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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.

## 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 (V7) chord,\* because this chord is the most logical and strongest one to lead into the subsequent strain; however, variations of this chord, such as the dominant 9th, the flatted 9th, etc., may be used as a substitute. Any plausible harmonic progression leading to V7 is permissible. Each basic progression, given here, is followed by applications in the same and other keys.

### Basic Progression

Musical notation for the Basic Progression in B-flat major, 4/4 time. The progression consists of six measures: B<sup>b</sup>9, A<sup>9</sup>, A<sup>b</sup>9, G<sup>9</sup>, G<sup>b</sup>9, and F<sup>9</sup>. The bass line consists of whole notes: B<sup>b</sup>, A, A<sup>b</sup>, G, G<sup>b</sup>, and F.

### Simple Variation

Musical notation for the Simple Variation in B-flat major, 4/4 time, marked "Slow". The progression consists of six measures: B<sup>b</sup>9, A<sup>9</sup>, A<sup>b</sup>9, G<sup>9</sup>, G<sup>b</sup>9, and F<sup>9</sup>. The bass line consists of whole notes: B<sup>b</sup>, A, A<sup>b</sup>, G, G<sup>b</sup>, and F. The treble clef part features a melodic line with eighth notes and a "8va" marking above the first measure.

\* 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](#).

### Medium Bounce

Musical notation for 'Medium Bounce' in 4/4 time. The key signature has one sharp (F#). The piece consists of four measures. The first measure features a complex chord structure with multiple sharps. The second measure continues with similar complex chords. The third and fourth measures show a melodic line in the treble clef moving upwards, accompanied by a bass line in the bass clef.

### Fast

Musical notation for 'Fast' in 4/4 time. The key signature has two flats (Bb, Eb). The piece consists of four measures. The first measure has a melodic line with a sharp. The second measure continues the melodic line. The third measure features a triplet of eighth notes. The fourth measure ends with a quarter rest.

### Fast

Musical notation for 'Fast' in 4/4 time. The key signature has two flats (Bb, Eb). The piece consists of four measures. The first measure has a melodic line with a sharp. The second measure continues the melodic line. The third measure features a triplet of eighth notes. The fourth measure ends with a quarter rest.

### Basic Progression

Basic Progression chord chart in 4/4 time. The key signature has two flats (Bb, Eb). The progression consists of eight measures with the following chords: Ebm7, Ab7, Dm7, G7, Dbm7, Gb7, Cm7, and F7. The bass line consists of quarter notes corresponding to the root of each chord.

### Simple Variation

Slow

Musical notation for the Slow variation of Simple Variation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff features a series of chords and single notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

Medium Bounce

Musical notation for the first Medium Bounce variation of Simple Variation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The treble staff features a more rhythmic melody with chords and single notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

Medium Bounce

Musical notation for the second Medium Bounce variation of Simple Variation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The treble staff features a more rhythmic melody with triplets and single notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

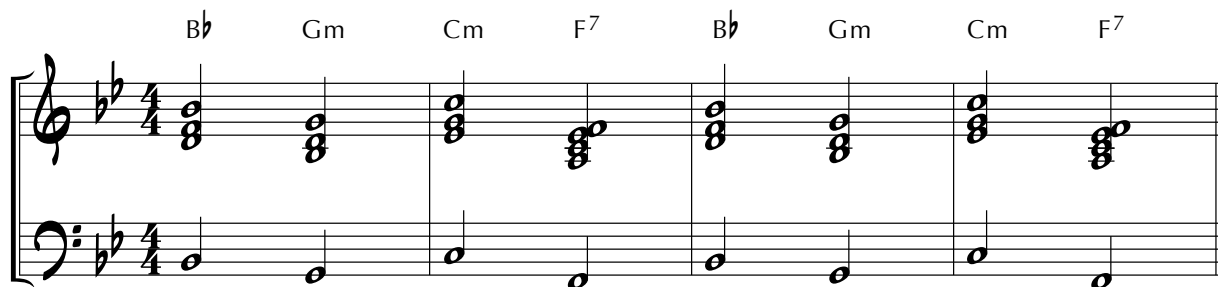
Fast

Musical notation for the Fast variation of Simple Variation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff features a fast, rhythmic melody with triplets and single notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.



### Basic Progression

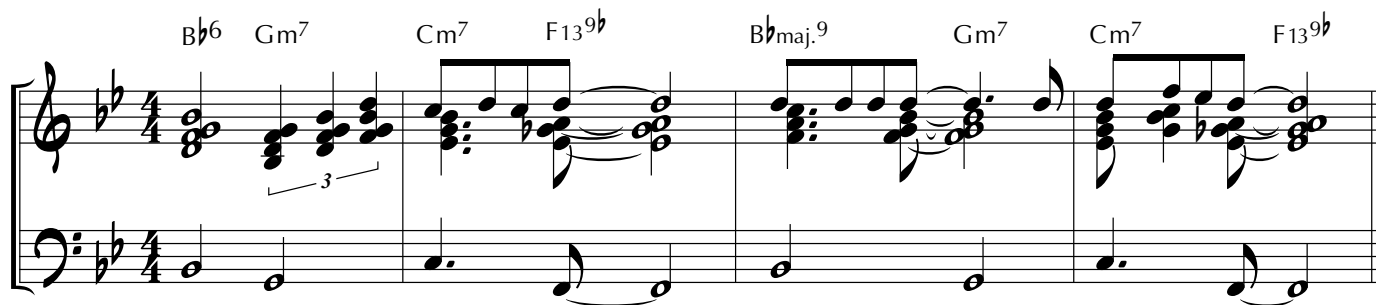
B $\flat$  Gm Cm F $^7$  B $\flat$  Gm Cm F $^7$



Musical notation for the Basic Progression in 4/4 time, key of B-flat major. The piece consists of two measures. The first measure contains chords B $\flat$ , Gm, Cm, and F $^7$ . The second measure contains chords B $\flat$ , Gm, Cm, and F $^7$ . The bass line consists of quarter notes: B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the first measure, and B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the second measure.

### Slow

B $\flat$ 6 Gm $^7$  Cm $^7$  F13 $^{\flat}$  B $\flat$ maj.9 Gm $^7$  Cm $^7$  F13 $^{\flat}$



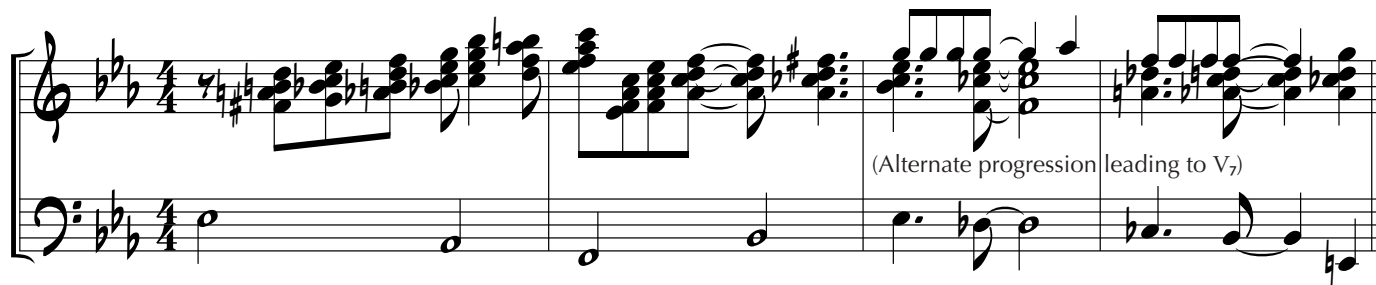
Musical notation for the Slow progression in 4/4 time, key of B-flat major. The piece consists of two measures. The first measure contains chords B $\flat$ 6, Gm $^7$ , Cm $^7$ , and F13 $^{\flat}$ . The second measure contains chords B $\flat$ maj.9, Gm $^7$ , Cm $^7$ , and F13 $^{\flat}$ . The bass line consists of quarter notes: B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the first measure, and B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the second measure. A triplet of eighth notes is marked in the first measure.

### Slow Bounce



Musical notation for the Slow Bounce progression in 4/4 time, key of B-flat major. The piece consists of two measures. The first measure contains chords B $\flat$ 6, Gm $^7$ , Cm $^7$ , and F13 $^{\flat}$ . The second measure contains chords B $\flat$ maj.9, Gm $^7$ , Cm $^7$ , and F13 $^{\flat}$ . The bass line consists of quarter notes: B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the first measure, and B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the second measure.

### Slow



Musical notation for the Slow progression in 4/4 time, key of B-flat major. The piece consists of two measures. The first measure contains chords B $\flat$ 6, Gm $^7$ , Cm $^7$ , and F13 $^{\flat}$ . The second measure contains chords B $\flat$ maj.9, Gm $^7$ , Cm $^7$ , and F13 $^{\flat}$ . The bass line consists of quarter notes: B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the first measure, and B $\flat$ , G $\flat$ , F $\flat$ , E $\flat$  in the second measure. An alternate progression leading to V $_7$  is indicated in the second measure.

**Fast**

Musical notation for a fast piece in C minor, 4/4 time. The melody features eighth-note runs with triplets. The bass line consists of chords and single notes.

**Basic Progression**

Musical notation for a basic progression in C minor, 4/4 time. It shows four chords: Dm7, Dbm7, Cm7, and F7.

**Slow or Bounce**

Musical notation for a slow or bounce piece in C minor, 4/4 time. The melody is characterized by dotted rhythms and eighth-note patterns.

**Slow or Bounce**

Musical notation for a slow or bounce piece in C minor, 4/4 time. The melody features a mix of eighth and sixteenth notes.

### Bounce Fast

Musical notation for 'Bounce Fast' in 4/4 time. The melody is written in the treble clef and features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The bass line is in the bass clef, consisting of eighth notes and quarter notes.

### Basic Progression

Cmaj.<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj.<sup>7</sup> Em<sup>7</sup> Eb<sup>7</sup> Dm<sup>7</sup> Db<sup>11+</sup>

Basic Progression chord chart in 4/4 time. The chords are: Cmaj.<sup>7</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, Fmaj.<sup>7</sup>, Em<sup>7</sup>, Eb<sup>7</sup>, Dm<sup>7</sup>, and Db<sup>11+</sup>. The bass line consists of quarter notes: C, D, E, F, E, Eb, D, Db.

### Simple Variation

#### Slow or Bounce

Musical notation for 'Simple Variation' in 4/4 time. The melody is in the treble clef, featuring a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass line is in the bass clef, consisting of quarter notes.

## 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 tum-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

Example of the I-VI-II-V7 progression in 4/4 time. The chords are C, Am, Dm7, and G7. The bass line consists of notes C, F, G, and C.

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

1 C

2 C G7

3 C Dm7 G7

4 C D7 G7

Harmonic variations of the above example.

5 C G<sup>7</sup>

6 C Dm<sup>7</sup> G<sup>7</sup>

7 C A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

8 C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

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)

C Am Dm<sup>7</sup> G<sup>7</sup>

(a) Slow

(b) **Bounce**

Musical score for 'Bounce' in 4/4 time. The treble clef staff features a melody starting with a quarter rest, followed by a quarter note G4 with a sharp sign, and a triplet of eighth notes (A4, B4, C5). The bass clef staff provides a harmonic accompaniment with chords and single notes.

(c) **Fast**

Musical score for 'Fast' in 6/8 time. The treble clef staff has a melody with a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (C5, B4, A4). The bass clef staff has a steady accompaniment. The piece ends with 'etc.'.

(a) **Transposed**

Musical score for 'Transposed' in 4/4 time. The treble clef staff features a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The bass clef staff has a simple accompaniment.

(c) **Transposed**

Musical score for 'Transposed' in 4/4 time. The treble clef staff has a melody with a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (C5, B4, A4). The bass clef staff has a steady accompaniment. The piece ends with 'etc.'.

**Basic (Example 2)**

Basic chord progression in 4/4 time. The first measure contains a C major chord (C4, E4, G4) in the treble clef and a whole note C4 in the bass clef. The second measure contains a Dm7 chord (D4, F4, Ab4, C5) and a G7 chord (G4, Bb4, D5, F5) in the treble clef, and a half note D4 in the bass clef.

(a) **Slow**

Slow variation of the basic progression. The treble clef features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a triplet of eighth notes (C5, B4, A4) in the second measure. The bass clef features a half note C4 in the first measure and a half note D4 in the second measure.

(b) **Bounce**

Bouncy variation of the basic progression. The treble clef features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in the first measure, followed by a quarter note B4, a quarter note A4, and a quarter note G4 in the second measure. The bass clef features a half note C4 in the first measure and a half note D4 in the second measure. A "Pick-up" label is placed above the second measure of the treble clef.

(c) **Fast**

Fast variation of the basic progression. The treble clef features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in the first measure, followed by a quarter note B4, a quarter note A4, and a quarter note G4 in the second measure. The bass clef features a half note C4 in the first measure and a half note D4 in the second measure. A "Pick-up" label is placed above the second measure of the treble clef. The word "etc." is written below the second measure of the treble clef.

(a) Transposed

Musical notation for (a) Transposed, showing a 4/4 piece. The treble clef contains a triplet of eighth notes in the first measure, followed by a triplet of sixteenth notes in the second measure. The bass clef contains a simple accompaniment pattern.

(c) Transposed

Musical notation for (c) Transposed, showing a 4/4 piece. The treble clef contains a triplet of eighth notes in the first measure, followed by a triplet of sixteenth notes in the second measure. The bass clef contains a simple accompaniment pattern. The piece ends with "etc."

Basic (Example 3)

Musical notation for Basic (Example 3), showing a 4/4 piece. The treble clef contains chords C6, C#0, Dm7, and G7. The bass clef contains a simple accompaniment pattern.

(a) Slow

Musical notation for (a) Slow, showing a 4/4 piece. The treble clef contains a triplet of eighth notes in the first measure, followed by a triplet of sixteenth notes in the second measure. The bass clef contains a simple accompaniment pattern. The piece ends with "etc."



(b) Bounce

Musical notation for (b) Bounce, 4/4 time signature. The piece features a 'Pick-up' measure. The melody in the treble clef consists of eighth notes with slurs and ties, while the bass clef provides a steady accompaniment of chords and single notes.

(c) Fast

Musical notation for (c) Fast, common time signature. The melody in the treble clef includes triplet eighth notes. The bass clef accompaniment features chords and single notes. The notation ends with 'etc.'.

(b) Transposed

Musical notation for (b) Transposed, 4/4 time signature. This version is transposed to a key with two flats. It includes a 'Pick-up' measure and features the same melodic and accompaniment patterns as the original 'Bounce'.

(c) Transposed

Musical notation for (c) Transposed, common time signature. This version is transposed to a key with two flats and includes triplet eighth notes in the melody. The notation ends with 'etc.'.

(b) Bounce

Musical notation for (b) Bounce. The piece is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef features a series of eighth notes with a triplet of eighth notes in the second measure. The bass clef provides a simple accompaniment with chords and single notes. The notation ends with "etc." in the treble clef.

(c) Fast

Musical notation for (c) Fast. The piece is in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef is a continuous eighth-note line. The bass clef accompaniment consists of chords and single notes. The notation ends with a double bar line.

(a) Transposed

Musical notation for (a) Transposed. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes. The bass clef accompaniment consists of chords and single notes. The notation ends with a double bar line.

(b) Transposed

Musical notation for (b) Transposed. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). The melody in the treble clef features a series of eighth notes with a triplet of eighth notes in the second measure. The bass clef provides a simple accompaniment with chords and single notes. The notation ends with "etc." in the treble clef.

(c) **Transposed**

**Basic (Example 5)**

(a) **Slow**

(b) **Bounce**

(c) **Fast**

(b) Transposed

Musical score for (b) Transposed, 4/4 time signature. The piece is in the key of D major. The right hand features a melodic line with a quarter rest followed by eighth notes, and the left hand provides a bass line with quarter notes and rests.

(c) Transposed

Musical score for (c) Transposed, 4/4 time signature. The piece is in the key of D major. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a bass line with chords and quarter notes.

Basic (Example 6)

Musical score for Basic (Example 6), 4/4 time signature. The piece is in the key of D major. The right hand features a melodic line with quarter notes and rests. The left hand provides a bass line with chords and quarter notes. Chord symbols are provided above the right hand: Em<sup>7</sup>, E $\flat$ m<sup>7</sup>, Dm<sup>7</sup>, and D $\flat$ <sup>11+</sup>.

(a) Slow

Musical score for (a) Slow, 4/4 time signature. The piece is in the key of D major. The right hand features a melodic line with quarter notes and rests. The left hand provides a bass line with chords and quarter notes.

(b) **Bounce**

Musical notation for (b) Bounce. The piece is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth notes and a triplet of eighth notes. The bass line in the bass clef consists of chords and single notes. The notation ends with "etc.".

(c) **Fast**

Musical notation for (c) Fast. The piece is in common time (C). The melody in the treble clef is a continuous eighth-note line. The bass line in the bass clef consists of chords and single notes.

(a) **Transposed**

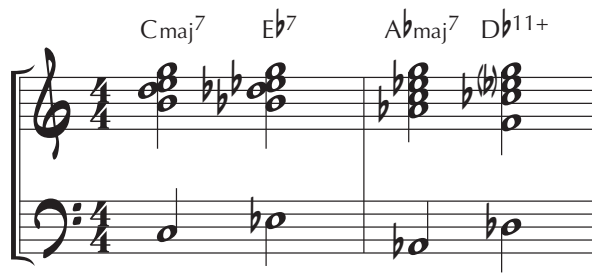
Musical notation for (a) Transposed. The piece is in 4/4 time with a key signature of two flats (Bb). The melody in the treble clef features chords and eighth notes. The bass line in the bass clef consists of single notes.

(b) **Transposed**

Musical notation for (b) Transposed. The piece is in common time (C) with a key signature of two flats (Bb). The melody in the treble clef features eighth notes and a triplet of eighth notes. The bass line in the bass clef consists of chords and single notes. The notation ends with "etc.".

**Basic (Example 7)**

Cmaj<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Db<sup>11+</sup>



Musical notation for the basic example, showing a 4/4 chord progression: Cmaj<sup>7</sup>, Eb<sup>7</sup>, Abmaj<sup>7</sup>, and Db<sup>11+</sup>. The notation is presented in a grand staff with treble and bass clefs.

(a) Slow




Musical notation for variation (a) Slow, showing a 4/4 rhythm with a melodic line in the treble and a bass line in the bass.

(b) Bounce



Musical notation for variation (b) Bounce, showing a 4/4 rhythm with a melodic line in the treble and a bass line in the bass, featuring a triplet in the treble.

(c) Fast



Musical notation for variation (c) Fast, showing a 2/4 rhythm with a melodic line in the treble and a bass line in the bass, ending with "etc."

(a) Transposed

(b) Transposed

**NOTE:** The following turn-arounds furnish additional material for introductions.

1. In a slow ballad, a two-measure-introduction may be sufficient.
2. A four-measure introduction may be formed by combining two of the examples, or by repeating one example.
3. A slow, “double-time” two-measure turn-around may be used for a four-measure introduction, in a fast tempo; or as a four-measure turn-around in a sixty-four measure show tune.

Combination of 4 (b) and 7 (a)

## ENDINGS

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

### One-Measure Endings

These endings are to be used for tunes in which the melody ends on the down-beat of the last measure. This simple progression does not interfere with the melody note, which is held throughout the chord progression.

Example 1



Transposed to key of F



Transposed to key of Bb



Transposed to key of Eb



The following progression is in the nature of a short “tag”.

Example 2



Transposed to key of G





The following examples are similar to Example 1, except for the delayed chord progressions.

**Example 3**

Transposed to key of F

Similar to Example 3

Transposed to key of A<sup>b</sup>

**Two - Measure Endings.**

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

**Example 1**

Transposed to key of F

Transposed to key of B<sup>b</sup>

Transposed to key of E<sup>b</sup>

### Example 2

C<sup>6</sup> Fm<sup>7</sup> B<sup>b</sup>9 C<sup>6</sup> D<sup>b</sup>9 C<sup>6</sup>add9

Transposed to key of F

F<sup>6</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 F<sup>6</sup> G<sup>b</sup>9 F<sup>6</sup>add9

Transposed to key of B<sup>b</sup>

B<sup>b</sup>6 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9 B<sup>b</sup>6 B<sup>b</sup>9 B<sup>b</sup>6add9

### Example 3

C<sup>6</sup> D<sup>b</sup>9 C<sup>6</sup> D<sup>b</sup>9 C<sup>6</sup>add9

Transposed to key of E $\flat$

Chord symbols: E $\flat$ 6, E $\flat$ 9, E $\flat$ 6, E $\flat$ 9, E $\flat$ 6add9

Transposed to key of A $\flat$

Chord symbols: A $\flat$ 6, A $\flat$ 9, A $\flat$ 6, A $\flat$ 9, A $\flat$ 6add9

**Example 4**

Chord symbols: C6, Dm9, D $\flat$ 11+, C6add9

Transposed to key of D $\flat$

Db<sup>6</sup> Eb<sup>m9</sup> D $\flat$ <sup>11+</sup> C<sup>6add9</sup>

Transposed to key of G

G<sup>6</sup> Am<sup>9</sup> A $\flat$ <sup>11+</sup> G<sup>6add9</sup>

**Example 5**

C<sup>maj.9</sup> F<sup>9</sup> B $\flat$ <sup>13</sup> D $\flat$ <sup>11+</sup> C<sup>6add9</sup>

Transposed to key of F

F<sup>maj.9</sup> B $\flat$ <sup>9</sup> E $\flat$ <sup>13</sup> G $\flat$ <sup>11+</sup> F<sup>6add9</sup>

Transposed to key of B $\flat$

B $\flat$ maj.9 E $\flat$ 9 A $\flat$ 13 B $\flat$ 11+ B $\flat$ 6add9

Example 6

C6 A $\flat$ 9 D $\flat$ 9+ Cmaj.7th

Transposed to key of E $\flat$

E $\flat$ 6 B $\flat$ 9 E $\flat$ 9+ E $\flat$ maj.7th

Transposed to key of A $\flat$

A $\flat$ 6 E $\flat$ 9 A $\flat$ 9+ A $\flat$ maj.7th

### Example 7

C<sup>6</sup> E<sup>b</sup>7 Dm<sup>7</sup> D<sup>b</sup>11+ C<sup>6</sup>add9

Transposed to key of D<sup>b</sup>

D<sup>b</sup>6 E<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>11+ D<sup>b</sup>6add9

Transposed to key of G

G<sup>6</sup> B<sup>b</sup>7 Am<sup>7</sup> A<sup>b</sup>11+ G<sup>6</sup>add9

### Example 8

C<sup>6</sup> E<sup>b</sup>7 A<sup>b</sup>maj7 D<sup>b</sup>11 C<sup>6</sup>add9

Transposed to key of F

F<sup>6</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>11 F<sup>6</sup>add<sup>9</sup>

Transposed to key of B<sup>b</sup>

B<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>11+ B<sup>b</sup>6add<sup>9</sup>

**Example 9**

C<sup>6</sup> B<sup>b</sup>11+ D<sup>b</sup>11+ Cmaj<sup>7</sup>

Transposed to key of E<sup>b</sup>

E<sup>b</sup>6 D<sup>b</sup>11+ F<sup>b</sup>11+ E<sup>b</sup>maj<sup>7</sup>

**Example 10**

Transposed to key of Bb

**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**



Transposed to key of F

Transposed to key of Bb

Transposed to key of Eb

**Example 2**

Transposed to key of A $\flat$

Musical notation for the first transposition in the key of A $\flat$ . The score is in 4/4 time and consists of two staves. The treble clef staff contains a whole note chord progression: B $\flat$ m7, A $\flat$ maj.7, and A $\flat$ 6. The bass clef staff contains a bass line with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. A slur is placed over the first two chords in the treble staff.

Transposed to key of D $\flat$

Musical notation for the second transposition in the key of D $\flat$ . The score is in 4/4 time and consists of two staves. The treble clef staff contains a whole note chord progression: E $\flat$ m7, D $\flat$ maj.7, and D $\flat$ 6. The bass clef staff contains a bass line with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. A slur is placed over the first two chords in the treble staff.

Transposed to key of G

Musical notation for the third transposition in the key of G. The score is in 4/4 time and consists of two staves. The treble clef staff contains a whole note chord progression: A $\flat$ m7, A $\flat$ maj.7, and G6. The bass clef staff contains a bass line with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. A slur is placed over the first two chords in the treble staff.

## Harmonic Extension Endings

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

### Example 1

Chords: C<sup>6</sup> F<sup>13</sup> B<sup>b</sup>9 E<sup>b</sup>13(11+) A<sup>b</sup>9 D<sup>b</sup>13(11+) Cmaj<sup>9</sup> (G<sup>b</sup>maj.7)

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

### Example 2

Chords: C<sup>6</sup> F<sup>13</sup> B<sup>b</sup>maj.7 E<sup>b</sup>13 A<sup>b</sup>maj.7 D<sup>b</sup>13 Cmaj.7

Transposed to key of G

Chords: G<sup>6</sup> C<sup>13</sup> Fmaj.7 B<sup>b</sup>13 E<sup>b</sup>maj.7 A<sup>b</sup>13 Gmaj.7

### Example 3

C<sup>6</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cmaj<sup>7</sup>

Transposed to key of B<sup>b</sup>

B<sup>b</sup>6 Dm<sup>7</sup> D<sup>b</sup>7 Cm<sup>7</sup> C<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

### Example 4

C<sup>6</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup>(9-) C<sup>6</sup>add9

Transposed to key of E<sup>b</sup>

E<sup>b</sup>6 G<sup>b</sup>maj<sup>7</sup> C<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>13(9-) E<sup>b</sup>6add9

## Replacement Endings

Original two-measure ending.

