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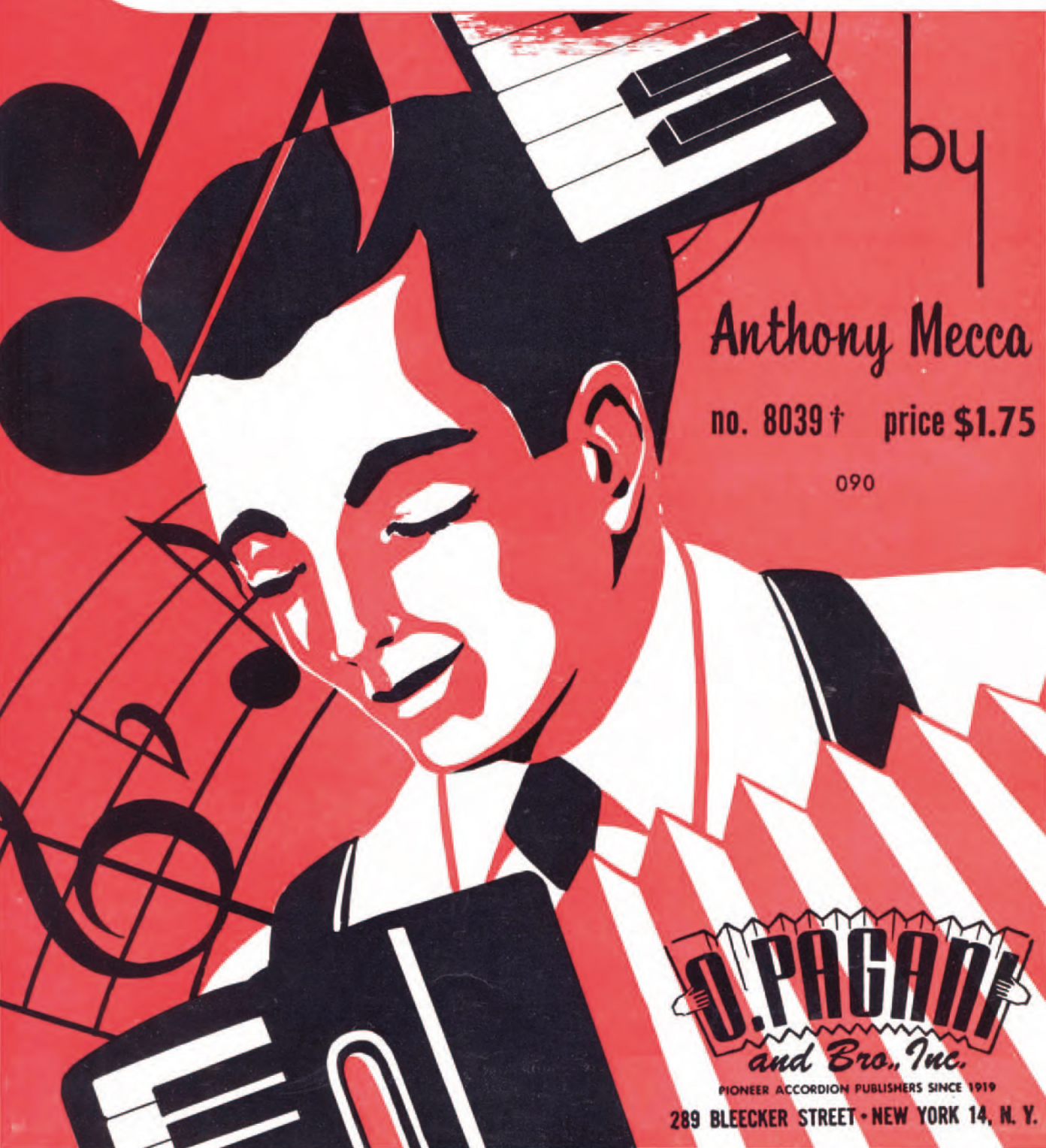

by

Anthony Mecca

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FOREWORD

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

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

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

In conclusion, we wish to state that we strongly and sincerely recommend this study for the advanced student, the embryonic professional or, for that matter, any aspiring accordionist with a certain amou.nt 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 in structor 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.

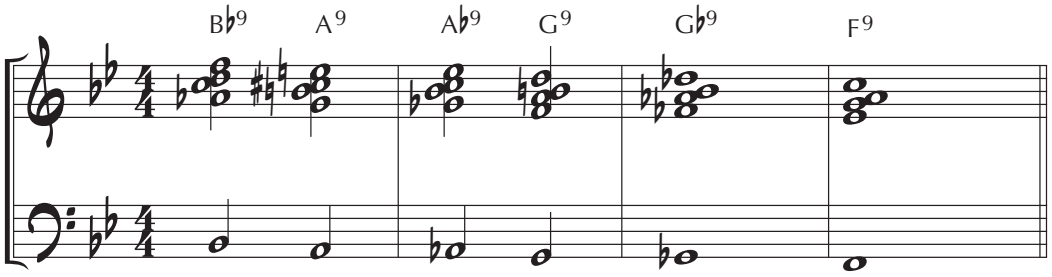
After his discharge from the army in 1946, Tony Mecca turned his attention to professional playing and soon was in great demand for radio and television work and recordings. He has worked under such famous conductors as Leonard Bernstein, Alfredo Antonini and Raymond Scott and has recorded for practically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

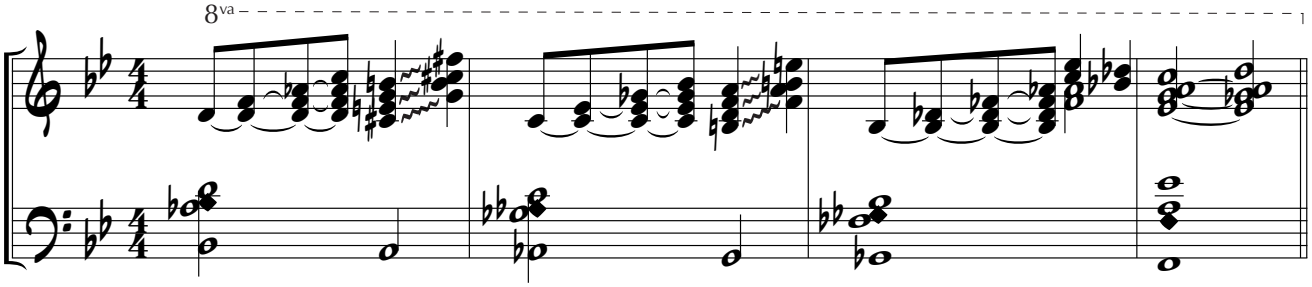
An INTRODUCTION generally "sets the scene" for what is to follow, in regard to the key and rhythm of the composition. It may be any reasonable number of measures in length but usually consists of four or eight measures. It must be definite in formulating the pattern of the composition itself. Occasionally, 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



Simple Variation

Slow



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

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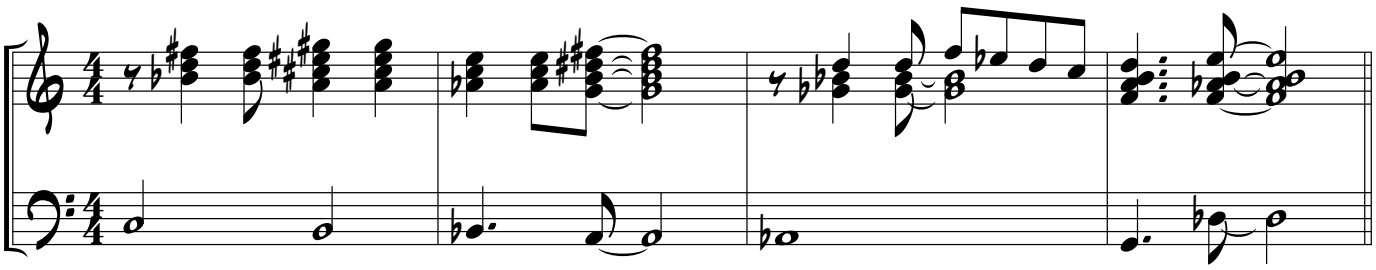
Medium Bounce



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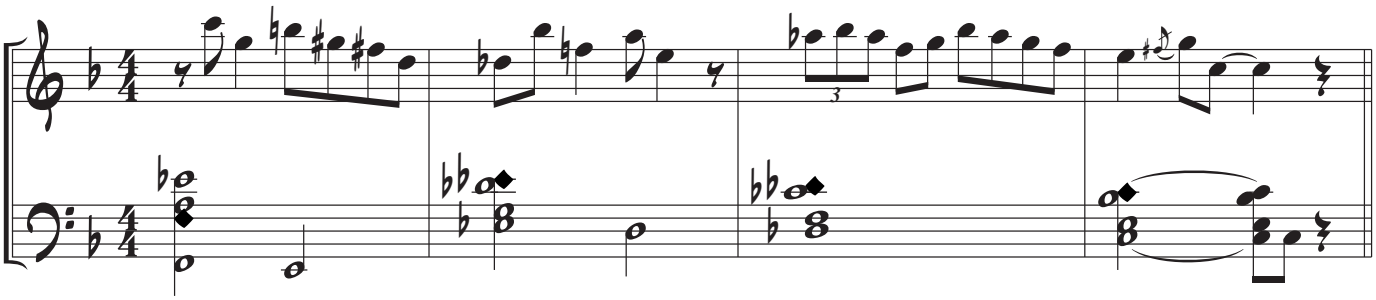

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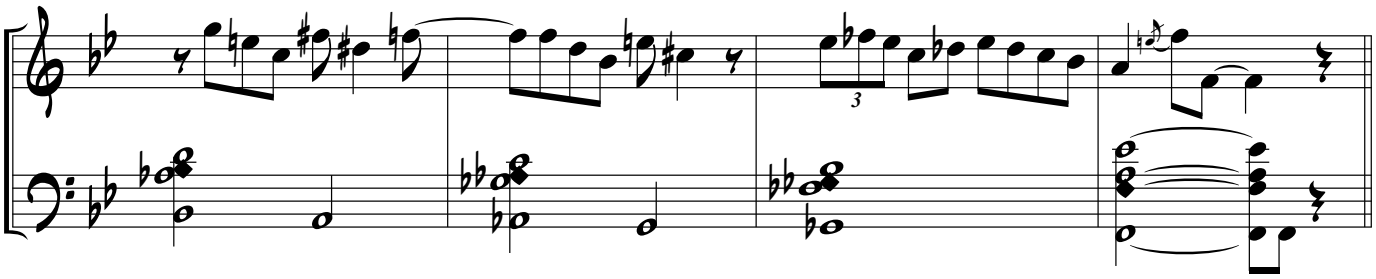

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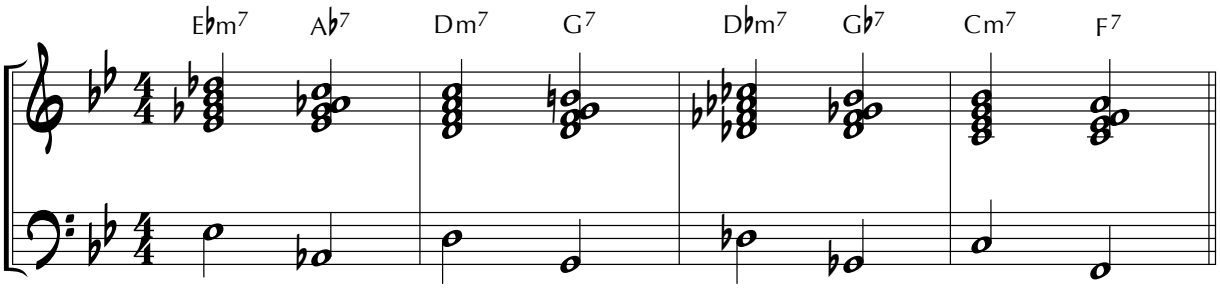

Simple Variation

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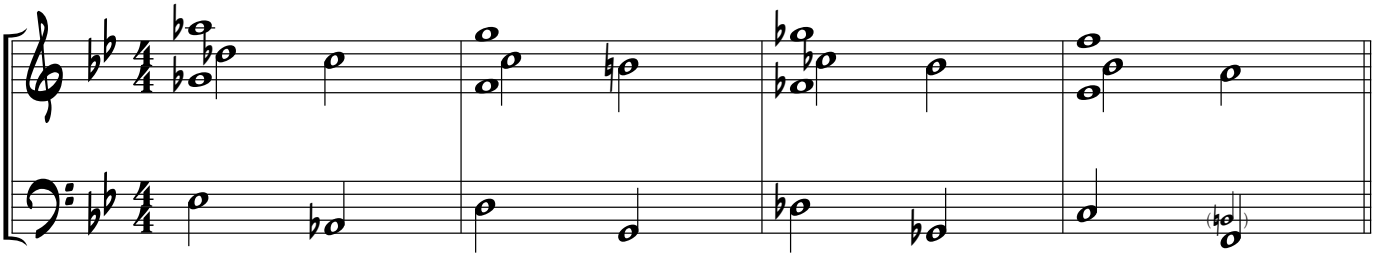

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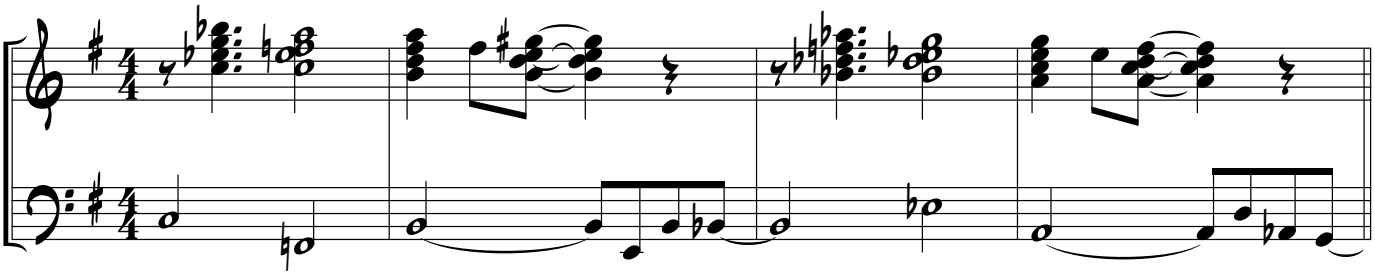

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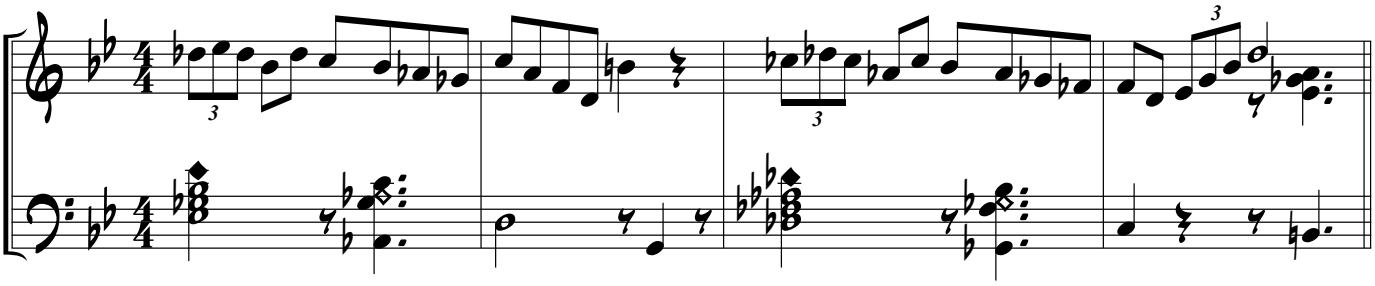

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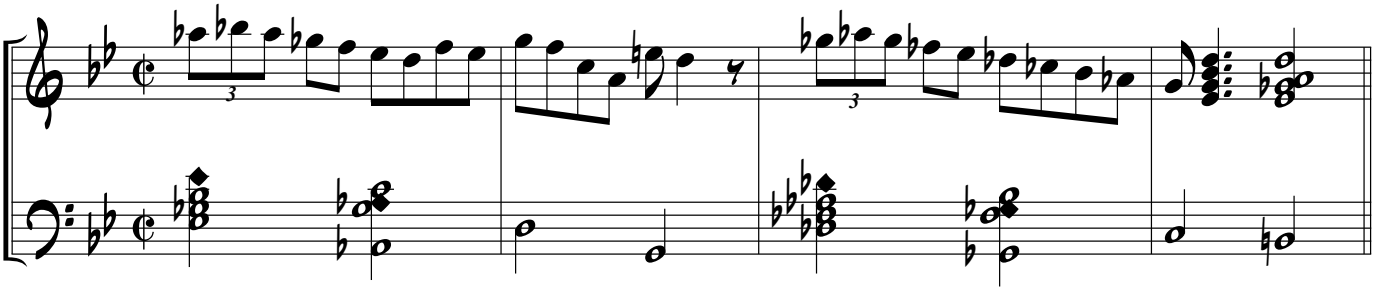

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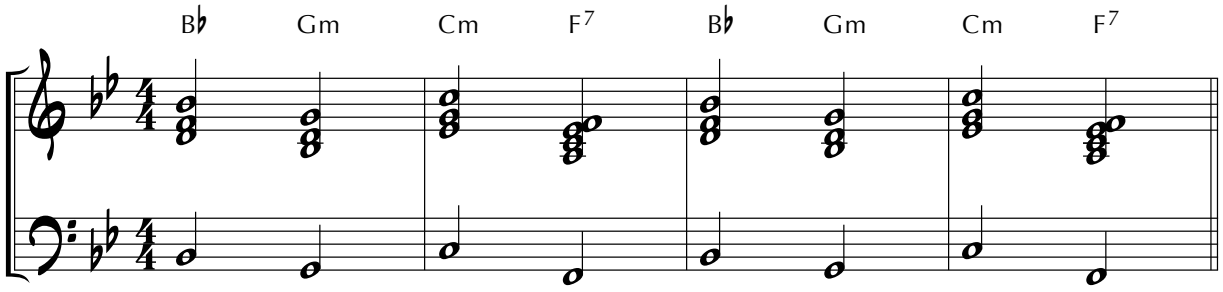

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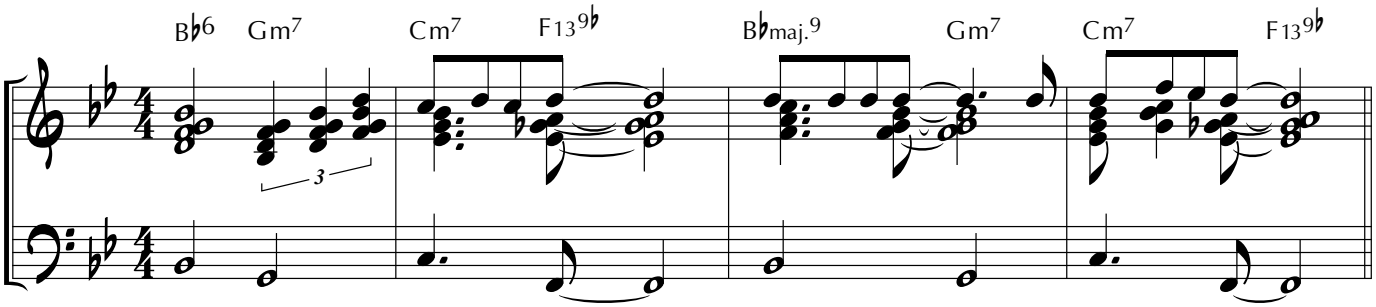

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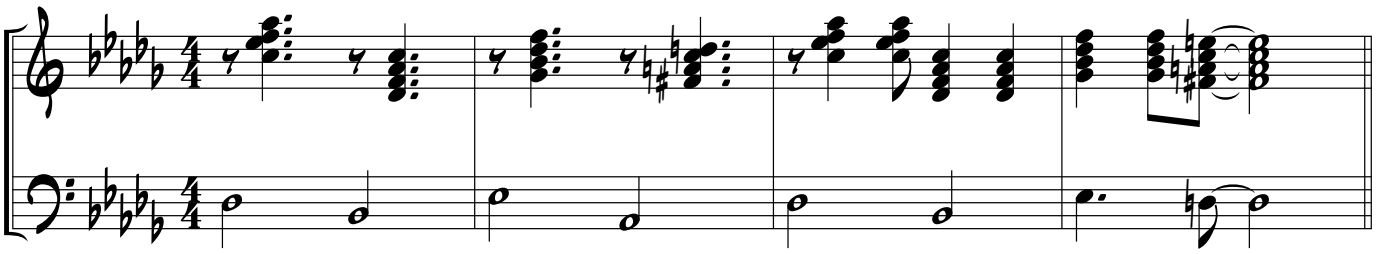

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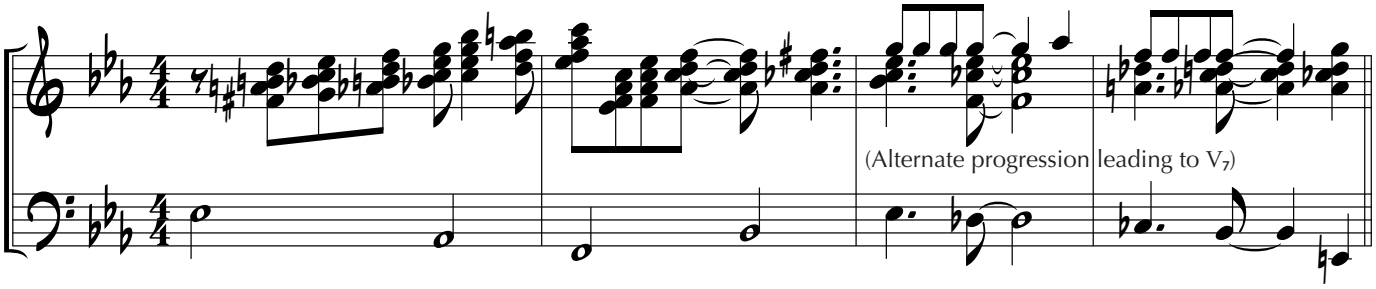

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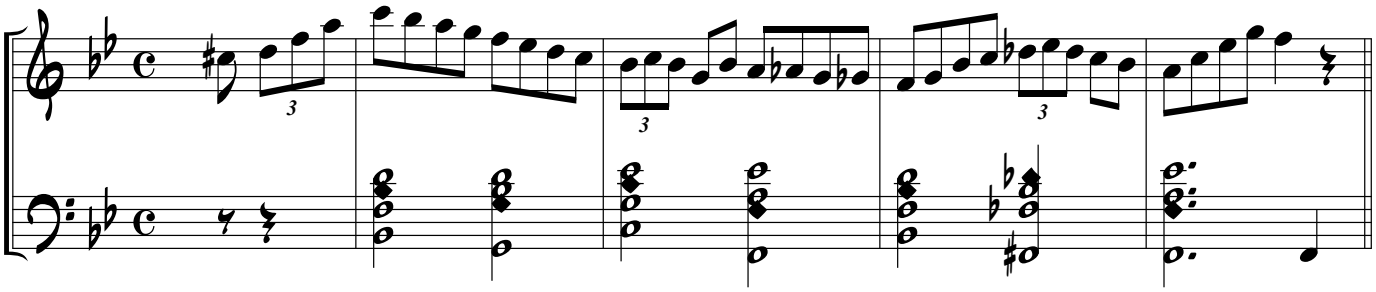
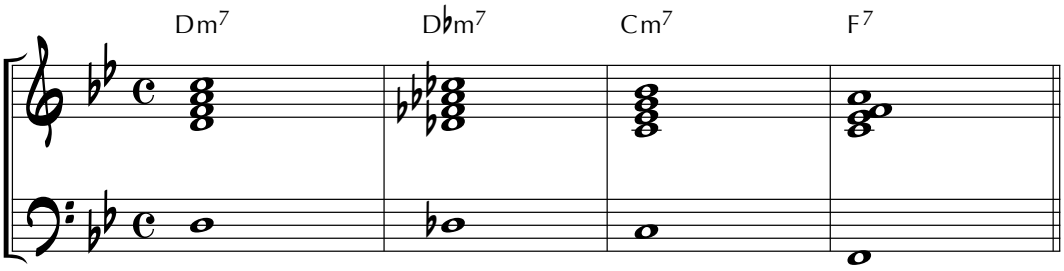
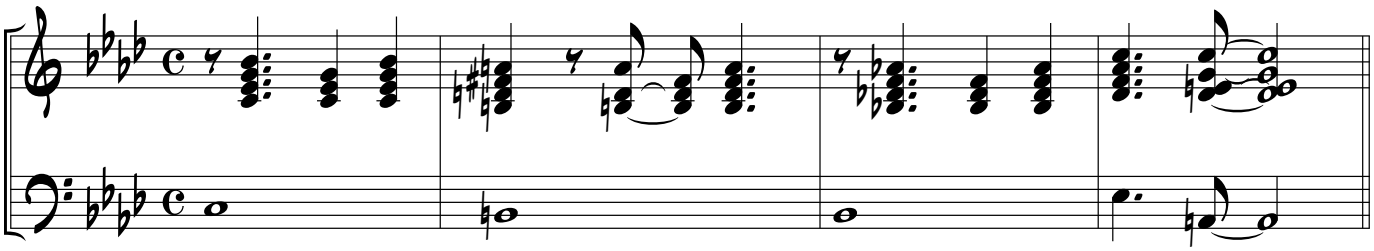


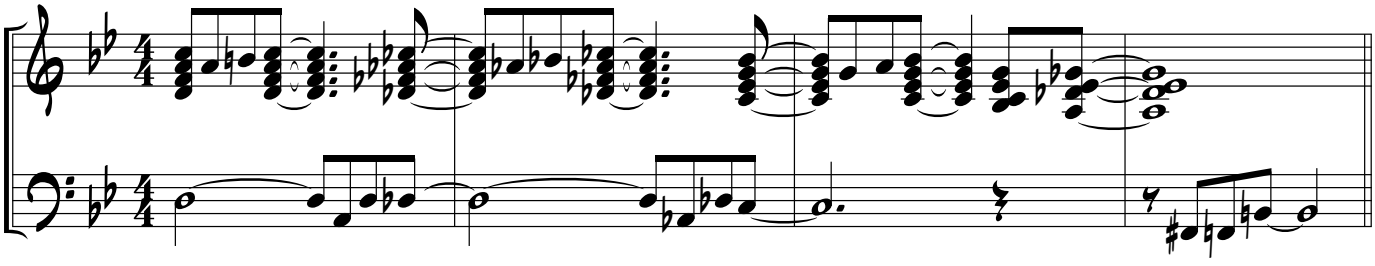
Basic Progression



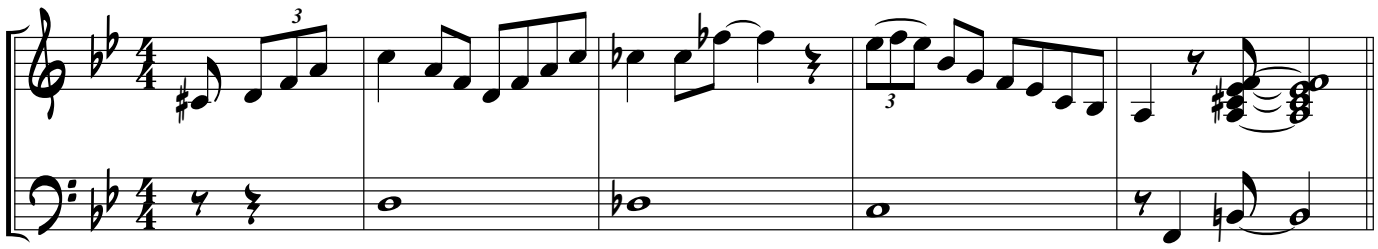
Slow or Bounce



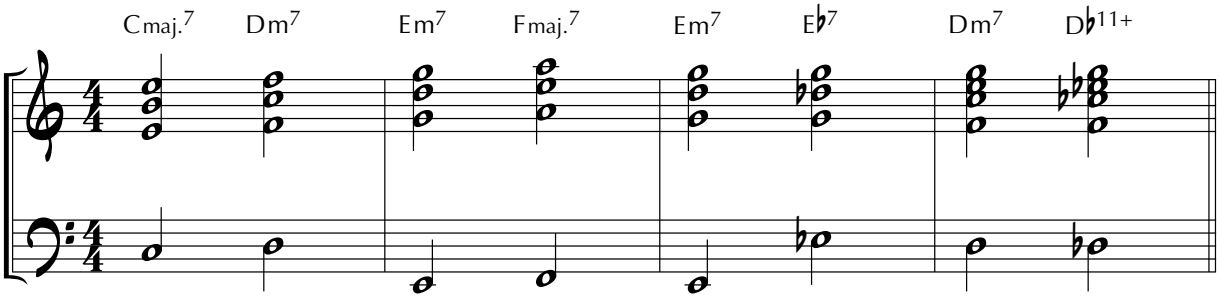
Slow or Bounce



Bounce Fast

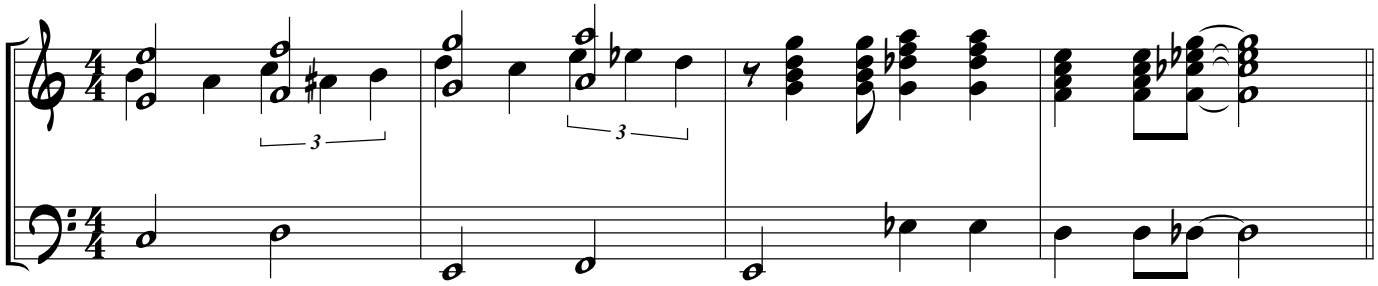


Basic Progression



Simple Variation

Slow or Bounce

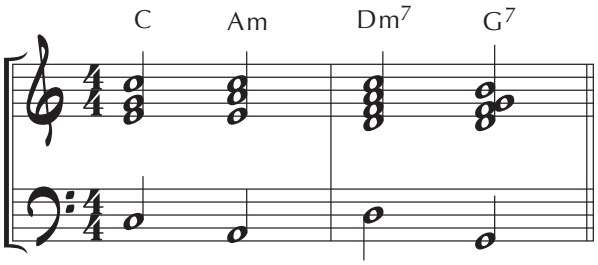


TURN - AROUNDS

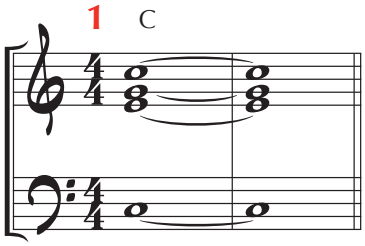
TURN-AROUND is another name for a first (repeat) ending; however, it is also used wherever the melody of the given composition ends on the tonic chord. In a thirty-two measure strain, this sometimes occurs in measures seven and eight and (or) in measures fifteen and sixteen. In places such as these,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

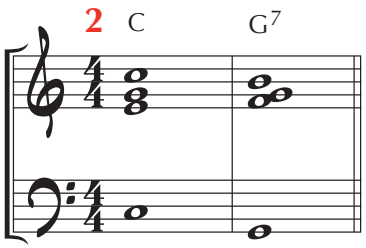
The most commonly used tum-around is the progression I-VI-II-V7. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

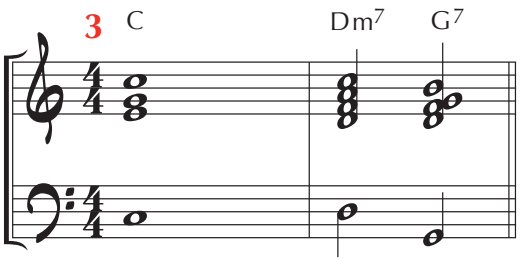
Example

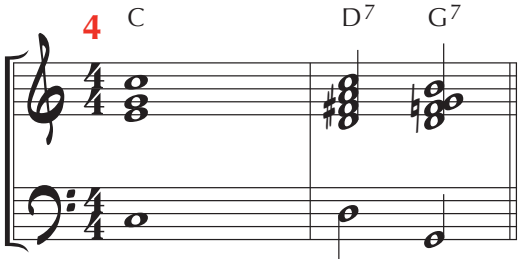


The above progression may be used instead of the following easier ones.

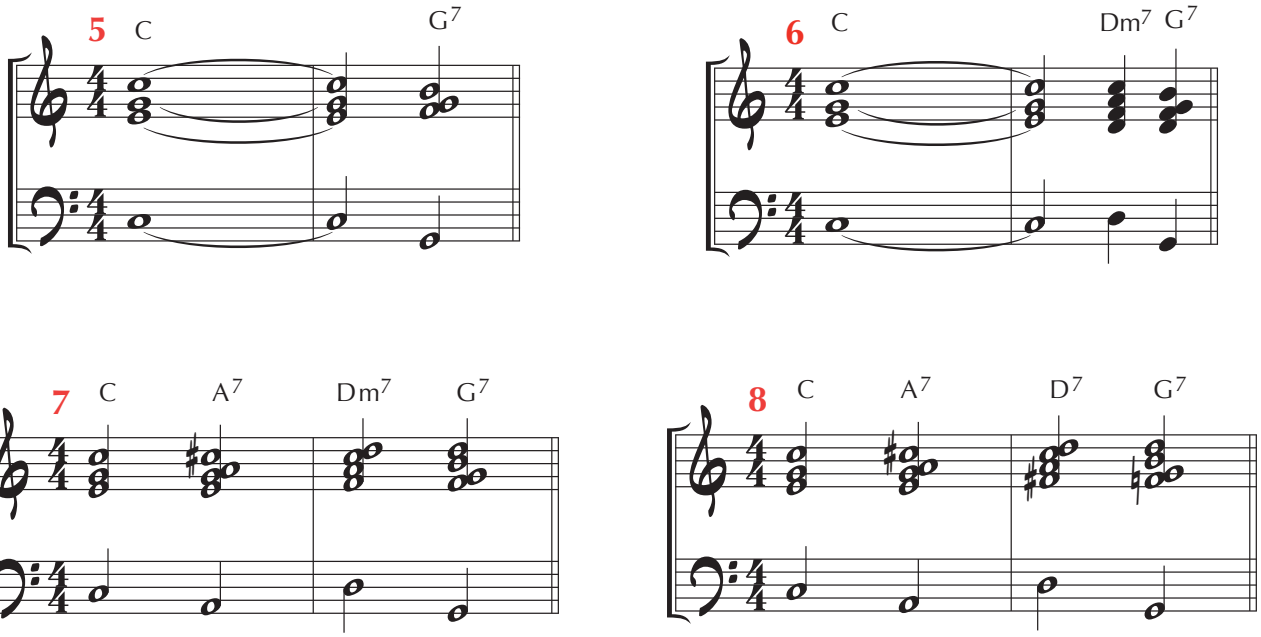






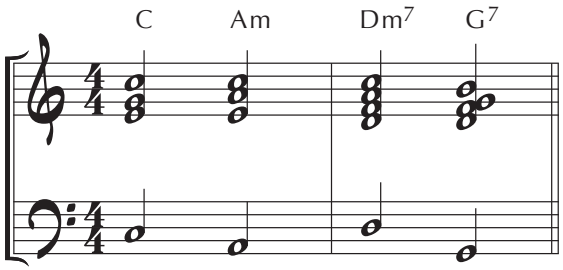


Harmonic variations of the above example.



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)



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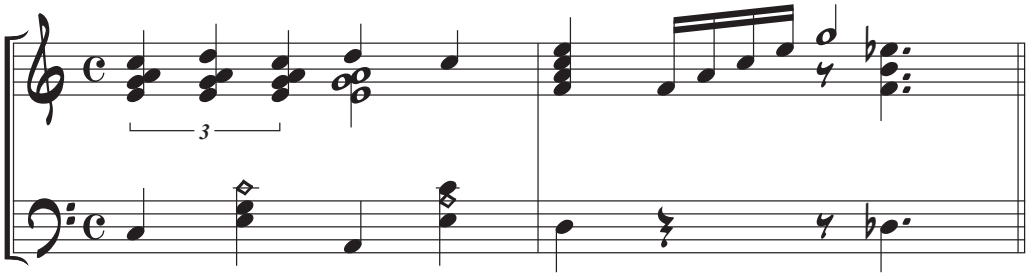
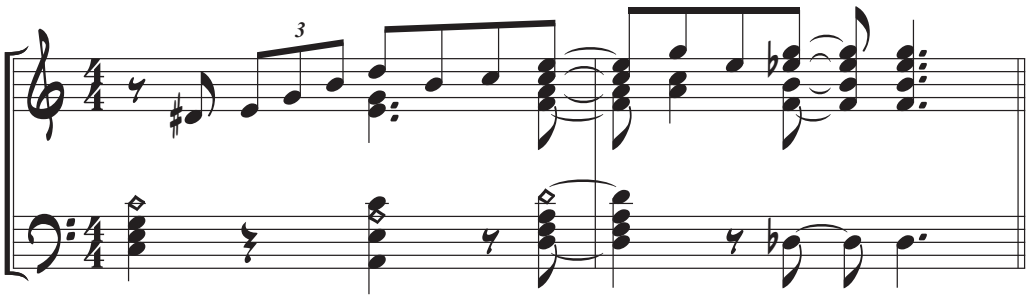


(b) **Bounce**



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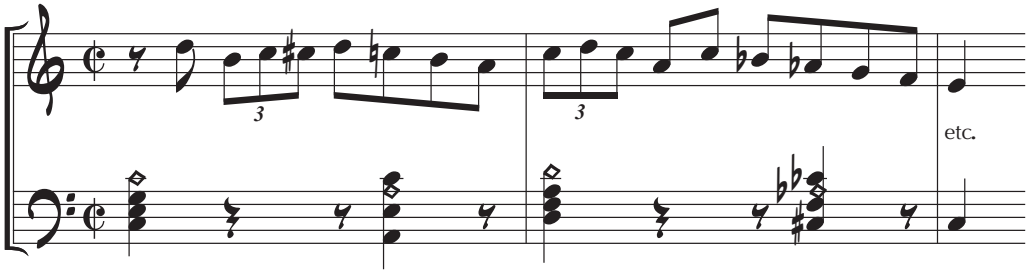

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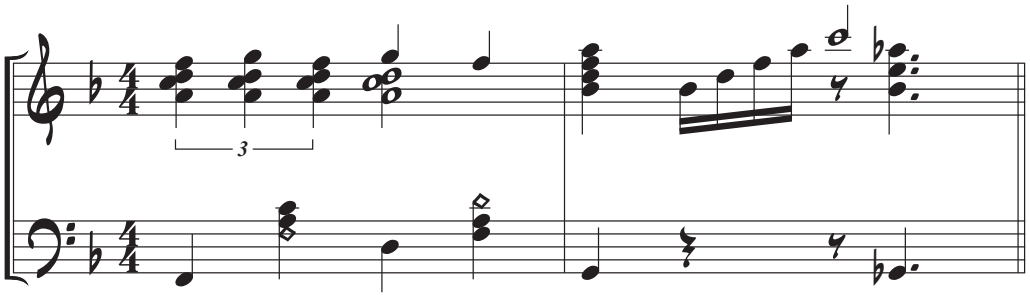

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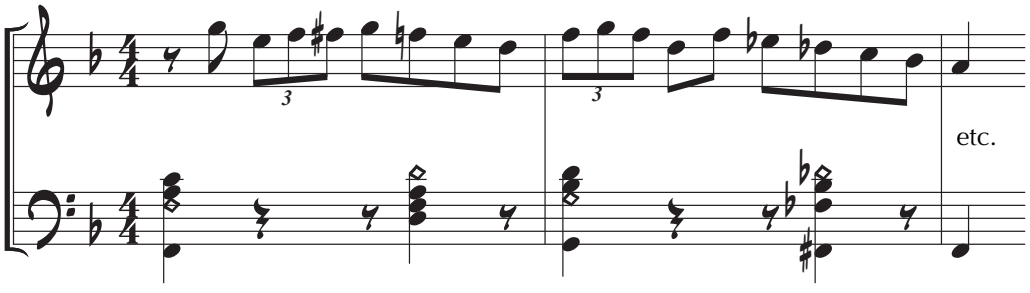

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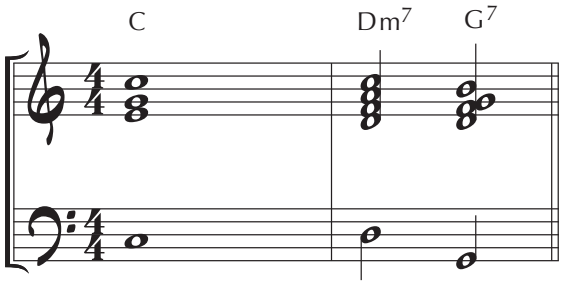

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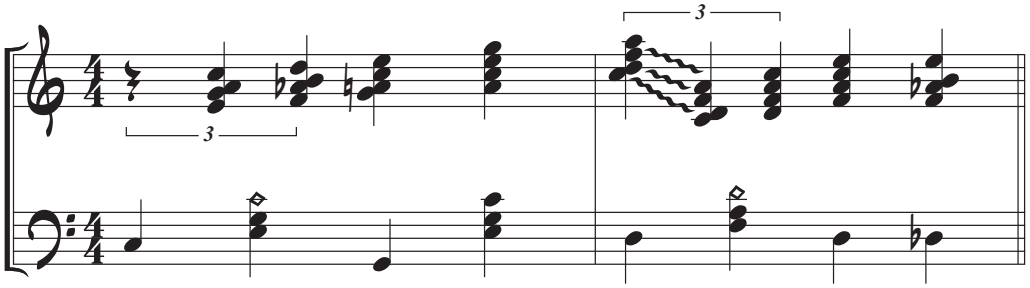

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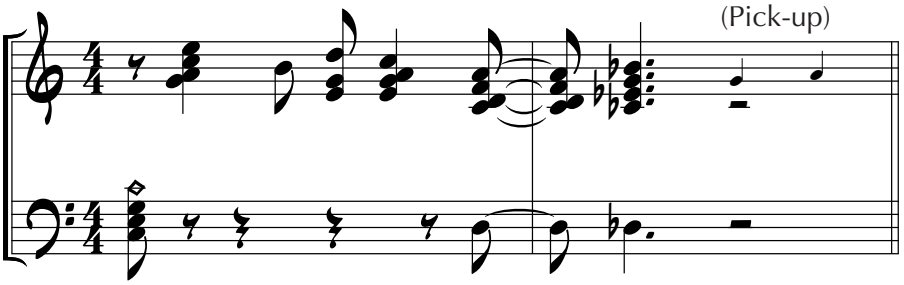

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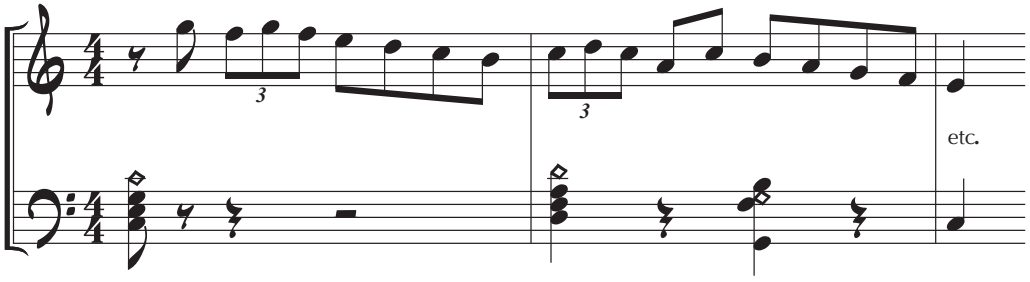

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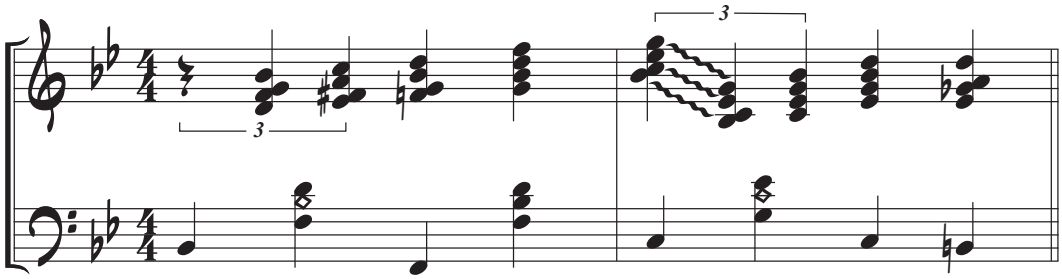

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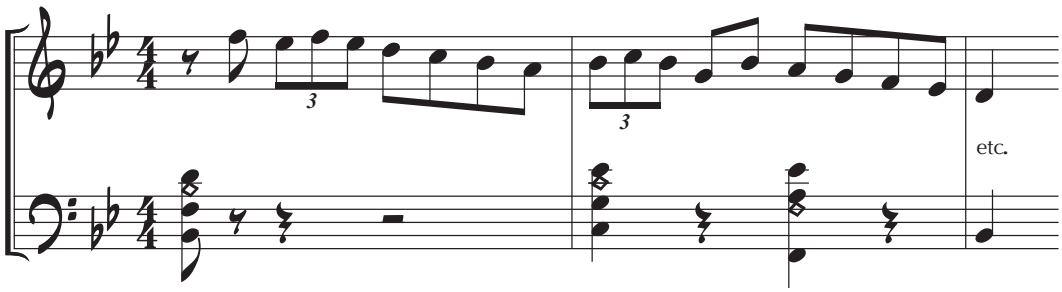

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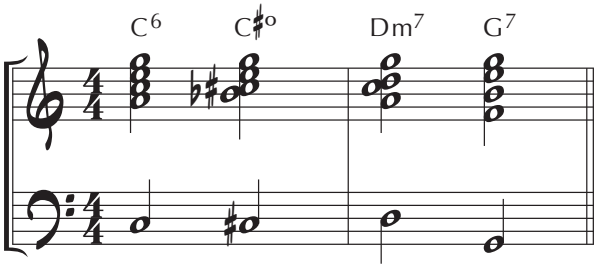

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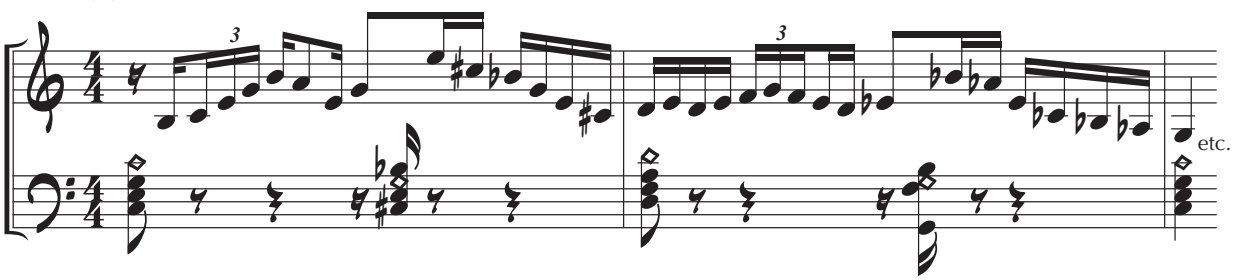

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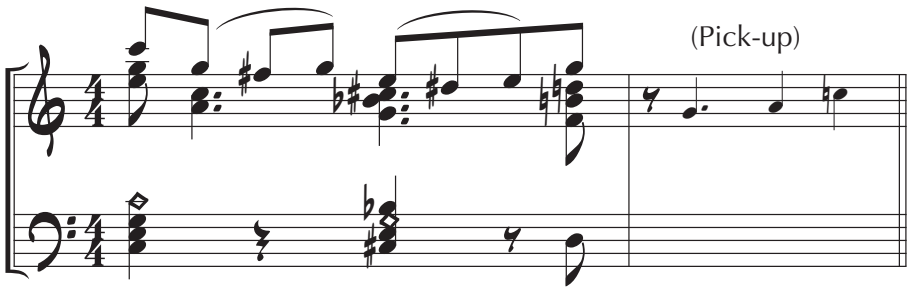

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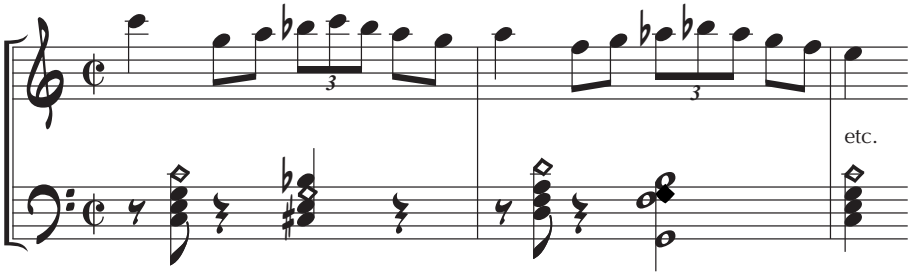

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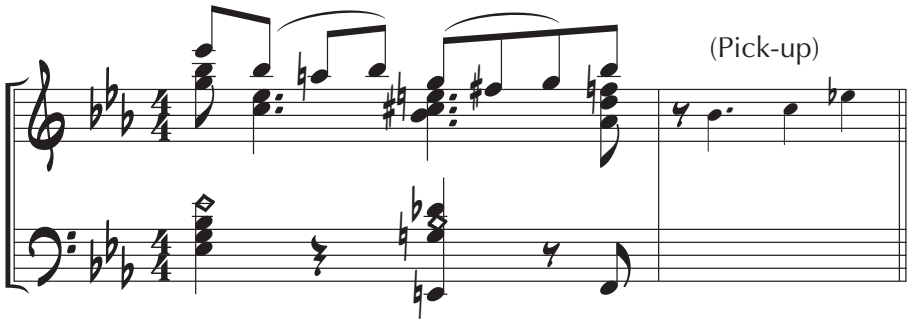
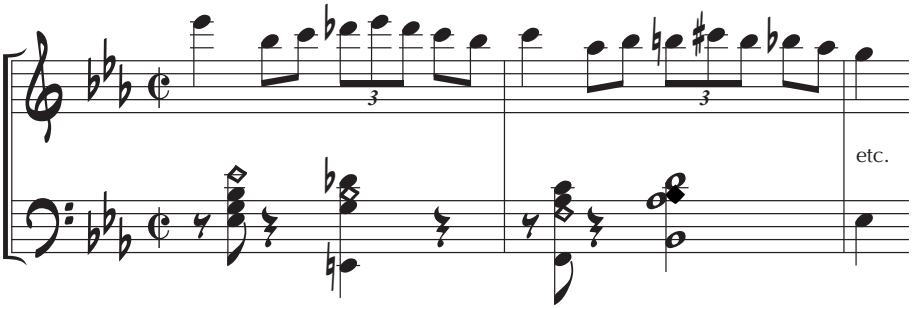
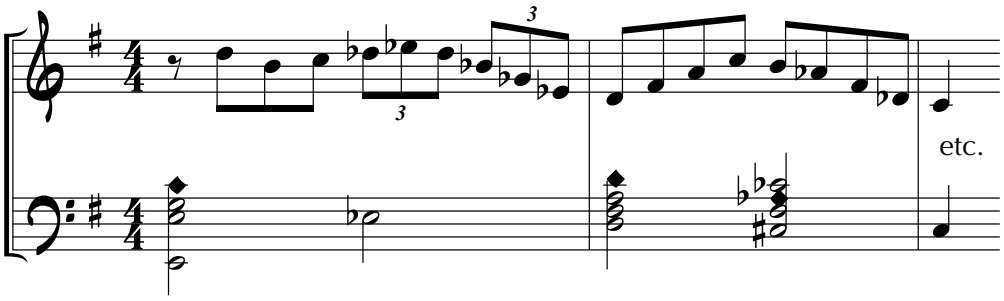


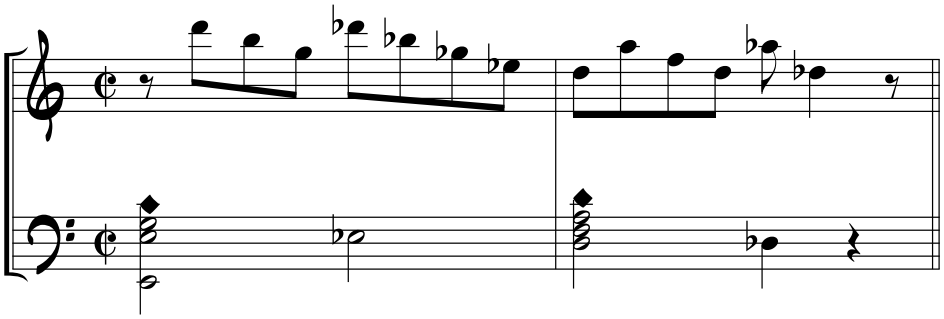
(c) **Transposed**



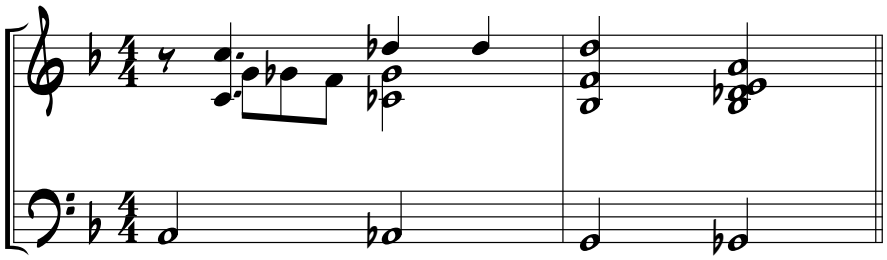
(b) **Bounce**



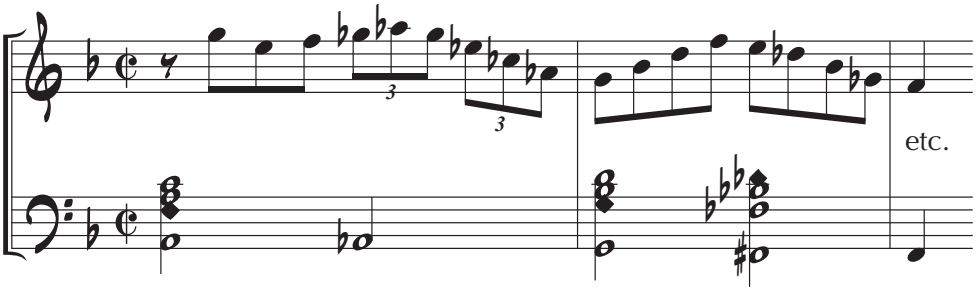
(c) **Fast**



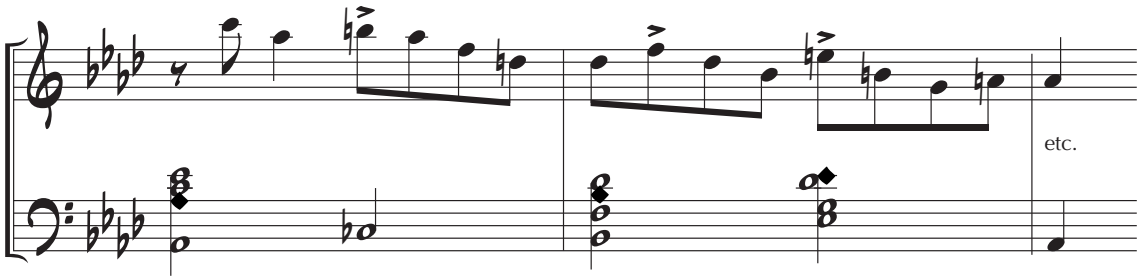
(a) **Transposed**



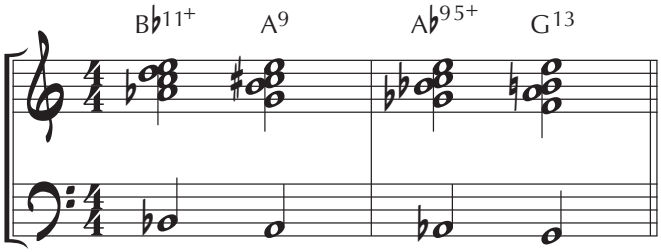
(b) **Transposed**



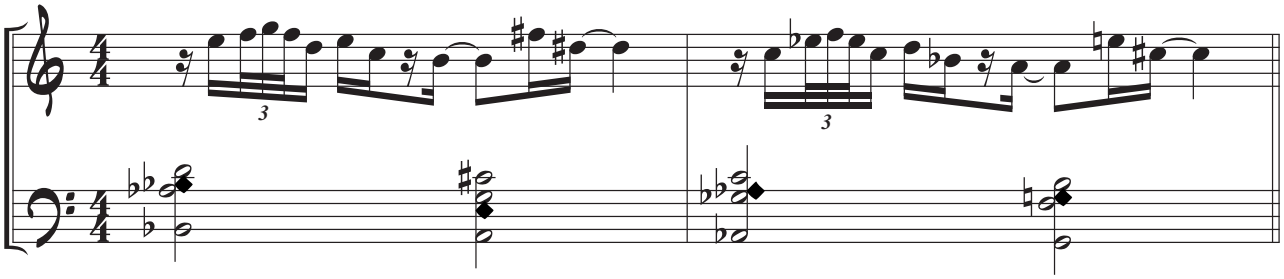
(c) **Transposed**



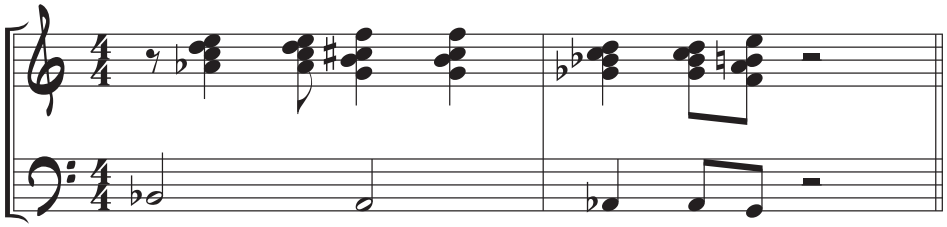
Basic (Example 5)



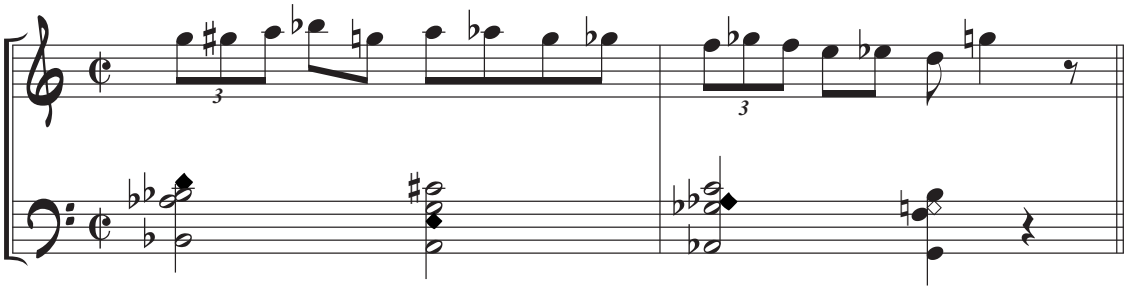
(a) **Slow**



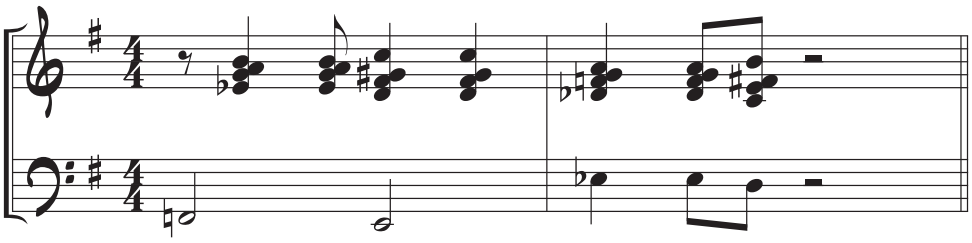
(b) **Bounce**



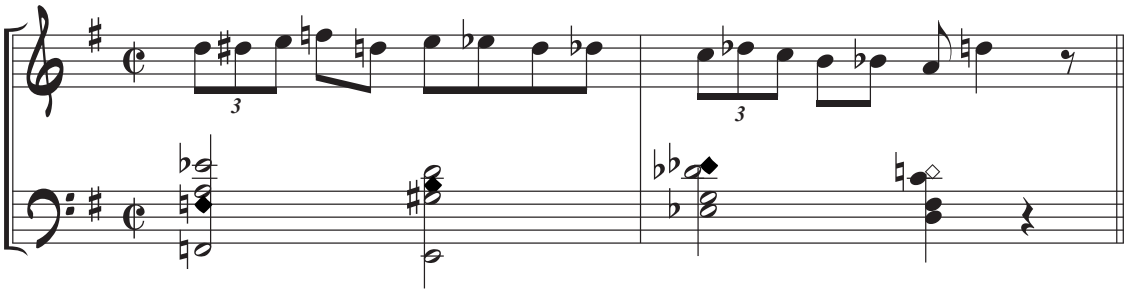
(c) **Fast**



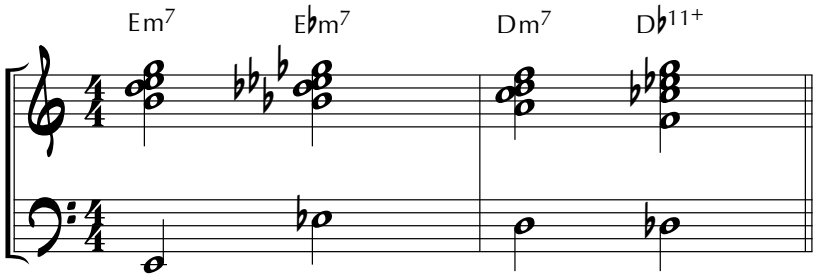
(b) **Transposed**



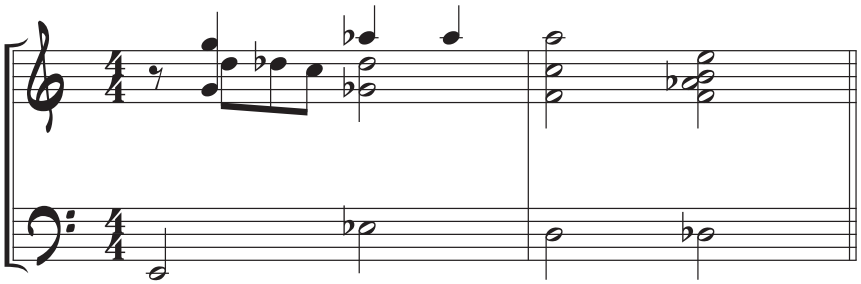
(c) **Transposed**



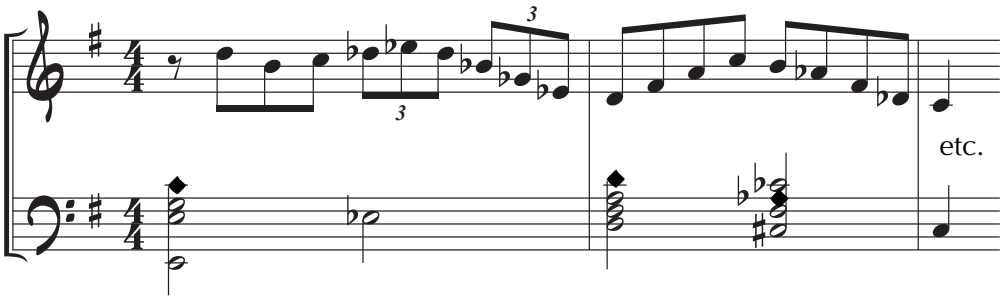
Basic (Example 6)



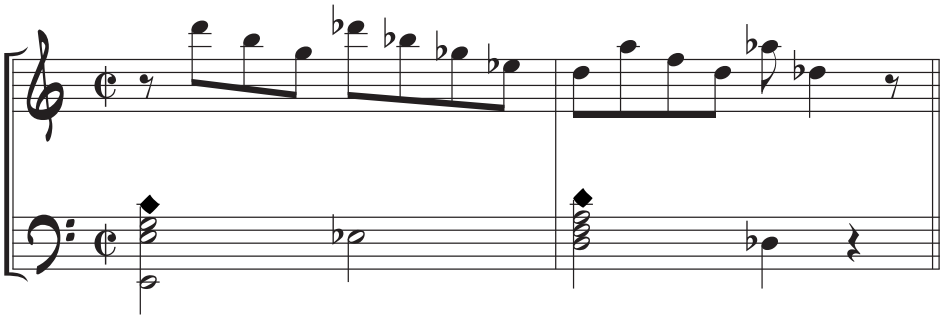
(a) **Slow**



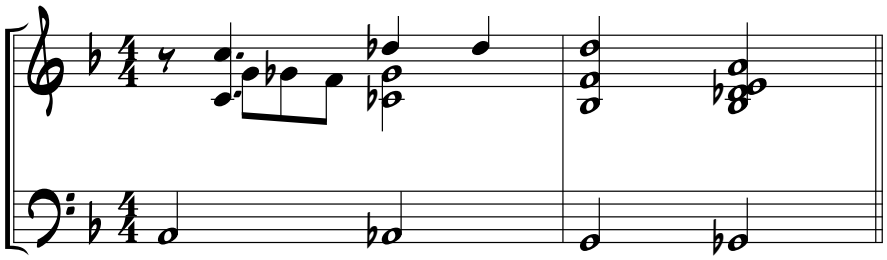
(b) **Bounce**



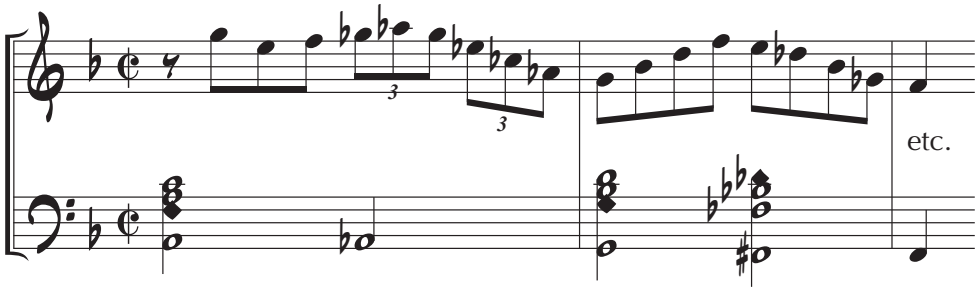
(c) **Fast**



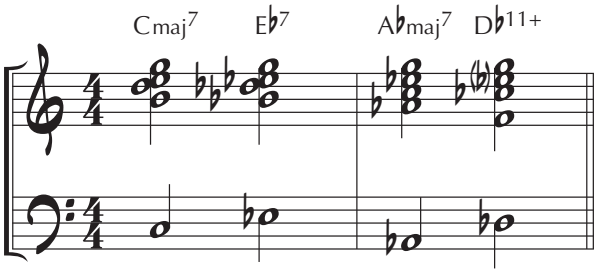
(a) **Transposed**



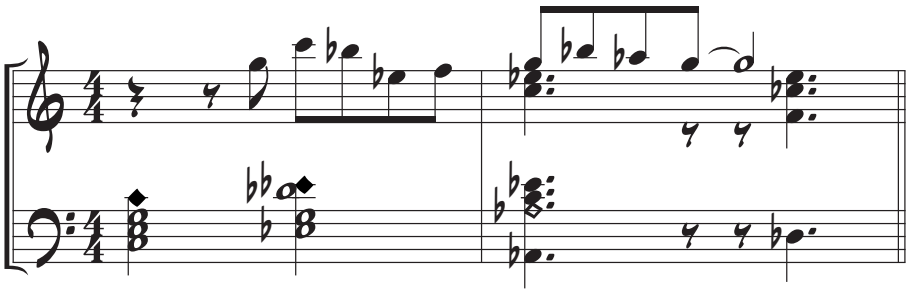
(b) **Transposed**



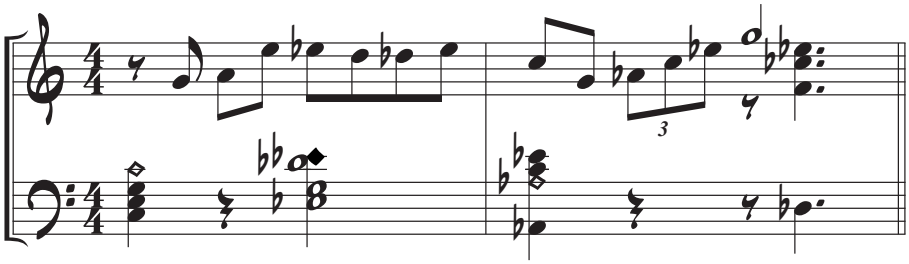
Basic (Example 7)



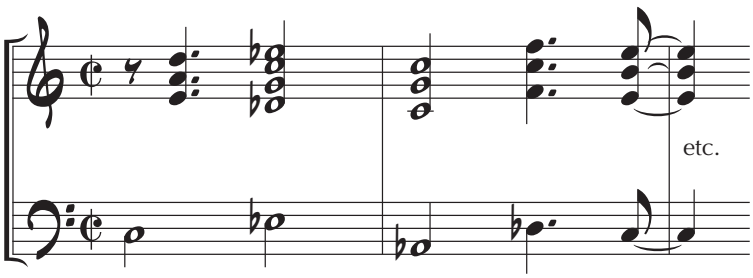
(a) **Slow**



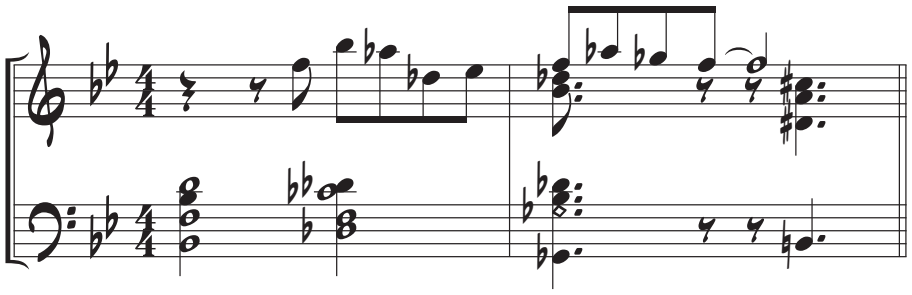
(b) **Bounce**



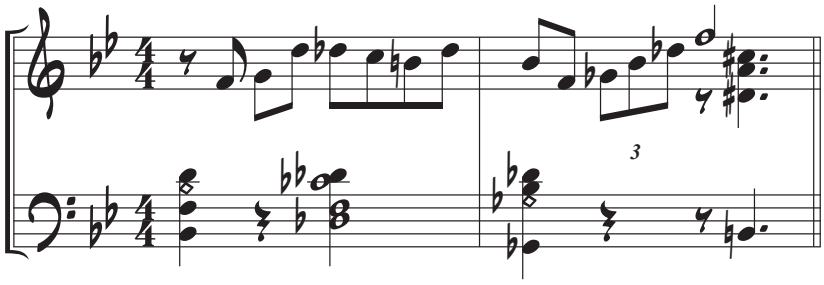
(c) **Fast**



(a) **Transposed**



(b) **Transposed**



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

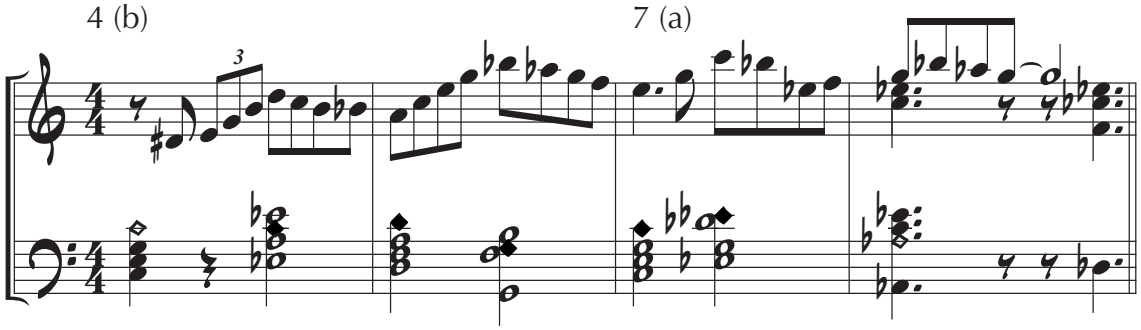
1. In a slow ballad, a two-measure-introduction may be sufficient.

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.

Combination of 4 (b) and 7 (a)

4 (b) 7 (a)



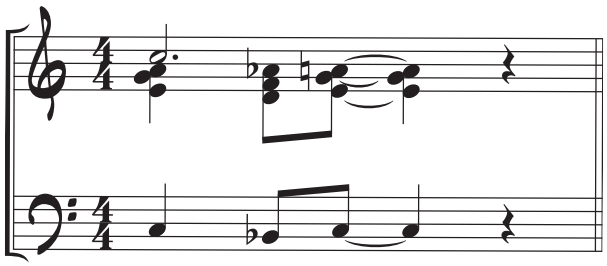
ENDINGS

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.

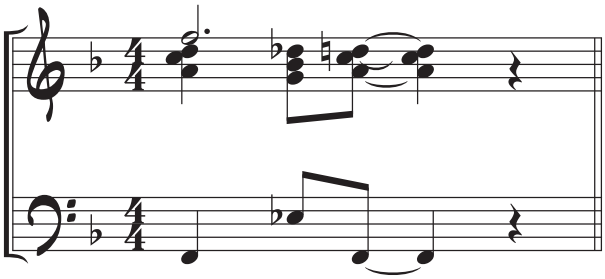
One-Measure Endings

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.

