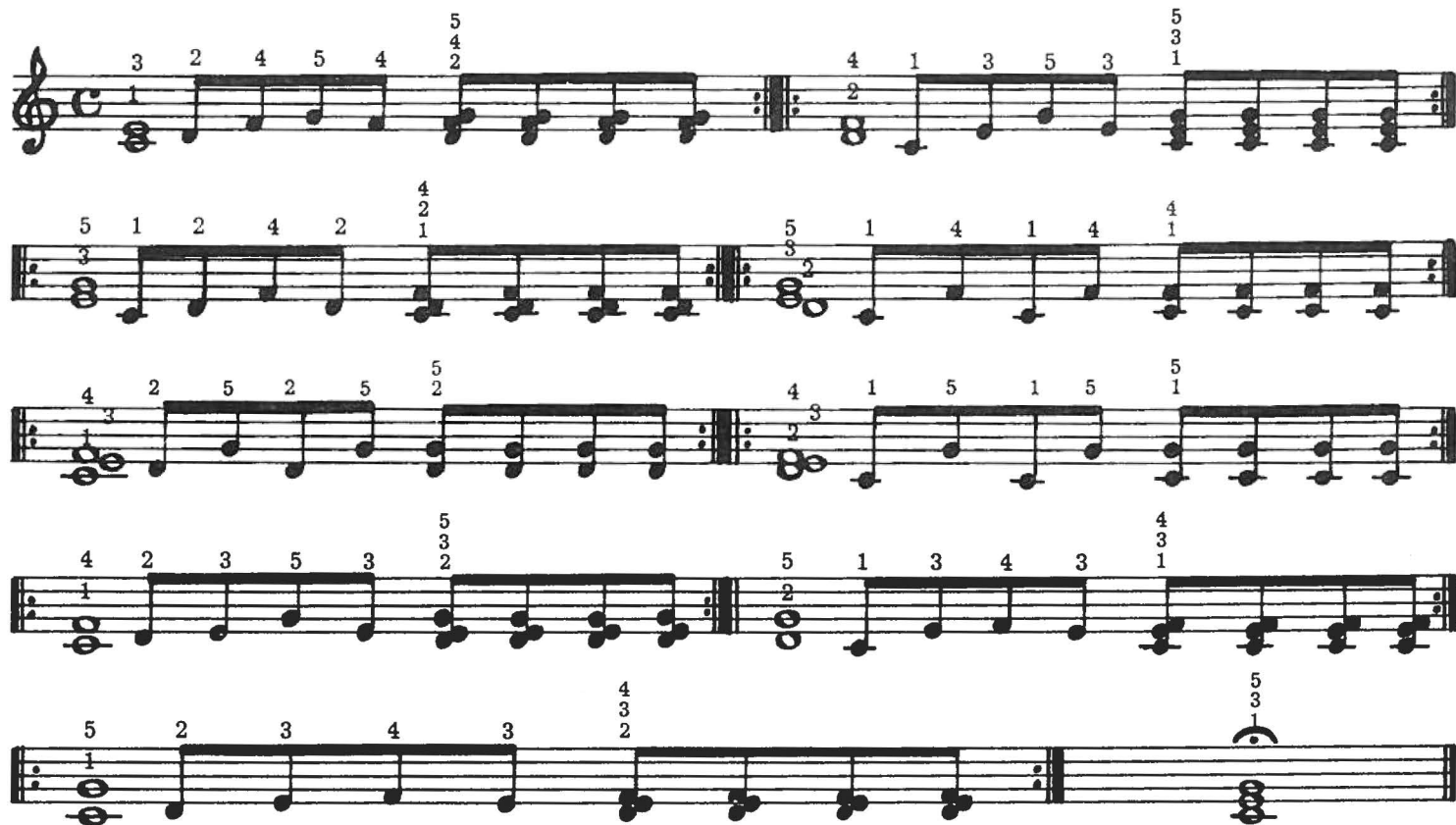
RIGHT HAND TECHNIQUE

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. ♩ = 72

(Repeat Several Times)