### Example 1

### Example 1 (a)

## Replacement Melody and Harmony

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

### Example 2

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

## Example 3

Musical notation for Example 3, showing a 4/4 measure progression. The treble clef staff contains a melody with a two-measure ending. The bass clef staff contains a bass line. Chords are indicated above the treble staff: Dm7, Db9, and C6. The melody consists of quarter notes in the first two measures, followed by a two-measure ending with a repeat sign.

## Example 3 (a)

Musical notation for Example 3 (a), showing a 4/4 measure progression. The treble clef staff contains a melody with a two-measure ending. The bass clef staff contains a bass line. Chords are indicated above the treble staff: Dm7, Db9, C6, F9, Bb13, Db11+, and C6add9. A dashed box highlights the final two measures of the melody, with the text "Any of the two-measure endings may be used here." written above it.

## 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<sup>b</sup>maj.

Key of Cmaj.    V<sub>7</sub> of new key    Key of E<sup>b</sup>maj.

Cmaj. to Gmaj.

Key of Cmaj.    V<sub>7</sub> of new key    Key of Gmaj.

Cmaj. to B<sup>b</sup>maj.

Key of Cmaj.    V<sub>7</sub> of new key    Key of B<sup>b</sup>maj.

Cmaj. to Fmaj.

Key of Cmaj.    V<sub>7</sub> of new key    Key of Fmaj.

Cmaj. to E<sup>b</sup>maj.

Key of B<sup>b</sup>maj.    V<sub>7</sub> of new key    Key of D<sup>b</sup>maj.

Cmaj. to Gmaj.

Key of B<sup>b</sup>maj.    V<sub>7</sub> of new key    Key of Gmaj.

B<sup>b</sup>maj. to A<sup>b</sup>maj.

Key of B<sup>b</sup> maj. V<sub>7</sub> of new key Key of A<sup>b</sup> maj.

B<sup>b</sup>maj. to Cmaj.

Key of B<sup>b</sup> maj. V<sub>7</sub> of new key Key of C maj.

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

Cmaj. to B<sup>b</sup>min.

Key of C maj. V<sub>7</sub> of new key Key of B<sup>b</sup> min.

B<sup>b</sup>maj. to Cmin.

Key of B<sup>b</sup> maj. V<sub>7</sub> of new key Key of C min.

### Modulations Based on II<sub>7</sub> and IV<sub>7</sub> of the New Key.

This modulation is extremely interesting and practical, as well as being quite popular. Thorough acquaintance with this form of modulation is very important.

Cmaj. to E<sup>b</sup>maj.

Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of E<sup>b</sup> maj.

Cmaj. to Gmaj.

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

Cmaj. to B<sup>b</sup>maj.

Key of C maj. II<sub>7</sub> V<sub>7</sub> of new key Key of B<sup>b</sup> maj.

Cmaj. to Fmaj.

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



B<sup>b</sup>maj. to Gmaj.

Musical notation for the modulation from B<sup>b</sup> major to G major. The first measure is in the key of B<sup>b</sup> major. The second measure contains the II<sub>7</sub> and V<sub>7</sub> chords of the new key (G major). The third measure is in the key of G major.

B<sup>b</sup>maj. to D<sup>b</sup>maj.

Musical notation for the modulation from B<sup>b</sup> major to D<sup>b</sup> major. The first measure is in the key of B<sup>b</sup> major. The second measure contains the II<sub>7</sub> and V<sub>7</sub> chords of the new key (D<sup>b</sup> major). The third measure is in the key of D<sup>b</sup> major.

B<sup>b</sup>maj. to A<sup>b</sup>maj.

Musical notation for the modulation from B<sup>b</sup> major to A<sup>b</sup> major. The first measure is in the key of B<sup>b</sup> major. The second measure contains the II<sub>7</sub> and V<sub>7</sub> chords of the new key (A<sup>b</sup> major). The third measure is in the key of A<sup>b</sup> major.

B<sup>b</sup>maj. to Cmaj.

Musical notation for the modulation from B<sup>b</sup> major to C major. The first measure is in the key of B<sup>b</sup> major. The second measure contains the II<sub>7</sub> and V<sub>7</sub> chords of the new key (C major). The third measure is in the key of C major.

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

Cmaj. to B<sup>b</sup>min.

Musical notation for the modulation from C major to B<sup>b</sup> minor. The first measure is in the key of C major. The second measure contains the II<sub>7</sub> and V<sub>7</sub> chords of the new key (B<sup>b</sup> minor). The third measure is in the key of B<sup>b</sup> minor.

B<sup>b</sup>maj. to Cmin.

Musical notation for the modulation from B<sup>b</sup> major to C minor. The first measure is in the key of B<sup>b</sup> major. The second measure contains the II<sub>7</sub> and V<sub>7</sub> chords of the new key (C minor). The third measure is in the key of C minor.

Modulations Based on the Preceding Chord Progressions.

Cmaj. to E<sup>b</sup>maj.

Slow

Cmaj. to E<sup>b</sup>maj.

Slow

Cmaj. to E<sup>b</sup>maj.

Bounce

\* This chord -one half-step above the new key, instead of the V<sub>7</sub> -is commonly used in modern arrangements.

Cmaj. to E<sup>b</sup>maj.

Fast

Cmaj. to Gmaj.

Slow

E<sup>b</sup>maj. to B<sup>b</sup>maj.

Slow

Cmaj. to Fmaj.

Fast

A<sup>b</sup>maj. to D<sup>b</sup>maj.

Fast

Musical score for the first exercise, 'Fast', in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The piece consists of three measures. The first measure features a treble clef with a melodic line starting on G4 and moving up stepwise to D5, and a bass clef with a whole note chord of A-flat major. The second measure continues the melodic line with a triplet of eighth notes (C5, B4, A4) and a bass clef with a whole note chord of D-flat major. The third measure concludes with a whole note chord of D-flat major in the bass clef and a whole note half rest in the treble clef.

Cmaj. to B<sup>b</sup>maj.

Bounce

Musical score for the second exercise, 'Bounce', in 4/4 time. The key signature has two flats (B-flat, E-flat). The piece consists of three measures. The first measure features a treble clef with a rhythmic pattern of eighth notes and a bass clef with a whole note chord of C major. The second measure features a treble clef with a series of chords and a bass clef with a melodic line of eighth notes. The third measure concludes with a whole note chord of B-flat major in the bass clef and a whole note half rest in the treble clef.

Gmaj. to Fmaj.

Bounce

Musical score for the third exercise, 'Bounce', in 4/4 time. The key signature has one sharp (F-sharp). The piece consists of three measures. The first measure features a treble clef with a rhythmic pattern of eighth notes and a bass clef with a whole note chord of G major. The second measure features a treble clef with a series of chords and a bass clef with a melodic line of eighth notes. The third measure concludes with a whole note chord of F major in the bass clef and a whole note half rest in the treble clef.

B<sup>b</sup>maj.to Gmaj.

Slow

Musical notation for the B<sup>b</sup>maj.to Gmaj progression, marked 'Slow'. The piece is in 4/4 time and B-flat major. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a steady accompaniment with chords and single notes.

E<sup>b</sup> maj.to Cmaj.

Slow

Musical notation for the E<sup>b</sup> maj.to Cmaj progression, marked 'Slow'. The piece is in 4/4 time and E-flat major. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a steady accompaniment with chords and single notes.

B<sup>b</sup>maj.to Cmaj.

Bounce

Musical notation for the B<sup>b</sup>maj.to Cmaj progression, marked 'Bounce'. The piece is in 4/4 time and B-flat major. The right hand features a rhythmic melody with eighth notes. The left hand provides a steady accompaniment with chords and single notes.

A<sup>b</sup>maj.to B<sup>b</sup>maj

Bounce

Musical notation for the A<sup>b</sup>maj.to B<sup>b</sup>maj progression, marked 'Bounce'. The piece is in 4/4 time and A-flat major. The right hand features a rhythmic melody with eighth notes. The left hand provides a steady accompaniment with chords and single notes.

B<sup>b</sup>maj.to Cmin.

Slow Bounce

Musical notation for a 'Slow Bounce' modulation from B<sup>b</sup> major to C minor. The piece is in 4/4 time. The first two measures are in B<sup>b</sup> major, featuring a triplet of eighth notes in the right hand. The modulation occurs at the start of the third measure, where the key signature changes to C minor. The notation includes treble and bass staves with various chords and melodic lines.

A<sup>b</sup>maj.to B<sup>b</sup>min.

Slow Bounce

Musical notation for a 'Slow Bounce' modulation from A<sup>b</sup> major to B<sup>b</sup> minor. The piece is in 4/4 time. The first two measures are in A<sup>b</sup> major, featuring a triplet of eighth notes in the right hand. The modulation occurs at the start of the third measure, where the key signature changes to B<sup>b</sup> minor. The notation includes treble and bass staves with various chords and melodic lines.

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)

Musical notation illustrating a deceptive modulation. The piece is in 4/4 time. The first measure is in C major (labeled 'Key of C maj.'). The second measure is the V<sub>7</sub> of C major. The third measure, which would normally be the expected key of C major, instead modulates to E<sup>b</sup> major (labeled 'Key of E<sup>b</sup> maj.'). The notation includes treble and bass staves with chords.

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.

Musical notation for a surprise modulation into a key a minor 3rd higher. The piece is in 4/4 time. The first two measures are in C major, featuring a triplet of eighth notes in the right hand. The modulation occurs at the start of the third measure, where the key signature changes to E major. The notation includes treble and bass staves with various chords and melodic lines.

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

(Example 1)

Musical notation for Example 1, showing a modulation from C major to E-flat major. The piece is in 4/4 time. The first measure contains a C major chord (I). The second measure contains a D minor chord (II) and an F major chord with a flat seventh (V7). The third measure contains an E-flat major chord (I of new key). The bass line consists of whole notes: C, D, and E-flat.

(a)

Musical notation for variation (a), showing a modulation from C major to E-flat major. The piece is in 4/4 time. The first measure contains a C major chord (I). The second measure contains an F major chord with a flat sixth (VI), a D minor chord (II), and an F major chord with a flat seventh (V7). The third measure contains an E-flat major chord (I). The bass line consists of whole notes: C, D, and E-flat.

(b)

Musical notation for variation (b), showing a modulation from C major to E-flat major. The piece is in 4/4 time. The first measure contains a C major chord (I) and a C major chord with a sharp first degree (I°). The second measure contains a D minor chord (II) and an F major chord with a flat seventh (V7). The third measure contains an E-flat major chord (I). The bass line consists of whole notes: C, D, and E-flat.

(c) Variation of example 1.

Musical notation for variation (c), showing a modulation from C major to E-flat major. The piece is in 4/4 time. The first measure contains a C major chord (I). The second measure contains a C major chord with a sharp first degree (I°), a D minor chord (II), and an F major chord with a flat seventh (V7). The third measure contains an E-flat major chord (I). The bass line consists of whole notes: C, D, and E-flat. A triplet of eighth notes is marked with a '3' above it in the second measure.

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

One-measure ending.

Musical notation for a one-measure ending modulation. The key signature changes from C major to D<sup>b</sup> major. The notation shows three measures: C maj., V<sub>7</sub> of D<sup>b</sup> maj., and D<sup>b</sup> maj. A common tone (C) is indicated between the first and second measures.

Two-Measure Endings.

Musical notation for a two-measure ending modulation. The key signature changes from C major to D<sup>b</sup> major. The notation shows three measures: C maj., V<sub>7</sub> of D<sup>b</sup> maj., and D<sup>b</sup> maj. A common tone (C) is indicated between the first and second measures.

Musical notation for a two-measure ending modulation. The key signature changes from D major to E<sup>b</sup> major. The notation shows three measures: D maj., V<sub>7</sub> of E<sup>b</sup> maj., and E<sup>b</sup> maj. A common tone (D) is indicated between the first and second measures.

Musical notation for a two-measure ending modulation. The key signature changes from G major to A<sup>b</sup> major. The notation shows three measures: G maj., V<sub>7</sub> of A<sup>b</sup> maj., and A<sup>b</sup> maj. A common tone (G) is indicated between the first and second measures.



Variation of the above.

Musical notation for a variation of the previous exercise. It consists of two staves in 4/4 time. The first staff is in treble clef and the second in bass clef. The piece starts in C major (Cmaj.) with a whole note chord. The second measure features a V7 of D-flat major (V7 of D<sup>b</sup>maj.) with a complex chordal texture. The final measure is in D-flat major (D<sup>b</sup>maj.) with a whole note chord. The bass line consists of quarter notes: C, D, E, F, G, A, B, C.

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:

C maj. to D<sup>b</sup>maj.

**Bounce**

Musical notation for a 'Bounce' exercise. It consists of two staves in 4/4 time. The first staff is in treble clef and the second in bass clef. The piece starts in C major (Cmaj.) with a whole note chord. The second measure features a V7 of D-flat major (V7 of D<sup>b</sup>maj.) with a complex chordal texture. The final measure is in D-flat major (D<sup>b</sup>maj.) with a whole note chord. The bass line consists of quarter notes: C, D, E, F, G, A, B, C.

C maj. to E<sup>b</sup>maj.

**Bounce**

Musical notation for a 'Bounce' exercise. It consists of two staves in 4/4 time. The first staff is in treble clef and the second in bass clef. The piece starts in C major (Cmaj.) with a whole note chord. The second measure features a V7 of E-flat major (V7 of E<sup>b</sup>maj.) with a complex chordal texture. The final measure is in E-flat major (E<sup>b</sup>maj.) with a whole note chord. The bass line consists of quarter notes: C, D, E, F, G, A, B, C.

C maj.to E<sup>b</sup>maj.

**Bounce** (Single Note Style)

Musical notation for 'Bounce' in single note style. The piece is in 4/4 time. The key signature changes from C major to E-flat major. The melody is written in the treble clef, and the bass line is in the bass clef. The notation includes various rhythmic values and accidentals.

C maj.to E<sup>b</sup>maj.

Accidentals may be used in place of signatures.

Musical notation for 'Bounce' in single note style, showing a C major to E-flat major modulation using accidentals. The piece is in 4/4 time. The key signature changes from C major to E-flat major. The melody is written in the treble clef, and the bass line is in the bass clef. The notation includes various rhythmic values and accidentals.

B<sup>b</sup>maj. to C maj.

Adapted from introduction shown on [page...](#)

Musical notation for 'Bounce' in single note style, showing a B-flat major to C major modulation. The piece is in 4/4 time. The key signature changes from B-flat major to C major. The melody is written in the treble clef, and the bass line is in the bass clef. The notation includes various rhythmic values and accidentals.

## MELODIC IMPROVISATION

A question often asked by some student is: “How can I learn just what to play when the harmonization calls for F7 or, for that matter, any other chord?” The answer is given here, as follows:

Using only the chordal tones of F7 (for example), even in an interesting rhythmic style, would sound rather academic-like someone practicing arpeggios. The best jazz musicians play melodic figures consisting of a combination of the chordal and passing tones. (The latter are also known as auxiliary or neighboring tones and embellishment.) The melodic figures, or melodies, are usually so flexible that they can be suitable for any number of chord progressions.

It is not of vital importance that these “improvised melodies” be original; they frequently are more plausible when they are developed from some familiar material, especially from a part of the original tune itself.

\* Excerpt from “Flight to Mecca”

(Notes marked x indicate passing (auxiliary) notes. They may be either diatonic or chromatic.)

One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

Transposed to key of C maj.

One beat earlier.

Two beats earlier.

\* “Flight to Mecca” will be found on [page 39](#).

### One bear later.

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>(maj.7) Dm<sup>7</sup> etc.

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

### Exercise 1.

C<sup>7</sup> Gm C<sup>7</sup> F etc.

### Exercise 2

Dm C<sup>#7</sup> C C<sup>#7</sup> C etc.

Ex. 2 may also be harmonized as follows:

#### Exercise 2 (a)

G<sup>7</sup> C

#### Exercise 2 (b)

Dm G<sup>7</sup> C

Exercise 3

Exercise 4

\* Excerpt from “Boppin' the Blues.”

Exercise 5

\* “Boppin' the Blues” will be found on [page 43](#)



Exercise 6 (c)

Musical notation for Exercise 6 (c) in 4/4 time. The key signature has two flats (Bb and Eb). The notation consists of a single treble clef staff with three measures of rhythmic slashes. Above the staff, the chords Cm, F7, and Bb are indicated above the first, second, and third measures respectively.

Exercise 7

Musical notation for Exercise 7 in 4/4 time. The key signature has two flats (Bb and Eb). The notation is in grand staff (treble and bass clefs). The first measure has a Dm chord above the treble staff and a Dm triad in the bass. The second measure has a G7 chord above the treble staff and a G7 triad in the bass. The third measure has a C chord above the treble staff and a C triad in the bass. The treble staff contains eighth-note patterns, and the bass staff contains block chords. A triplet of eighth notes is marked with a '3' in the third measure.

Exercise 7 (a)

Reharmonization of Exercise 7

Musical notation for Exercise 7 (a) in 4/4 time. The key signature has two flats (Bb and Eb). The notation consists of a single treble clef staff with four measures of rhythmic slashes. Above the staff, the chords G7 and C are indicated above the second and third measures respectively.

Exercise 8

Musical notation for Exercise 8 in 4/4 time. The key signature has two flats (Bb and Eb). The notation is in grand staff (treble and bass clefs). The treble staff contains eighth-note patterns, including a triplet of eighth notes marked with a '3'. The bass staff contains block chords. A Bb chord is indicated above the first measure.

### Excerpt from "Flight to Mecca"

#### Exercise 9

Musical score for Exercise 9, Excerpt from "Flight to Mecca". The score is in 4/4 time and B-flat major. The treble clef part features a melodic line with a triplet of eighth notes in the second measure and a G chord in the third measure. The bass clef part provides harmonic support with chords and rests.

### Excerpt from "Flight to Mecca"

#### Exercise 10

Musical score for Exercise 10, Excerpt from "Flight to Mecca". The score is in 4/4 time and B-flat major. The treble clef part features a melodic line with a triplet of eighth notes in the second measure and a B-flat chord in the third measure. The bass clef part provides harmonic support with chords and rests.

#### Exercise 10 (a)

Following an two more ways of harmonizing Exercise 10

Musical score for Exercise 10 (a), showing two ways of harmonizing Exercise 10. The score is in 4/4 time and B-flat major. The treble clef part features a rhythmic pattern of eighth notes with a slash, and a B-flat chord in the third measure.

#### Exercise 10 (b)

Musical score for Exercise 10 (b), showing two ways of harmonizing Exercise 10. The score is in 4/4 time and B-flat major. The treble clef part features a rhythmic pattern of eighth notes with a slash, and a B-flat chord in the third measure.



### Excerpt from “Flight to Mecca”

#### Exercise 11

Musical score for Exercise 11, showing a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. Chords Cm, F7, Cm, Cb7, and Bb are indicated above the staff. A triplet of eighth notes is marked with a '3' in the third measure.

#### Exercise 11(a)

Following are two more ways of harmonizing Exercise 11

Musical score for Exercise 11(a), showing a single staff with a treble clef. The key signature has two flats and the time signature is 4/4. The staff contains rhythmic slashes representing chords. Chords F7 and Bb are indicated above the staff.

#### Exercise 11 (b)

Musical score for Exercise 11 (b), showing a single staff with a treble clef. The key signature has two flats and the time signature is 4/4. The staff contains rhythmic slashes representing chords. Chords Cm, F7, and Bb are indicated above the staff.

#### Exercise 12

Musical score for Exercise 12, showing a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. Chords Dm and Db7 are indicated above the staff.

### Following an two more ways of harmonizing Exercise 12

#### Exercise 12 (a)

Musical notation for Exercise 12 (a) in 4/4 time. The piece consists of four measures. The first measure is harmonized with Dm, the second with G<sup>7</sup>, and the third with C. The melody is a simple rhythmic pattern of eighth notes. The fourth measure contains a whole rest.

#### Exercise 12 (b)

Musical notation for Exercise 12 (b) in 4/4 time. The piece consists of four measures. The first measure is harmonized with G<sup>7</sup>, and the third with C. The melody is a simple rhythmic pattern of eighth notes. The fourth measure contains a whole rest.

#### Exercise 13

Musical notation for Exercise 13 in 4/4 time. The key signature has one sharp (F#). The melody in the treble clef features a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass clef provides a simple harmonic accompaniment with a whole rest in the second measure.

#### Exercise 14

Musical notation for Exercise 14 in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The melody in the treble clef features a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass clef provides a simple harmonic accompaniment with a whole rest in the second measure.

#### Exercise 15

Musical notation for Exercise 15 in 4/4 time. The key signature has one sharp (F#). The melody in the treble clef is more complex, featuring a D<sup>7</sup> chord in the first measure and a G chord in the third measure. The bass clef provides a simple harmonic accompaniment with a whole rest in the second measure.

Exercise 15 (a)

Following an two more ways of harmonizing Exercise 15

Musical notation for Exercise 15 (a) in G major, 4/4 time. The piece consists of four measures of rhythmic patterns. The first measure is marked with a D7 chord, and the last measure is marked with a G chord. The notes are represented by slashes in the treble clef.

Exercise 15 (b)

Musical notation for Exercise 15 (b) in G major, 4/4 time. The piece consists of four measures of rhythmic patterns. The first measure is marked with a D7 chord, the second with an Am7 chord, the third with an A♭7 chord, and the fourth with a G chord. The notes are represented by slashes in the treble clef.

Exercise 16

Musical notation for Exercise 16 in F major, 4/4 time. The piece consists of four measures. The first measure is marked with a C7 chord, and the last measure is marked with an F chord. The melody in the treble clef includes a triplet of eighth notes in the second measure. The bass clef shows chordal accompaniment.

Exercise 17

Musical notation for Exercise 17 in F major, 4/4 time. The piece consists of four measures. The first measure is marked with a C° chord, and the last measure is marked with a Gm chord. The melody in the treble clef includes a triplet of eighth notes in the first measure. The bass clef shows chordal accompaniment.

Exercise 17 (a)

Another way of harmonizing Exercise 17

Musical notation for Exercise 17 (a) in F major, 4/4 time. The piece consists of four measures of rhythmic patterns. The first measure is marked with a D7 chord, and the last measure is marked with a Gm chord. The notes are represented by slashes in the treble clef.

### Exercise 18

Musical score for Exercise 18 in 4/4 time. The treble clef staff contains a melodic line with a triplet of eighth notes in the first measure and a C chord symbol above the third measure. The bass clef staff shows a simple harmonic accompaniment with a C chord in the third measure.

### Exercise 18 (a)

Another way of harmonizing Exercise 18

Musical score for Exercise 18 (a) in 4/4 time. The treble clef staff shows a series of chords: Dm, G7, Dm, Db7, and C, each with a slash indicating a rhythmic pattern.

### Exercise 19

Musical score for Exercise 19 in 4/4 time. The treble clef staff features a melodic line with a triplet of eighth notes in the second measure and a Bb chord symbol above the third measure. The bass clef staff provides harmonic support with an F7 chord in the first measure and a Bb chord in the third measure.

### Exercise 20

Musical score for Exercise 20 in 4/4 time. The treble clef staff contains a melodic line with multiple triplet markings over eighth notes. The bass clef staff shows harmonic accompaniment with an F chord in the first measure and a Bb chord in the third measure.





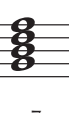

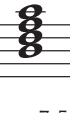
### Exercise 21

Musical score for Exercise 21 in 4/4 time. The treble clef staff features a melodic line with four triplet markings over eighth notes. The bass clef staff provides harmonic support with a Bb chord in the first measure.

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

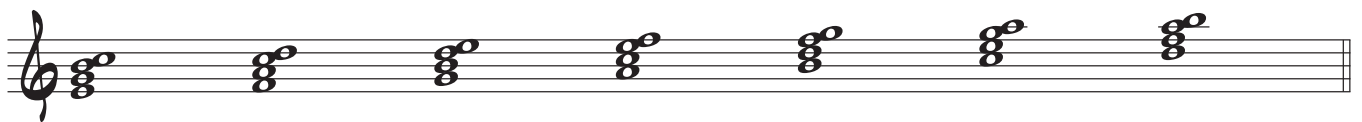
### Major Scales

#### C major

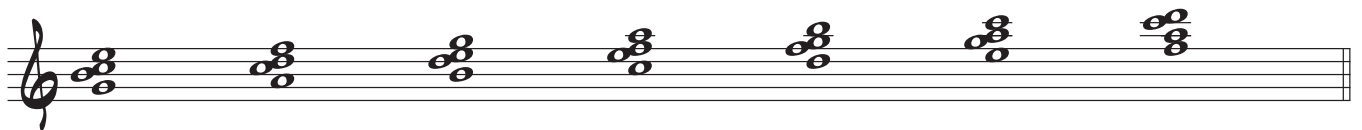
I	II	III	IV	V	VI	VII
						
Cmaj. <sup>7</sup>	Dm <sup>7</sup>	Em <sup>7</sup>	Fmaj. <sup>7</sup>	G <sup>7</sup>	Am <sup>7</sup>	Bm <sup>7-5</sup>

Inversions of the above Chords.