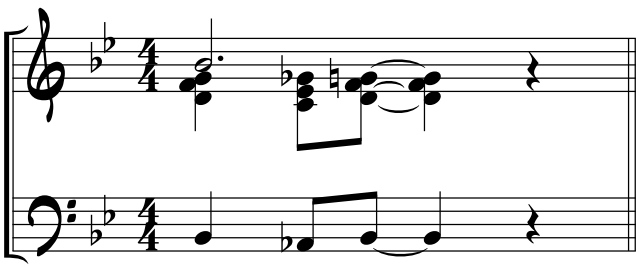
Example 1



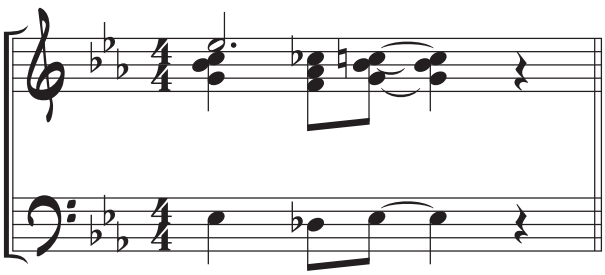
Transposed to key of F



Transposed to key of B♭

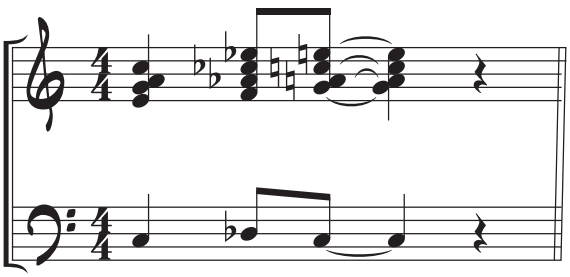


Transposed to key of E♭

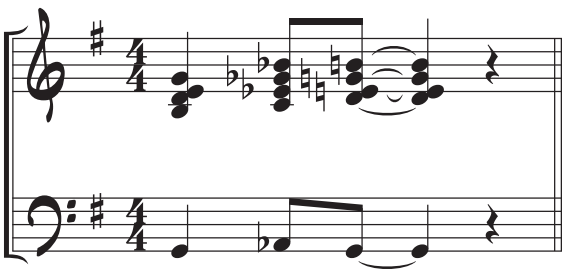


The following progression is in the nature of a short “tag”.

Example 2

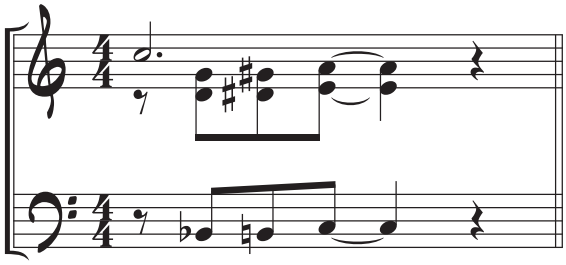


Transposed to key of G

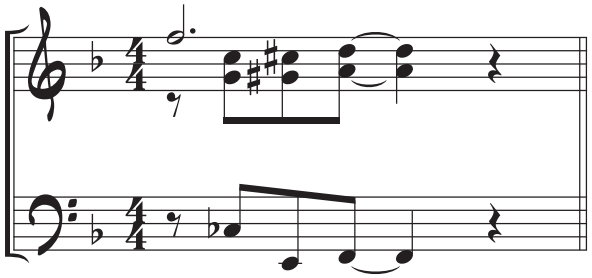


The following examples are similar to Example 1, except for the delayed chord progressions.

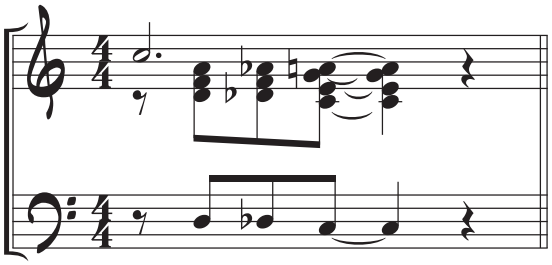
Example 3



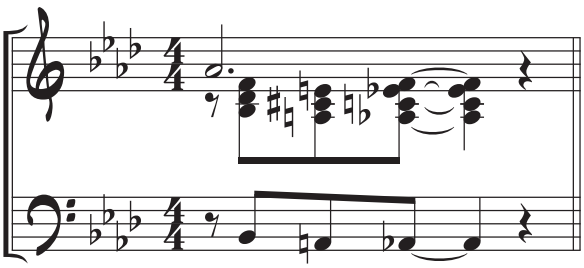
Transposed to key of F



Similar to Example 3



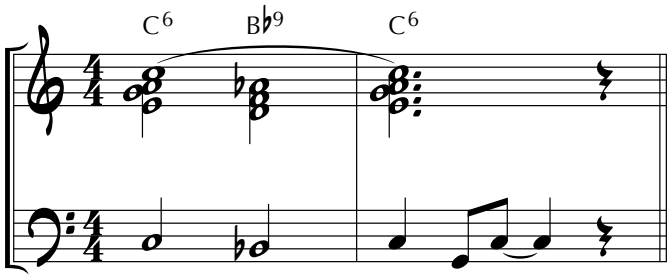
Transposed to key of A♭



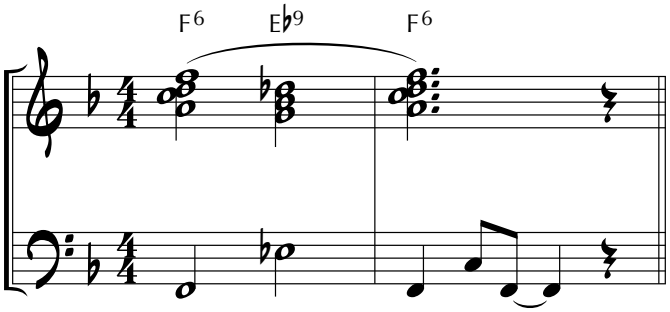
Two - Measure Endings.

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

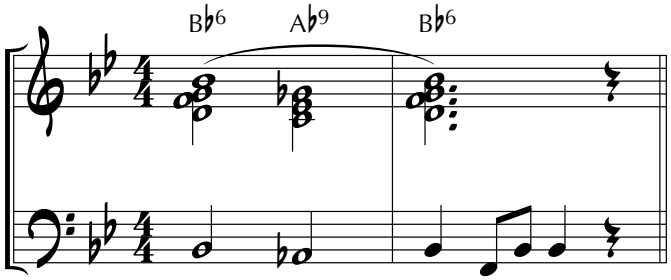
Example 1



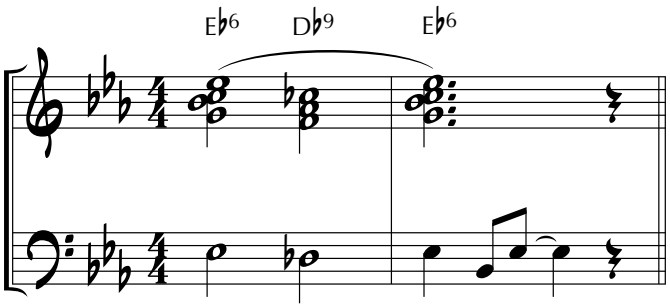
Transposed to key of F



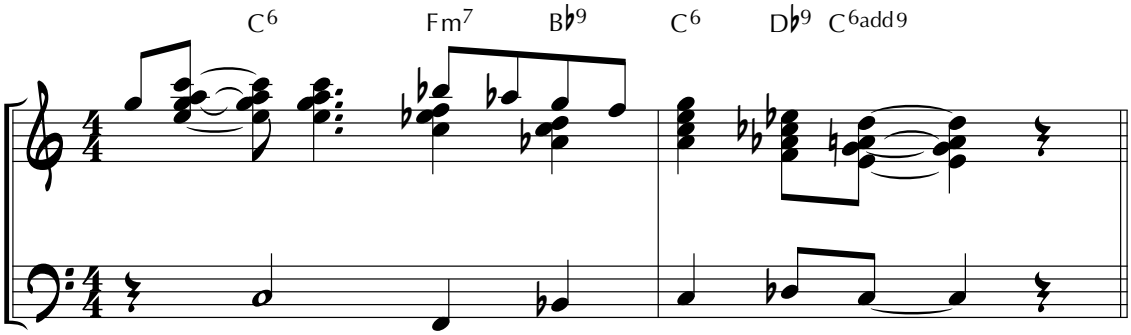
Transposed to key of B♭



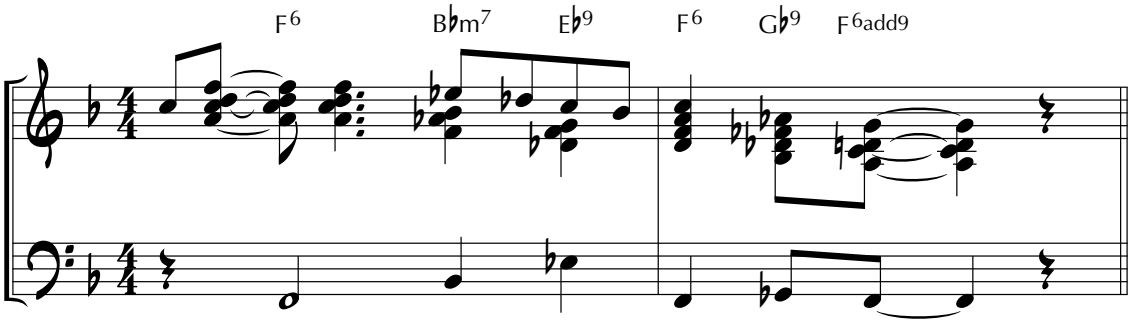
Transposed to key of E♭



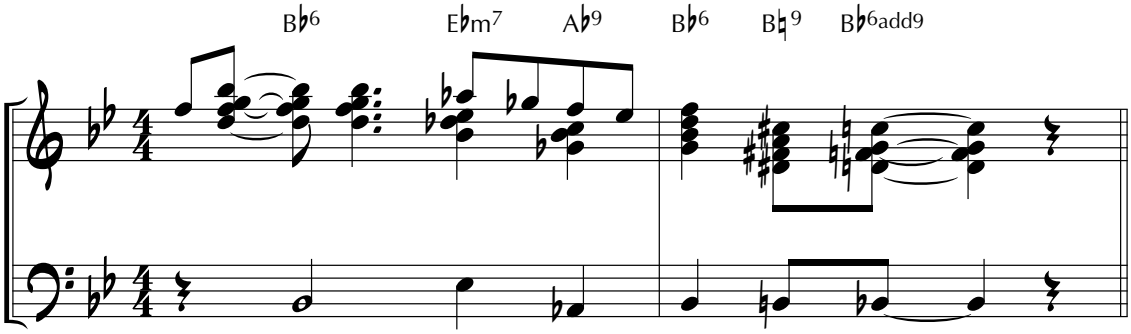
Example 2



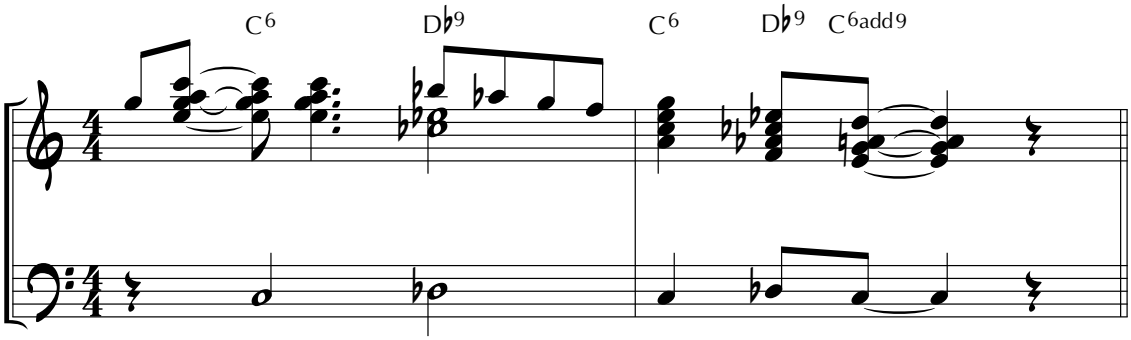
Transposed to key of F



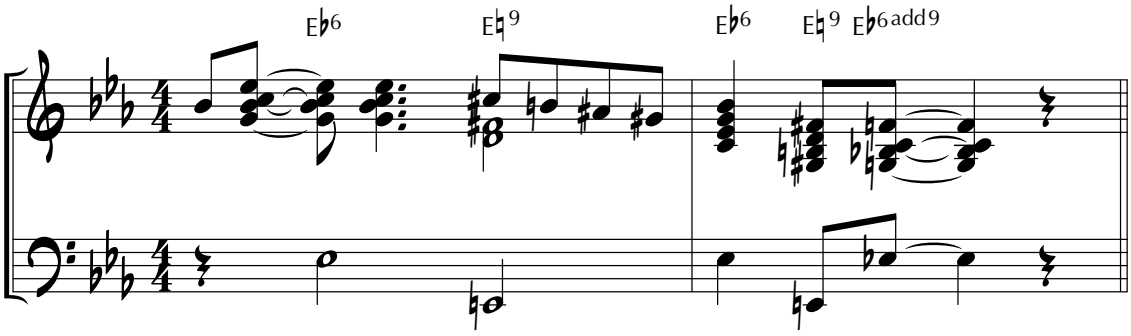
Transposed to key of B♭



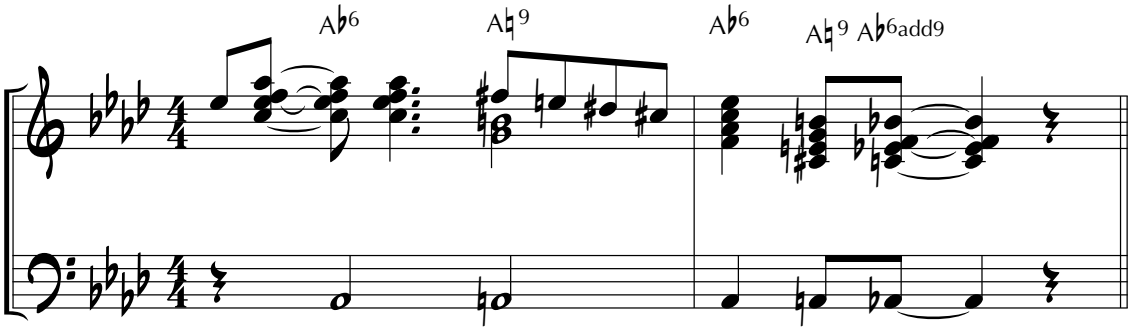
Example 3



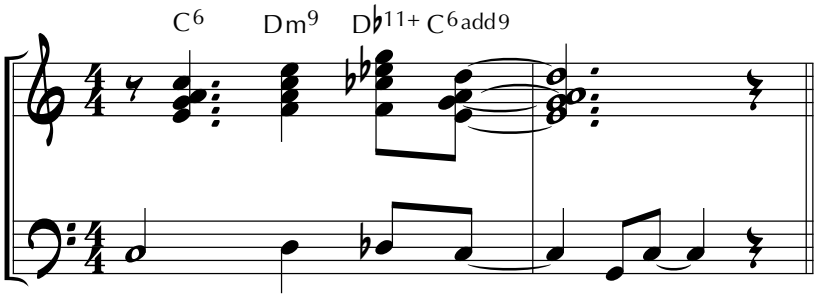
Transposed to key of E♭



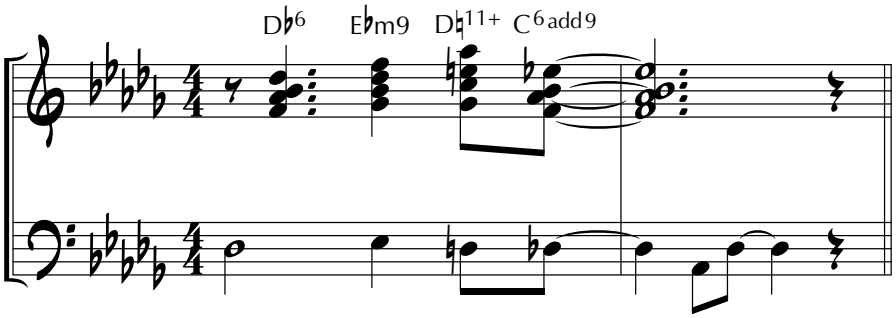
Transposed to key of A♭



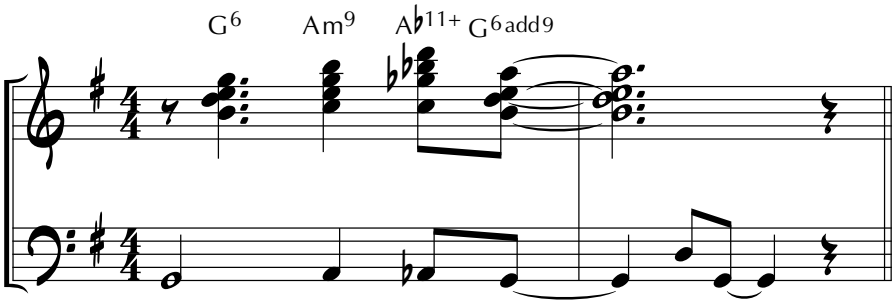
Example 4



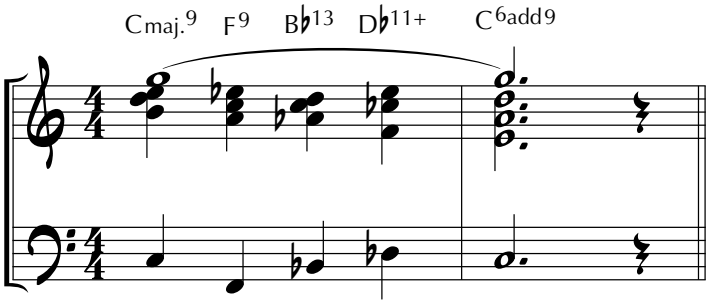
Transposed to key of D♭



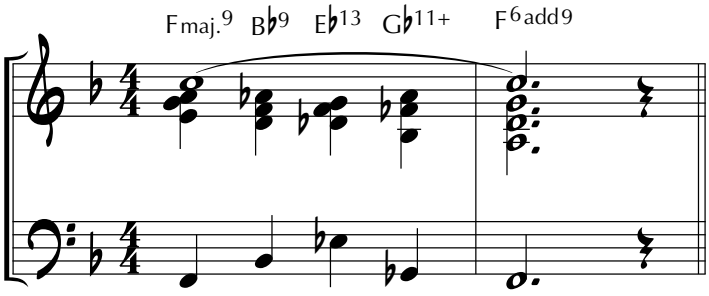
Transposed to key of G



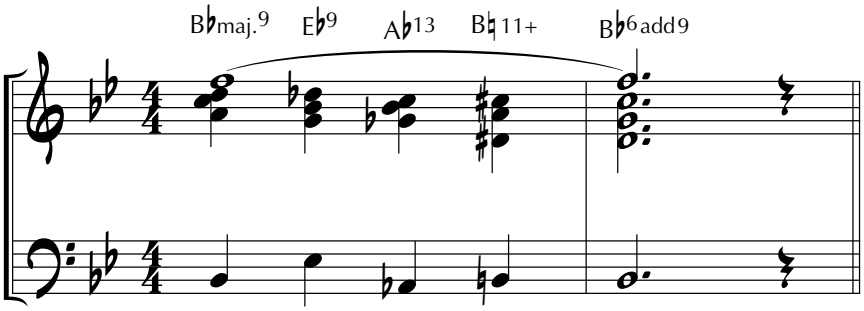
Example 5



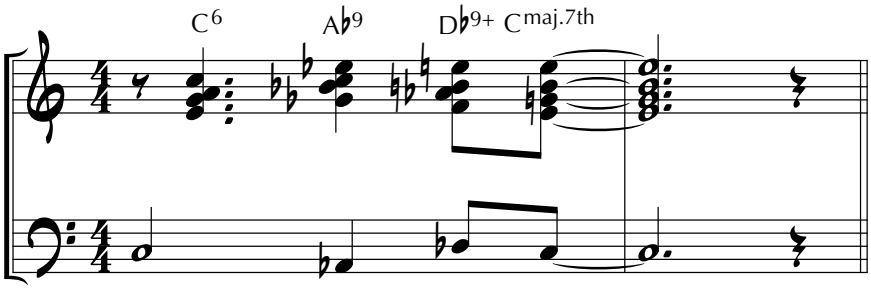
Transposed to key of F



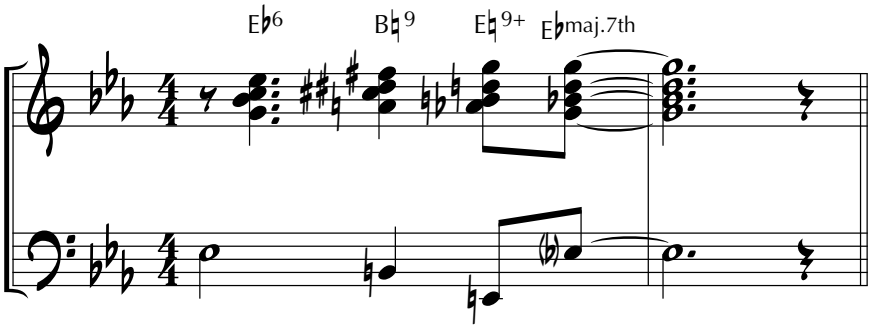
Transposed to key of B♭



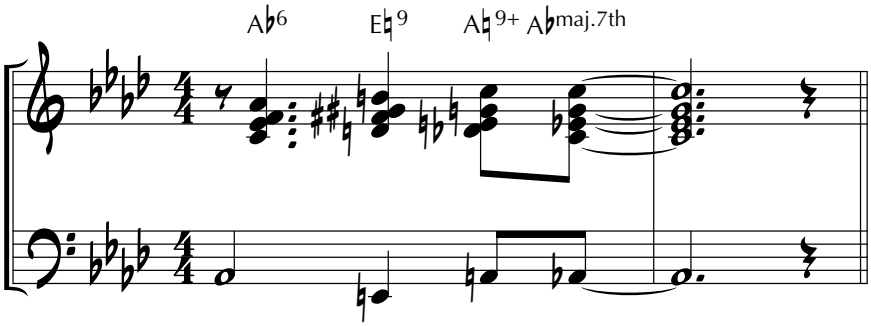
Example 6



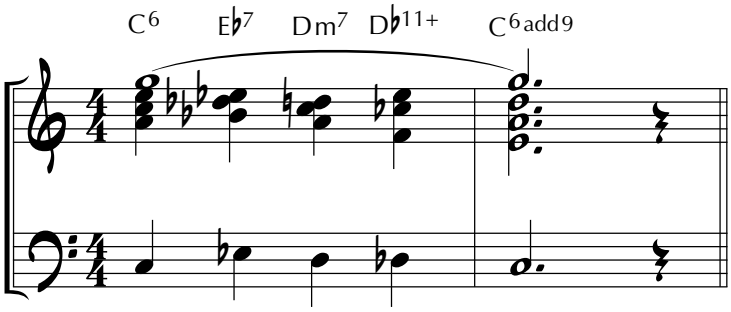
Transposed to key of E♭



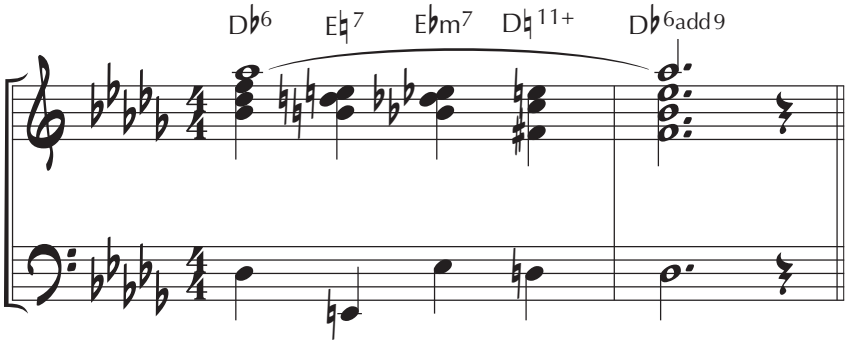
Transposed to key of A♭



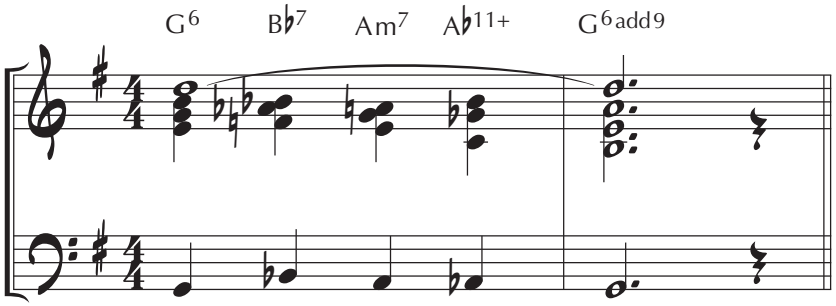
Example 7



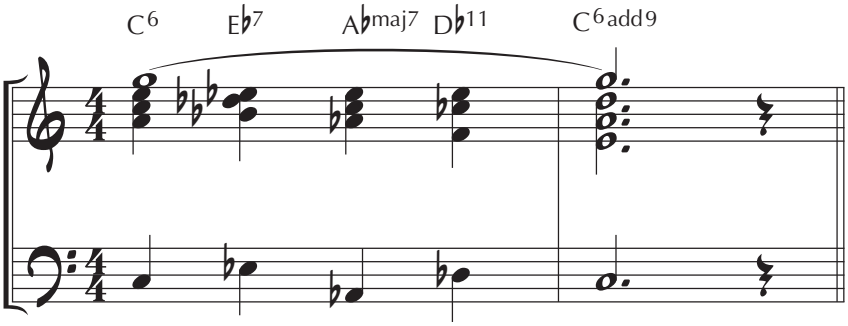
Transposed to key of D♭



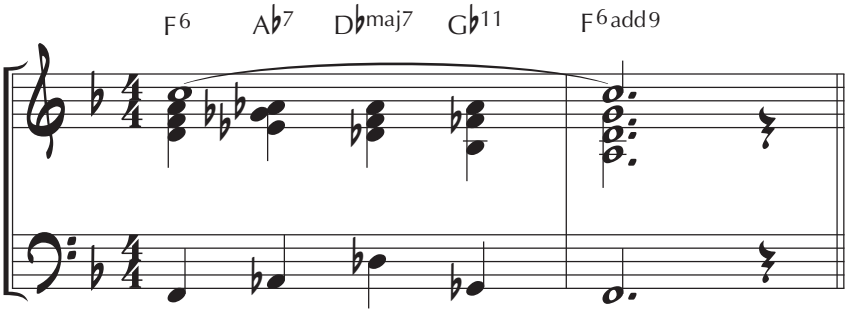
Transposed to key of G



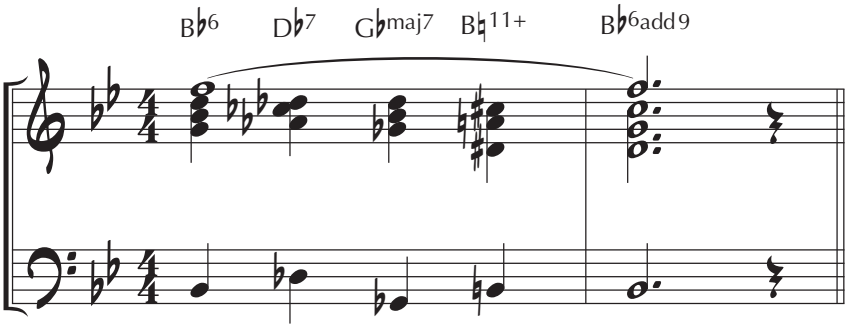
Example 8



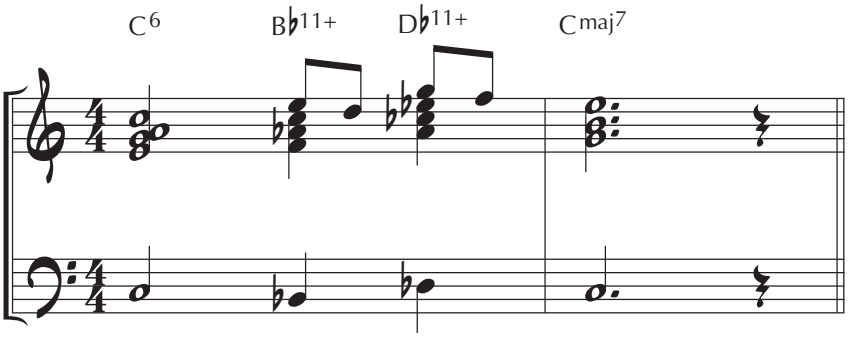
Transposed to key of F



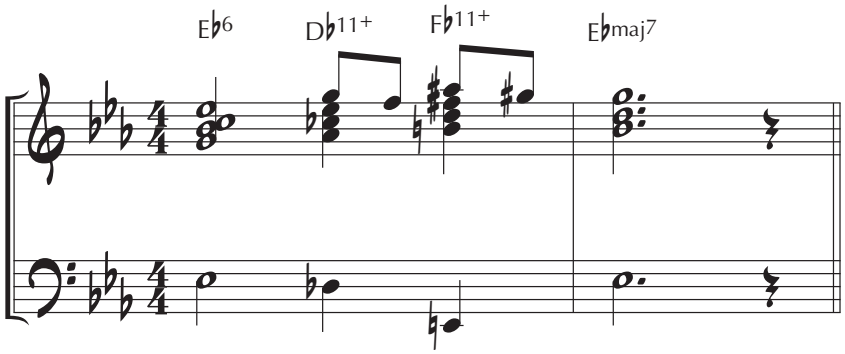
Transposed to key of B♭



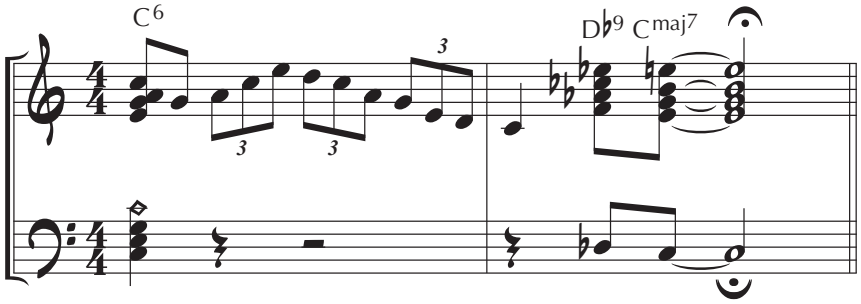
Example 9



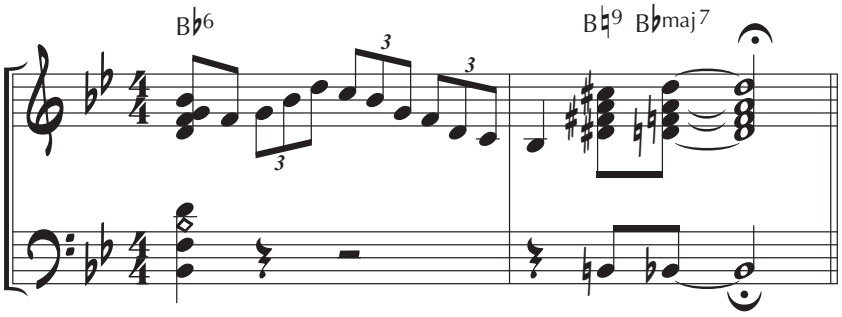
Transposed to key of E♭



Example 10



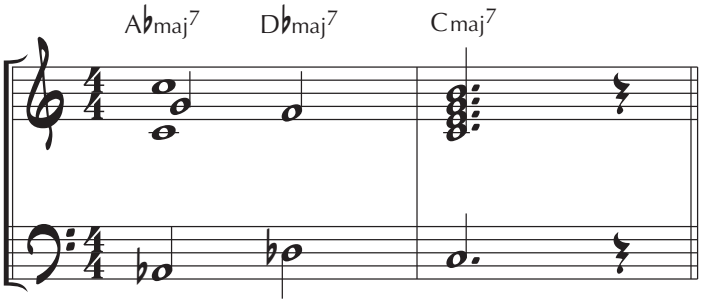
Transposed to key of B♭



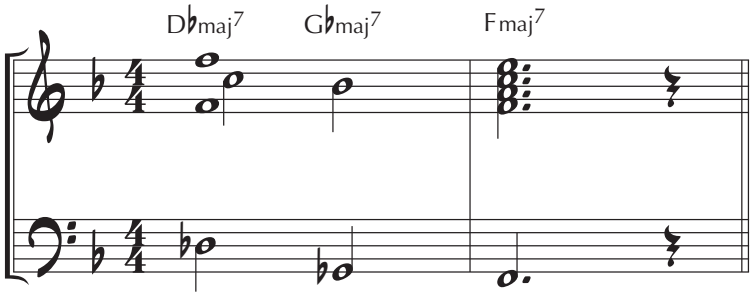
Deceptive Endings

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.

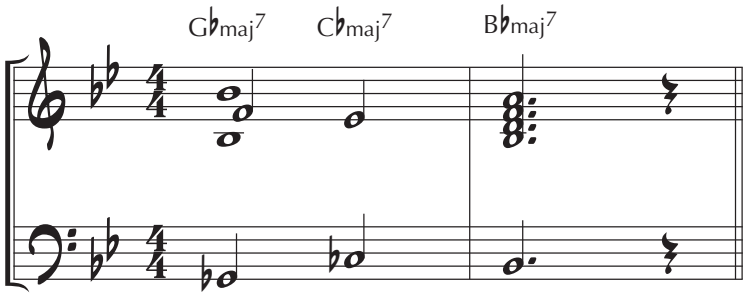
Example 1



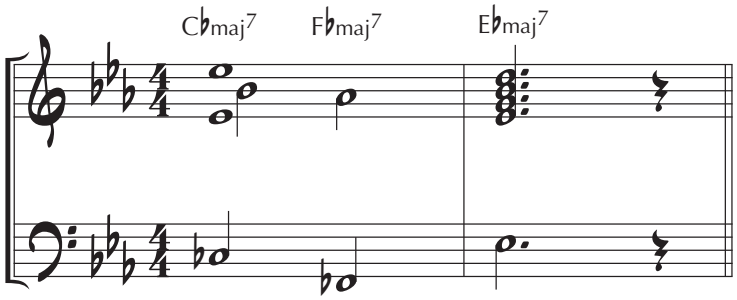
Transposed to key of F



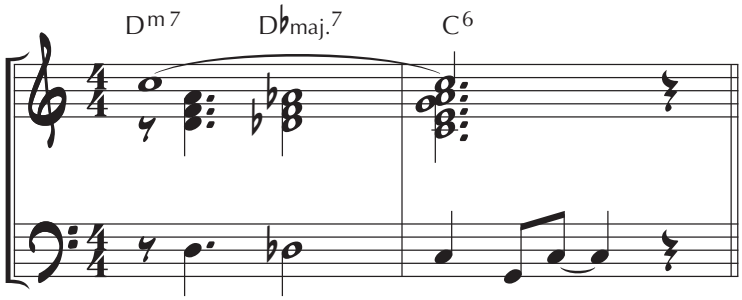
Transposed to key of B♭



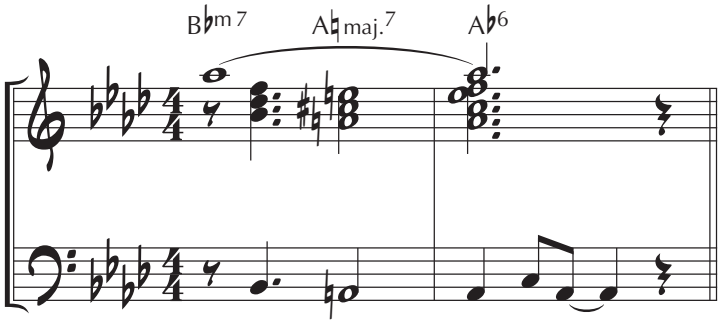
Transposed to key of E♭



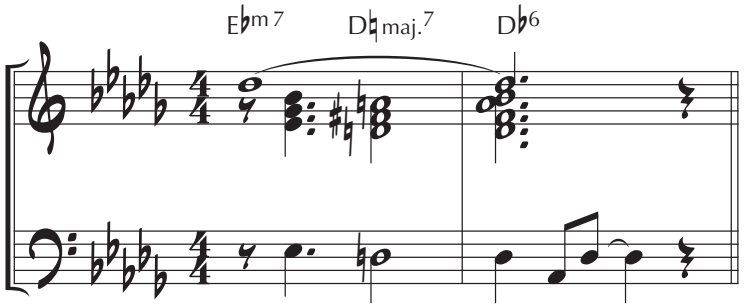
Example 2



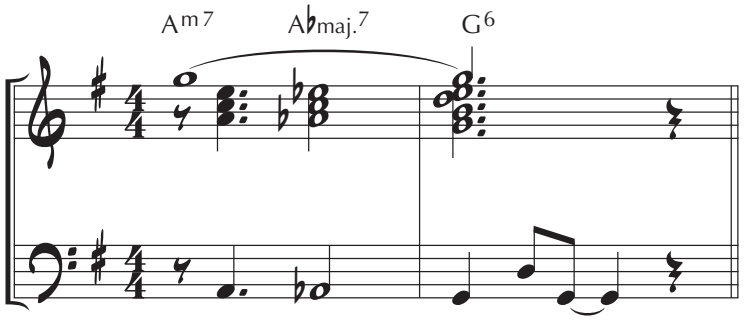
Transposed to key of A♭



Transposed to key of D♭



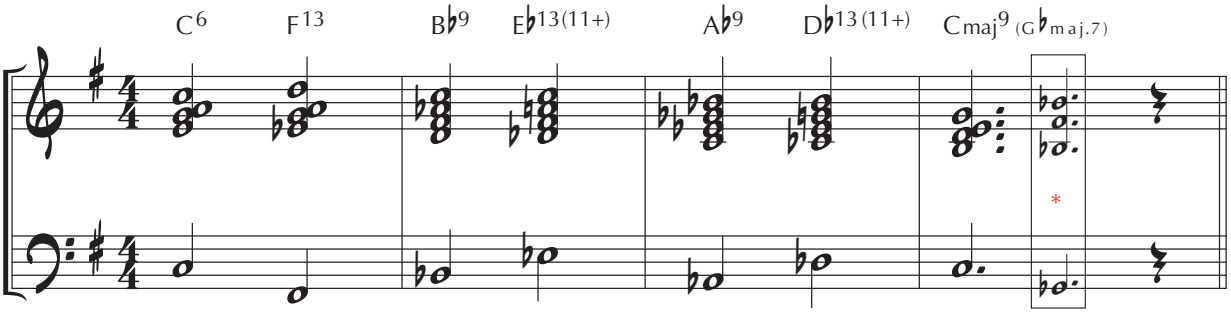
Transposed to key of G



Harmonic Extension Endings

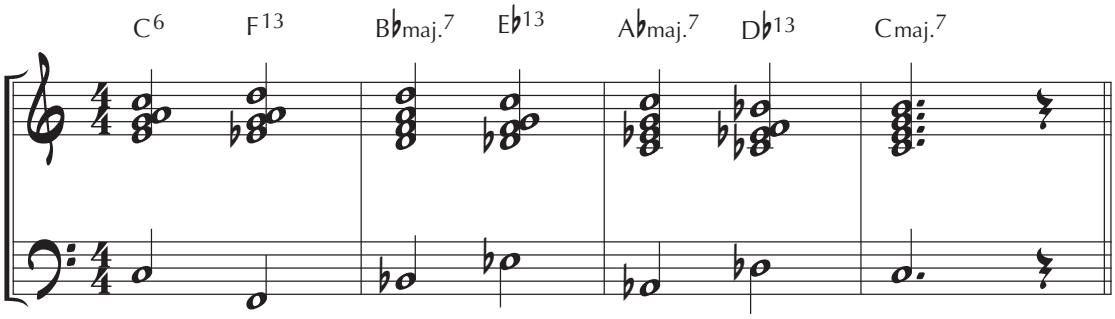
In the following exercises, the usual two-measure ending is extended to four measures.

Example 1

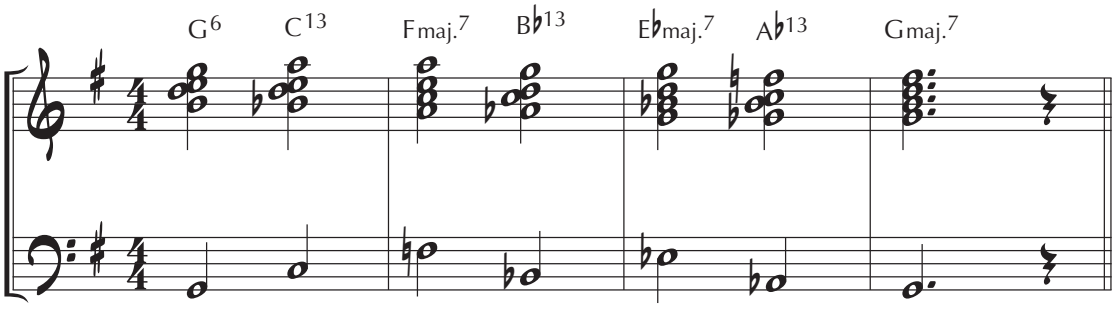


*This effect is sometimes used-ending on an unexpected chord.

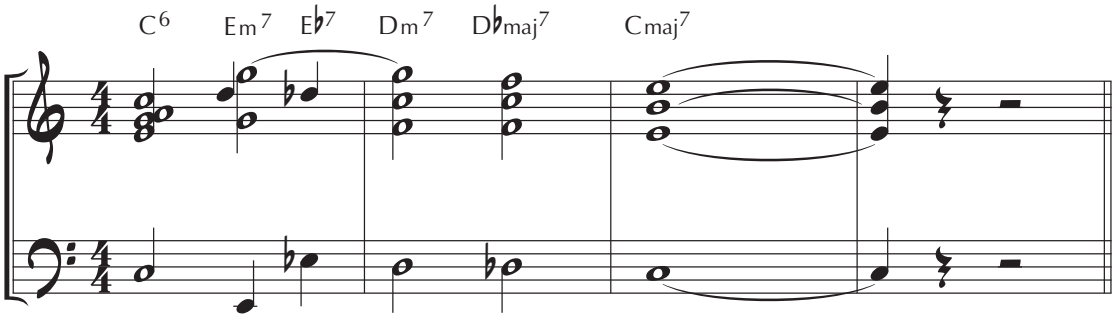
Example 2



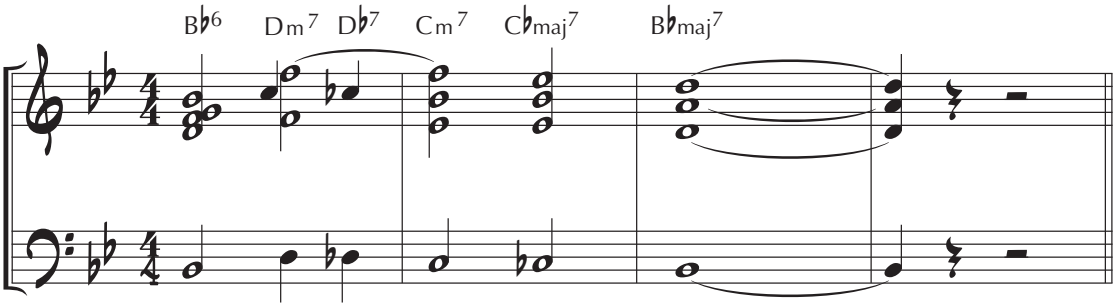
Transposed to key of G



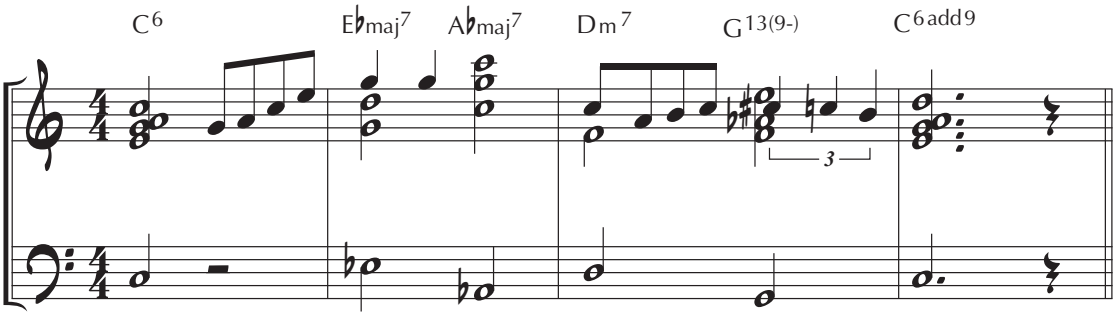
Example 3



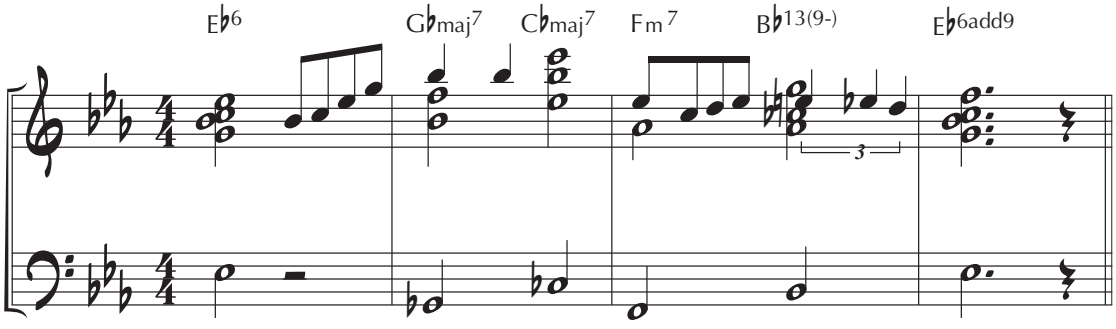
Transposed to key of B♭



Example 4



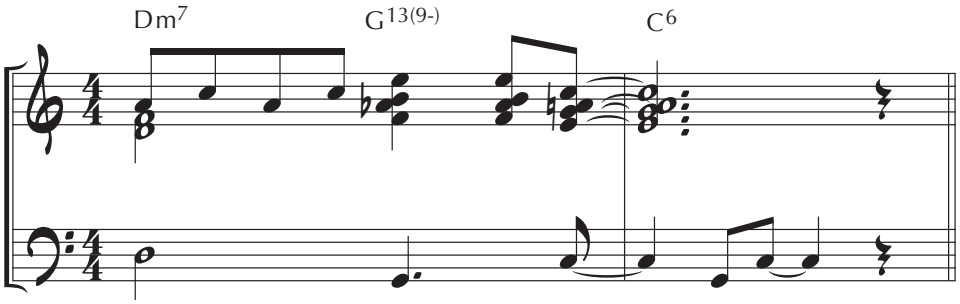
Transposed to key of E♭



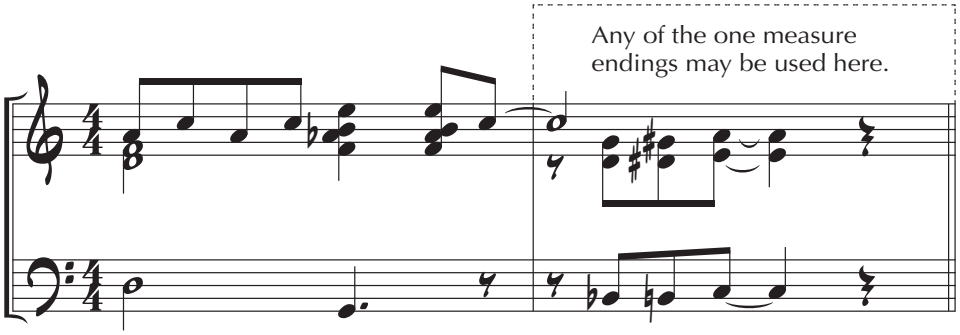
Replacement Endings

Original two-measure ending.

Example 1



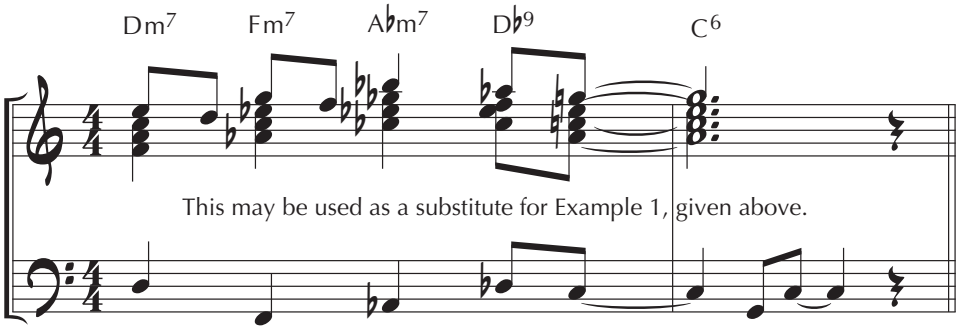
Example 1 (a)



Replacement Melody and Harmony

Occassionally, 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.

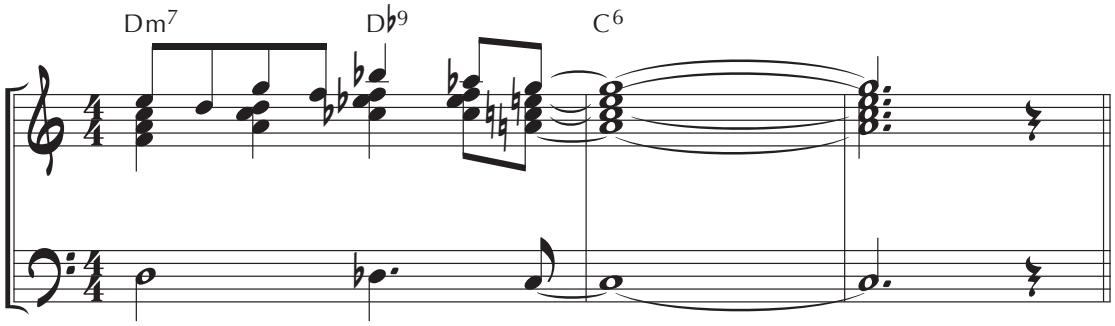
Example 2



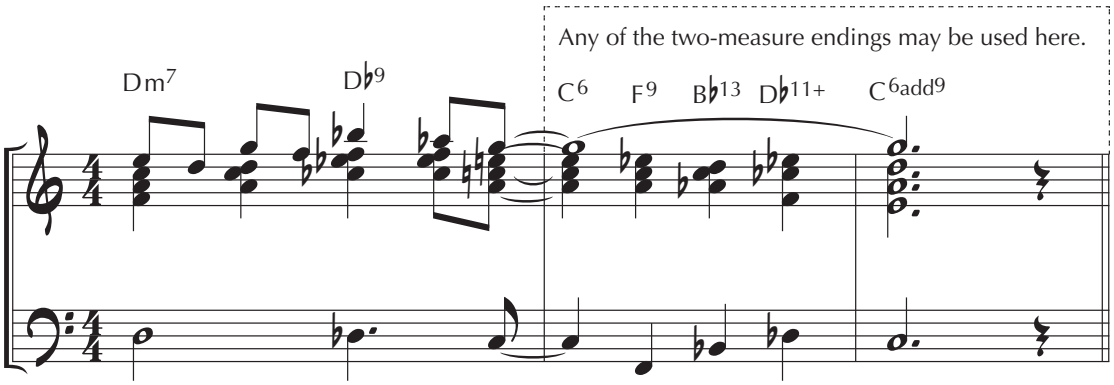
Replacement of Melody and Harmony in the Final Three Measures of a Given Melody

(Where the tune has a two-measure ending)

Example 3



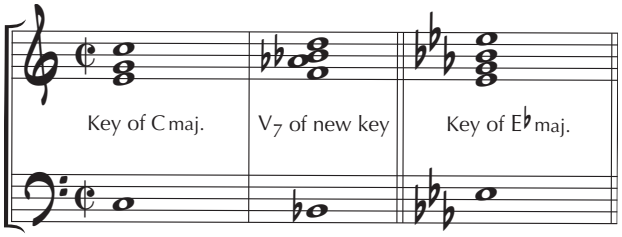
Example 3 (a)



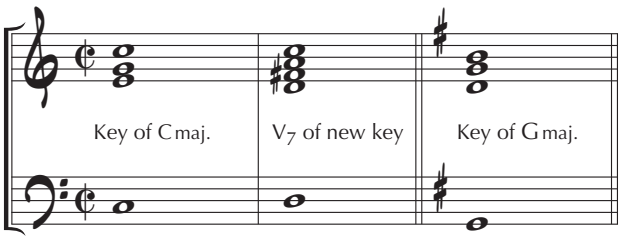
MODULATIONS

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.

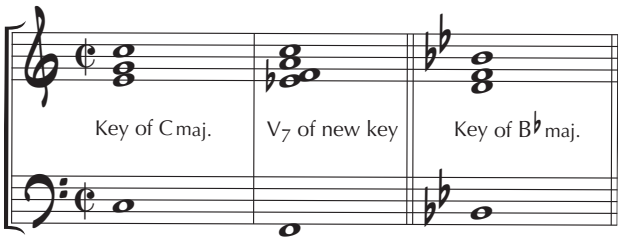
Cmaj. to E♭maj.



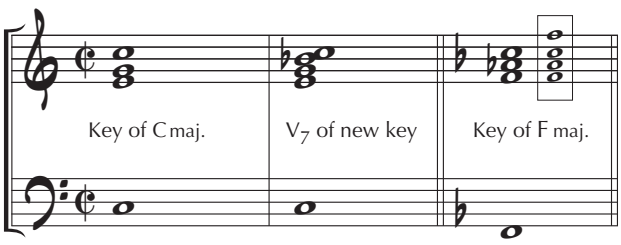
Cmaj. to G maj.



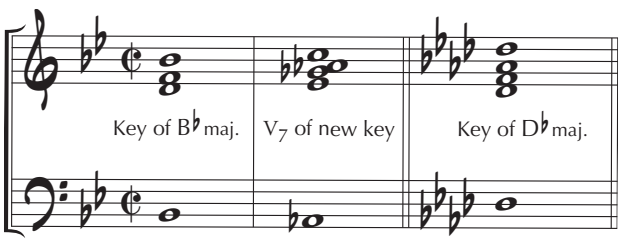
Cmaj. to B♭maj.



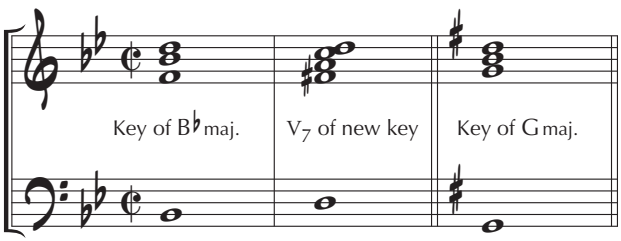
Cmaj. to F maj.



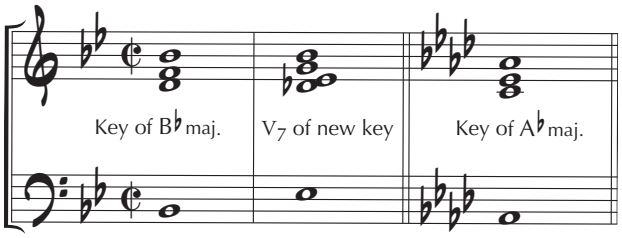
Cmaj. to E♭maj.



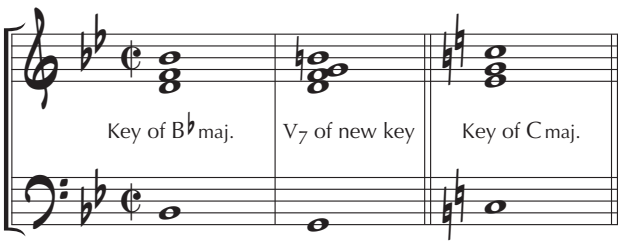
Cmaj. to G maj.



B♭maj. to A♭maj.

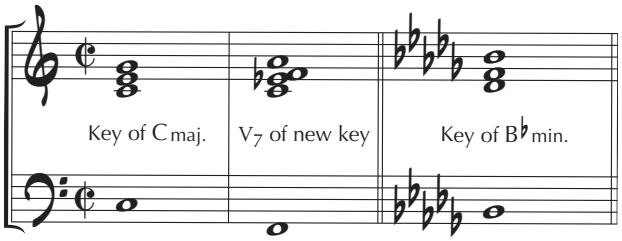


B♭maj. to Cmaj.

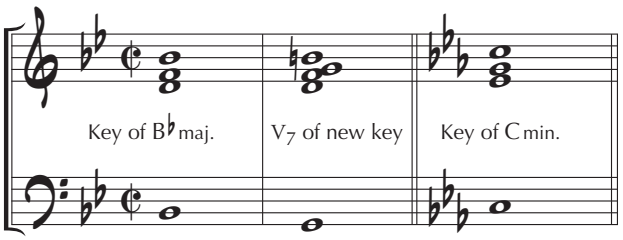


When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

Cmaj. to B♭min.



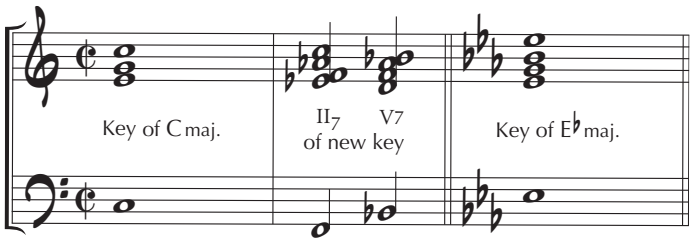
B♭maj. to Cmin.



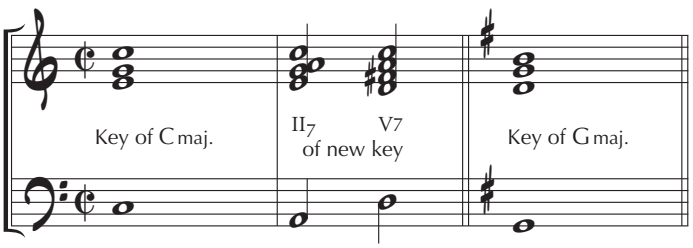
Modulations Based on II_7 and IV_7 of the New Key.

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

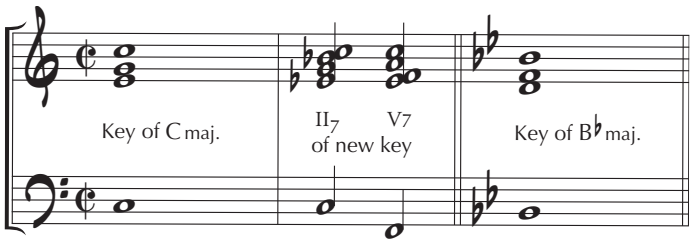
Cmaj. to E♭maj.



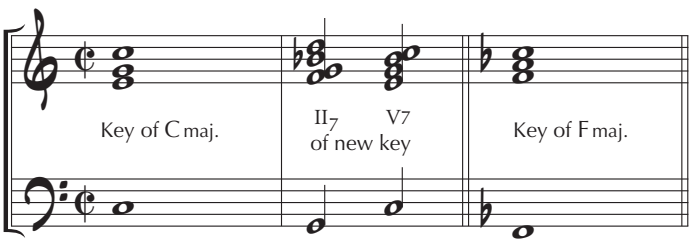
Cmaj. to Gmaj.



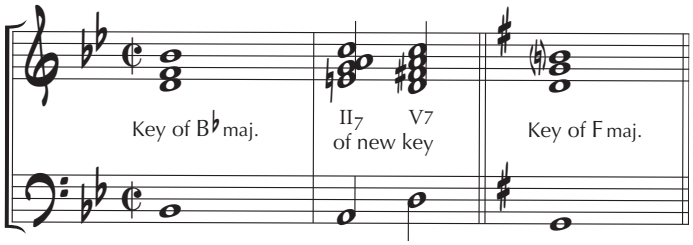
Cmaj. to B♭maj.



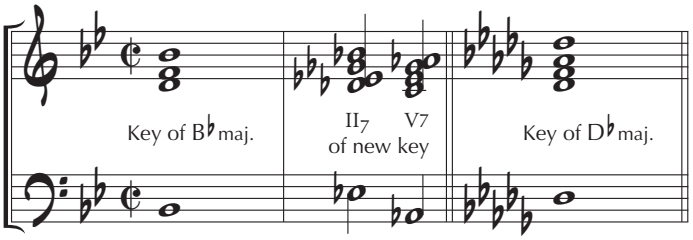
Cmaj. to Fmaj.



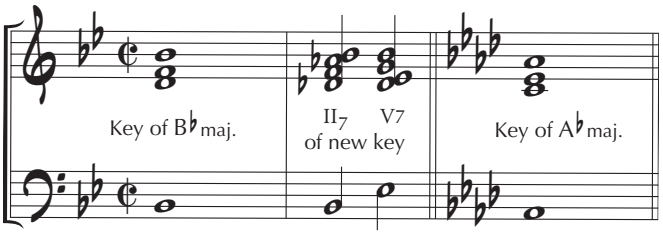
B♭maj. to Gmaj.



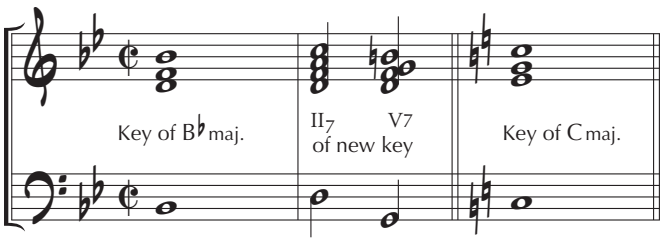
B♭maj. to D♭maj.



B♭maj. to A♭maj.

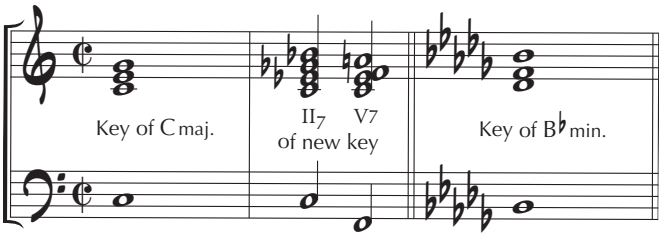


B♭maj. to Cmaj.

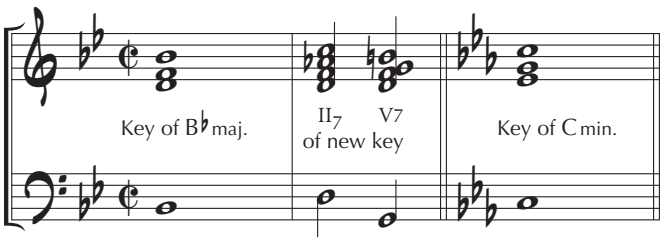


When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

Cmaj. to B♭min.



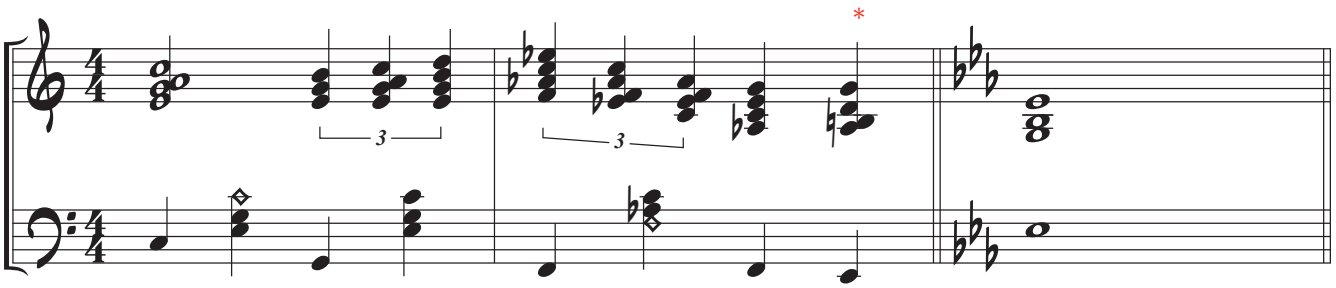
B♭maj. to Cmin.



Modulations Based on the Preceding Chord Progressions.

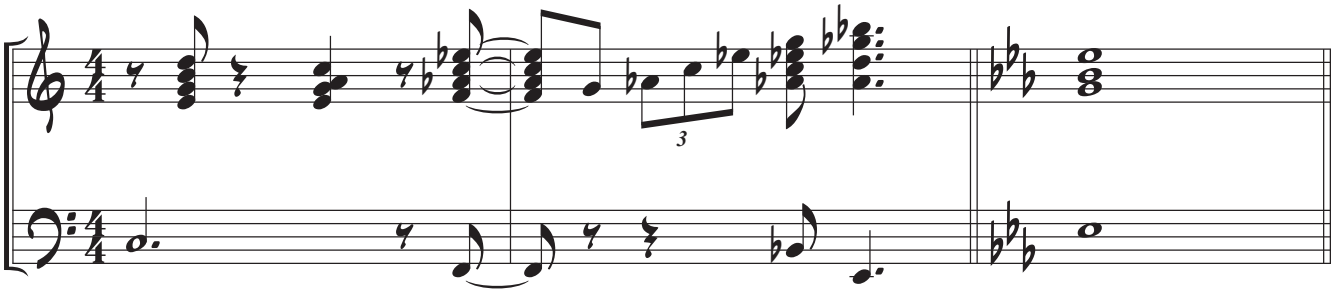
C maj. to E♭maj.

Slow



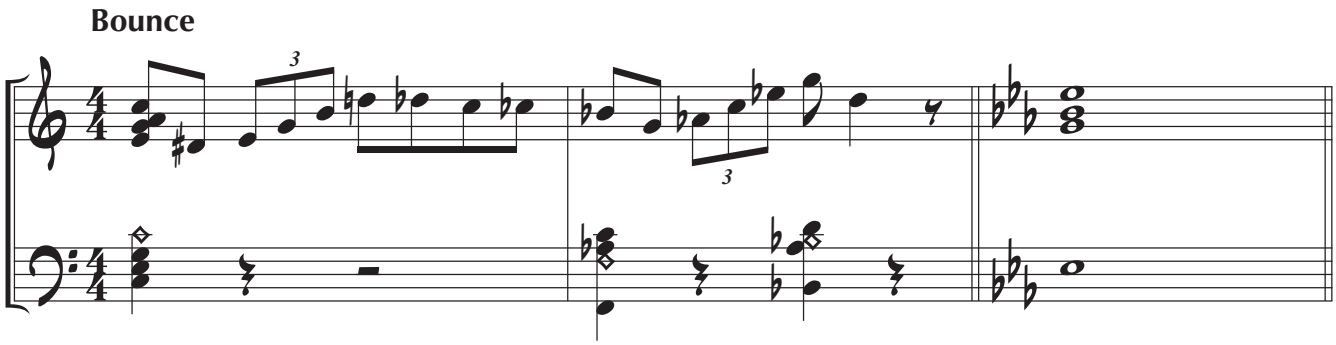
C maj. to E♭maj.

Slow



C maj. to E♭maj.

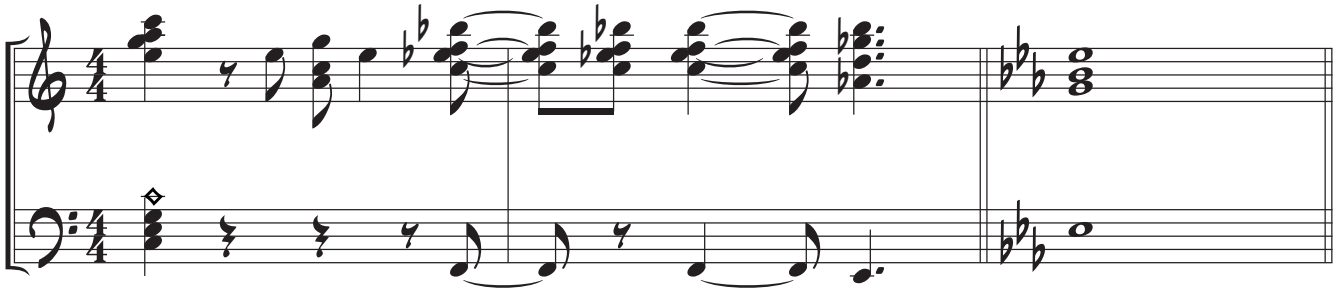
Bounce



* This chord -one half-step above the new key, instead of the V_7 -is commonly used in modern arrangements.

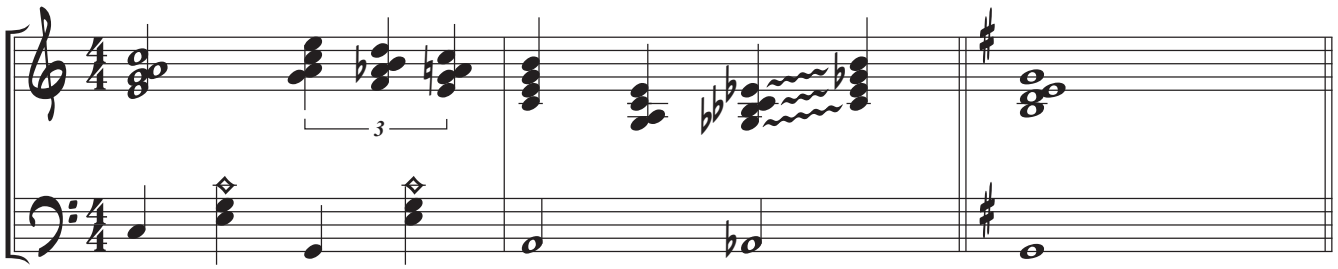
C maj. to E♭maj.

Fast



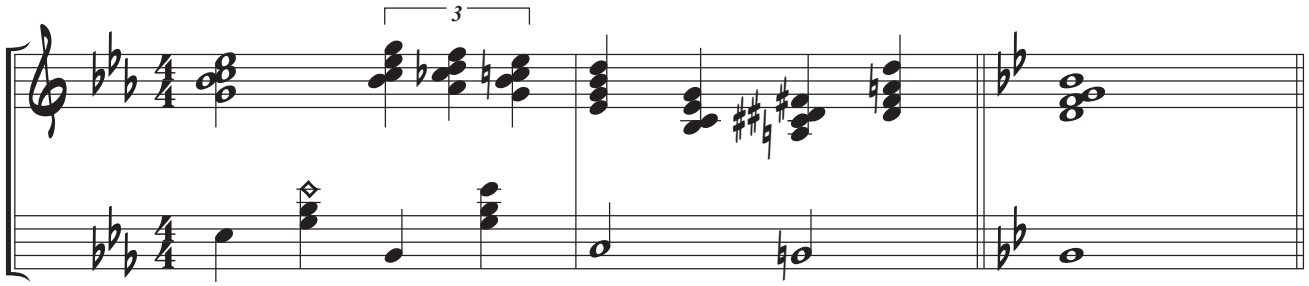
C maj. to G maj.

Slow



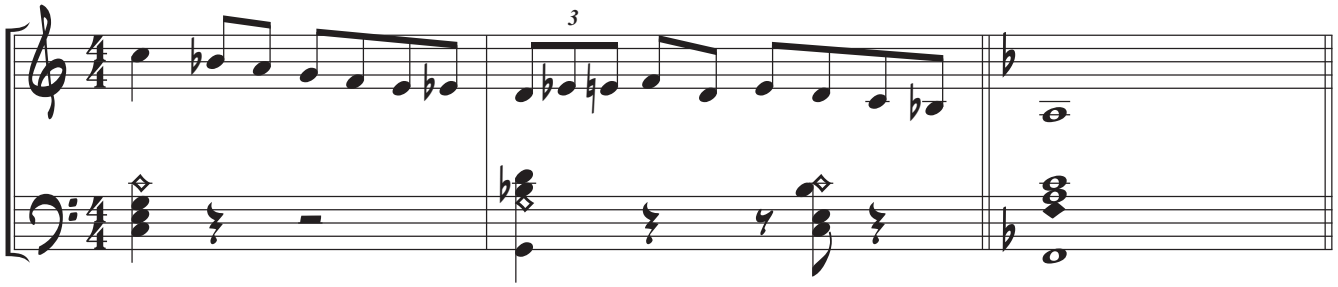
E♭maj. to B♭maj.

Slow



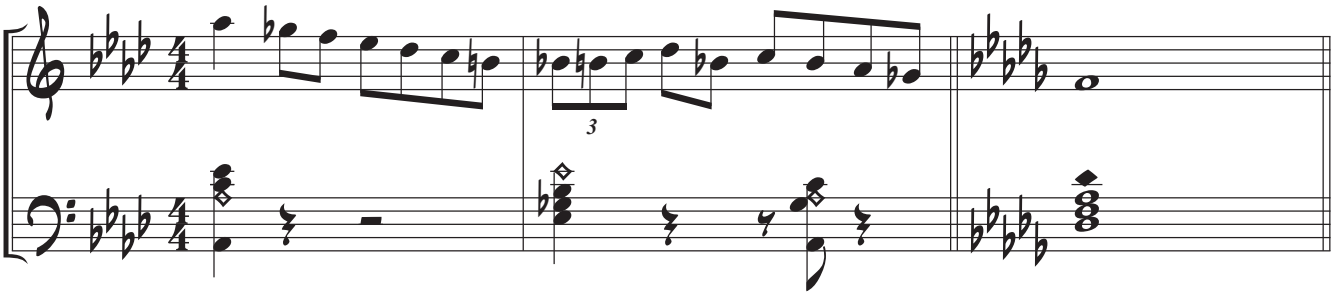
C maj. to F maj.