The musical score consists of ten staves of exercises in C major, marked M.M. ♩ = 72. The exercises are designed to develop finger independence through various patterns of whole notes, often with fingerings indicated above the notes. The exercises are organized into five pairs, each separated by a double bar line. The first pair includes exercises with fingerings like 5 4 1 1 1 1 etc. and 5 4 2 2 2 2 etc. The second pair includes 5 4 3 3 3 3 etc. and 5 3 4 4 4 4 etc. The third pair includes 4 3 5 5 5 5 etc. and 5 3 4 4 4 4 etc. The fourth pair includes 5 4 3 3 3 3 etc. and 5 4 2 etc. The fifth pair includes 5 4 1 3 1 3 3 1 and 5 2 4 2 4 2 4 2. The final staff includes exercises with fingerings like 4 3 5 3 5 5 3, 4 5 3 5 3 5 3, 5 4 2 4 2 4 2, and 5 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 staves of musical notation, each containing four measures of music. The notation is written on a single-line staff with a treble clef. The key signature and time signature vary across the staves. Each measure is marked with a double bar line and repeat dots, indicating it should be played twice. Fingerings (1-5) and accents (marked with a wedge) are indicated above the notes. The exercises progress through various scales and patterns, including ascending and descending runs, and sequences of eighth and sixteenth notes.

Staff 1: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-4), 2. Descending eighth notes (5-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-2).

Staff 2: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-5), 2. Descending eighth notes (3-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 3: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-4), 2. Descending eighth notes (5-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 4: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-5), 2. Descending eighth notes (3-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 5: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-4), 2. Descending eighth notes (5-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 6: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-5), 2. Descending eighth notes (3-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 7: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-4), 2. Descending eighth notes (5-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 8: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-5), 2. Descending eighth notes (3-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 9: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-4), 2. Descending eighth notes (5-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).

Staff 10: Key of B-flat major, 4/4 time. Measures: 1. Ascending eighth notes (1-4), 2. Descending eighth notes (5-2), 3. Ascending eighth notes (1-4), 4. Descending eighth notes (5-4).



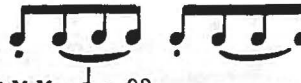
In order to insure clean execution of scales, the passing-under of the thumb must be smooth and sure. The following exercises are designed to insure smooth movement of the thumb.