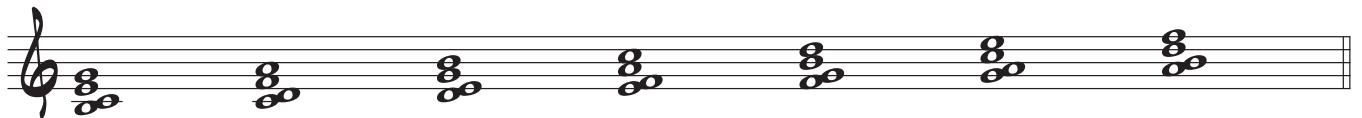
#### 1st inversion





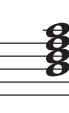




#### 2nd inversion




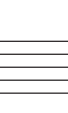





#### 3rd inversion



#### 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#m<sup>7</sup> Dmaj.<sup>7</sup> E<sup>7</sup> F#m<sup>7</sup> G#m<sup>7-5</sup>

### E major

I II III IV V VI VII

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

### B major

I II III IV V VI VII

Bmaj.<sup>7</sup> C#m<sup>7</sup> D#m<sup>7</sup> Emaj.<sup>7</sup> F#<sup>7</sup> G#m<sup>7</sup> A#m<sup>7-5</sup>

### F# major

I II III IV V VI VII

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

### C# major

I II III IV V VI VII

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

### F major

I II III IV V VI VII

Fmaj.<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Bbmaj.<sup>7</sup> C<sup>7</sup> Dm<sup>7</sup> Em<sup>7-5</sup>

### B<sup>b</sup> major

I II III IV V VI VII  
 B<sup>b</sup>maj.<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj.<sup>7</sup> F<sup>7</sup> Gm<sup>7</sup> Am<sup>7-5</sup>

### E<sup>b</sup> major

I II III IV V VI VII  
 E<sup>b</sup>maj.<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>maj.<sup>7</sup> B<sup>b</sup><sup>7</sup> Cm<sup>7</sup> Dm<sup>7-5</sup>

### A<sup>b</sup> major

I II III IV V VI VII  
 A<sup>b</sup>maj.<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj.<sup>7</sup> E<sup>b</sup><sup>7</sup> Fm<sup>7</sup> Gm<sup>7-5</sup>

### D<sup>b</sup> major

I II III IV V VI VII  
 D<sup>b</sup>maj.<sup>7</sup> E<sup>b</sup><sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>maj.<sup>7</sup> A<sup>b</sup><sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7-5</sup>

### G<sup>b</sup> major

I II III IV V VI VII  
 G<sup>b</sup>maj.<sup>7</sup> A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>b</sup>maj.<sup>7</sup> D<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> Fm<sup>7-5</sup>

### 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><sup>7</sup> F<sup>b</sup>maj.<sup>7</sup> G<sup>b</sup><sup>7</sup> 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

Am 7+7 Bm 7-5 Cmaj. 7+5 Dm 7 E 7 Fmaj. 7 G# 0

Inversions of the above Chords.

#### 1st inversion

#### 2nd inversion

#### 3rd inversion

Practice all the following chords in their inversions.

#### E (harmonic) minor

I II III IV V VI VII

Em 7+7 F#m 7-5 Gmaj. 7+5 Am 7 B 7 Cmaj. 7 D# 0



**B (harmonic) minor**

I II III IV V VI VII  
 Bm<sup>7+7</sup> C#m<sup>7-5</sup> Dmaj.<sup>7+5</sup> Em<sup>7</sup> F#<sup>7</sup> Gmaj.<sup>7</sup> A#<sup>°</sup>

**F# (harmonic) minor**

I II III IV V VI VII  
 F#m<sup>7+7</sup> G#m<sup>7-5</sup> Amaj.<sup>7+5</sup> Bm<sup>7</sup> C#<sup>7</sup> Dmaj.<sup>7</sup> E#<sup>°</sup>

**C# (harmonic) minor**

I II III IV V VI VII  
 C#m<sup>7+7</sup> D#m<sup>7-5</sup> Emaj.<sup>7+5</sup> F#m<sup>7</sup> G#<sup>7</sup> Amaj.<sup>7</sup> B#<sup>°</sup>

**D (harmonic) minor**

I II III IV V VI VII  
 Dm<sup>7+7</sup> Em<sup>7-5</sup> Fmaj.<sup>7+5</sup> Gm<sup>7</sup> A<sup>7</sup> Bbmaj.<sup>7</sup> C#<sup>°</sup>

**G (harmonic) minor**

I II III IV V VI VII  
 Gm<sup>7+7</sup> Am<sup>7-5</sup> Bbmaj.<sup>7+5</sup> Cm<sup>7</sup> D<sup>7</sup> Ebmaj.<sup>7</sup> F#<sup>°</sup>

**C (harmonic) minor**

I II III IV V VI VII  
 Cm<sup>7+7</sup> Dm<sup>7-5</sup> Ebmaj.<sup>7+5</sup> Fm<sup>7</sup> G<sup>7</sup> Abmaj.<sup>7</sup> B<sup>°</sup>

**F (harmonic) minor**

I II III IV V VI VII  
 Fm<sup>7+7</sup> Gm<sup>7-5</sup> Abmaj.<sup>7+5</sup> Bbm<sup>7</sup> C<sup>7</sup> Dbmaj.<sup>7</sup> E<sup>°</sup>

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

I II III IV V VI VII  
 Bbm<sup>7+7</sup> Cm<sup>7-5</sup> Dbmaj.<sup>7+5</sup> Ebm<sup>7</sup> F<sup>7</sup> Gbmaj.<sup>7</sup> A<sup>°</sup>

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

I II III IV V VI VII  
 Ebm<sup>7+7</sup> Fm<sup>7-5</sup> Gbmaj.<sup>7+5</sup> Abm<sup>7</sup> Bb<sup>7</sup> Cbmaj.<sup>7</sup> D<sup>°</sup>

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

I II III IV V VI VII  
 Abm<sup>7+7</sup> Bbm<sup>7-5</sup> Cbmaj.<sup>7+5</sup> Dbm<sup>7</sup> Eb<sup>7</sup> Fbmaj.<sup>7</sup> G<sup>°</sup>

# FLIGHT TO MECCA

Bounce tempo

ANTHONY MECCA

The first system of musical notation for 'Flight to Mecca' consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a 'Bounce tempo'. The first four measures of the top staff contain a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The top staff shows a melodic line with some rests and a triplet of eighth notes in the fourth measure. The bass staff continues with a steady accompaniment of chords and notes.

The third system of musical notation shows further development of the melody in the top staff, including a triplet of eighth notes in the second measure. The bass staff maintains the accompaniment.

The fourth system of musical notation features a melodic line in the top staff with two triplet markings over eighth notes in the second and fourth measures. The bass staff continues with its accompaniment.

The fifth system of musical notation concludes the piece. The top staff has a melodic line with a triplet of eighth notes in the third measure. The bass staff provides the final accompaniment.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff contains a bass line with chords and rests.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff contains a melodic line with a triplet of eighth notes in the third measure. The bass staff contains a bass line with chords and rests.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff contains a melodic line with a triplet of eighth notes in the first measure and another triplet in the fourth measure. The bass staff contains a bass line with chords and rests.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff contains a melodic line with a triplet of eighth notes in the first measure. The bass staff contains a bass line with chords and rests.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff contains a melodic line with a triplet of eighth notes in the third measure. The bass staff contains a bass line with chords and rests.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff contains a melodic line with a triplet of eighth notes in the fourth measure. The bass staff contains a bass line with chords and rests.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The system contains four measures. The first measure has a melodic line in the treble and a bass line. The second measure features a complex chordal texture in the treble. The third measure has a melodic line in the treble and a bass line. The fourth measure has a melodic line in the treble and a bass line, with a triplet of eighth notes in the treble.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains four measures. The first measure has a complex chordal texture in the treble. The second measure has a complex chordal texture in the treble. The third measure has a melodic line in the treble and a bass line. The fourth measure has a melodic line in the treble and a bass line, with a triplet of eighth notes in the treble.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains four measures. The first measure has a melodic line in the treble and a bass line, with a triplet of eighth notes in the treble. The second measure has a melodic line in the treble and a bass line, with a triplet of eighth notes in the treble. The third measure has a melodic line in the treble and a bass line. The fourth measure has a melodic line in the treble and a bass line.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains four measures. The first measure has a melodic line in the treble and a bass line. The second measure has a melodic line in the treble and a bass line. The third measure has a melodic line in the treble and a bass line, with a triplet of eighth notes in the treble. The fourth measure has a melodic line in the treble and a bass line, with a triplet of eighth notes in the treble.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains four measures. The first measure has a complex chordal texture in the treble. The second measure has a complex chordal texture in the treble. The third measure has a complex chordal texture in the treble. The fourth measure has a complex chordal texture in the treble, with a triplet of eighth notes in the treble.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains four measures. The first measure has a complex chordal texture in the treble. The second measure has a complex chordal texture in the treble. The third measure has a complex chordal texture in the treble. The fourth measure has a complex chordal texture in the treble, with a triplet of eighth notes in the treble.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The right hand features a sequence of chords and a triplet of eighth notes. The left hand has a few notes and rests.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with many accidentals and slurs. The left hand has a rhythmic accompaniment.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment.

# BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA

B♭<sup>6</sup> D♭<sup>°</sup> Cm<sup>7</sup> C♭maj.<sup>7</sup> B♭<sup>6</sup> Dm<sup>7</sup> D♭<sup>7</sup> G♭maj.<sup>7</sup> C♭<sup>11</sup>-

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B♭ and E♭) and the time signature is 4/4. The first measure contains a B♭<sup>6</sup> chord in the bass and a D♭<sup>°</sup> chord in the treble. The second measure contains Cm<sup>7</sup> and C♭maj.<sup>7</sup> chords. The third measure contains B♭<sup>6</sup> and Dm<sup>7</sup> chords. The fourth measure contains D♭<sup>7</sup> and G♭maj.<sup>7</sup> chords. The fifth measure contains a C♭<sup>11</sup>- chord. The bass line features a walking bass pattern with eighth and quarter notes.

The second system of musical notation consists of two staves. The top staff continues the melodic line with eighth and quarter notes. The bottom staff continues the bass line with chords and walking bass.

The third system of musical notation consists of two staves. The top staff continues the melodic line. The bottom staff features a long note in the bass line, possibly a pedal point, with some chordal accompaniment.

The fourth system of musical notation consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line with chords and walking bass.

The fifth system of musical notation consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line with chords and walking bass.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass staff contains a bass line with a long note and a triplet of eighth notes.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a bass line with a long note and a triplet of eighth notes.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff has a melodic line with eighth notes and a triplet of eighth notes. The bass staff contains a bass line with a long note and a triplet of eighth notes.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a bass line with a long note and a triplet of eighth notes.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff contains a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a bass line with a long note and a triplet of eighth notes.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a bass line with a long note and a triplet of eighth notes.



First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The right hand features a complex melodic line with triplets and slurs. The left hand has a simple bass line with rests.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues with complex melodic patterns, including triplets. The left hand has a bass line with some chords and rests.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with triplets. The left hand has a bass line with chords and rests.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords and rests.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with eighth notes. The left hand has a bass line with long notes and rests.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords and rests.

# Pagani...

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- \* Scoobie Doobie George
- \* Sash-Ke-BoB
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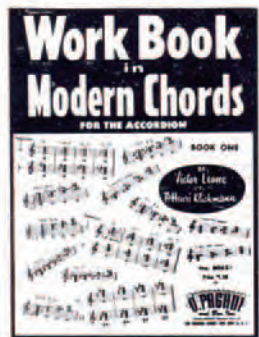
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by *Anthony Mecca*

BOOK ONE

No. 8097

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# **JAZZ IDEAS**

## **FOR THE DANCE BAND ACCORDIONIST**

By **ANTHONY MECCA**

**BOOK ONE**

**No. 8097**

**O. PAGANI & BRO., INC.**  
289 BLEECKER STREET  
NEW YORK 14, N. Y.

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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-V7. For an introduction, these two measures may be repeated or extended to four measures, as follows:

### Basic Progression (two measures repeated).

### Basic Progression (extended)

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)

### Bounce

Key of C



### 1. Slow

Key of F

F6 Dm Gm7 C13-9 FM9 F6 Gm7(11) C7 C7+5

### 2. Bounce

(Two measures repeated)

Key of G

Gm7(9) Em Am7(9) D9 Gm7(9) Em7 Am7(9) D9

### 3. Jump

(single note)

Key of Bb

Bb Gm7 Cm7 F7 F7(13)

**4. Slow**  
(rock'n' roll)

Key of Eb

Chords: Eb Cm Fm Bb Eb Cm Fm Bb

**5. Bounce**

Key of Ab

Chords: Ab6 Fm7 Bbm7 Eb13-9 Ab6 Bbm Eb7

**INTRODUCTIONS**

**Basic II**

**Bounce**

Key of C

Chords: C6 C#° Dm7 G7 C6 C#° Dm7 G7(13)

### 1. Slow

Key of C

### 2. Slow Bounce

Key of C

### 3. Bounce

Key of F

### 4. March, Polka

(any tune in bright 2)

Key of Eb

### 5. Bounce

Key of E $\flat$

Musical score for '5. Bounce' in E $\flat$  major, 4/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a bass line. Chords are indicated above the treble staff: E $\flat$ , E $\flat$  $^{\circ}$ , Fm, B $\flat$ 7, E $\flat$ 6, E $\flat$  $^{\circ}$ , Fm, B $\flat$ 7(13).

## INTRODUCTIONS

### Basic III

### Bounce

Key of C

Musical score for 'Bounce' in C major, 4/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a bass line. Chords are indicated above the treble staff: C6, E $\flat$  $^{\circ}$ , Dm7, G7, C6, E $\flat$  $^{\circ}$ , Dm7, G7.

### 1. Medium to bright

Key of F

Musical score for '1. Medium to bright' in F major, 4/4 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a bass line. Chords are indicated above the treble staff: F6, A $\flat$  $^{\circ}$ , Gm7, C7, F6, G $\sharp$  $^{\circ}$ , Gm7, C7. A triplet of eighth notes is marked with a '3' in the second measure of the treble staff.

### 2. Slow

Key of Bb

Chord symbols: Bb, Bb°, Cm, F7+5, F9-9

### 3. Bounce

Key of G

Chord symbols: G6, G°, Am7, D9(13), G6, G°, Am7, D9(13)

### 4. Slow

Key of Eb

Chord symbols: Eb6, Gb°, Fm7, Bb7(13), Bb7, Eb6, Gb°, Fm7

Play 2nd measure if no "pick-up"

### 5. Slow

Key of Db

Chord symbols: Db6, E°, Ebm7, Ab9(13), DbM9, E°, Ebm7, D9+11

# COMBINING BASICS

## Basic II

## Basic III

Key of F

F6 F#° Gm7(11) C7(13) F6 Ab° Gm7 C9-9(13)

### 1. Slow

Key of F

F6 F#° Gm7 C9(13) C9-9 F6 Ab° Gm7 C9(13) C9-9(13)

### 2. Bounce

Key of F

F F#° Gm7 C9-9 F Ab° Gm7 G7 C9-9(13)

3. - Basic I

Basic II

Key of Bb

Bb Gm Cm7 F7 Bb B° Cm7 F7

1. Bounce

Bb6 Gm7 Cm7 F7(13) Bb6 B° Cm7 F7(13)

2. Slow to medium

BbM9 Bb6 Cm7 F7 BbM7 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)

Musical notation for two variations. The first variation (Basic III) shows a 4-measure phrase in 4/4 time with chords C6, Eb°, Dm7, and G7. The second variation (Basic II) shows a 4-measure phrase with chords C6, Eb°, Dm7, and G7. The bass line consists of quarter notes: C2, Eb2, D2, G2 for the first variation, and C2, Eb2, D2, G2 for the second.

More modern last chord, transposed from combined Basics (page 6) **Basic III**

Another version. G melody with 13th support.

Musical notation for a more modern variation. It shows a 4-measure phrase in 4/4 time with chords C6, Eb°, Dm7, and G7(13). The G7(13) chord is specifically labeled as G 9-9(13). The bass line consists of quarter notes: C2, Eb2, D2, G2.



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**

C6      C#°      Dm7 G7(13)      G9<sup>-9</sup><sub>-13</sub>      C6      C#°      Dm7 G9<sup>+9</sup><sub>+5</sub>      G9<sup>-9</sup><sub>+5</sub>

**2. Bounce** (*page 6*) Slightly altered

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    IIII and I

III and I    IIII and I

**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”

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

C Am Dm7 G7 C Am Dm7 G7

1.

2. Bounce

C Am Dm7 G7 C Am Dm7 G7

3. Bounce

4. Bounce

C Am Dm7 G7 C Am Dm7 G7

5.

6. Ballad

C Am Dm7 G7 C Am Dm7 G7

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

1.

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

2.

Chords: CM7, Am7, Dm7, G7, CM7, Am7, Dm7, G7

3.

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

4. Ballad

11

4. Bounce

RHYTHMIC "GROWTH"

Basic II

Basic II

1.

2. Bounce

3. Bounce

4. Bounce

5.

6. Ballad

12

## HARMONIC “GROWTH”

### Basic II

(Including one of the rhythmic patterns.)

#### Basic II

1.

Bounce

2. **Bounce**

3. **Bounce**

Developing melody by using nearby chord or scale tones.

4. **Ballad**

5. **Bounce**

# RHYTHMIC “GROWTH”

## Basic III

### Basic III

C6   C $\flat$ °   Dm7   G9(13)   C6   C $\flat$ °   Dm7   G9(13)

1.

2.

C6   E $\flat$ °   Dm7 G9(13)   C6   E $\flat$ °   Dm7 G9(13)

### 3. Bounce

### 4. Bounce

C6   E $\flat$ °   Dm7 G9(13)   C6   E $\flat$ °   Dm7 G9(13)

5.

### 6. Ballad

C6   E $\flat$ °   Dm7 G9(13)   C6   E $\flat$ °   Dm7 G9(13)

Suggestion: Apply the above rhythmic patterns to the B $\flat$  “slow to medium” example on [page 7](#).



# HARMONIC "GROWTH"

## Basic III

(Including one of the rhythmic patterns.)

### Basic III

C6 Eb° Dm7 G9(13) C6 Eb° Dm7 G9(13)

Musical notation for Basic III, showing a sequence of chords and a rhythmic pattern in the bass line.

1.

### Bounce

C6 Eb° Dm7 G9(13) C6 Eb° Dm7 G9(13)

Musical notation for Bounce 1, showing a sequence of chords and a rhythmic pattern in the bass line.

2.

### Bounce

CM7 Eb° Dm7 G9-9 CM7 Eb° Dm7 G9(13)

Musical notation for Bounce 2, showing a sequence of chords and a rhythmic pattern in the bass line.

3.

### Bounce

CM9 Eb° Dm7(9) G9<sup>-9</sup><sub>+5</sub> CM9 Eb° Dm7(9) G9<sup>-9</sup><sub>+5</sub>

Musical notation for Bounce 3, showing a sequence of chords and a rhythmic pattern in the bass line.

Developing melody by using nearby chord or scale tones.

#### 4. Ballad

C Eb° Dm7 G9-9(13) CM9 C6 Eb° Dm7 G9-9(13) G9<sup>-9</sup><sub>+5</sub>

#### 5. Bounce

C6 Eb° Dm7 G9(13) C C° Dm7 G9(13) G13

(Chord solo)

## MINOR INTRODUCTIONS

#### Basic

Cm Fm6 G7 Cm Cm6 Fm6 G7

#### 1. Bounce

CM9-3 Cm6 Fm6 G7 CM9-3 Cm6 Fm7 G9<sup>+9</sup><sub>+5</sub>

### 2. Bounce

Cm Fm6 G7 Cm Fm6 G7

### 3. Ballad

Cm6 Fm6 G9<sup>-9</sup> G9-9 Cm Fm6 G9<sup>-9</sup> G7

### 4.

Cm Fm6 G7 Cm Ab9

## WALTZ INTRODUCTIONS

### Basic

Key of C

C Am Dm7 G7

Key of F

1.

Key of F

2.

Key of G

3.

Key of Bb

4.

Key of E $\flat$

5.

Chord symbols: E $\flat$ , Gm, Fm7, B $\flat$ 7

### Viennese Waltz

Key of D

6.

Chord symbol: D

## WALTZ INTRODUCTIONS IN MINOR

1.

Chord symbols: Cm, Fm6, Cm, G7

### Bright

2.

Chord symbols: Cm, Fm6, G7

## 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

### Introduction 2.

CM7 Am7 Dm7 G7 Em7 Eb° Dm7(9) G9 G13

or any combination, such as:

### Introduction 3.

CM7 Am7 Dm7 G7 Em7 Eb° Dm7(9)

or any combination of equal value

### Introduction 4.

CM7 Am7 Dm7 G7 Em7 Eb° G13

or any combination of equal value  
(Cue)

# 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

Basic I, measures 1-4. Chords: C, Am, Dm7, G7.

## 1. Slow

Basic I, 1. Slow, measures 1-4. Chords: C6, Am7, Dm7, G7, G7+5.

## 2. Bounce

Basic I, 2. Bounce, measures 1-4. Chords: C6, Am7, Dm7, G13.

## 3. Slow

Basic I, 3. Slow, measures 1-4. Chords: F, Dm7<sup>9/11</sup>, Dm7, Gm7(9), C13, C13-9.

## 4. Slow

Basic I, 4. Slow, measures 1-4. Chords: Bbm9, Gm7, Cm7, F13, F13<sup>-13/-9</sup>.

## 5. Bounce

Basic I, 5. Bounce, measures 1-4. Chords: Bb6, Gm7, Cm7, F13-9.

## Basic II

Basic II, measures 1-4. Chords: C6, C#o, Dm7, G7.

## 1. Slow

Basic II, 1. Slow, measures 1-4. Chords: C6, C#o, Dm7, G13, G13-9.

2. Bounce

E $\flat$ 6 E $^{\circ}$  Fm7 B $\flat$ 7+5

3. Slow

E $\flat$ M7(9) Cm7 Fm7 B $\flat$ 13 B $\flat$ 13-9

4. Slow

A $\flat$ 6 A $^{\circ}$  B $\flat$ m7(11) E $\flat$ 13

5. Bounce

A $\flat$ 6 A $^{\circ}$  B $\flat$ m7(11) E $\flat$ 7

Basic III

C6 E $\flat$  $^{\circ}$  Dm7 G7

1. Slow

C E $\flat$  $^{\circ}$  Dm7(9) G13 G13-9

2. Bounce

C6 E $\flat$  $^{\circ}$  Dm7 G13

3. Bounce

C6 E $^{\circ}$  Dm7 G13

4. Slow

D $\flat$ 6 E $^{\circ}$  E $\flat$ m7 A $\flat$ 13 A $\flat$ 13-9

5. Bounce

D $\flat$ 6 E $^{\circ}$  E $\flat$ m7 A $\flat$ 13



6. Slow

7. Bounce

## 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.

9. 10. 11.

Chord progressions for ideas 9, 10, and 11:

- Idea 9: C, F6, F#<sup>o</sup>, C
- Idea 10: C, C<sup>o</sup>, G7, C
- Idea 11: C, G7, C

1. Adding V7

2.

3.

Chord progressions for ideas 1, 2, and 3:

- Idea 1: C, G7
- Idea 2: C, G7
- Idea 3: C, G7, G7+5

4. Leading smoothly to melody note.

5.

6.

Chord progressions for ideas 4, 5, and 6:

- Idea 4: C, G7, G7+5, C
- Idea 5: C, G9, G9-9, C
- Idea 6: C, G7, C

7.

8.

9.

Chord progressions for ideas 7, 8, and 9:

- Idea 7: C6, G13
- Idea 8: C6, G13, G13+5
- Idea 9: C6

### Adding II<sub>7</sub> and V<sub>7</sub>

1. C Dm7 G7      2. C Dm7 G7      3. CM7 Dm7 G9-9      4. C<sub>6</sub> Dm7(9) Db9(11)

A substitute chord, one half-step above the tonic, may be used in place of V<sub>7</sub>.

5. C Dm7(9) G9-9      6. C Dm7(9) G7+5      7. C<sub>6</sub> Dm7(9) G13-9

Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introductions.

Two measure turn-around.

(From example 3, [Page 19](#))

One-measure turn-around.

F<sub>6</sub> Dm7<sup>[9]</sup><sub>[11]</sub> Dm7 Gm7(9) C13 C13-9      F<sub>6</sub> C13 C13-9

Example showing how to change a two-measure turn-around into a one-measure turn-around.

Introduction.

(From example 4, [Page 5](#))

One-measure turn-around.

Example showing how to change a two-measures turn-around into a one-measure turn-around.

Some modern progressions are slight variations of I - VI -II-V7; that is, more developed.

Two measure turn-around.

1.

2.

Voicing different from that used above.

3.

One-measure turn-around.

1.

2.

3.

4.

Chords: E7, A7, D9, G13

4.

Chords: E7, A7, D9, G13

or

5.

Chords: B $\flat$ 7-5, A7, A $\flat$ 7+5, G13

5.

Chords: B $\flat$ 7+5, A7, A $\flat$ 7+5, G13

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.

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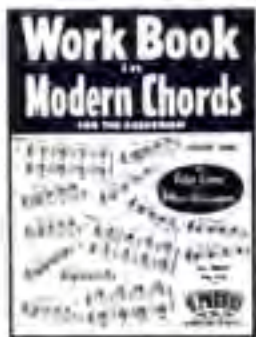
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O. 8098

### 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 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

## Basic

Cmaj. to E♭maj.

Key of E♭maj.

C<sup>6</sup>                      B<sup>b</sup>7                      E<sup>b</sup>6

Key of Cmaj.                      V<sub>7</sub> of new key.                      Key of E<sup>b</sup>maj.