Fast



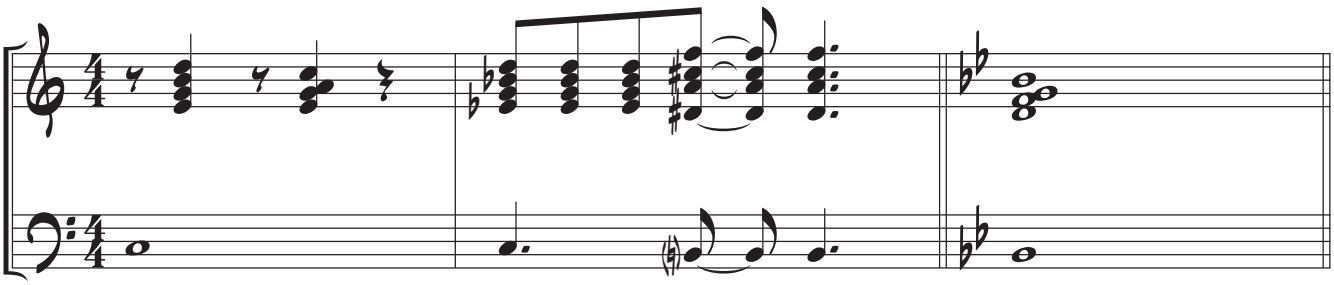
A♭maj. to D♭maj.

Fast



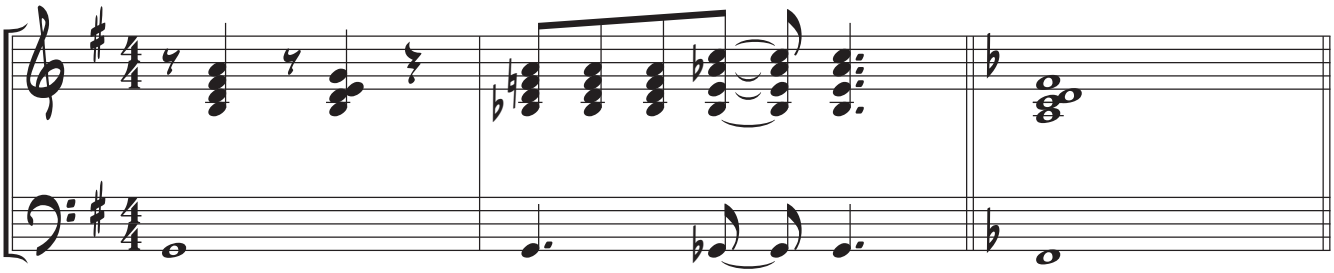
C maj. to B♭maj.

Bounce



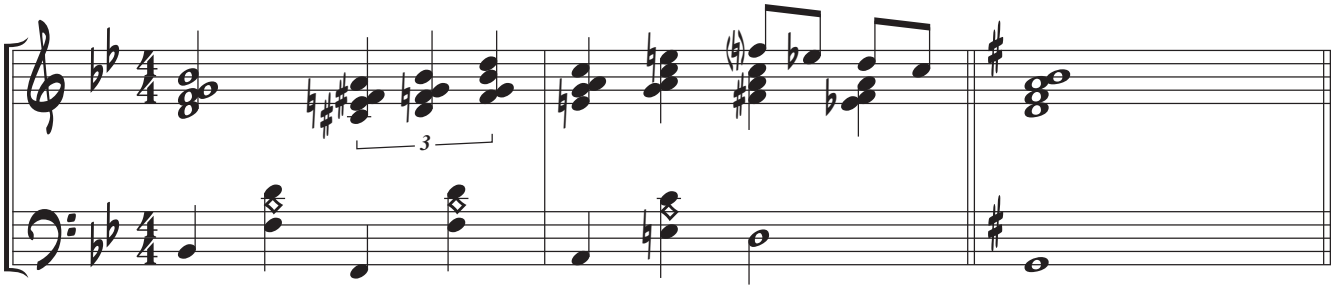
G maj. to F maj.

Bounce



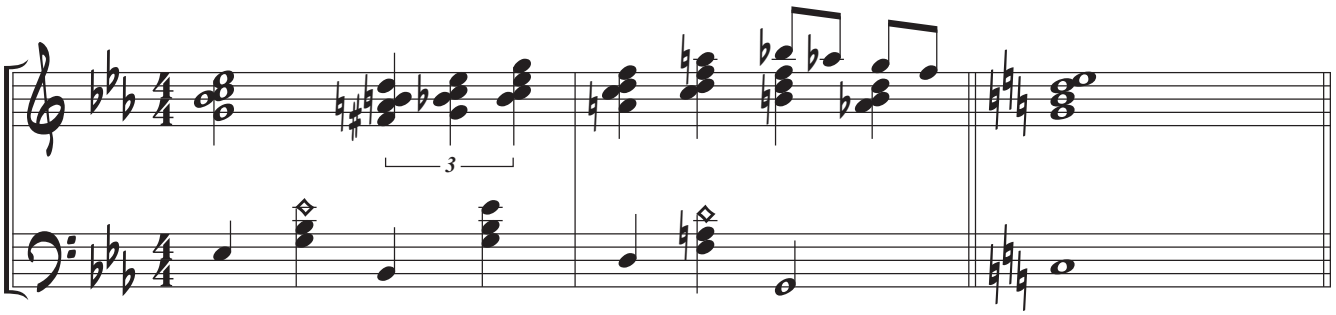
B♭maj.to Gmaj.

Slow



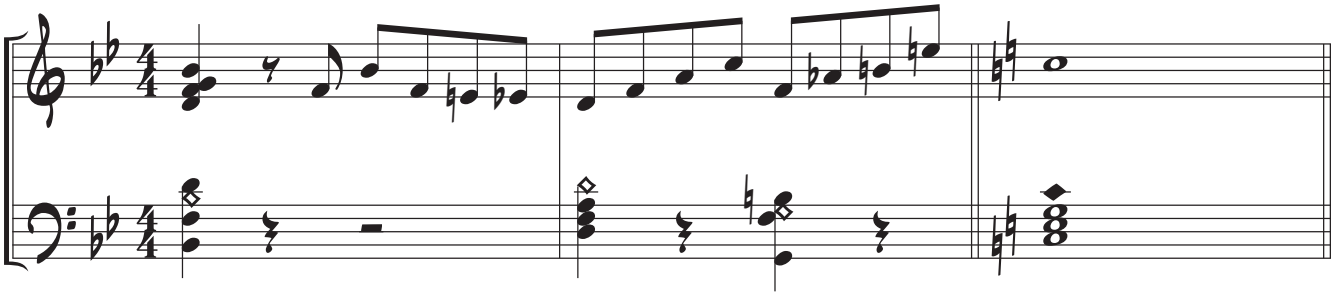
E♭maj.to Cmaj.

Slow



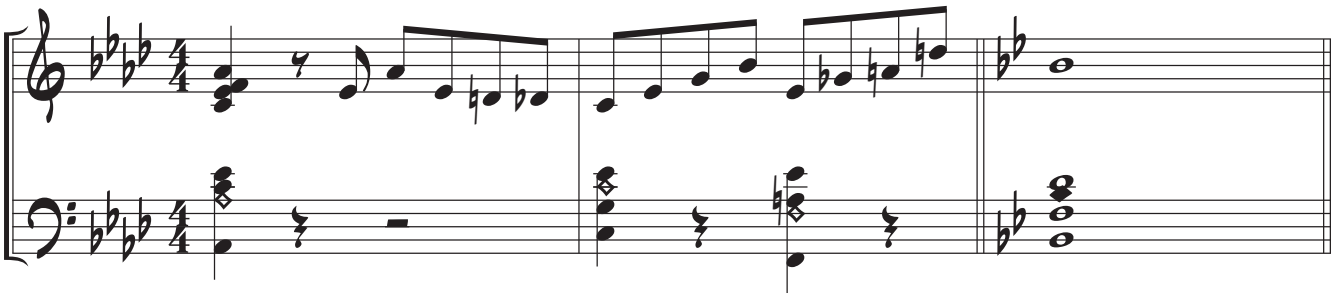
B♭maj.to Cmaj.

Bounce



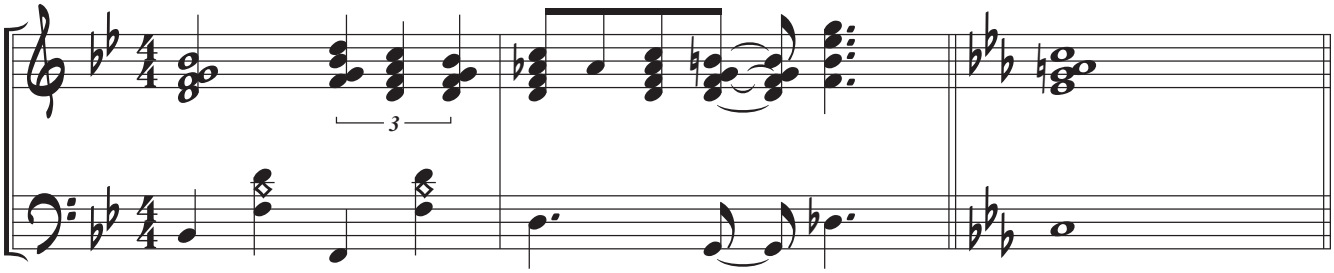
A♭maj.to B♭maj

Bounce



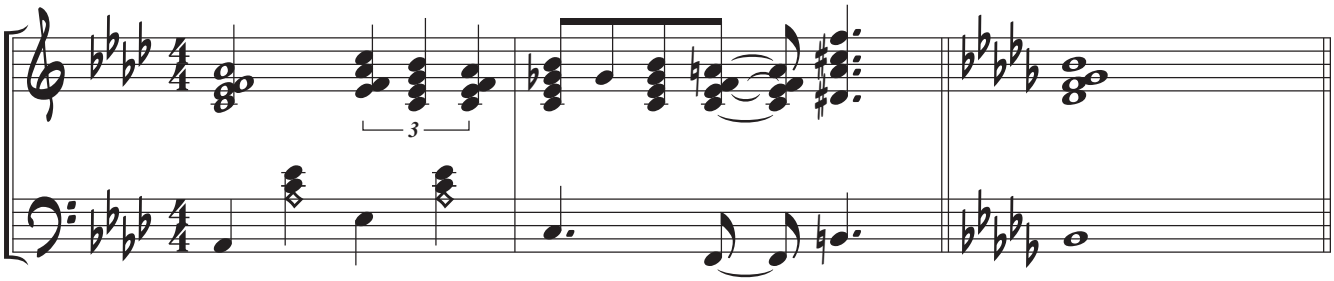
B♭maj.to Cmin.

Slow Bounce



A♭maj.to B♭min.

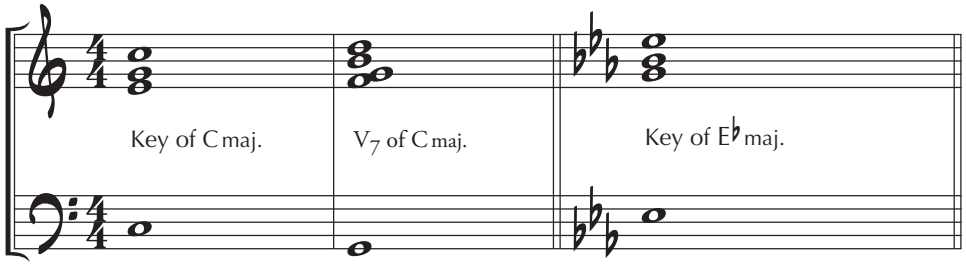
Slow Bounce



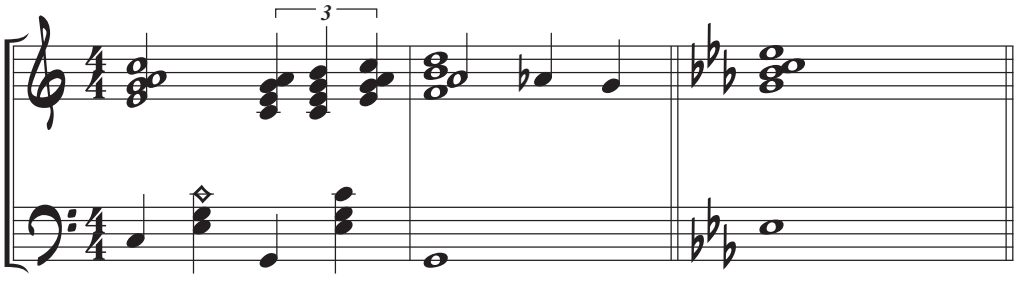
Deceptive Modulations

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)

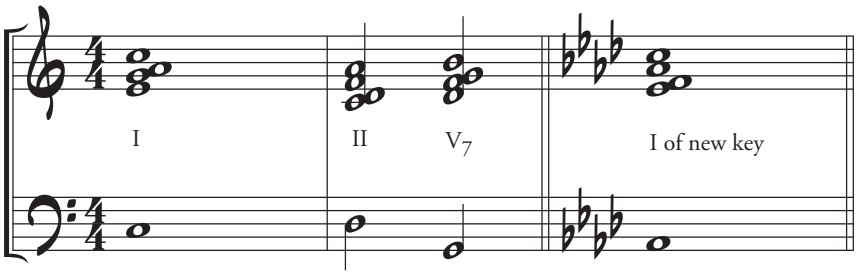


The following effect, similar to the one given in Ex. 1 (a). is frequently used by name singers on popular records. This is a surprise (sudden) modulation into a key a minor 3rd higher than the original key.

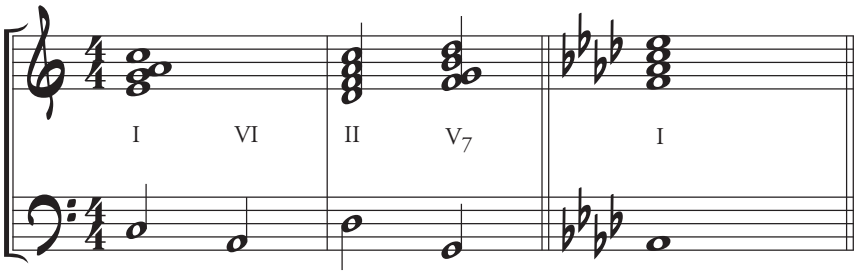


Another surprise modulation into a key a major 3rd lower than the original key may be used, as follows:

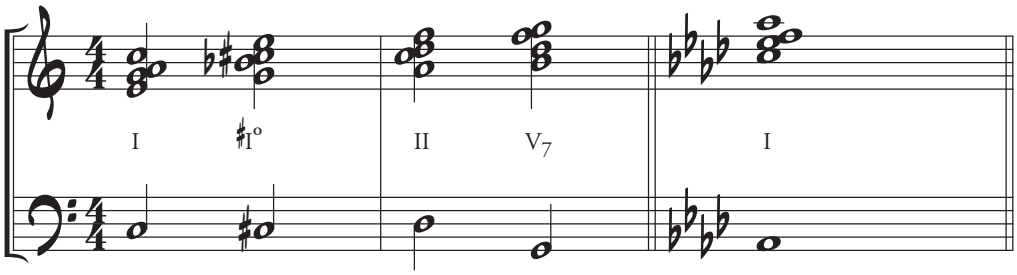
(Example l)



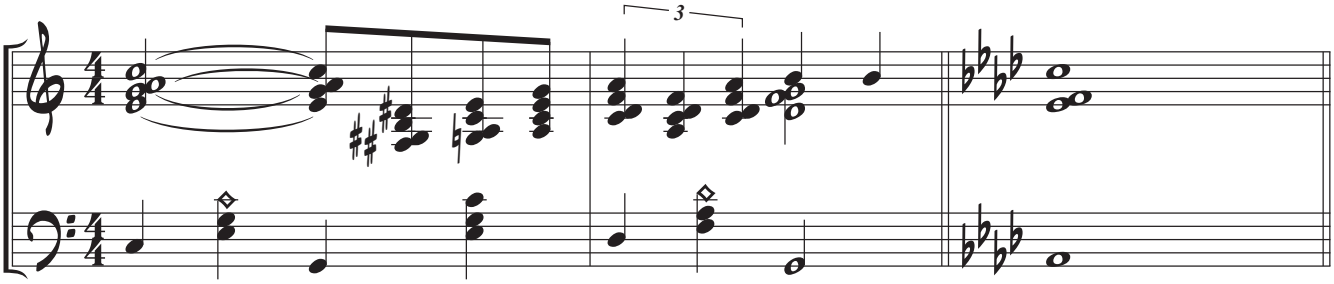
(a)



(b)

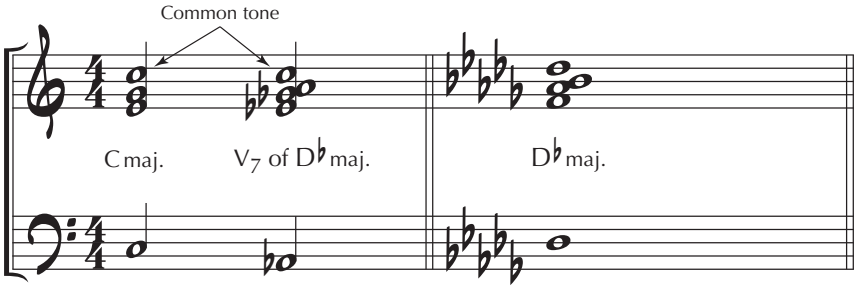


(c) Variation of example 1.

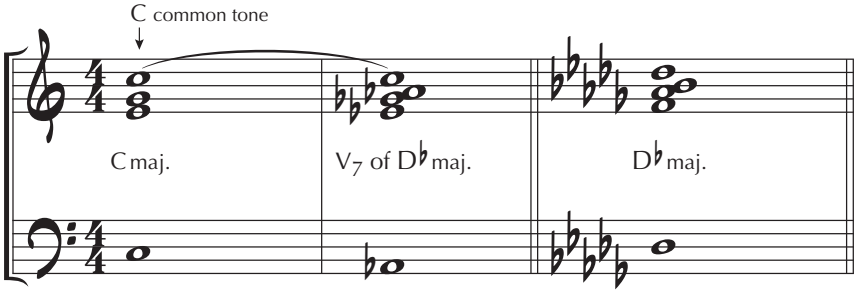


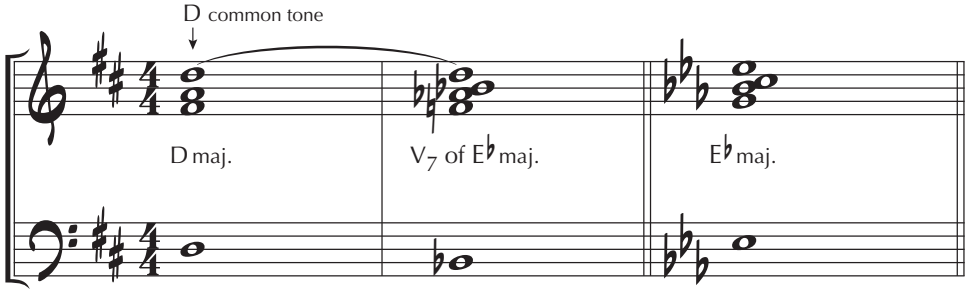
The following modulation is often used for a subtle change to the key one half-step above the original key. The common-tone modulation is especially helpful to a singer as a lead into the new key.

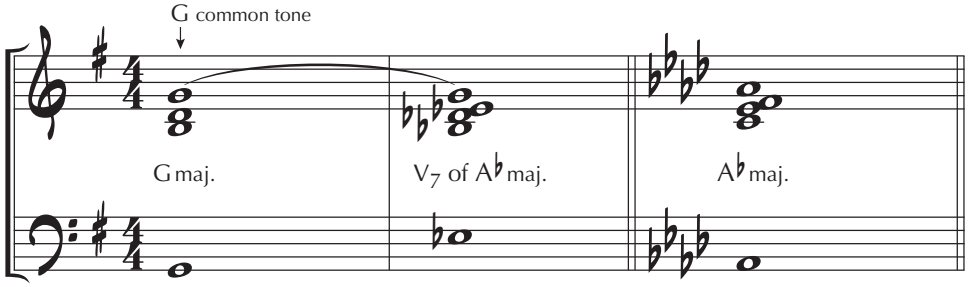
One-measure ending.



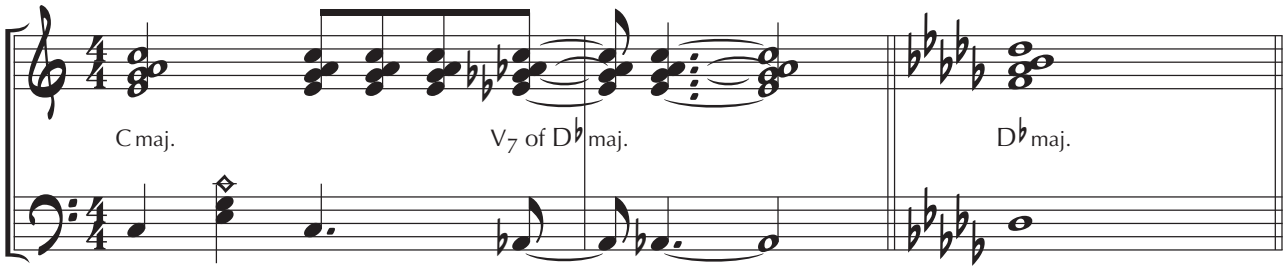
Two-Measure Endings.







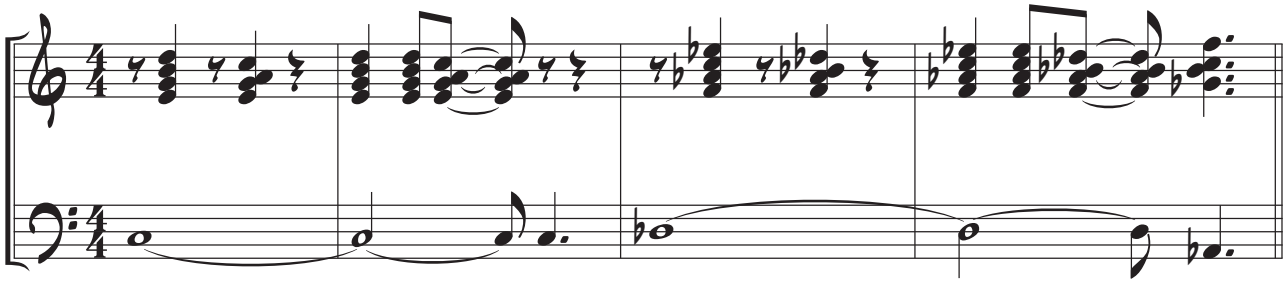
Variation of the above.



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:

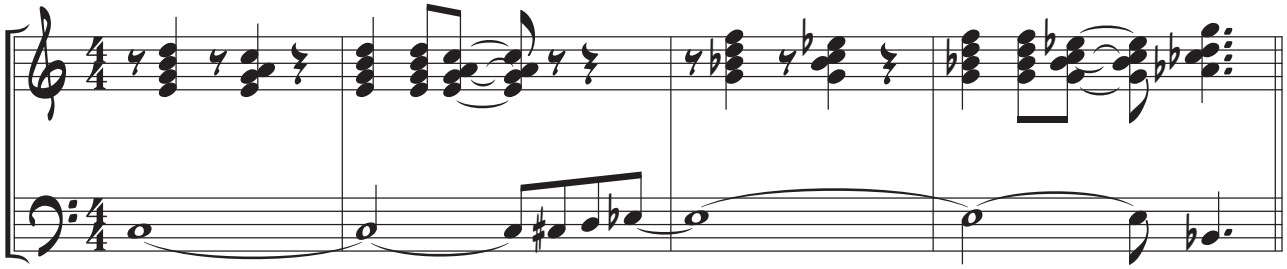
C maj.to D♭maj.

Bounce



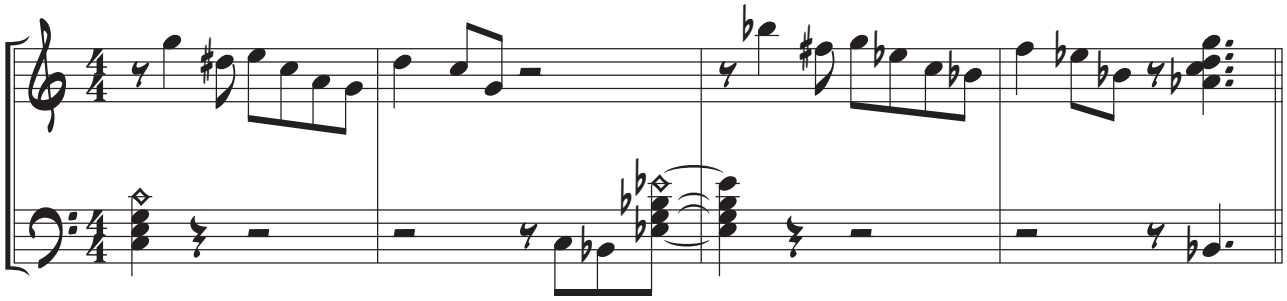
C maj.to E♭maj.

Bounce



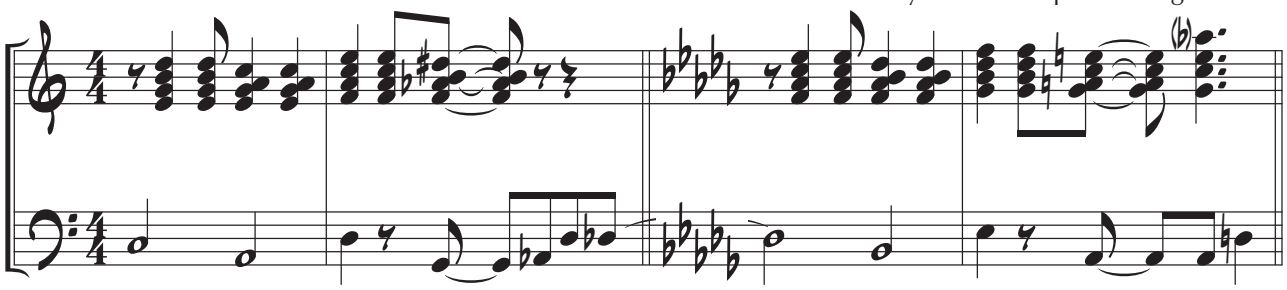
C maj.to E♭maj.

Bounce (Single Note Style)



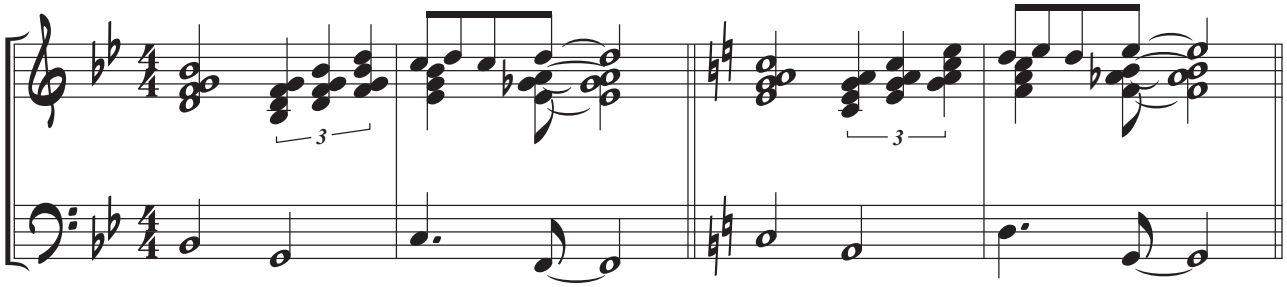
C maj.to E♭maj.

Accidentals may be used in place of signatures.



B♭maj. to C maj.

Adapted from introduction shown on page…

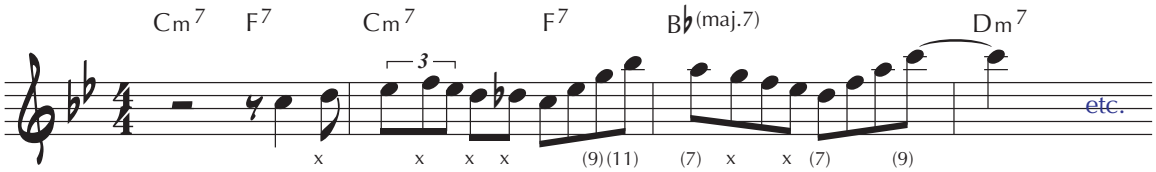


MELODIC IMPROVISATION

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 plausable when they are developed from some familiar material, especially from a part of the original tune itself.

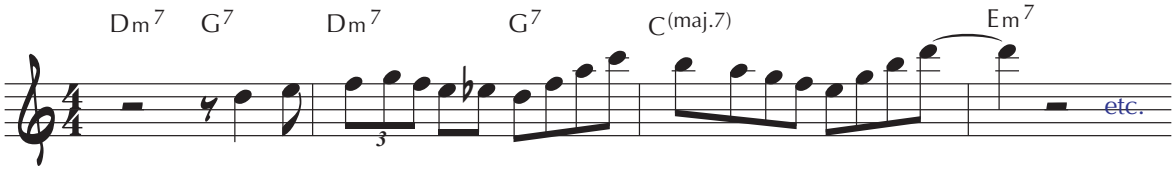
* Excerpt from "Flight to Mecca"

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

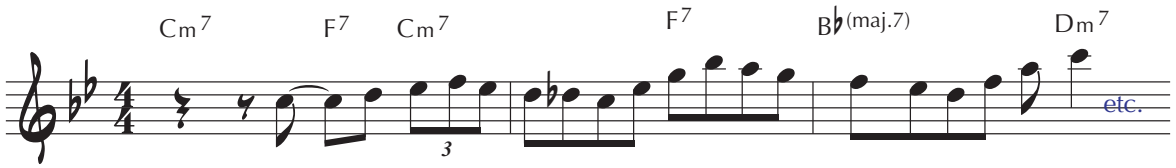


One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

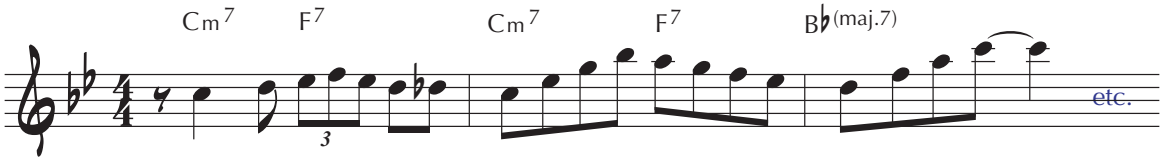
Transposed to key of C maj.



One bear earlier.

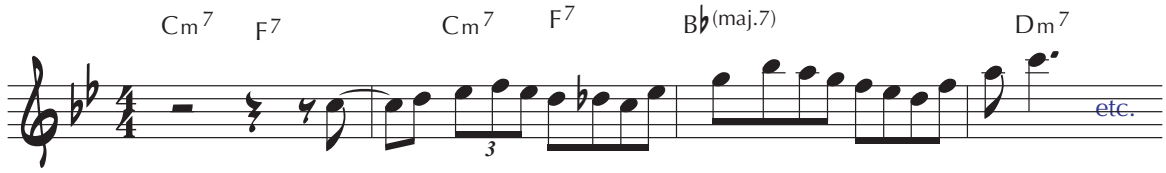


Two beats earlier.



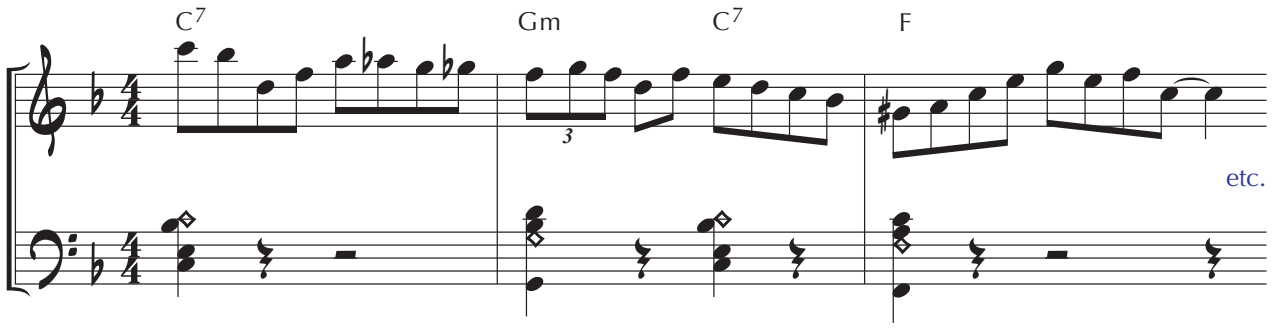
* "Flight to Mecca" will be found on page 39.

One bear later.

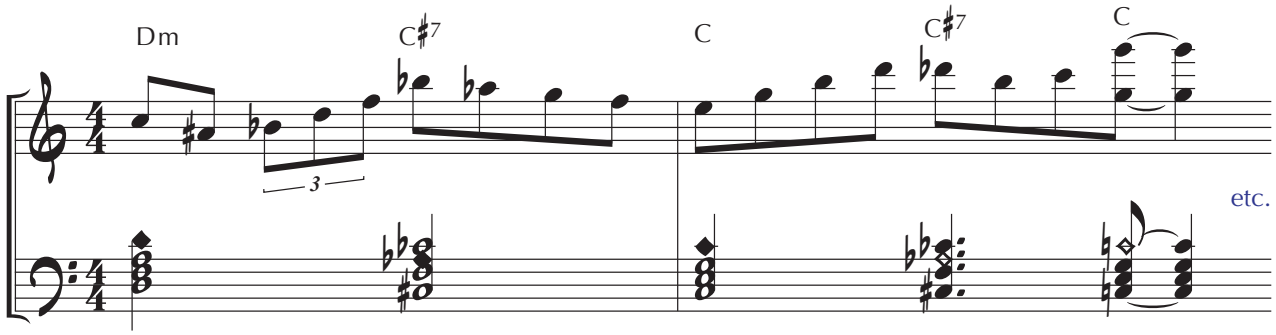


The following exercises should be practiced in various keys and rhythmical patterns. They may also be practiced in various tempos.

Exercise 1.

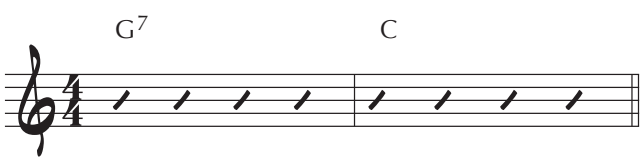


Exercise 2

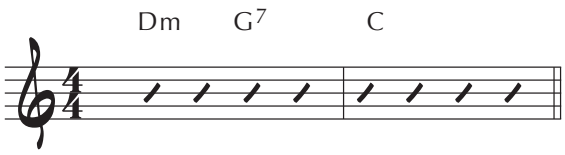


Ex. 2 may also be harmonized as follows:

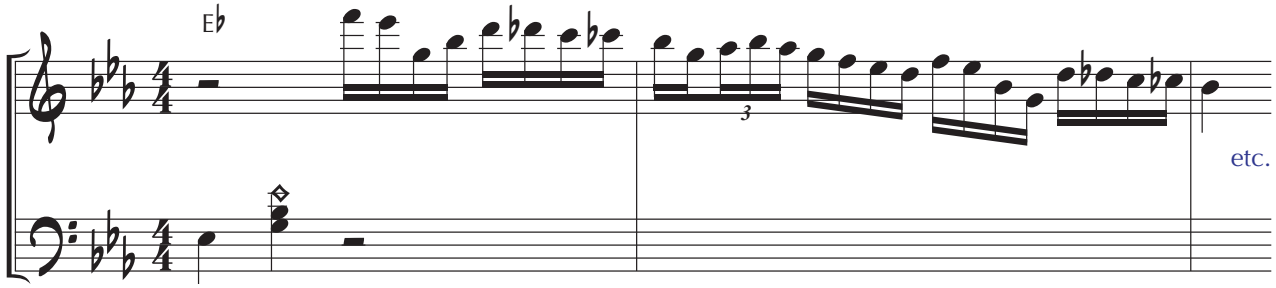
Exercise 2 (a)



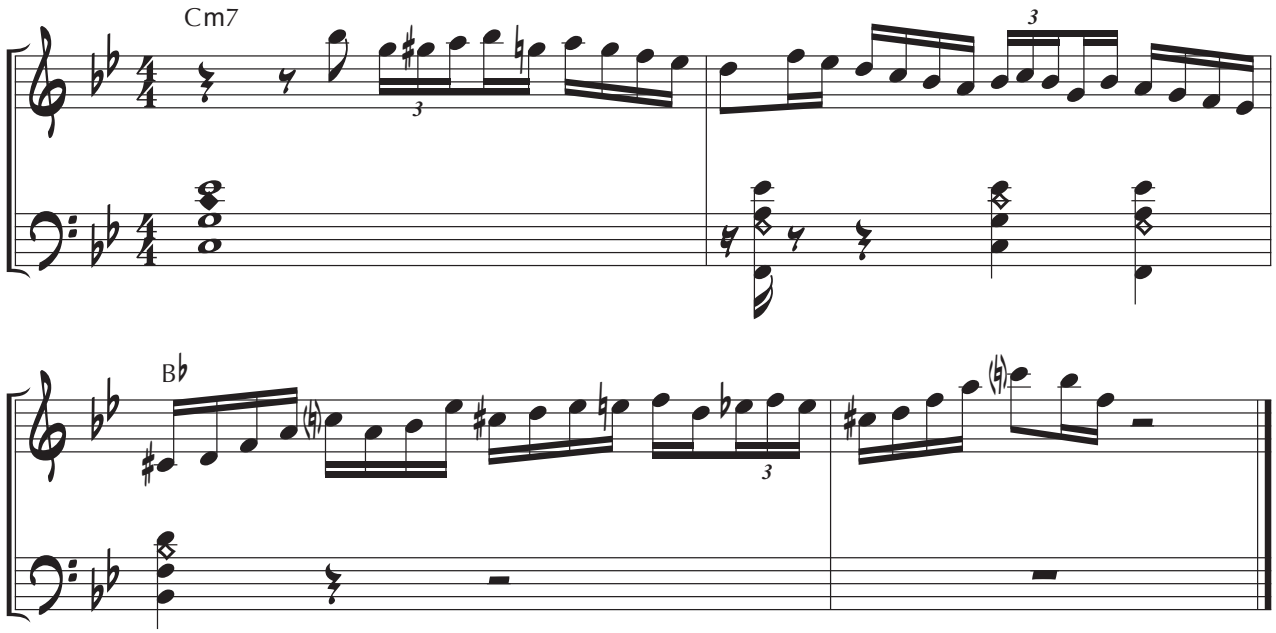
Exercise 2 (b)



Exercise 3

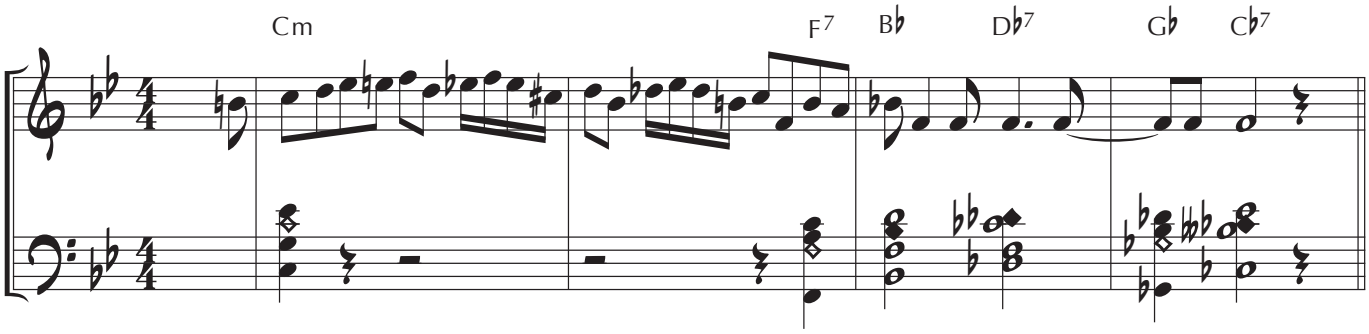


Exercise 4



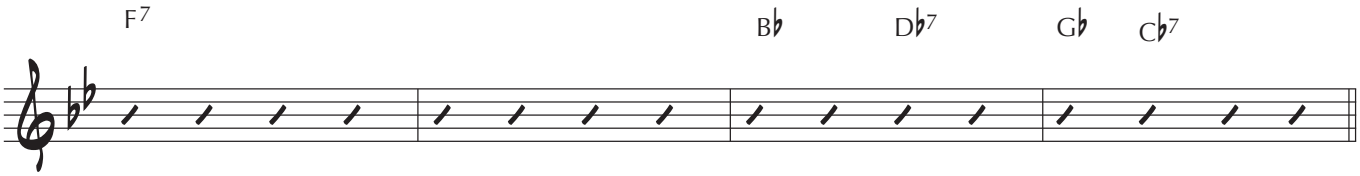
* Excerpt from “Boppin' the Blues.”

Exercise 5

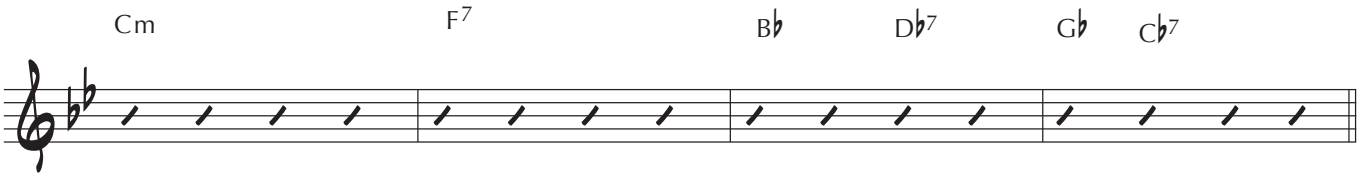


* “Boppin' the Blues” will be found on page 43

Exercise 5 (a) Reharmonization of Exercise 5

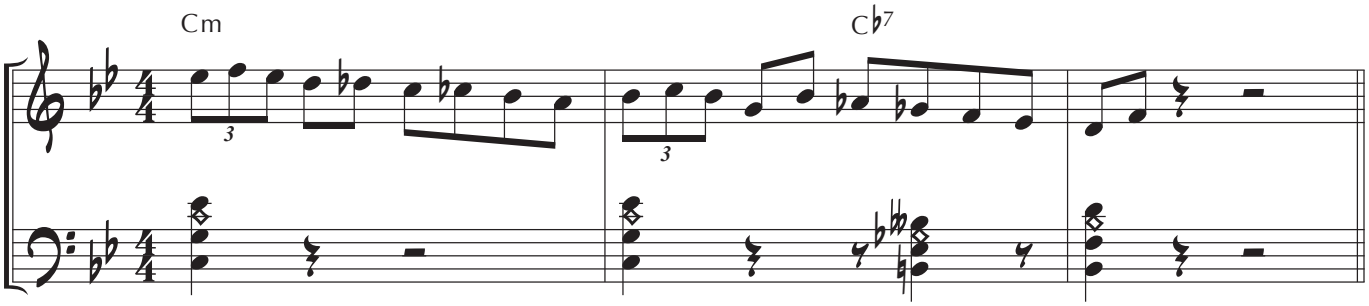


Exercise 5 (b) Reharmonization of Exercise 5



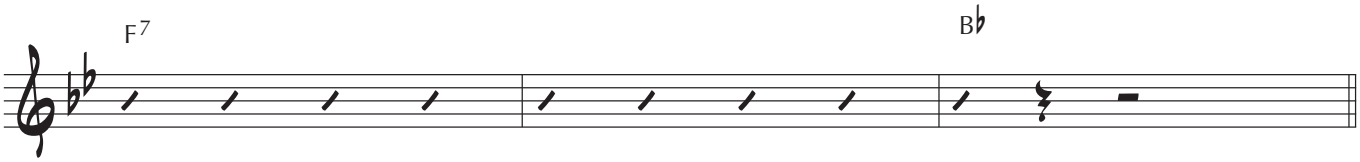
Excerpt from “Flight to Mecca”

Exercise 6

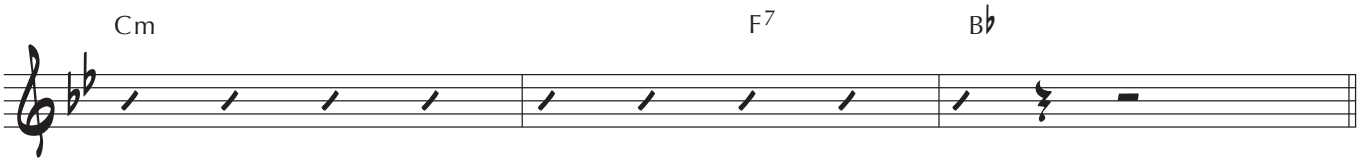


Exercise 6 (a)

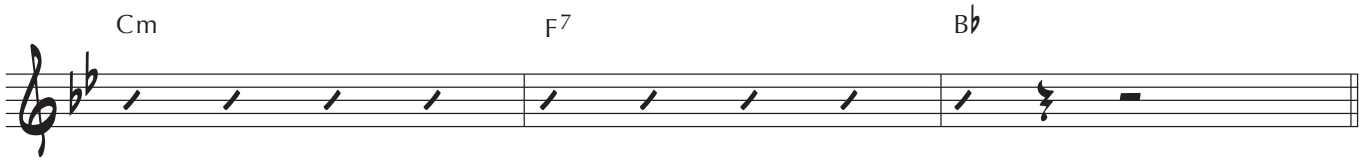
Following an three other ways of harmonizing Exercise 6



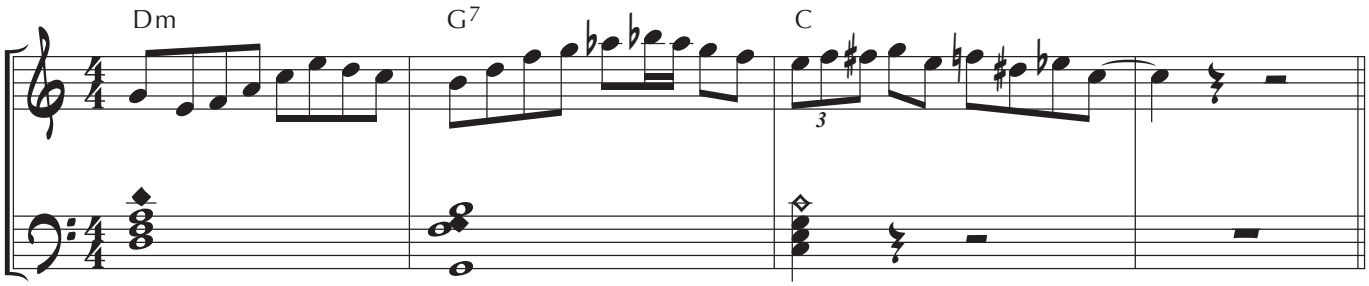
Exercise 6 (b)



Exercise 6 (c)

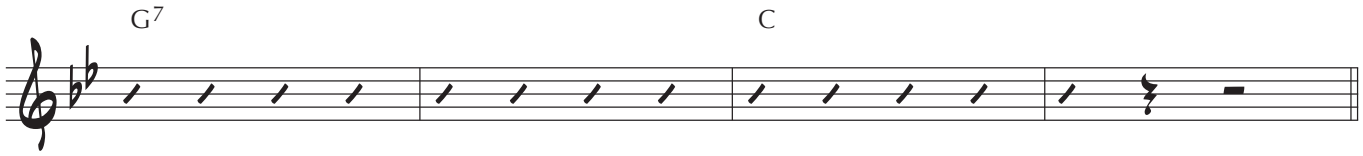


Exercise 7

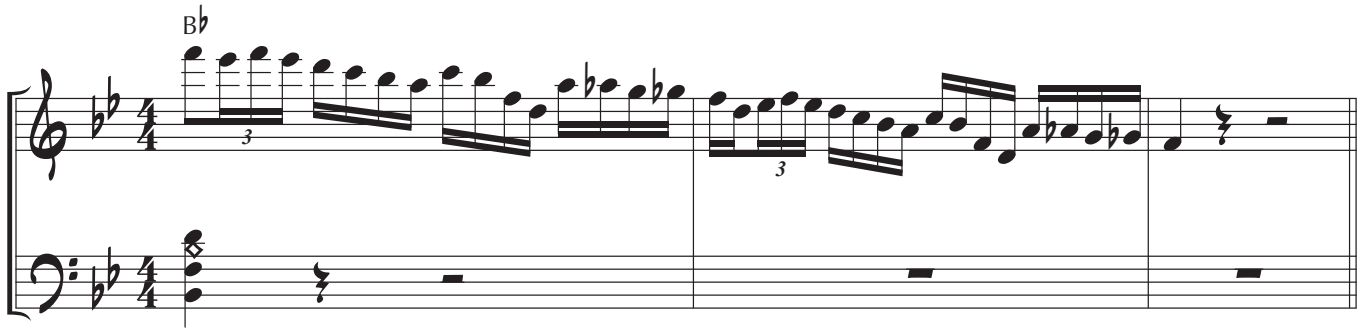


Exercise 7 (a)

Reharmonization of Exercise 7

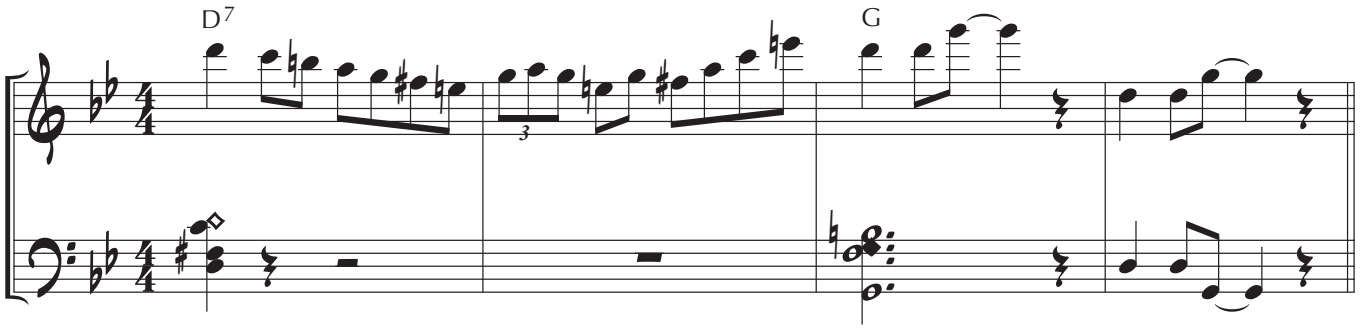


Exercise 8



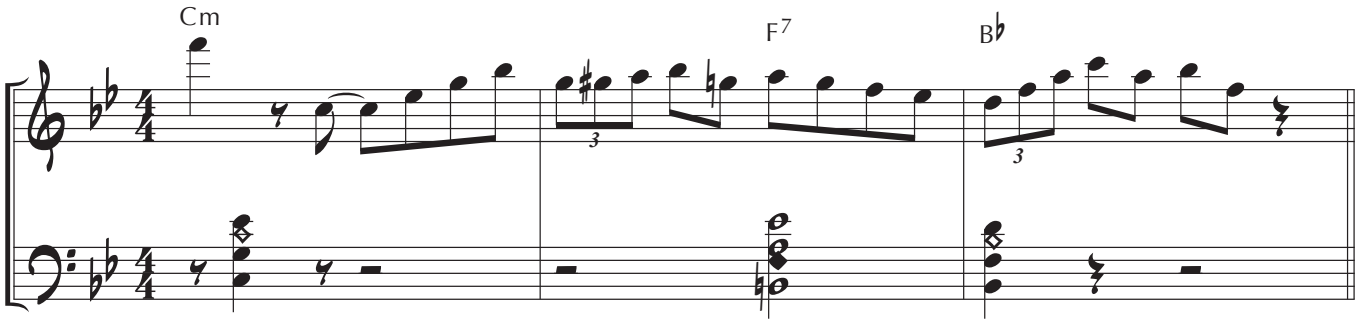
Excerpt from “Flight to Mecca”

Exercise 9



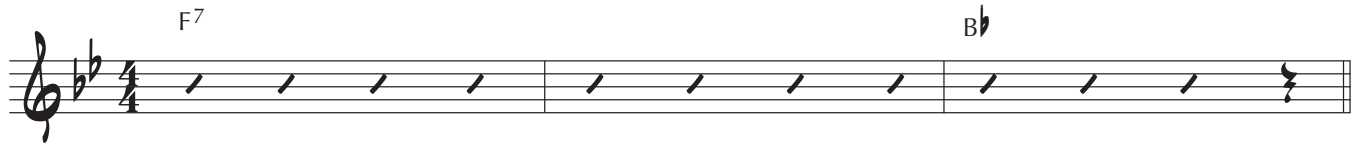
Excerpt from “Flight to Mecca”

Exercise 10

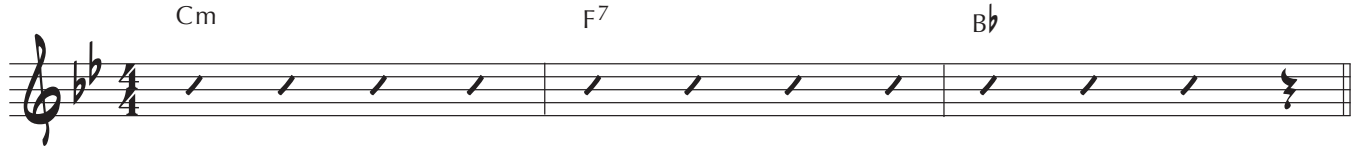


Exercise 10 (a)

Following an two more ways of harmonizing Exercise 10

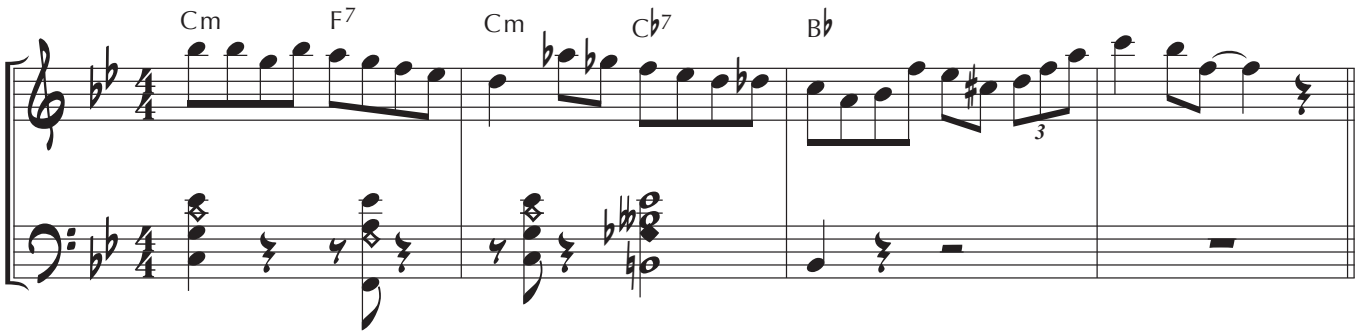


Exercise 10 (b)



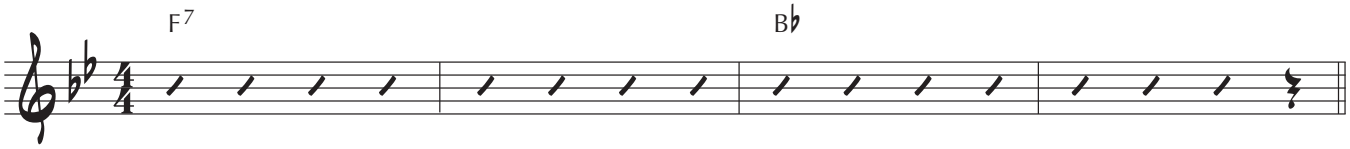
Excerpt from “Flight to Mecca”

Exercise 11

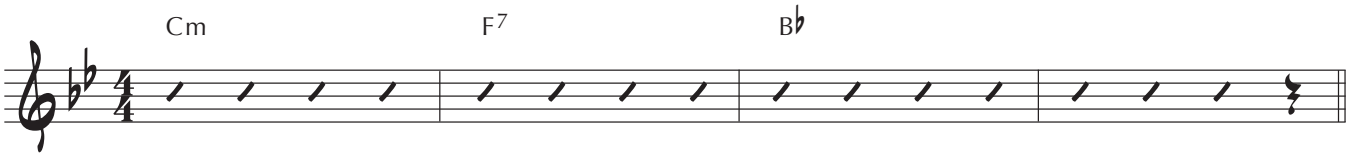


Exercise 11(a)

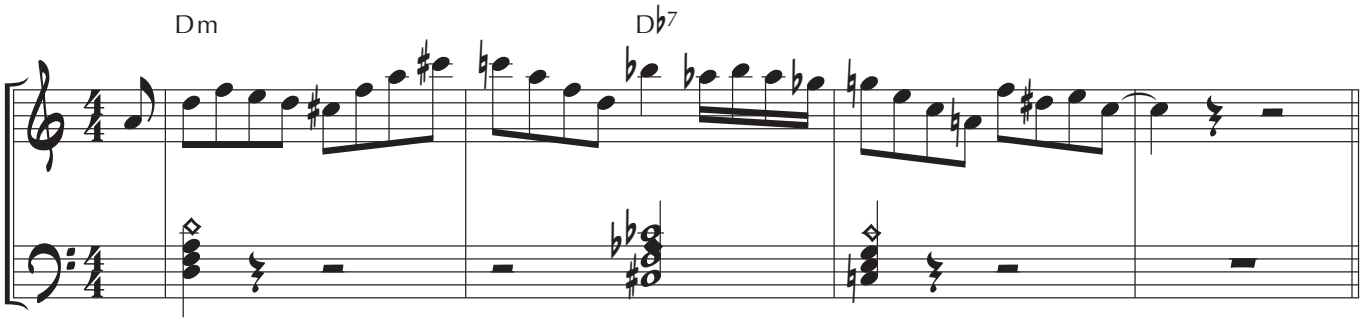
Following an two more ways of harmonizing Exercise 11



Exercise 11 (b)

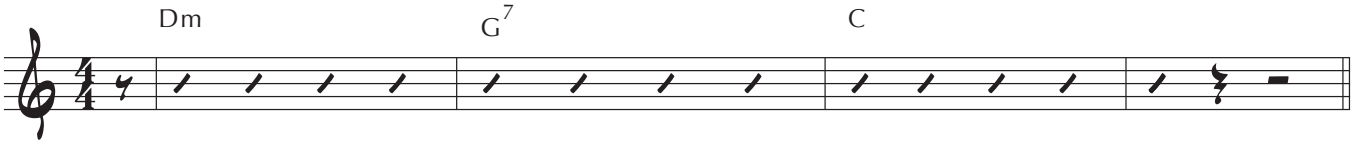


Exercise 12

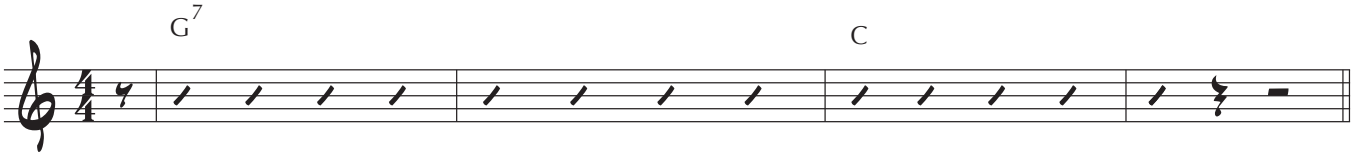


Following an two more ways of harmonizing Exercise 12

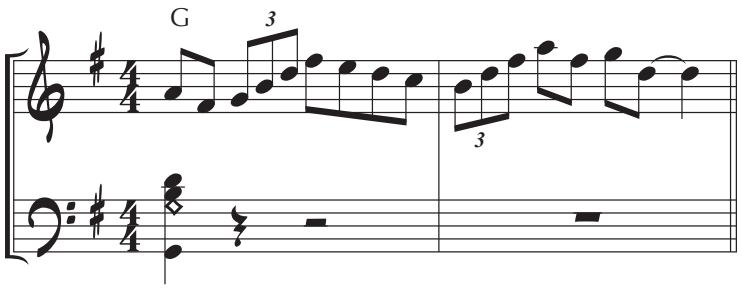
Exercise 12 (a)



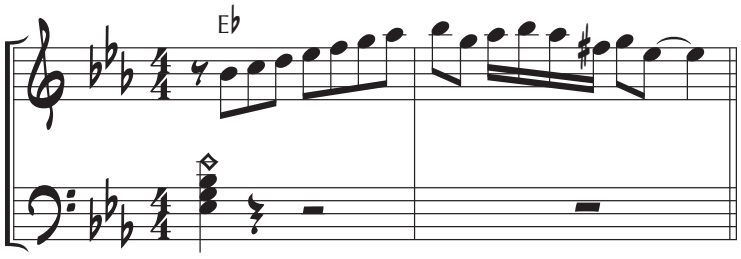
Exercise 12 (b)



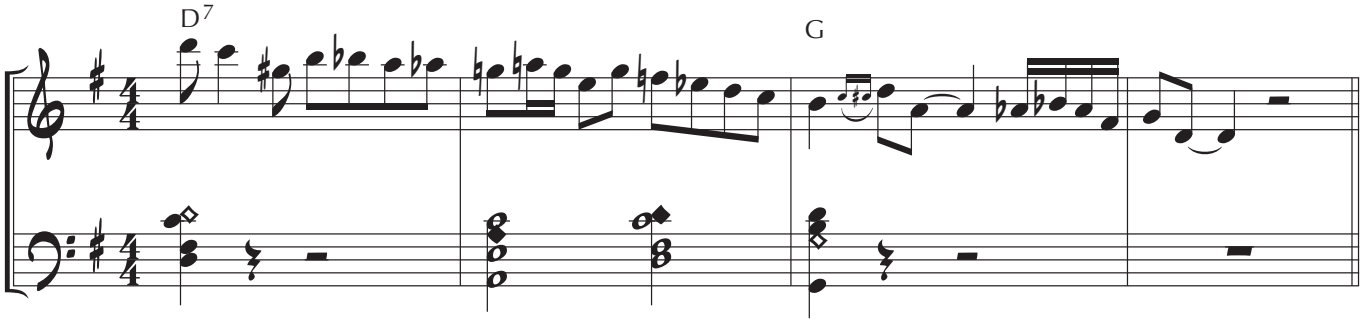
Exercise 13



Exercise 14

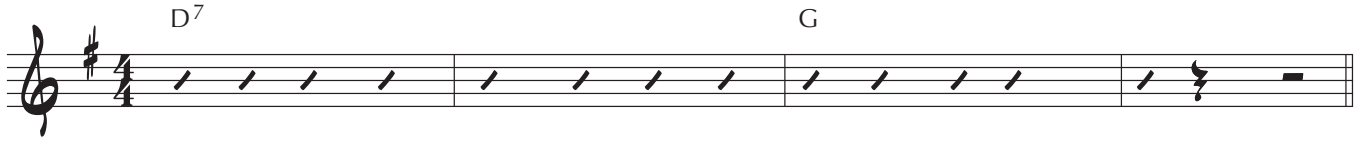


Exercise 15

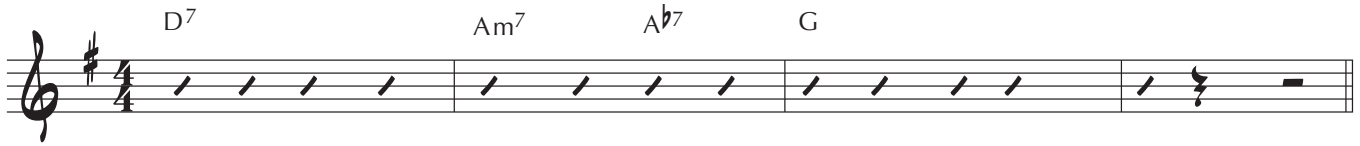


Exercise 15 (a)

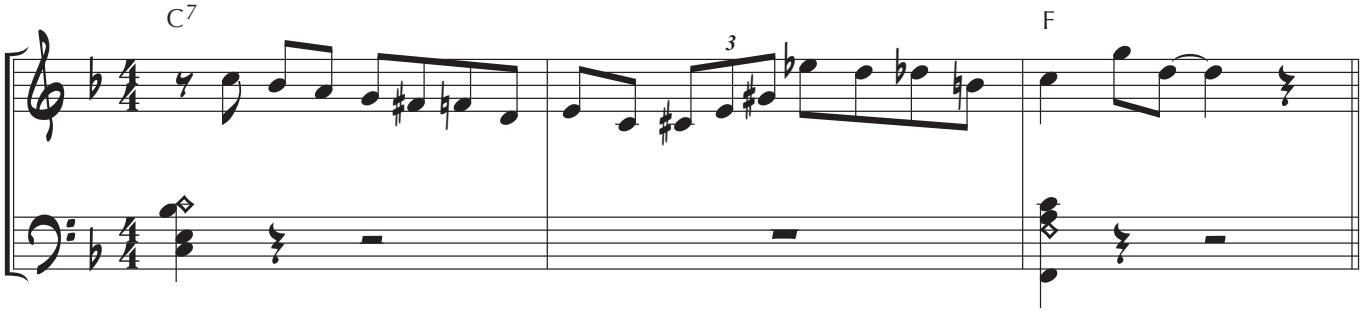
Following an two more ways of harmonizing Exercise 15



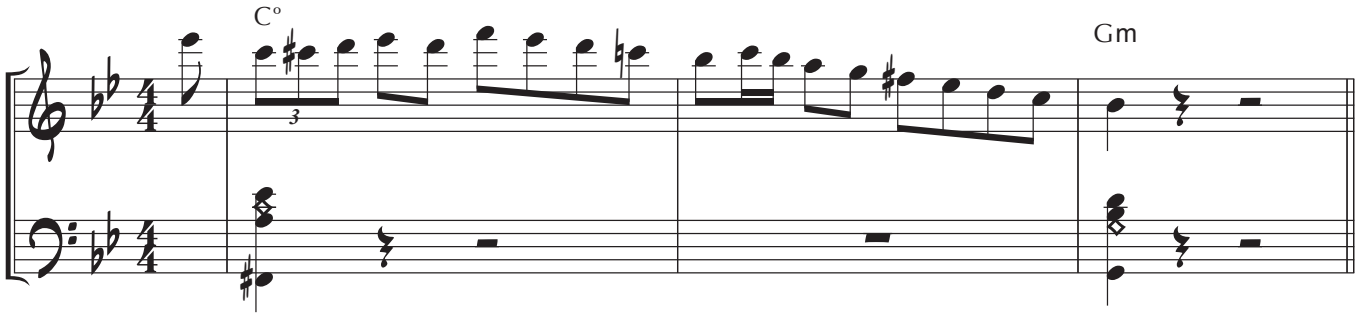
Exercise 15 (b)



Exercise 16

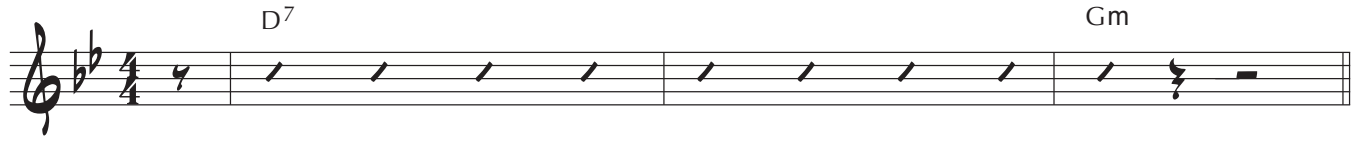


Exercise 17

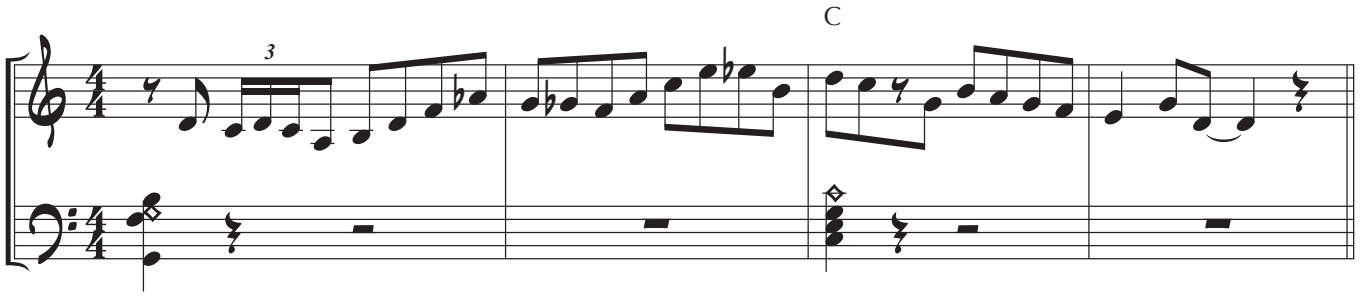


Exercise 17 (a)

Another way of harmonizing Exercise 17

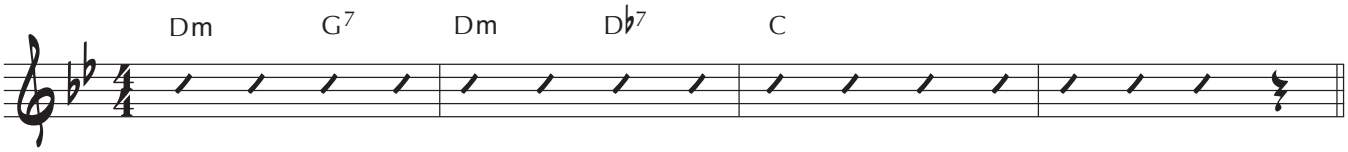


Exercise 18

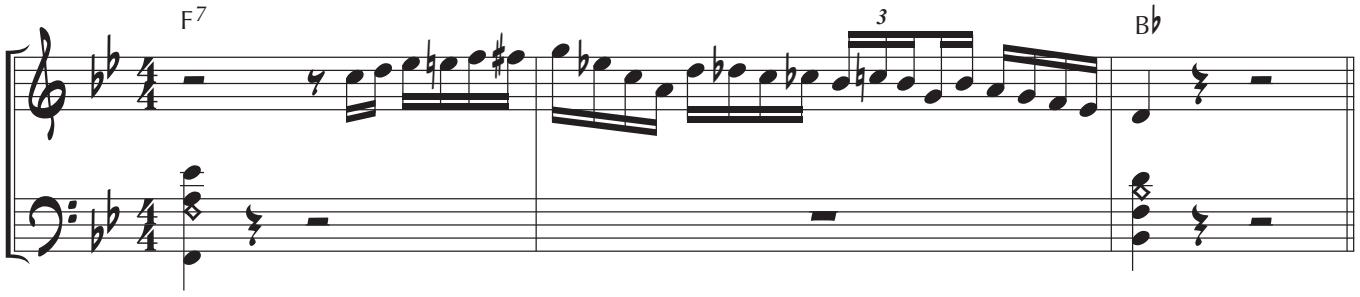


Exercise 18 (a)

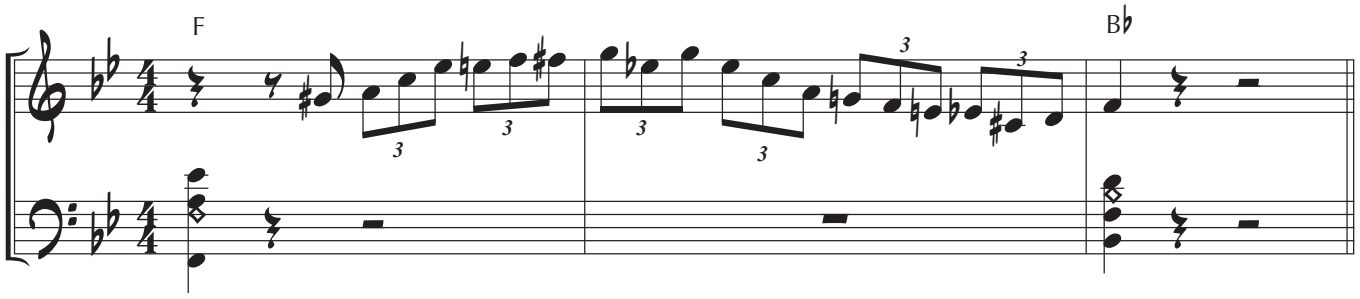
Another way of harmonizing Exercise 18



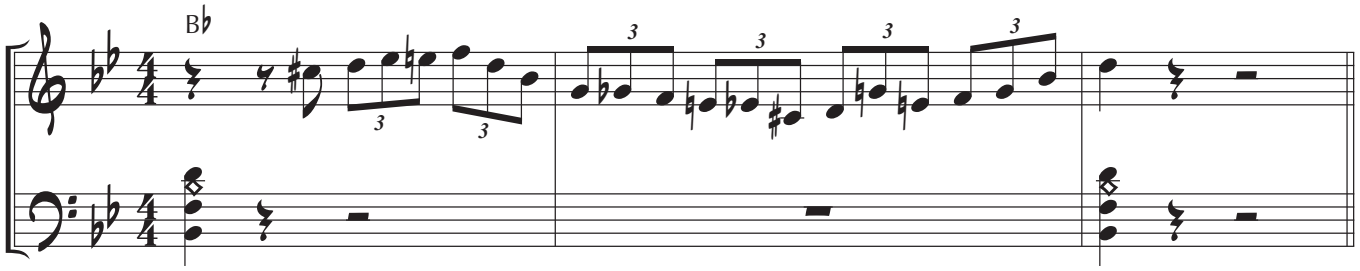
Exercise 19



Exercise 20



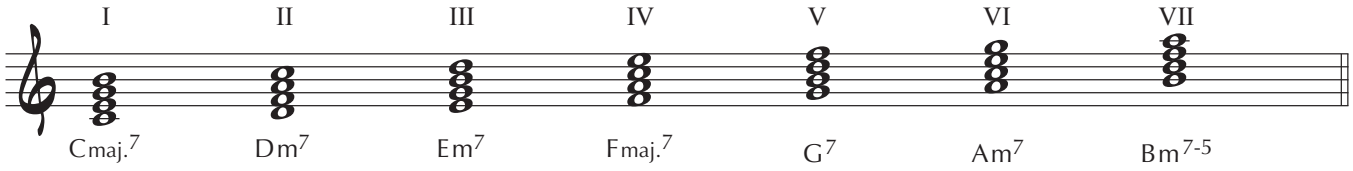
Exercise 21



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

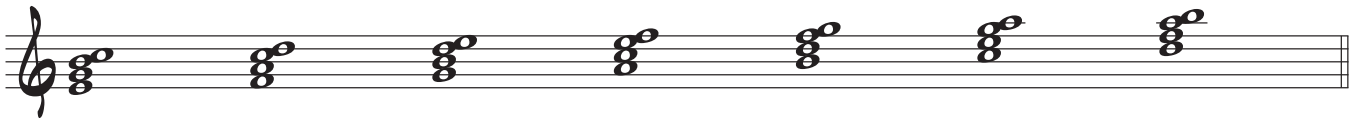
Major Scales

C major

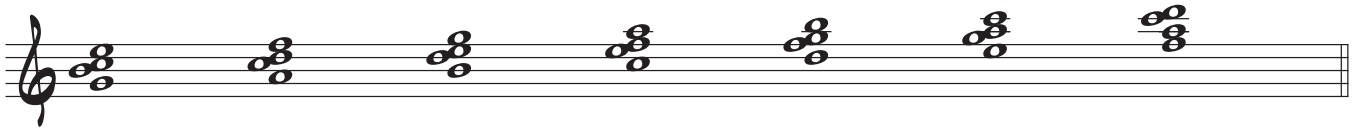


Inversions of the above Chords.