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

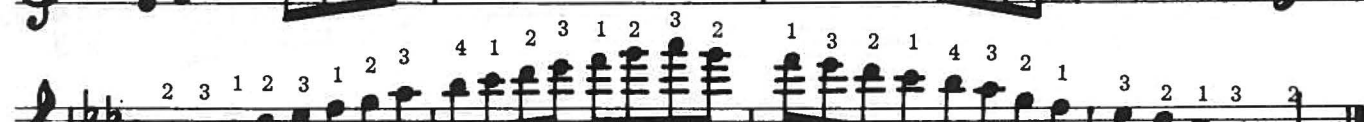
Key of

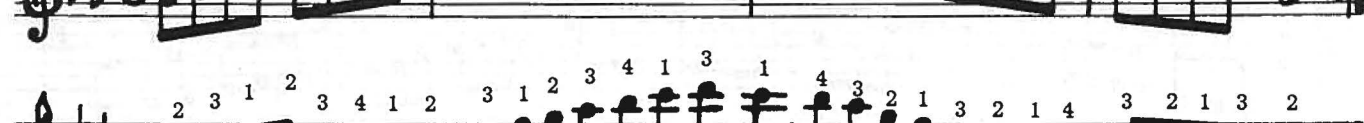
C 

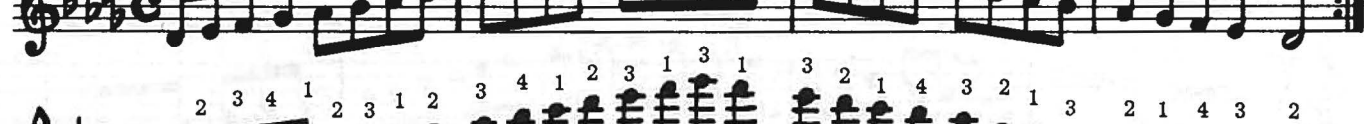
F 

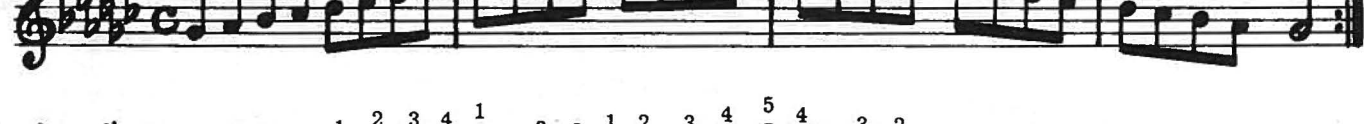
B♭ 

E♭ 

A♭ 

D♭ 

G♭ 

B♯ 

E♯ 

A♯ 

D#

G#

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) (4) (5)

harmonic

A MINOR RELATIVE OF C MAJOR MELODIC

D MINOR RELATIVE OF F MAJOR MELODIC.

G MINOR RELATIVE OF E $\flat$ MAJOR
MELODIC

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 4 3 2 1

HARMONIC

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 4 3 2 1

C MINOR RELATIVE OF E $\flat$ MAJOR
MELODIC

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 4 3 2 1

HARMONIC

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 4 3 2 1

F MINOR RELATIVE OF A $\flat$ MAJOR
MELODIC

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 4 3 2 1

HARMONIC

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 4 3 2 1

B $\flat$ MINOR RELATIVE OF D $\flat$ MAJOR
MELODIC

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

HARMONIC

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

E $\flat$ MINOR RELATIVE OF G $\flat$ MAJOR
MELODIC

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

HARMONIC

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

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

This block contains the melodic and harmonic scales for G# minor, which is the relative minor of B major. The key signature has two sharps (F# and C#). The melodic scale is written on a single staff, and the harmonic scale is written on two staves. Both scales include fingering numbers (1-4) and a sequence of notes. An asterisk (*) indicates a raised note (F#).

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

This block contains the melodic and harmonic scales for C# minor, which is the relative minor of E major. The key signature has three sharps (F#, C#, and G#). The melodic scale is written on a single staff, and the harmonic scale is written on two staves. Both scales include fingering numbers (1-4) and a sequence of notes.

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

This block contains the melodic and harmonic scales for F# minor, which is the relative minor of A major. The key signature has three sharps (F#, C#, and G#). The melodic scale is written on a single staff, and the harmonic scale is written on two staves. Both scales include fingering numbers (1-4) and a sequence of notes.

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

This block contains the melodic and harmonic scales for B minor, which is the relative minor of D major. The key signature has two sharps (F# and C#). The melodic scale is written on a single staff, and the harmonic scale is written on two staves. Both scales include fingering numbers (1-4) and a sequence of notes.

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

This block contains the melodic and harmonic scales for E minor, which is the relative minor of G major. The key signature has one sharp (F#). The melodic scale is written on a single staff, and the harmonic scale is written on two staves. Both scales include fingering numbers (1-4) and a sequence of notes.