## MINIMUM DEVELOPMENT - REPETITION

### 1. Slow

Cmaj. to E♭maj.

Key of E♭maj.

C<sup>6</sup>                      B<sup>b</sup>7                      B<sup>b</sup>7+5                      E<sup>b</sup>6

### 2. Slow

Cmaj. to E♭maj.

Key of B♭maj.

C<sup>6</sup>                      F<sup>13</sup>                      F<sup>13-9</sup>                      B<sup>b</sup>6

### 3. Bounce

Cmaj. to E♭maj.

Key of E♭maj.

C<sup>6</sup> B♭<sup>7</sup> B♭<sup>7+5</sup> B♭<sup>6</sup>

### MELODY FROM ARPEGGIO

#### 1. Slow

Cmaj. to Fmaj.

Key of Fmaj.

C<sup>6</sup> C<sup>7</sup> C<sup>7+5</sup> F<sup>6</sup>

#### 2. Bounce

Cmaj. to A♭maj.

Key of A♭maj.

C<sup>6</sup> E♭<sup>7</sup> A♭<sup>6</sup>

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

### 1. Slow

Cmaj. to Gmaj.

Key of Gmaj.

C<sup>6</sup> C<sup>#7</sup> D<sup>7</sup> D<sup>7+5</sup> G<sup>6</sup>

### 2. Slow

Cmaj. to E♭maj.

Key of E♭maj.

C<sup>6</sup> B<sup>7</sup> B<sup>b7</sup> B<sup>b7+5</sup> E<sup>b6</sup>

### 3. Bounce

Cmaj. to Gmaj.

Key of Gmaj.

C<sup>6</sup> C<sup>#7</sup> D<sup>7</sup> D<sup>7+5</sup> G<sup>6</sup>

### 4. Bounce

Cmaj. to Gmaj.

Key of Gmaj.

C<sup>6</sup> C<sup>#7</sup> D<sup>7</sup> D<sup>7+5</sup> G<sup>6</sup>

5.

Cmaj. to E♭maj.

C<sup>6</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6

Key of Cmaj. II<sub>7</sub> of new key. V<sub>7</sub> of new key. Key of E<sup>b</sup>maj.

MINIMUM DEVELOPMENT - REPETITION

1. Slow

Cmaj. to E♭maj.

Key of E♭maj.

C<sup>6</sup> Fm<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7+5 E<sup>b</sup>6

2. Bounce

Cmaj. to E♭maj.

Key of E♭maj.

C<sup>6</sup> Fm<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>7+5 E<sup>b</sup>6

### 3. Slow

Cmaj. to D<sup>b</sup>maj.

Key of D<sup>b</sup>maj.

C<sup>6</sup> Eb<sup>m7</sup> Ab<sup>9</sup> D<sup>b6</sup>

### 4. Bounce

Cmaj. to D<sup>b</sup>maj.

Key of D<sup>b</sup>maj.

C<sup>6</sup> Eb<sup>m7</sup> Ab<sup>9</sup> D<sup>b6</sup>

### MELODY FROM ARPEGGIO

### 2. Bounce

Cmaj. to A<sup>b</sup>maj.

Key of A<sup>b</sup>maj.

C<sup>6</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>13-9</sup> A<sup>b6</sup>

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 Fmaj.

C maj. to F maj.

2.

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

Cmaj. to Bbmaj.

3.

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

Cmaj. to Bbmaj.

4.

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



Cmaj. to E♭maj.

5.

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

C<sup>6</sup> B♭<sup>7</sup> B♭<sup>7+5</sup> E♭<sup>6</sup>

Cmaj. to E♭maj.

6.

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

C<sup>6</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭<sup>6</sup>

Cmaj. to A♭maj.

7. Bounce

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

C<sup>6</sup> E♭<sup>9</sup> E♭<sup>13-9</sup> E♭<sup>6</sup>

Cmaj. to A♭maj.

8. Bounce

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

C<sup>6</sup> E♭m<sup>7</sup> A♭<sup>7</sup> D♭<sup>6</sup>

Cmaj. to A♭maj.

9. Bounce

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

C<sup>6</sup> A♭<sup>7</sup> D♭<sup>6</sup>

Cmaj. to A♭maj.

10. Ballad

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

C<sup>6</sup> E♭m<sup>7</sup> A♭<sup>7</sup> D♭<sup>6</sup>

Cmaj. to D♭maj.

11. Bounce

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

C<sup>6</sup> D<sup>7</sup> D<sup>7+5</sup> G<sup>7</sup>

Cmaj. to D♭maj.

12. Bounce

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

C<sup>6</sup> A♯m<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

## WALTZ MODULATIONS

C maj. to F maj.

Basic	V7 of new key.	Key of Fmaj.
C <sup>6</sup>	C <sup>7</sup>	F <sup>6</sup>

### MINIMUM DEVELOPMENT - REPETITION

1. C maj. to F maj.

Key of Fmaj.

C <sup>6</sup>	C <sup>7</sup>	F <sup>6</sup>
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2. C maj. to F maj.

Key of Fmaj.

C <sup>6</sup>	C <sup>7</sup>	F <sup>6</sup>
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3. C maj. to F maj.

Key of Fmaj.

C <sup>6</sup>	C <sup>7</sup>	F <sup>6</sup>
----------------	----------------	----------------

4. C maj. to F maj.

Key of Fmaj.

C <sup>6</sup>	C <sup>7</sup>	C <sup>7+5</sup>	F <sup>6</sup>
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5. C maj. to Eb maj.

Key of Ebmaj.

C <sup>6</sup>	Bb <sup>7</sup>	Bb <sup>7+5</sup>	Eb <sup>6</sup>
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6. C maj. to Bb maj.

Key of Bbmaj.

C <sup>6</sup>	F <sup>9</sup>	F <sup>13-9</sup>	Bb <sup>6</sup>
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7. C maj. to D $\flat$  maj. Key of D $\flat$  maj.

Musical notation for exercise 7. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, A $\flat$ 7, and D $\flat$ 6. The bass staff shows a bass line with eighth and quarter notes.

8. C maj. to A $\flat$  maj. Key of A $\flat$  maj.

Musical notation for exercise 8. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, E $\flat$ 7, E $\flat$ 7+5, and A $\flat$ 6. The bass staff shows a bass line with eighth and quarter notes.

MELODY FROM ARPEGGIO

1. C maj. to F maj. Key of Fmaj.

Musical notation for exercise 1. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, C<sup>7</sup>, and F. The bass staff shows a bass line with eighth and quarter notes.

2. C maj. to F maj. Key of Fmaj.

Musical notation for exercise 2. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, C<sup>7</sup>, and F. The bass staff shows a bass line with eighth and quarter notes.

3. C maj. to F maj. Key of Fmaj.

Musical notation for exercise 3. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, C<sup>7</sup>, and F<sup>6</sup>. The bass staff shows a bass line with eighth and quarter notes.

4. C maj. to F maj. Key of Fmaj.

Musical notation for exercise 4. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, C<sup>7</sup>, and F. The bass staff shows a bass line with eighth and quarter notes.

5. C maj. to E $\flat$  maj. Key of E $\flat$  maj.

Musical notation for exercise 5. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, B $\flat$ 7, B $\flat$ 7+5, and E $\flat$ 6. The bass staff shows a bass line with eighth and quarter notes.

6. C maj. to B $\flat$  maj. Key of B $\flat$  maj.

Musical notation for exercise 6. It consists of two staves (treble and bass clef) in 3/4 time. The treble staff shows chords C<sup>6</sup>, F<sup>7</sup>, and B $\flat$ 6. The bass staff shows a bass line with eighth and quarter notes.

7. C maj. to A $\flat$  maj. Key of A $\flat$  maj.

8. C maj. to D $\flat$  maj. Key of D $\flat$  maj.

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

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

2. C maj. to A $\flat$  maj. Key of A $\flat$  maj.

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

By substitutivity “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)

Apply this modulation to example 3 right above [page 22](#))

## TWO - MEASURE ENDINGS

### Basic

Basic two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note C6 chord followed by a quarter rest.

### Example (A).

Example (A) two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note Fm6 chord followed by a quarter rest.

1.

Example 1 two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note Bb9 chord followed by a quarter rest.

2.

Example 2 two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note Bb7 chord followed by a quarter rest.

3.

Example 3 two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note Bb7 chord followed by a quarter rest.

4.

Example 4 two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note Bb7 chord followed by a quarter rest.

5.

Example 5 two-measure ending for C6 in 4/4 time. The first measure contains a whole note C6 chord. The second measure contains a half note Bb7(-11) chord followed by a quarter rest.

6.

C<sup>6</sup> F<sup>9(13)</sup> F<sup>9</sup> G<sup>M9</sup> G<sup>6</sup>

Musical notation for exercise 6, featuring a treble and bass staff in 4/4 time. The key signature has one sharp (F#). The exercise consists of two measures. The first measure contains a C6 chord in the bass and a melodic line in the treble. The second measure contains an F9(13) chord in the bass, an F9 chord in the treble, and a G6 chord in the bass. The final measure contains a GM9 chord in the bass and a G6 chord in the treble.

7.

F<sup>6</sup> E<sup>b9(13)</sup> E<sup>b9</sup> F<sup>M9</sup> F<sup>6</sup>

Musical notation for exercise 7, featuring a treble and bass staff in 4/4 time. The key signature has two flats (Bb, Eb). The exercise consists of two measures. The first measure contains an F6 chord in the bass and a melodic line in the treble. The second measure contains an Eb9(13) chord in the bass, an Eb9 chord in the treble, and an FM9 chord in the bass. The final measure contains an F6 chord in the bass and an F6 chord in the treble.

8.

B<sup>b6</sup> A<sup>b9(13)</sup> A<sup>b9</sup> B<sup>bM9</sup> B<sup>b6</sup>

Musical notation for exercise 8, featuring a treble and bass staff in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The exercise consists of two measures. The first measure contains a Bb6 chord in the bass and a melodic line in the treble. The second measure contains an Ab9(13) chord in the bass, an Ab9 chord in the treble, and a BbM9 chord in the bass. The final measure contains a Bb6 chord in the bass and a Bb6 chord in the treble.

9.

E<sup>b6</sup> D<sup>b9(13)</sup> D<sup>b9</sup> E<sup>bM9</sup> E<sup>b6</sup>

Musical notation for exercise 9, featuring a treble and bass staff in 4/4 time. The key signature has four flats (Bb, Eb, Ab, Db). The exercise consists of two measures. The first measure contains an Eb6 chord in the bass and a melodic line in the treble. The second measure contains a Db9(13) chord in the bass, a Db9 chord in the treble, and an EbM9 chord in the bass. The final measure contains an Eb6 chord in the bass and an Eb6 chord in the treble.

10.

Example (B).

Bounce

1.

2.

3.

3

Bb6 Cb9+9 Bb6(9)

c

4.

3

Eb6 E9+9 Eb6(9)

5.

3

Ab6 A9+9 Ab6(9)

6.

3

Db6 D9+9 Db6(9)



### Example (C).

1.

C<sup>6</sup>

Musical notation for Example 1, measure 1. Treble clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Chord C<sup>6</sup> is indicated above the staff. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, an eighth note Eb5, a quarter note F5, and a quarter note G5. The bass line starts with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter note F2.

2.

F<sup>6</sup>

Musical notation for Example 2, measure 1. Treble clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Chord F<sup>6</sup> is indicated above the staff. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, an eighth note Eb5, a quarter note F5, and a quarter note G5. The bass line starts with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter note F2.

3.

Bb<sup>6</sup>

Musical notation for Example 3, measure 1. Treble clef, 4/4 time, key signature of three flats (Bb, Eb, Ab). Chord Bb<sup>6</sup> is indicated above the staff. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, an eighth note Eb5, a quarter note F5, and a quarter note G5. The bass line starts with a quarter note G2, followed by a quarter rest, a quarter note G2, and a quarter note F2.

## “BREAK” STYLE ENDINGS

### Example (D).

G<sup>6</sup> G<sup>13+11</sup>

1.

C<sup>6</sup> C<sup>13+11</sup>

2.

B<sup>b</sup>6 B<sup>b</sup>13+11

3.

E<sup>b</sup>6 E<sup>b</sup>13+11



2.

Musical notation for example 2, measures 1 and 2. Treble clef, 4/4 time, key of Bb. Chords: Bb, Bb11+11.

3.

Musical notation for example 3, measures 1 and 2. Treble clef, 4/4 time, key of Eb. Chords: Eb, Eb11+11.

Example (G).

Musical notation for Example (G), measures 1 and 2. Treble clef, 4/4 time, key of Eb. Chords: Eb, Eb6(9).

1.

Musical notation for example 1, measures 1 and 2. Treble clef, 4/4 time, key of Bb. Chords: Bb, Bb6(9).

2.

Musical notation for exercise 2, featuring a B $\flat$  chord and a B $\flat$ 6(9) chord. The piece is in 4/4 time and consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melodic line and features a B $\flat$ 6(9) chord in the bass line.

3.

Musical notation for exercise 3, featuring F $^6$  and C $^7$  chords. The piece is in 4/4 time and consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melodic line and features a C $^7$  chord in the bass line.

4.

Musical notation for exercise 4, featuring a B $\flat$ 6 chord. The piece is in 4/4 time and consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melodic line and features a B $\flat$ 6 chord in the bass line.

5.

Musical notation for exercise 5, featuring A $\flat$ 6 and A $\flat$ 6(9) chords. The piece is in 4/4 time and consists of two measures. The first measure contains a melodic line in the treble clef with triplets and a bass line in the bass clef. The second measure continues the melodic line and features an A $\flat$ 6(9) chord in the bass line.

6.

Musical notation for exercise 6, featuring a C $^6$  chord. The piece is in 4/4 time and consists of two measures. The first measure contains a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melodic line and features a C $^6$  chord in the bass line.

7.

Musical notation for exercise 7, showing a four-measure piece in 4/4 time. The key signature has two flats (Bb, Eb). The first measure has an Eb6 chord. The second measure has a Bb7 chord. The third measure has an Eb6 chord. The fourth measure has an Eb6 chord. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass line has a quarter rest in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note Eb2.

## FOUR-MEASURE ENDINGS

Basic form of four-measure “Ride-out” endings.

Musical notation for the basic form of a four-measure “Ride-out” ending. The key signature has two flats (Bb, Eb). The first measure has an F6 chord. The second measure has an F9 chord. The third measure has a Bb6 chord. The fourth measure has a Bbm6 chord. A box labeled “Melodic Break C7” covers the last two measures of the melody. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass line has a quarter rest in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note Eb2.

1.

Musical notation for variation 1 of the four-measure “Ride-out” ending. The key signature has two flats (Bb, Eb). The first measure has an F6 chord. The second measure has an F9 chord. The third measure has a Bb6 chord. The fourth measure has a Bbm6 chord. A box labeled “Melodic Break C7” covers the last two measures of the melody. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass line has a quarter rest in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note Eb2.

2.

Musical notation for variation 2 of the four-measure “Ride-out” ending. The key signature has two flats (Bb, Eb). The first measure has an F6 chord. The second measure has an F7 chord. The third measure has a Bb6 chord. The fourth measure has a Db7 chord. A box labeled “Melodic Break C7” covers the last two measures of the melody. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass line has a quarter rest in the first measure, followed by a quarter note G2, a quarter note F2, and a quarter note Eb2.

3.

Exercise 3 is a 4-measure piece in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef consists of quarter notes Bb3, A3, G3, and F3. Chord symbols are placed above the staff: F6 (measures 1-2), F7 (measure 2), Bb6 (measures 3-4), Bbm6 (measure 4), C7 (measure 1), and F6 (measures 2-4).

4.

Exercise 4 is a 4-measure piece in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef consists of quarter notes Bb3, A3, G3, and F3. Chord symbols are placed above the staff: F (measures 1-2), F7 (measure 2), Bb (measures 3-4), Bbm (measure 4), F (measures 1-2), C7 (measures 3-4), and F (measures 1-4). A triplet of eighth notes is marked with a '3' in measure 3.

5.

Exercise 5 is a 4-measure piece in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef consists of quarter notes Bb3, A3, G3, and F3. Chord symbols are placed above the staff: F (measures 1-2), F7 (measure 2), Bb (measures 3-4), Bbm (measure 4), F (measures 1-2), G7 (measures 3-4), and F (measures 1-4).

6.

Exercise 6 is a 4-measure piece in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line in the bass clef consists of quarter notes Bb3, A3, G3, and F3. Chord symbols are placed above the staff: F (measures 1-2), F7 (measure 2), Bb (measures 3-4), Bbm (measure 4), F (measures 1-2), and F13+11 (measures 3-4).

# ONE-MEASURE ENDINGS

## Basic


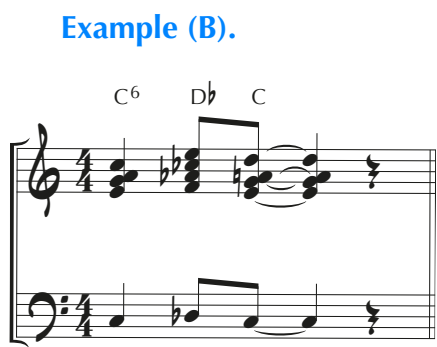

1.    

## Example (A)

1.   

3.   

## Example (B).

6.   



6.

Db<sup>6</sup> D<sup>9</sup> DbM<sup>7</sup>

Example (B).

C<sup>6</sup> Db C

1.

Bb<sup>6</sup> B<sup>9+9</sup> Bb<sup>6(9)</sup>

Example (C)

Eb<sup>6</sup> Eb<sup>11+11</sup>

1.

Ab<sup>6</sup> Ab<sup>11+11</sup>

2.

F F<sup>11+11</sup>

Example (D)

C<sup>6</sup> BbM<sup>7</sup> BbM<sup>7</sup> CM<sup>7</sup>

1.

Eb<sup>6</sup> AbM<sup>7</sup> AM<sup>7</sup> BbM<sup>7</sup>

2.

Ab<sup>6</sup> DbM<sup>7</sup> DM<sup>7</sup> EbM<sup>7</sup>

## 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 Em.

Musical notation for measures 15 and 16. The notation is in 4/4 time. The first system shows measures 15 and 16 with chords C<sup>6</sup>, B<sup>b9</sup>, and C<sup>6</sup>. The second system shows measures 15 and 16 with chords C, B<sup>b</sup>, C<sup>6</sup>, B<sup>7</sup>, and Em. The bass line consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1.

Measures 15 and 16 where “bridge” begins with F6.

Musical notation for measures 15 and 16. The notation is in 4/4 time. The first system shows measures 15 and 16 with chords C<sup>6</sup>, B<sup>b9</sup>, and C<sup>6</sup>. The second system shows measures 15 and 16 with chords Gm<sup>7</sup>, C<sup>7</sup>, and F<sup>6</sup>. A dashed box highlights the Gm<sup>7</sup> and C<sup>7</sup> chords. The bass line consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1.

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

8098-24

## 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 1 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)

1st Chorus

**A**

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

**A**

Cadence

V<sub>7</sub> of next chord.

**B** Bridge

**A** Modulation (page 5 - exercise 2).

**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, tum-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 $_7$  or II $_7$  - V $_7$  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.

Introduction (page 4 - exercise 1)

Chords: C6, C<sup>♯</sup><sub>o</sub>, Dm<sup>7</sup>, G<sup>9+9+5</sup>, G<sup>9-9+5</sup>, C6, C<sup>♯</sup><sub>o</sub>, Dm<sup>7(9)</sup>, G<sup>9-9</sup>

(Adjusted to allow for "pick-up")

1st Chorus

A

Chords: Dm, Dm<sup>7</sup>, Dm<sup>7(9)</sup>, G<sup>9</sup>

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

(Semi cadence making two measures out of last measure of introduction)

B

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

Chords: C, Am, Dm<sup>7</sup>, G<sup>7</sup>

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

A

Chords: F, F<sup>6</sup>, Dm<sup>7(9)</sup>, G<sup>9</sup>

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

**C**

Ending (page 10, exercise 5)

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

Modulation (page 3, exercise 2)

or (Adjusted to allow for "pick-up")

### 2nd Chorus

Same as 1st Chorus transposed to Bb major.

Ending (page 10 - exercise 8)

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

**NOTE** Where references are made, in this book, to II, Chords, etc., the examplet shown give all the necessary information for our particular purpose which ts 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 Mecca's PROGRESSIVE IDEAS IN "POP" - PLAYING FOR ACCORDION.

8098-24



**THE ART OF MUSCULAR and FINGER CONTROL for PIANO ACCORDION** by Frank Gaviani. A 48-page volume to help the accordionist in training fingers and wrist through a series of specific exercises, designed with definite objectives which will enhance the playing potential and progress of learning. Grade 3+ No. 7985

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# progressive jazz styles

for the ACCORDION

by Anthony Meara

NO. 8076

O. P. B.

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and Bro., Inc.

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# *progressive jazz styles*

*by anthony mecca*

*a collection of unusual jazz  
melodies in the modern idiom*

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No. 8076

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**ABOUT TONY MECCA . . . . .**

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

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

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

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

**THE PUBLISHERS**

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61

Gm7 C7 F F7 Bb F° F C7 F

61

66

[H] C7 F Dm7 Gm7 C7 F Gm7

*mf*

66

70

C7 F7 Bb F° F C7 F

70

74

C7 [I] F Bb F° F Gm7

74

78

C7 F7 Bb F° F C7 F

78

E

C7 F Dm7 Gm7 C7 F Dm7 Gm7

40

C7 F7 Bb F° F C7 F

44

F

Em7 A7 D

*mf*

49

G7 CM7 A7 Dm7 C7 Gm7

53

C7

G

F Dm7 Gm7 C7 F Dm7

*cresc.*

57



19

Dm7 G7 CM7 A7 Dm7 G7 Gm7

*mf*

23

C7 C F Bb C7 F Dm Gm

*mf*

(Optional)

27

Gm7-5 C7 F Bb C7 F Gm7 C7-5 F

*mf*

32

D F Dm7 Gm7 C7 F Gm7

*mf*

36

C7 F F7 F° F

*mf*

82

J D6 D#m7 Em7 A7<sup>+9</sup> A7+5 DM7 D6

86

Dm7 G7 Em7 Eb9+11 Db9+11

cresc. f

90

A7<sup>-9</sup> K F Bb C7 F Dm Gm

mf

94

Gm7-5 C7 F Bb C7 F Gm7 C7-5 F

98

L Bb F° F D7 Gm7 C7 C7-5 F F13+11

mf sf

# CHILI BILLY

ANTHONY MECCA

Brightly

C A7-9 Dm7 G13-9 Em7 Eb7 Dm7 Db9-11

**A** C A7+9 Dm G7 C Em7 Eb7 Dm7 Db9+11

*p*

5

C A7+9 Dm G7 C G7+9 G7+9

*f*

9

**B** C A7+9 Dm G7 C Em7 Eb7 Dm7 Db9+11

*p*

13

C A7+9 Dm G7 C G7+5 C

17

**C** E13 A13 A9+11 A9

21

D13 G13 G9+11 G9

25

**D** C A7+9 Dm G7 C Em7 Eb7 Dm7 Db9+11

29

C A7+9 Dm G7

33

**E** C A7 Dm G7 C Eb7 Dm G7

37

**H** C A7+9 Dm G7 C Em7 Eb7 Dm7 Db9+11

61

C A7+9 Dm G7 C G7+5 C

65

**I** C A7+9 Dm7 G11 Db9M11 C6 Eb9 Dm7 Db9

69

Em7 Eb9+11 D9-3 Db9+11 C Dm G7

73

**J** C A7+9 Dm7 G11 C6 Eb9 Dm7 Db9

77

41

C A7 Dm G7 C Dm Db9+11

45

**F** CM9 A13-9 Dm7 G13-9 CM7 A7-5 Dm G13 G13-9

*f*

49

C A7+9 Dm7 Db7+9 C6 Dm7 C6

*mf*

53

**G** Bm7 E7 Bm7 E7 A7 A7-9+5 A7

*f*

57

Am7 D7 Am7 D7 G7 G7-9+5 G7

*f*

Em7 Eb9+11 D9-3 Db9+11 C G7+5 C

81

**K** E7 E7-5 A7

85

D7 D7-5 G7

89

**L** C A7+9 Dm G7 C Em7 Eb7 Dm7 Db9+11 C A7+9

93

Dm G7 C Eb9+11 Dm7 Db7+9 C6 Bb13+11 B13+11 C13+11

98

# HONEY, DO

ANTHONY MECCA

Slowly A FM7(9) F6 Gm7 Gb9 FM7(9) Gm7

The first system of music is in 6/8 time and B-flat major. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of a half note F3. Above the staff, a box labeled 'A' is positioned over the first measure. Chord symbols FM7(9), F6, Gm7, Gb9, FM7(9), and Gm7 are placed above the staff. A slur covers the first six measures.

Cm7 Am7(11) D7 G#m7(11) C#9 Gm7(11) Gm Gb7+9

The second system of music continues the piece. It features a treble clef and a bass clef. The melody in the treble clef starts with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The bass line consists of a half note F3. Above the staff, chord symbols Cm7, Am7(11), D7, G#m7(11), C#9, Gm7(11), Gm, and Gb7+9 are placed. A slur covers the first six measures. A dynamic marking 'f' is present in the first measure. A '3' indicates a triplet in the G#m7(11) and C#9 chords.