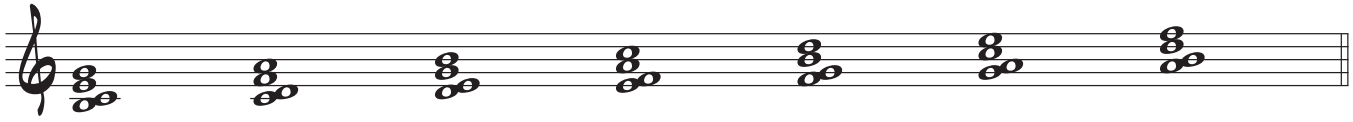
1st inversion



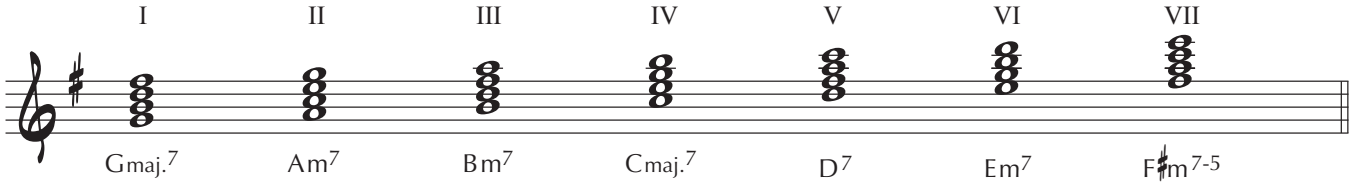
2nd inversion



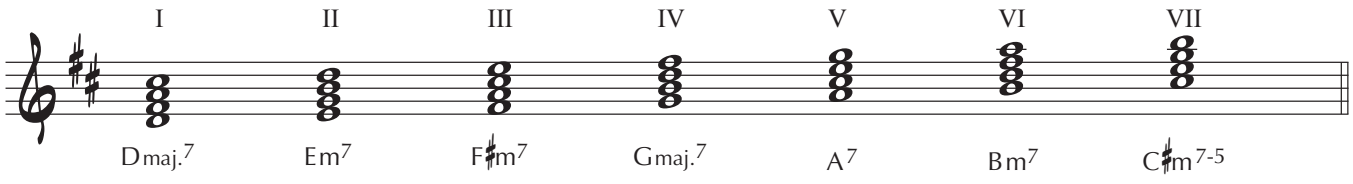
3rd inversion



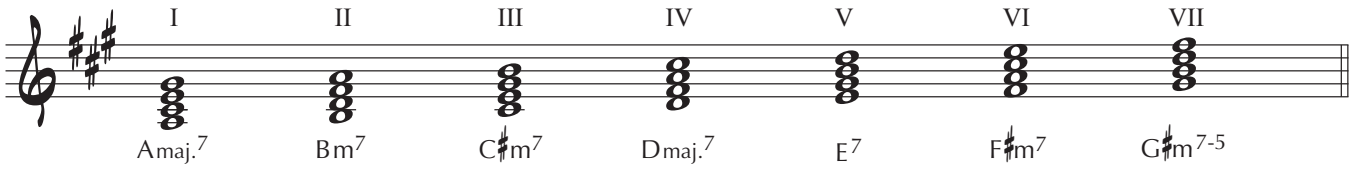
G major



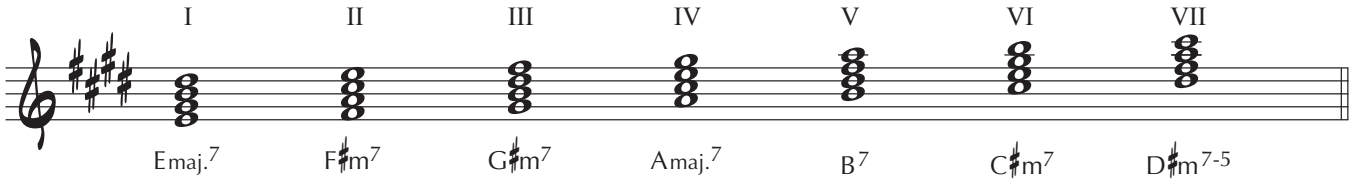
D major



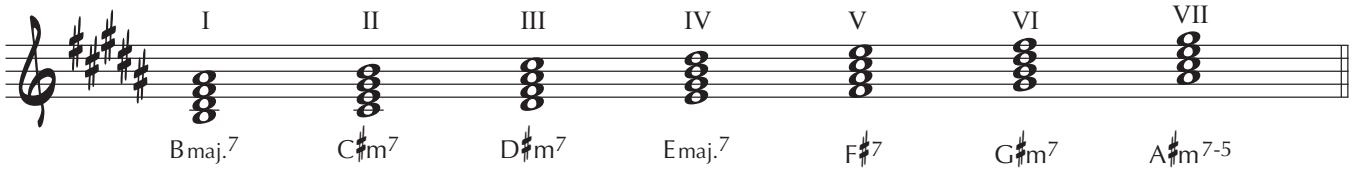
A major



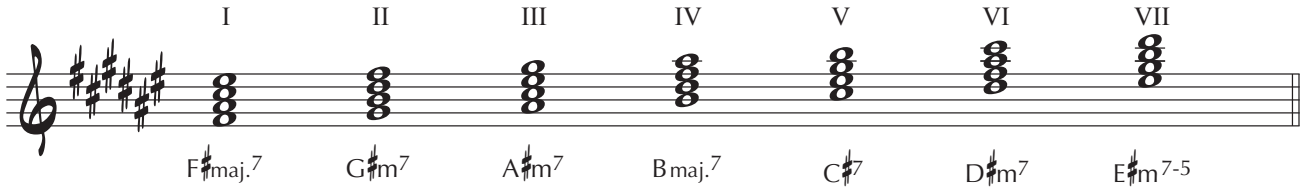
E major



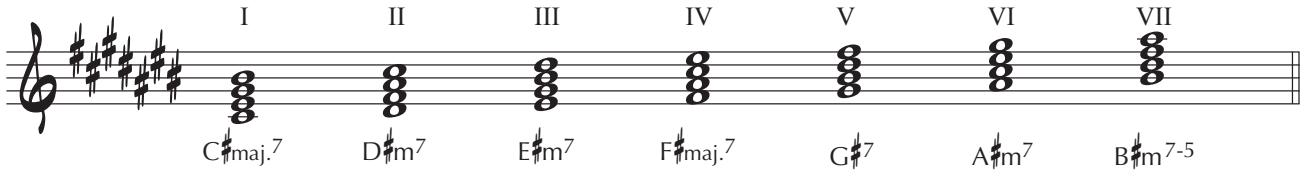
B major



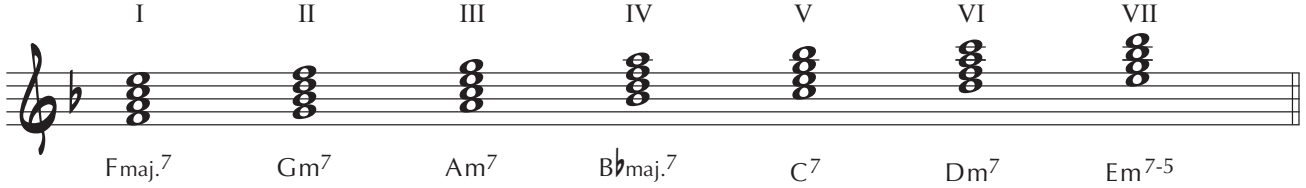
F♯ major



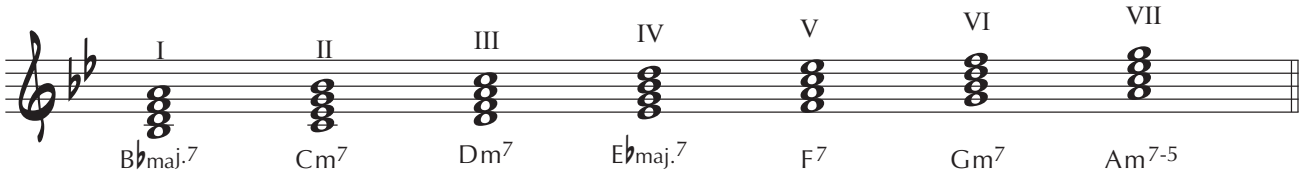
C♯ major



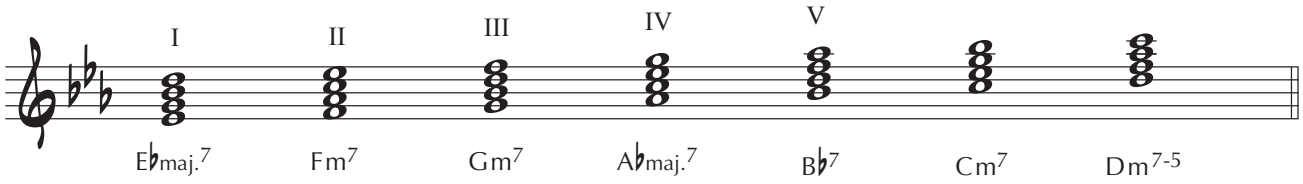
F major



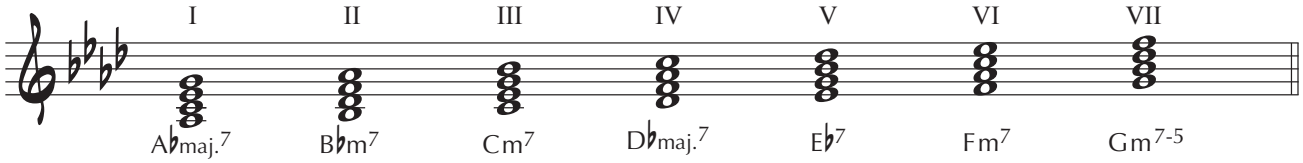
B♭ major



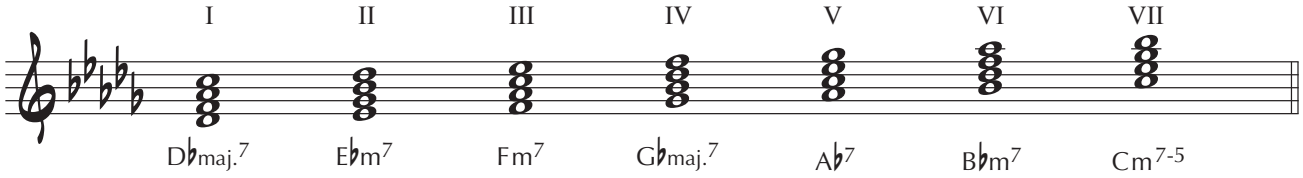
E♭ major



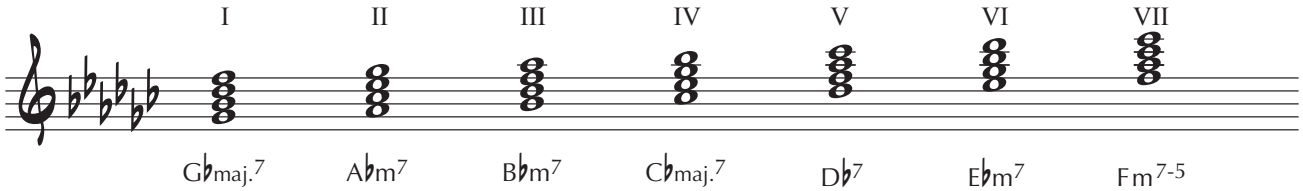
A♭ major



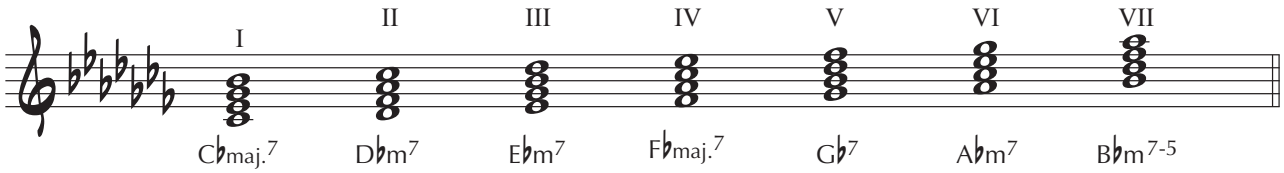
D♭ major



G♭ major

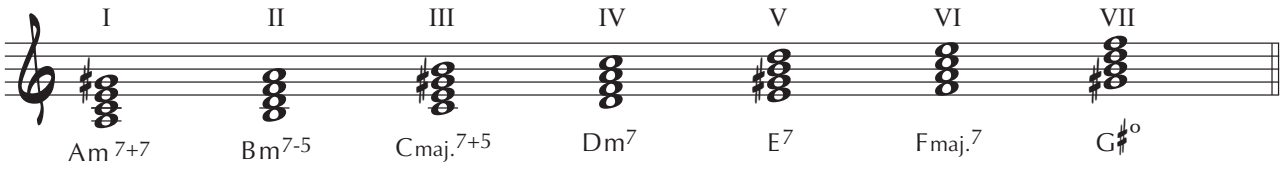


C♭ major



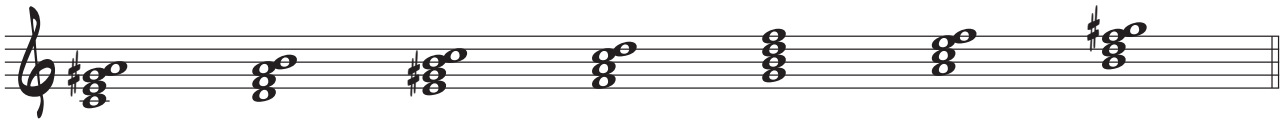
Minor (harmonic) Scales

A (harmonic) minor

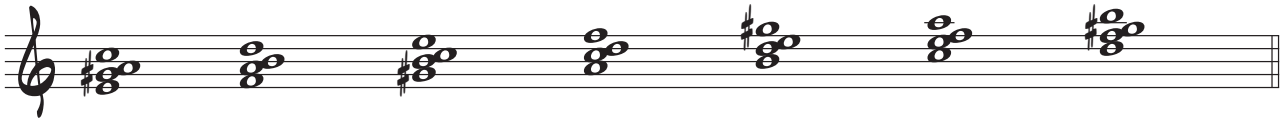


Inversions of the above Chords.

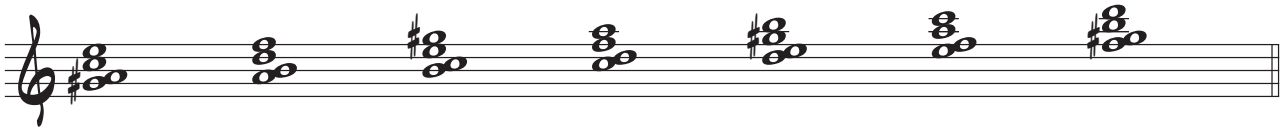
1st inversion



2nd inversion

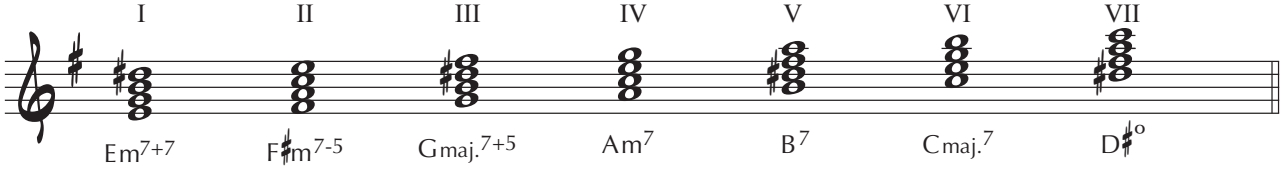


3rd inversion

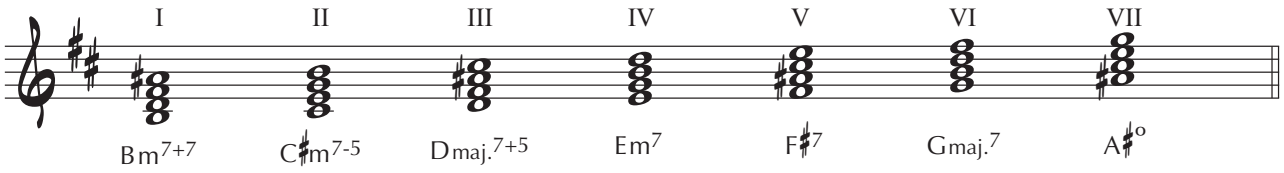


Practice all the following chords in their inversions.

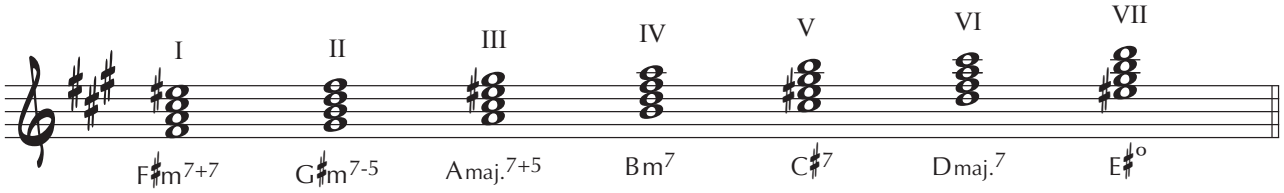
E (harmonic) minor



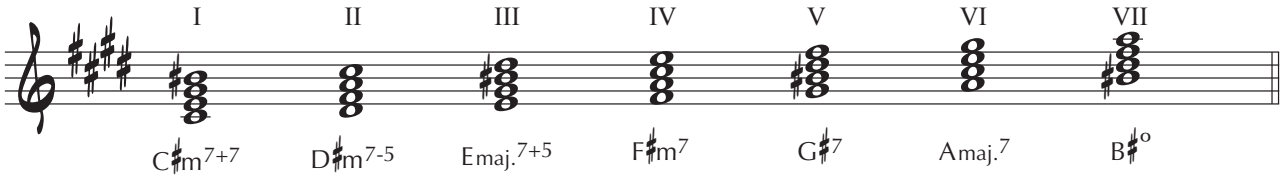
B (harmonic) minor



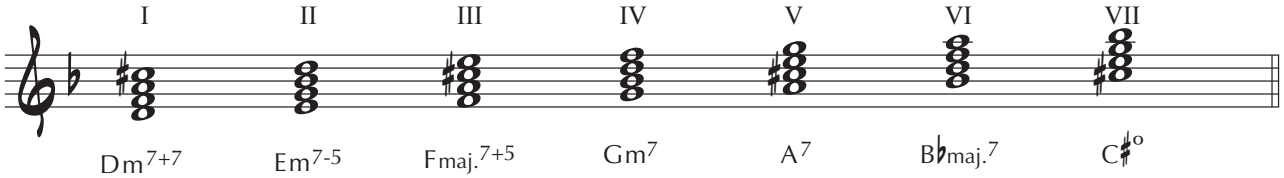
F♯ (harmonic) minor



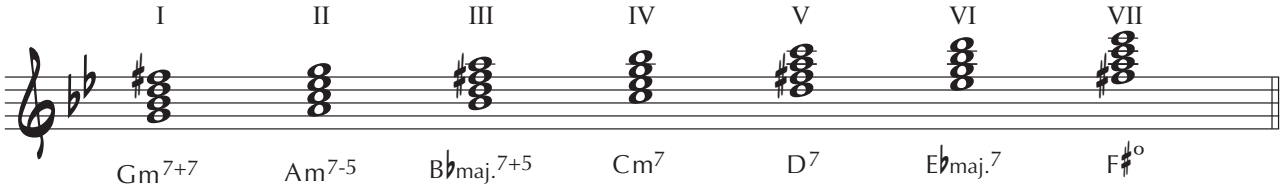
C♯ (harmonic) minor



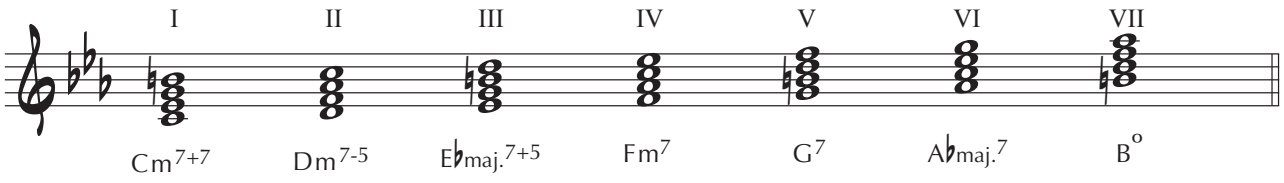
D (harmonic) minor



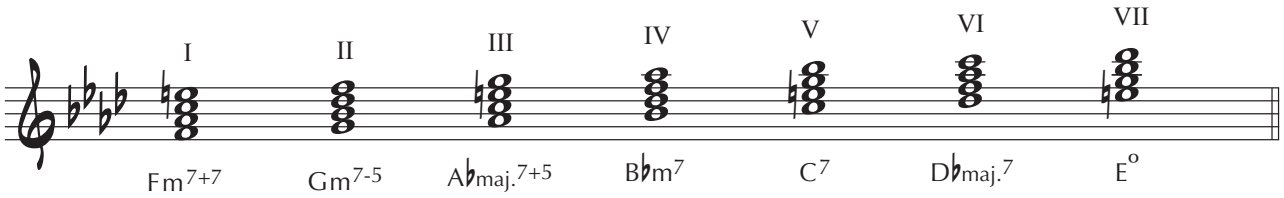
G (harmonic) minor



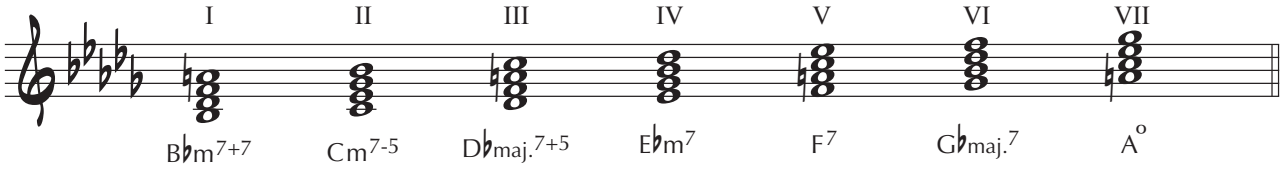
C (harmonic) minor



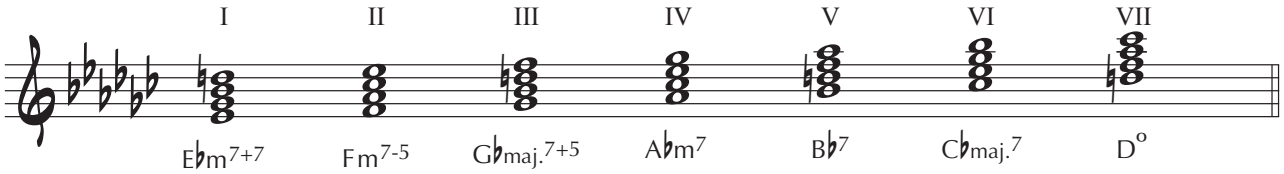
F (harmonic) minor



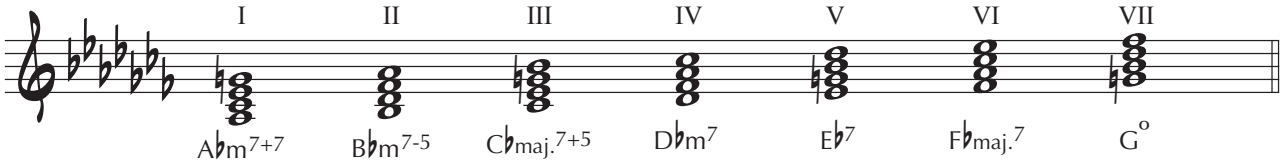
B♭ major (harmonic) minor



E♭ (harmonic) minor



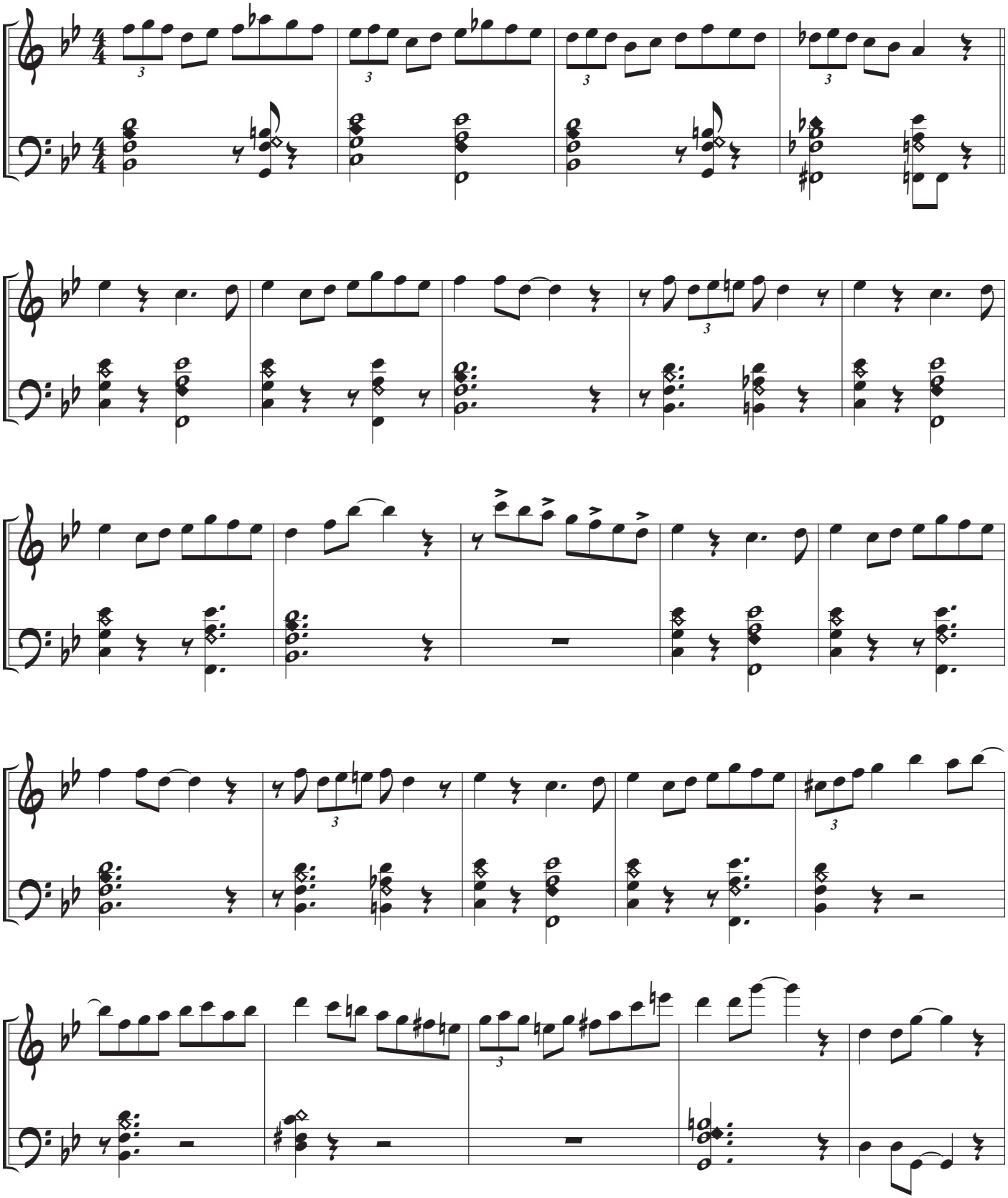
A♭ (harmonic) minor

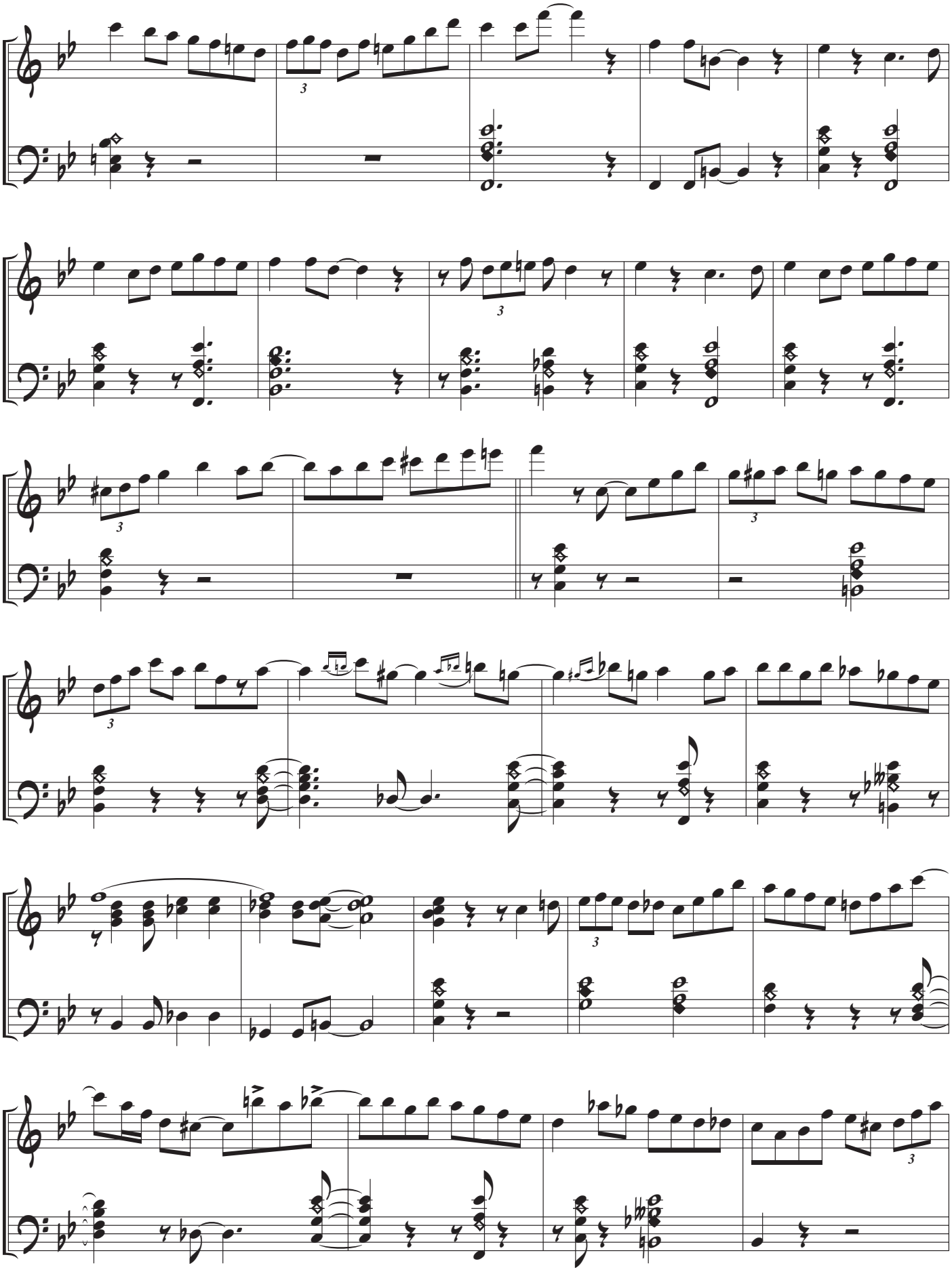


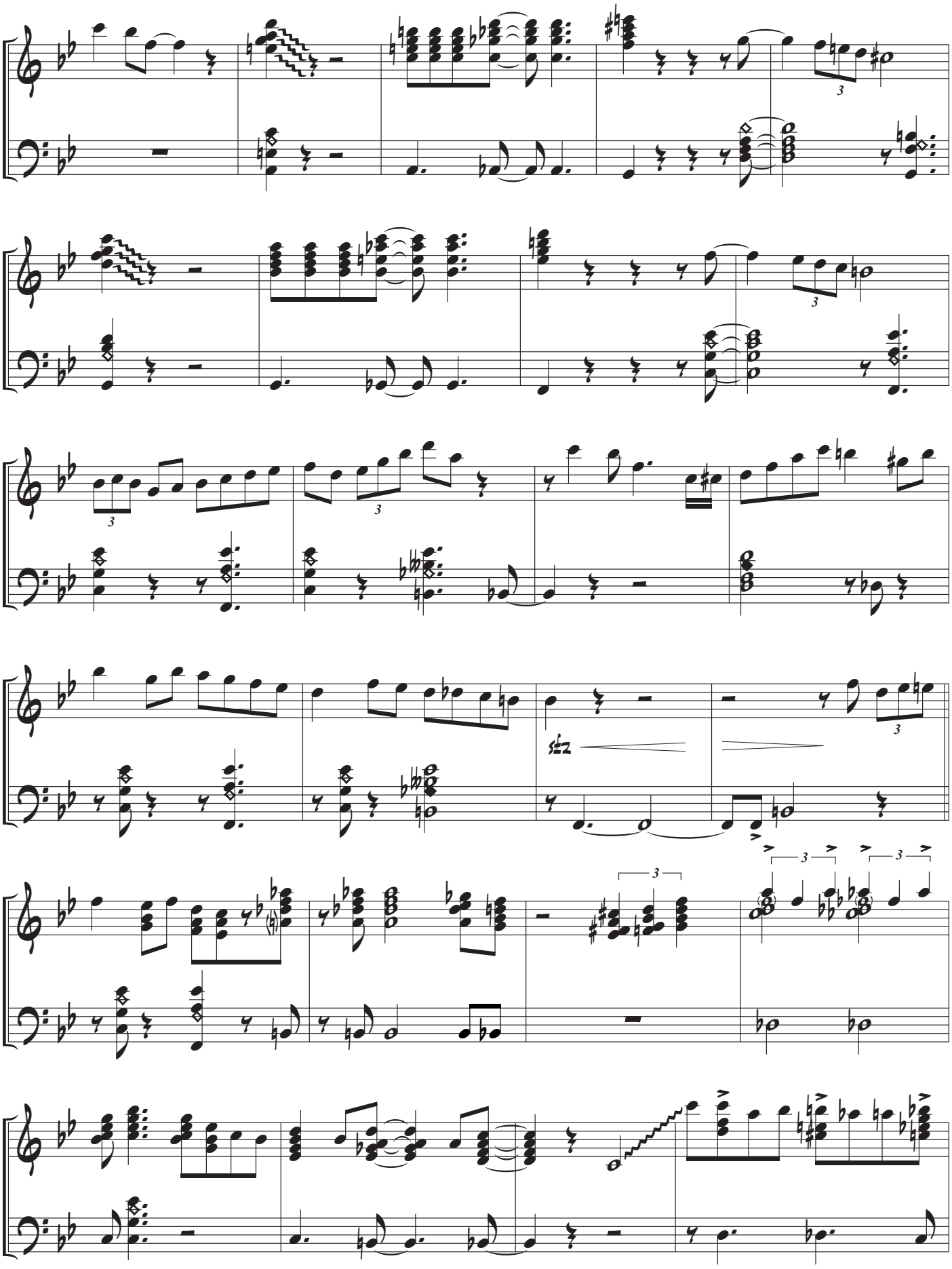
FLIGHT TO MECCA

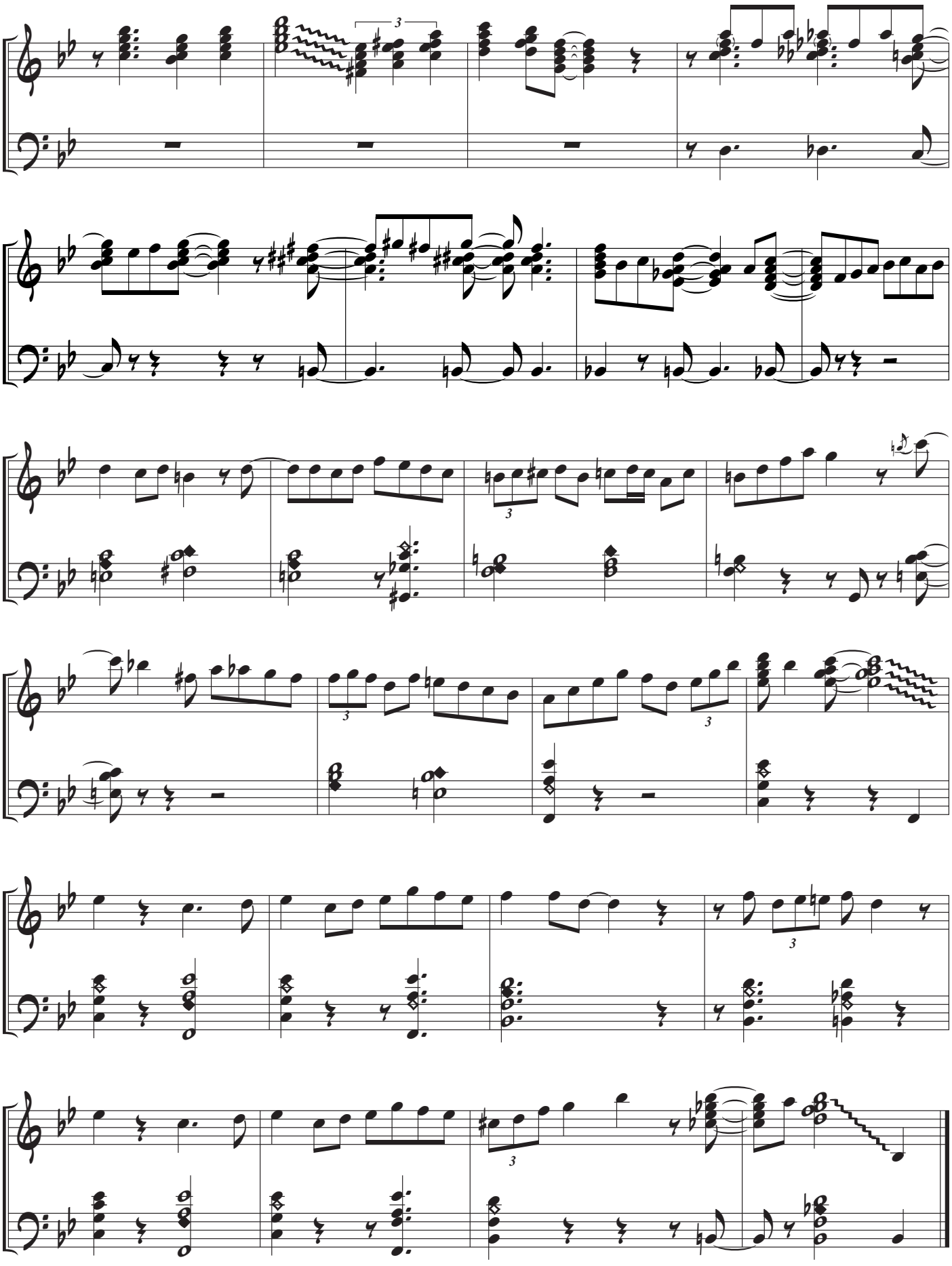
Bounce tempo

ANTHONY MECCA





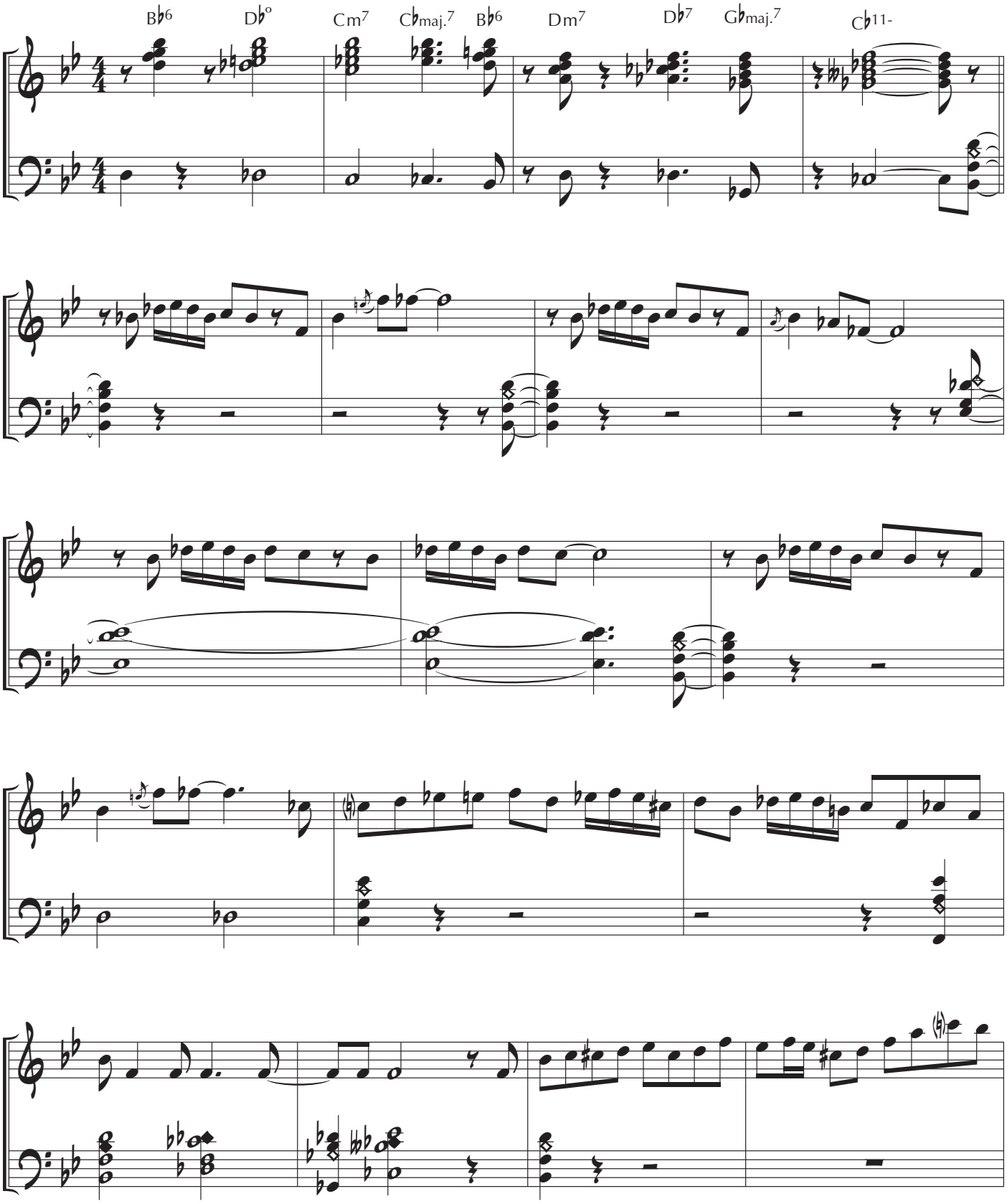


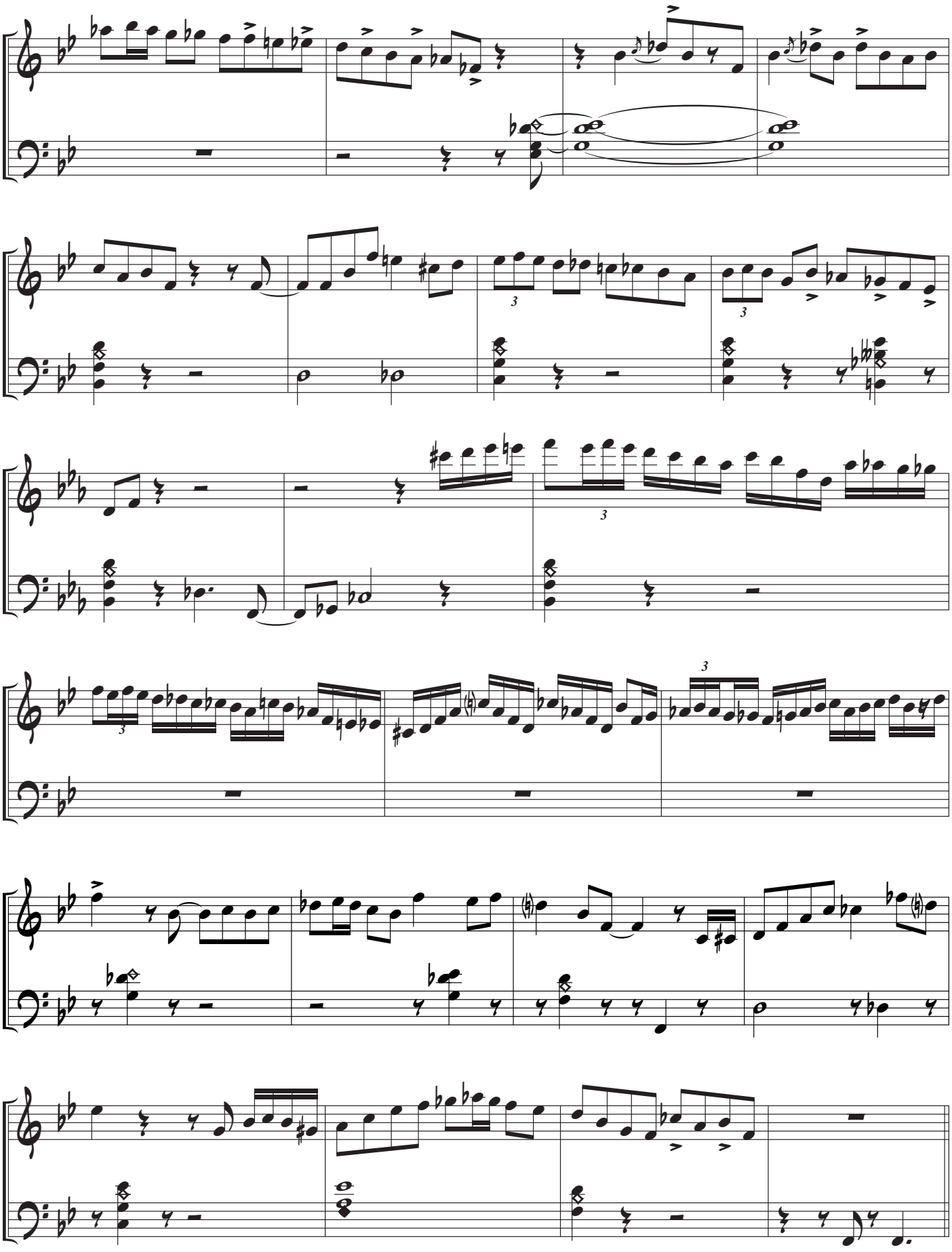


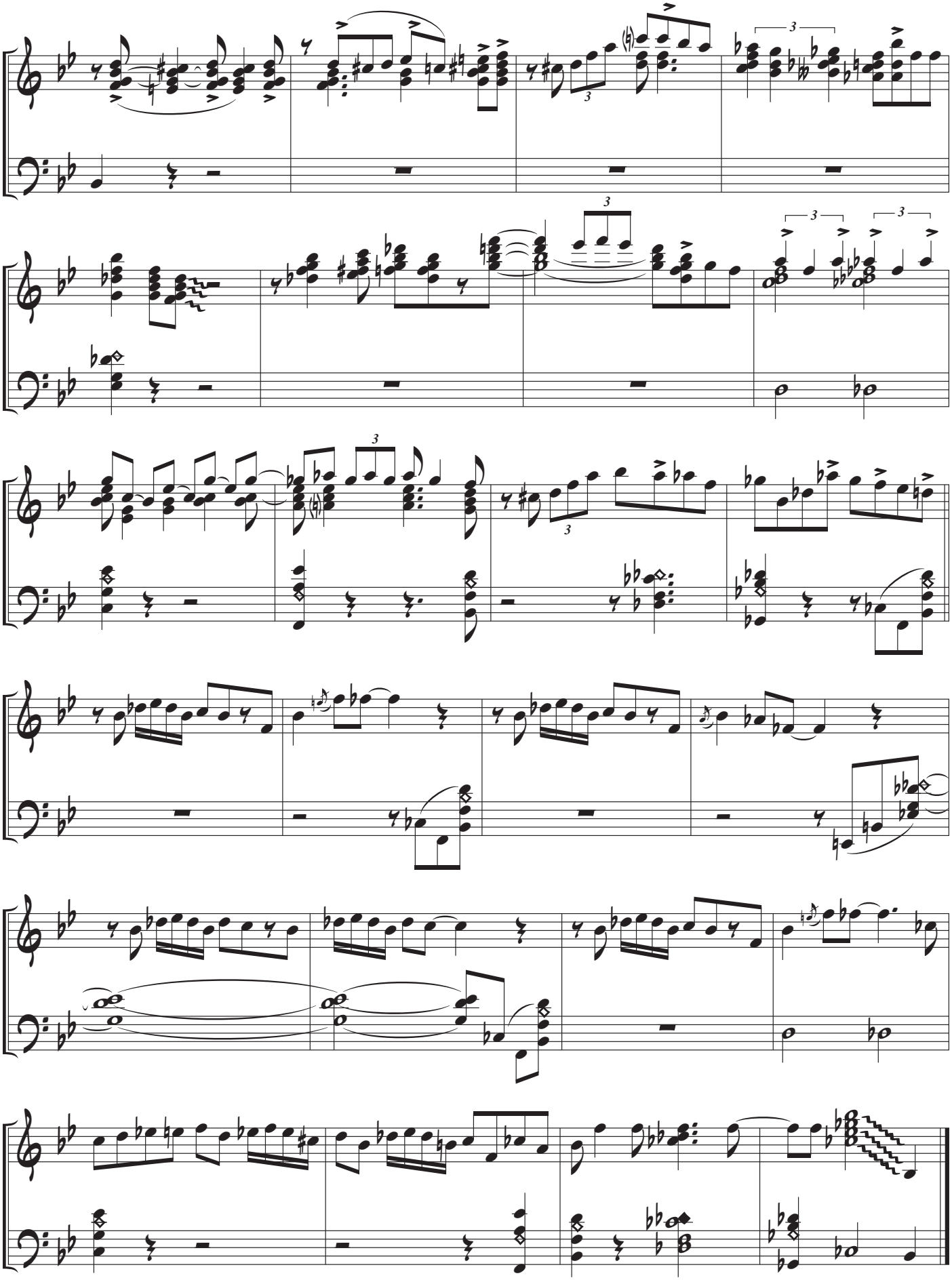
BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA







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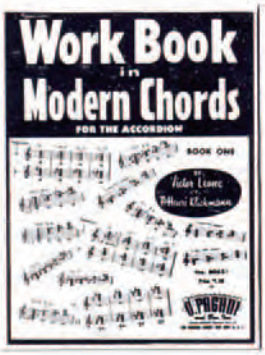

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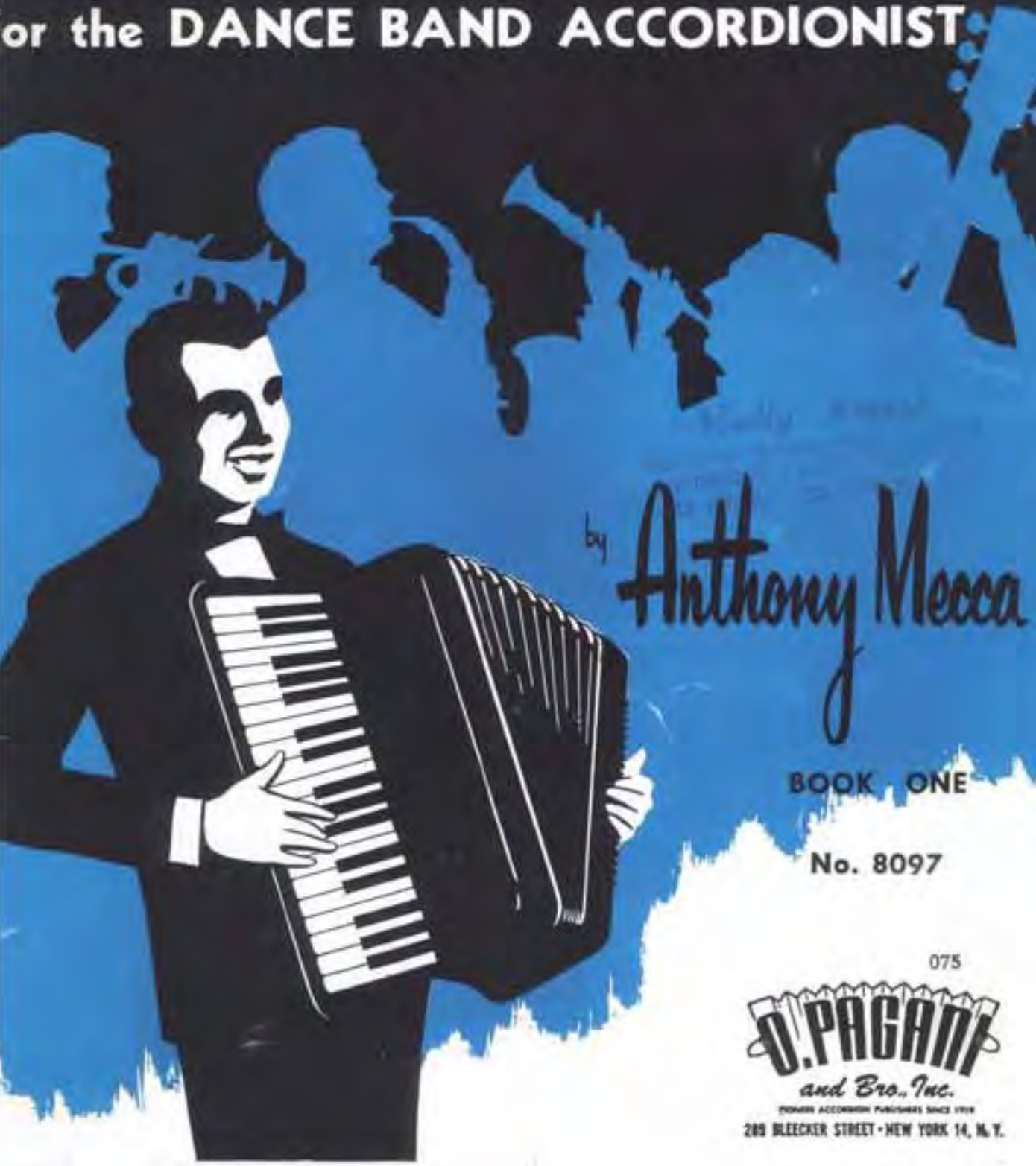

by Anthony Mecca

BOOK ONE

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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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NO. 8097

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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.

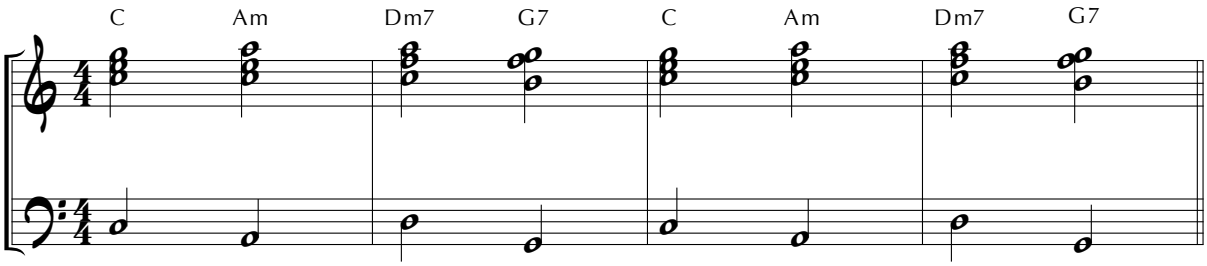
After completion of Book One and Two of “Jazz Ideas For The Dance Band Accordionist”, for more advanced studies we suggest “Progressive Ideas In Pop Playing” also by Anthony Mecca.

THE PUBLISHERS

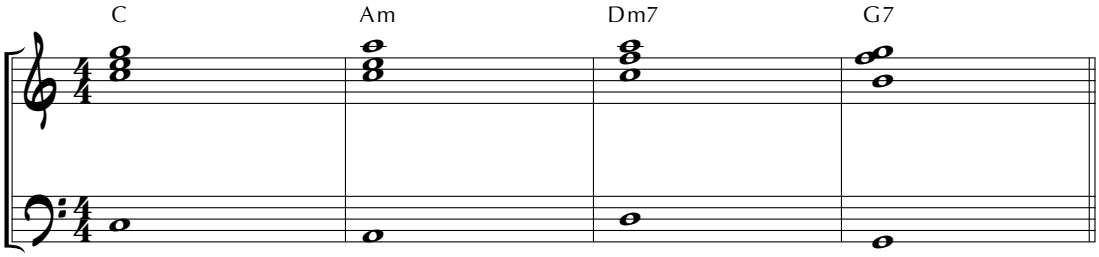
INTRODUCTIONS

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_7. 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.

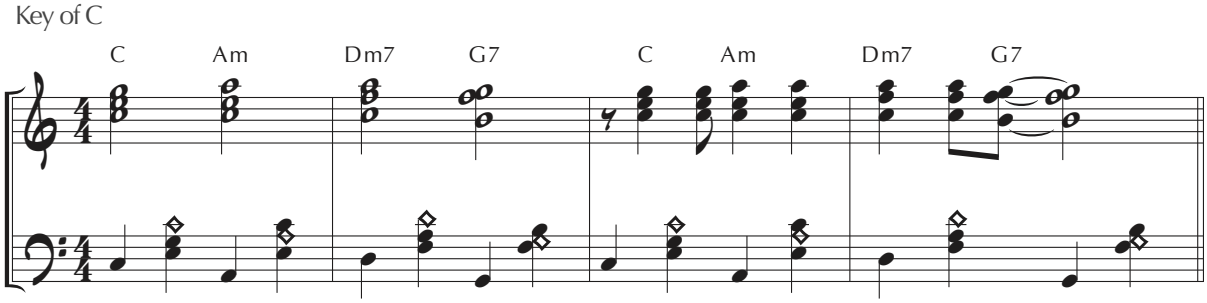
INTRODUCTIONS

Basic I

(In commonly used keys)

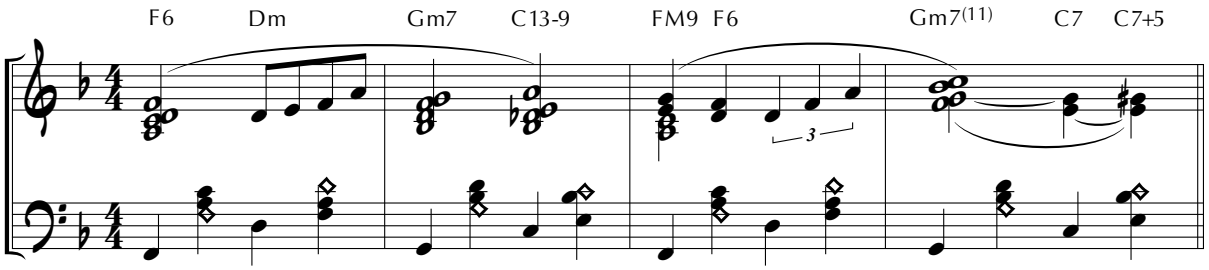
Bounce

Key of C



1. Slow

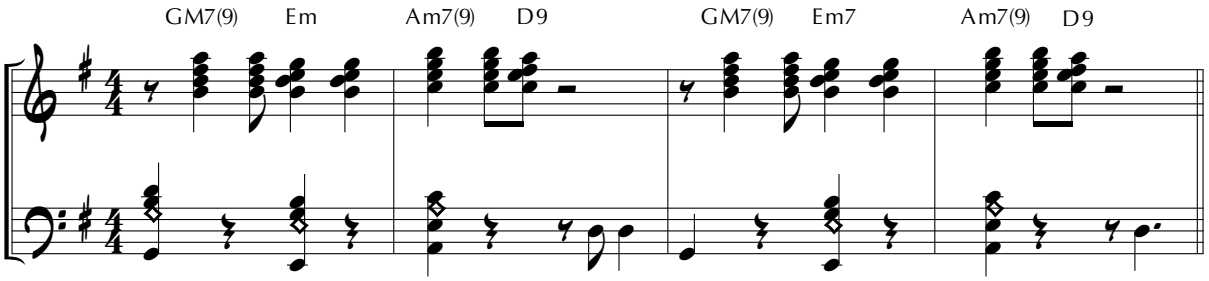
Key of F



2. Bounce

(Two measures repeated)

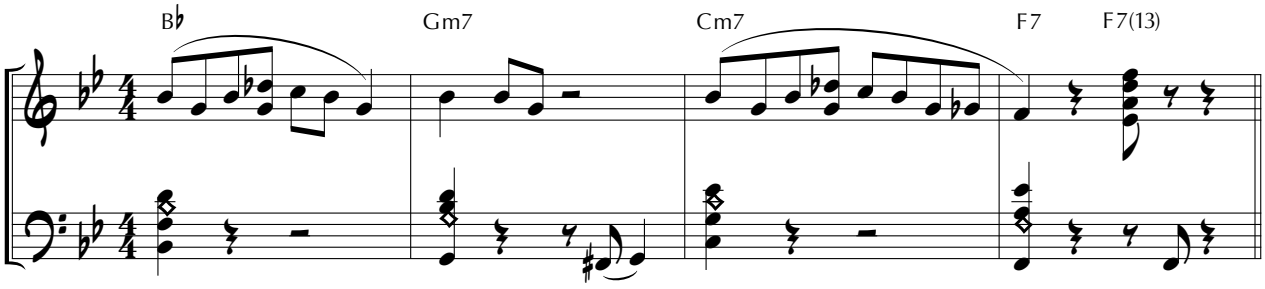
Key of G



3. Jump

(single note)

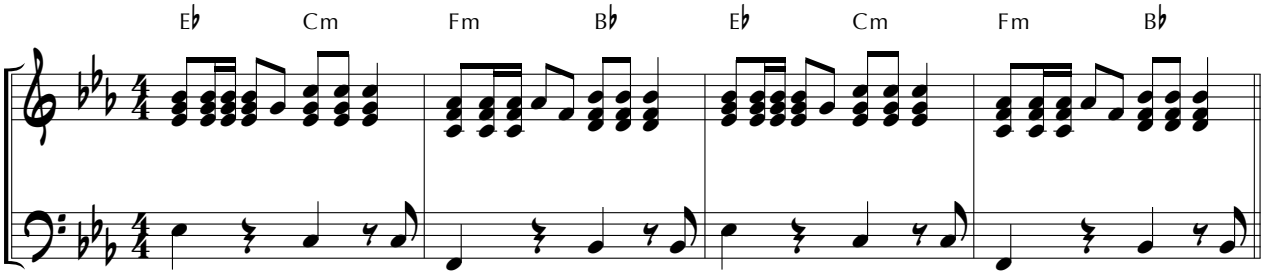
Key of B♭



4. Slow

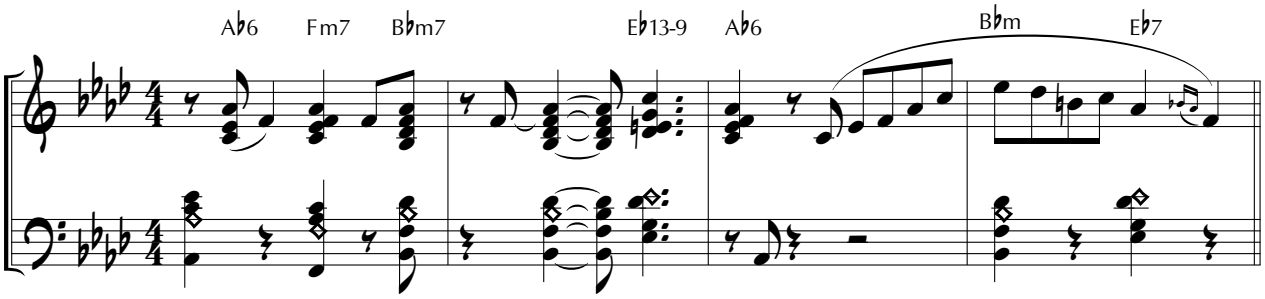
(rock'n' roll)

Key of E♭



5. Bounce

Key of A♭

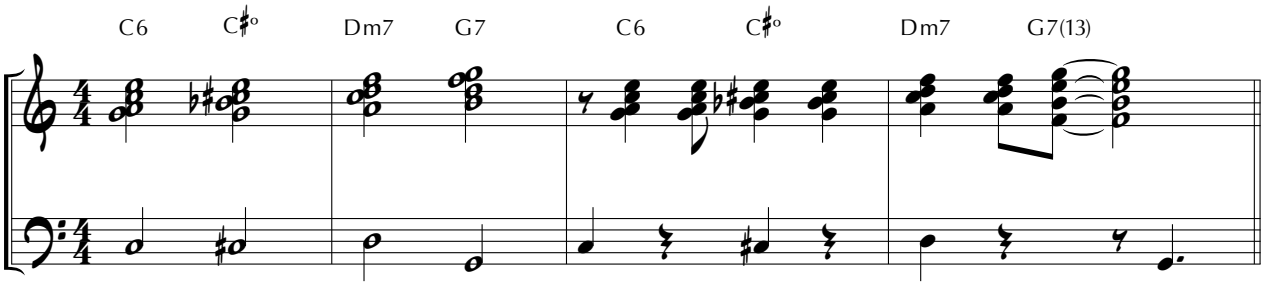


INTRODUCTIONS

Basic II

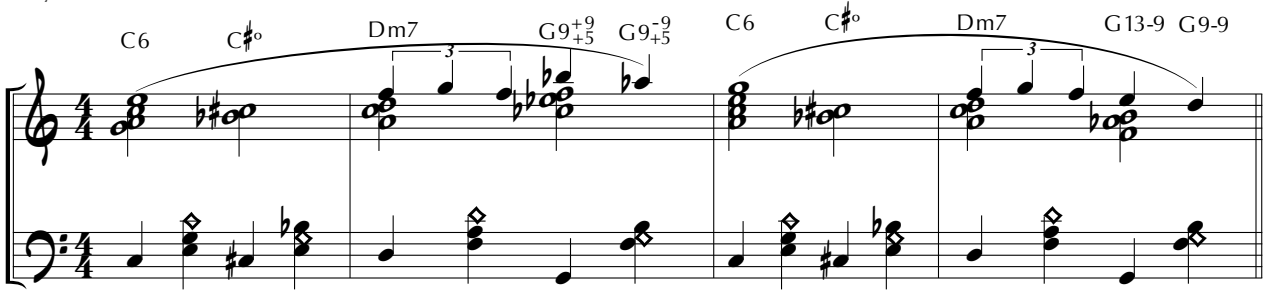
Bounce

Key of C



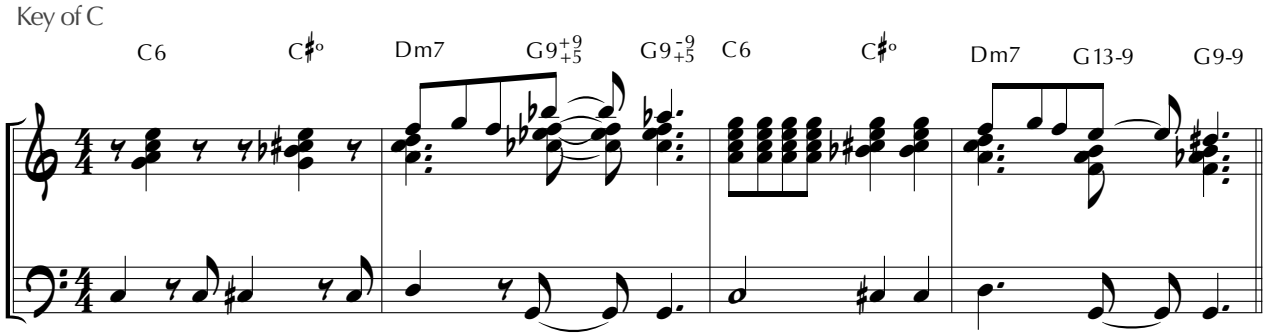
1. Slow

Key of C



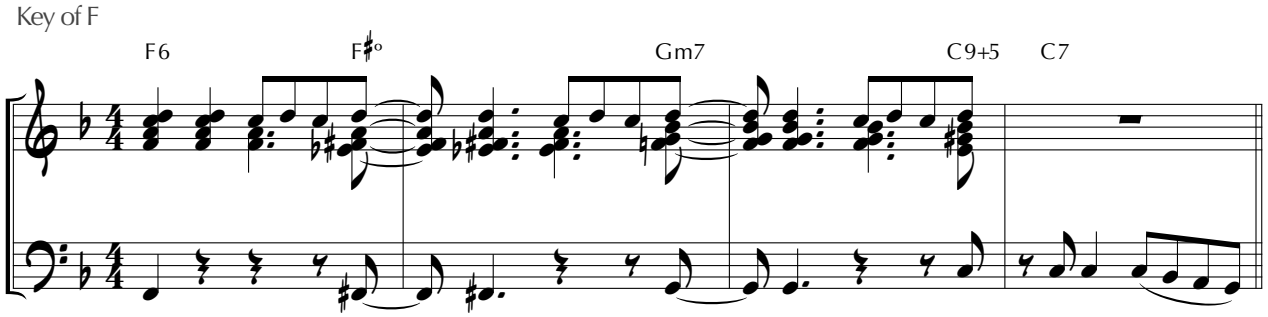
2. Slow Bounce

Key of C



3. Bounce

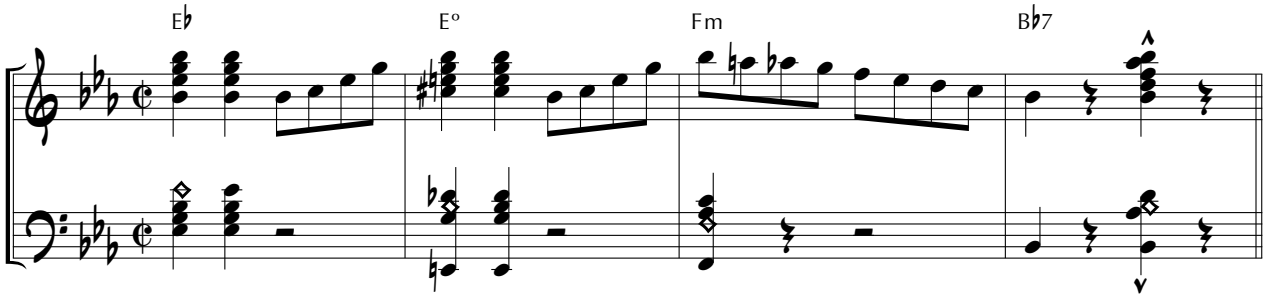
Key of F



4. March, Polka

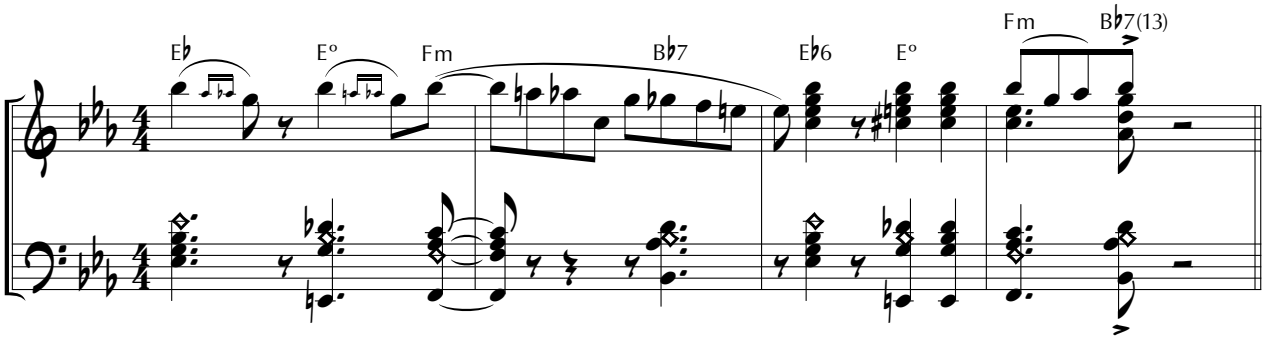
(any tune in bright 2)