* (* 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	DOM 7th DIM 9th	G 7(b9)
	G 7(#9)		G 7(#5)
DOM 7th Aug 9th		DOM 7th Aug 5th	
	G 9(#5)		G 7#5(b9)
DOM 9th Aug 5th		DOM 7th Aug 5th Dim 9th	
	G 7#5(#9)		G 7(b5)
DOM 7th Aug 5th Aug 9th		DOM 7th Dim 5th	
	G 9(b5)		G 7(b5b9)
DOM 9th Dim 5th		DOM 7th Dim 5th Dim 9th	
	G 7(b5#9)		G 7b9(add 13)
DOM 7th Dim 5th Aug 9th		DOM 7th Dim 9th add 13th	
	G 7b9 add dim 13		G 9th(#11)
DOM 7th Dim 9th Add Dim 13th		DOM 9th Aug 11th	
	G 7th(b9#11)		G 13(#11)
DOM 7th Dim 9th Aug 11th		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

F 6 add 9

F M 7

F M 9

F m 6

Fm 6 add 9

Fm 7

Fm 9

Fm 11

F 7

F 9

F 11

F 13

ALTERED CHORDS

D 7 (b 9)

D 7 # 9

D 7 aug 5

D 7 Aug 5 (b 9)

D 7 aug 5 (# 9)

D 7 (b 5)

D 9 (b 5)

D 7 b 5 (b 9)

D 7 b 5 (# 9)

D 7 b 9 (add 13)

D 7 b 9 (add b 13)

D 9 # 11

D 7 b 9 (# 11)

D 13 (# 11)

D 9 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



1st Inversion



2nd Inversion



MAJOR TRIAD with ADDED 6th (C⁶)



1st Inversion



2nd Inversion



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

(2)

Fingering as before

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. D^b 7 G 7

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

G^b M M G^b 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

G^b dim C dim D 7 A^b 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

G M M G 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

G dim D^b dim E^b 7 A 7

The musical score is organized into six systems, each consisting of a treble staff and a bass staff. The notation includes various chords, scales, and fingerings.

System 1: Treble staff has a melodic line with fingerings 2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1. Bass staff has chords A^b M M A^b m m.

System 2: Treble staff has a melodic line with fingerings 2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1. Bass staff has chords A^b dim D dim E^b 7 7 B^b 7.

System 3: Treble staff has a melodic line with fingerings 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2. Bass staff has chords A^b M M A m m.

System 4: Treble staff has a melodic line with fingerings 1 2 3 4 1 2 3 4 5 4 3 2 1 4 3 2. Bass staff has chords A dim E^b dim F 7 B 7.

System 5: Treble staff has a melodic line with fingerings 2 1 2 3 4 1 2 3 4 3 2 1 3 2 1. Bass staff has chords B^b M M B^b m m.

System 6: Treble staff has a melodic line with fingerings 2 3 1 2 3 4 1 2 3 2 1 4 3 2 1 3. Bass staff has chords B^b dim E dim G^b 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 $\flat$ 7 E $\flat$ 7

The musical score is organized into six systems, each consisting of a treble and bass staff. The notation includes complex melodic lines with fingerings (1-5) and chords (D, E, A, B, C, F, etc.) with dynamics (dim, M, m). The key signature changes from D major to E-flat major and back to D major.

System 1: Treble staff has a melodic line with fingerings 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2. Bass staff has chords D, M, M.

System 2: Treble staff has a melodic line with fingerings 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2. Bass staff has chords D, dim, A^b, dim.

System 3: Treble staff has a melodic line with fingerings 2 1 2 3, 4 1 2 3, 4 3 2 1, 4 3 2 1. Bass staff has chords E^b, M, M.

System 4: Treble staff has a melodic line with fingerings 2 3 1 2, 3 4 1 2, 3 2 1 4, 3 2 1 3. Bass staff has chords E^b, dim, A, dim.

System 5: Treble staff has a melodic line with fingerings 1 2 3 4, 1 2 3, 2 1 4 3 2, 1 4 3 2. Bass staff has chords E^b, M, M.

System 6: Treble staff has a melodic line with fingerings 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2. Bass staff has chords E, dim, B^b, dim.

System 7: Treble staff has a melodic line with fingerings 1 2 3 4, 1 2 3 4, 5 4 3 2, 1 4 3 2. Bass staff has chords C, 7, F[#], 7, F.