F Ab13 DbM9 Gm7(11) Gb7+11+9 B FM7(9) F6

The third system of music continues the piece. It features a treble clef and a bass clef. The melody in the treble clef starts with a quarter note F4, followed by eighth notes G4, Ab4, and Bb4. The bass line consists of a half note F3. Above the staff, chord symbols F, Ab13, DbM9, Gm7(11), Gb7+11+9, FM7(9), and F6 are placed. A box labeled 'B' is positioned over the sixth measure. Dynamic markings 'p', 'f', and 'mf' are present.

Gm7 Gb9 FM7(9) Gm7 Cm7 Am7(11) D7

The fourth system of music continues the piece. It features a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes Ab4, Bb4, and C5. The bass line consists of a half note F3. Above the staff, chord symbols Gm7, Gb9, FM7(9), Gm7, Cm7, Am7(11), and D7 are placed. A slur covers the first six measures. A dynamic marking 'f' is present in the sixth measure.

G#m7(11) C#9 Gm7(11) Gm Gb7+9 F6 Bbm7(9) Eb9

The fifth system of music continues the piece. It features a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G#4, followed by eighth notes A#4, B5, and C6. The bass line consists of a half note F3. Above the staff, chord symbols G#m7(11), C#9, Gm7(11), Gm, Gb7+9, F6, Bbm7(9), and Eb9 are placed. A slur covers the first six measures. A '3' indicates a triplet in the G#m7(11) and C#9 chords. Dynamic markings 'p' and 'mf' are present.



17

FM7 Cm7 F9 Bbm7 Bb9

*p* *f*

20

Am7 D7 GM7(9) G6 F#m7(11) F7 Em7 Eb7

*mf*

24

Dm7 Db7 CM7 CM7(9) C13-9 Gb9(+11) FM7(9) F6 Gm7 Gb9

*p* *mf*

28

FM7(9) Gm7 Am7(11) D7 G#m7(11) C#9

*f*

31

Gm7(11) Gm Gb7+9 F7 E7 Eb7 D7 DbM7 F6(9) FM7

*molto rit.* *mf* *f* *p* *sf*

# JUMPING' JOE

ANTHONY MECCA

**A** **B**

Brightly *pp* *f* *p* *f*

**C** *f* *dim.* *mf*

Chord symbols: Bb, Cm, F7, Bb, Eb7, Ab7, Db7, Gb7, F7, Cm, F7, Bb, Cm, F7, Cm7, F7, Bb, Ebm7, Ab7, Ebm, Dm, Dbm7, Ebm7, Fm7, Em7, Ebm7, Dbm7, Dm7, G7, Dbm7, Gb7, Cm7, F7, Cm7, F7.

Measure numbers: 4, 7, 11, 15.

**D** Bb Cm F7 Bb Eb7 Ab7 Db7 Gb7 F7

19

Bb Cm F7 Bb Cm7 F7 Bb

23

**E** Bb Cm F7 Bb G7 Cm F7

27

Bb Cm F7 Bb Cm7(11) Cb9(+11)

31

**F** Bb6(9) Cm F7 Bb G7 Cm F7

35

39

Musical score for measures 39-42. The key signature has two flats (Bb and Eb). The score consists of a treble and bass staff. Chords are indicated above the treble staff: Bb, Cm, F7, Bb, Db, Cm, F7, Bb. The melody in the treble staff features eighth and sixteenth notes with various accidentals. The bass staff provides harmonic support with chords and some moving lines.

43

43

Musical score for measures 43-46. The key signature has two flats. A red box with the letter 'G' is in the top left. Chords are indicated above the treble staff: Ebm, Ab7, Ebm, D7, Db. The melody in the treble staff is marked with a forte 'f' dynamic. The bass staff continues with harmonic accompaniment.

47

Musical score for measures 47-50. The key signature has two flats. Chords are indicated above the treble staff: Dm, G7, C#m, F#7, Cm, F7, Cm, F7, Bb. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff provides accompaniment.

51

51

Musical score for measures 51-54. The key signature has two flats. A red box with the letter 'H' is in the top left. Chords are indicated above the treble staff: G7, Cm, F7, Bb, G7, Cm, F7. The melody in the treble staff is marked with a forte 'f' dynamic. The bass staff continues with harmonic accompaniment.

55

Musical score for measures 55-58. The key signature has two flats. The score consists of a treble and bass staff. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff provides accompaniment.

I

Bb6 Cm7 Cb13+11 Bb Cm F7 Bb

*ff*

59

G7-9 Cm7 F7-9 Bb Cm7 Cb9+11

63

J

Bb Cm9-3 Cb7+11 Dm7 Db9 Cm7(11) B7+11

*ff*

67

Bb G7 Cm F7 Bb Cm F7 Bb

71

K

Ebm7 D9+11 Db6(9)

*ff*

75

79

D7 G13 C#m7 F#11 Cm7(11) Cb7+11

*pp*  
*subito*

83

L Bb Cm F7 Bb Eb7 Ab7 Db7 Gb7 F7

87

Bb Cm F7 Bb Cm7 F7 Bb

91

M Cm7(11) B13+11 Bb13+11 A13+11 Ab13+11 G13+11 Gb13+11 F13 B9+11

95

Bb13+11 Bb

# SOFT AND SMOOTH

ANTHONY MECCA

Slowly

**A** GM7(9) G6 D13-9 D7-9 GM7(9) G6 Bb°

*p*

Am7 D13-9 D7-9 GM7(9) BbM7 EbM7 Ab9+11 D7

**B** GM7(9) G6 D13-9 D7-9 GM7(9) G6 Bb°

Am7 Am7(9) Ab7+9 G6 F9 Eb7 G6

**C** Bm7(11) E7-9 AM7(9) A6 Bm7(11) Bb13+11 AM7(9) A6

Am7(11) D7<sup>+11</sup> GM7(9) G6 Am7(9) Ab13+11 GM7(9) G6 Am7(9) Ab7+9

mf

21

**D** GM7(9) G6 Am7 D7<sup>+5</sup> GM7(9) GM7(9) G6 Bb<sup>o</sup>

p

25

Am7 Am7(9) Ab7+9 G6 F9 Eb7 G6 Am7 D7-9

29

**E** G Am D7

mf

33

G Bm7 Bbm7

mf

35



Musical score system 1, measures 37-38. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in measure 37 and a sixteenth-note triplet in measure 38. The lower staff is in bass clef, providing harmonic support with chords and a bass line. Chord symbols above the staff include Am7, D7, Am, and D7. A 'cresc.' (crescendo) marking is placed between measures 37 and 38.

Musical score system 2, measures 39-40. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff features a bass line with a triplet of eighth notes in measure 39. Chord symbols above the staff include G, Bb, Eb, Ab7, and D7. A 'f' (forte) dynamic marking is present in measure 40.

Musical score system 3, measures 41-42. The system consists of two staves. A red box containing the letter 'F' is located at the beginning of the system. The upper staff has a melodic line with a triplet of eighth notes in measure 41. The lower staff has a bass line with chords. Chord symbols above the staff include G, Am7, and D7. A 'p' (piano) dynamic marking is present in measure 41.

Musical score system 4, measures 43-44. The system consists of two staves. The upper staff has a melodic line with a triplet of eighth notes in measure 43. The lower staff has a bass line with chords. Chord symbols above the staff include G, Bm7, and Bbm7. Dynamic markings include 'mf' (mezzo-forte) in measure 43 and 'p' (piano) in measure 44.

Musical score system 5, measures 45-46. The system consists of two staves. The upper staff has a melodic line with a triplet of eighth notes in measure 45. The lower staff has a bass line with chords. Chord symbols above the staff include Am7, D7, Am, D7, Am, and Ab7. A 'mf' (mezzo-forte) dynamic marking is present in measure 45.

47

Musical score for measures 47-48. The key signature is one sharp (F#). The score consists of a treble and bass staff. Measure 47 features a piano (*p*) dynamic and a triplet of eighth notes in the treble. Measure 48 features a forte (*f*) dynamic and a similar triplet. Chord symbols above the staff are G, Am, D7, and G.

49

Musical score for measures 49-52. The key signature is one sharp (F#). The score consists of a treble and bass staff. Measure 49 features a forte (*f*) dynamic and a triplet of eighth notes in the treble. Measure 50 features a forte (*f*) dynamic. Measure 51 features a forte (*f*) dynamic and a triplet of eighth notes in the treble. Measure 52 features a forte (*f*) dynamic. Chord symbols above the staff are Bbm(11), E7+11, AM7, A6, Bb7, Bm7(9), Bm7+9, and AM7(9).

53

Musical score for measures 53-56. The key signature is one sharp (F#). The score consists of a treble and bass staff. Measure 53 features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble. Measure 54 features a mezzo-forte (*mf*) dynamic. Measure 55 features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble. Measure 56 features a mezzo-forte (*mf*) dynamic. Chord symbols above the staff are Am7(11), D7-9, GM7, G6, Am7, Ab7(9), Ab7+9, GM7(9), G6, Am7(9), and Ab7+9.

57

Musical score for measures 57-60. The key signature is one sharp (F#). The score consists of a treble and bass staff. Measure 57 features a piano (*p*) dynamic and a triplet of eighth notes in the treble. Measure 58 features a piano (*p*) dynamic. Measure 59 features a piano (*p*) dynamic and a triplet of eighth notes in the treble. Measure 60 features a piano (*p*) dynamic. Chord symbols above the staff are GM7(9), G6, D13-9, D7+5, GM7(9), G6, and Bb°.

61

Musical score for measures 61-64. The key signature is one sharp (F#). The score consists of a treble and bass staff. Measure 61 features a mezzo-forte (*mf*) dynamic. Measure 62 features a mezzo-forte (*mf*) dynamic. Measure 63 features a mezzo-forte (*mf*) dynamic and the instruction *molto rit.* Measure 64 features a fortissimo (*sfz*) dynamic and the instruction *molto rit.* Chord symbols above the staff are Am7, Am7(9), Ab7+9, G6, Bbm7, Ebm7, Abm7, D7+11, and GM7.

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## FOREWORD

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

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

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

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

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## ABOUT TONY MECCA . . . . .

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

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

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

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

THE PUBLISHERS

## INTRODUCTIONS

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

Introductions usually end on the dominant 7th ( $V_7$ ) chord\*, because this chord is the most logical and strongest one to lead into the subsequent strain; however, variations of this chord, such as the dominant 9th, the flatted 9th, etc., may be used as a substitute. Any plausible harmonic progression leading to  $V_7$  is permissible. Each basic progression, given here, is followed by applications in the same and other keys.

### Basic Progression

Basic Progression in B-flat major, 4/4 time. Chords:  $Bb^9$ ,  $A^9$ ,  $A^b9$ ,  $G^9$ ,  $G^b9$ ,  $F^9$ . Bass line fingerings: 3, 2, 4, 3, 5, 2.

### Simple Variation

Slow

Simple Variation in B-flat major, 4/4 time. Tempo: Slow. Features glissandos. Bass line fingerings: 7, 3, 3, 7, 7, 0.

### Medium Bounce

Medium Bounce in B-flat major, 4/4 time. Features slurs and fingerings: 5, 4-4, 3. Bass line fingerings: 3, 2, 4, 3, 5, 2.

### Fast

Fast variation in B-flat major, 4/4 time. Features many slurs and fingerings. Bass line fingerings: 7, 3, 7,  $b7$ , 7, 7.

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

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Fast

Musical notation for the 'Fast' section. The right hand features a complex melodic line with many slurs and fingerings (e.g., 4, 2, 1, 4, 2, 4, 4, 2, 1, 4, 2, 3, 4, 3, 1, 2, 3, 2, 1, 2, 1, 4, 5, 1). The left hand has a bass line with fingerings (7, 3, 7, 3, 7) and a 7th fret marker.

Basic Progression

Ebm<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dbm<sup>7</sup> Gb<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

Musical notation for the 'Basic Progression' section, showing chord voicings for Ebm<sup>7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Dbm<sup>7</sup>, Gb<sup>7</sup>, Cm<sup>7</sup>, and F<sup>7</sup> in both hands. Fingerings are indicated below the notes.

Simple Variation

Slow

Musical notation for the 'Simple Variation' section, featuring a slower tempo and simpler chord voicings in both hands. Fingerings are indicated below the notes.

Medium Bounce

Musical notation for the 'Medium Bounce' section, featuring a rhythmic, bouncy feel in both hands. Fingerings are indicated below the notes.

Medium Bounce

Musical notation for the second 'Medium Bounce' section, featuring a rhythmic, bouncy feel with more complex fingerings in both hands. Fingerings are indicated below the notes.

Fast

Musical notation for the final 'Fast' section, featuring a complex melodic line and bass line in both hands. Fingerings and a 7th fret marker are indicated.

Basic Progression

Basic Progression piano accompaniment in B-flat major, 4/4 time. The piece consists of eight measures with the following chord progression: B<sup>b</sup>, Gm, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup>, Gm, C<sup>m</sup>, F<sup>7</sup>. The bass line features a simple rhythmic pattern of quarter notes with fingerings: 4, 2, 3, 4, 4, 2, 3, 4.

Slow piano accompaniment in B-flat major, 4/4 time. The chord progression is: B<sup>b</sup><sup>6</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, F<sup>13</sup><sup>9</sup><sup>b</sup>, B<sup>b</sup><sup>maj.9</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, F<sup>13</sup><sup>9</sup><sup>b</sup>. The right hand features complex chord voicings and triplets, while the left hand has a simple bass line with fingerings: 4, 2, 3, 4, 4, 2, 3, 4.

Slow Bounce

Slow Bounce piano accompaniment in B-flat major, 4/4 time. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand has a simple bass line with fingerings: 4, 2, 3, 4, 4, 2, 3, 4.

Slow piano accompaniment in B-flat major, 4/4 time. The right hand features a complex melodic line with many accidentals. The left hand has a simple bass line with fingerings: 4, 2, 3, 4, 4, 4, 5, 2, 4, 2. A note in the final measure of the bass line is marked with a '1' below it. A text annotation reads: "(Alternate progression leading to V<sub>7</sub>)".

Fast piano accompaniment in B-flat major, 4/4 time. The right hand features a complex melodic line with many accidentals and fingerings: 2 1 2 3 5, 1 3, 1 3, 1 4 3, 1 2, 1 3 1, 3 4 3 1 2, 1 2 3 5. The left hand has a simple bass line with fingerings: 3, M, m, m, 7, M, b<sub>2</sub><sup>d</sup> 5, 7, 2.

Basic Progression

Basic Progression piano accompaniment in B-flat major, 4/4 time. The piece consists of four measures with the following chord progression: D<sup>m</sup><sup>7</sup>, D<sup>b</sup><sup>m</sup><sup>7</sup>, C<sup>m</sup><sup>7</sup>, F<sup>7</sup>. The bass line features a simple rhythmic pattern of quarter notes with fingerings: 3, 2, 3, 4.

Slow or Bounce

Musical notation for 'Slow or Bounce' in 4/4 time. The piece features a piano accompaniment with chords and a melodic line in the right hand. The bass line includes fingerings: 3, 2, 3, 4, 2.

Slow or Bounce

Musical notation for 'Slow or Bounce' in 4/4 time. The piece features a piano accompaniment with chords and a melodic line in the right hand. The bass line includes fingerings: 4, 3, 4, 3, 2, 3, 4, 2, 4, 2.

Bounce Fast

Musical notation for 'Bounce Fast' in 4/4 time. The piece features a piano accompaniment with chords and a melodic line in the right hand. The bass line includes fingerings: 3, 2, 3, 4, 2.

Basic Progression

Musical notation for 'Basic Progression' in 4/4 time. The piece features a piano accompaniment with chords and a melodic line in the right hand. The bass line includes fingerings: 3, 2, 3, 4, 3, 5, 2, 2.

Simple Variation  
Slow or Bounce

Musical notation for 'Simple Variation' in 4/4 time. The piece features a piano accompaniment with chords and a melodic line in the right hand. The bass line includes fingerings: 3, 2, 3, 4, 3, 5, 2, 2.

## TURN - AROUNDS

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

The most commonly used turn-around is the progression I-VI-II-V<sub>7</sub>. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

Example

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

4      2      3      4

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

1      C

2      C      G<sup>7</sup>

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

4      C      D<sup>7</sup>      G<sup>7</sup>

5      C      G<sup>7</sup>

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

Harmonic variations of the above example.

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

8      C      A<sup>7</sup>      D<sup>7</sup>      G<sup>7</sup>

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

Basic (Example 1)

Basic (Example 1) piano score in 4/4 time. Chords: C, Am, Dm7, G7. Bass line: C4, G3, F3, E3. Treble line: C4, E4, G4, A4, B4, C5.

(a) Slow

(a) Slow piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 3, 4, 5.

(b) Bounce

(b) Bounce piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 2, 1, 2, 3, 5.

(c) Fast

(c) Fast piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 4, 1, 3, 1, 4, 1, 2.

(a) Transposed

(a) Transposed piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 4, 5.

(c) Transposed

(c) Transposed piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 4, 1, 3, 4, 1, 2.

Basic (Example 2)

Basic (Example 2) piano score in 4/4 time. Chords: C, Dm7, G7. Bass line: C4, G3, F3, E3. Treble line: C4, E4, G4, A4, B4, C5.

(a) Slow

(a) Slow piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and a glissando marking.

(b) Bounce

(b) Bounce piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and a 'Pick-up' marking.

(c) Fast

(c) Fast piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 4, 1, 2, 3, 1, 4, 2.

(a) Transposed

(a) Transposed piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and a glissando marking.

(c) Transposed

(c) Transposed piano score. Treble line: C4, E4, G4, A4, B4, C5. Bass line: C4, G3, F3, E3. Includes triplets and fingerings 4, 1, 2, 3, 1, 4, 1, 2.

Basic (Example 3)

C6 C#° Dm7 G7

(a) Slow

(b) Bounce

(Pick-up)

(c) Fast

(b) Transposed

(Pick-up)

(c) Transposed

Basic (Example 4)

C C° Dm7 G7

(a) Slow

(b) Bounce

(c) Fast

(b) Transposed

(c) Transposed

Basic (Example 5)

B $\flat$  11 $^+$  A $^9$  A $\flat$  9 $5^+$  G $13$

Musical notation for Basic (Example 5) showing chords and fingerings. The bass line has notes with fingerings 3, 2, 4, 3.

(a) Slow

Musical notation for (a) Slow showing a melodic line with fingerings (2 3, 1 4 2, 1, #4 2, 2 3, 1 4 2, 1, 4 2) and a bass line with chords (b7, d5, 7).

(b) Bounce

Musical notation for (b) Bounce showing a rhythmic pattern in the treble and bass with fingerings 3, 2, 4, 3.

(c) Fast

Musical notation for (c) Fast showing a fast melodic line with fingerings (1 #b4, 1 3, 1 3, 1 2 1 4) and a bass line with chords (b7, d, 7).

(b) Transposed

Musical notation for (b) Transposed showing the Bounce pattern in a different key with fingerings 3, 2, 4, 3.

(c) Transposed

Musical notation for (c) Transposed showing the Fast pattern in a different key with fingerings (1 #b4, 1 3, 1 3, 1 2 1 4) and a bass line with chords (7, d, 7).

Basic (Example 6)

Em $7$  E $\flat$ m $7$  Dm $7$  D $\flat$  11 $^+$

Musical notation for Basic (Example 6) showing chords and fingerings. The bass line has notes with fingerings 3, 2, 4, 3.

(a) Slow

Musical notation for (a) Slow showing a slow melodic line with chords and fingerings 3, 2, 4, 3.

(b) Bounce

Musical notation for (b) Bounce showing a rhythmic pattern with fingerings (4 1, 3, 2 1 2, 1, 5 4, 1 2) and a bass line with chords (M, m, d, 5, etc.).

(c) Fast

Musical notation for (c) Fast showing a fast melodic line with fingerings (4 2, b4, 1 2, 1 4, b4, 1) and a bass line with chords (M, m, etc.).

(a) Transposed

Musical notation for (a) Transposed showing the Bounce pattern in a different key with fingerings 3, 2, 4, 3.

(b) Transposed

Musical notation for (b) Transposed showing the Fast pattern in a different key with fingerings (4 1, 3, 1 2 1, 5 4, 1 1) and a bass line with chords (M, m, b2 5, etc.).

Basic (Example 7)

C<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup> maj.<sup>7</sup> D<sup>b</sup>11+

(a) Slow

(b) Bounce

(c) Fast

(a) Transposed

(b) Transposed

NOTE: The following turn-arounds furnish additional material for introductions.

1. In a slow ballad, a two-measure introduction may be sufficient.
2. A four-measure introduction may be formed by combining two of the examples, or by repeating one example.
3. A slow, "double-time" two-measure turn-around may be used for a four-measure introduction, in a fast tempo; or as a four-measure turn-around in a sixty-four measure show tune.

4(b) 7(a)

Combination of 4(b) and 7(a)

3(a) Extended to four measures.



## ENDINGS

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

### One-Measure Endings

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

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

Example 1.

Transposed to key of F.

Transposed to key of B<sup>b</sup>.

Transposed to key of E<sup>b</sup>.

The following progression is in the nature of a short "tag".

Example 2.

Transposed to key of G.

The following examples are similar to Example 1, except for the delayed chord progressions.

Example 3.

Transposed to key of F.

Similar to Example 3.

Transposed to key of A<sup>b</sup>.

### Two - Measure Endings.

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

Example 1.

C<sup>6</sup> B<sup>b9</sup> C<sup>6</sup>

Transposed to key of F.

F<sup>6</sup> E<sup>b9</sup> F<sup>6</sup>

Transposed to key of B<sup>b</sup>

B<sup>b6</sup> A<sup>b9</sup> B<sup>b6</sup>

Transposed to key of E<sup>b</sup>

E<sup>b6</sup> D<sup>b9</sup> E<sup>b6</sup>

Example 2.

C<sup>6</sup> F<sup>m7</sup> B<sup>b9</sup> C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> add<sup>9</sup>

Transposed to key of F.

F<sup>6</sup> B<sup>b7</sup> E<sup>b9</sup> F<sup>6</sup> G<sup>b9</sup> F<sup>6</sup> add<sup>9</sup>

Transposed to key of B<sup>b</sup>

B<sup>b6</sup> E<sup>b7</sup> A<sup>b9</sup> B<sup>b6</sup> B<sup>b9</sup> B<sup>b6</sup> add<sup>9</sup>

Example 3.

C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> D<sup>b9</sup> C<sup>6</sup> add<sup>9</sup>

Transposed to key of E<sup>b</sup>

E<sup>b6</sup> E<sup>b9</sup> E<sup>b6</sup> E<sup>b9</sup> E<sup>b6</sup> add<sup>9</sup>

Transposed to key of A<sup>b</sup>

A<sup>b6</sup> A<sup>b9</sup> A<sup>b6</sup> A<sup>b9</sup> A<sup>b6</sup> add<sup>9</sup>

Example 4.

C<sup>6</sup> Dm<sup>9</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of D<sup>b</sup>.

D<sup>b6</sup> E<sup>b</sup>m<sup>9</sup> D<sup>b11+</sup> D<sup>b6add9</sup>

Transposed to key of G.

G<sup>6</sup> Am<sup>9</sup> A<sup>b11+</sup> G<sup>6add9</sup>

Example 5.

C<sup>maj.9</sup> F<sup>9</sup> B<sup>b13</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of F.

F<sup>maj.9</sup> B<sup>b9</sup> E<sup>b13</sup> G<sup>b11+</sup> F<sup>6add9</sup>

Transposed to key of B<sup>b</sup>.

B<sup>b</sup>maj.<sup>9</sup> E<sup>b9</sup> A<sup>b13</sup> B<sup>b11+</sup> B<sup>b6add9</sup>

Example 6.

C<sup>6</sup> A<sup>b9</sup> D<sup>b9+</sup> C<sup>maj.7th</sup>

Transposed to key of E<sup>b</sup>.

E<sup>b6</sup> B<sup>b9</sup> E<sup>b9+</sup> E<sup>b</sup>maj.<sup>7th</sup>

Transposed to key of A<sup>b</sup>.

A<sup>b6</sup> E<sup>b9</sup> A<sup>b9+</sup> A<sup>b</sup>maj.<sup>7</sup>

Example 7.

C<sup>6</sup> E<sup>b7</sup> Dm<sup>7</sup> D<sup>b11+</sup> C<sup>6add9</sup>

Transposed to key of D<sup>b</sup>

D<sup>b</sup>6 E<sup>b</sup>7 E<sup>b</sup>m7 D<sup>b</sup>11+ D<sup>b</sup>6add9

Transposed to key of G.

G6 B<sup>b</sup>7 Am7 A<sup>b</sup>11+ G<sup>b</sup>6add9

Example 8.

C6 E<sup>b</sup>7 A<sup>b</sup>maj7 D<sup>b</sup>11 C6add9

Transposed to key of F.

F6 A<sup>b</sup>7 D<sup>b</sup>maj7 G<sup>b</sup>11+ F6add9

Transposed to key of B<sup>b</sup>

B<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>maj7 B<sup>b</sup>11+ B<sup>b</sup>6add9

Example 9.

C6 B<sup>b</sup>11+ D<sup>b</sup>11+ Cmaj7

Transposed to key of E<sup>b</sup>.

E<sup>b</sup>6 D<sup>b</sup>11+ E<sup>b</sup>11+ E<sup>b</sup>maj7

Example 10.

C6 D<sup>b</sup>9 Cmaj9

Transposed to key of B<sup>b</sup>.

B<sup>b</sup>6 B<sup>b</sup>9 B<sup>b</sup>maj7

## Deceptive Endings

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

Example 1.

A<sup>b</sup> maj<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> C maj<sup>7</sup>

Transposed to key of B<sup>b</sup>.