Key of E♭



5. Bounce

Key of E♭

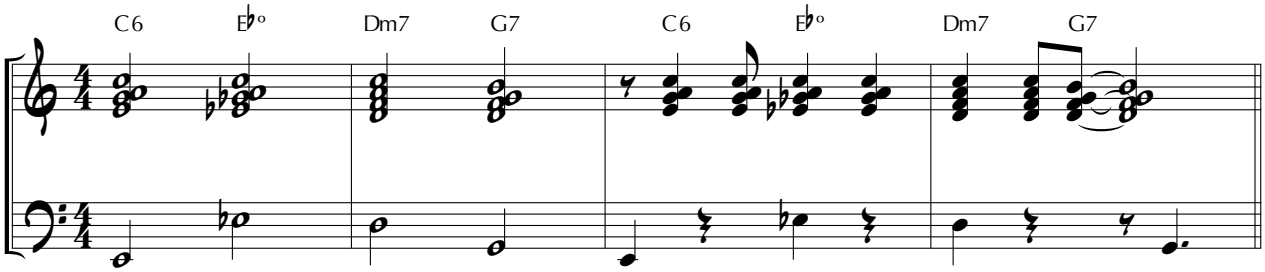


INTRODUCTIONS

Basic III

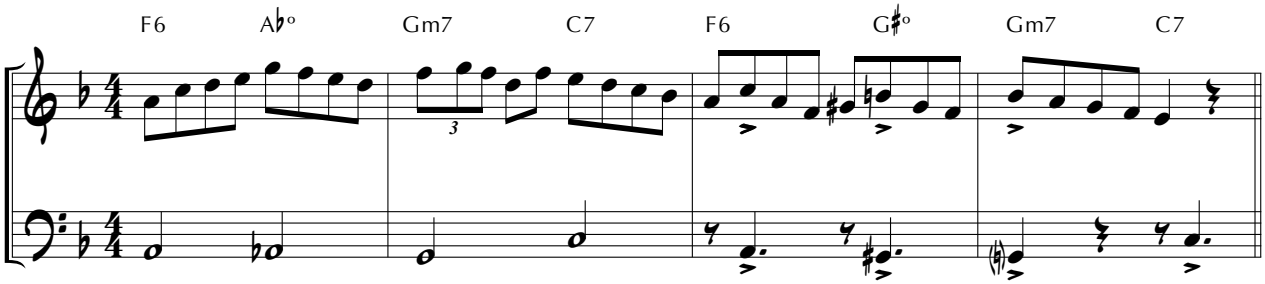
Bounce

Key of C



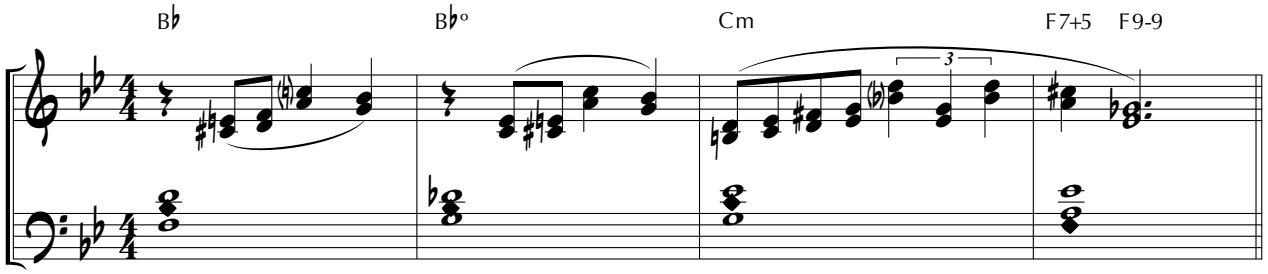
1. Medium to bright

Key of F



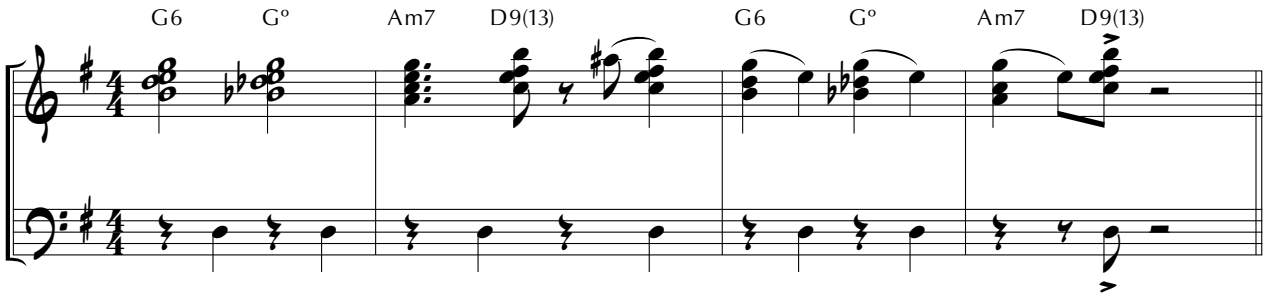
2. Slow

Key of B♭



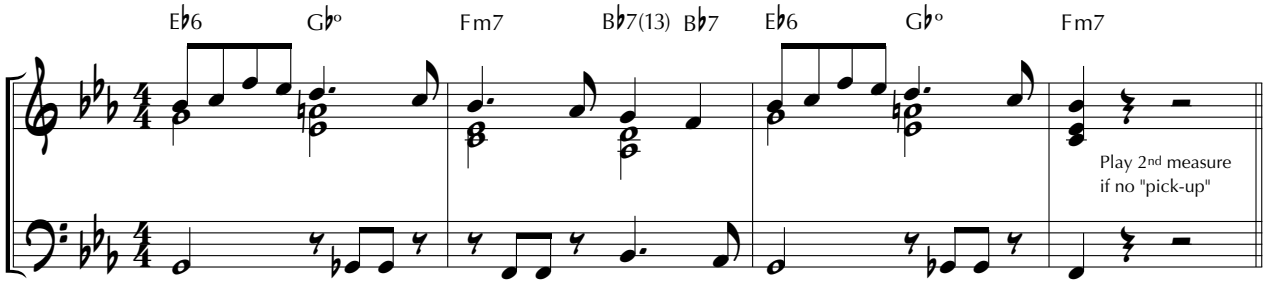
3. Bounce

Key of G



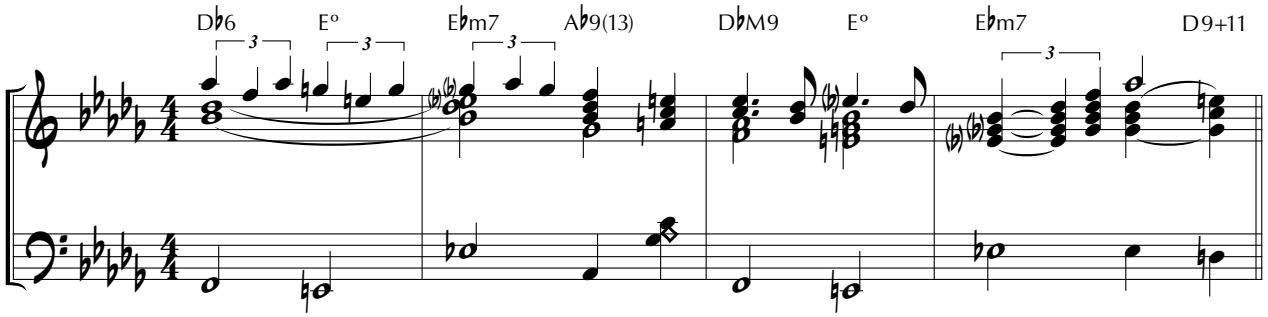
4. Slow

Key of E♭



5. Slow

Key of D♭

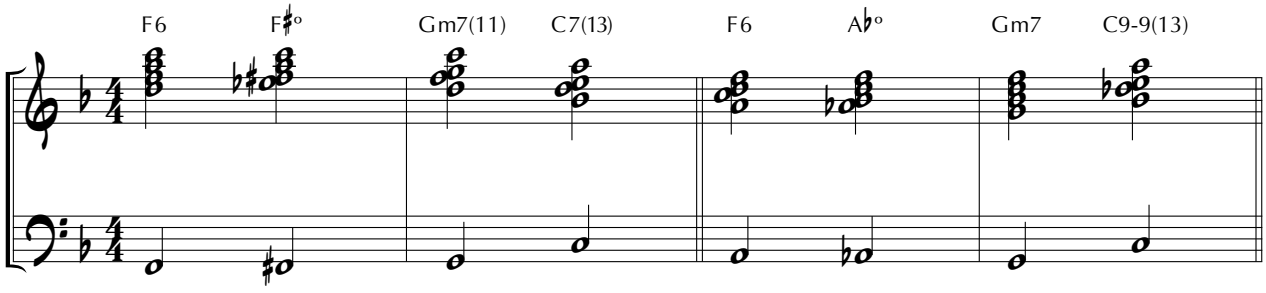


COMBINING BASICS

Basic II

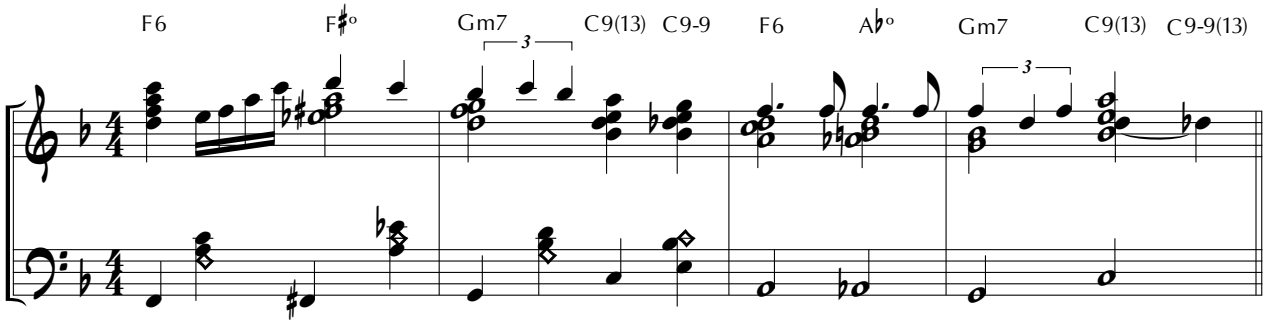
Basic III

Key of F



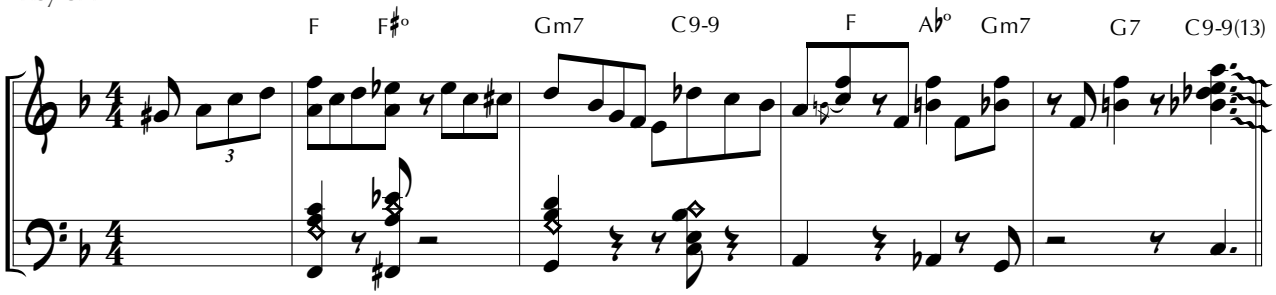
1. Slow

Key of F



2. Bounce

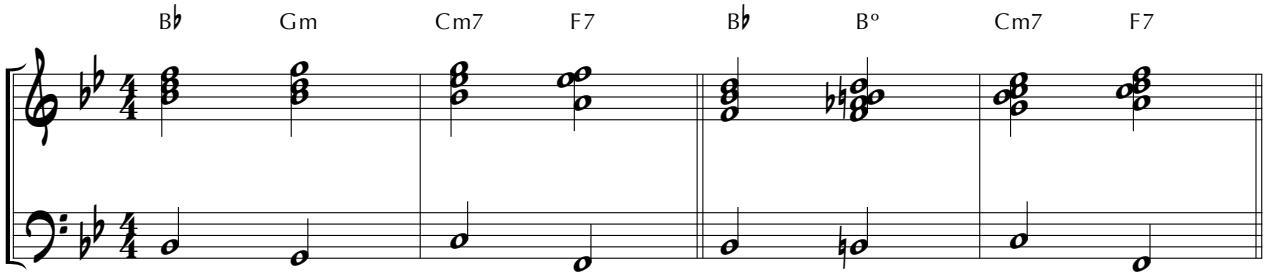
Key of F



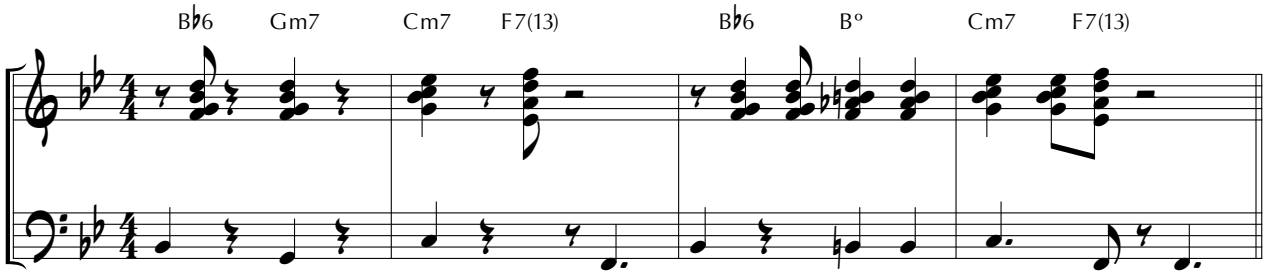
3. - Basic I

Basic II

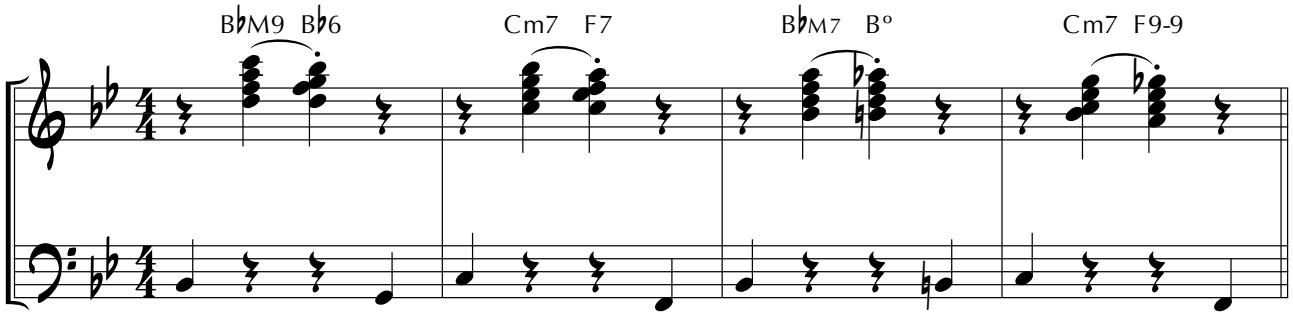
Key of B♭



1. Bounce



2. Slow to medium



SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS

1

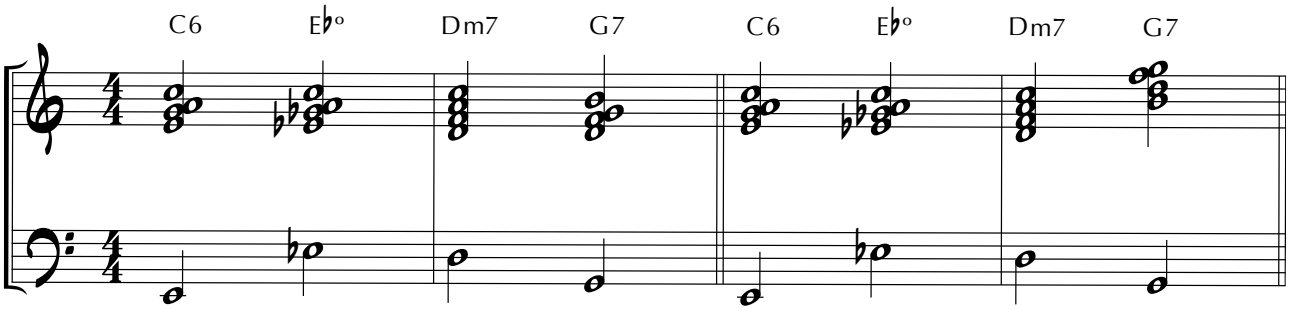
Use some individual variations, even in the earliest stages.

Basic III (*page 5*)

Really Basic, sounds like harmonic background.

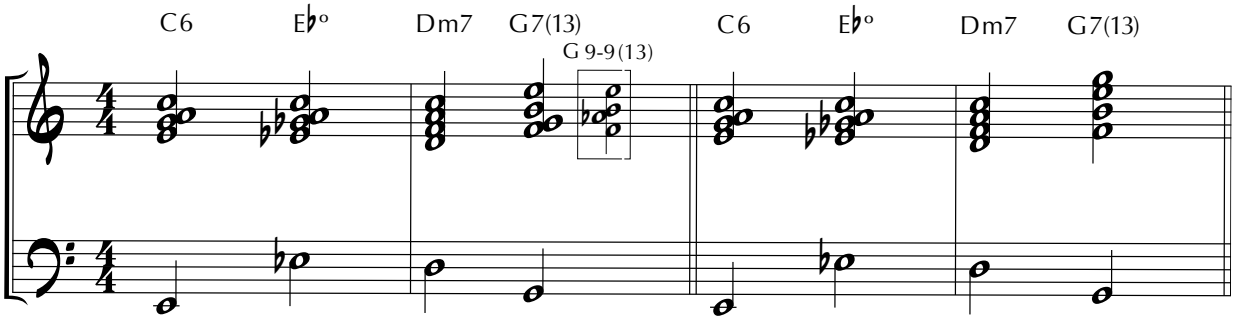
More melodic, using last chord from

Basic II (*page 3*)



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

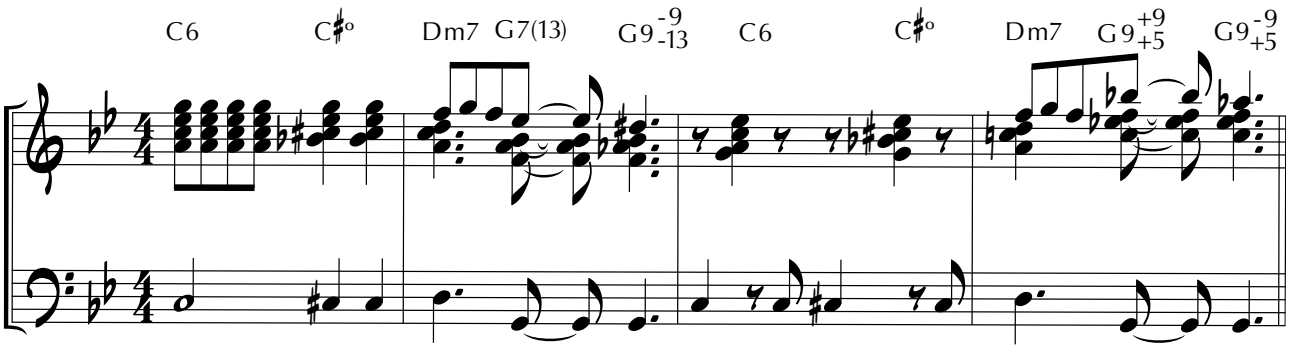
Another version. G melody with 13th support.



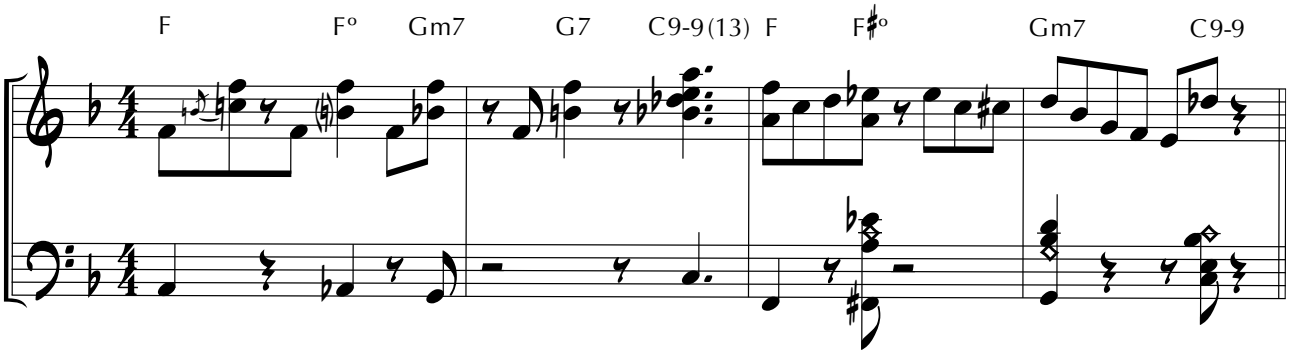
2

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



2. Bounce (*page 6*) Slightly altered



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

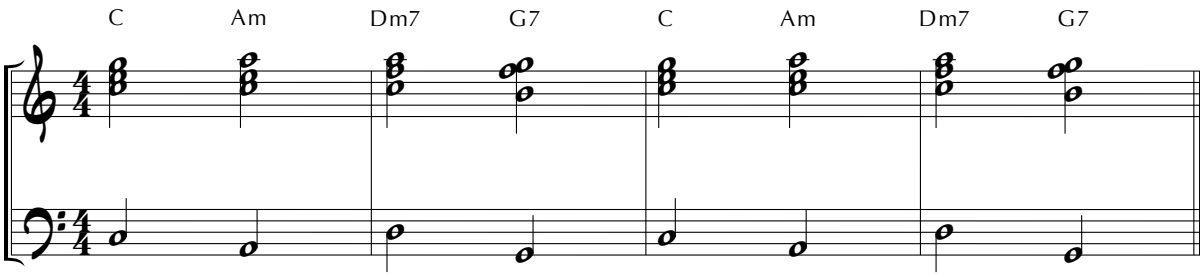
Make basics “grow” by generally altering the rhythmic harmonic or melodic material.

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



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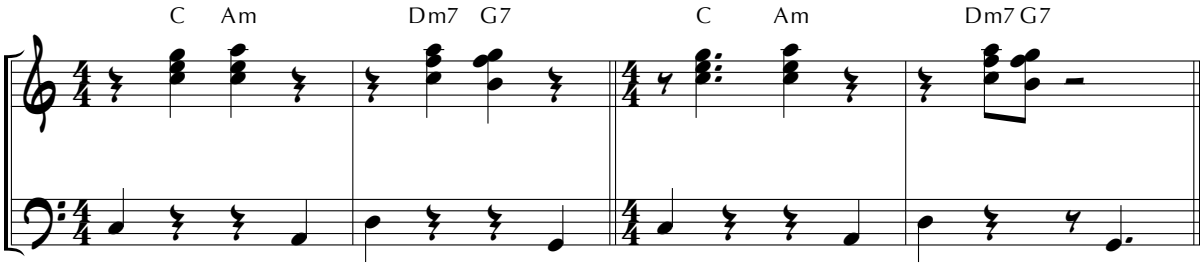
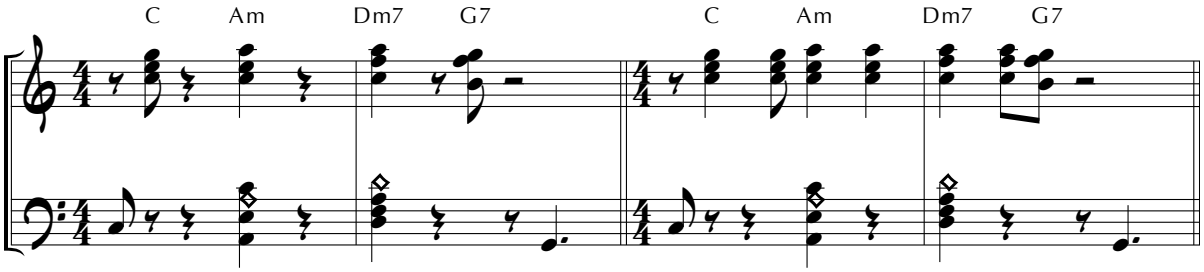


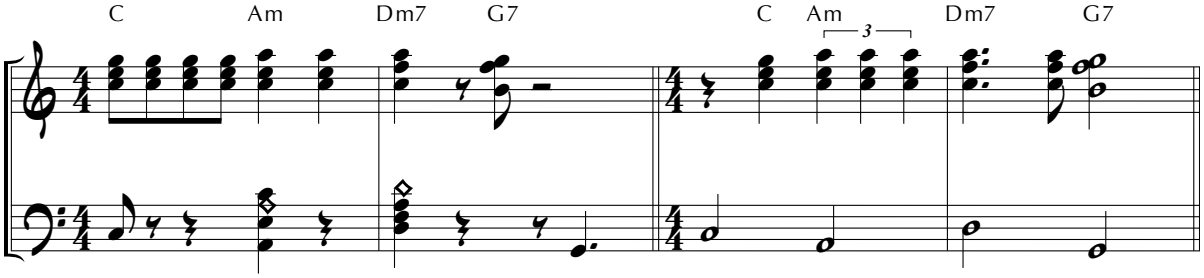
2. Bounce

3. Bounce



4. Bounce

5.



6. Ballad

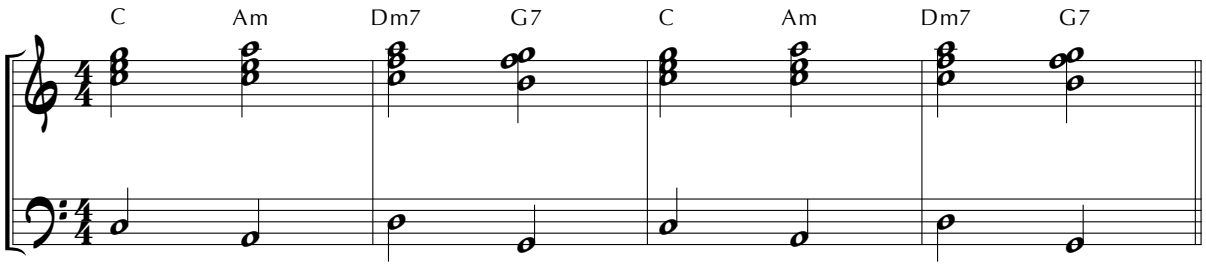
The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.

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



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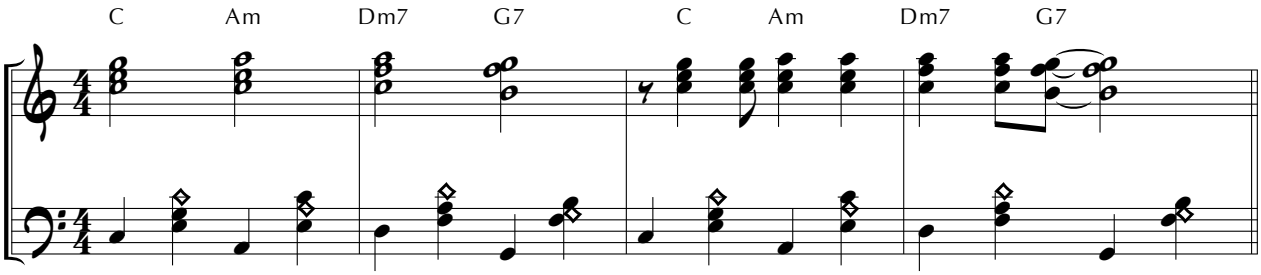

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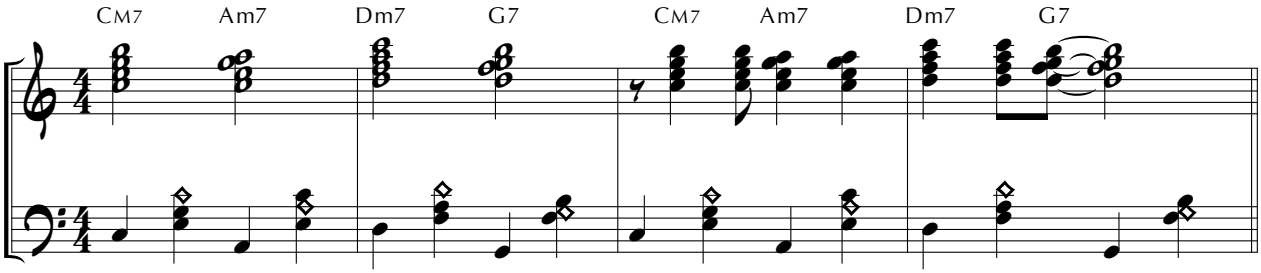

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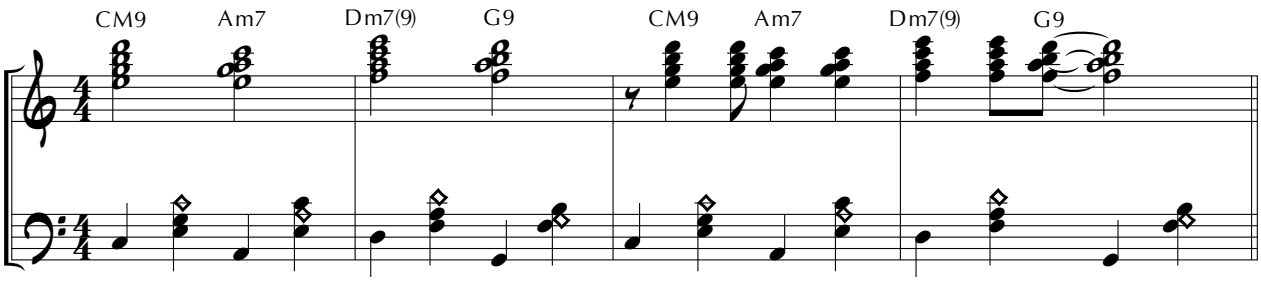
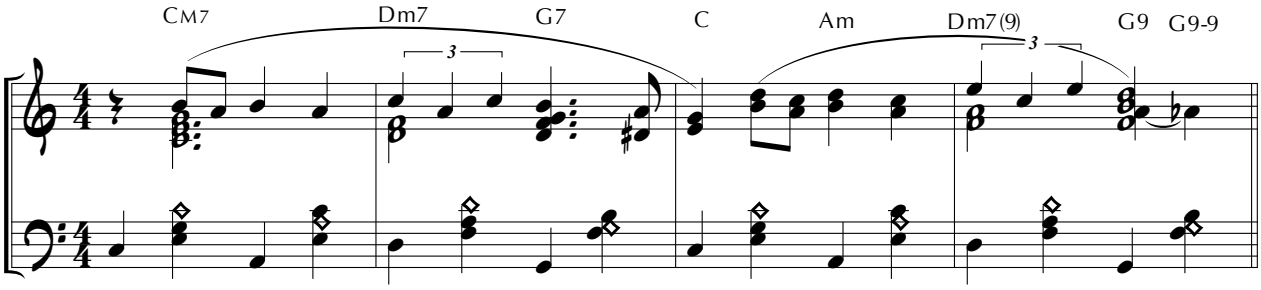
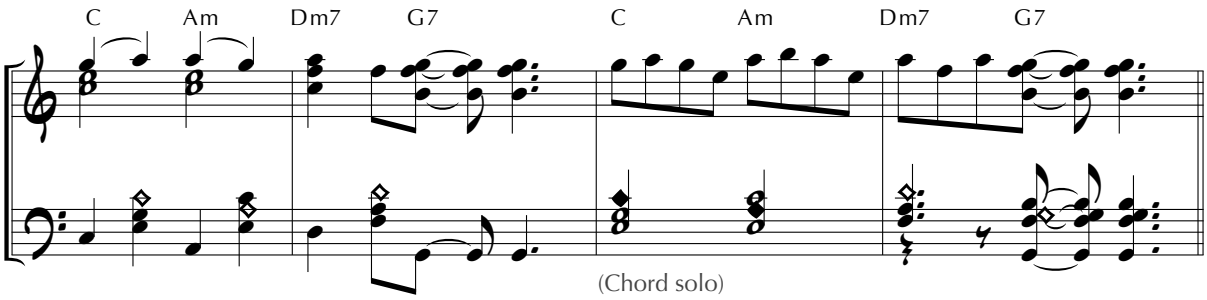


4. Ballad



11

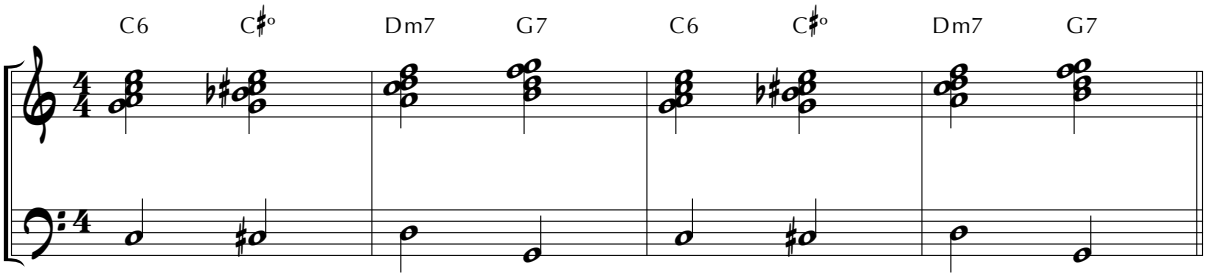
4. Bounce



RHYTHMIC "GROWTH"

Basic II

Basic II



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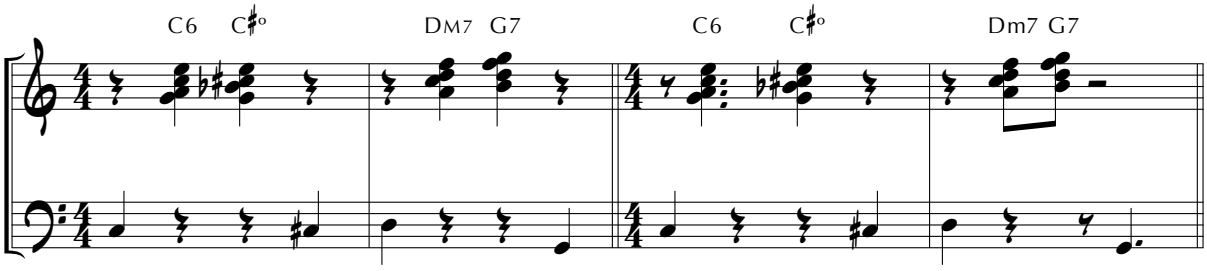
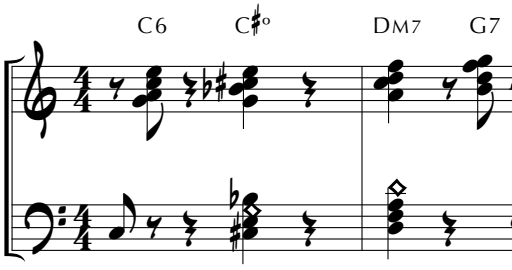
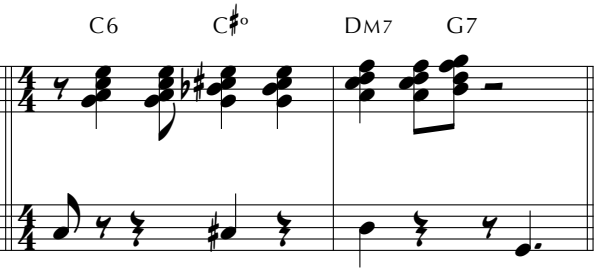


2. Bounce

3. Bounce



4. Bounce



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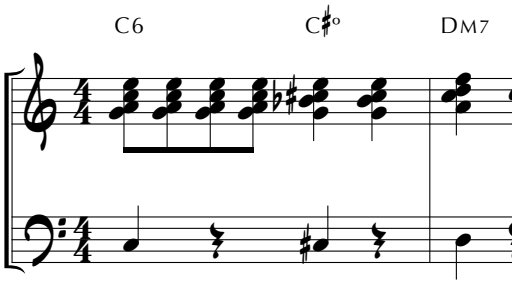
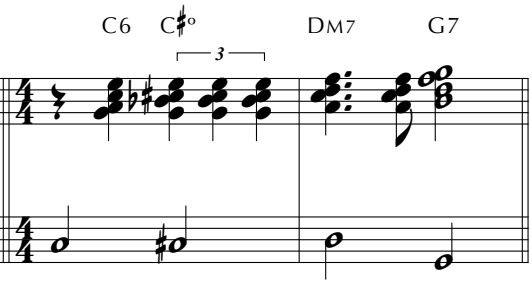


6. Ballad



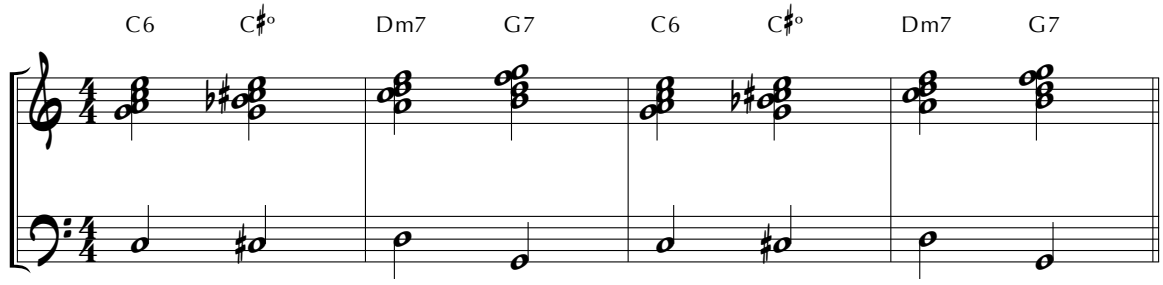
12

HARMONIC "GROWTH"

Basic II

(Including one of the rhythmic patterns.)

Basic II



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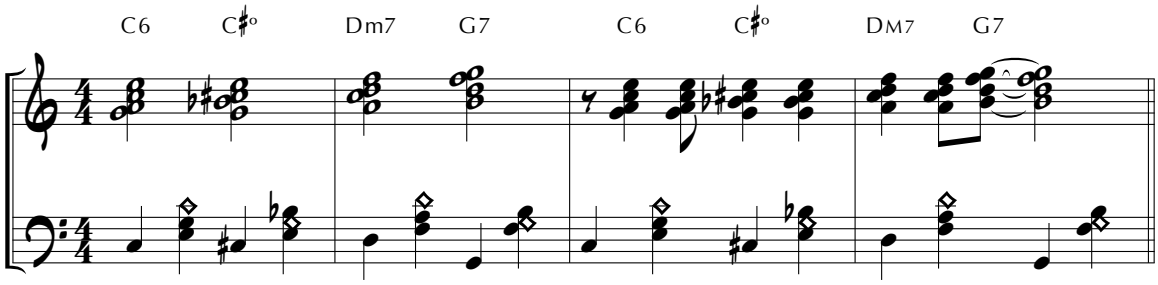
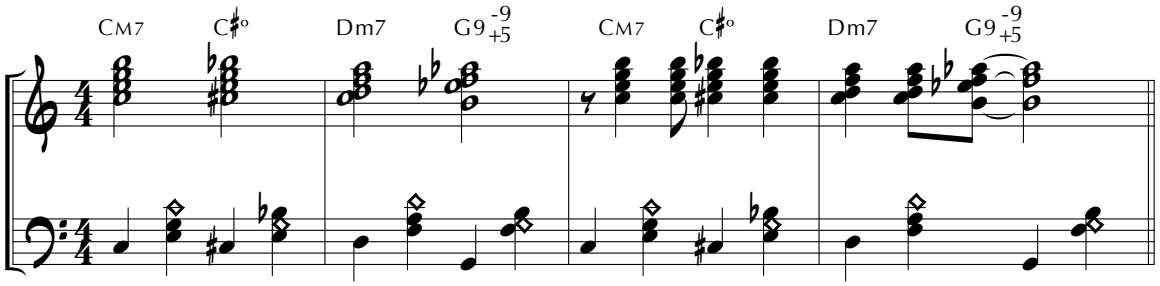


2. **Bounce**



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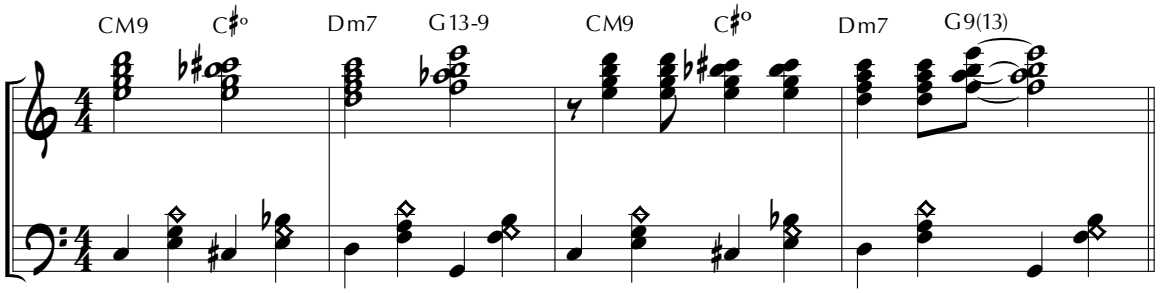
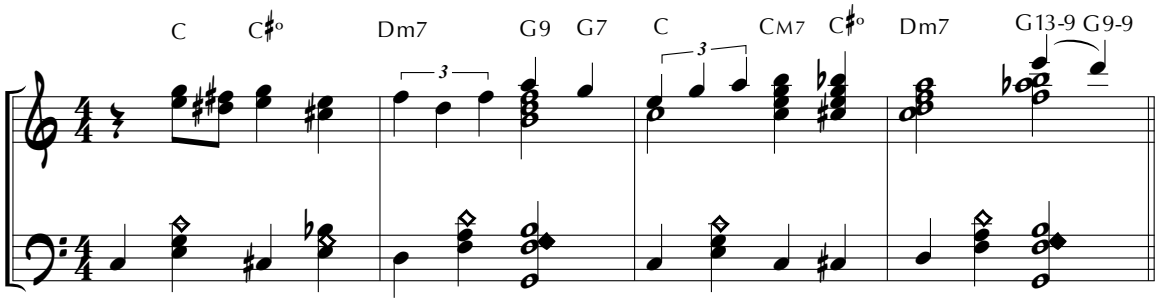
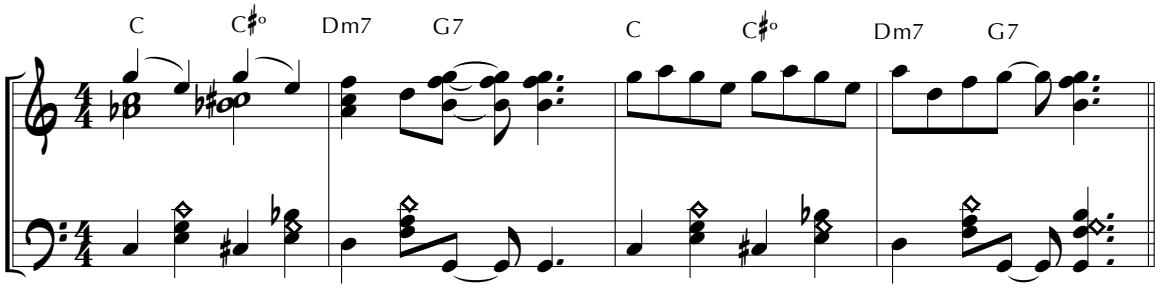


Developing melody by using nearby chord or scale tones.

4. Ballad



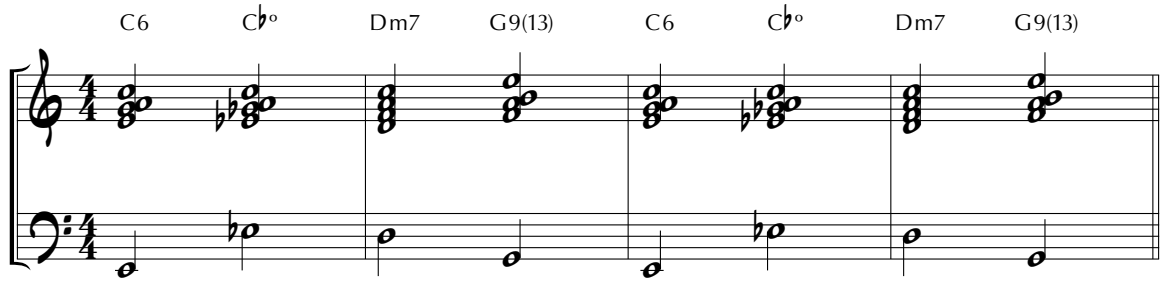
5. Bounce



RHYTHMIC "GROWTH"

Basic III

Basic III



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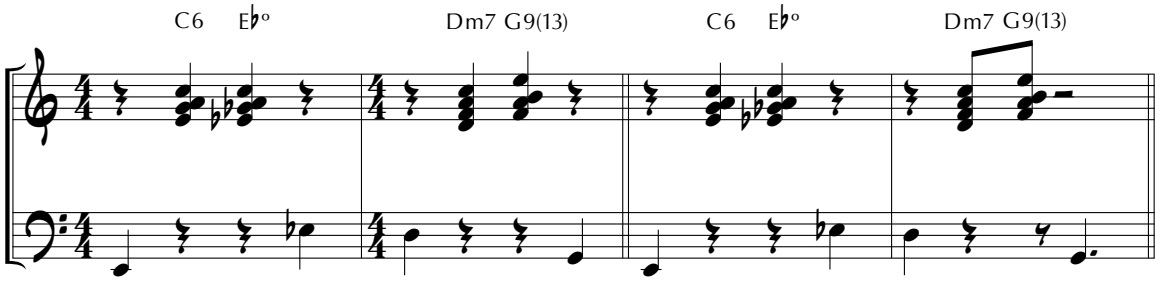
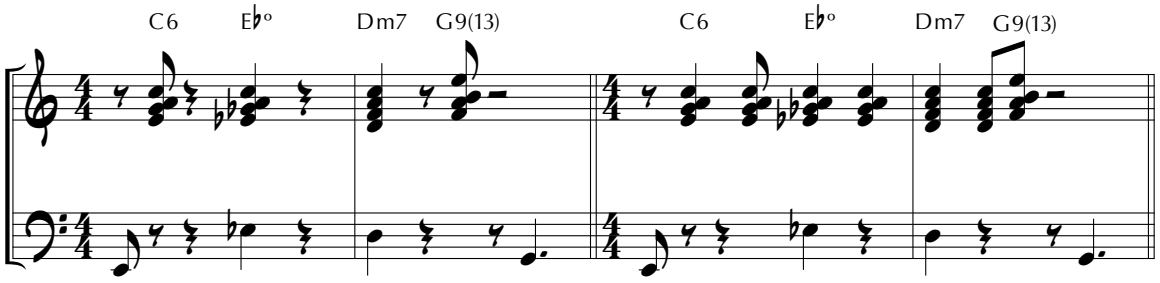


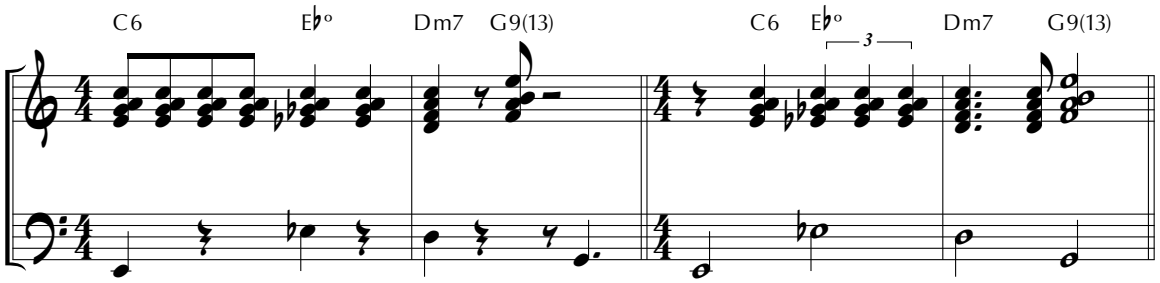
2.

3. Bounce



4. Bounce

5.



6. Ballad

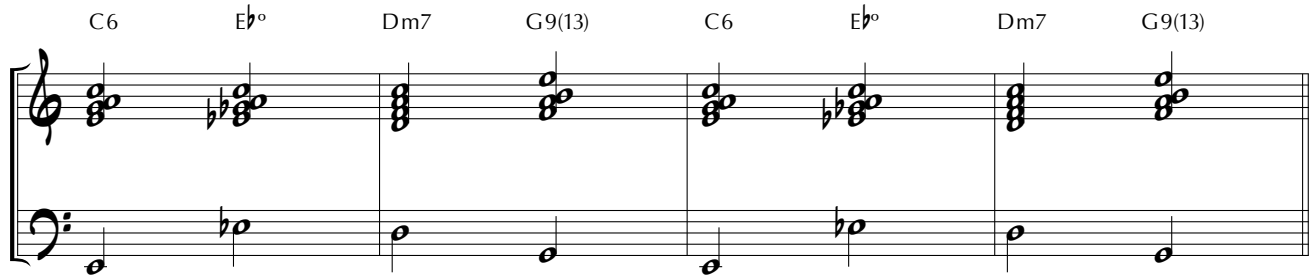
Suggestion: Apply the above rhythmic patterns to the B♭ "slow to medium" example on *page 7*.

HARMONIC "GROWTH"

Basic III

(Including one of the rhythmic patterns.)

Basic III



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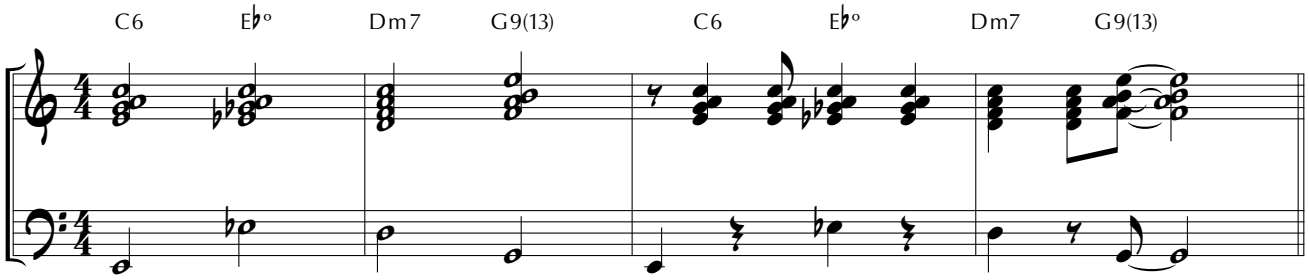

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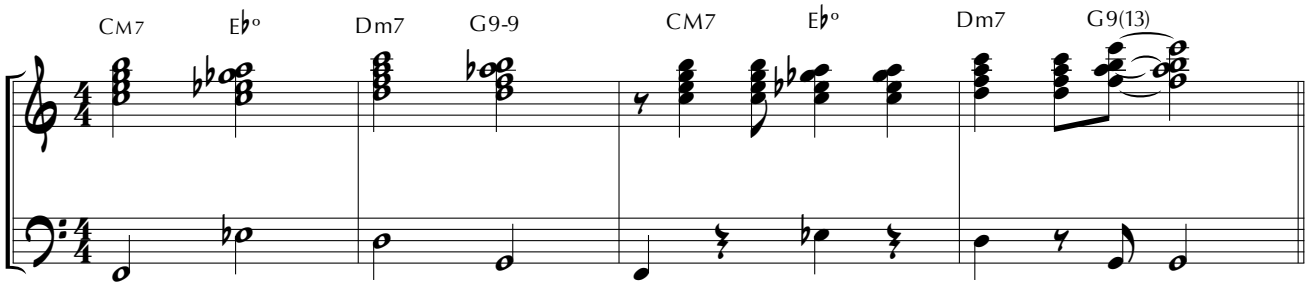
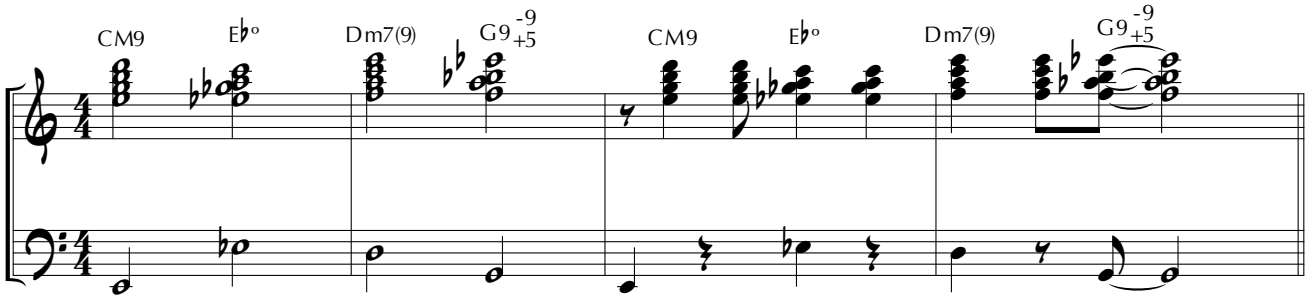
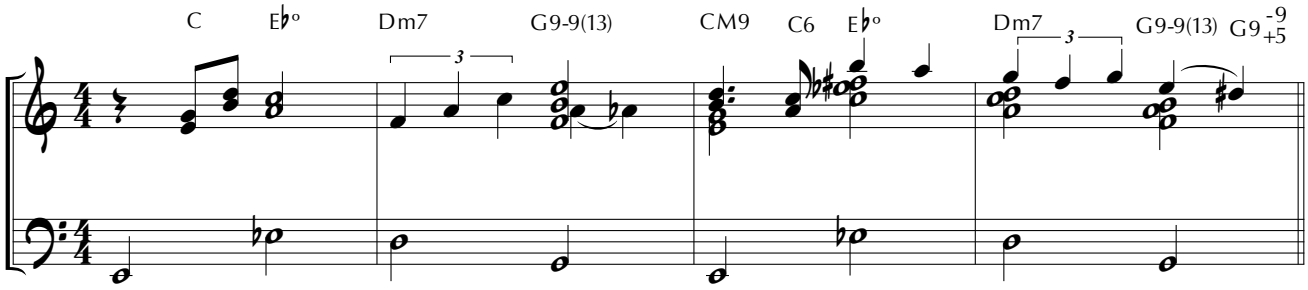


3. **Bounce**



Developing melody by using nearby chord or scale tones.

4. Ballad



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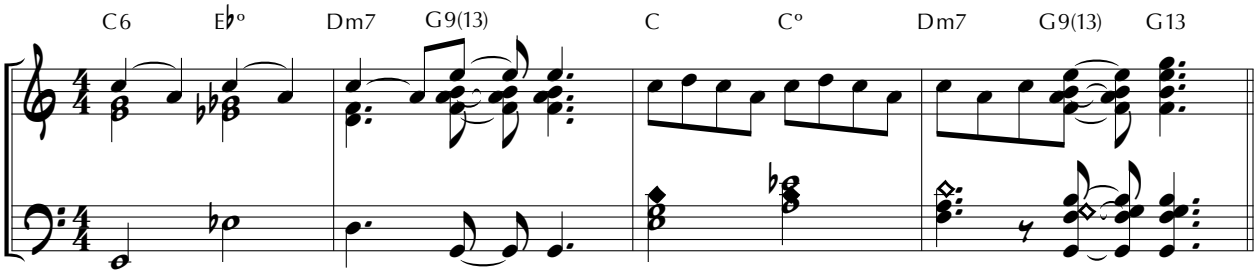
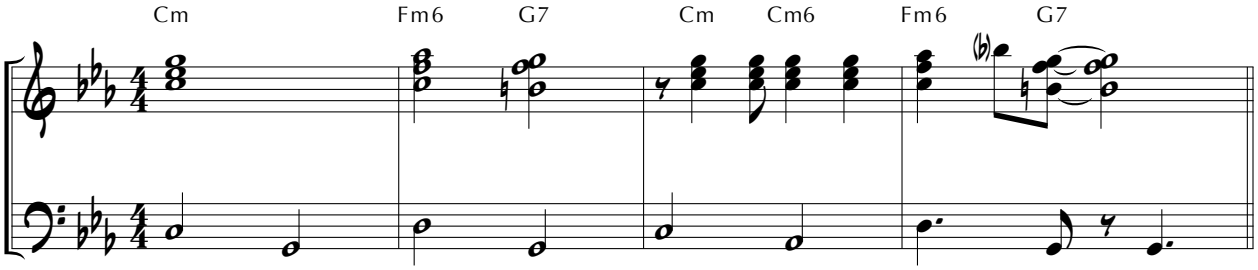


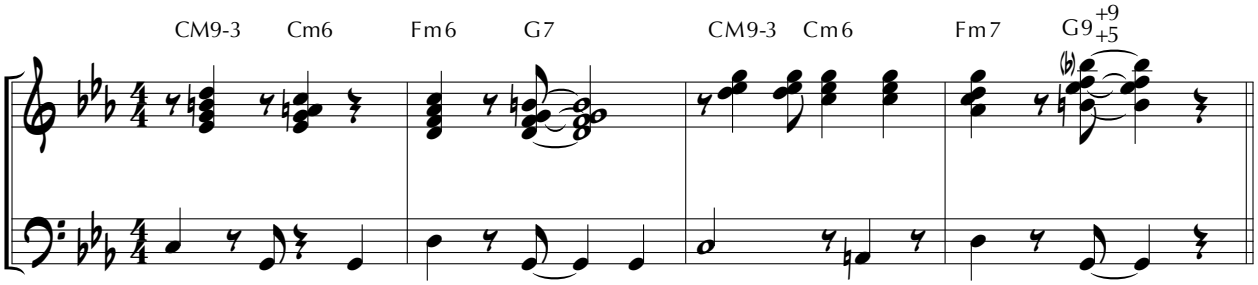
(Chord solo

MINOR INTRODUCTIONS

Basic



1. Bounce



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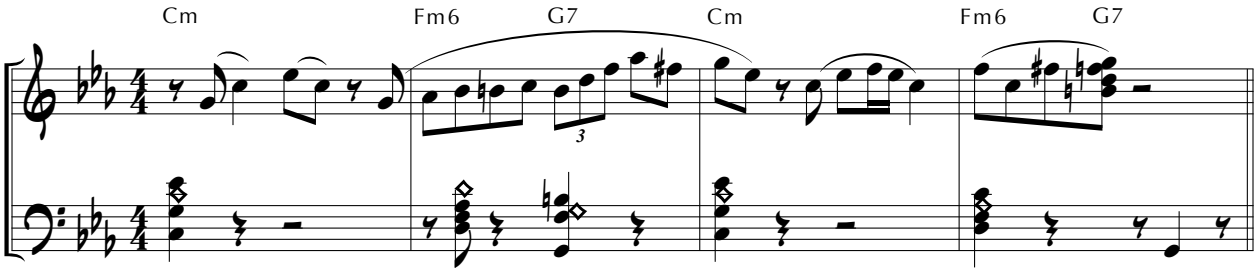
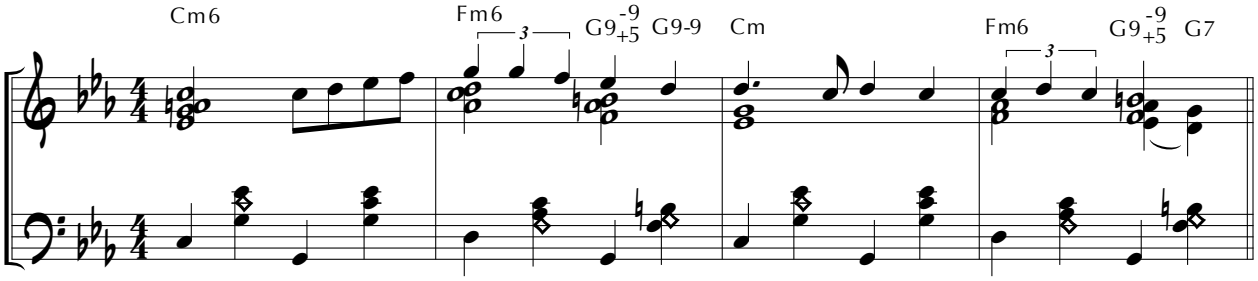


3. Ballad



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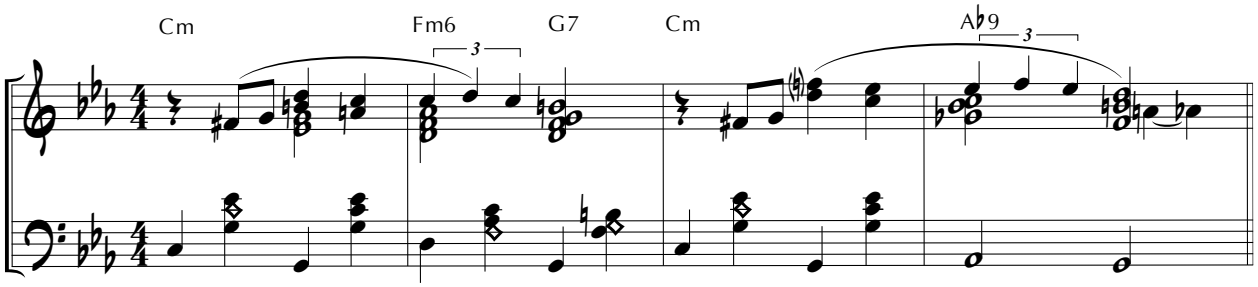
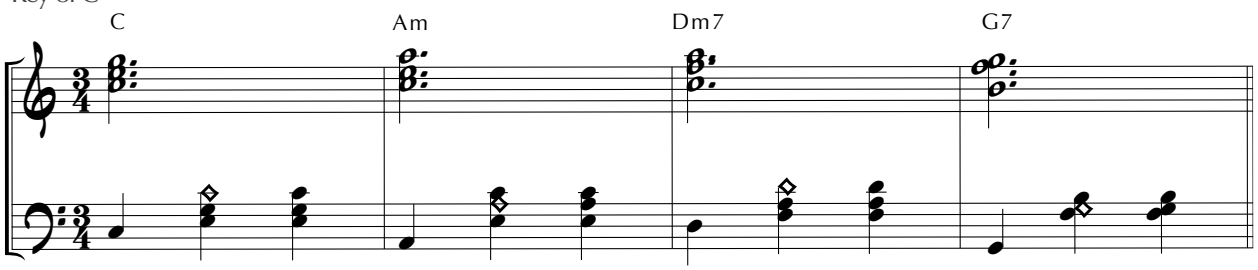


WALTZ INTRODUCTIONS

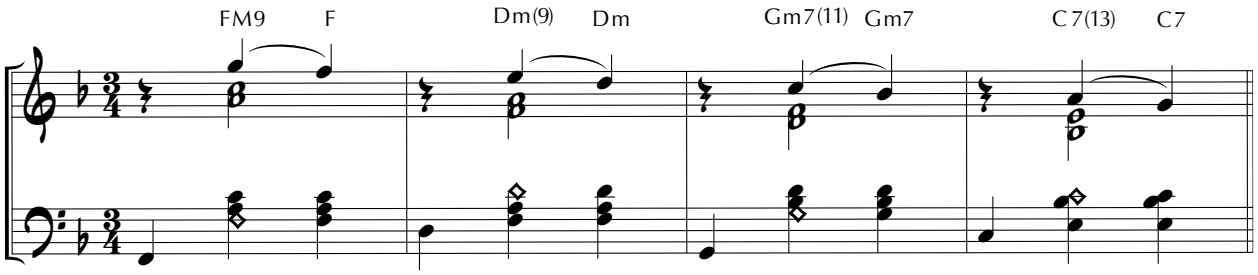
Basic

Key of C



Key of F

1.



Key of F

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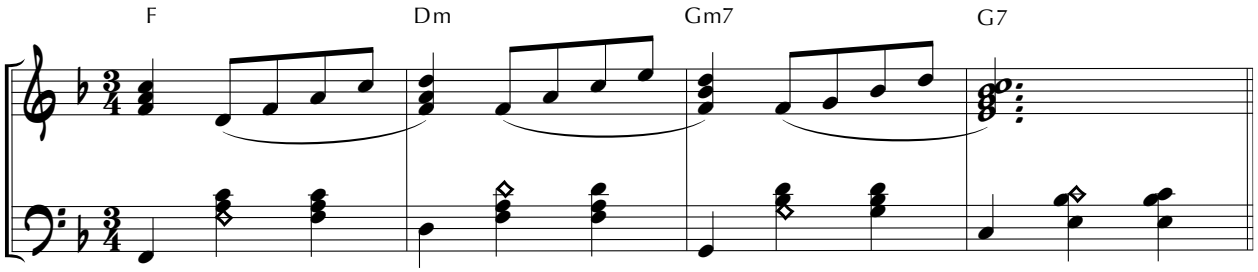
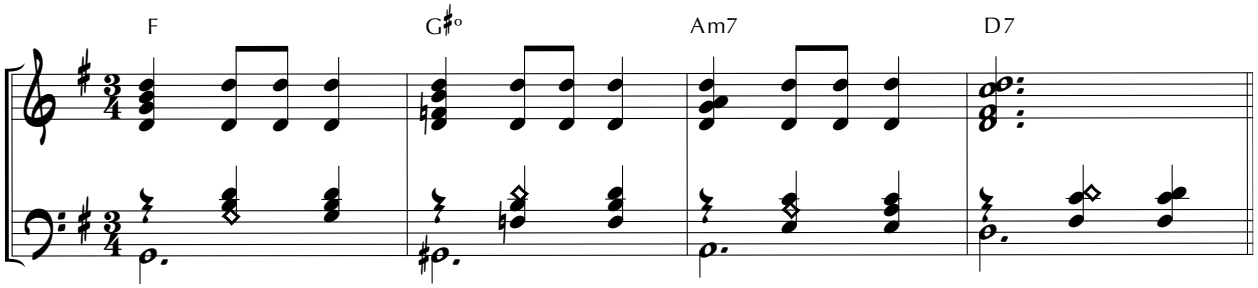


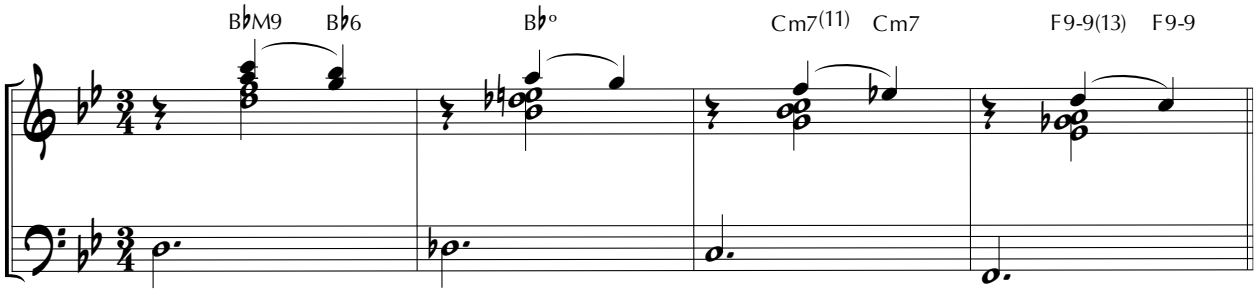
Key of G

3.



Key of B♭

4.



Key of E♭

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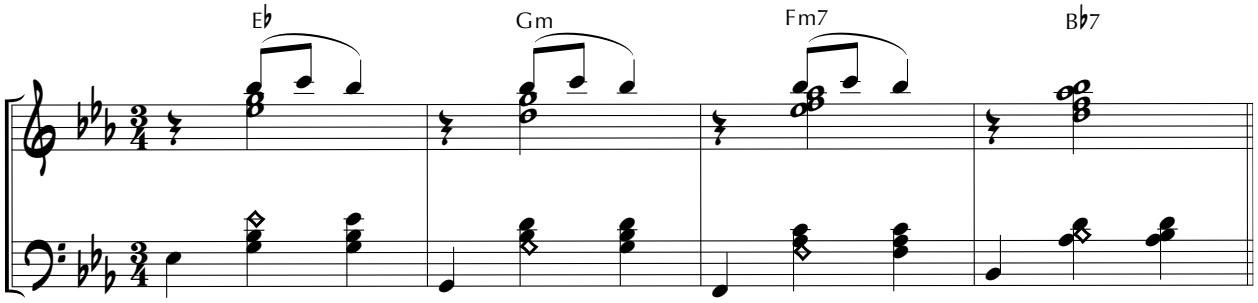

Viennese Waltz

Key of D

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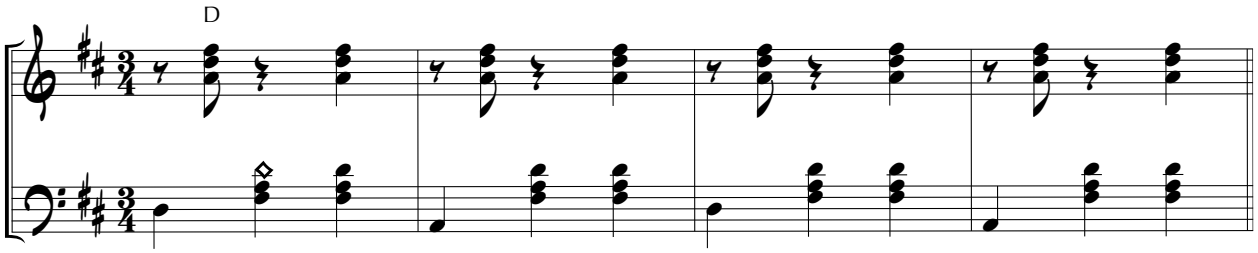

WALTZ INTRODUCTIONS IN MINOR

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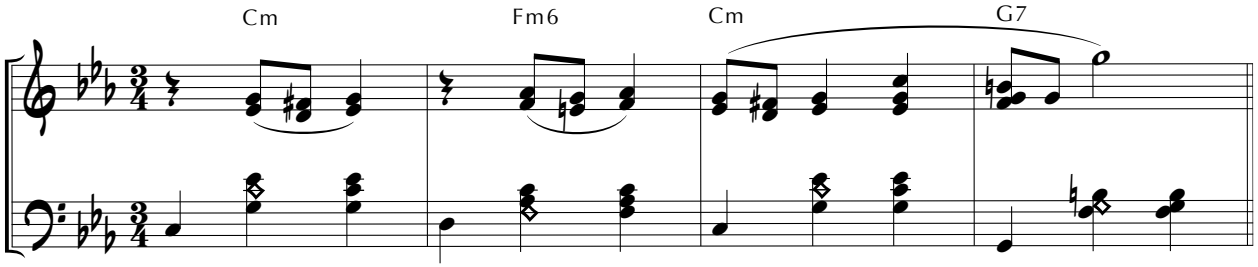
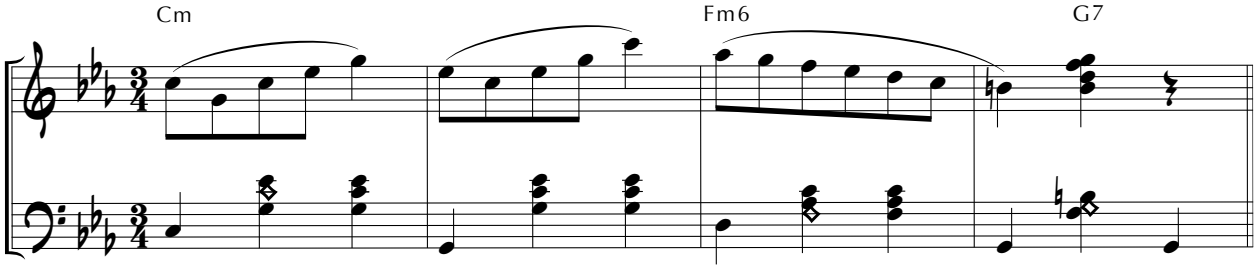


Bright

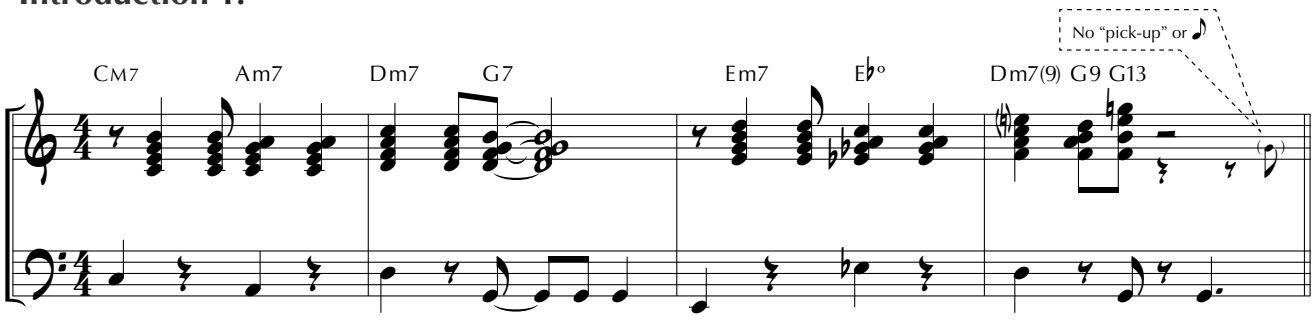
2.



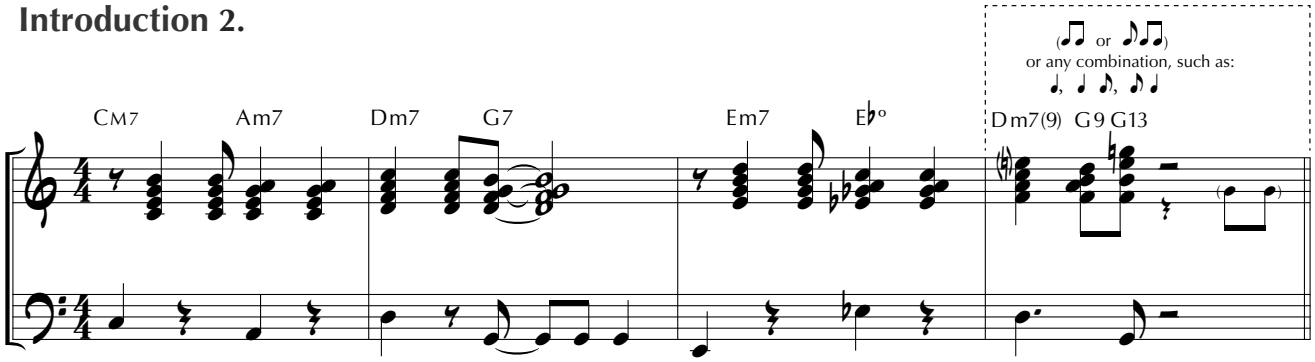
THE "PICK-UP"

When a tune begins with a "Pick-up", the introduction should be adjusted to allow room for it.