BLOCK CHORDS

The following chapter will serve to introduce something new in accordion 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 musical score consists of ten staves, each containing a sequence of block chords. The chords are written in a treble clef with a common time signature (C). The key signature changes across the staves: the first staff is in C major (no sharps or flats), the second and third are in D major (two sharps), the fourth through seventh are in E major (three sharps), the eighth is in F major (one sharp), the ninth is in G major (two sharps), and the tenth is in A major (three sharps). Each staff contains ten measures of music, with each measure containing a single block chord. The chords are written in a compact, vertical style, with notes grouped together to form a single chord symbol.

CHROMATIC BLOCK CHORDS

7th Chord



Added 6th Chord





9th Chord



Dim 7th Chord



Aug 5th Chord



Start at M. M. ♩ = 50

BROKEN CHORDS IN BLOCK STYLE

Work up to M.M. ♩ = 92

Play smooth and relaxed.

This musical score is for a piece titled "Broken Chords in Block Style". It is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece is divided into two main sections: a "Start" section at a tempo of 50 M.M. and a "Work up" section at a tempo of 92 M.M. The "Start" section consists of the first four measures, which are marked with fingerings (1, 2, 3, 4, 5) and slurs. The "Work up" section follows, consisting of the remaining measures, which are marked with slurs and some accidentals. The piece ends with a double bar line. The notation includes various chords and intervals, with some measures containing multiple notes beamed together. The overall style is smooth and relaxed, as indicated by the instruction "Play smooth and relaxed."

Etc.

The image displays a page of musical notation, likely a page from a music theory or composition textbook. It consists of 12 staves of music, each containing two measures of music. The notation is written in a style that suggests a harmonic exercise or a short composition for a single melodic line. The key signatures are predominantly B-flat and E-flat, with some staves showing more complex or changing key signatures. The music features various chordal structures, including triads, dyads, and more complex voicings, often with accidentals (sharps, flats, naturals) indicating specific pitches. The staves are arranged vertically, and the notation is clear and legible.

Slowly

4 5 4

4 5 4

The first system of musical notation consists of three staves. The top staff begins with a treble clef and a common time signature 'C'. It contains a series of chords, many of which are beamed together in groups of three (trios) and marked with a '3' above them. Above the first two groups of trios are the fingerings '4 5 4' and '4 5 4' respectively. The middle and bottom staves continue the harmonic accompaniment with various chords and some beamed notes.

The second system of musical notation consists of five staves. The top staff begins with a treble clef and a common time signature 'C'. It continues the musical piece with various chords and beamed notes. Above the first two groups of beamed notes are the fingerings '3 4 3' and '3 4 3' respectively. The remaining four staves provide harmonic support with chords and some beamed notes.

The image displays a musical score for guitar, organized into two systems, each containing five staves. The first system begins with a treble clef, common time signature, and a key signature of one flat (B-flat). The melodic line is characterized by triplets of eighth notes, with fingerings 2, 3, and 2 indicated above the notes. The accompaniment consists of complex chords and arpeggios, often with a '5 4' marking. The second system continues the piece with similar melodic and harmonic patterns, featuring more complex chordal textures and a final cadence. The score includes various musical notations such as treble clef, common time, key signatures, and dynamic markings.

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

Chords and notes shown in the exercise:

- Staff 1: F 6, F dim, G m 7, C 9 (add 13)
- Staff 2: F 6, F dim, G m 9, G b 9 (# 11)
- Staff 3: C m 9, F 9 (add 13), C b 9, B b maj 9, B b, E b 13 (# 11), B b m 6
- Staff 4: G m 9, G m 7, C 13, G b 7 (# 9) F 6

Block style with bass.

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.

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:

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:

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:



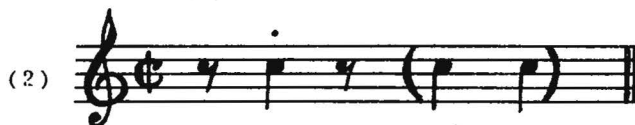
M.M. ♩ = 152

Block style with bass.

