

FRENCH PASTRY

(Accordion Solo)

FEATURING: Creative Hints and Exercises
for the Modern Accordionist

BY BOB CREASH



**ADAPTED
FOR
RHYTHM
COMBOS**

HAROLD BRANCH PUBLISHING, 42 CORNELL DRIVE, PLAINVIEW, LONG ISLAND, NEW YORK

BIOGRAPHY

BOB CREASH has earned himself the reputation of being a "musician's musician". He has been active in recording, TV and Broadway musicals. His accordion playing can be heard on every major record label and on numerous movie and TV commercial sound tracks.

He has appeared on the ED SULLIVAN SHOW, JACKIE GLEASON SHOW, and BELL TELEPHONE HOUR.

He is currently playing in "ZORBA" and has previously played in "CABARET" and "SHE LOVES ME".

FOREWORD

"FRENCH PASTRY" is the first in a series of original modern accordion compositions. This series is designed to combine an interesting solo with helpful, practical instruction and hints in the technique of accordion playing.

The solos in this series can be played by a rhythm combo (piano, organ, bass, guitar) . Chord symbols above the melody line and the accordion bass line make this possible.

It is the hope of the publisher that the experience, knowledge and creativity of BOB CREASH will provide the accordionist with new and exciting ideas.

"FRENCH PASTRY"

Accordion

Clarinet 

BOB CREASH

(♩ = 144)

1 (1) C6 Abmaj7 Dm7 Db+11 1 C6 Abmaj7

4 Dm7 Db+11 C C#o Dm G7

7 C Dm G7 C A7 CM A7

10 1 Dm G7 3/5 E13 A9 D9 G9

18 2 Dm G7 Gm7 Gb+11

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39 C 5 3 1 2 C#° Dm G7 C A7

42 Dm G7 E13 A9 D9 G9

45 C 5 3 1 2 C#° Dm G7 C 5 3 1 2 C#°

48 Dm G7 C A7 G7

51 C6 Ab7 Dm7 Dbmaj7 C6 Abmaj7

54 Dm7 Db+11 1/5 C6/9

CREATIVE HINTS AND EXERCISES

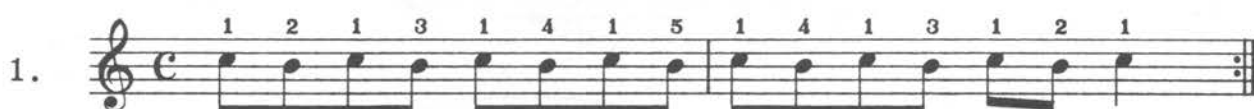
by Bob Creash

THE THUMB

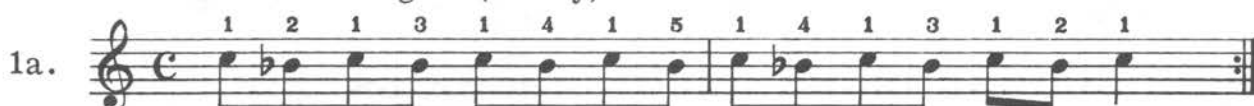
The THUMB plays a major role in the fingering of a keyboard instrument. Having the ability to pass it under the other fingers smoothly is a must. Several passages in this solo (9, 10, 21, 23, 33) demand good control of this technique.

Here are some exercises for training and strengthening the thumb.

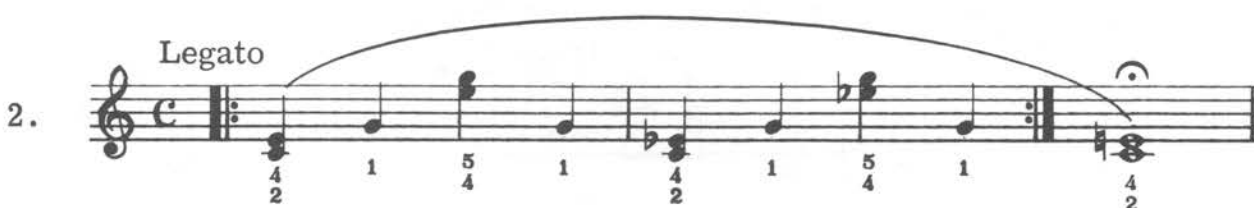
Practice staccato and legato (slowly)



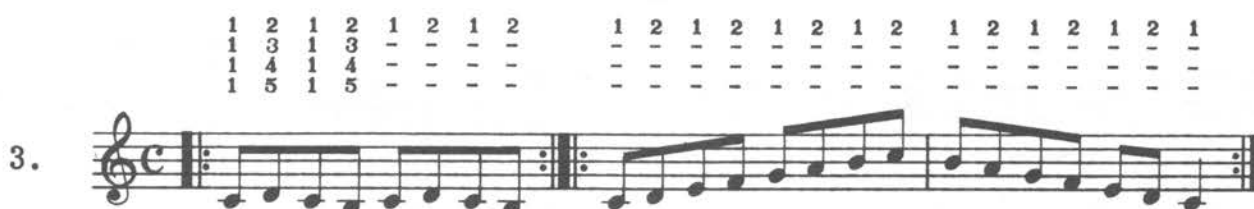
Staccato and legato (slowly)



Legato



Practice all fingerings staccato and legato



SUSTAINED NOTES

Accordionists do not enjoy the luxury of a sustaining pedal. Consequently, the problem of sustaining notes against a moving figure (1-4, 11-12, 19-20, 52-56) is an important one. There is no alternative but to anchor the sustained note with the logical finger and handle the moving note(s) with the other fingers. This often calls for stretching the span of the hand more than the player might believe possible. Practice will develop the maximum stretch of the hand.

The following exercises are based on some of the bars mentioned above.

1. *Slowly*

2. *Slowly*

3. *Slowly*

FINGERING THE BASS

One of the problems of the bass is to work out the fingering so that the passage can be played smoothly. This is difficult because of the positions of the buttons (4-5). It is essential that the accordionist develop control of all fingers of the left hand.

BASS EXERCISES:

1. *Staccato and legato (slowly)*

PRACTICE IN ALL KEYS SLOWLY

2.

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