Introduction 1.



Introduction 2.



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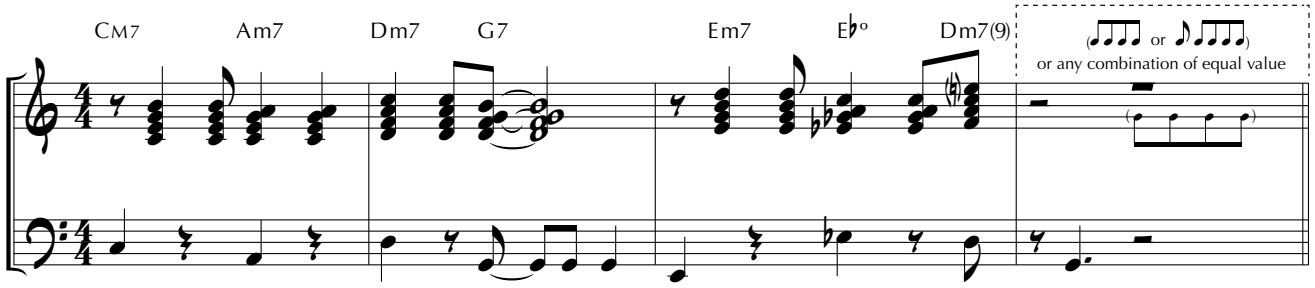
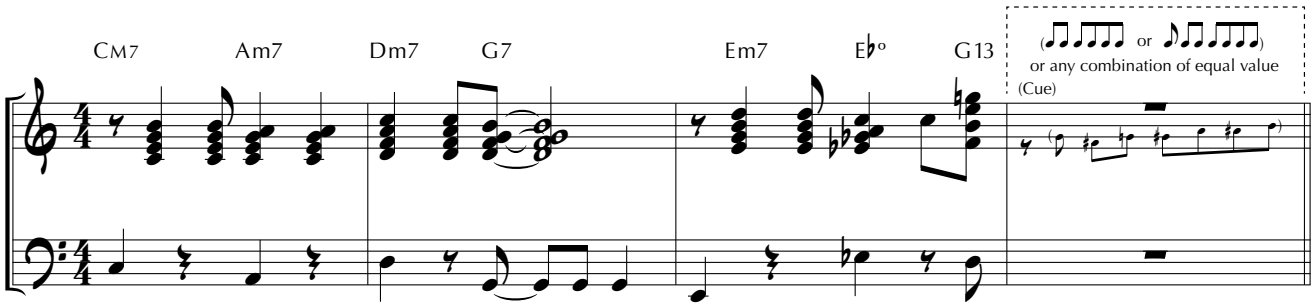


Introduction 4.

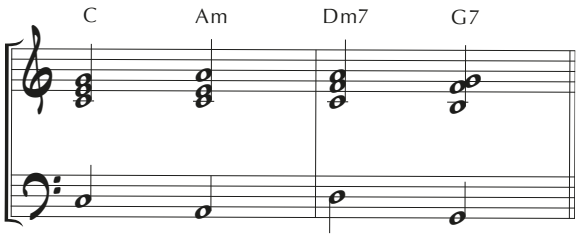


TURN-AROUNDS

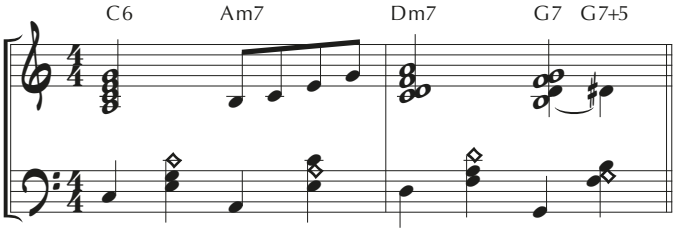
On Basics I , II and III

Turn-arounds are, in effect, two-measure introductions.
They can be made four measures by repeating,extending or combining.

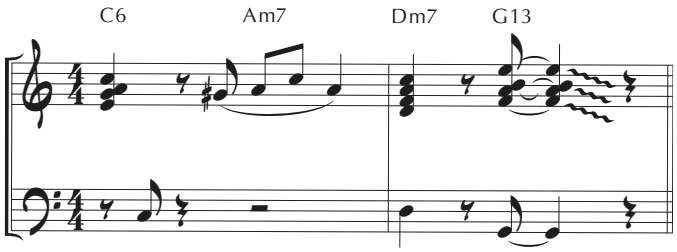
Basic I



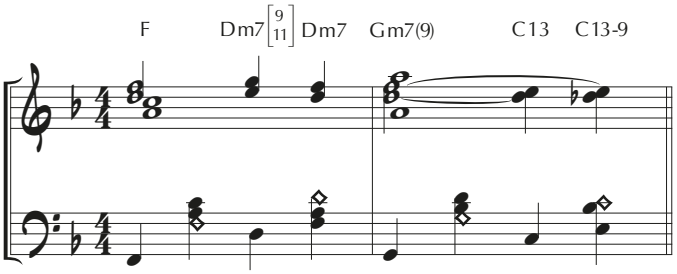
1. Slow



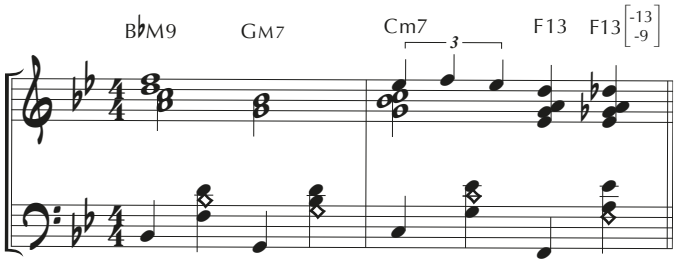
2. Bounce



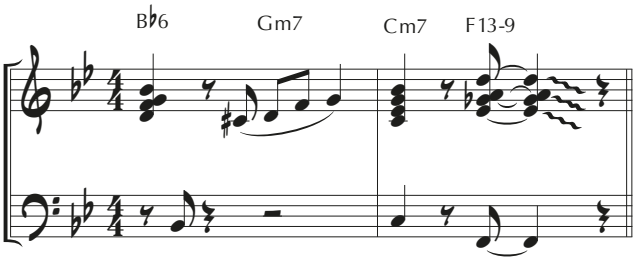
3. Slow



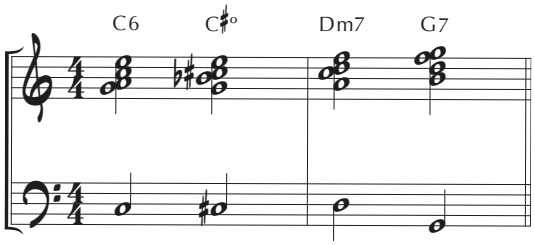
4. Slow



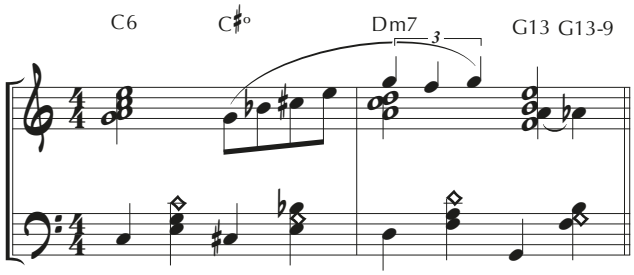
5. Bounce



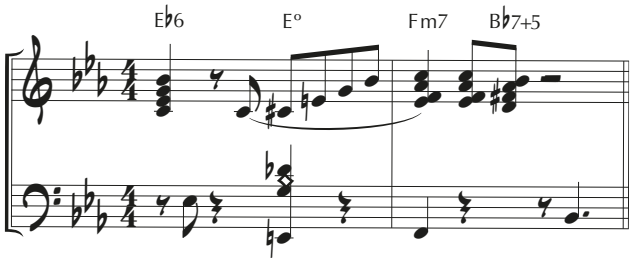
Basic II



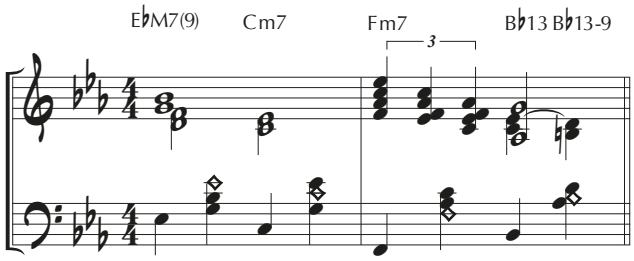
1. Slow



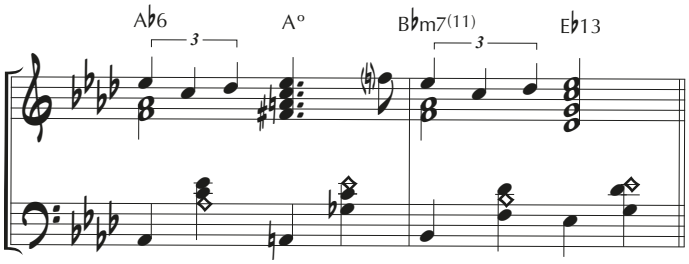
2. Bounce



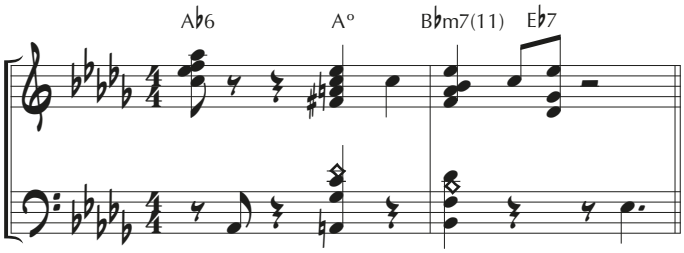
3. Slow



4. Slow

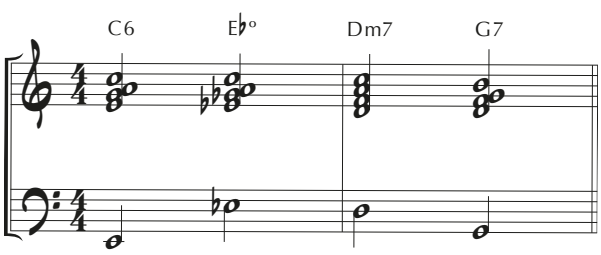


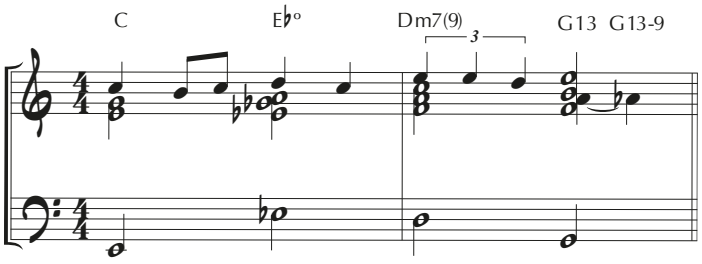
5. Bounce



Basic III

1. Slow





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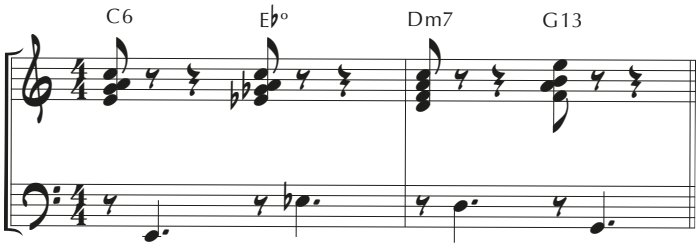

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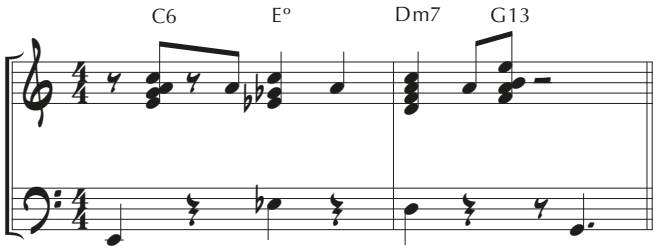
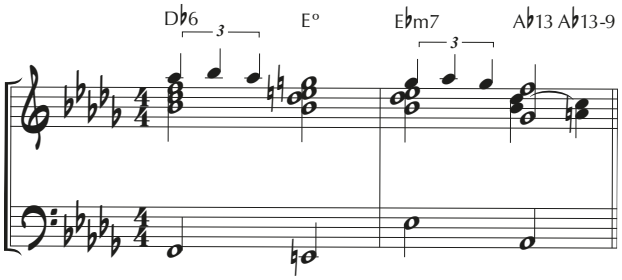
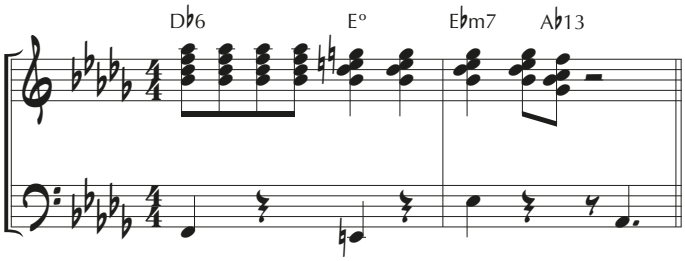


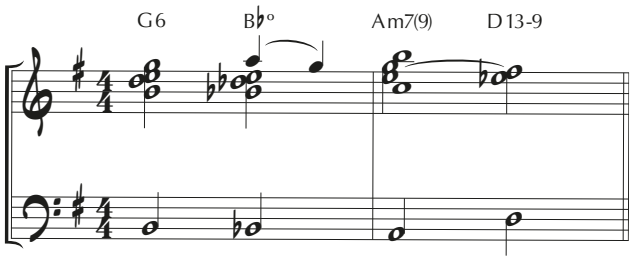
4. Slow



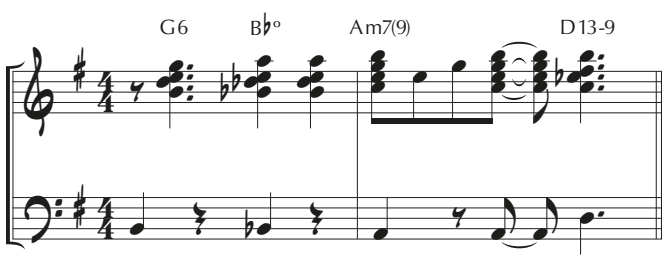
5. Bounce



6. Slow



7. Bounce



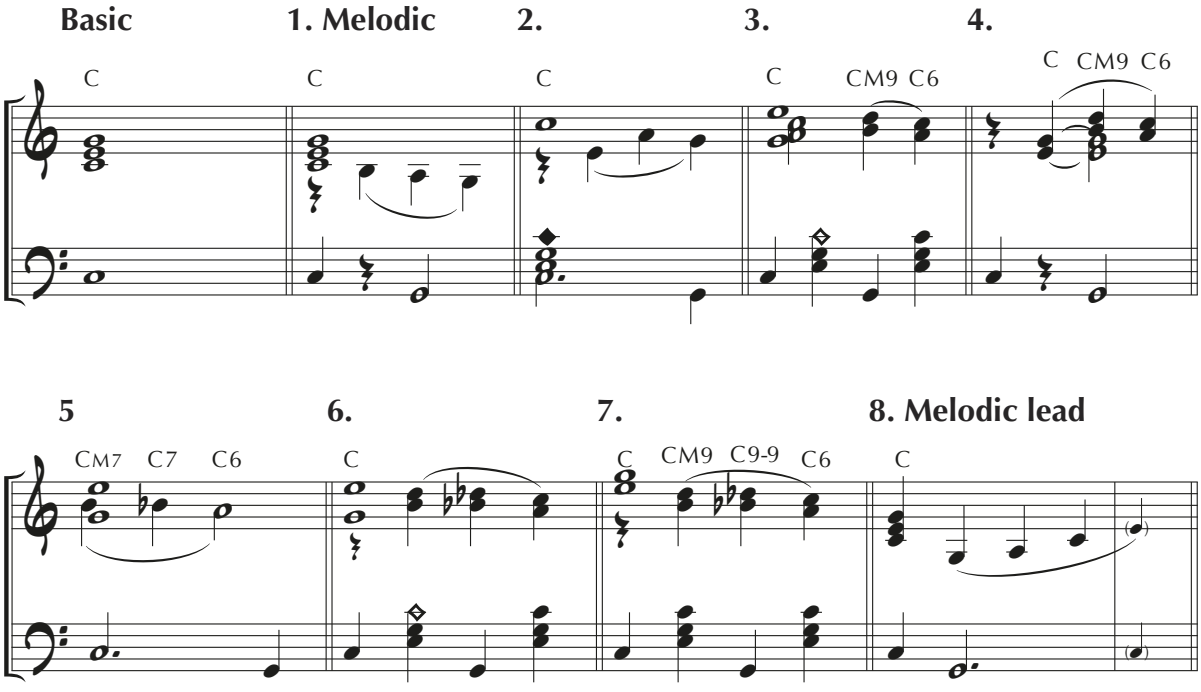
ONE-MEASURE TURN-AROUNDS

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:

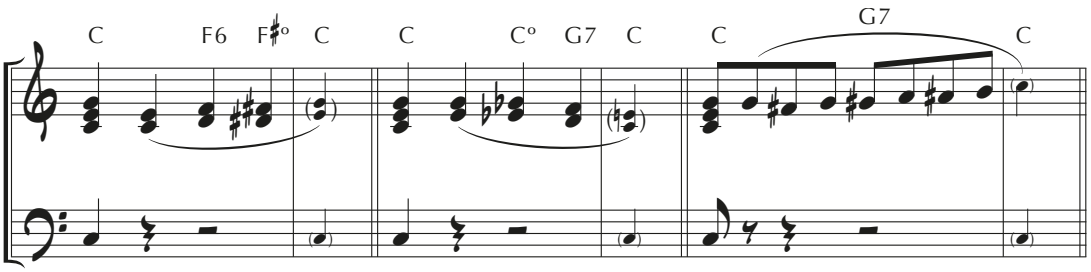
(1) Using a melodic "fill-in" which may lead to the next note.

(2) By adding a leading chord (V7) or chords (II7 - V7) which may be repeated, arpeggiated or varied.

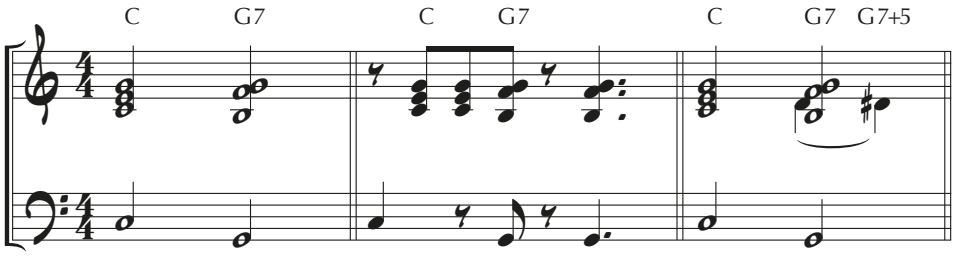
The same solutions also may be applied to a two-measure turn-around where only a tonic (I) chord is indicated. However, the easiest solution, in this case, is to use the basic progression I - VI - II -V7.



9 **10.** **11.**

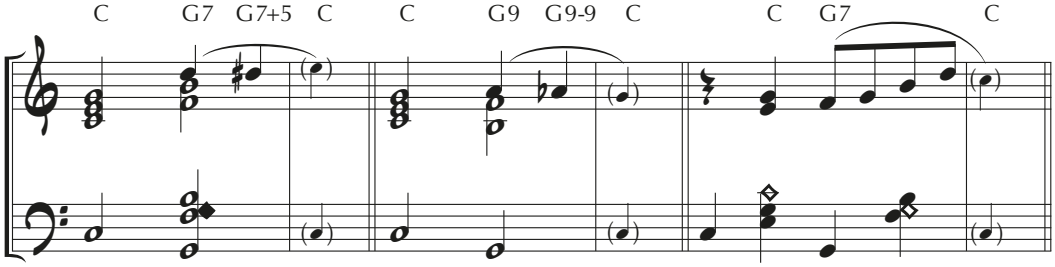


1. **Adding V7** **2.** **3.**

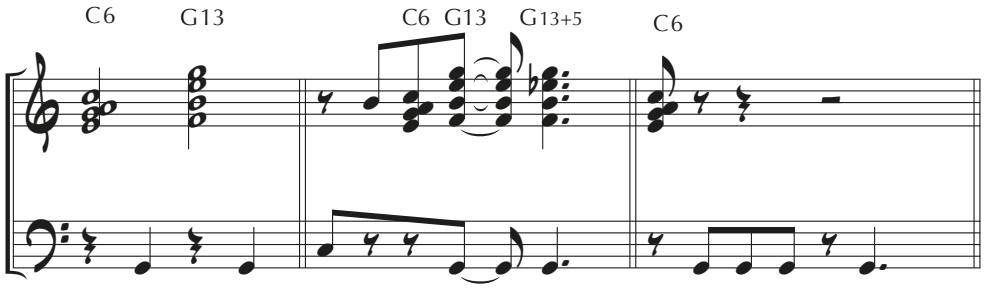


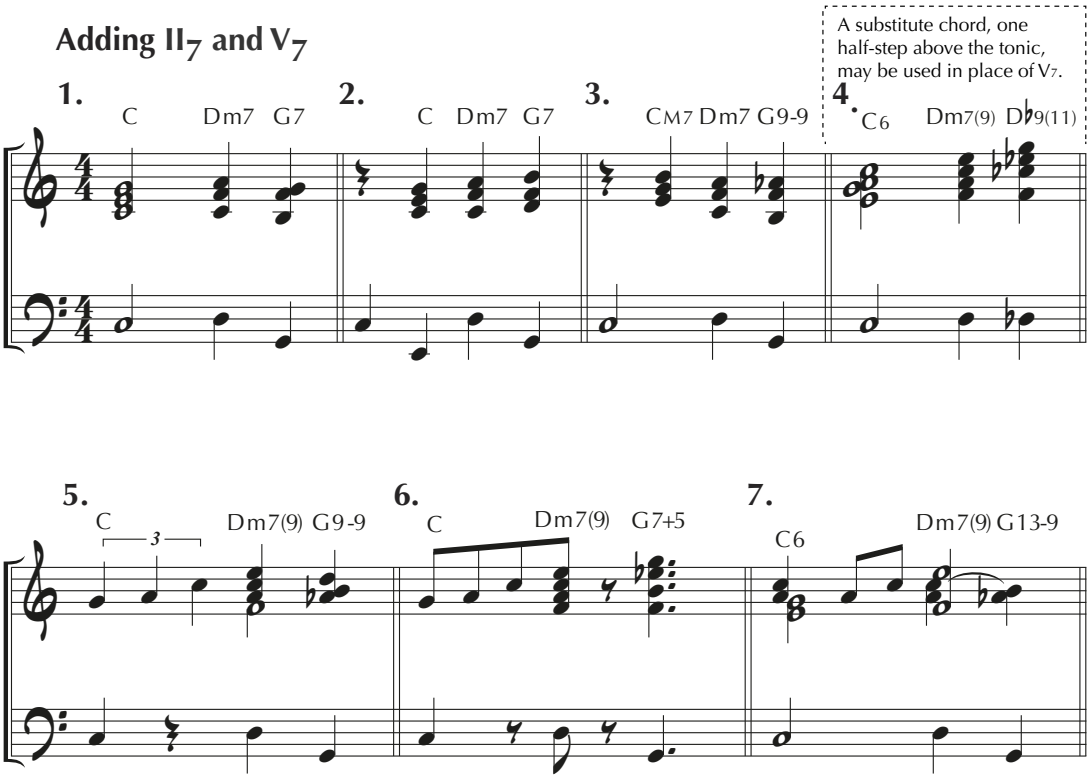
4. **Leading smoothly to melody note.**

5. **6.**



7. **8.** **9.**



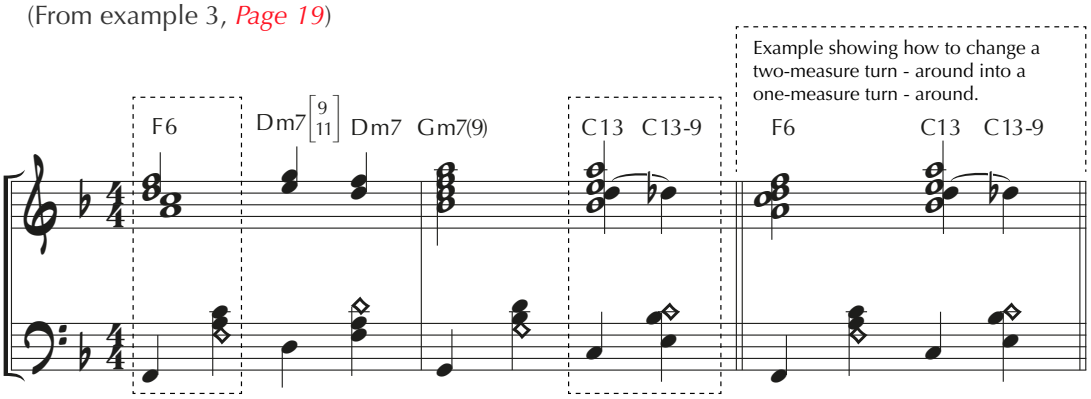


Try to create other turn-arounds by using parts of two-measure turn-arounds or four-measure introducfions.

Two measure turn-around.

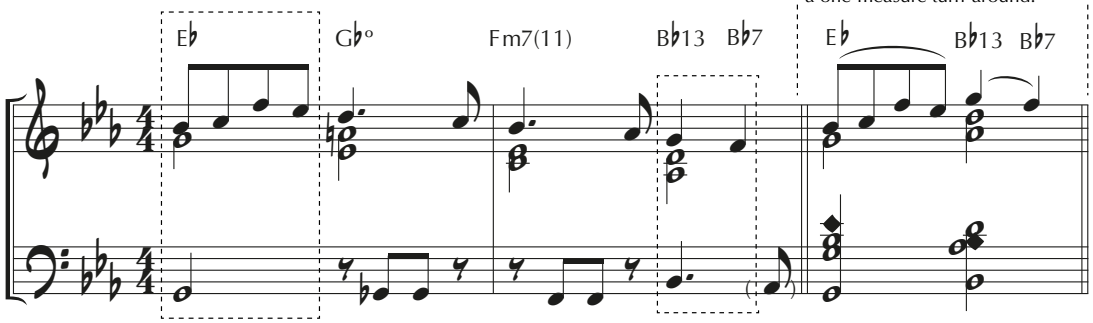
(From example 3, *Page 19*)

One-measure turn-around.

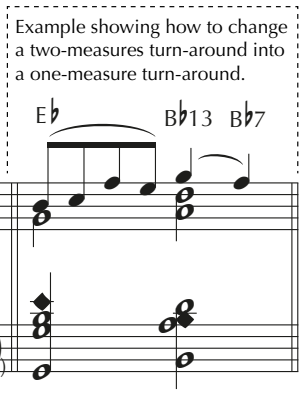


Introduction.

(From example 4, *Page 5*)



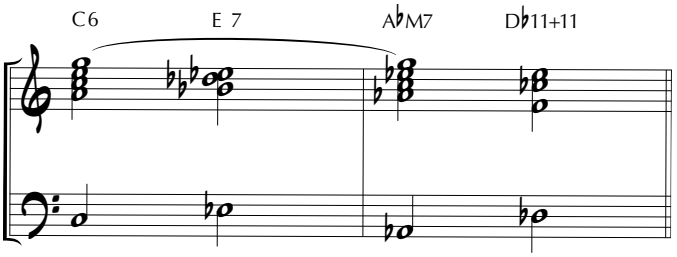
One-measure turn-around.



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

Two measure turn-around.

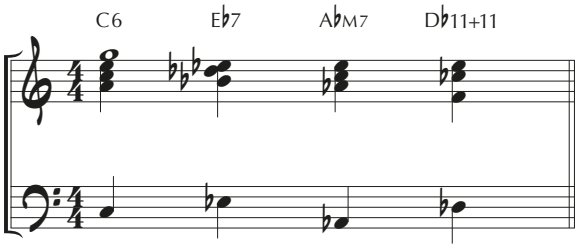
1.



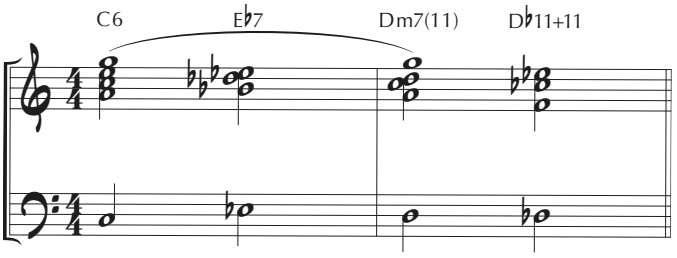
or

One-measure turn-around.

1.

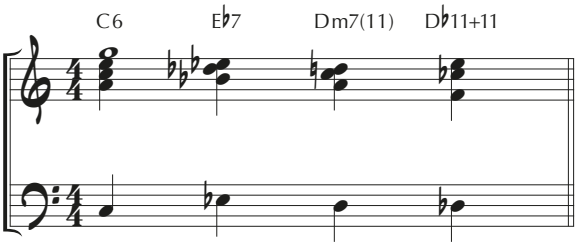


2.



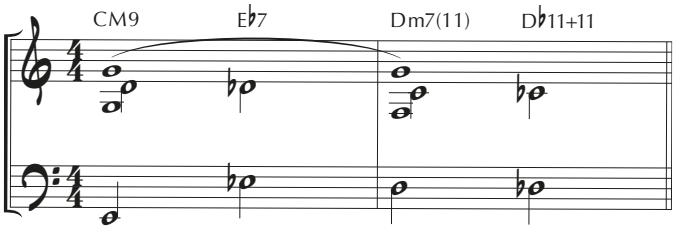
or

2.



Voicing different from that used above.

3.



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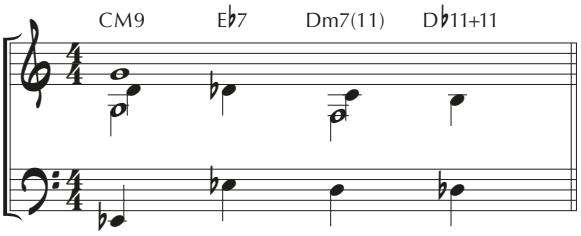
3.



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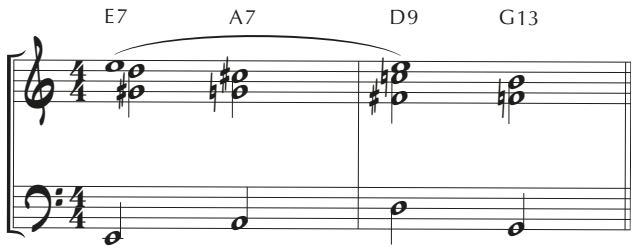
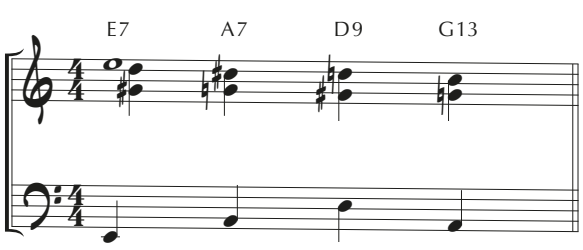


or

4.



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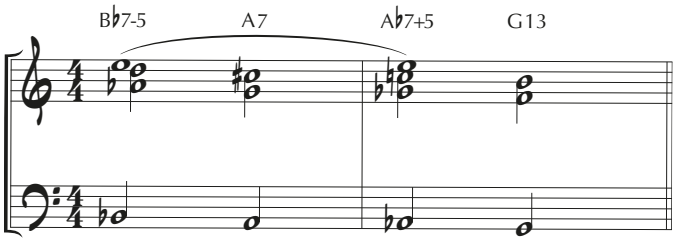

or

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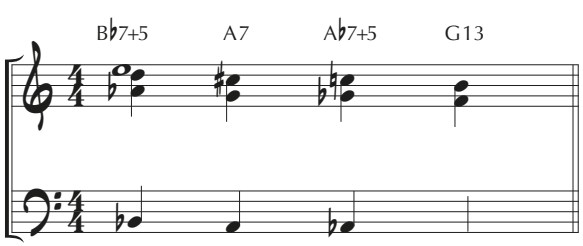

NOTE Introductions, turn-arounds, modulations and endings in this style — also more involved harmonically and rhythmically — are given in ANTHONY MECCA'S PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

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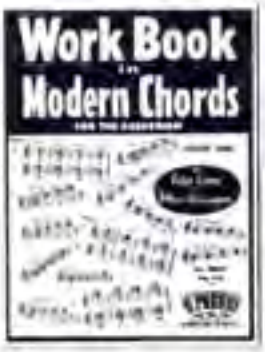

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O. 8098

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 practical ly 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

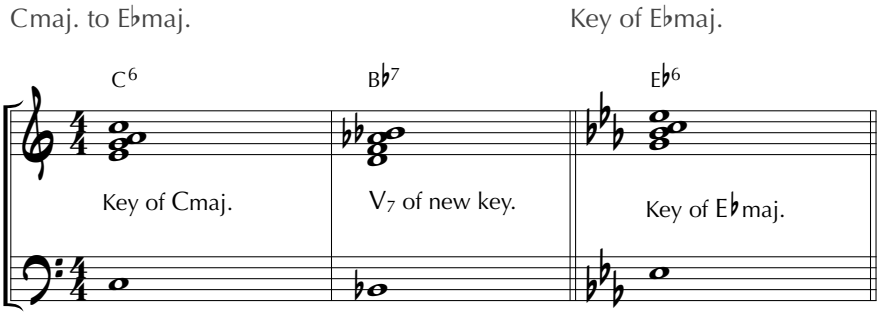
"Progressive Ideas on Pop Playing"
"Progressive Jazz Styles"

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 modem playing for the accordion,

THE PUBLISHERS

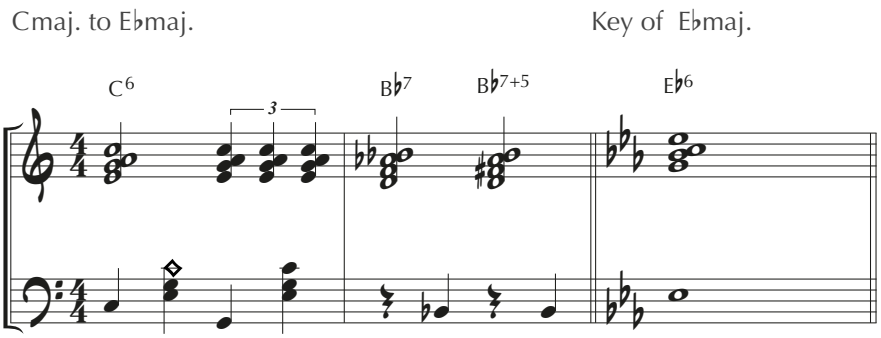
SIMPLE MODULATIONS

Basic

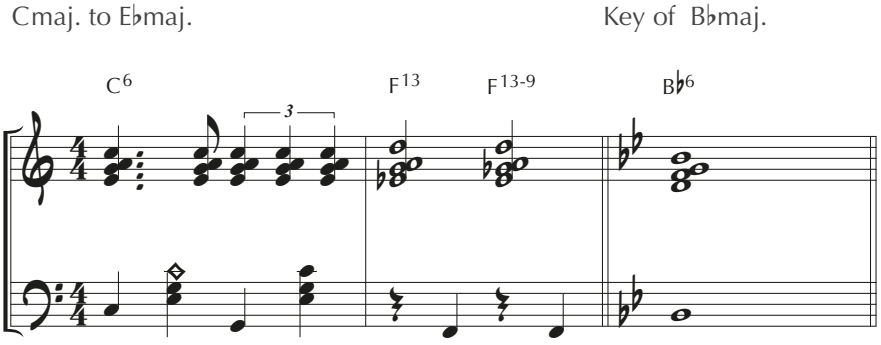


MINIMUM DEVELOPMENT - REPETITION

1. Slow

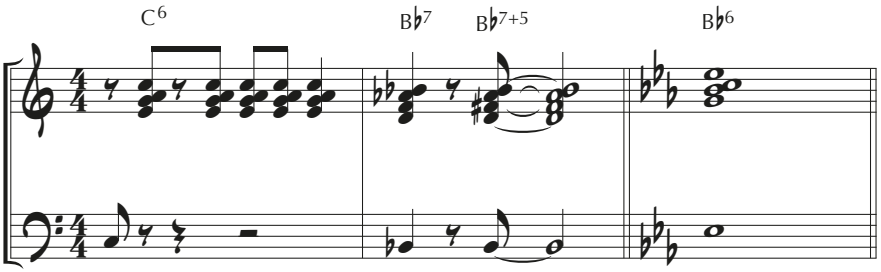


2. Slow



3. Bounce

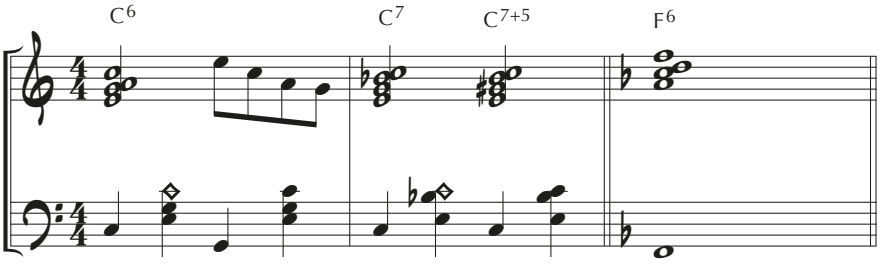
Cmaj. to E♭maj. Key of E♭maj.



MELODY FROM ARPEGGIO

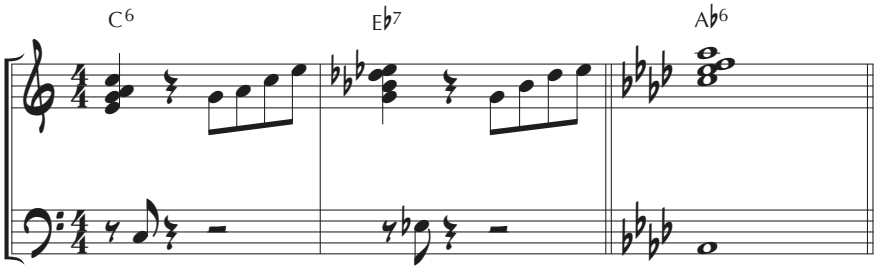
1. Slow

Cmaj. to Fmaj. Key of Fmaj.



2. Bounce

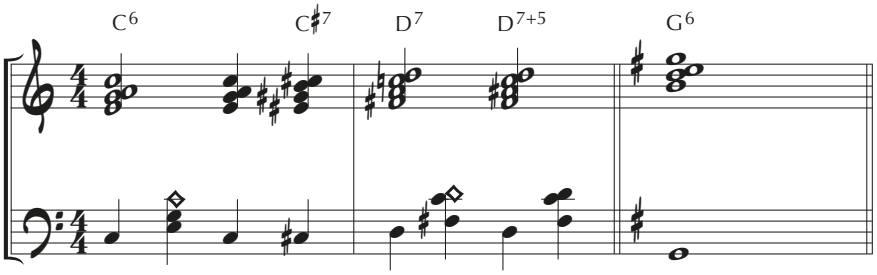
Cmaj. to A♭maj. Key of A♭maj.



CHROMATIC TO NEARBY V_7

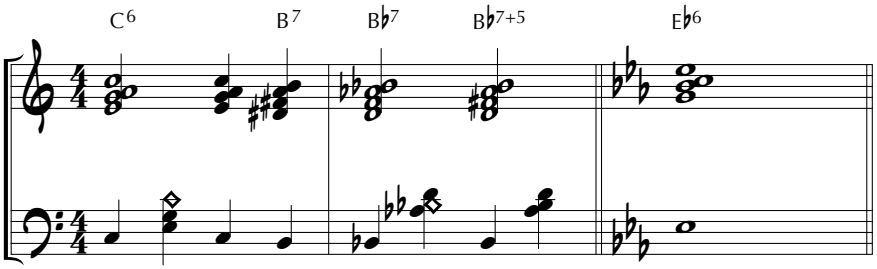
1. Slow

Cmaj. to Gmaj. Key of Gmaj.



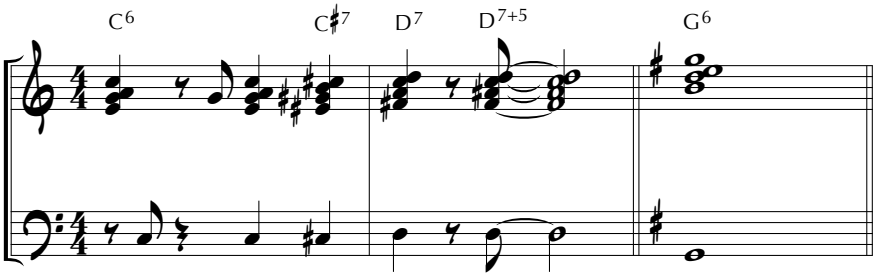
2. Slow

Cmaj. to E♭maj. Key of E♭maj.



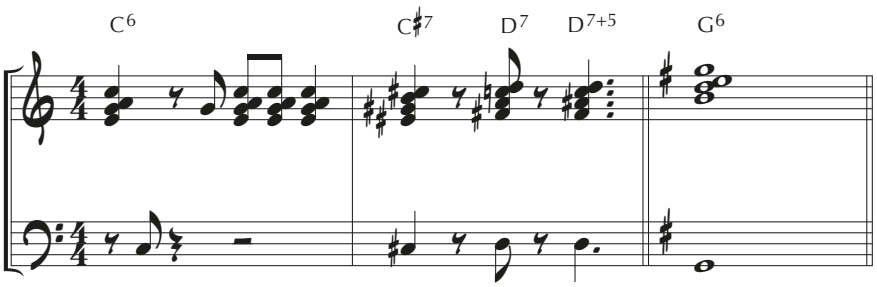
3. Bounce

Cmaj. to Gmaj. Key of Gmaj.



4. Bounce

Cmaj. to Gmaj. Key of Gmaj.



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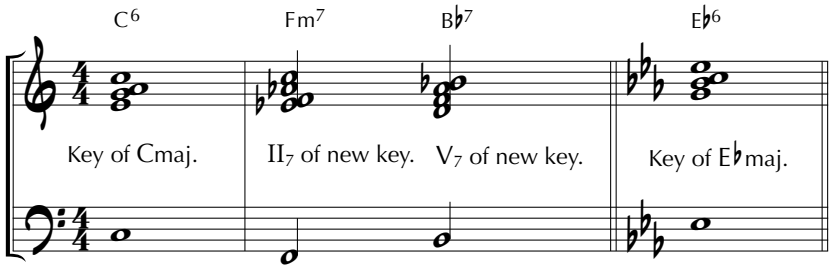
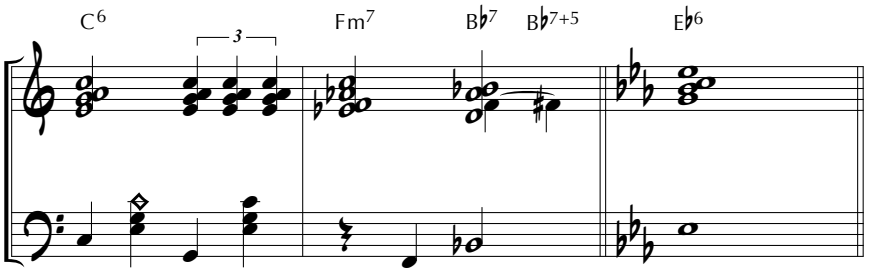
Cmaj. to E♭maj.



MINIMUM DEVELOPMENT - REPETITION

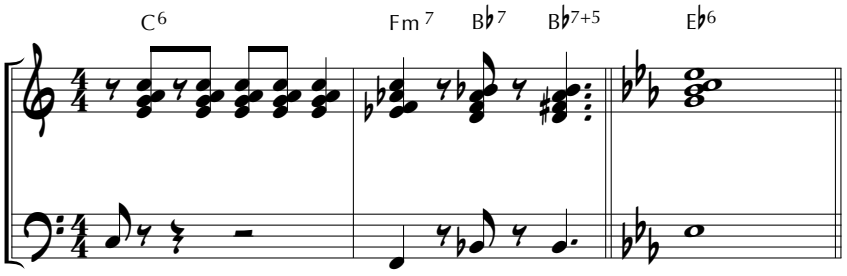
1. Slow

Cmaj. to E♭maj. Key of E♭maj.



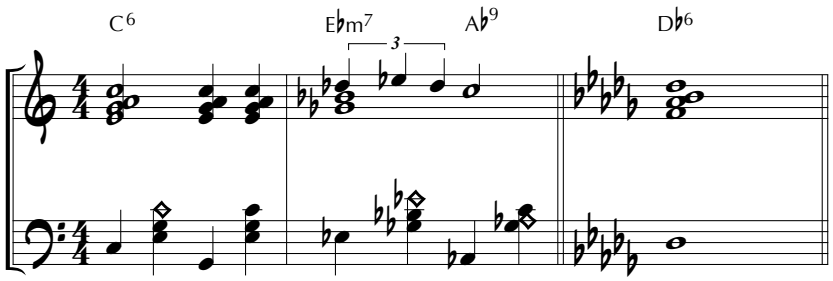
2. Bounce

Cmaj. to E♭maj. Key of E♭maj.



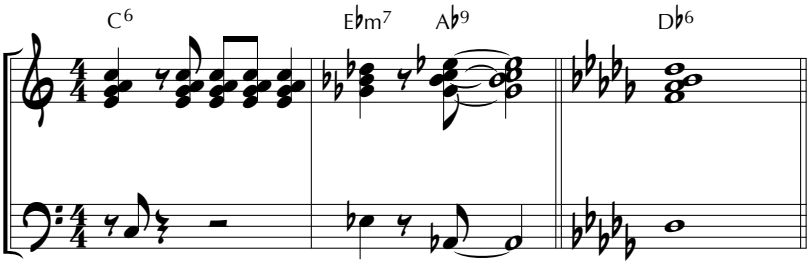
3. Slow

Cmaj. to D♭maj. Key of D♭maj.



4. Bounce

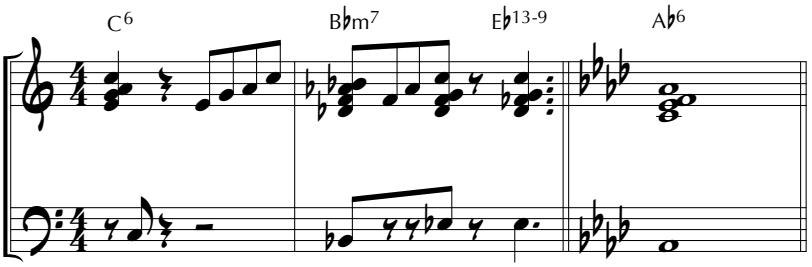
Cmaj. to D♭maj. Key of D♭maj.



MELODY FROM ARPEGGIO

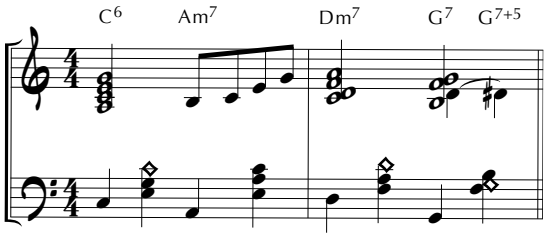
2. Bounce

Cmaj. to A♭maj. Key of A♭maj.

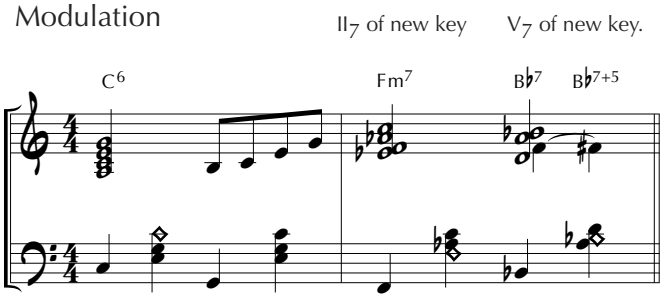


MODULATION UTILIZING A PREVIOUS EXAMPLE
(Turn-around changed into a modulation)

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



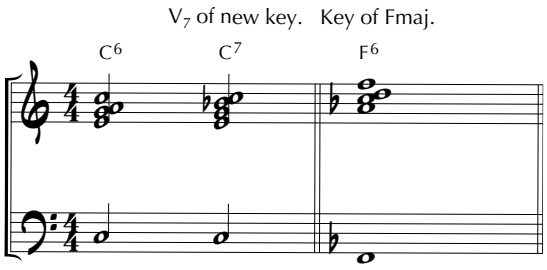
Modulation



ONE-MEASURE MODULATIONS

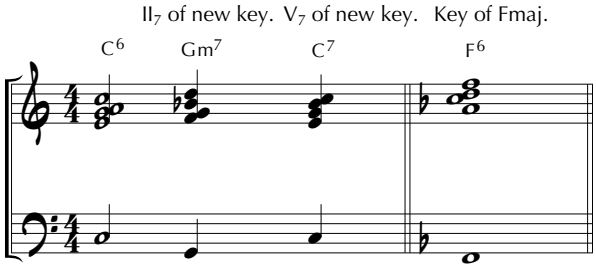
C maj. to F maj.

1.



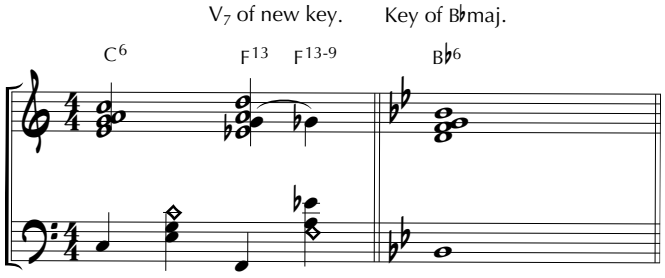
C maj. to F maj.

2.



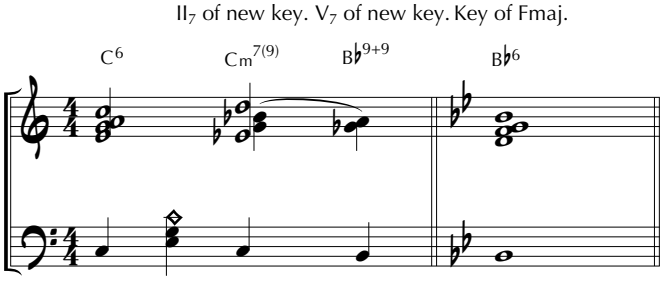
Cmaj. to B♭maj.

3.



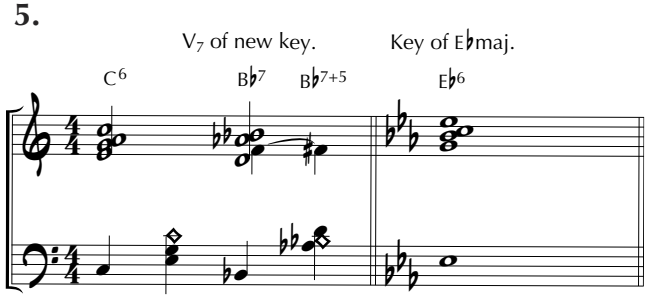
Cmaj. to B♭maj.

4.



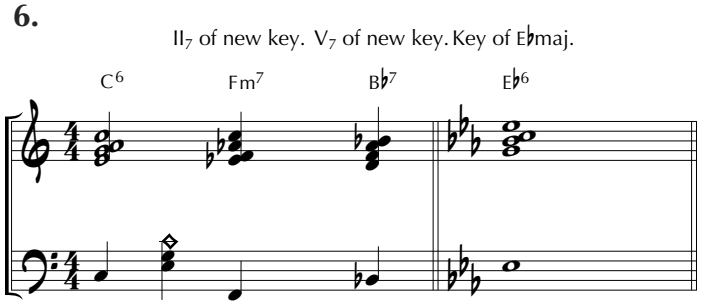
Cmaj. to E♭maj.

5.



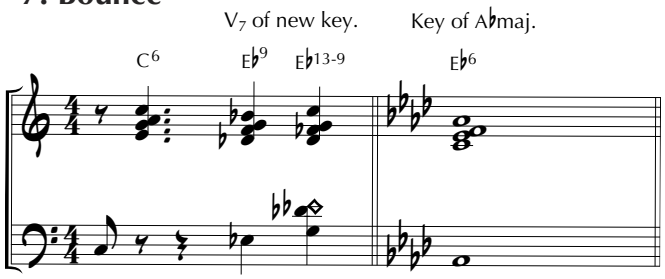
Cmaj. to E♭maj.

6.



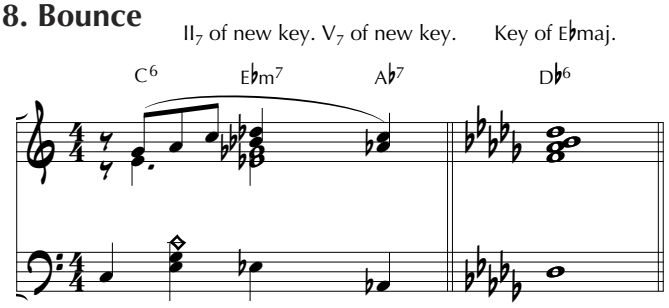
Cmaj. to A♭maj.

7. Bounce



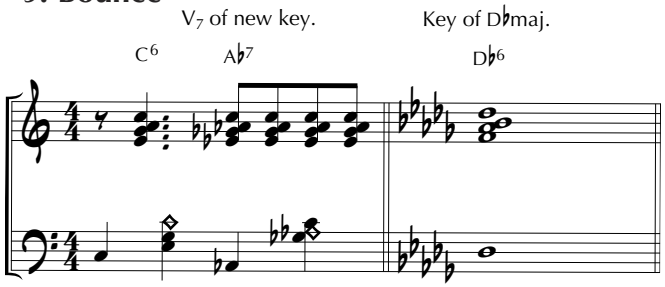
Cmaj. to A♭maj.

8. Bounce



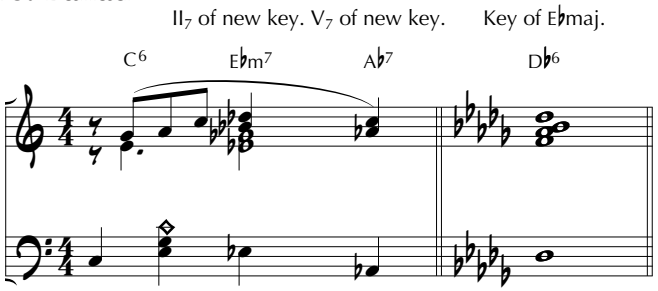
Cmaj. to A♭maj.

9. Bounce



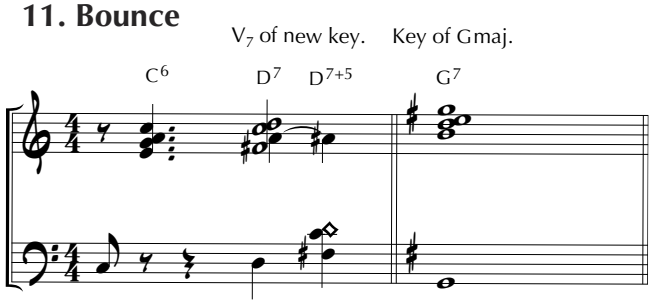
Cmaj. to A♭maj.

10. Ballad



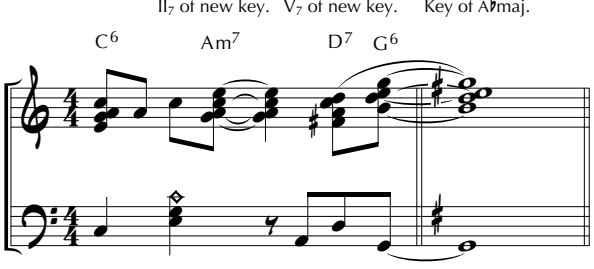
Cmaj. to D♭maj.

11. Bounce



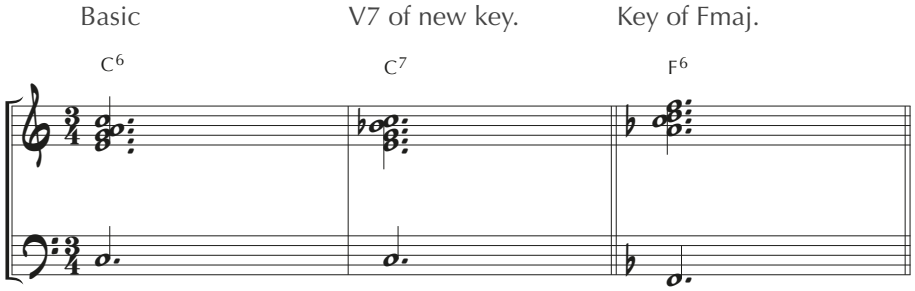
Cmaj. to D♭maj.

12. Bounce



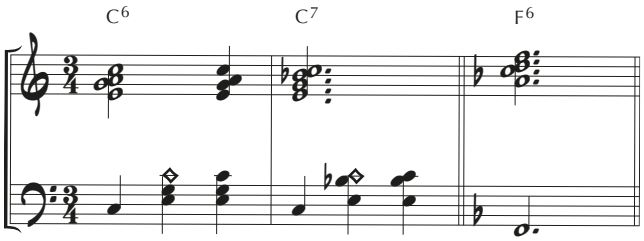
WALTZ MODULATIONS

C maj. to F maj.



MINIMUM DEVELOPMENT - REPETITION

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



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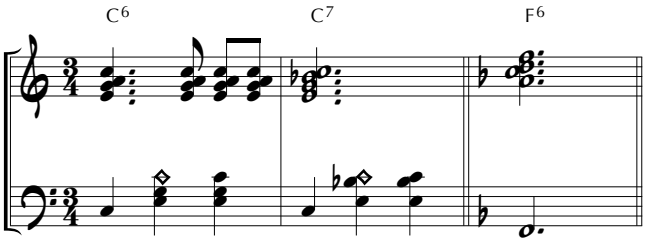
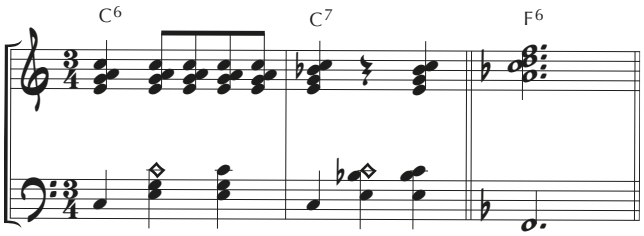
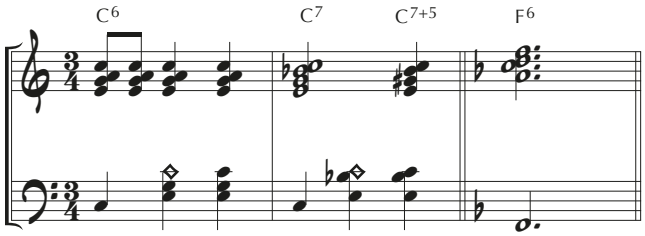


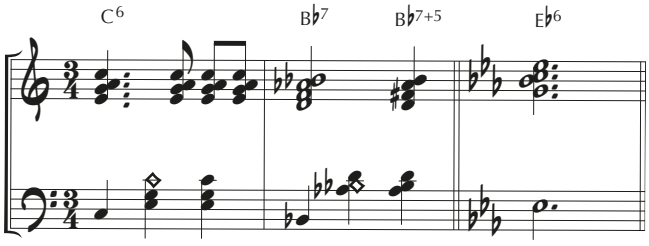
3. C maj. to F maj. Key of Fmaj.



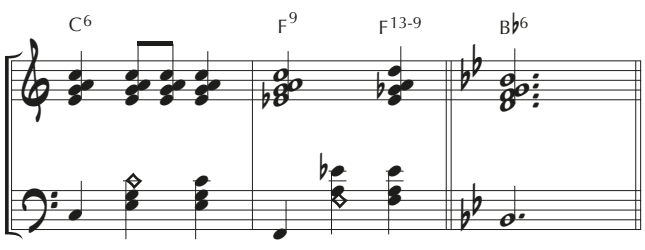
4. C maj. to F maj. Key of Fmaj.



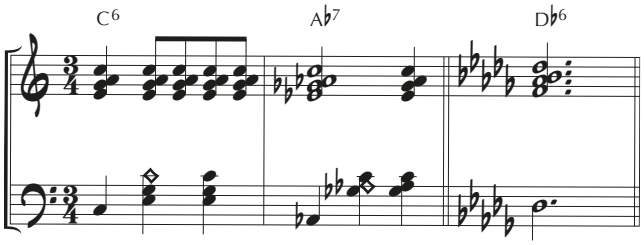
5. C maj. to E♭ maj. Key of E♭maj.



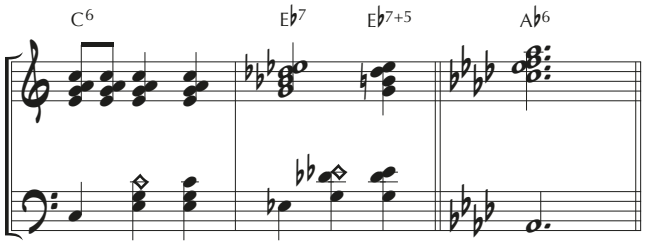
6. C maj. to B♭ maj. Key of B♭maj.



7. C maj. to D♭ maj. Key of D♭maj.

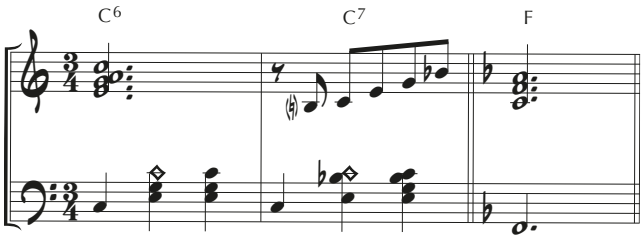


8. C maj. to A♭ maj. Key of A♭maj.

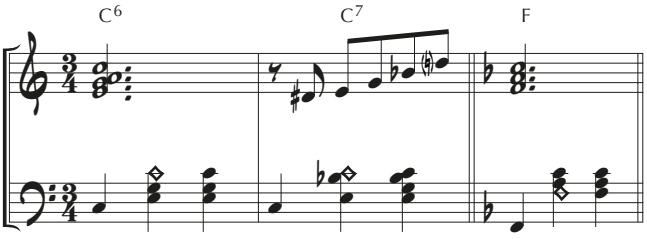


MELODY FROM ARPEGGIO

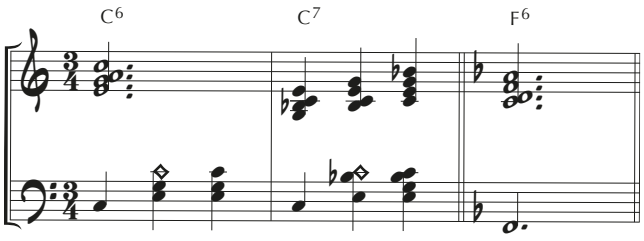
1. C maj. to F maj. Key of Fmaj.



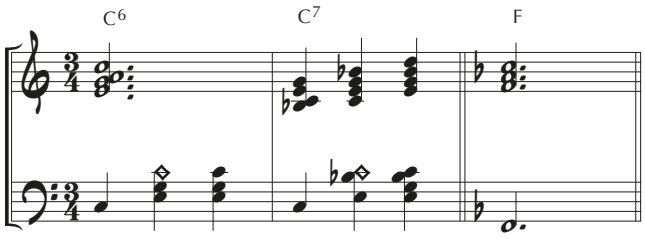
2. C maj. to F maj. Key of Fmaj.



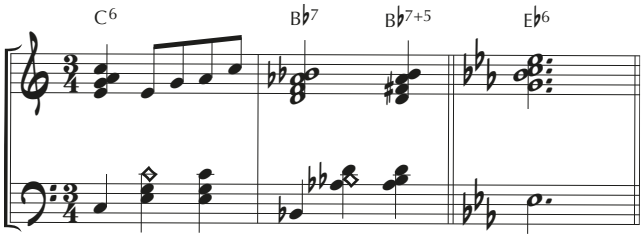
3. C maj. to F maj. Key of Fmaj.



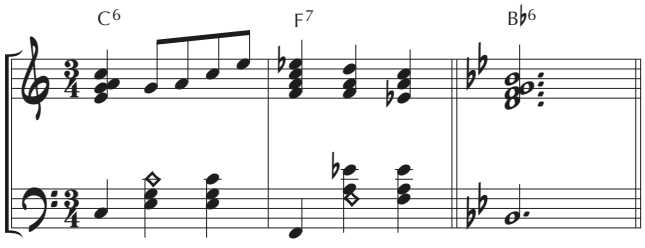
4. C maj. to F maj. Key of Fmaj.



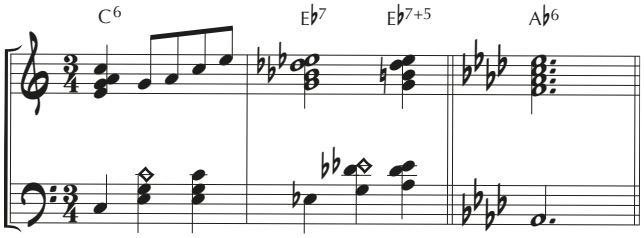
5. C maj. to E♭ maj. Key of E♭maj.



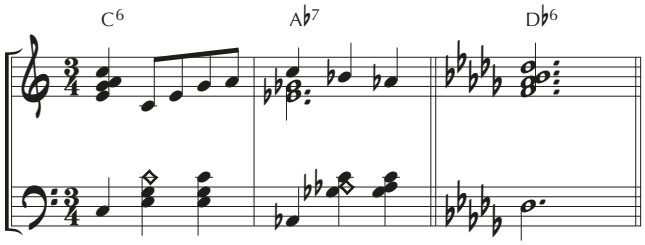
6. C maj. to B♭ maj. Key of B♭maj.



7. C maj. to A♭ maj. Key of A♭maj.

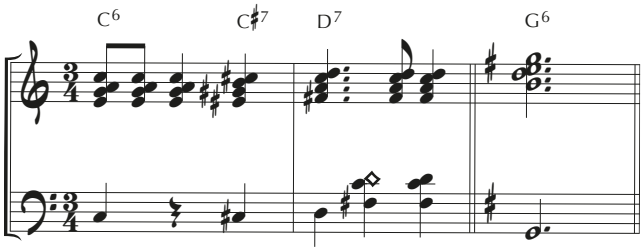


8. C maj. to D♭ maj. Key of D♭maj.

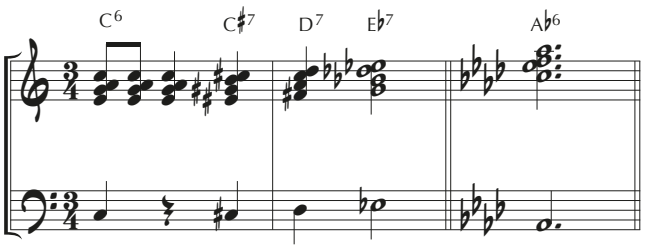


CHROMATIC TO NEARBY V_7

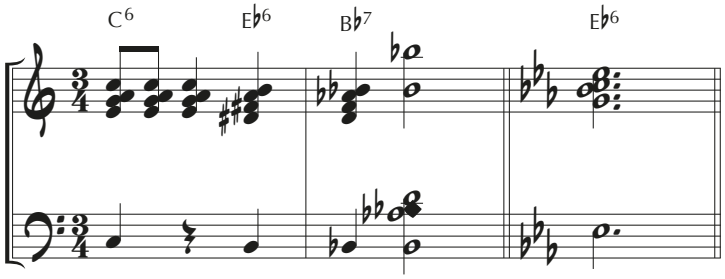
1. C maj. to G maj. Key of G maj.



2. C maj. to A♭ maj. Key of A♭maj.

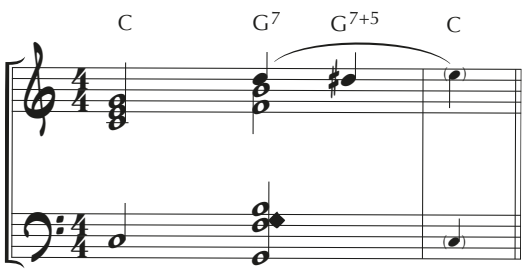


3. C maj. to E♭ maj. Key of E♭maj.

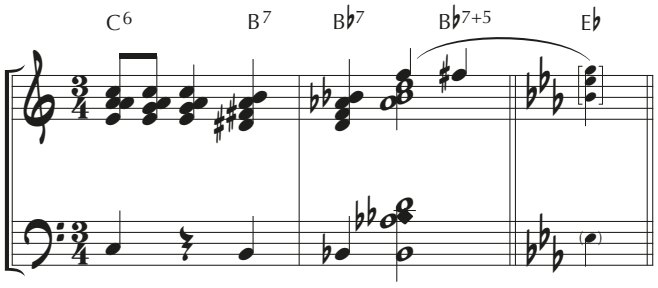


By substitutity “leading” endings from the turn-around section, the V_7 or II-V_7 can be voiced in such a way as to lead to a specific melody note.

Turn-around. (*From example* 4)

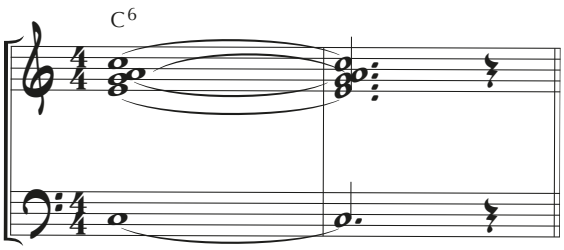


Apply this modulation to example 3 right above *page* 22)

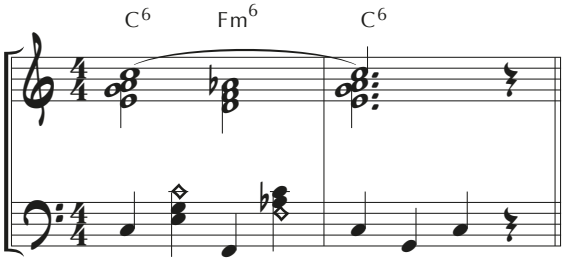


TWO-MEASURE ENDINGS

Basic



Example (A).



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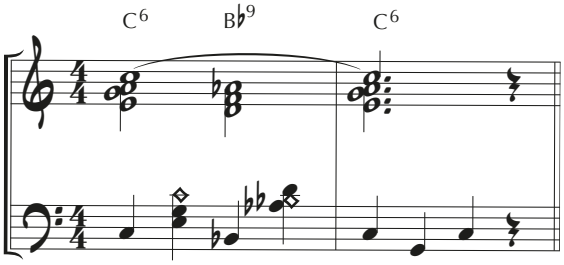

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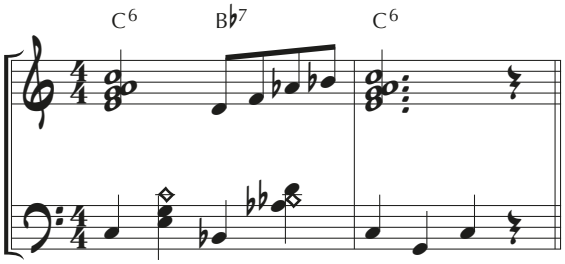

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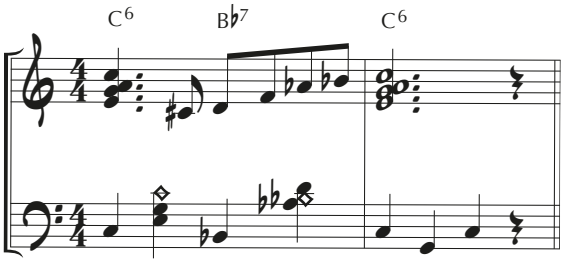

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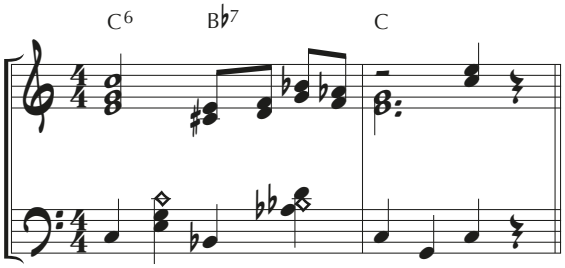

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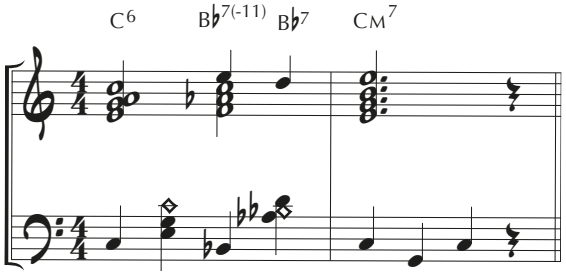

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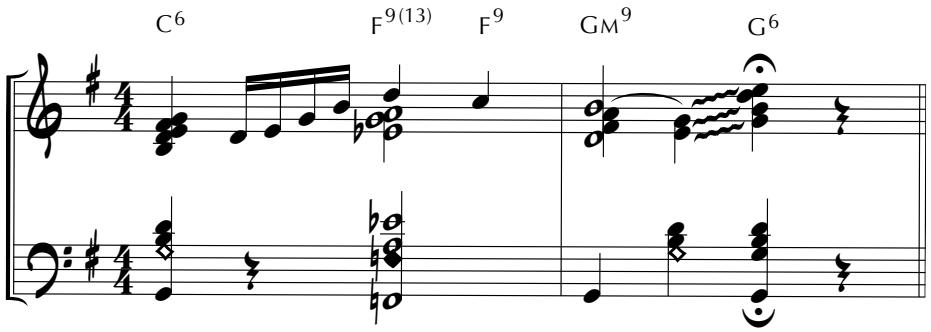
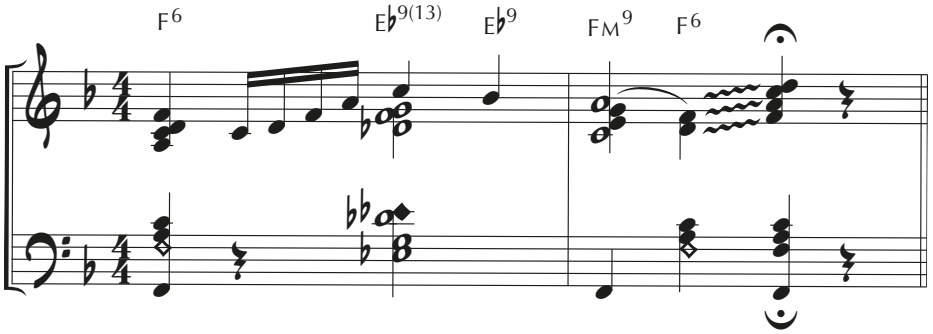
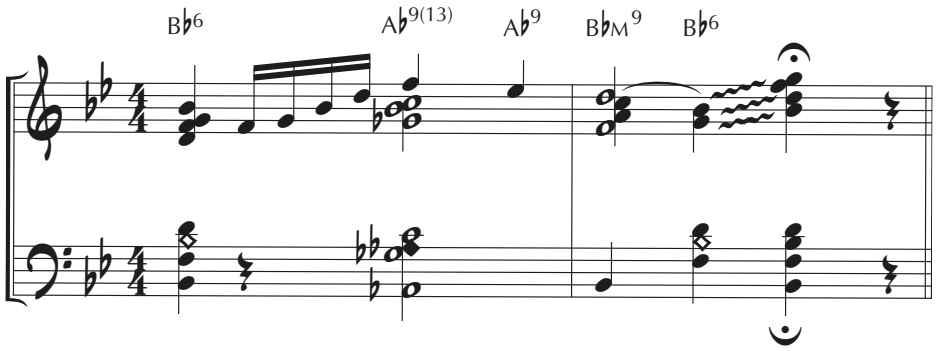

C6
F9(13)
F9
GM9
G6

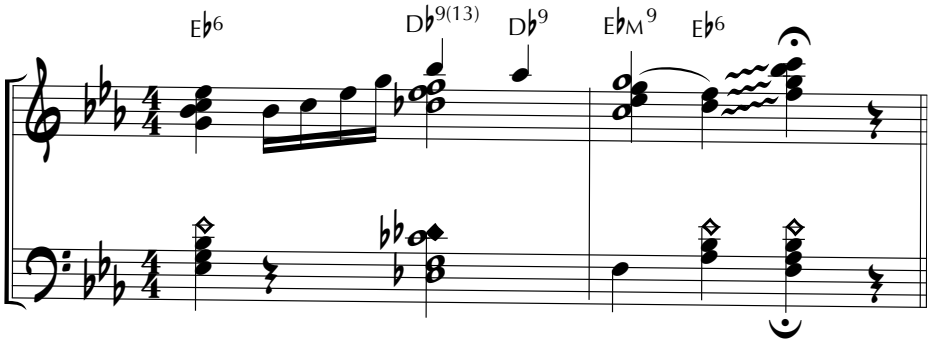
7.