At times when a strong entrance is needed, a device related to the back beat is used.



This is called a kick beat. It gives great impact to entrances or accented beats. A variation of this figure is this:



The difference being that the kick beat is held in Ex. 1 and bitten off in Ex. 2.



Block style with bass.

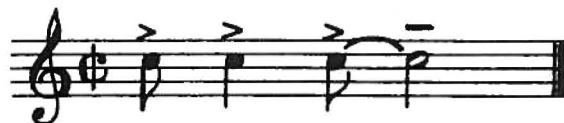
M. M. ♩ = 132



Another important figure that is used very often is this:



There are several ways to play this. However, most of them have this in common: The last note of the figure is usually slurred and not accented.



In other words, the half note is not accented. In places where rhythmic punch is not required, it can be played:



The quarter note is cut off as if it were an eighth note.



Block style with bass.

M. M. ♩ = 144



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

p

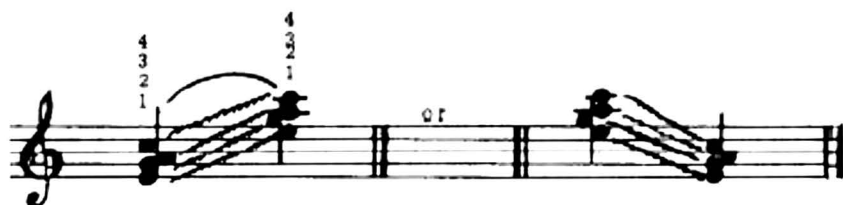
Ritard

RYTHMIC BLOCK SCALES

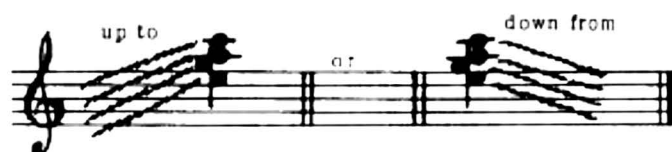
MODERATO - with a beat

The image shows a page of handwritten musical notation for a piece titled "The Little Boat". The notation is arranged in two systems, each with a treble and bass staff. The music is in 4/4 time and features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line.

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

trem. trem. trem. trem.

pp

3 2 4 5 3 4

trem. trem. trem. Ritard trem.

Ritard

Ad Lib

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 musical score is written for an accordion. It consists of three systems of staves. Each system has a single treble staff and a grand staff (treble and bass). The key signature is B-flat major (two flats). The first system shows a melody in the treble and a bass line. The second system continues the melody and bass line. The third system features a long melodic line in the treble with a slur and a fermata, and a bass line that includes a tremolo section marked 'trem.'.

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 music. Treble clef staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. Bass clef staff contains a single note (Bb) with a long sustain line. Chord markings: *p* Bb M (first measure), Bb M (fourth measure).

Second system of music. Treble clef staff continues the melodic line. Bass clef staff contains a single note (Eb) with a long sustain line. Chord markings: Eb 7 (first measure), Bb M (third measure).

Third system of music. Treble clef staff continues the melodic line. Bass clef staff contains a single note (F) with a long sustain line. Chord markings: F 7 (first measure), Bb M (third measure).

Fourth system of music. Treble clef staff contains a complex melodic line with many accidentals. Bass clef staff contains a simple eighth-note bass line. Chord marking: *mf* Bass only (no chords) (first measure).

Fifth system of music. Treble clef staff continues the complex melodic line. Bass clef staff continues the simple eighth-note bass line.

Sixth system of music. Treble clef staff continues the complex melodic line. Bass clef staff continues the simple eighth-note bass line.