G<sup>b</sup> maj<sup>7</sup> C<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> maj<sup>7</sup>

Example 2.

Dm<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> C<sup>6</sup>

Transposed to key of D<sup>b</sup>.

E<sup>b</sup> m<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> D<sup>b</sup> 6

Transposed to key of F.

D<sup>b</sup> maj<sup>7</sup> G<sup>b</sup> maj<sup>7</sup> F maj<sup>7</sup>

Transposed to key of E<sup>b</sup>.

C<sup>b</sup> maj<sup>7</sup> F<sup>b</sup> maj<sup>7</sup> E<sup>b</sup> maj<sup>7</sup>

Transposed to key of A<sup>b</sup>.

B<sup>b</sup> m<sup>7</sup> A<sup>b</sup> maj<sup>7</sup> A<sup>b</sup> 6

Transposed to key of G.

A m<sup>7</sup> A<sup>b</sup> maj<sup>7</sup> G<sup>6</sup>

## Harmonic Extension Endings

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

Example 1.

C<sup>6</sup> F<sup>13</sup> B<sup>b</sup>9 E<sup>b</sup>13(11+) A<sup>b</sup>9 D<sup>b</sup>13(11+) C maj<sup>9</sup>(G<sup>b</sup> maj<sup>7</sup>?)

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

Example 2.

Chords: C<sup>6</sup>, F<sup>13</sup>, B<sup>b</sup>maj.<sup>7</sup>, E<sup>b</sup>13, A<sup>b</sup>maj.<sup>7</sup>, D<sup>b</sup>13, Cmaj.<sup>7</sup>

Fingering: 2, 3, 4,  $\flat$ 4, 4,  $\flat$ 4, 3

Transposed to key of G.

Chords: G<sup>6</sup>, C<sup>13</sup>, Fmaj.<sup>7</sup>, B<sup>b</sup>13, E<sup>b</sup>maj.<sup>7</sup>, A<sup>b</sup>13, Gmaj.<sup>7</sup>

Fingering: 2, 3,  $\flat$ 4, 4,  $\flat$ 4, 4, 3

Example 3.

Chords: C<sup>6</sup>, E<sup>m</sup>7, E<sup>b</sup>7, D<sup>m</sup>7, D<sup>b</sup>maj.<sup>7</sup>, Cmaj.<sup>7</sup>

Fingering: 4, 3, 2, 3, 2, 4

Transposed to key of B<sup>b</sup>.

Chords: B<sup>b</sup>6, D<sup>m</sup>7, D<sup>b</sup>7, C<sup>m</sup>7, C<sup>b</sup>maj.<sup>7</sup>, B<sup>b</sup>maj.<sup>7</sup>

Fingering: 4, 3, 2, 3, 2, 4

Example 4.

Chords: C<sup>6</sup>, E<sup>b</sup>maj.<sup>7</sup>, A<sup>b</sup>maj.<sup>7</sup>, D<sup>m</sup>7 2, G<sup>13</sup>(9-), C<sup>6</sup>add<sup>9</sup>

Fingering: 3, 4, 5, 2, 3, 4

Transposed to key of E<sup>b</sup>

Chords: E<sup>b</sup>6, G<sup>b</sup>maj.<sup>7</sup>, C<sup>b</sup>maj.<sup>7</sup>, F<sup>m</sup>7 2, B<sup>b</sup>13(9-), E<sup>b</sup>6add<sup>9</sup>

Fingering: 3, 4, 5, 2, 3, 4

## Replacement Endings

Example 1. Original two-measure ending.

## Replacement Melody and Harmony

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

Example 2

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

Example 3.

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

## MODULATIONS

A *MODULATION* is comparable to a turn-around except that, instead of returning to the key proper, it modulates to a different key.

The usual modulation is two or four measures in length; it may, however, consist of any reasonable number of measures.

The simplest modulation is the one based on a nearby position of the dominant 7th ( $V_7$ ) chord of the new key.

The following are all based on two-measure endings.

Cmaj. to  $E^b$  maj.

Key of C maj.     $V_7$  of new key    Key of  $E^b$  maj.

Cmaj. to Gmaj.

Key of C maj.     $V_7$  of new key    Key of G maj.

Cmaj. to  $B^b$  maj.

Key of C maj.     $V_7$  of new key    Key of  $B^b$  maj.

Cmaj. to Fmaj.

Key of C maj.     $V_7$  of new key    Key of F maj.

$B^b$  maj. to  $D^b$  maj.

Key of  $B^b$  maj.     $V_7$  of new key    Key of  $D^b$  maj.

$B^b$  maj. to Gmaj.

Key of  $B^b$  maj.     $V_7$  of new key    Key of G maj.

$B^b$  maj. to  $A^b$  maj.

Key of  $B^b$  maj.     $V_7$  of new key    Key of  $A^b$  maj.

$B^b$  maj. to Cmaj.

Key of  $B^b$  maj.     $V_7$  of new key    Key of C maj.

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

Cmaj. to  $B^b$  min.

Key of C maj.     $V_7$  of new key    Key of  $B^b$  min.

$B^b$  maj. to Cmin.

Key of  $B^b$  maj.     $V_7$  of new key    Key of Cmin.



### Modulations Based on $II_7$ and $V_7$ of the New Key.

This modulation is extremely interesting and practical, as well as being quite popular. Thorough acquaintance with this form of modulation is very important.

Cmaj. to  $E^b$  maj.  
Key of C maj.  $II_7$   $V_7$  of new key Key of  $E^b$  maj.

Cmaj. to Gmaj.  
Key of C maj.  $II_7$   $V_7$  of new key Key of G maj.

Cmaj. to  $B^b$  maj.  
Key of C maj.  $II_7$   $V_7$  of new key Key of  $B^b$  maj.

Cmaj. to Fmaj.  
Key of C maj.  $II_7$   $V_7$  of new key Key of F maj.

$B^b$  maj. to Gmaj.  
Key of  $B^b$  maj.  $II_7$   $V_7$  of new key Key of G maj.

$B^b$  maj. to  $D^b$  maj.  
Key of  $B^b$  maj.  $II_7$   $V_7$  of new key Key of  $D^b$  maj.

$B^b$  maj. to  $A^b$  maj.  
Key of  $B^b$  maj.  $II_7$   $V_7$  of new key Key of  $A^b$  maj.

$B^b$  maj. to Cmaj.  
Key of  $B^b$  maj.  $II_7$   $V_7$  of new key Key of C maj.

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

Cmaj. to  $B^b$  min.  
Key of C maj.  $II_7$   $V_7$  of new key Key of  $B^b$  min.

$B^b$  maj. to Cmin.  
Key of  $B^b$  maj.  $II_7$   $V_7$  of new key Key of C min.

## Modulations Based on the Preceding Chord Progressions.

Cmaj. to E<sup>b</sup> maj.  
Slow

Musical score for Cmaj. to E<sup>b</sup> maj. Slow. The score is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The left hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The score includes fingerings (3, m, 3, 2, 4) and a dynamic marking 'M'.

Cmaj. to E<sup>b</sup> maj.  
Bounce

Musical score for Cmaj. to E<sup>b</sup> maj. Bounce. The score is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The left hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The score includes fingerings (2, 3, 1, 2, 1, 3, 3, 4, 2, 4) and a dynamic marking 'M'.

Cmaj. to E<sup>b</sup> maj.  
Bounce

Musical score for Cmaj. to E<sup>b</sup> maj. Bounce. The score is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The left hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The score includes fingerings (2, 1, 3, 5, 3, 1, 3, 1, 2, 1, 3, 3, 7, 4) and a dynamic marking 'M'.

Cmaj. to E<sup>b</sup> maj.  
Fast

Musical score for Cmaj. to E<sup>b</sup> maj. Fast. The score is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The left hand starts with a C major chord (C-E-G) and moves to an E<sup>b</sup> major chord (E<sup>b</sup>-G-B<sup>b</sup>). The score includes fingerings (3, 3, 2, 4) and a dynamic marking 'M'.

Cmaj. to Gmaj.  
Slow

Musical score for Cmaj. to Gmaj. Slow. The score is in 4/4 time. The right hand starts with a C major chord (C-E-G) and moves to a G major chord (G-B-D). The left hand starts with a C major chord (C-E-G) and moves to a G major chord (G-B-D). The score includes fingerings (M, 3, 3, 2, 4) and a dynamic marking 'M'. A glissando marking 'gliss.' is present over the G major chord in the right hand.

\*This chord—one half-step above the new key, instead of the V<sub>7</sub> chord—is commonly used in modern arrangements.

E<sup>b</sup> maj. to B<sup>b</sup> maj.  
Slow

Musical score for E<sup>b</sup> maj. to B<sup>b</sup> maj. in 4/4 time, marked Slow. The piece consists of two staves. The right hand features a series of chords and a triplet of eighth notes. The left hand has a simple bass line with a triplet of eighth notes and a final chord. Fingerings are indicated with numbers 1-3 and 2-4.

C maj. to F maj.  
Fast

Musical score for C maj. to F maj. in 4/4 time, marked Fast. The right hand has a melodic line with various fingerings (5, 1, 3, 1, 4, 1, 3, 1, 2) and a triplet. The left hand has a bass line with a triplet and a final chord. Fingerings are indicated with numbers 1-5 and 7.

A<sup>b</sup> maj. to D<sup>b</sup> maj.  
Fast

Musical score for A<sup>b</sup> maj. to D<sup>b</sup> maj. in 4/4 time, marked Fast. The right hand has a melodic line with fingerings (3, 2, 1, 3, 1, 3, 2, 1, 3, 4, 2, 5) and a triplet. The left hand has a bass line with a triplet and a final chord. Fingerings are indicated with numbers 1-5 and 7.

C maj. to B<sup>b</sup> maj.  
Bounce

Musical score for C maj. to B<sup>b</sup> maj. in 4/4 time, marked Bounce. The right hand has a rhythmic pattern with eighth notes and a triplet. The left hand has a bass line with a triplet and a final chord. Fingerings are indicated with the number 3.

G maj. to F maj.  
Bounce

Musical score for G maj. to F maj. in 4/4 time, marked Bounce. The right hand has a rhythmic pattern with eighth notes and a triplet. The left hand has a bass line with a triplet and a final chord. Fingerings are indicated with the number 3.

B<sup>b</sup> maj. to G maj.  
Slow

Musical score for B<sup>b</sup> maj. to G maj. in 4/4 time, marked Slow. The right hand has a series of chords and a triplet. The left hand has a bass line with a triplet and a final chord. Fingerings are indicated with M and m.

E<sup>b</sup> maj. to C maj.

Slow

Musical score for E<sup>b</sup> major to C major, Slow. Treble clef, 4/4 time. Bass clef accompaniment with chords M and m. Treble clef has a triplet of chords and a melodic line.

B<sup>b</sup> maj. to C maj.

Bounce

Musical score for B<sup>b</sup> major to C major, Bounce. Treble clef, 4/4 time. Bass clef accompaniment with chords M and m. Treble clef has a melodic line with fingerings 2, 4, 1, 2, 5, 5.

A<sup>b</sup> maj. to B<sup>b</sup> maj.

Bounce

Musical score for A<sup>b</sup> major to B<sup>b</sup> major, Bounce. Treble clef, 4/4 time. Bass clef accompaniment with chords M and m. Treble clef has a melodic line with fingerings 2, 4, 1, 2, 1, 4, 1, 5.

B<sup>b</sup> maj. to C min.

Slow Bounce

Musical score for B<sup>b</sup> major to C minor, Slow Bounce. Treble clef, 4/4 time. Bass clef accompaniment with chords M and m. Treble clef has a triplet of chords and a melodic line.

A<sup>b</sup> maj. to B<sup>b</sup> min.

Slow Bounce

Musical score for A<sup>b</sup> major to B<sup>b</sup> minor, Slow Bounce. Treble clef, 4/4 time. Bass clef accompaniment with chords M and m. Treble clef has a triplet of chords and a melodic line.

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)

The following effect, similar to the one given in Ex. 1 (a), is frequently used by name singers on popular records. This is a surprise (sudden) modulation into a key a minor 3rd higher than the original key.

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

(Example 1)

(a)

(b)

(c) Variation of example 1.

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

One-measure ending.

Musical notation for a one-measure ending modulation. The key signature changes from C major to D<sup>b</sup> major. The first measure is C major, the second is V<sub>7</sub> of D<sup>b</sup> (F<sup>b</sup> major), and the third is D<sup>b</sup> major. A common tone (C) is indicated between the first and second measures.

Two-Measure Endings.

Musical notation for a two-measure ending modulation from C major to D<sup>b</sup> major using a C common tone. The first measure is C major, the second is V<sub>7</sub> of D<sup>b</sup> major (F<sup>b</sup> major), and the third is D<sup>b</sup> major. A common tone (C) is indicated between the first and second measures.

Musical notation for a two-measure ending modulation from D major to E<sup>b</sup> major using a D common tone. The first measure is D major, the second is V<sub>7</sub> of E<sup>b</sup> major (A<sup>b</sup> major), and the third is E<sup>b</sup> major. A common tone (D) is indicated between the first and second measures.

Musical notation for a two-measure ending modulation from G major to A<sup>b</sup> major using a G common tone. The first measure is G major, the second is V<sub>7</sub> of A<sup>b</sup> major (D<sup>b</sup> major), and the third is A<sup>b</sup> major. A common tone (G) is indicated between the first and second measures.

Variation of the above.

Musical notation for a variation of the modulation from C major to D<sup>b</sup> major. The first measure is C major with a melodic line (M), the second is V<sub>7</sub> of D<sup>b</sup> major (F<sup>b</sup> major), and the third is D<sup>b</sup> major.

Another simple method of modulation is to play a certain figure in the old key — then transpose it, without preparation, to a new key, as follows:

Cmaj. to D<sup>b</sup> maj.

Bounce

Cmaj. to E<sup>b</sup> maj

Bounce

Cmaj. to E<sup>b</sup> maj. (Single Note Style)

Bounce

Cmaj. to D<sup>b</sup> maj.

Accidentals may be used in place of signatures.

B<sup>b</sup> maj. to Cmaj.

Adapted from introduction shown on page —.

## MELODIC IMPROVISATION

A question often asked by some student is: "How can I learn just what to play when the harmonization calls for F7 or, for that matter, any other chord?" The answer is given here, as follows:

Using only the chordal tones of F7 (for example), even in an interesting rhythmic style, would sound rather academic—like someone practicing arpeggios. The best jazz musicians play melodic figures consisting of a combination of the chordal and passing tones. (The latter are also known as auxiliary or neighboring tones and embellishment.) The melodic figures, or melodies, are usually so flexible that they can be suitable for any number of chord progressions.

It is not of vital importance that these "improvised melodies" be original; they frequently are more plausible when they are developed from some familiar material, especially from a part of the original tune itself.

### \*Excerpt from "Flight to Mecca"

(Notes marked x indicate passing (auxiliary) notes. They may be either diatonic or chromatic)

One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

Transposed to key of Cmaj.

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

One beat earlier.

Two beats earlier.

One beat later.

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



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

Exercise 1. C7

Exercise 1. C7  
 Treble clef: 5 4 1 2 4 3 1 3 | 2 3 1 4 C7 1 3 | F 2 1 (trill) 5 1  
 Bass clef: 7 | m | 3 | 7 | M | etc.

Ex. 2

Ex. 2  
 Treble clef: 4 2 1 | 5 4 2 1 | 1 4 5 | 5 4 2 1 | C  
 Bass clef: m | d 5 | M | d 5 | M | etc.

Ex. 2 may also be harmonized as follows:

Ex. 2(a)

Ex. 2(a)  
 Treble clef: G7 | C

Ex. 2 (b)

Ex. 2 (b)  
 Treble clef: Dm | G7 | C

Ex. 3

Ex. 3  
 Treble clef: 5 4 1 2 4 3 1 3 | 3 1 3 | 1 2 1 5 4 2 1 4 | 1 2  
 Bass clef: M | 3 | etc.

Ex. 4

Ex. 4  
 Treble clef: 4 1 4 1 3 1 2 | 1 4 | 1 2 1 3 | 1 4 3 | 1 3  
 Bass clef: m | 3 | 7 | m | 7 | etc.

Bb  
 Treble clef: 2 1 | 5 1 4 2 1 | 4 1 3 | 2 1 | (trill) 5 1  
 Bass clef: M | 3 | etc.

\*Excerpt from "Boppin' the Blues."

Ex.5

Ex.5(a) Reharmonization of Ex.5

Ex.5(b) Reharmonization of Ex.5

Excerpt from "Flight to Mecca"

Ex.6

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

Ex.6(b)

Ex.6(c)

Ex.7

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

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

Ex.8

B<sup>b</sup>

M

Excerpt from "Flight to Mecca."

Ex.9

D<sup>7</sup>

G<sup>7</sup>

7

Excerpt from "Flight to Mecca."

Ex.10

C<sup>m</sup>

F<sup>7</sup>

B<sup>b</sup>

m

7

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

F<sup>7</sup>

B<sup>b</sup>

Ex.10(b)

C<sup>m</sup>

F<sup>7</sup>

B<sup>b</sup>

Excerpt from "Flight to Mecca."

Ex.11

C<sup>m</sup>

F<sup>7</sup>

C<sup>m</sup>

C<sup>b7</sup>

B<sup>b</sup>

m

7

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

F<sup>7</sup>

B<sup>b</sup>

Ex.11(b)

C<sup>m</sup>

F<sup>7</sup>

B<sup>b</sup>

Ex.12

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

Ex.12(a)

Ex.12(b)

Ex.13

Ex. 14

Ex.15

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

Ex.15(a)

Ex.15(b)

Ex.16

Ex.17

C° Gm

Ex.17(a) Another way of harmonizing Ex. 17.

D<sup>7</sup> Gm

Ex.18

G<sup>7</sup> C

Ex.18(a) Another way of harmonizing Ex. 18.

Dm G<sup>7</sup> Dm D<sup>♭7</sup> C

Ex.19

F<sup>7</sup> B<sup>♭</sup>

Ex.20

F<sup>7</sup> B<sup>♭</sup>

Ex.21

B<sup>♭</sup>

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

## Major Scales

C major

I            II            III            IV            V            VI            VII

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

### Inversions of the above Chords.

1<sup>st</sup> inversion

2<sup>nd</sup> inversion

3<sup>rd</sup> inversion

### Practice all the following chords in their inversions.

G major

I            II            III            IV            V            VI            VII

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

D major

I            II            III            IV            V            VI            VII

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

A major

I            II            III            IV            V            VI            VII

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

E major

I            II            III            IV            V            VI            VII

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

## B major

Diagram showing the fretboard for B major (I-VII) with fingerings for the following chords: I: B<sup>maj.7</sup>, II: C<sup>#m7</sup>, III: D<sup>#m7</sup>, IV: E<sup>maj.7</sup>, V: F<sup>#7</sup>, VI: G<sup>#m7</sup>, VII: A<sup>#m7</sup><sup>7-5</sup>.

F<sup>#</sup> major

Diagram showing the fretboard for F<sup>#</sup> major (I-VII) with fingerings for the following chords: I: F<sup>#maj.7</sup>, II: G<sup>#m7</sup>, III: A<sup>#m7</sup>, IV: B<sup>maj.7</sup>, V: C<sup>#7</sup>, VI: D<sup>#m7</sup>, VII: E<sup>#m7</sup><sup>7-5</sup>.

C<sup>#</sup> major

Diagram showing the fretboard for C<sup>#</sup> major (I-VII) with fingerings for the following chords: I: C<sup>#maj.7</sup>, II: D<sup>#m7</sup>, III: E<sup>#m7</sup>, IV: F<sup>#maj.7</sup>, V: G<sup>#7</sup>, VI: A<sup>#m7</sup>, VII: B<sup>#m7</sup><sup>7-5</sup>.

## F major

Diagram showing the fretboard for F major (I-VII) with fingerings for the following chords: I: F<sup>maj.7</sup>, II: G<sup>m7</sup>, III: A<sup>m7</sup>, IV: B<sup>b maj.7</sup>, V: C<sup>7</sup>, VI: D<sup>m7</sup>, VII: E<sup>m7</sup><sup>7-5</sup>.

B<sup>b</sup> major

Diagram showing the fretboard for B<sup>b</sup> major (I-VII) with fingerings for the following chords: I: B<sup>b maj.7</sup>, II: C<sup>m7</sup>, III: D<sup>m7</sup>, IV: E<sup>b maj.7</sup>, V: F<sup>7</sup>, VI: G<sup>m7</sup>, VII: A<sup>m7</sup><sup>7-5</sup>.

E<sup>b</sup> major

Diagram showing the fretboard for E<sup>b</sup> major (I-VII) with fingerings for the following chords: I: E<sup>b maj.7</sup>, II: F<sup>m7</sup>, III: G<sup>m7</sup>, IV: A<sup>b maj.7</sup>, V: B<sup>b7</sup>, VI: C<sup>m7</sup>, VII: D<sup>m7</sup><sup>7-5</sup>.

A<sup>b</sup> major

Diagram showing the fretboard for A<sup>b</sup> major (I-VII) with fingerings for the following chords: I: A<sup>b maj.7</sup>, II: B<sup>b m7</sup>, III: C<sup>m7</sup>, IV: D<sup>b maj.7</sup>, V: E<sup>b7</sup>, VI: F<sup>m7</sup>, VII: G<sup>m7</sup><sup>7-5</sup>.

D<sup>b</sup> major

Diagram showing the fretboard for D<sup>b</sup> major (I-VII) with fingerings for the following chords: I: D<sup>b maj.7</sup>, II: E<sup>b m7</sup>, III: F<sup>m7</sup>, IV: G<sup>b maj.7</sup>, V: A<sup>b7</sup>, VI: B<sup>b m7</sup>, VII: C<sup>m7</sup><sup>7-5</sup>.

G<sup>b</sup> major

Diagram showing the fretboard for G<sup>b</sup> major (I-VII) with fingerings for the following chords: I: G<sup>b maj.7</sup>, II: A<sup>b m7</sup>, III: B<sup>b m7</sup>, IV: C<sup>b maj.7</sup>, V: D<sup>b7</sup>, VI: E<sup>b m7</sup>, VII: F<sup>m7</sup><sup>7-5</sup>.

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<sup>m</sup>7+7 B<sup>m</sup>7-5 C<sup>maj</sup>7+5 D<sup>m</sup>7 E7 F<sup>maj</sup>7 G<sup>#o</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<sup>m</sup>7+7 F<sup>#m</sup>7-5 G<sup>maj</sup>7+5 A<sup>m</sup>7 B7 C<sup>maj</sup>7 D<sup>#o</sup>

B (harmonic) minor

I II III IV V VI VII  
 B<sup>m</sup>7+7 C<sup>#m</sup>7-5 D<sup>maj</sup>7+5 E<sup>m</sup>7 F<sup>#7</sup> G<sup>maj</sup>7 A<sup>#o</sup>

F<sup>#</sup> (harmonic) minor

I II III IV V VI VII  
 F<sup>#7</sup>+7 G<sup>#m</sup>7-5 A<sup>maj</sup>7+5 B<sup>m</sup>7 C<sup>#7</sup> D<sup>maj</sup>7 E<sup>#o</sup>



## C# (harmonic) minor

I: C#m<sup>7+7</sup>  
 II: D#m<sup>7-5</sup>  
 III: E<sup>maj.7+5</sup>  
 IV: F#m<sup>7</sup>  
 V: G#<sup>7</sup>  
 VI: A<sup>maj.7</sup>  
 VII: B#<sup>o</sup>

## D (harmonic) minor

I: Dm<sup>7+7</sup>  
 II: Em<sup>7-5</sup>  
 III: F<sup>maj.7+5</sup>  
 IV: Gm<sup>7</sup>  
 V: A<sup>7</sup>  
 VI: B<sup>b maj.7</sup>  
 VII: C#<sup>o</sup>

## G (harmonic) minor

I: Gm<sup>7+7</sup>  
 II: Am<sup>7-5</sup>  
 III: B<sup>b maj.7+5</sup>  
 IV: Cm<sup>7</sup>  
 V: D<sup>7</sup>  
 VI: E<sup>b maj.7</sup>  
 VII: F#<sup>o</sup>

## C (harmonic) minor

I: Cm<sup>7+7</sup>  
 II: Dm<sup>7-5</sup>  
 III: E<sup>b maj.7+5</sup>  
 IV: Fm<sup>7</sup>  
 V: G<sup>7</sup>  
 VI: A<sup>b maj.7</sup>  
 VII: B<sup>b o</sup>

## F (harmonic) minor

I: Fm<sup>7+7</sup>  
 II: Gm<sup>7-5</sup>  
 III: A<sup>b maj.7+5</sup>  
 IV: B<sup>b m7</sup>  
 V: C<sup>7</sup>  
 VI: D<sup>b maj.7</sup>  
 VII: E<sup>b o</sup>

## Bb (harmonic) minor

I: B<sup>b m7+7</sup>  
 II: Cm<sup>7-5</sup>  
 III: D<sup>b maj.7+5</sup>  
 IV: E<sup>b m7</sup>  
 V: F<sup>7</sup>  
 VI: G<sup>b maj.7</sup>  
 VII: A<sup>b o</sup>

## Eb (harmonic) minor

I: E<sup>b m7+7</sup>  
 II: Fm<sup>7-5</sup>  
 III: G<sup>b maj.7+5</sup>  
 IV: A<sup>b m7</sup>  
 V: B<sup>b 7</sup>  
 VI: C<sup>b maj.7</sup>  
 VII: D<sup>b o</sup>

## Ab (harmonic) minor

I: A<sup>b m7+7</sup>  
 II: B<sup>b m7-5</sup>  
 III: C<sup>b maj.7+5</sup>  
 IV: D<sup>b m7</sup>  
 V: E<sup>b 7</sup>  
 VI: F<sup>b maj.7</sup>  
 VII: G<sup>b o</sup>

# FLIGHT TO MECCA

Bounce tempo

ANTHONY MECCA

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with eighth-note patterns and fingerings such as 3, 1, 1b, 3, 3, 1, 3, b4, 1, 2, 2, 1, 2, 4, 3, 1, 2, 1, 2, 1. The lower staff is in bass clef, providing harmonic support with chords and single notes, including fingerings like 3, M, 7, m, 7, M, 7, d, 3, 5, 7.