F6
E♭9(13)
E♭9
FM9
F6

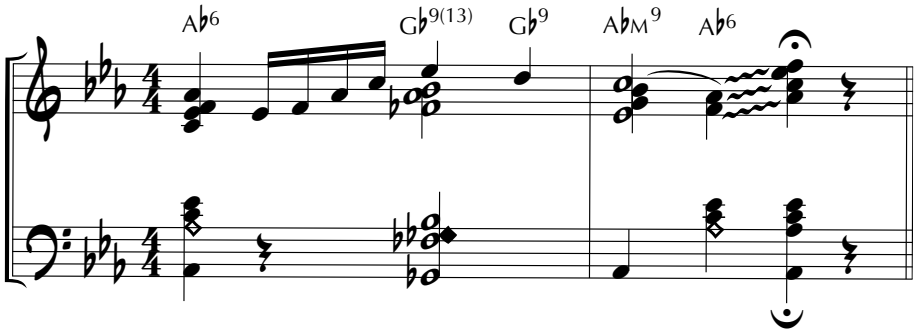
8.


B♭6
A♭9(13)
A♭9
B♭M9
B♭6

9.

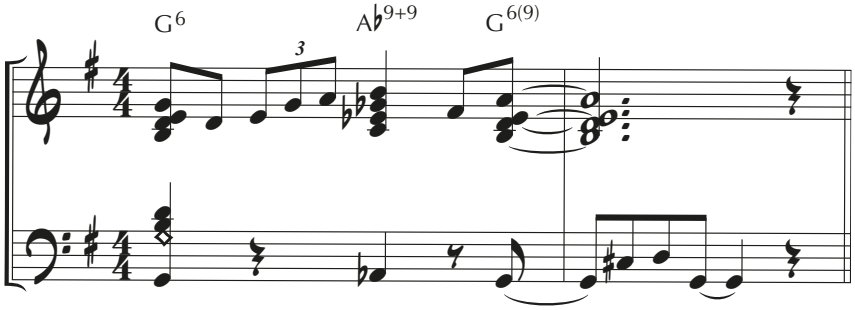

E♭6
D♭9(13)
D♭9
E♭M9
E♭6

10.



Example (B).

Bounce



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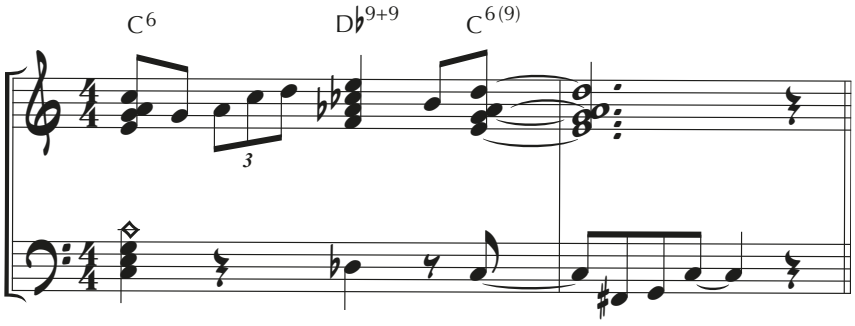

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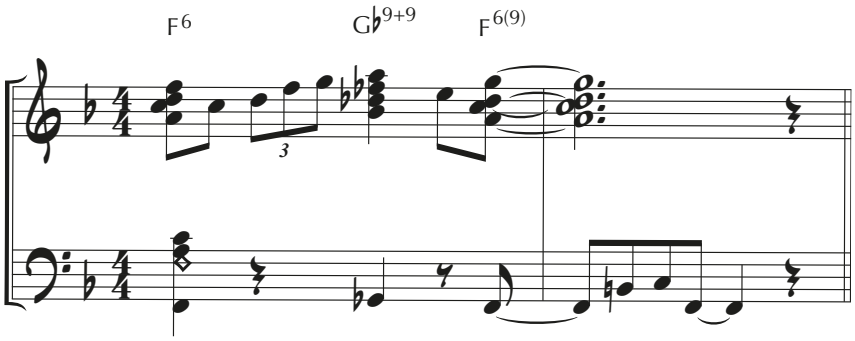

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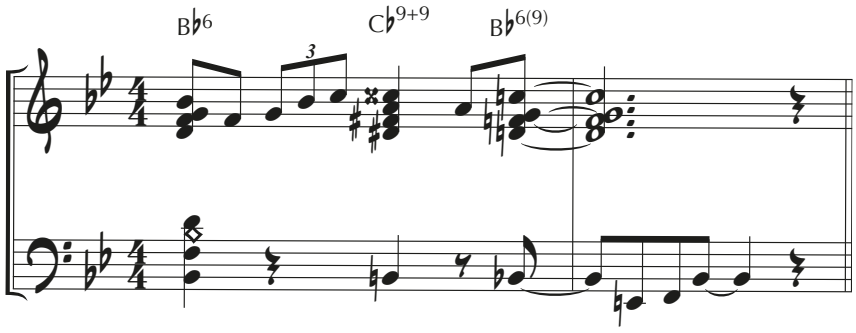
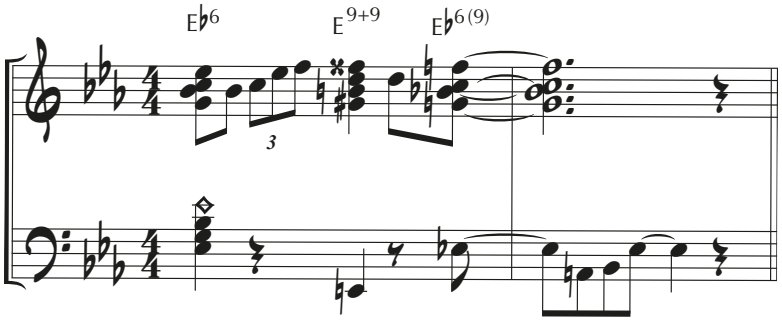


C

4.



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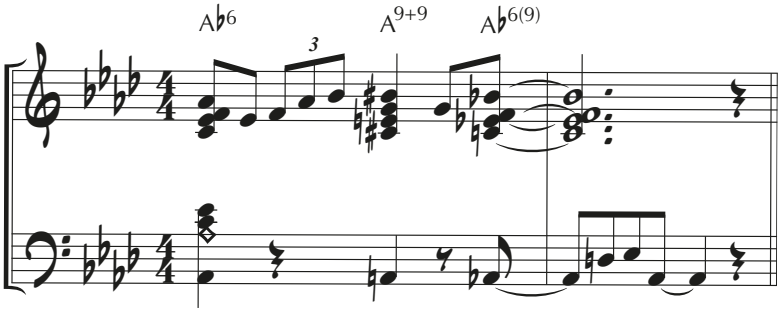

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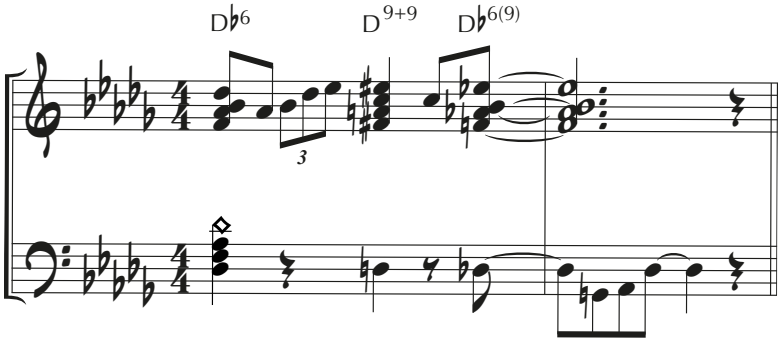
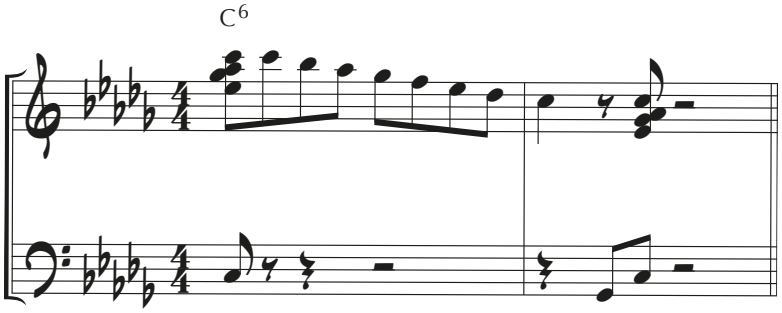


Example (C).

1.



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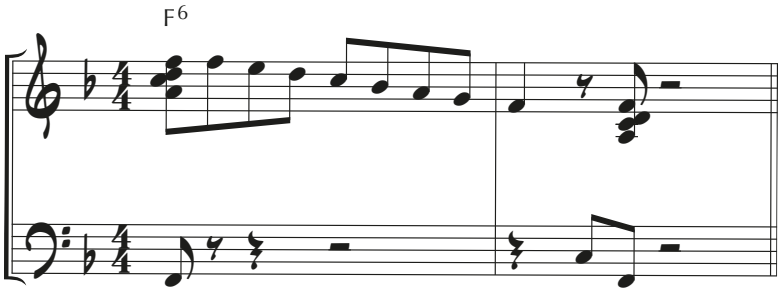

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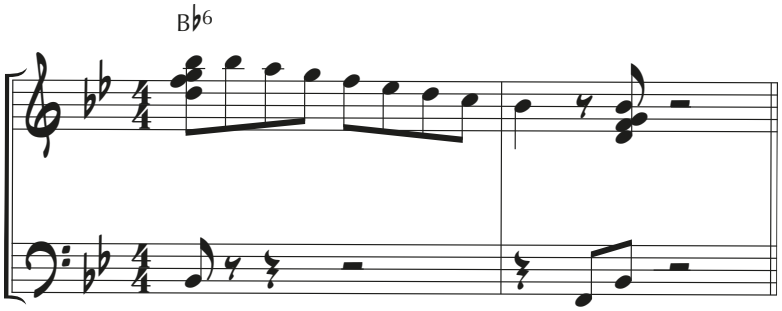
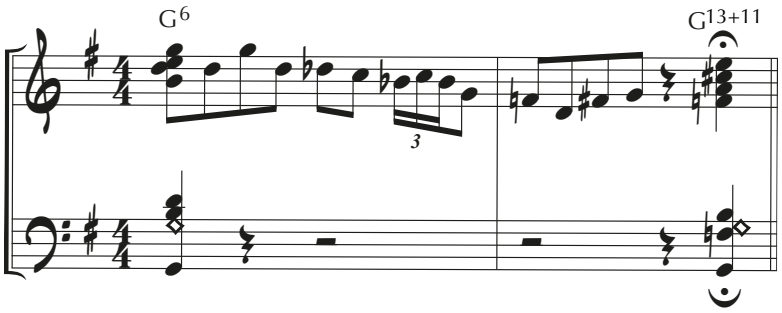


"BREAK" STYLE ENDINGS

Example (D).



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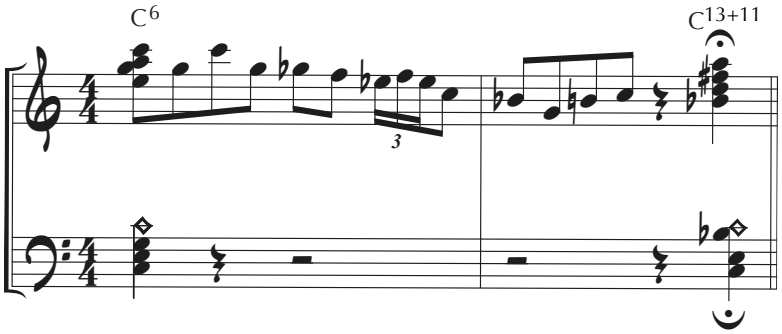

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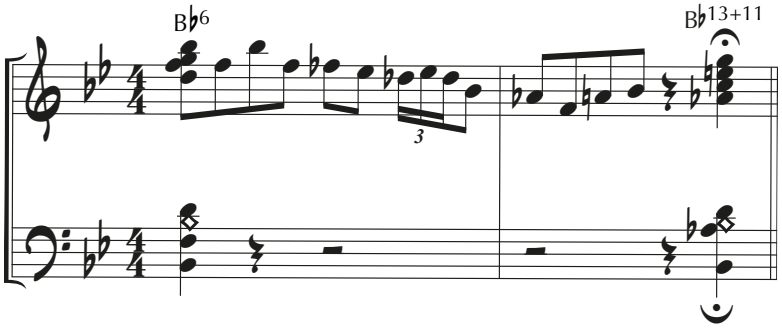

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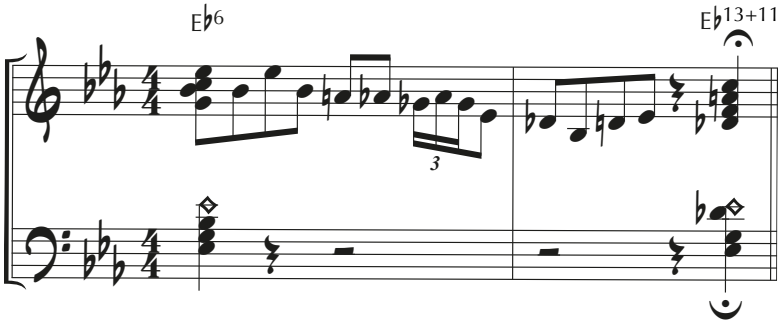
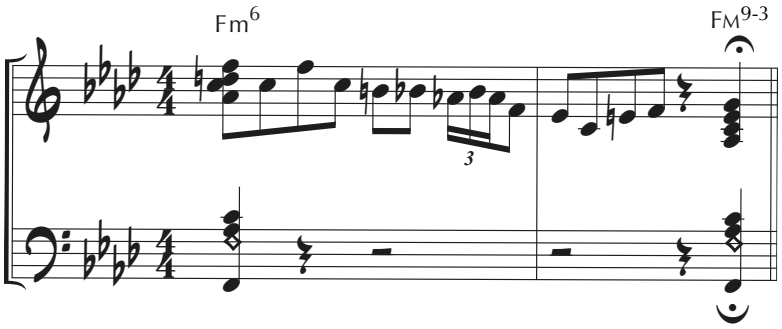


Example (E) minor.



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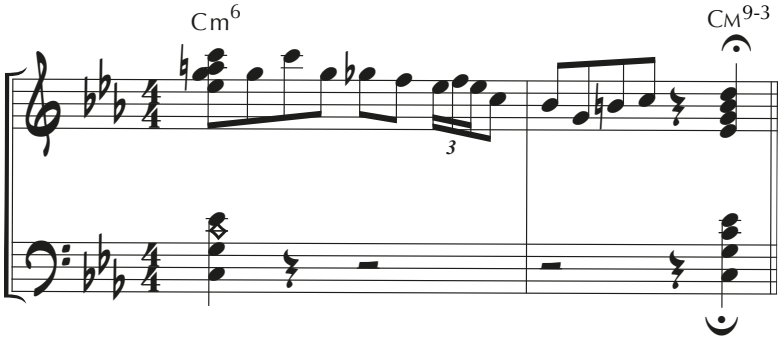
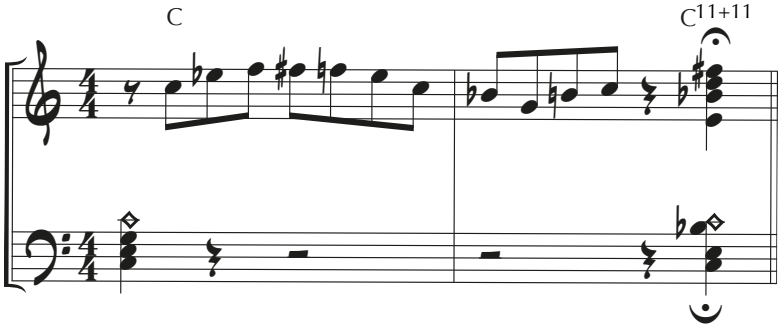


Example (F).



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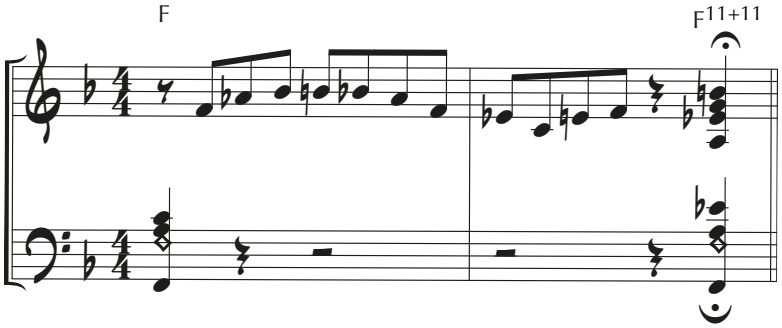

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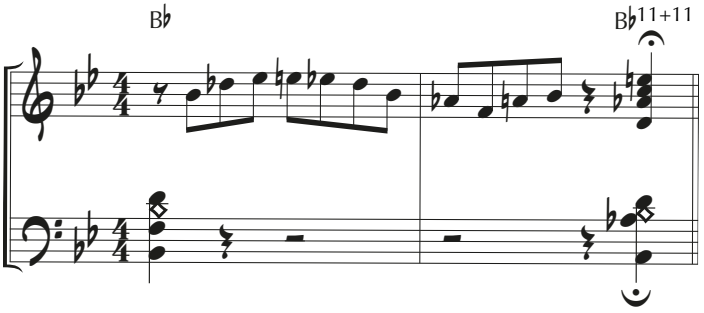

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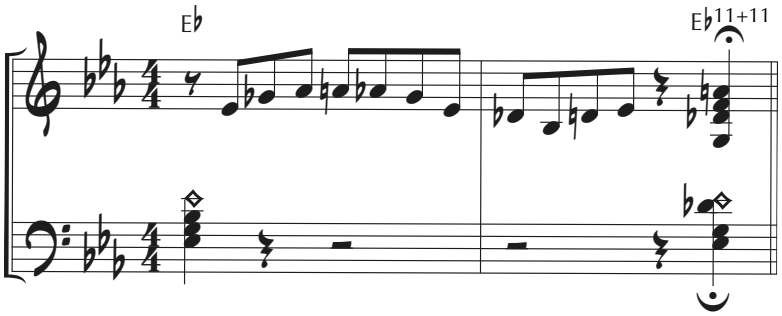
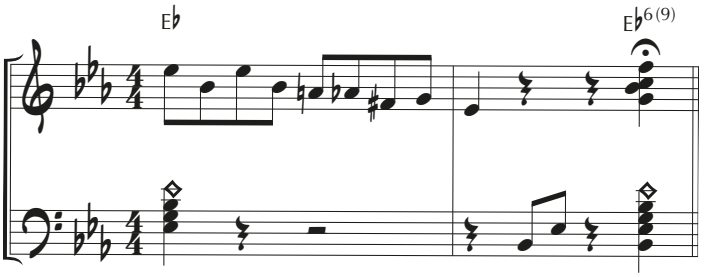


Example (G).



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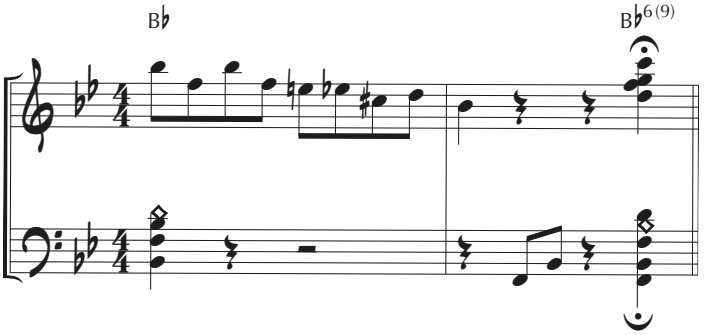

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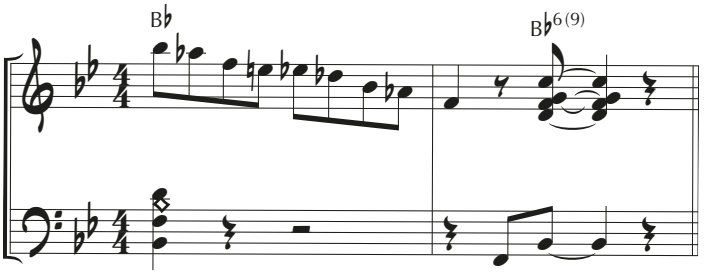

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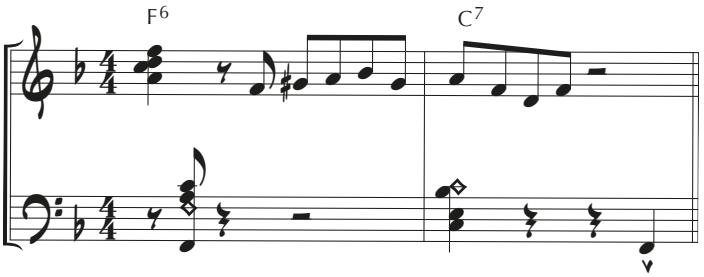

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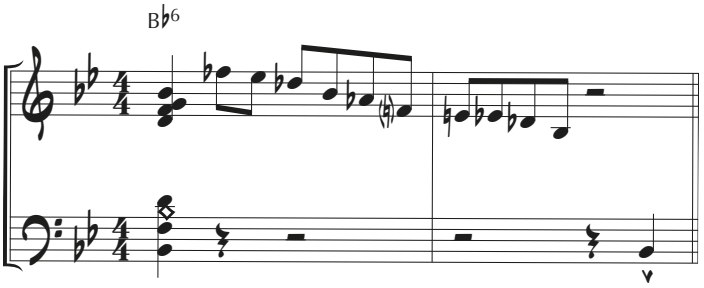

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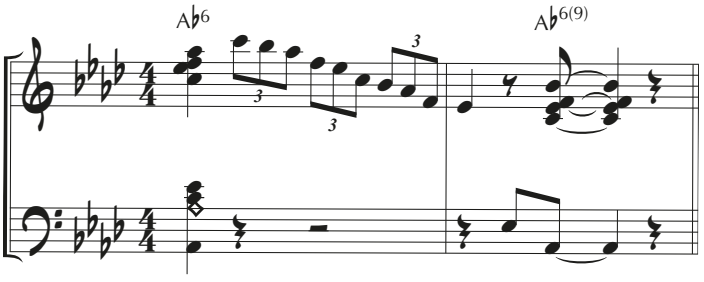

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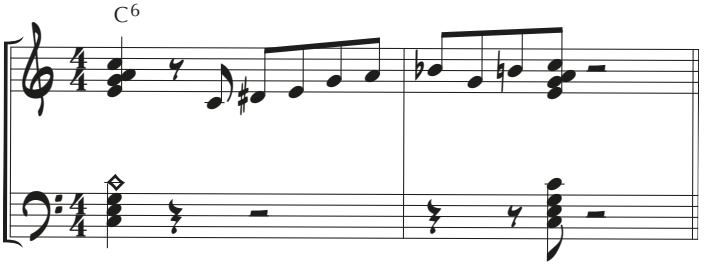

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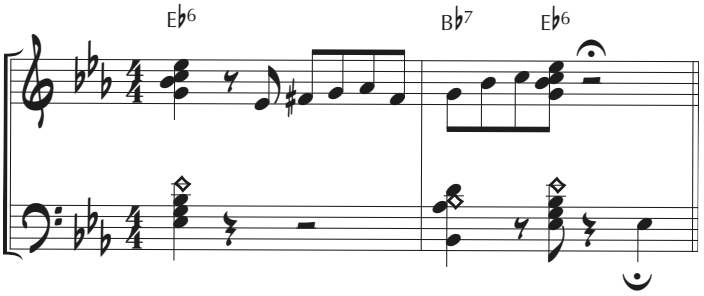
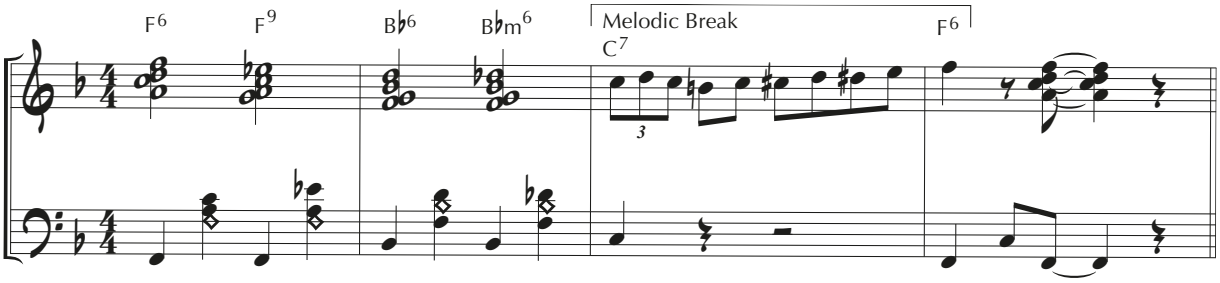


FOUR-MEASURE ENDINGS

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



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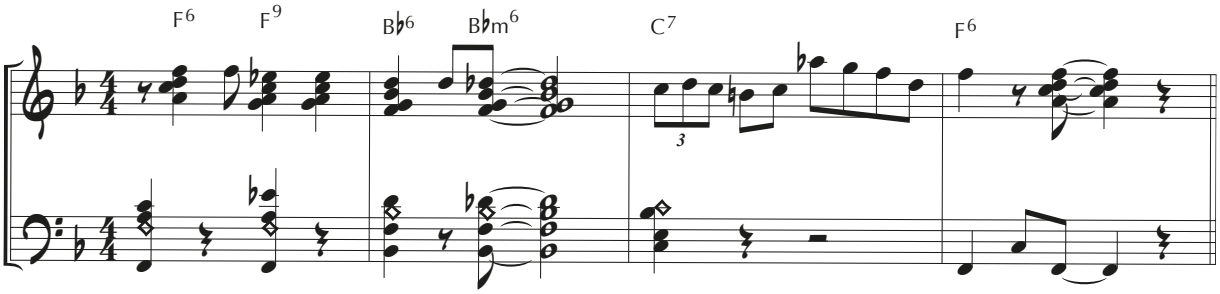

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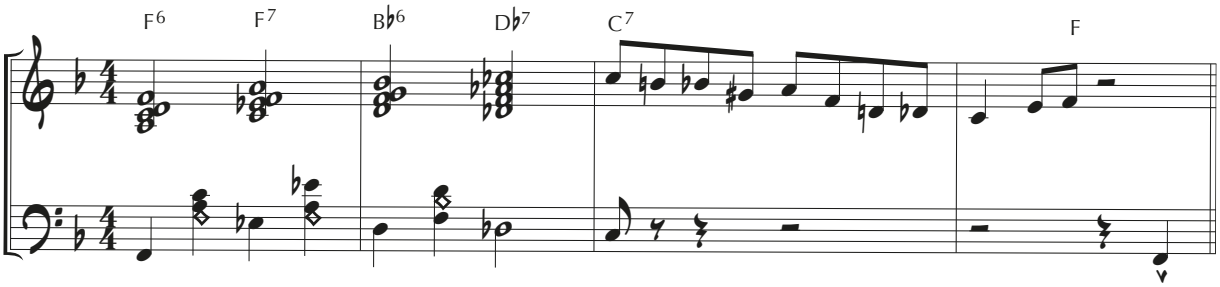

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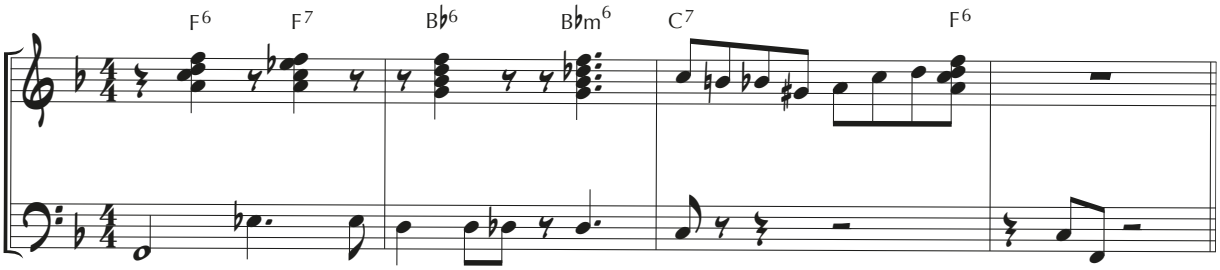

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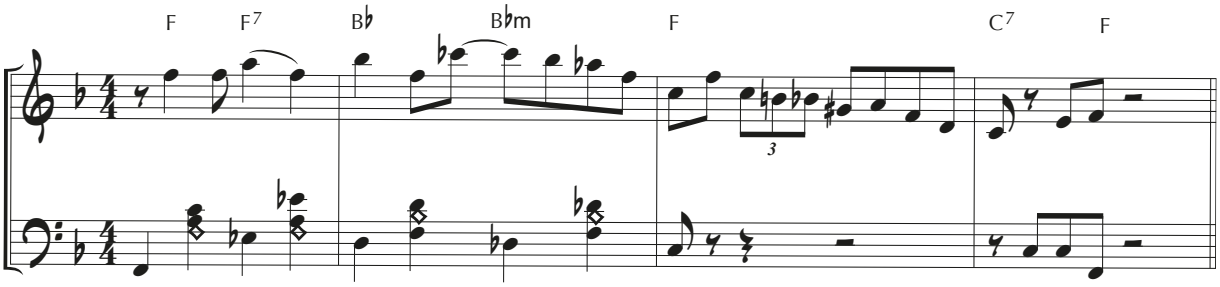

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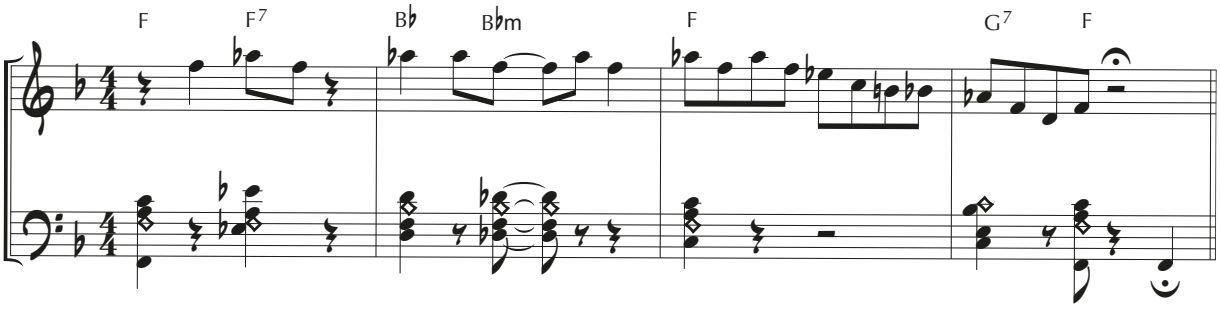

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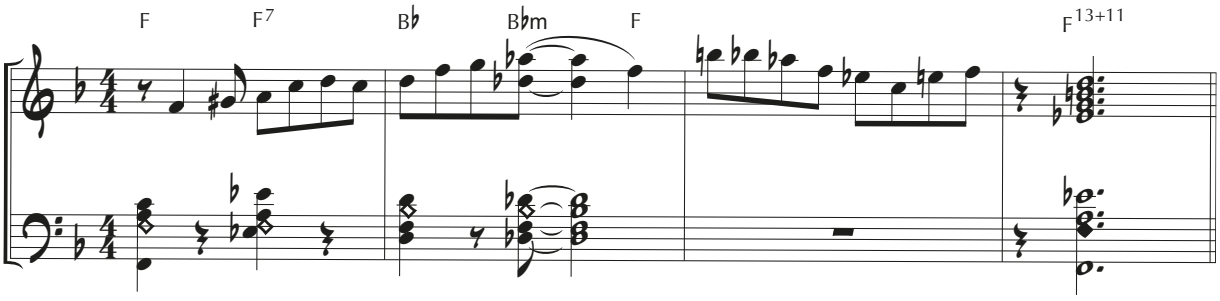


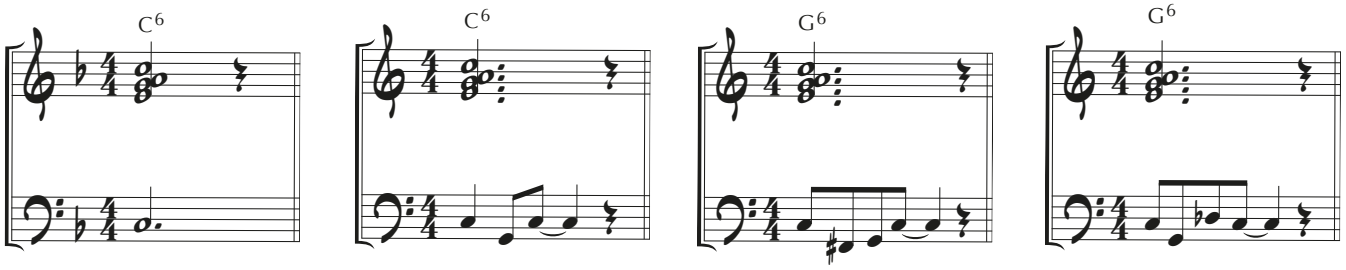
ONE-MEASURE ENDINGS

Basic

1.

2.

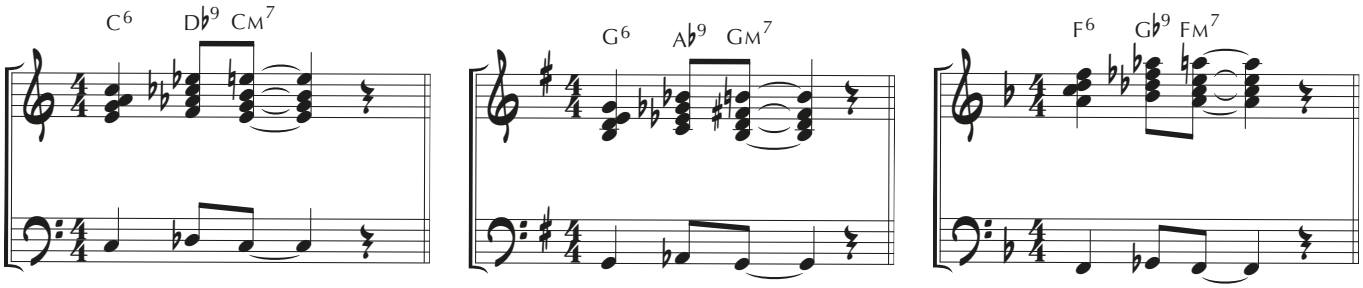
3.



Example (A)

1.

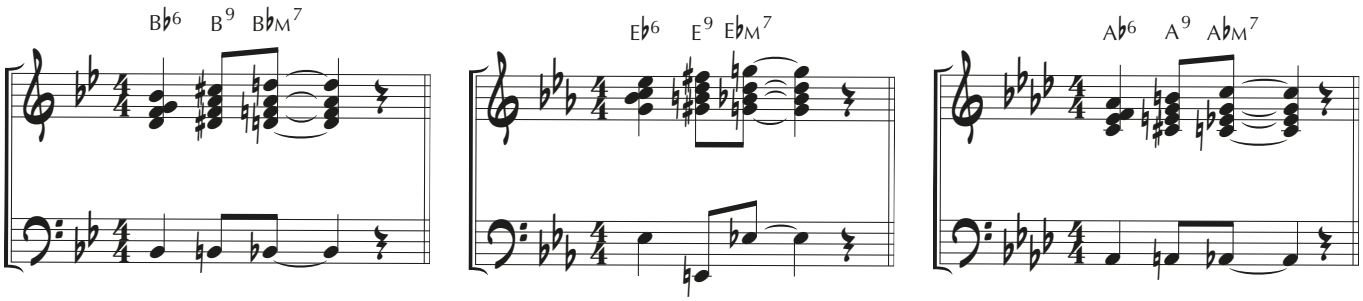
2.



3.

4.

5.



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Example (B).

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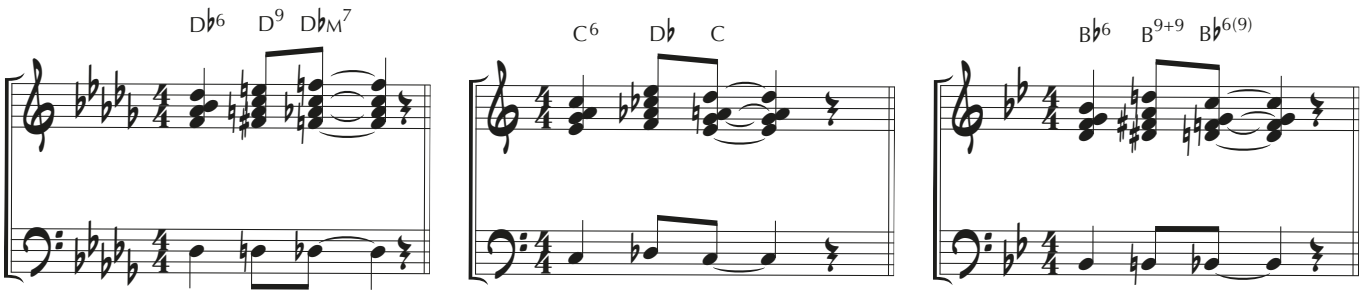

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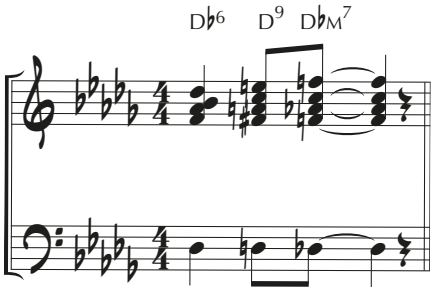
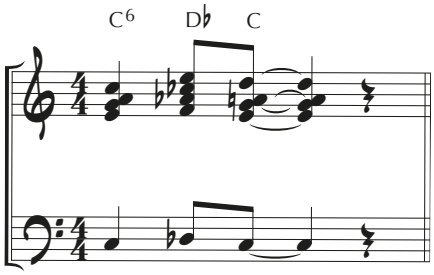


Example (B).



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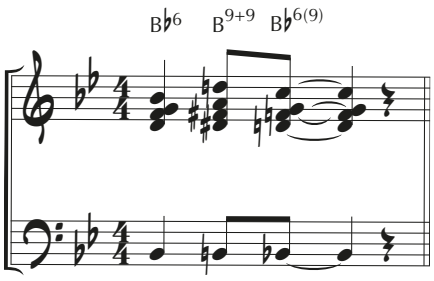

Example (C)

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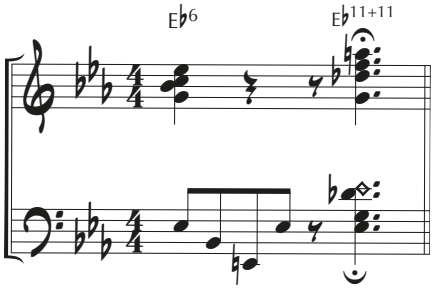

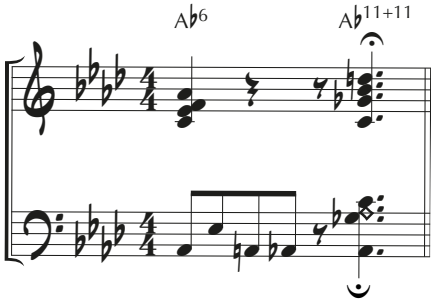

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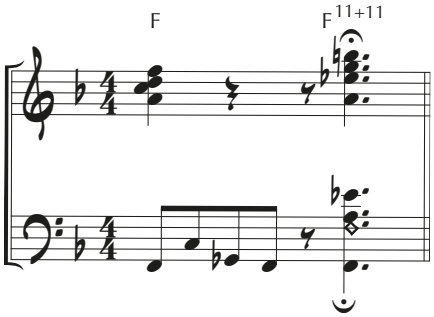

Example (D)

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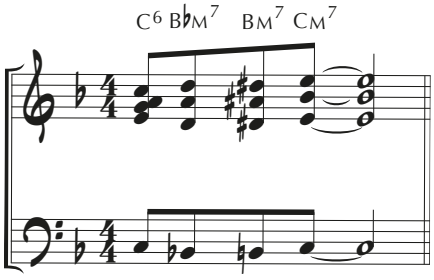

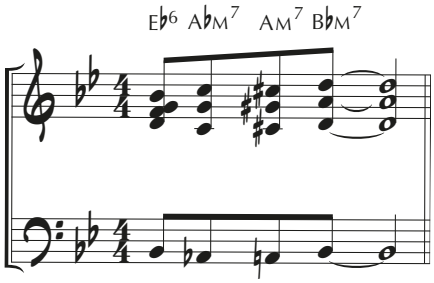

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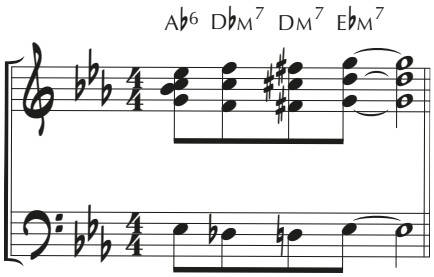
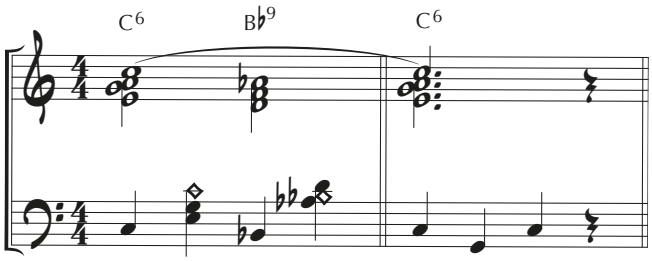


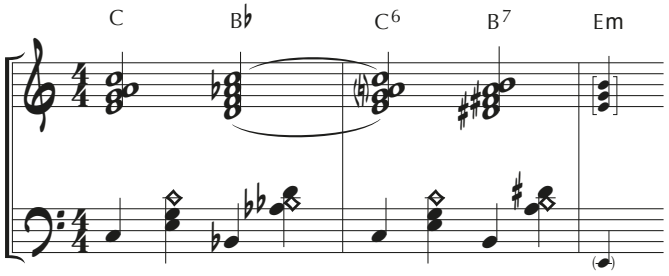
CADENCE

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”.

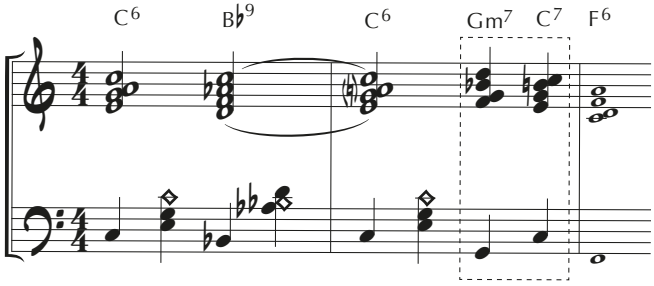
Ending page 10, No, 1



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



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



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.

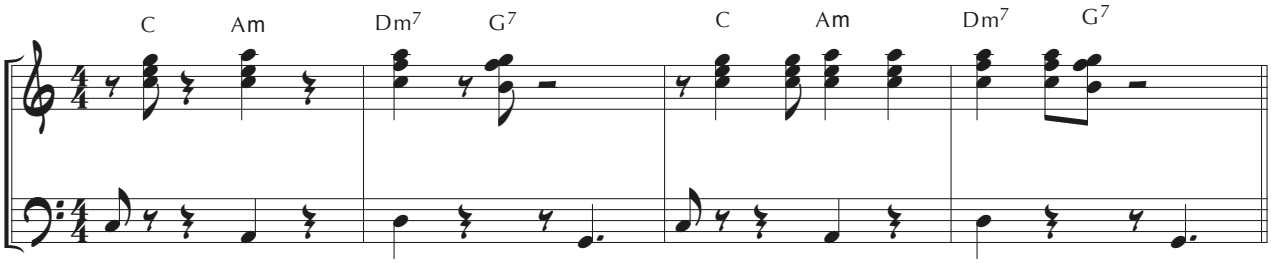
A - Eight measures identical to, or corresponding to A, but usually ending on chord 1 and frequently on the root.

B - Eight measures different from A, known as the "bridge" (release) or simply "the middle part".

A - Eight meausures 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.

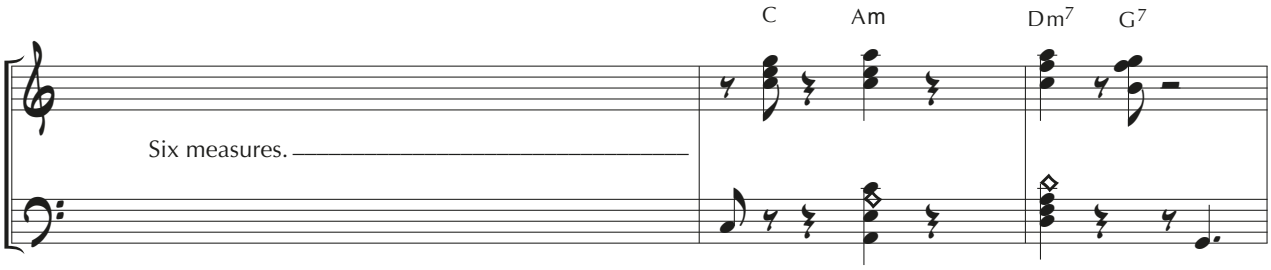
Introduction (page 10 - exercise 1)



1st Chorus

A

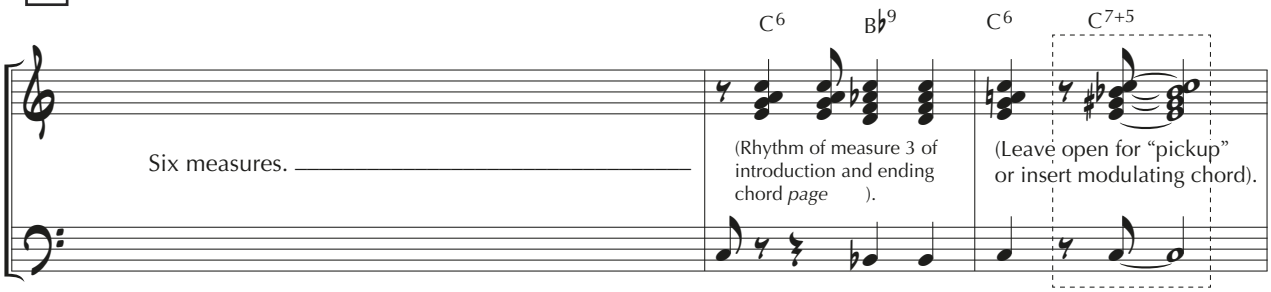
Turn-around (measures 1 and 2 of introduction).



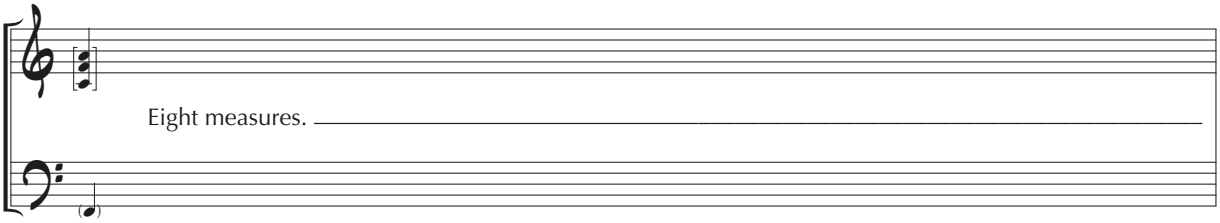
A

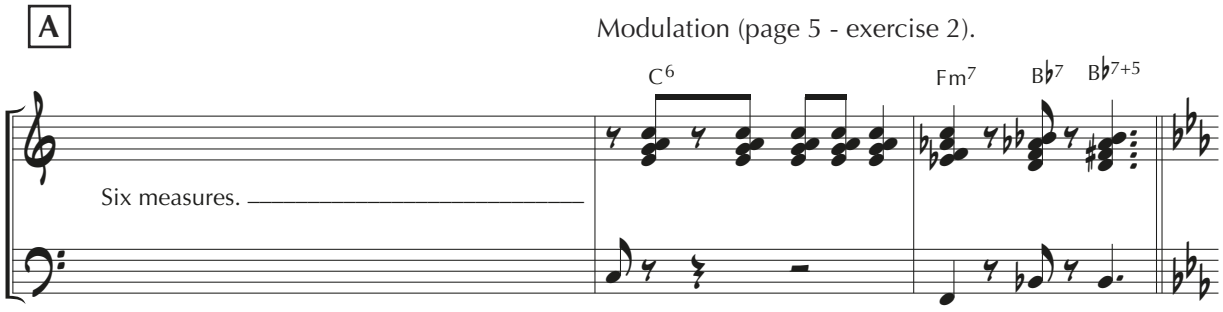
Cadence

V_7 of next chord.



B **Bridge**

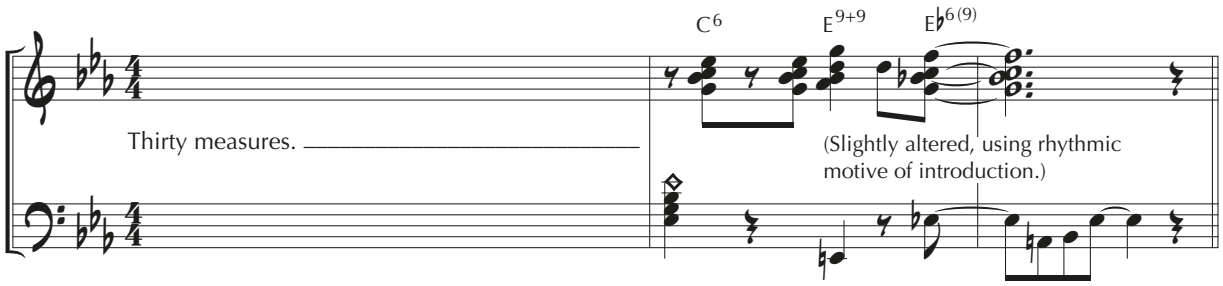




2nd Chorus

Same as 1st Chorus transposed to E♭ 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 keyand 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**

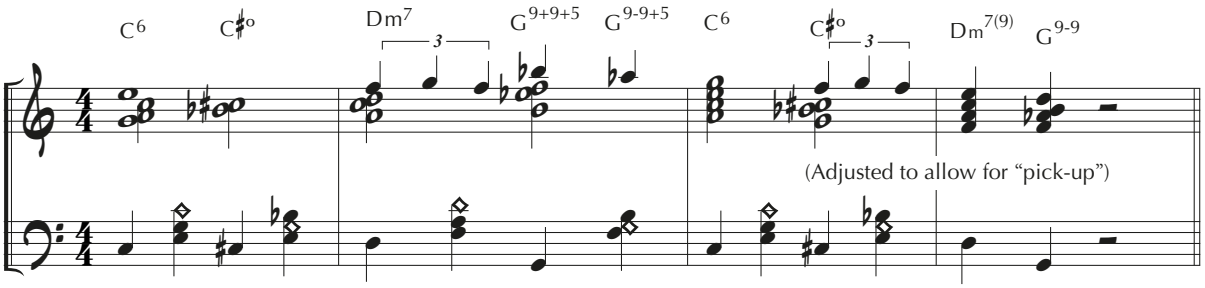
1st A Eight measures, (may or may not have a cadence)

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.

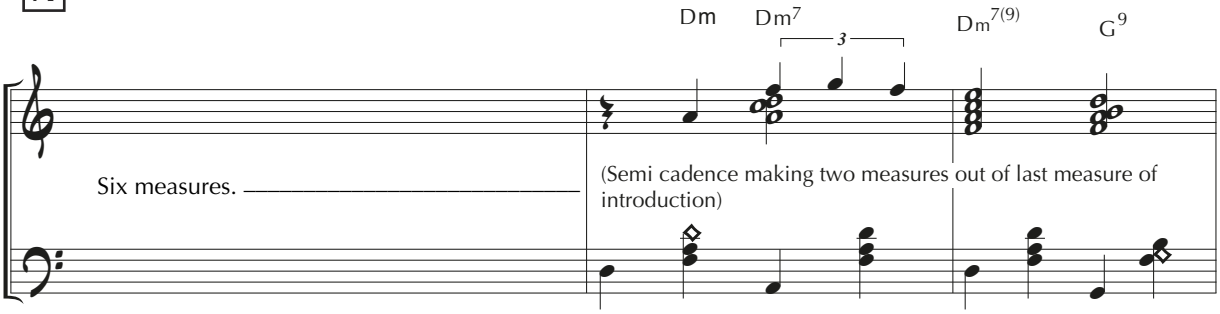
C Eight measures possible corresponding to B but usually varied considerably, in order to build a climax and lead to an ending.

Introduction (page 4 - exercise 1)



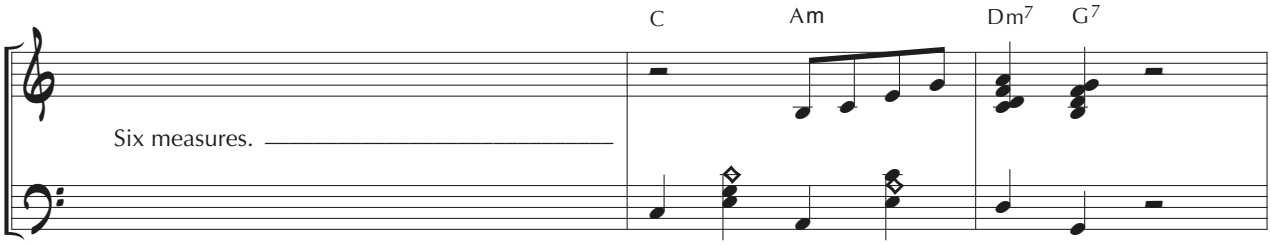
1st Chorus

A

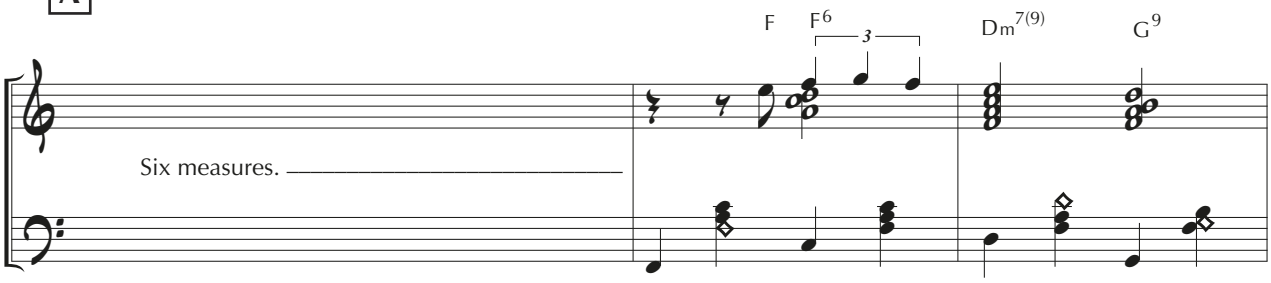


B

Tum-around (page 19-ex. 1-Bk. 1) Adjuated to “pick-up”

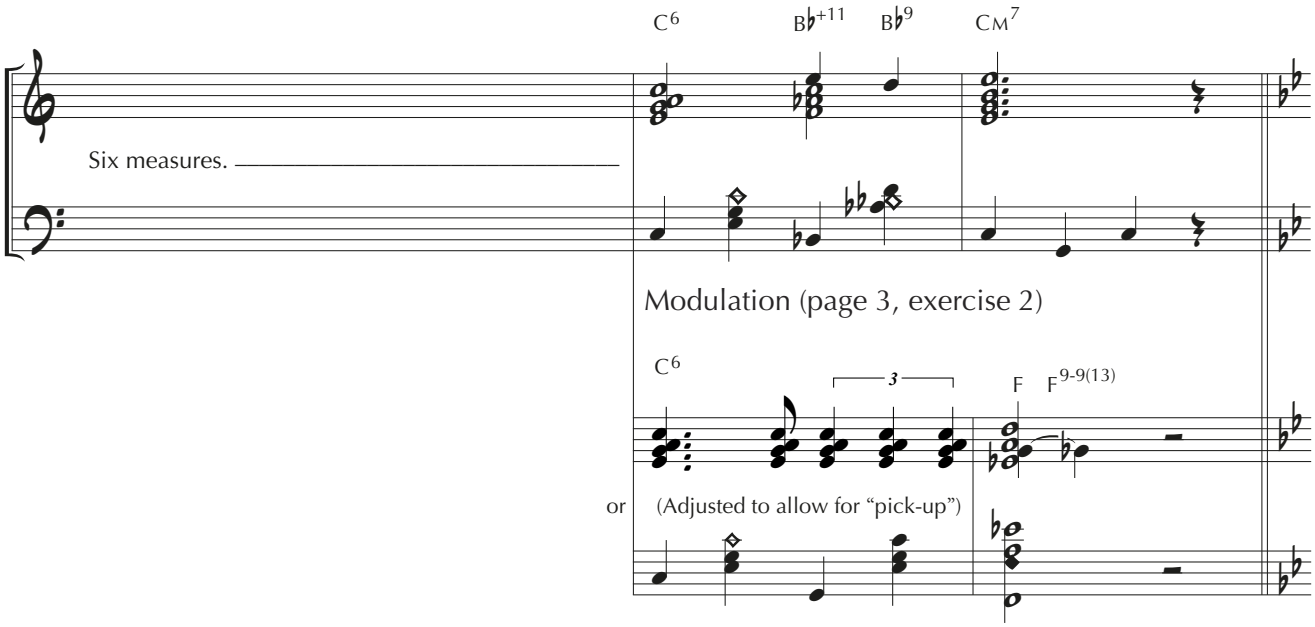


A



C

Ending (page 10, exercise 5)

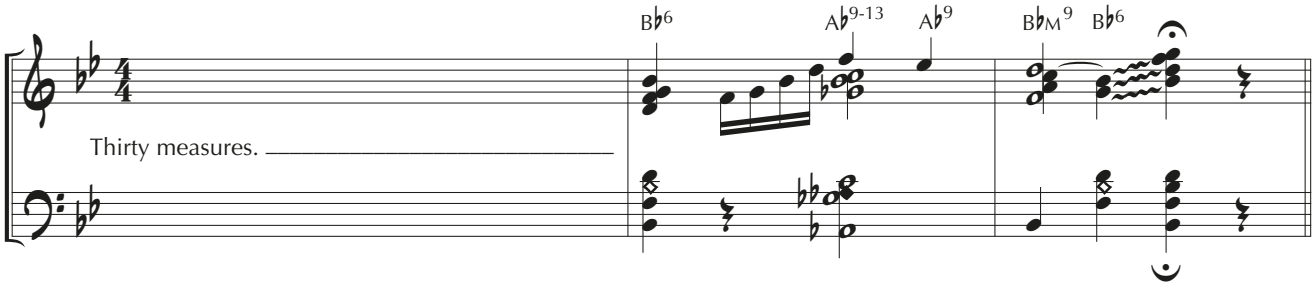


Modulation (page 3, exercise 2)

2nd Chorus

Same as 1st Chorus transposed to B♭ major.

Ending (page 10 - exercise 8)



NOTE Where references are made, in this book, to ll, 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, turnaround, 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 5+ No. 7995 _____

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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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* 1. CHILI BILLY 9

Single-note style in a bright tempo. At letter I, block-chord style.

2. HONEY DO! 14

Slow tempo. Illustrating left hand bass and chord combinations which should be practiced until they can be played with ease. These combinations, as well as being interesting, add color and richness to the composition.

* 3. JUMPIN' JOE 20

Single-note style in a bright tempo. At letter I, block-chord style - "take off" chorus.

4. SOFT AND SMOOTH 16

Five-note block-chords in a slow tempo. At letter E, single-note style - "take off" chorus.

* 5. WHISTLE STOP 4

Single-note style in a bounce tempo. At letter J, four-note block-chords in the right hand, doubling the melody with the left hand.