This page contains six systems of musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff, both in the key of B-flat major (two flats). The notation is written for a piano, with various chords, arpeggios, and melodic lines. The first system features a complex treble staff with many beamed eighth and sixteenth notes, while the bass staff has a simple, steady accompaniment. The subsequent systems show a variety of textures, with some systems having more active bass lines and others focusing on the treble. The notation includes many accidentals (sharps and flats) and dynamic markings (accents). The piece concludes with a double bar line at the end of the sixth system.

The musical score is written for piano and treble clef. It consists of six systems of two staves each. The key signature is B-flat major (two flats). The notation includes various chords, dynamics, and articulation marks.

System 1: Treble staff has complex chordal figures. Bass staff has a simple bass line.

System 2: Treble staff continues with melodic lines. Bass staff has a long note with the instruction "Softer" above it. Chord markings "B $\flat$ M" and "B M" are present.

System 3: Treble staff has melodic lines. Bass staff has a long note with the instruction "E $\flat$ 7" above it. Chord marking "B $\flat$ M" is present.

System 4: Treble staff has melodic lines. Bass staff has a long note with the instruction "B $\flat$ M" above it. Chord marking "F 7" is present.

System 5: Treble staff has melodic lines. Bass staff has a long note with the instruction "B $\flat$ M" above it. Dynamics "pp" and "f" are indicated.

System 6: Treble staff has complex chordal figures. Bass staff has a simple bass line.

ERNIE'S TUNE

Slow

p

f

Rit.

(Rubato)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

1.

2.

This musical score is for a piano piece titled "Ernie's Tune Continued". It is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music, each with a treble and bass staff. The music features a variety of chords, including triads and dyads, and some melodic lines. A "ritard" (ritardando) marking is present in the fifth system, indicating a gradual deceleration. The piece concludes with a final chord in the sixth system.

ritard

SMOOTH SAILING

M. M. ♩ = 144

The musical score for "Smooth Sailing" is written for piano in G major (one sharp) and 4/4 time. The tempo is marked as M. M. (Moderato) with a quarter note equal to 144 beats per minute. The score consists of six systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features a series of chords and single notes, often with slurs and accents. The bass staff provides a steady accompaniment of quarter notes. The score includes first and second endings, indicated by bracketed numbers 1 and 2. The piece concludes with a final chord in the treble staff.

Smooth Sailing Continued

This page contains six systems of musical notation for a piano accompaniment. Each system consists of a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical elements such as chords, arpeggios, and melodic lines. The first system features a complex chordal texture in the treble and a simple bass line. The second system continues with similar textures. The third system introduces more complex chordal textures in the treble. The fourth system features a series of chords in the treble. The fifth system continues with chords in the treble. The sixth system features a series of chords in the treble and a bass line. The page ends with a double bar line.

ONE FLAT - TO RENT

M. M. - ♩ = 152

This piano score is written for a grand piano in B-flat major (two flats) and 2/4 time. The tempo is marked 'M. M.' (Moderato) with a quarter note equal to 152 beats per minute. The piece consists of 32 measures, organized into four systems of two staves each. The first system begins with a forte (*f*) dynamic and features a complex, syncopated melody in the right hand with many beamed sixteenth notes, while the left hand plays a simple bass line. The second system starts with a piano (*p*) dynamic and introduces triplet figures in the right hand. The third system continues the melodic development with various chordal textures. The fourth system contains a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, and the second ending concludes the piece with a final chord. The score is characterized by its rhythmic complexity and dynamic contrast.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is written in a key with two flats (B-flat and E-flat) and a common time signature. The first system shows a complex chordal texture in the right hand, with the left hand providing a simple harmonic accompaniment. The second system introduces triplet figures in the right hand. The third system continues with similar triplet patterns. The fourth system features more complex chordal structures. The fifth system includes a dynamic marking of *pp* (pianissimo) and a crescendo hairpin. The sixth system concludes with a dynamic marking of *ff* (fortissimo) and a final chordal structure. The notation is detailed, with many accidentals and articulation marks.