The second system continues the piece with two staves. The upper staff has fingerings 3, 1, 1, 5, 2, 4, 1, 3, 1. The lower staff includes fingerings m, 7, m, 7, M, d, m, 7.

The third system features two staves. The upper staff has fingerings 1, 5, 1, 2, 4, 5, 1, 3, 1, 1, 5. The lower staff has fingerings m, 7, M, m, 7, m, 7.

The fourth system consists of two staves. The upper staff has fingerings 2, 4, 1, 1, 1, 5, 2, 1, 4. The lower staff has fingerings M, M, d, m, 7, m, 7, M.

The fifth system is the final one on the page, consisting of two staves. The upper staff has complex fingerings including 1, 5, 2, 5, 1, 2, 3, 1, 2, 1, 2, 4, 3, 2, 5, 2, 5. The lower staff has fingerings M, 7, 7, 7, 2, 3. The system concludes with a double bar line and the page number 38.

First system of musical notation. The right hand (treble clef) features a melodic line with various fingerings (1-5) and a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with notes marked with a '7' and a '4'.

Second system of musical notation. The right hand continues the melodic line with fingerings 1, 5, 4, 2, 4, 1, 3, 1, 1, 5. The left hand includes notes marked with 'm', '7', 'M.', and 'd'.

Third system of musical notation. The right hand has a complex melodic passage with fingerings 2, 1, 4, 1, #4, 1, 4, 1, 3, 1, 2. The left hand features notes marked with 'M', 'm', and '7'.

Fourth system of musical notation. The right hand continues with fingerings 1, 1, 1, 4, #1, 1, 1, 4, 1, 3. The left hand includes notes marked with 'M', 'm', '7', and 'd 5'.

Fifth system of musical notation. The right hand features a melodic line with fingerings 5, 1, 3, 1, 2, 1, 4, 3, 1, 2, 1, 5. The left hand includes notes marked with 'm', '7', 'M', and 'M'.

Sixth system of musical notation. The right hand has a complex melodic passage with fingerings 1, 2, #3, 4, 4, 1, 2, 1, 3, 1, 3, 2, 1, 4, 3, 2, 1. The left hand includes notes marked with 'm', '7', 'm', 'd 5', and '2'.

First system of musical notation. Treble clef staff contains a glissando (gliss.) and various chords and notes. Bass clef staff contains notes with fingerings 3, 2, 4, and 7. A dynamic marking 'm' is present.

Second system of musical notation. Treble clef staff contains a glissando (gliss.) and various chords and notes. Bass clef staff contains notes with fingerings 3, 2, 4, and 7. A dynamic marking 'm' is present.

Third system of musical notation. Treble clef staff contains a melodic line with fingerings 3, 1, 3, 1, 4, 1, 2, 1, 5, 2, 5, 2, 1, 2, 1, 5, 4, 5. Bass clef staff contains notes with fingerings 7, 5, 2, and 1. Dynamic markings 'm' and 'M' are present.

Fourth system of musical notation. Treble clef staff contains a melodic line with fingerings 4, 3, 1, 2, 1, 4, 3, 1, 3, 1, 2, 4, 1. Bass clef staff contains notes with fingerings 7, 5, 2, and 4. Dynamic markings 'm' and 'sfz' are present.

Fifth system of musical notation. Treble clef staff contains chords and notes with fingerings 3, 3, 3. Bass clef staff contains notes with fingerings 7, 2, 4, 3, and 2. A dynamic marking 'm' is present.

Sixth system of musical notation. Treble clef staff contains a glissando (gliss.) and various chords and notes. Bass clef staff contains notes with fingerings 4, 3, 2, 4, 3, 2, 4. A dynamic marking 'm' is present.

*gliss.*

3

3 2 4

Detailed description: This system contains two staves. The right-hand staff begins with a glissando (indicated by a wavy line and the word 'gliss.') over a triplet of notes. The left-hand staff has a triplet of notes in the first measure, followed by rests. The second measure of the left hand contains notes with fingerings 3, 2, and 4.

4 3 1 2 1 3 3 1 5 4

2 4 2 4

Detailed description: This system continues the piece. The right hand has complex chords and melodic lines with fingerings 4, 3, 1, 2, 1, 3, 3, 1, 5, 4. The left hand has notes with fingerings 2, 4, 2, 4.

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

m 7 m d 5 7 3 m 7

2

Detailed description: This system features a melodic line in the right hand with fingerings 4, 4, 1, 4, 3, 1, 2, 1, 1, 3, 3, 1, 5, 4. The left hand has chords and notes with fingerings m, 7, m, d 5, 7, 3, m, 7. A '2' is written below the left staff.

*gliss.*

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

3 7 7 3 m

Detailed description: This system features a melodic line in the right hand with fingerings 2, 4, 3, 1, 3, 2, 1, 4, 1, 2, 1, 5, 4, 1, 2, 1. The left hand has chords and notes with fingerings 3, 7, 7, 3, m. A glissando is indicated in the right hand.

3 1 1 5 2 4 1

m 7 m M M 3 d

Detailed description: This system features a melodic line in the right hand with fingerings 3, 1, 1, 5, 2, 4, 1. The left hand has chords and notes with fingerings m, 7, m, M, M, 3, d.

3 1 1 5 2 1 4 *gliss.*

m 7 m M 3 M d

2

Detailed description: This system features a melodic line in the right hand with fingerings 3, 1, 1, 5, 2, 1, 4. The left hand has chords and notes with fingerings m, 7, m, M, 3, M, d. A glissando is indicated in the right hand. A '2' is written below the left staff.

# BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA

Chord progression:  $Bb^6$   $D^b\circ$   $Cm^7$   $C^b\text{maj.}^7$   $B^b6$   $Dm^7$   $D^b7$   $G^b\text{maj.}^7$   $C^b\text{II-}$

First system of musical notation. The treble clef staff contains a complex melodic line with numerous slurs and fingerings (1, 2, 3). The bass clef staff is mostly empty, with a few notes and a fermata.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff has a few notes, including a triplet and a measure with a 'd 5' marking.

Third system of musical notation. The treble clef staff has a complex melodic line with slurs and fingerings. The bass clef staff has a few notes, including a measure with an 'M' marking.

Fourth system of musical notation. The treble clef staff has a complex melodic line with slurs and fingerings. The bass clef staff is mostly empty.

Fifth system of musical notation. The treble clef staff has a complex melodic line with slurs and fingerings. The bass clef staff has a few notes, including a measure with an 'M' marking.

Sixth system of musical notation. The treble clef staff has a complex melodic line with slurs and fingerings. The bass clef staff has a few notes, including a measure with an 'M' marking.

First system of musical notation. Treble clef, key signature of two flats. Features complex rhythmic patterns with triplets and slurs. Bass clef has rests.

Second system of musical notation. Treble clef, key signature of two flats. Includes a *f gliss.* marking. Features complex rhythmic patterns with triplets and slurs. Bass clef has rests.

Third system of musical notation. Treble clef, key signature of two flats. Includes markings *m*, *M*, and *7*. Features complex rhythmic patterns with triplets and slurs. Bass clef has notes and rests.

Fourth system of musical notation. Treble clef, key signature of two flats. Includes markings *M*, *7*, and *2 3 4*. Features complex rhythmic patterns with triplets and slurs. Bass clef has notes and rests.

Fifth system of musical notation. Treble clef, key signature of two flats. Includes markings *M*, *3*, and *2 3 4*. Features complex rhythmic patterns with triplets and slurs. Bass clef has notes and rests.

Sixth system of musical notation. Treble clef, key signature of two flats. Includes markings *m*, *M*, *7*, and *gliss.*. Features complex rhythmic patterns with triplets and slurs. Bass clef has notes and rests.



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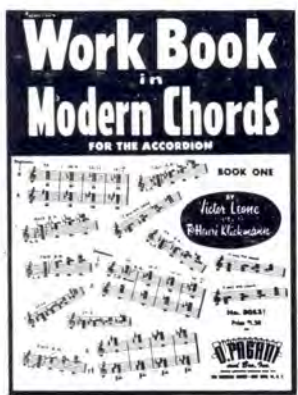
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## ABOUT TONY MECCA . . . . .

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

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

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

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

**THE PUBLISHERS**

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# WHISTLE STOP

ANTHONY MECCA  
 and  
 TEDDY AULETTA

Bounce tempo

**Bassoon**  
*mf*  
 \*B<sup>b</sup> F<sup>°</sup> F D7 G7-5 C7 F

**Master**

**A** F B<sup>b</sup> C7 F Dm Gm Gm7-5 C7

*mf*  
 B.S.

(Small notes optional)

F B<sup>b</sup> C7 F Gm7 C7-5

1 2

**B** Em7 A7+9 A9 DM7 D6

*mf* *cresc.* *f*  
 M m M

\* Chord symbols.

Dm7 G7 CM7 A7 Dm7 G7 Gm7

*mf* M 7 m 7 M 7 M

1 3 1 3 2 1 4 1 3 4 2

3 5 3 5 3

C7 C F B<sup>b</sup> C7 F Dm Gm

*mf* B.S.

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

7 3 4 2 3 4 3 4 5 4 2 3 5 4 2 3

(Small notes optional)

Gm7-5 C7 F B<sup>b</sup> C7 F Gm7 C7-5 F

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

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

D F Dm7 Gm7 C7 F Gm7

*mf* M M M M

1 3 1 3 1 1 2 1 2 3 1 3 2 1 1

M 7 M d M

C7 F F7 B<sup>b</sup> F F

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

7 M 7 M d M



E

C7 F Dm7 Gm7 C7 F Dm7 Gm7

M 7 M M

C7 F7 Bb F° F C7 F

7 M d M

F

Em7 A7 D

*mf* M 7 M

Dm7 G7 CM7 A7 Dm7 C7 Gm7

M 7 m 7 M 7 M

G

C7 F Dm7 Gm7 C7 F Dm7

7 M *cresc.* M M

Gm7 C7 F F7 B<sup>b</sup> F<sup>o</sup> F C7 F

M 7 M 7 M d M 7 M

[H] C7 F Dm7 Gm7 C7 F Gm7

mf M M M

C7 F7 B<sup>b</sup> F<sup>o</sup> F C7 F

M 7 M d 7 M

C7 [I] F B<sup>b</sup> F<sup>o</sup> F

M d M

Gm7 C7 F7 B<sup>b</sup> F<sup>o</sup> F C7 F

M d M 7 M

J

D6 D#m7 Em7 A7-9 A7+5 DM7 D6

Musical notation for section J, measures 1-4. Treble clef contains chords and melodic lines. Bass clef contains bass line with fingering numbers (4, 2, 3, 3, 4, 5, 2, 2, 3, 2, 4, 2, #, 3, 2).

Dm7 G7 Em7 E9+11 Dm7 D9+11

Musical notation for section J, measures 5-8. Treble clef contains melodic lines with fingering (1, 3, 1, 4, 5, 1, 3, 1, 2, 3, 4) and dynamics (cresc., m, f). Bass clef contains bass line with fingering (7, 3, 3, 2).

K

Gm7 C7-9 F Bb C7 F Dm Gm

Musical notation for section K, measures 1-4. Treble clef contains chords and melodic lines with fingering (3, 5, 4, 1, 2, 4, 1, 2, 4, 5, 1, 2, 1, 2, 5, 1). Bass clef contains bass line with fingering (3, 3, 4, 2, 3, 4, 5, 4, 2, 3, 5, 4, 2, 3).

Gm7-5 C7 F Bb C7 F Gm7 C7-5 F

Musical notation for section K, measures 5-8. Treble clef contains melodic lines with fingering (3, 1, 4, 1, 2, 4, 1, 2, 4, 5, 4, 3, 1, 5, 2). Bass clef contains bass line with fingering (3, 3, 4, 5, 3, 4, 5, 4, 3, 3, 2, 4, 2, 3).

L

Bb F° F D7 Gm7 C7 C7-5 F F13+11

Musical notation for section L, measures 1-4. Treble clef contains melodic lines with fingering (1, 3, 1, 1, 5, 4, 3, 4, 1, 5, 2) and dynamics (mf, sf). Bass clef contains bass line with fingering (1, 7, 4, 3, 2, 4).

# CHILI BILLY

ACCORDION  
(A.A.A. NOTATION)

ANTHONY MECCA

**Brightly** \* C A7-9 Dm7 G13-9 Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*f* Bassoon M 7 m 7 B.S.

**A** C A7-9 Dm G7 C Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*p* M 3 7 m 7 M B.S.

C A7-9 Dm G7 C G7<sup>9</sup> G7<sup>9</sup>

M 7 m 7 M *f* B.S.

**B** C A7-9 Dm G7 C Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*p* M 3 7 m 7 M B.S.

C A7+9 Dm G7 C G7+5 C

M 3 7 m 7 M B.S.

The musical score is written for accordion and bassoon. It consists of five systems of music. Each system has a treble clef staff for the accordion and a bass clef staff for the bassoon. Chord symbols are placed above the treble staff, and fingering numbers (1-4) are placed above notes. Dynamics like *f*, *p*, and *M* are indicated. The bassoon part includes markings for 'Bassoon M', 'B.S.', and 'Master'. Section markers 'A' and 'B' are enclosed in boxes. The key signature is one flat (B-flat major/D minor).

\* Chord symbols

**C** E13 A13 A9+11 A9

D13 G13 G9+11 G9

**D** C A7+9 Dm G7 C Em7 E7 Dm7 D♭9+11

C A7+9 Dm G7 C

**E** C A7 Dm G7 C E♭7 Dm G7

C A7 Dm G7 C Dm D<sup>b</sup>9+11

M 7 B.S.

**F** CM9 A13-9 Dm7 G13-9 CM7 A7-9 Dm G13 G13-9

f 7 B.S.

C A7+9 Dm7 D<sup>b</sup>7+9 C6 Dm7 C6

mf M 7 m B.S.

**G** Bm7 E7 Bm7 E7 A7 A7+9 A7

f M 7 m 7 7

Am7 D7 Am7 D7 G7 G7+9 G7

f M 7 m 7 7

C A7+9 Dm G7 1 2 1 C Em7 E<sup>b</sup>7 Dm7 D<sup>b</sup>9+11

*p*

C A7+9 Dm G7 1 2 1 C 1 2 1 2-3 1 G7 5 C

I C A7+9 Dm7 G11 D<sup>b</sup>9M11 C6 E<sup>b</sup>9 Dm7 D<sup>b</sup>9

*f*

Em7 E<sup>b</sup>9+11 D9-3 D<sup>b</sup>9+11 C Dm G7

*mf*

J C A7+9 Dm7 G11 D<sup>b</sup>9M7 C6 E<sup>b</sup>9 Dm7 D<sup>b</sup>9

*f*

Em7 E9-II D9-3 D9-II C G7-5 C

dim. M-3

**K** E7 E7-5 A7

mf

D7 D7-5 G7

**L** C A7+9 Dm G7 C Em7 E7 Dm7 D9-II C A7+9

p M B.S. M

Dm G7 C E9-II Dm7 D7-9 C6 Bb-II C13-II Bb-II

m B.S. sf



# HONEY, DO

ACCORDION  
(A.A.A. Notation)

ANTHONY MECCA

Slowly

\* FM7(9) F6 Gm7 G<sup>b</sup>9 FM7(9) Gm7

A

*mf*

Bassoon

Master

*m* *M* *M* *d* *5* *m* *M*

*f* *M* *M* *M* *m* *d* *5*

Cm7 Am7<sup>(b)</sup> D7 G<sup>#</sup>m7<sup>(b)</sup> C<sup>#</sup>9 Gm7<sup>(b)</sup> Gm G<sup>b</sup>7<sup>+9</sup>

F A<sup>b</sup>13 DM9 Gm7<sup>(b)</sup> G<sup>b</sup>7<sup>(+9)</sup> B FM7(9) F6

*p* *M* *f* *mf*

*M* *d* *5* *m* *M* *M* *7*

Gm7 G<sup>b</sup>9 FM7(9) Gm7 Cm7 Am7<sup>(b)</sup>D7

G<sup>#</sup>m7<sup>(b)</sup> C<sup>#</sup>9 Gm7<sup>(b)</sup> Gm G<sup>b</sup>7<sup>+9</sup> F6 B<sup>b</sup>m7<sup>(9)</sup> E<sup>b</sup>9

*M* *M* *m* *d* *5* *p* *M* *mf* *7*

\* Chord symbols.

FM7 Cm7 F9 B<sup>b</sup>M7 B<sup>b</sup>9

**C**

Am7 D7 GM7<sup>(9)</sup> G6 F<sup>#</sup>m7<sup>(11)</sup> F7 Em7 E<sup>b</sup>7

Dm7 D<sup>b</sup>7 CM7 CM7<sup>(9)</sup> C13<sup>(#3)</sup> G<sup>b</sup>9<sup>(11)</sup> **D** FM7<sup>(9)</sup> F6 Gm7 G<sup>b</sup>9 5

FM7<sup>(9)</sup> Gm7 Cm7 Am7<sup>(11)</sup> D7 G<sup>#</sup>m7<sup>(11)</sup> C#9

Gm7<sup>(11)</sup> Gm G<sup>b</sup>7<sup>(+9)</sup> F7 E7 E<sup>b</sup>7 D7 D<sup>b</sup>M7 F6<sup>(9)</sup> FM7

*molto rit* *mf* *f* *p* *sf*

*gliss.*

# SOFT AND SMOOTH

ACCORDION  
(A.A.A. Notation)

ANTHONY MECCA

**A** \*GM7(9) G6 Am7 DI3-9 D7<sup>+5</sup> GM7(9) G6 B<sup>b</sup>°

Slowly *p*

Bassoon

Master

Am7 DI3-9 D7-9 GM7(9) B<sup>b</sup>M7 E<sup>b</sup>M7 A<sup>b</sup>9+11 D7

**B** GM7(9) G6 Am7 DI3-9 D7<sup>+5</sup> GM7(9) G6 B<sup>b</sup>°

Am7 Am7(9) A<sup>b</sup>7+9 G6 F9 E<sup>b</sup>7 G6

**C** Bm7(11) E7<sup>+11</sup> AM7(9) A6 Bm7(11) B<sup>b</sup>13+11 AM7(9) A6

\* Chord symbols.

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Am7<sup>(9)</sup> D7<sup>+11</sup> GM7<sup>(9)</sup> G6 Am7<sup>(9)</sup> A<sup>b</sup>13+11 GM7<sup>(9)</sup> G6 Am7<sup>(9)</sup> A<sup>b</sup>7+9

*mf* m 7 M m d M B.S.

**D** GM7<sup>(9)</sup> G6 Am7 D13-9 D7<sup>+5</sup> GM7<sup>(9)</sup> G6 B<sup>b</sup>°

*p* M m 7 M M d

Am7 Am7<sup>(9)</sup> A<sup>b</sup>7+9 G6 F9 E<sup>b</sup>7 G6 Am7 D7-9

m B.S. M 7 7 M m 7

**E** G Am D7

*mf* M m 7

G Bm7 B<sup>b</sup>m7

M M

Am7 D7 Am D7

M *cresc.*

G B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 D7

M B.S. *f*

**F** G Am7 D7

**F** *p* M *m*

G Bm7 B<sup>b</sup>m7

*mf* *p* *f* M

Am7 D7 Am D7 Am A<sup>b</sup>7

*mf* M *m* *d*

G Am D7 G

1 2 3 3 5 2 4 1

*f* *cresc.*

G Bm7<sup>(u)</sup> E7<sup>+11</sup> AM7 A6 Bm7 Bm7<sup>(9)</sup> Bm7+9 AM7<sup>(9)</sup>

*f*

Am7<sup>(u)</sup> D7-9 GM7 G6 Am7 Am7<sup>(9)</sup> A<sup>b</sup>7+9 GM7<sup>(9)</sup> G6 Am7<sup>(9)</sup> A<sup>b</sup>7+9

*mf*

H GM7<sup>(9)</sup> G6 Am7 D<sup>b</sup>9 D7<sup>+5</sup> GM7<sup>(9)</sup> G6 B<sup>o</sup>

*p*

Am7 Am7 A<sup>b</sup>7+9 G6 B<sup>b</sup>M7 E<sup>b</sup>M7 AM7 D7<sup>+11</sup> GM7

*molto rit.* *mf* *sf*

# JUMPIN' JOE

ACCORDION  
(A.A.A. NOTATION)

ANTHONY MECCA

A B

Brightly

Chord symbols:  $*B^b$ , Cm, F7, B $^b$ , E $^b$ 7, A $^b$ 7

Dynamic: *pp*

Parts: Bassoon, Master

Accordions: M, m, 7

Chord symbols: D $^b$ 7, G $^b$ 7, F7, B $^b$ , Cm, F7, B $^b$

Accordions: M, m, 7

1. Chord symbols: Cm, F7

2. Chord symbols: Cm7, F7, B $^b$

Dynamics: *f*, *p*

Accordions: m, 7, M

C Chord symbols: E $^b$ m7, A $^b$ 7, E $^b$ m, D7, D $^b$ M7, E $^b$ m7, Fm7, Em7, E $^b$ m7, D $^b$ M7

Dynamic: *f*

Part: B.S.

Accordions: m, 7

Chord symbols: Dm7, G7, D $^b$ m7, G $^b$ 7, Cm7, F7, Cm7, F7

Dynamics: *m*, *dim.*, *mf*

Accordions: m, 7

\* Chord symbols.

**D**  $B^b$  Cm F7  $B^b$   $B^b$   $B^b$   $B^b$

pp

$B^b$  Cm F7  $B^b$  Cm7 F7  $B^b$

f p

**E**  $B^b$  Cm F7  $B^b$  G7 Cm F7

$B^b$  Cm  $^4F7$   $B^b$  Cm7<sup>(n)</sup>  $C^b7$ <sup>(n)</sup>

ff

**F**  $B^b$ <sup>(9)</sup> Cm F7  $B^b$  G7 Cm F7



B<sup>b</sup> Cm F7 B<sup>b</sup> D<sup>b</sup> Cm F7 B<sup>b</sup>

M B.S. M

G E<sup>b</sup>m A<sup>b</sup>7 E<sup>b</sup>m D7 D<sup>b</sup>

f M

Dm G7 C<sup>#</sup>m F<sup>#</sup>7 Cm F7 Cm F7 B<sup>b</sup>

f B.S. M

H G7 Cm F7 B<sup>b</sup> G<sup>b</sup>7 Cm F7

f M

B<sup>b</sup> Cm F7 B<sup>b</sup> F7 B<sup>b</sup>

M m M

**I**  $B^b6$   $Cm7$   $C^b13+11$   $B^b$   $Cm$   $F7$   $B^b$

*ff* *m* *d* *M* *m* *7* *M*

$G7-9$   $Cm7$   $F7-9$   $B^b$   $Cm7$   $C^b9+11$

*m* *M* *m* *d*

**J**  $B^b$   $Cm9-3$   $C^b7+9$   $Dm7$   $D^b9$   $Cm7^{(11)}$   $B7+9$

*ff* *m* *B.S.*

$B^b$   $G7$   $Cm$   $F7$   $B^b$   $Cm$   $F7$   $B^b$

*M* *7* *m* *7* *M* *m* *7*

**K**  $E^b m7$   $D9+11$   $D^b6^{(9)}$

*ff* *m* *d* *B.S.*

D7 G13 Cm7 F#13 Cm7<sup>(11)</sup> C7<sup>#9</sup>

*Gliss.* *pp subito*

**L** B<sup>b</sup> Cm F7 B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup>7 F7

B<sup>b</sup> Cm F7 B<sup>b</sup> Cm F7 B<sup>b</sup>

*gliss.* *f*

**M** Cm7<sup>(11)</sup> B13+11 B<sup>b</sup>13+11 A13+11 A<sup>b</sup>13+11 G13+11 G<sup>b</sup>13+11 F13 B9+11

*ff* *B.S.*

B<sup>b</sup>13+11 B<sup>b</sup>

*Gliss.* *sf* *p*



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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).

## Basic Progression (extended)

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

### 1. Slow

Key of F

8097-24

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 Eb13-9 A $\flat$ 6 B $\flat$ m Eb7

## 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

Fm Eb7 A

5. BOUNCE

Key of Eb Eb

Eb E° Fm Eb7 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

1 1

5 3

B<sup>b</sup>°

2 2

1 1

5 3

Cm

3 3

4 5

1 1

2 3

9

1 4

2 1

F7+5

F9-9

(Chord solo)

### 3.—Bounce

Key of G G6

G°

Am7

D9(13)

G6

G°

Am7

D9(13)

Pedal on dominant.

### 4.—Slow

Key of E<sup>b</sup>

E<sup>b</sup>6

5

G<sup>b</sup>°

Fm7

E<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.

# COMBINING BASICS

Basic II

Key of F F6

Basic III

F6 Ab $\circ$

F# $\circ$  Gm7(11) C7(13) Gm7 C9-9(13)

B.S. B.S.

1. - Slow

Key of F F6

F# $\circ$  Gm7 C9(13) F6 Ab $\circ$  Gm7 C9(13)

C9-9 C9-9(13)

M d m 7 B.S.

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. - Basic I

Key of B $\flat$  B $\flat$

Basic II

B $\flat$  B $\circ$

Gm Cm7 F7 Cm7 F7

B.S.

**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<sup>9</sup>/<sub>13</sub>, C6, C#°, Dm7, G9<sup>9</sup>/<sub>5</sub>, G9<sup>9</sup>/<sub>5</sub>

## 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.

Fingering: 4, 2, 3, 4, 4, 2, 3, 4

### Bounce

1. Chords: C, Am, Dm7, G7

2. Chords: C, Am, Dm7, G7

B.S.

Fingering: 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

6. Chords: C, Am, Dm7, G7

### Ballad

The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.



# HARMONIC "GROWTH"

## Basic I

Harmonic "growth" means increasing tension without changing the quality or root of the chords (One of the rhythmic patterns is included)

### Basic I

Chord progression: C, Am, Dm7, G7, C, Am, Dm7, G7

1. Chord progression: C, Am, Dm7, G7, C, Am, Dm7, G7

2. Chord progression: CM7, Am7, Dm7, G7, CM7, Am7, Dm7, G7

3. Chord progression: CM9, Am7, Dm7(9), G9, CM9, Am7, Dm7(9), G9

Developing melody by using nearby chord or scale tones.

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

5.—Bounce

C Am Dm7 G7 C Am Dm G7

(Chord solo)

RHYTHMIC "GROWTH"

Basic II

Basic II

C6 C#° Dm7 G7 C6 C#° Dm7 G7

B.S.

Bounce

1. C6 C#° Dm7 G7 2. C6 C#° Dm7 G7

B.S.

Bounce

Bounce

3. C6 C#° Dm7 G7 4. C6 C#° Dm7 G7

B.S.

5.

6. Ballad

C6 C#° Dm7 G7 C6 C#° Dm7 G7

B.S.

# HARMONIC "GROWTH"

## Basic II

(Including one of the rhythmic patterns.)

### Basic II

Chord progression: C6 C#° Dm7 G7 C6 C#° Dm7 G7

1.

Bounce

Chord progression: C6 C#° Dm7 G7 C6 C#° Dm7 G7

2.

Bounce

Chord progression: CM7 C#° Dm7 G9<sup>-9</sup>/<sub>+3</sub> CM7 C#° Dm7 G9<sup>-9</sup>/<sub>+3</sub>

3.

Bounce

Chord progression: CM9 C#° Dm7 G13-9 CM9 C#° Dm7 G9(13)

4.

Developing melody by using nearby chord or scale tones.

Chord progression: C C#° Dm7 G9 G7 C CM7 C#° Dm7 G13-9 G9-9

5. Bounce

Musical notation for '5. Bounce' in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. 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 notes 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 piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13), C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4, 3, b2, 3, 4.

1.

Musical notation for variation 1 in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13), C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4, 3, b2, 3, 4.

2.

Musical notation for variation 2 in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4.

3. Bounce

Musical notation for variation 3 in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4.

4. Bounce

Musical notation for variation 4 in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4.

5.

Musical notation for variation 5 in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4.

6. Ballad

Musical notation for variation 6 in 4/4 time. The piece features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody in the right hand consists of eighth-note runs. Chords are indicated above the staff: C6, Eb°, Dm7, G9(13). The bass line includes notes 3, b2, 3, 4.

Suggestion: Apply the above rhythmic patterns to the Bb "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)

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

Bounce

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

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

Developing melody by using nearby chord or scale tones.

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

5. Bounce

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

Musical score for '5. Bounce' in 4/4 time. The right hand features a melodic line with various chords and a 'Chord solo' section. The left hand provides a bass line with 'B.S.' (Basso Continuo) notation. Fingerings are indicated by numbers 1-5.

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 left hand has 'B.S.' notation and fingerings.

1. Bounce

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

Musical score for '1. Bounce' in 4/4 time. The right hand has a rhythmic pattern with chords: CM9-3, Cm6, Fm6, G7, CM9-3, Cm6, Fm7, G9+9. The left hand has 'B.S.' notation and fingerings.

2. Bounce

Chords: Cm Fm6 G7 Cm Fm6 G7

Musical score for '2. Bounce' in 4/4 time. The right hand has a melodic line with chords: Cm, Fm6, G7, Cm, Fm6, G7. Fingerings are indicated by numbers 1-5. The left hand has 'B.S.' notation and fingerings.

3. Ballad

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

Musical score for '3. Ballad' in 4/4 time. The right hand has a melodic line with chords: Cm6, Fm6, G9-9, G9-9, Cm, Fm6, G9-9, G7. The left hand has 'B.S.' notation and fingerings.

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 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

## 1. Slow

C6 Am7 Dm7 G7 G7+5

## 2. Bounce

C6 Am7 Dm7 G13

## 3. Slow

F6 Dm7(9) Dm7 Gm7(9) C13 C13-9

## 4. Slow

Bbm9 GM7 Cm7 F13 F13-9

## 5. Bounce

Bb6 Gm7 Cm7 F13-9

## Basic II

C6 C#° Dm7 G7

## 1. Slow

C6 C#° Dm7 G13 G13-9

## 2. Bounce

Eb6 E° Fm7 Bb7+5

## 3. Slow

Ebm7(9) Cm7 Fm7 Bb13 Bb13-9

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

B.S.      M      M      B.S.

5.      6.      7.      8. Melodic lead

CM7 C7 C6      C CM9 C9-9C6      C CM9 C9-9C6      C

B.S.      M      M      B.S.

9. C F6 F#° C 10. C C° G7 C 11. C G7 2 3 C

B.S.

1. Adding V7 C G7 2. C G7 3. C G7 G7+5

B.S.

4. Leading smoothly to melody note. C G7 G7+5 C 5. C G9 G9-9 C 6. C G7 3 5 C

B.S.

7. C6 G13 8. C6 G13 G13+5 9. C6

B.S.

Adding II<sub>7</sub> and V<sub>7</sub>.

A substitute chord, one half-step above the tonic, may be used in place of V<sub>7</sub>.

1. C Dm7 G7 2. C Dm7 G7 3. CM7 Dm7 G9-9 4. C6 Dm7(9) Db9(11)

5. C Dm7(9) G9-9 6. C Dm7(9) G7+5 7. C6 Dm7(9) G13-9

Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introductions.

One-measure turn-around.

Two measure turn-around.

Example showing how to change a two-measure turn-around into a one-measure turn-around.

(From example 3, Page 19)

F6 Dm7(9) Dm7 Gm7(9) C13 C13-9 F6 C13 C13-9

Introduction.

One-measure turn-around.

(From example 4, page 5).

Example showing how to change two measures of an introduction into a one-measure turn-around.

Key of E<sub>b</sub> Eb G<sup>o</sup> 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

1. C6 Eb7 AbM7 Db11 + 11

OR

OR

OR

OR

OR

2. C6 Eb7 Dm7(11) Db11 + 11

2. C6 Eb7 Dm7(11) Db11 + 11

3. Voicing different from that used above.  
CM9 Eb7 Dm7(11) Db11 + 11

3. CM9 Eb7 Dm7(11) Db11 + 11

4. E7 A7 D9 G13

4. E7 A7 D9 G13

5. Bb7-5 A7 Ab7+5 G13

5. Bb7-5 A7 Ab7+5 G13

**NOTE** Introductions, turn-arounds, modulations and endings in this style — also more involved harmonically and rhythmically — are given in ANTHONY MECCA'S PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

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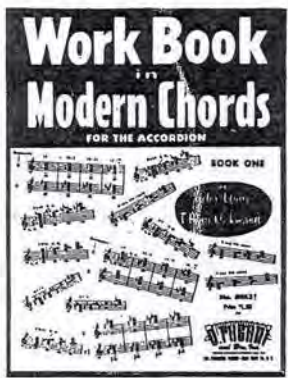


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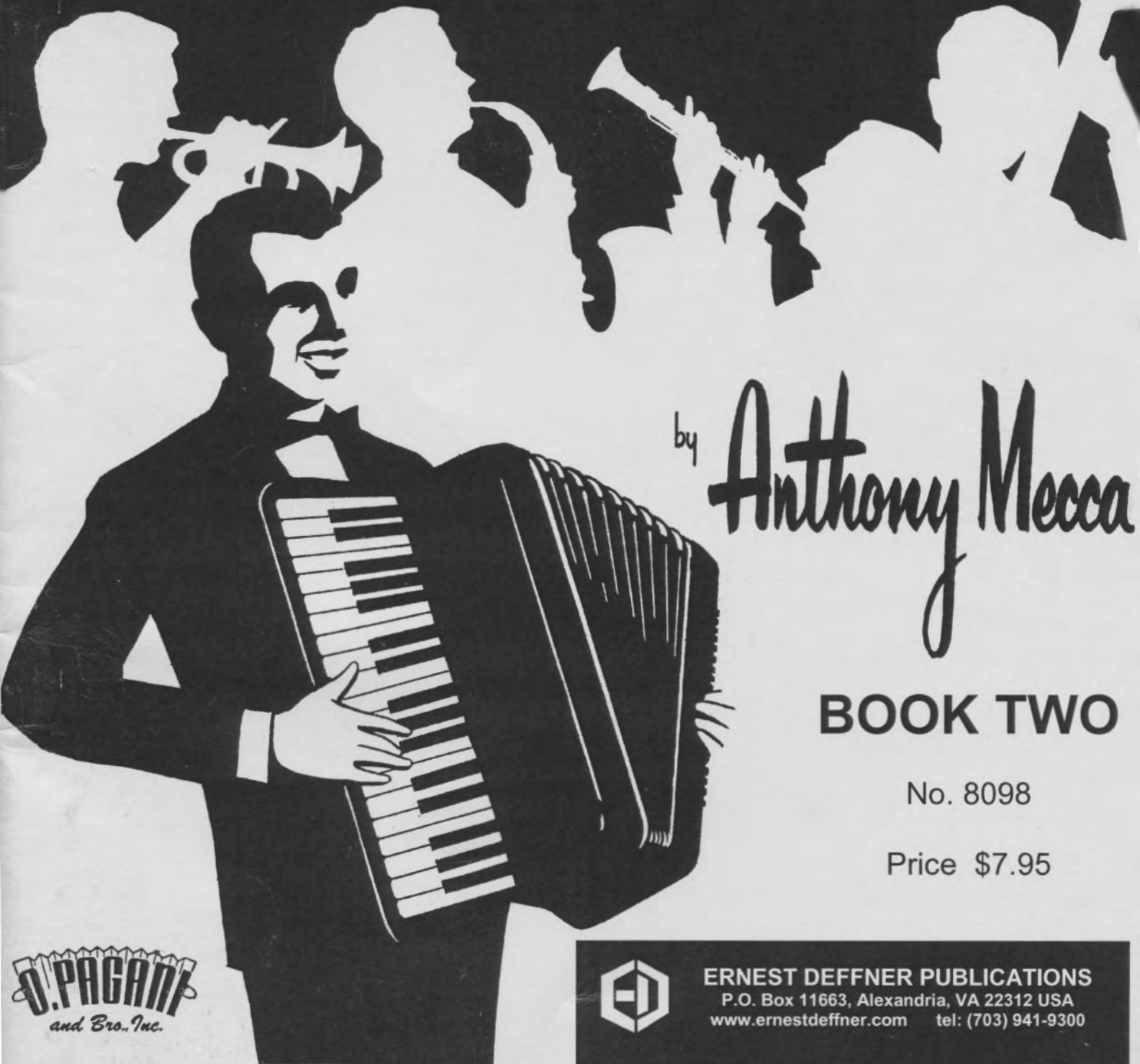
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No. 8098

## 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. Bass clef, 4/4 time. Chord: B.S. Fingerings: 1 3 5, 1 2 3.

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 E♭ maj.

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

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

MINIMUM DEVELOPMENT-REPETITION

C maj. to E♭ maj.

1. Slow

Key of E♭ 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 E♭ maj.

Bounce

Key of E♭ maj.

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

C maj. to D♭ maj.

3. Slow

Key of D♭ maj.

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

C maj. to D♭ maj.

4. Bounce

Key of D♭ maj.

Musical notation for exercise 4. Treble clef: C6, Ebm7, Ab9, Dbb6. Bass clef: B.S. (Basso Continuo).

MELODY FROM ARPEGGIO

C maj. to F maj.

1. Slow

Key of F maj.

Chords: C6, Gm7, C7, C7+5, F6. Bass clef: M, m, 7.

C maj. to A♭ maj.

2. Bounce

Key of A♭ maj.

Chords: C6, B♭m7, B♭13, B♭13-9, A♭6. Bass clef: B. S.

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.

Chords: C6, Am7, Dm7, G7, G7+5. Bass clef: M, m, m, 7.

Chords: C6, Fm7, B♭7, B♭7+5. Bass clef: M, m, 7.

ONE-MEASURE MODULATIONS

C maj. to F maj.

1.

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

Chords: C6, C7, F6. Bass clef: B. S.

C maj. to F maj.

2.

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

Chords: C6, Gm7, C7, F6. Bass clef: B. S.

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.

5. C6 V7 of new key. Key of Eb maj.  
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.

II7 of new key. V7 of new key. Key of Ab maj.  
8. Bounce C6 Bbm7 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.

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

C maj. to Gmaj.

Bounce V7 of new key. Key of G maj.  
11. C6 D7 D7+5 G7

C maj. to Gmaj.

Bounce II7 of new key. V7 of new key. Key of G maj.  
12. C6 2 Am7 D7 G6



# WALTZ MODULATIONS

C maj. to F maj.

Basic

Basic progression: C6, V7 of new key (C7), Key of F maj. (F6). Bass line: M, 7, M.

## MINIMUM DEVELOPMENT—REPETITION

1. C maj. to F maj.

Key of F maj.

Exercise 1: C6, C7, F6. Bass line: M, 7, M.

2. C maj. to F maj.

Key of F maj.

Exercise 2: C6, C7, F6. Bass line: M, 7, M.

3. C maj. to F maj.

Key of F maj.

Exercise 3: C6, C7, F6. Bass line: M, 7, M.

4. C maj. to F maj.

Key of F maj.

Exercise 4: C6, C7, C7+5, F6. Bass line: M, 7, M.

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

Key of E $\flat$  maj.

Exercise 5: C6, B $\flat$ 7, B $\flat$ 7+5, E $\flat$ 6. Bass line: M, 7, M.

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

Key of B $\flat$  maj.

Exercise 6: C6, F9, F13-9, B $\flat$ 6. Bass line: M, 7, M.

7. C maj. to D $\flat$  maj.

Key of D $\flat$  maj.

Exercise 7: C6, A $\flat$ 7, D $\flat$ 6. Bass line: M, 7, M.

8. C maj. to A $\flat$  maj.

Key of A $\flat$  maj.

Exercise 8: C6, E $\flat$ 7, E $\flat$ 7+5, A $\flat$ 6. Bass line: M, 7, M.

## MELODY FROM ARPEGGIO

1. C maj. to F maj.

Key of F maj.

Exercise 1: C6, C7 (1 2 3 4), F. Bass line: M, 7, M.

2. C maj. to F maj.

Key of F maj.

Exercise 2: C6, C7 (3 1 2 3 5), F. Bass line: M, 7, M.

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

10. Ab6 Gb9 (13) Gb9 AbM9 Ab6 11

Example (B).

Bounce G6

Ab9+9 G6(9)

1. C6 Db9+9 C6(9)

2. F6 Gb9+9 F6(9)

3. Bb6 B9+9 Bb6(9)

4. Eb6 E9+9 Eb6(9)

5. Ab6 A9+9 Ab6(9)

6. Db6 D9+9 Db6(9)

Example (C).

7. C6 5

1. F6 4

2. Bb6 4

# "BREAK" STYLE ENDINGS

Example (D).

1. *G6* *G13+11*

1. *C6* *C13+11*

2. *Bb6* *Bb13+11*

3. *Eb6* *Eb13+11*

Example (E) minor.

1. *Fm6* *Fm9-3*

1. *Cm6* *CM9-3*

Example (F).

1. *C* *C11+11*

1. *F* *F11+11*

2. *Bb* *Bb11+11*

3. *Eb* *Eb11+11*

Example (G).

1. *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 ^

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.

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

Melodic Break

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 B $\flat$  B $\flat$ m F C7 F**

6. **F F7 B $\flat$  B $\flat$ m F F13 + 11**

## ONE - MEASURE ENDINGS

Basic

1. **C6**

2. **C6**

3. **C6**

Example (A)

1. **C6 D $\flat$ 9 CM7**

2. **G6 A $\flat$ 9 GM7**

3. **F6 G $\flat$ 9 FM7**

4. **E $\flat$ 6 E9 E $\flat$ M7**

5. **A $\flat$ 6 A9 A $\flat$ M7**



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).  
 $E\flat 6$   $E\flat 11 + 11$

1.  $A\flat 6$   $A\flat 11 + 11$

2.  $F$   $F 11 + 11$

Example (D).  
 $C 6$   $B\flat M 7$   $B M 7$   $C M 7$

1.  $B\flat 6$   $A\flat M 7$   $A M 7$   $B\flat M 7$

2.  $E\flat 6$   $D\flat M 7$   $D M 7$   $E\flat M 7$

### 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

$C 6$   $B\flat 9$   $C 6$

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

$C 6$   $B\flat 9$   $C 6$   $B 7$   $E m$

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

$C 6$   $B\flat 9$   $C 6$   $G m 7$   $C 7$   $F 6$

**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, 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)

E $\flat$ 6 E9+9 E $\flat$ 6(9)

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

(Slightly altered, using rhythmic motive of introduction.)

B.S.

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 V7 or II7 - V7 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.

Introduction (page 4 - exercise 1)

C6 C# $^{\circ}$  Dm7 G9 $^{+9}$  G9 $^{-9}$  C6 C# $^{\circ}$  Dm7(9) G9-9

(Adjusted to allow for "pick-up!")

B.S.

**1st Chorus**

A

Dm Dm7 Dm7(9) G9

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

(Semi cadence making two measures out of last measure of introduction.)

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 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

Diagram showing the fretboard for B major (one sharp). The frets are numbered I through VII. The chords and their fingerings are:

- I: B<sup>maj.7</sup>
- II: C<sup>#m7</sup>
- III: D<sup>#m7</sup>
- IV: E<sup>maj.7</sup>
- V: F<sup>#7</sup>
- VI: G<sup>#m7</sup>
- VII: A<sup>#m7-5</sup>

F<sup>#</sup> major

Diagram showing the fretboard for F<sup>#</sup> major (two sharps). The frets are numbered I through VII. The chords and their fingerings are:

- I: F<sup>#maj.7</sup>
- II: G<sup>#m7</sup>
- III: A<sup>#m7</sup>
- IV: B<sup>maj.7</sup>
- V: C<sup>#7</sup>
- VI: D<sup>#m7</sup>
- VII: E<sup>#m7-5</sup>

C<sup>#</sup> major

Diagram showing the fretboard for C<sup>#</sup> major (three sharps). The frets are numbered I through VII. The chords and their fingerings are:

- I: C<sup>#maj.7</sup>
- II: D<sup>#m7</sup>
- III: E<sup>#m7</sup>
- IV: F<sup>#maj.7</sup>
- V: G<sup>#7</sup>
- VI: A<sup>#m7</sup>
- VII: B<sup>#m7-5</sup>

## F major

Diagram showing the fretboard for F major (one flat). The frets are numbered I through VII. The chords and their fingerings are:

- I: F<sup>maj.7</sup>
- II: G<sup>m7</sup>
- III: A<sup>m7</sup>
- IV: B<sup>bmaj.7</sup>
- V: C<sup>7</sup>
- VI: D<sup>m7</sup>
- VII: E<sup>m7-5</sup>

B<sup>b</sup> major

Diagram showing the fretboard for B<sup>b</sup> major (two flats). The frets are numbered I through VII. The chords and their fingerings are:

- I: B<sup>bmaj.7</sup>
- II: C<sup>m7</sup>
- III: D<sup>m7</sup>
- IV: E<sup>bmaj.7</sup>
- V: F<sup>7</sup>
- VI: G<sup>m7</sup>
- VII: A<sup>m7-5</sup>

E<sup>b</sup> major

Diagram showing the fretboard for E<sup>b</sup> major (three flats). The frets are numbered I through VII. The chords and their fingerings are:

- I: E<sup>bmaj.7</sup>
- II: F<sup>m7</sup>
- III: G<sup>m7</sup>
- IV: A<sup>bmaj.7</sup>
- V: B<sup>b7</sup>
- VI: C<sup>m7</sup>
- VII: D<sup>m7-5</sup>

A<sup>b</sup> major

Diagram showing the fretboard for A<sup>b</sup> major (four flats). The frets are numbered I through VII. The chords and their fingerings are:

- I: A<sup>bmaj.7</sup>
- II: B<sup>bm7</sup>
- III: C<sup>m7</sup>
- IV: D<sup>bmaj.7</sup>
- V: E<sup>b7</sup>
- VI: F<sup>m7</sup>
- VII: G<sup>m7-5</sup>

D<sup>b</sup> major

Diagram showing the fretboard for D<sup>b</sup> major (five flats). The frets are numbered I through VII. The chords and their fingerings are:

- I: D<sup>bmaj.7</sup>
- II: E<sup>b7</sup>
- III: F<sup>m7</sup>
- IV: G<sup>bmaj.7</sup>
- V: A<sup>b7</sup>
- VI: B<sup>b7</sup>
- VII: C<sup>m7-5</sup>

G<sup>b</sup> major

Diagram showing the fretboard for G<sup>b</sup> major (six flats). The frets are numbered I through VII. The chords and their fingerings are:

- I: G<sup>bmaj.7</sup>
- II: A<sup>b7</sup>
- III: B<sup>b7</sup>
- IV: C<sup>bmaj.7</sup>
- V: D<sup>b7</sup>
- VI: E<sup>b7</sup>
- VII: F<sup>m7-5</sup>

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

**B (harmonic) minor**

I II III IV V VI VII  
 B<sup>m</sup>7+7 C<sup>#m</sup>7-5 D<sup>maj</sup>7+5 E<sup>m</sup>7 F<sup>#7</sup> G<sup>maj</sup>7 A<sup>#o</sup>

**F<sup>#</sup> (harmonic) minor**

I II III IV V VI VII  
 F<sup>#7</sup>+7 G<sup>#m</sup>7-5 A<sup>maj</sup>7+5 B<sup>m</sup>7 C<sup>#7</sup> D<sup>maj</sup>7 E<sup>#o</sup>

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C<sup>#</sup> (harmonic) minor

I: C<sup>#</sup>m<sup>7+7</sup>    II: D<sup>#</sup>m<sup>7-5</sup>    III: E<sub>ma</sub>j.<sup>7+5</sup>    IV: F<sup>#</sup>m<sup>7</sup>    V: G<sup>#</sup>7    VI: A<sub>ma</sub>j.7    VII: B<sup>#</sup>°

## D (harmonic) minor

I: Dm<sup>7+7</sup>    II: Em<sup>7-5</sup>    III: F<sub>ma</sub>j.<sup>7+5</sup>    IV: Gm<sup>7</sup>    V: A7    VI: B<sup>b</sup><sub>ma</sub>j.7    VII: C<sup>#</sup>°

## G (harmonic) minor

I: Gm<sup>7+7</sup>    II: Am<sup>7-5</sup>    III: B<sup>b</sup><sub>ma</sub>j.<sup>7+5</sup>    IV: Cm<sup>7</sup>    V: D7    VI: E<sup>b</sup><sub>ma</sub>j.7    VII: F<sup>#</sup>°

## C (harmonic) minor

I: Cm<sup>7+7</sup>    II: Dm<sup>7-5</sup>    III: E<sup>b</sup><sub>ma</sub>j.<sup>7+5</sup>    IV: Fm<sup>7</sup>    V: G7    VI: A<sup>b</sup><sub>ma</sub>j.7    VII: B<sup>b</sup>°

## F (harmonic) minor

I: Fm<sup>7+7</sup>    II: Gm<sup>7-5</sup>    III: A<sup>b</sup><sub>ma</sub>j.<sup>7+5</sup>    IV: B<sup>b</sup>m<sup>7</sup>    V: C7    VI: D<sup>b</sup><sub>ma</sub>j.7    VII: E<sup>b</sup>°

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

I: B<sup>b</sup>m<sup>7+7</sup>    II: Cm<sup>7-5</sup>    III: D<sup>b</sup><sub>ma</sub>j.<sup>7+5</sup>    IV: E<sup>b</sup>m<sup>7</sup>    V: F7    VI: G<sup>b</sup><sub>ma</sub>j.7    VII: A<sup>b</sup>°

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

I: E<sup>b</sup>m<sup>7+7</sup>    II: Fm<sup>7-5</sup>    III: G<sup>b</sup><sub>ma</sub>j.<sup>7+5</sup>    IV: A<sup>b</sup>m<sup>7</sup>    V: B<sup>b</sup>7    VI: C<sup>b</sup><sub>ma</sub>j.7    VII: D<sup>b</sup>°

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

I: A<sup>b</sup>m<sup>7+7</sup>    II: B<sup>b</sup>m<sup>7-5</sup>    III: C<sup>b</sup><sub>ma</sub>j.<sup>7+5</sup>    IV: D<sup>b</sup>m<sup>7</sup>    V: E<sup>b</sup>7    VI: F<sup>b</sup><sub>ma</sub>j.7    VII: G<sup>b</sup>°



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