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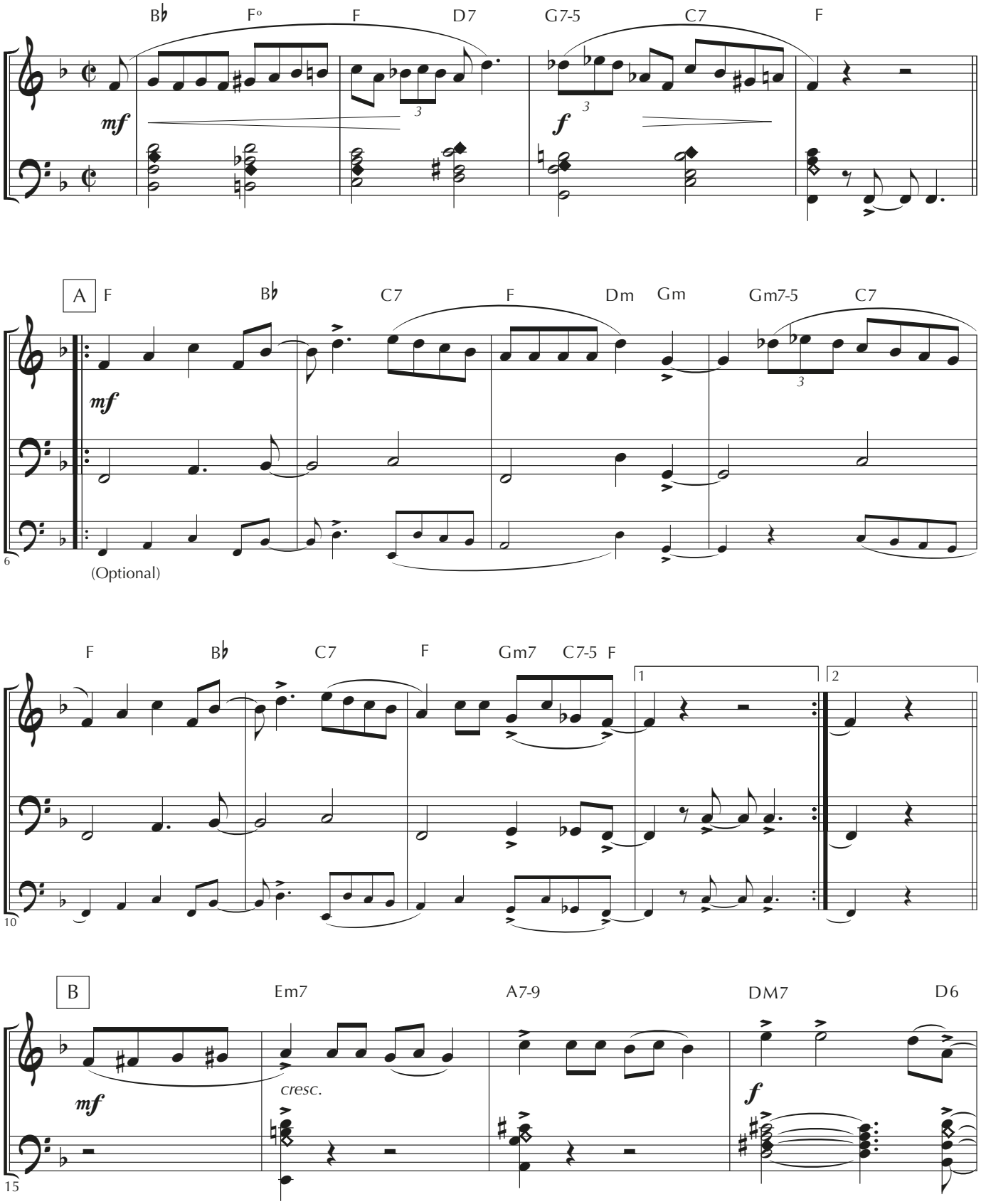
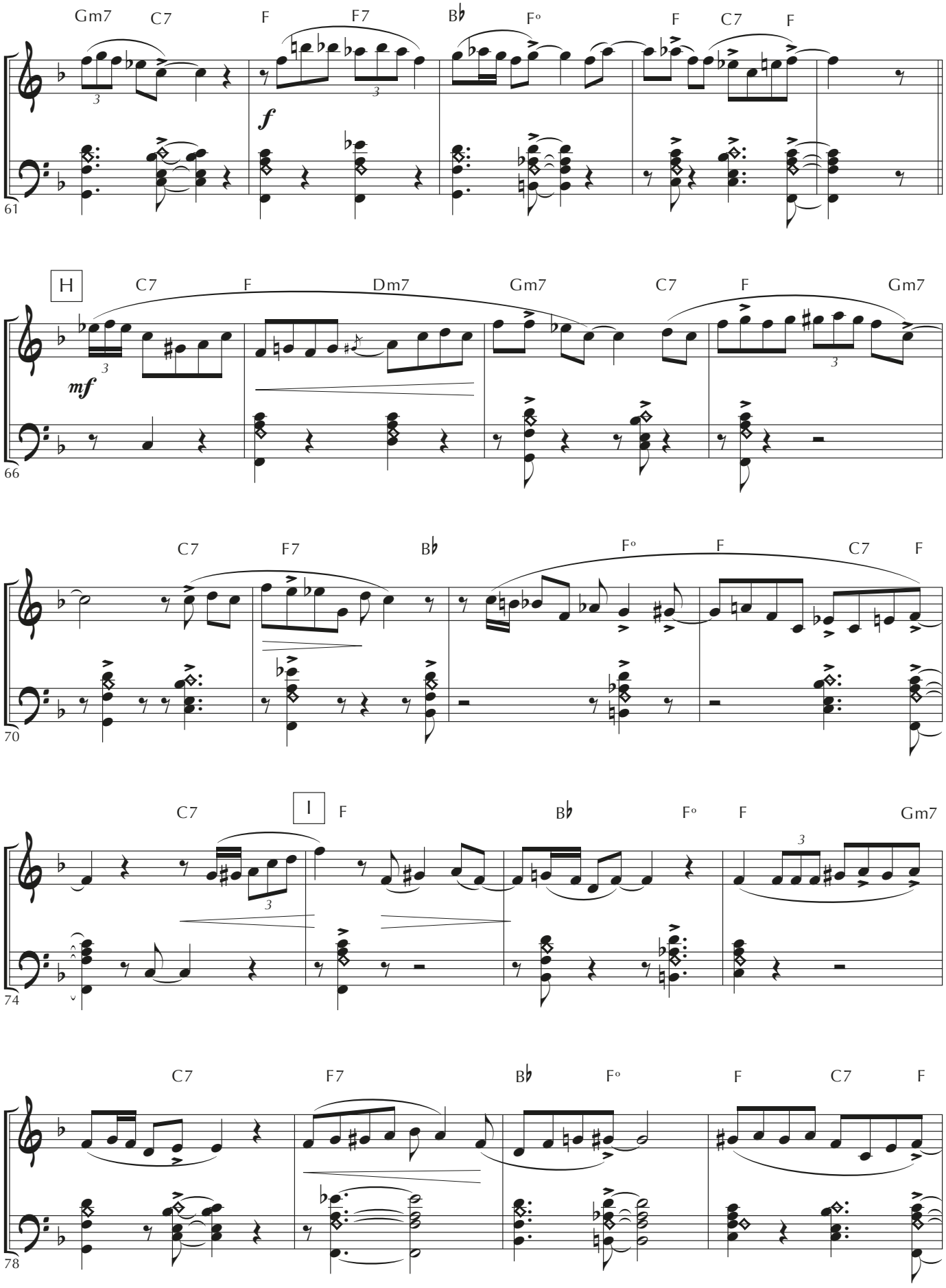
WHISTLE STOP

A THONY MECCA
and
TEDDY AULETTA

Bounce tempo

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F7
B♭
F°
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C7
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f
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H
C7
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F
Gm7
mf
66
C7
F7
B♭
F°
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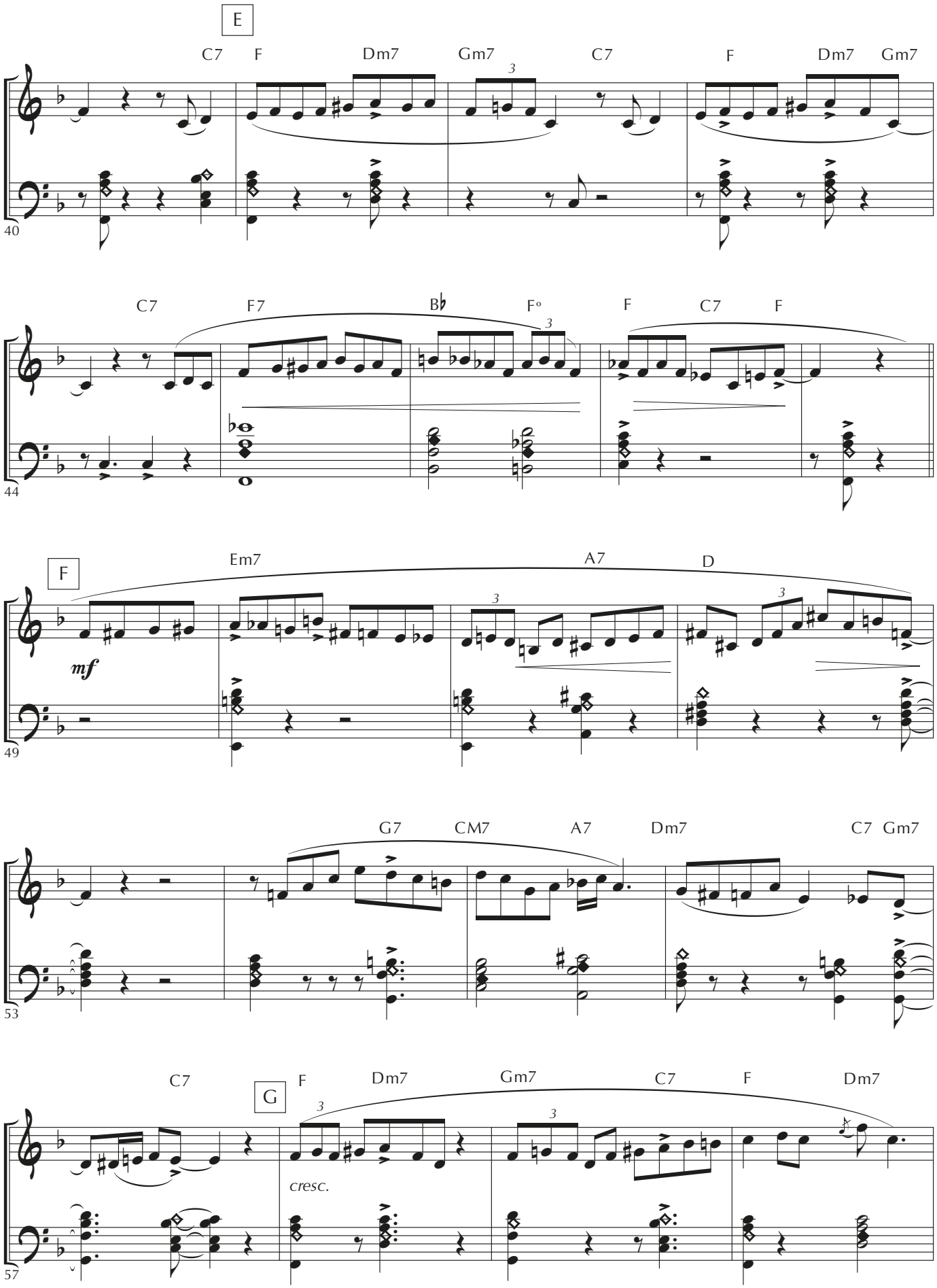
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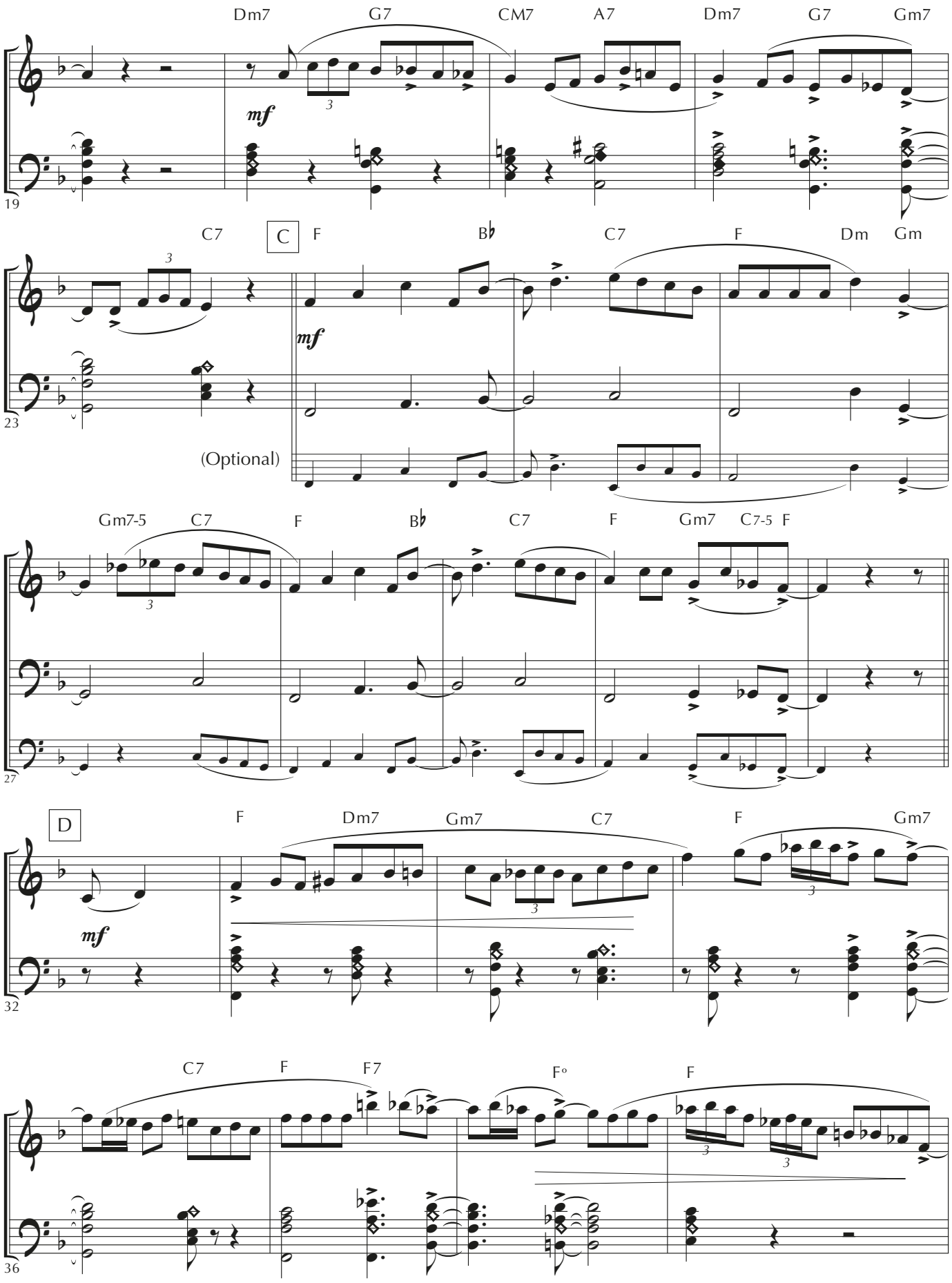
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B♭
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23
(Optional)
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C7
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B♭
C7
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Gm7
C7-5
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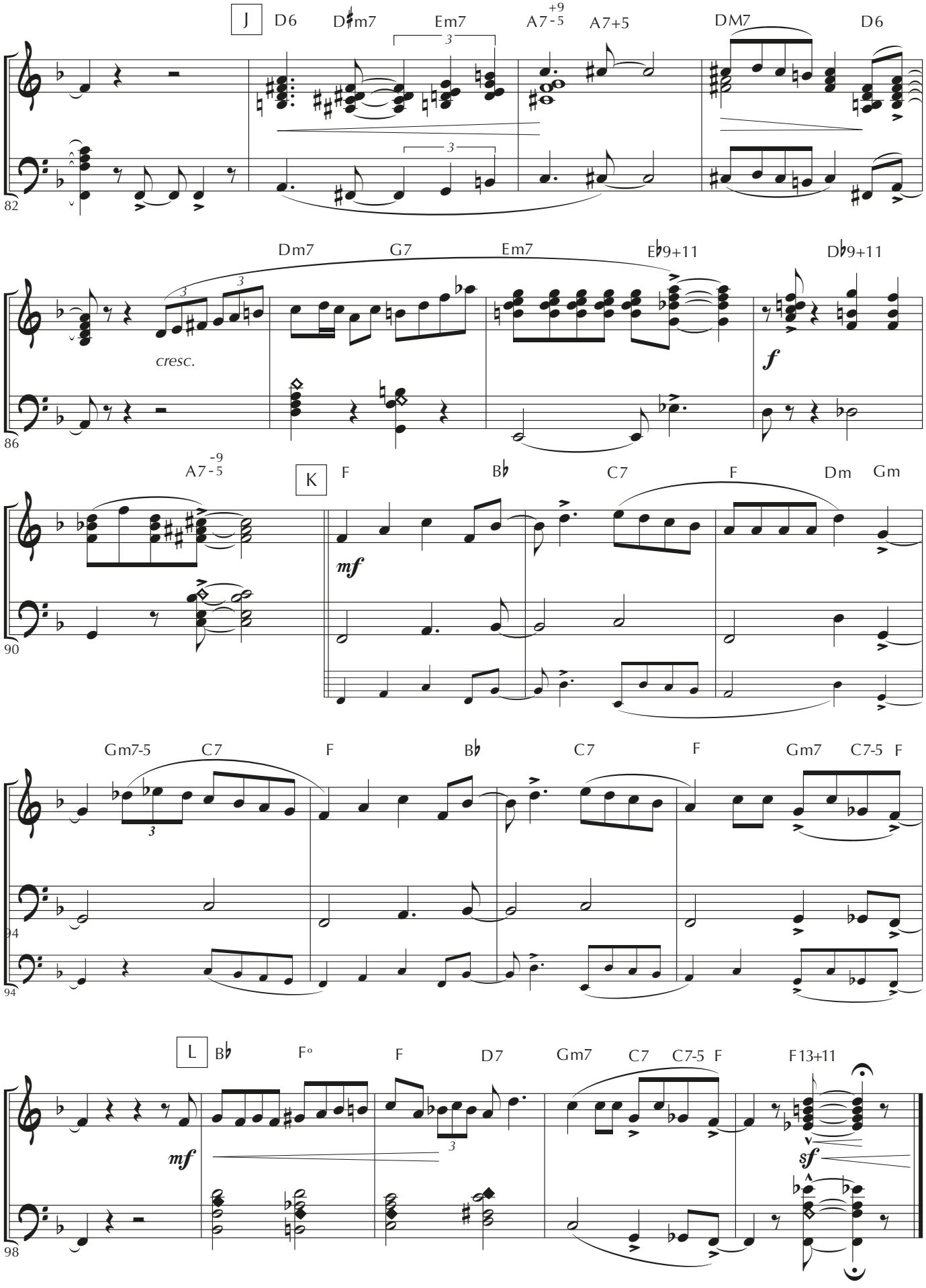
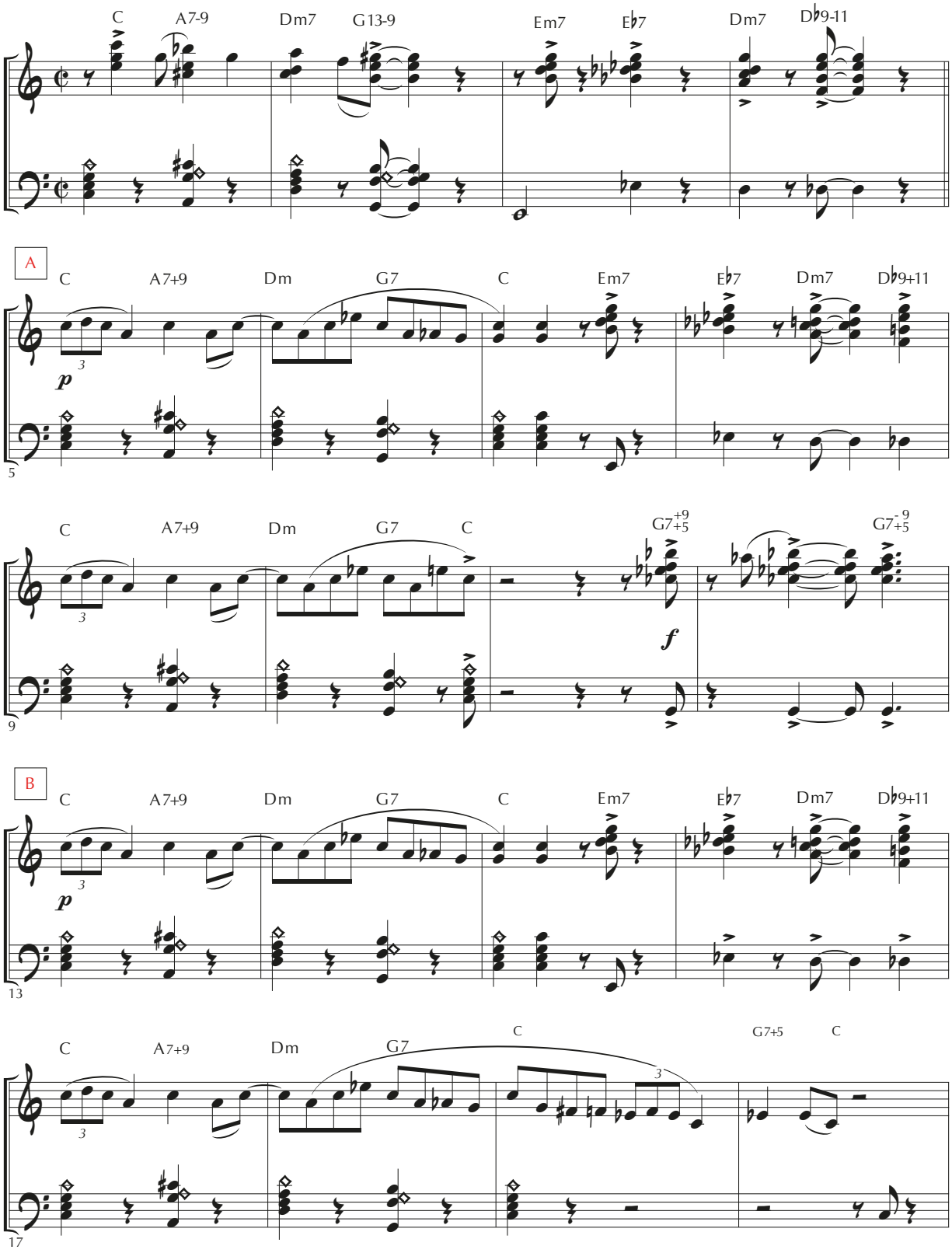
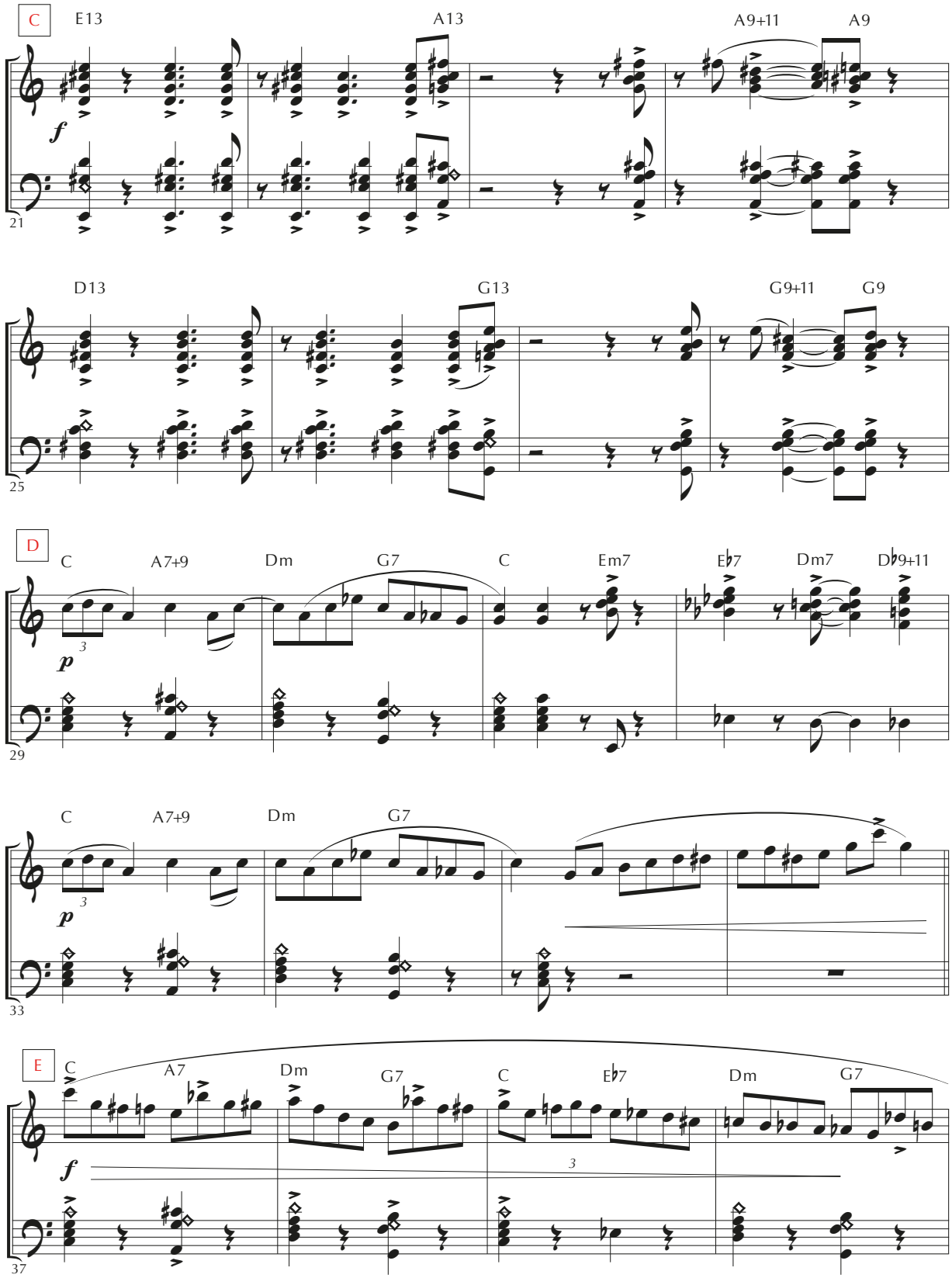

J
D6
D♯m7
Em7
A7+9-5
A7+5
DM7
D6
82
Dm7
G7
Em7
E♭9+11
D♭9+11
cresc.
f
86
A7-9-5
K
F
B♭
C7
F
Dm
Gm
mf
90
Gm7-5
C7
F
B♭
C7
F
Gm7
C7-5
F
94
94
L
B♭
F°
F
D7
Gm7
C7
C7-5
F
F13+11
mf
sf
98

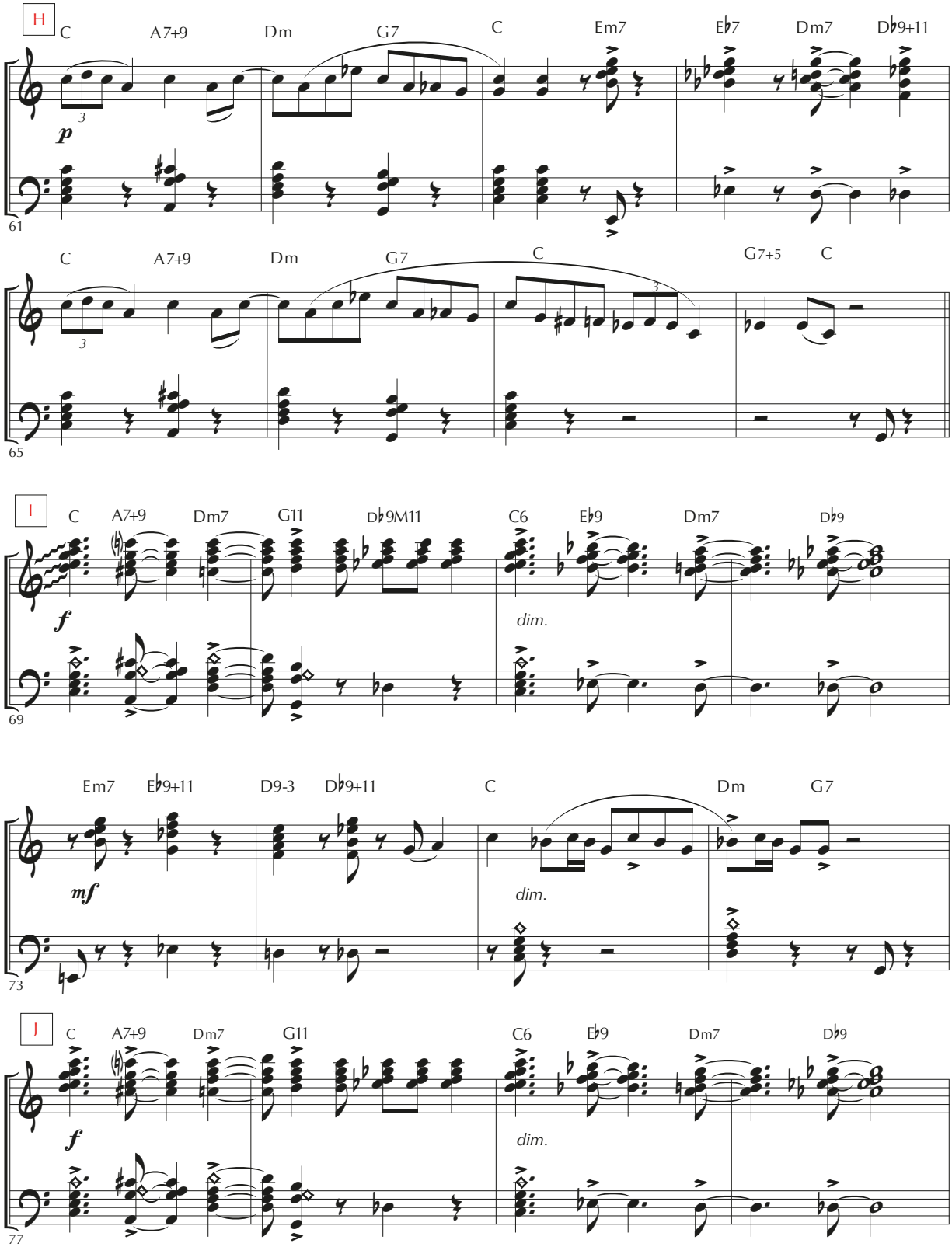
CHILI BILLY

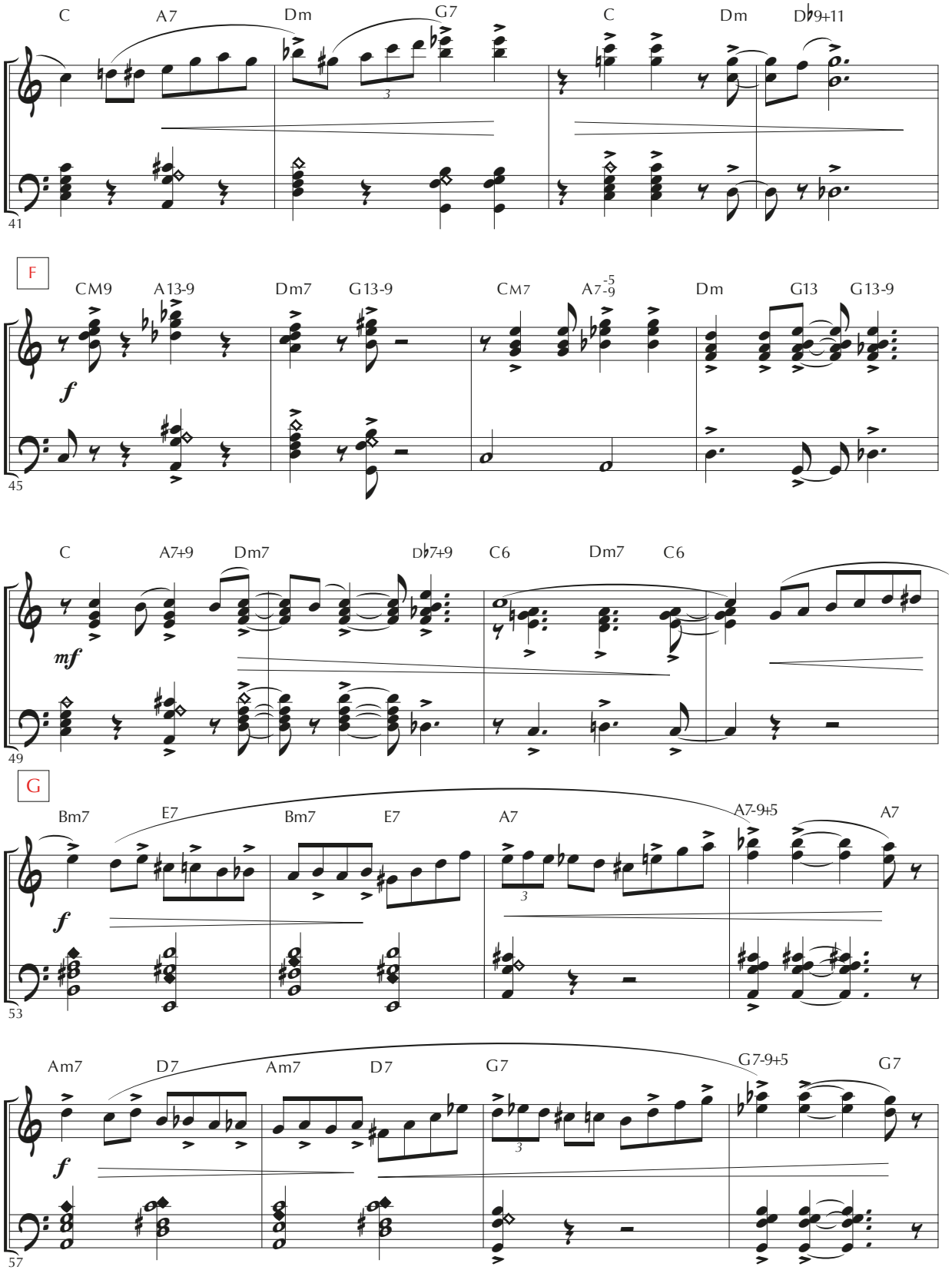
ANTHONY MECCA

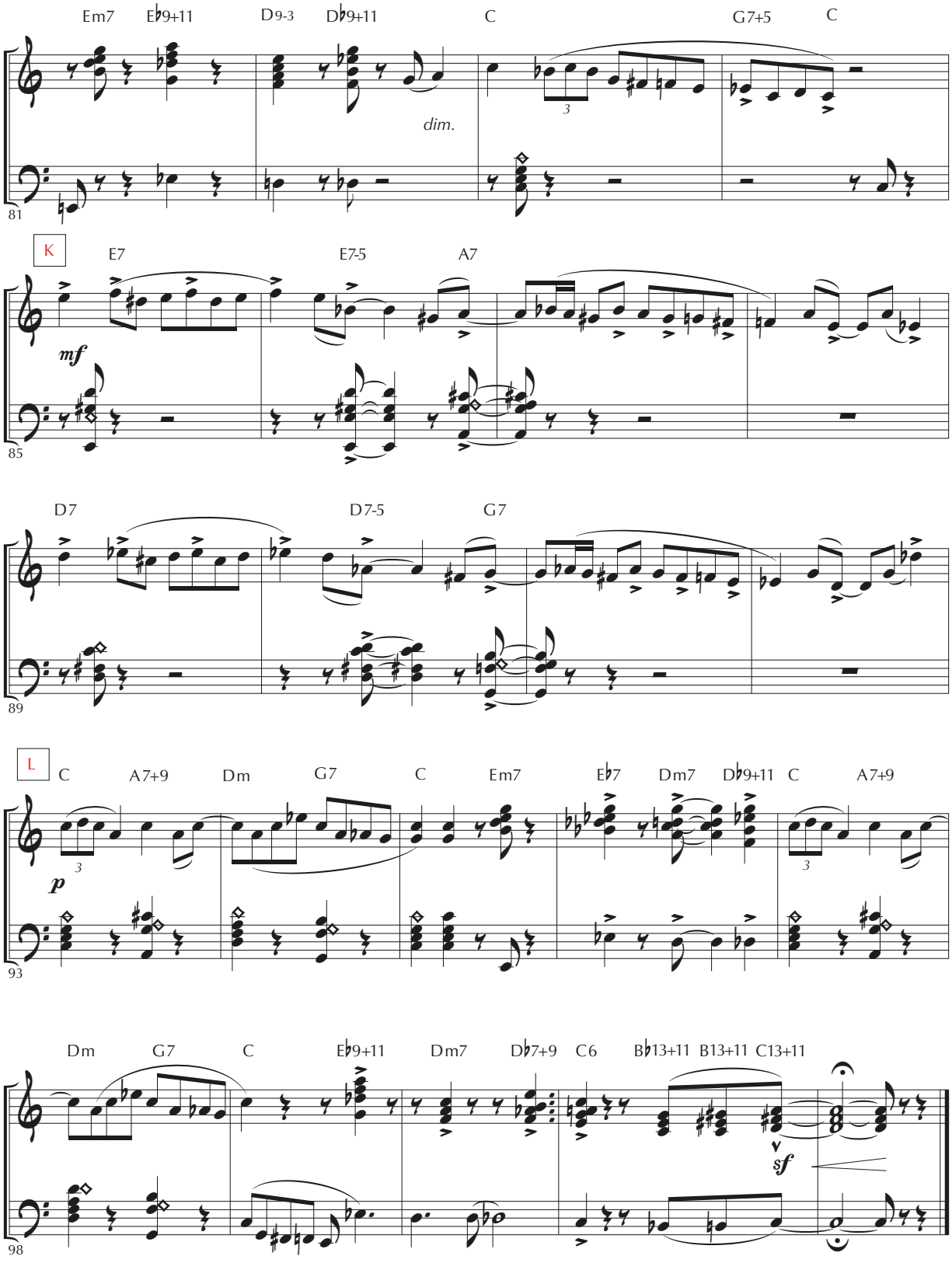
Brightly




C
E13
A13
A9+11
A9
f
21
D13
G13
G9+11
G9
25
D
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
p
3
29
C
A7+9
Dm
G7
p
3
33
E
C
A7
Dm
G7
C
E♭7
Dm
G7
f
3
37

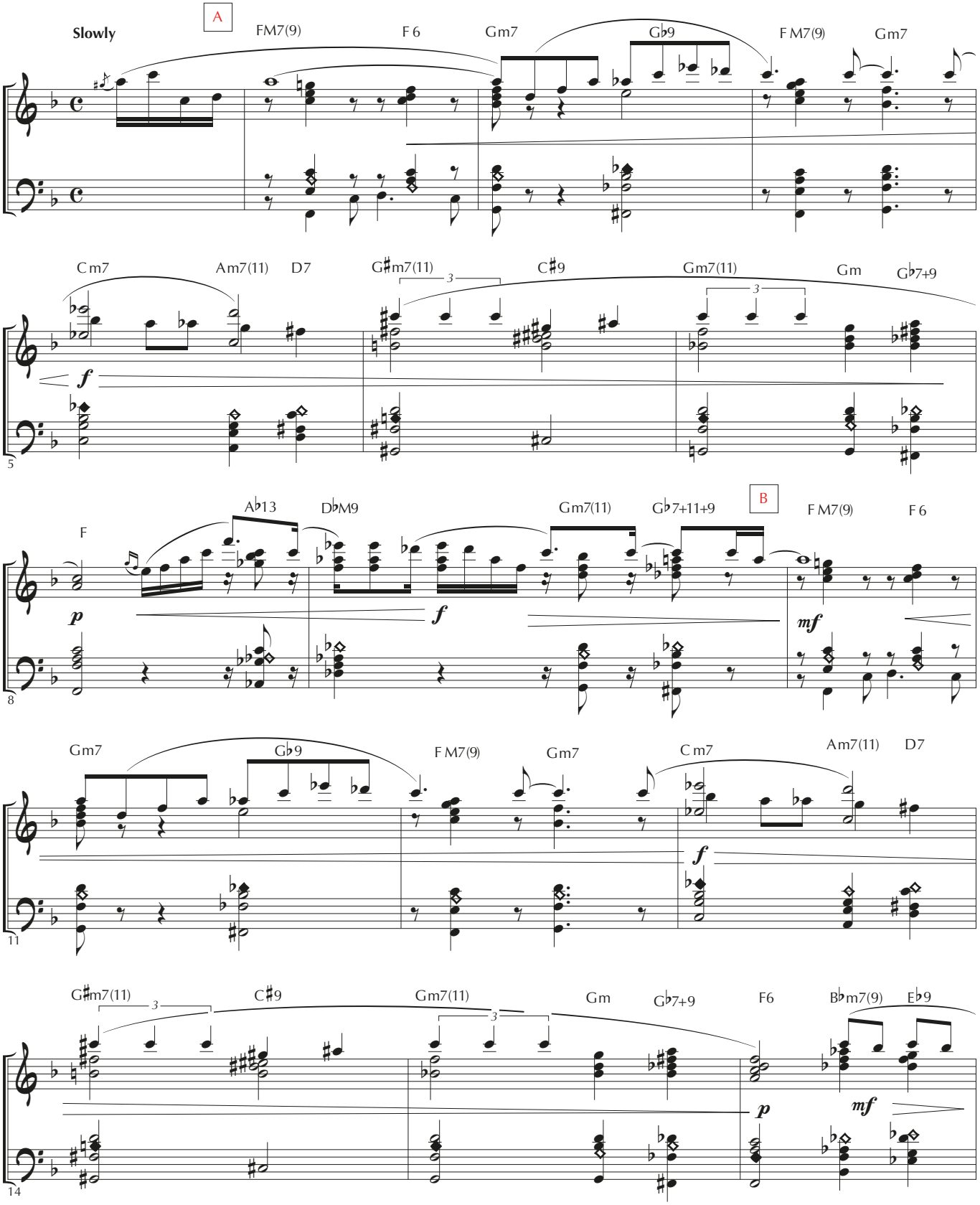

H
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
p
61
C
A7+9
Dm
G7
C
G7+5
C
65
I
C
A7+9
Dm7
G11
D♭9M11
C6
E♭9
Dm7
D♭9
f
dim.
69
Em7
E♭9+11
D9-3
D♭9+11
C
Dm
G7
mf
dim.
73
J
C
A7+9
Dm7
G11
C6
E♭9
Dm7
D♭9
f
dim.
77

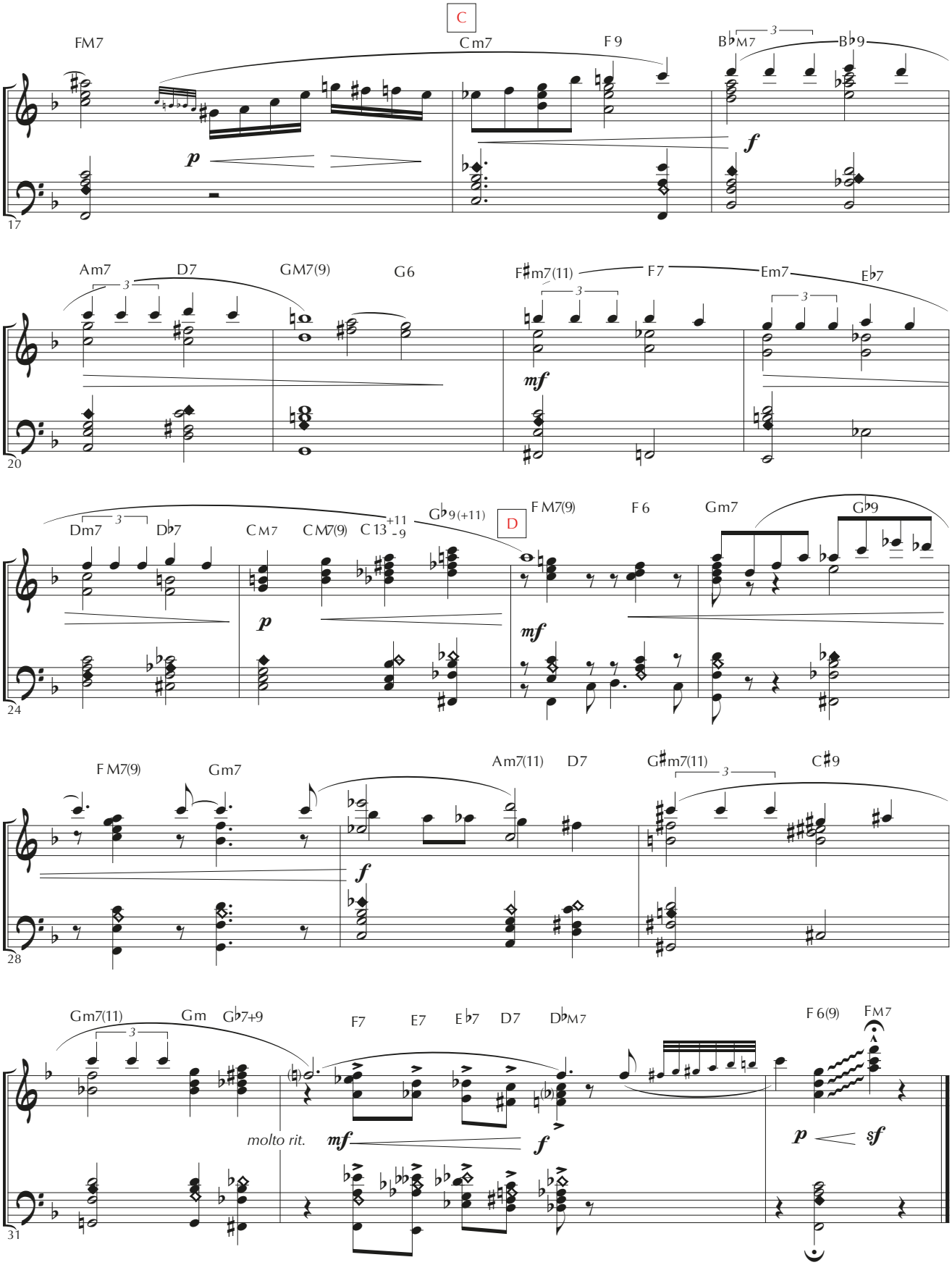

C
A7
Dm
G7
C
Dm
D♭9+11
41
F
CM9
A13-9
Dm7
G13-9
CM7
A7-5-9
Dm
G13
G13-9
f
45
C
A7+9
Dm7
D♭7+9
C6
Dm7
C6
mf
49
G
Bm7
E7
Bm7
E7
A7
A7-9+5
A7
f
53
Am7
D7
Am7
D7
G7
G7-9+5
G7
f
57


Em7
E♭9+11
D9-3
D♭9+11
C
G7+5
C
dim.
81
K
E7
E7-5
A7
mf
85
D7
D7-5
G7
89
L
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
C
A7+9
p
93
Dm
G7
C
E♭9+11
Dm7
D♭7+9
C6
B♭13+11
B13+11
C13+11
sf
98

HONEY, DO

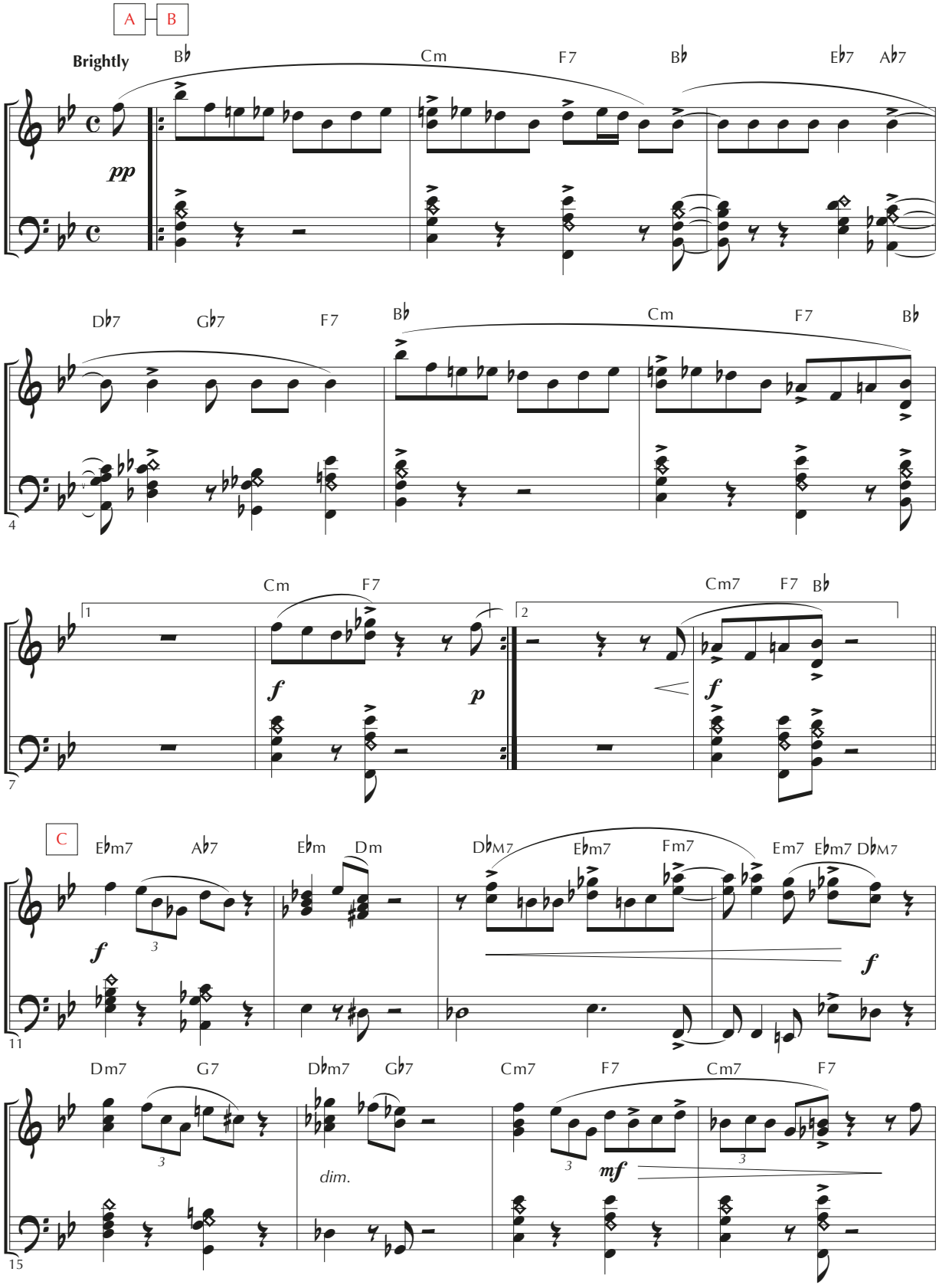
ANTHONY MECCA

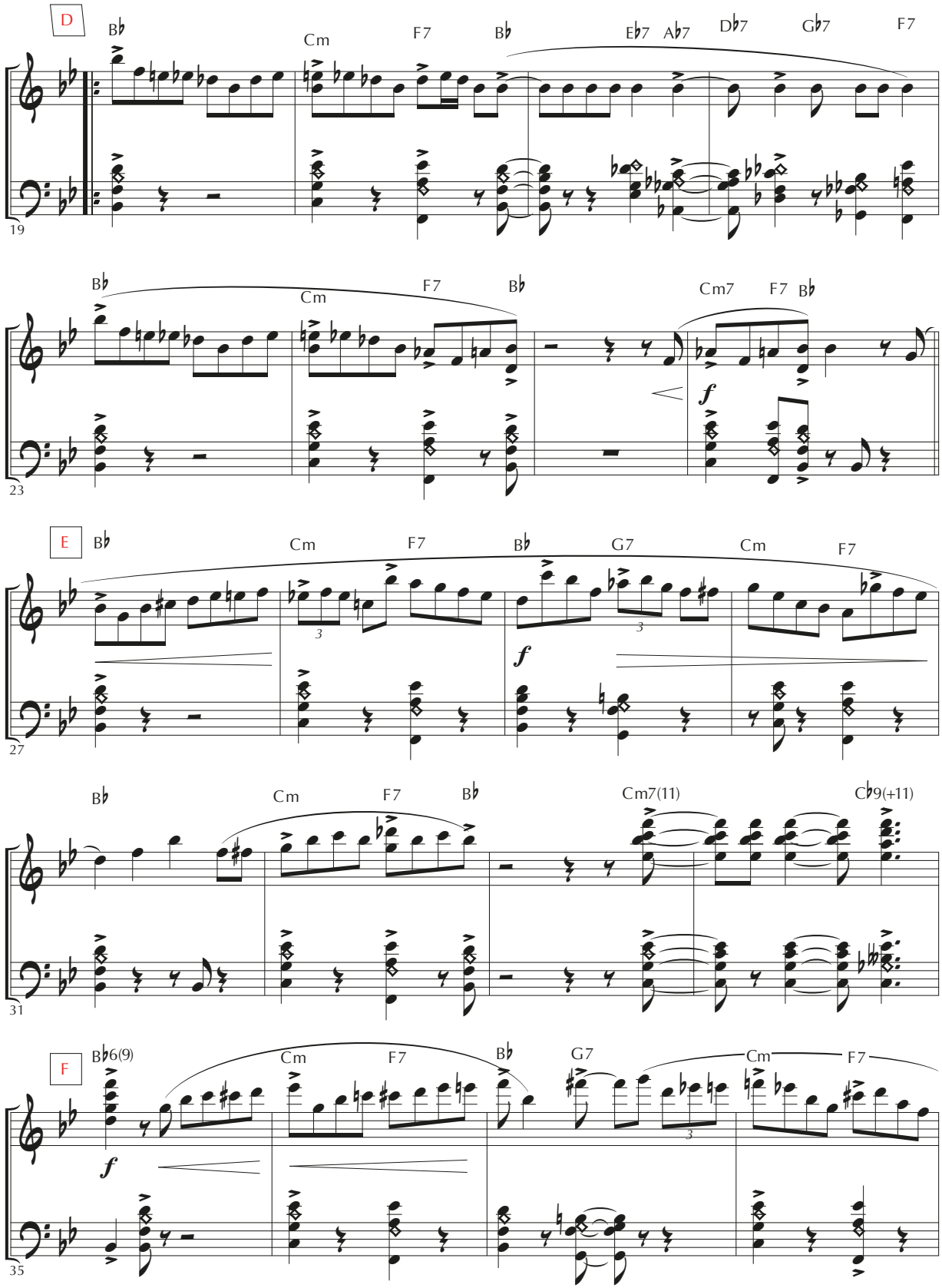


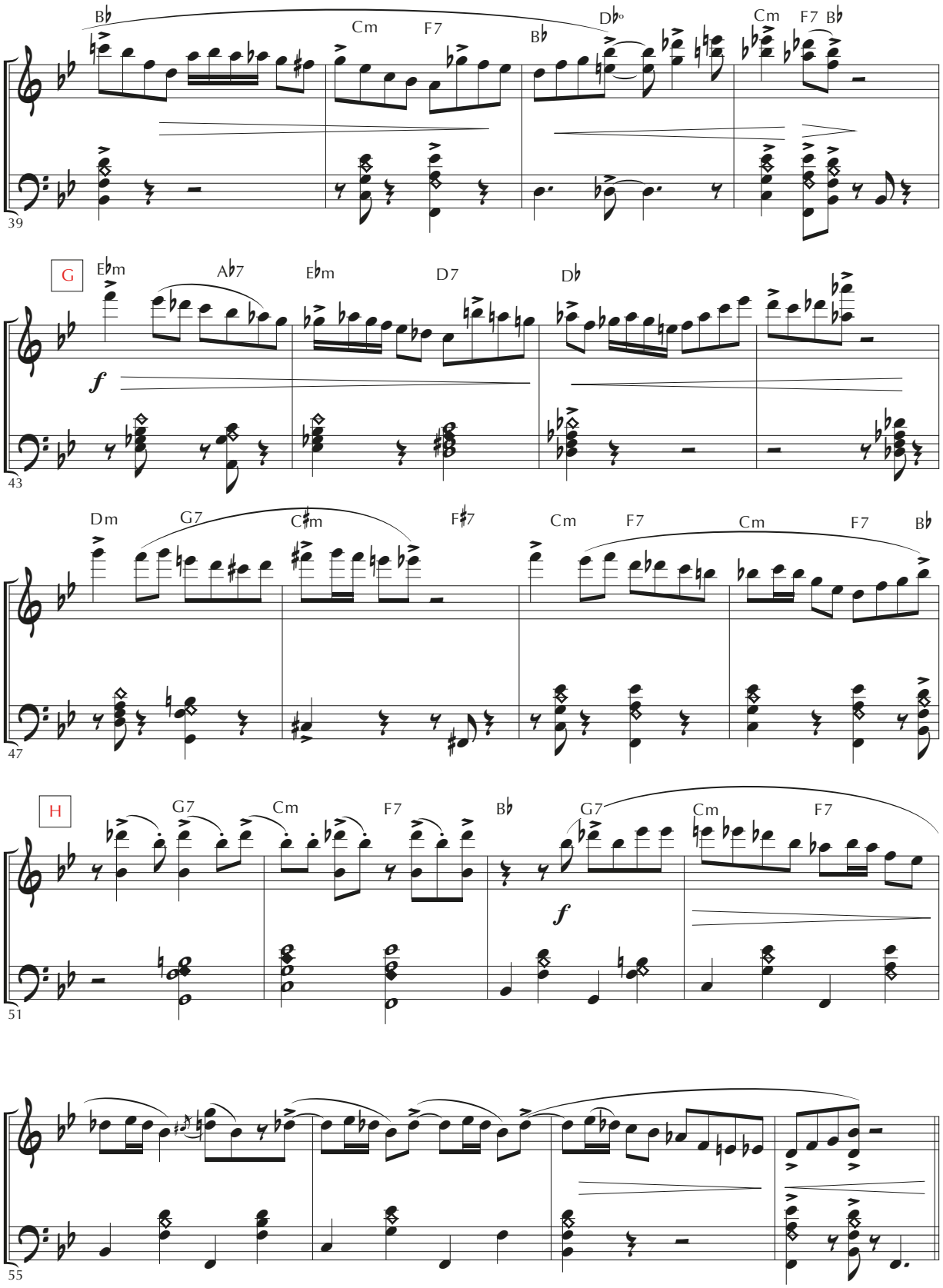

C
FM7
Cm7
F9
B♭M7
B♭9
p
f
17
Am7
D7
GM7(9)
G6
F♯m7(11)
F7
Em7
E♭7
mf
20
Dm7
D♭7
CM7
CM7(9)
C13+11 -9
G♭9(+11)
D
FM7(9)
F6
Gm7
G♭9
p
mf
24
FM7(9)
Gm7
Am7(11)
D7
G♯m7(11)
C♯9
f
28
Gm7(11)
Gm
G♭7+9
F7
E7
E♭7
D7
D♭M7
F6(9)
FM7
molto rit.
mf
f
p
sf
31

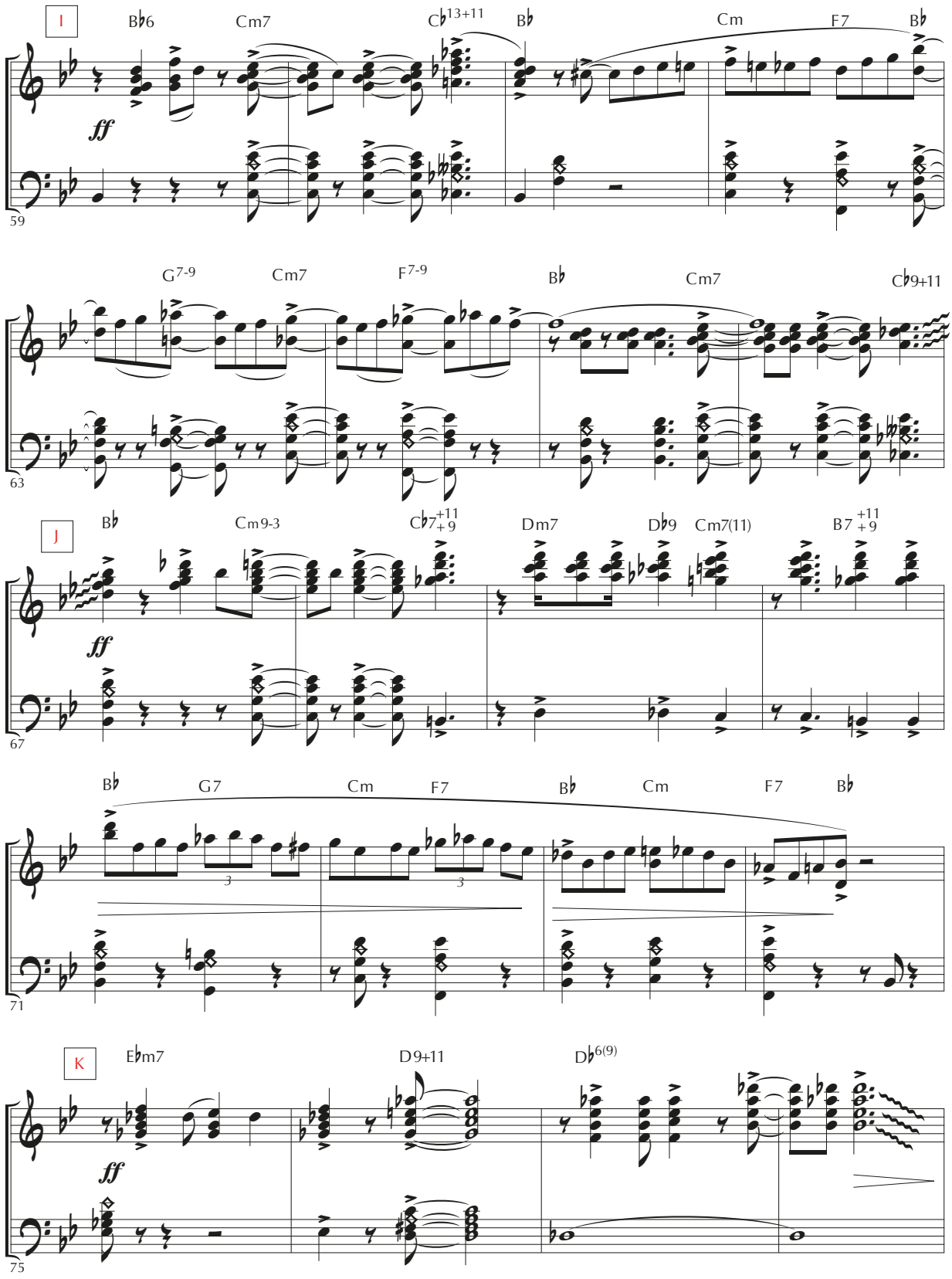
JUMPING' JOE

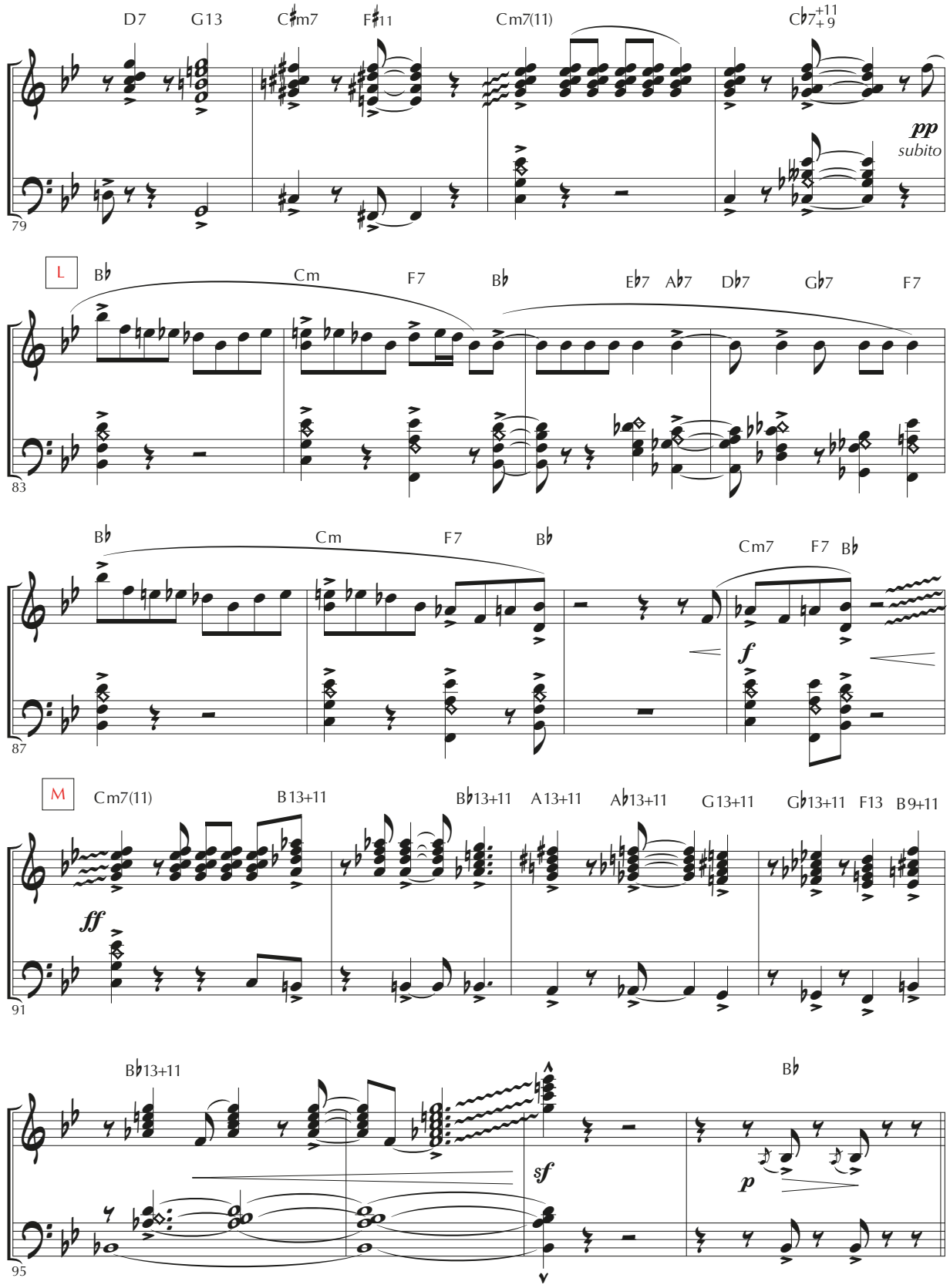
ANTHONY MECCA




D
B♭
Cm
F7
B♭
E♭7
A♭7
D♭7
G♭7
F7
19
B♭
Cm
F7
B♭
Cm7
F7
B♭
f
23
E
B♭
Cm
F7
B♭
G7
Cm
F7
3
3
f
27
B♭
Cm
F7
B♭
Cm7(11)
C♭9(+11)
31
F
B♭6(9)
Cm
F7
B♭
G7
Cm
F7
3
f
35

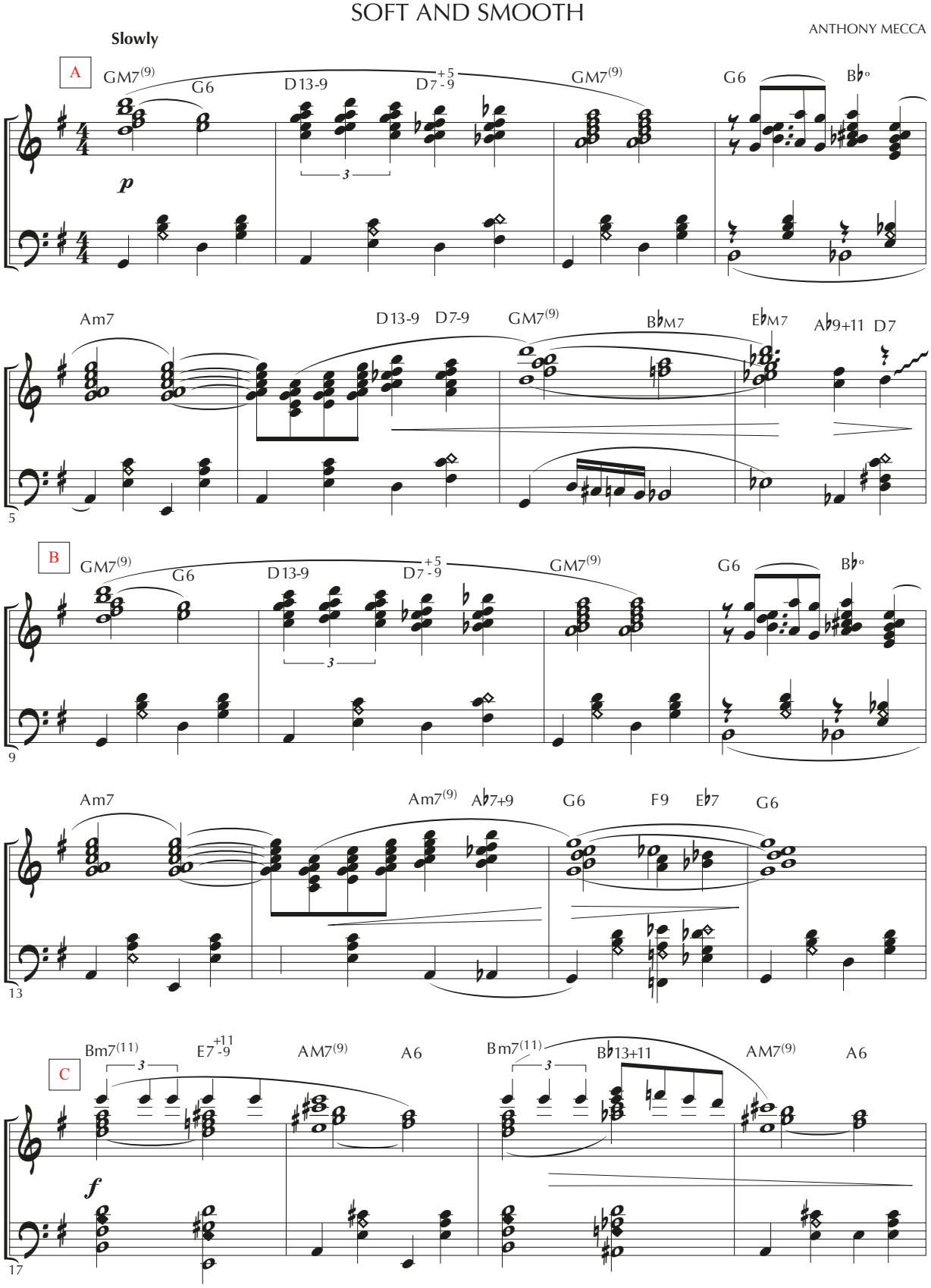

B♭
Cm
F7
B♭
D♭°
Cm
F7 B♭
39
G
E♭m
A♭7
E♭m
D7
D♭
f
43
Dm
G7
C♯m
F♯7
Cm
F7
Cm
F7
B♭
47
H
G7
Cm
F7
B♭
G7
Cm
F7
f
51
55

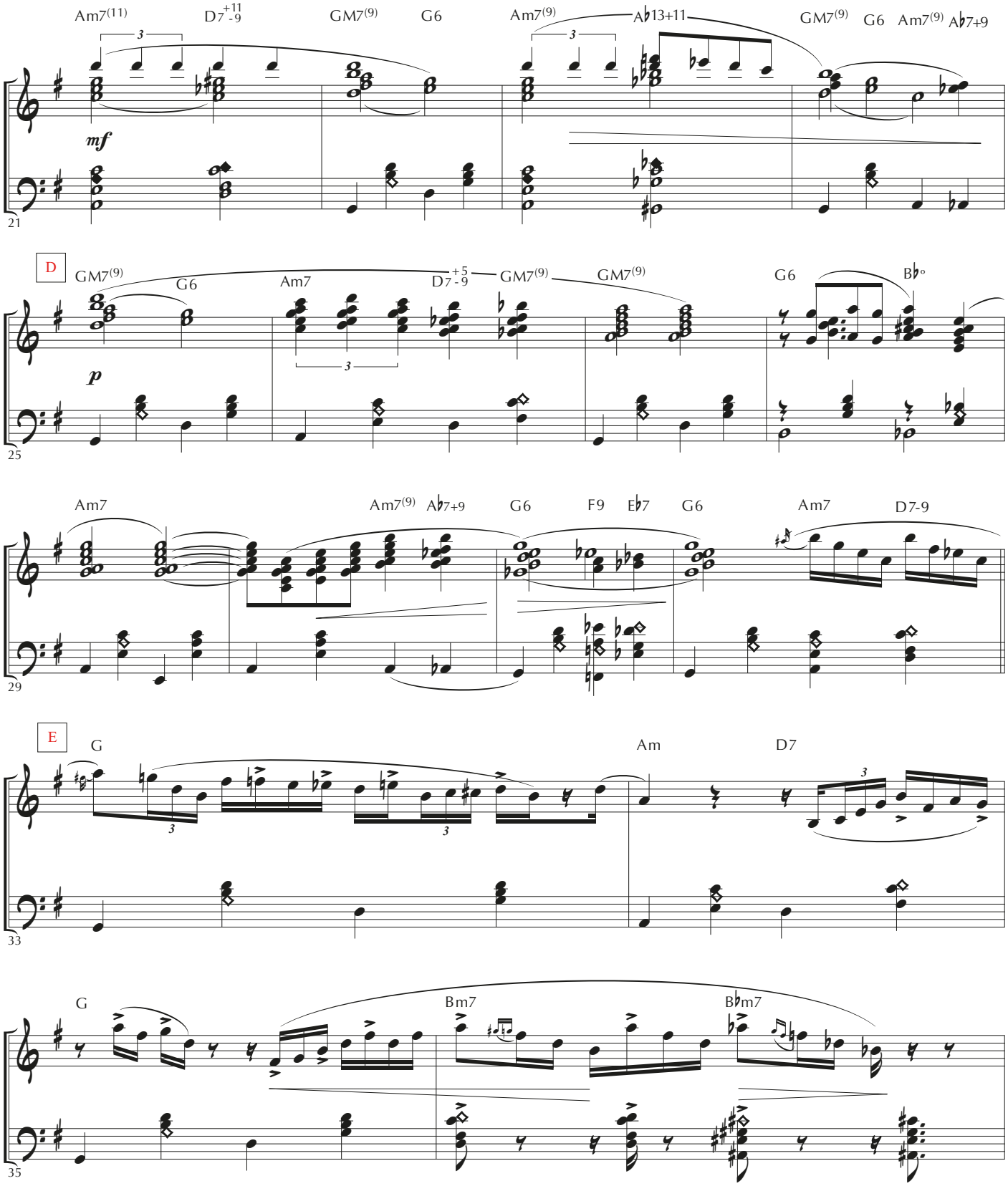

I
B♭6
Cm7
C♭13+11
B♭
Cm
F7
B♭
ff
59
G7-9
Cm7
F7-9
B♭
Cm7
C♭9+11
63
J
B♭
Cm9-3
C♭7+11+9
Dm7
D♭9
Cm7(11)
B7+11+9
ff
67
B♭
G7
Cm
F7
B♭
Cm
F7
B♭
3
3
71
K
E♭m7
D9+11
D♭6(9)
ff
75

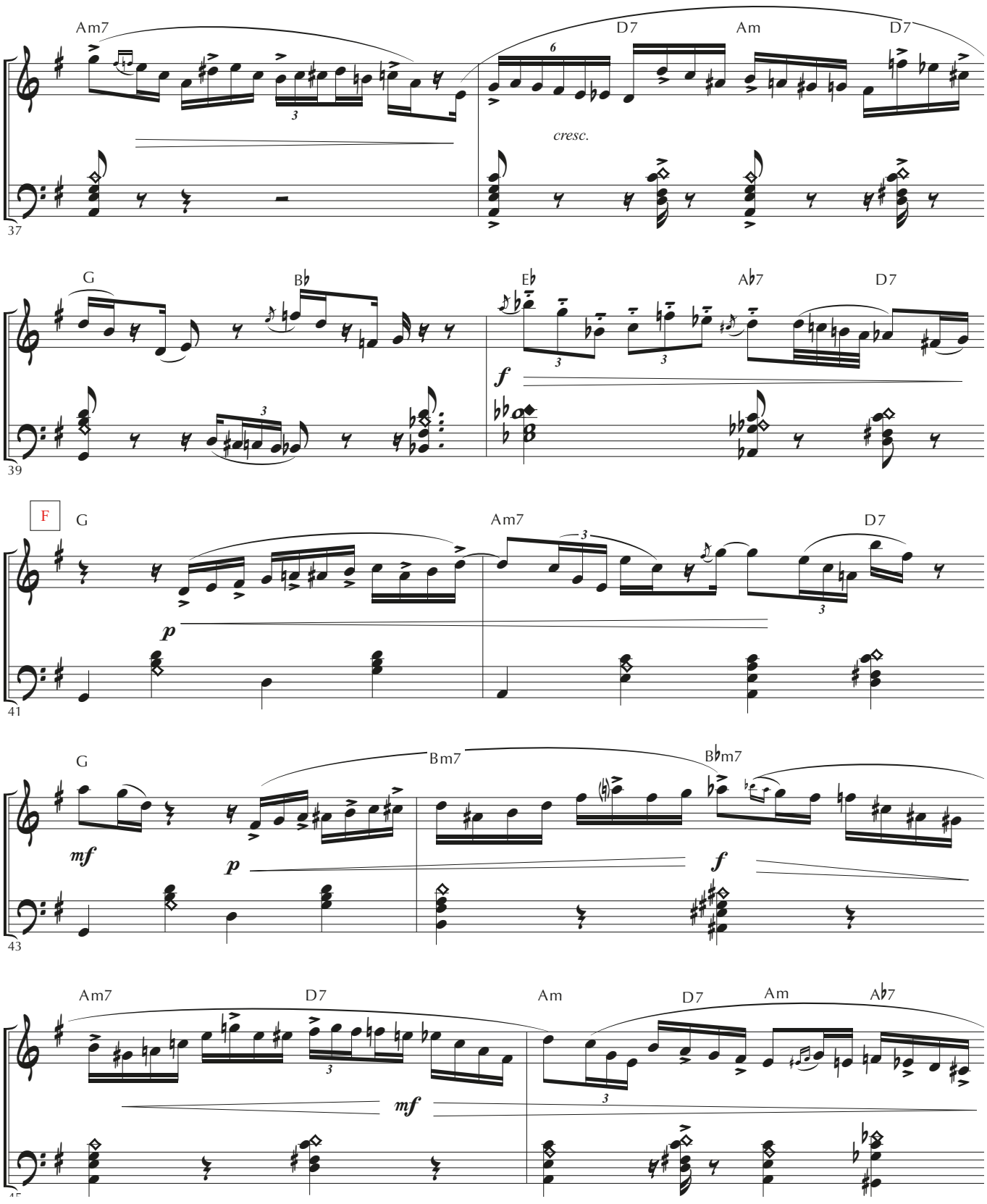

D7
G13
C♯m7
F♯11
Cm7(11)
C♭7+11+9
pp
subito
79
L
B♭
Cm
F7
B♭
E♭7
A♭7
D♭7
G♭7
F7
83
B♭
Cm
F7
B♭
Cm7
F7
B♭
f
87
M
Cm7(11)
B13+11
B♭13+11
A13+11
A♭13+11
G13+11
G♭13+11
F13
B9+11
ff
91
B♭13+11
sf
B♭
p
95

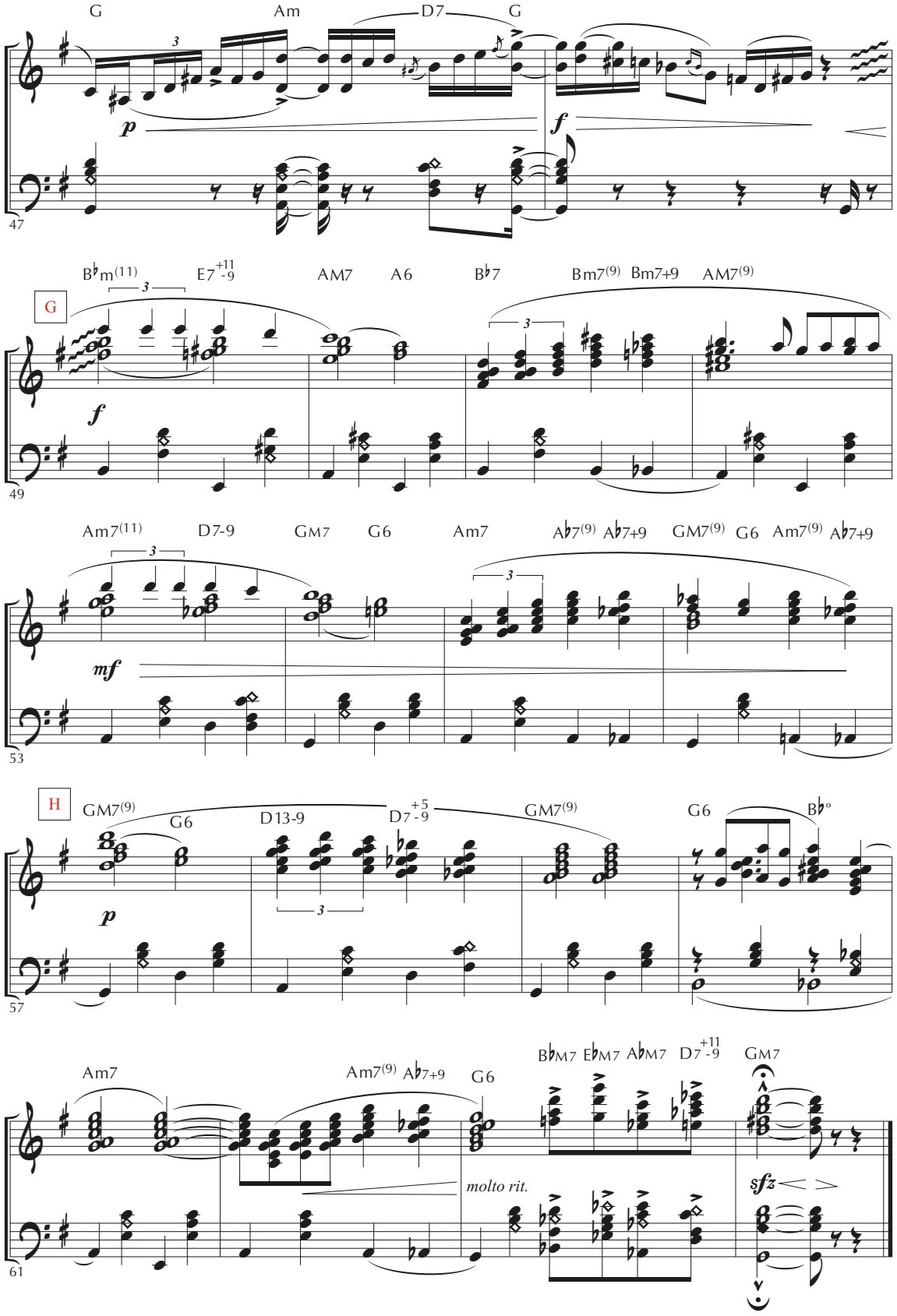
SOFT AND SMOOTH

ANTHONY MECCA




Am7(11)
D7+11 -9
GM7(9)
G6
Am7(9)
A♭13+11
GM7(9)
G6
Am7(9)
A♭7+9
mf
21
D
GM7(9)
G6
Am7
D7+5 -9
GM7(9)
GM7(9)
G6
B♭°
p
25
Am7
Am7(9)
A♭7+9
G6
F9
E♭7
G6
Am7
D7-9
29
E
G
Am
D7
33
G
Bm7
B♭m7
35


Am7
D7
Am
D7
cresc.
37
G
B♭
E♭
A♭7
D7
f
39
F
G
Am7
D7
p
41
G
Bm7
B♭m7
mf
p
f
43
Am7
D7
Am
D7
Am
A♭7
mf
45


G
Am
D7
G
p
f
47
B♭m(11)
E7+11-9
AM7
A6
B♭7
Bm7(9)
Bm7+9
AM7(9)
G
f
49
Am7(11)
D7-9
GM7
G6
Am7
A♭7(9)
A♭7+9
GM7(9)
G6
Am7(9)
A♭7+9
mf
53
H
GM7(9)
G6
D13-9
D7+5-9
GM7(9)
G6
B♭°
p
57
Am7
Am7(9)
A♭7+9
G6
B♭M7
E♭M7
A♭M7
D7+11-9
GM7
molto rit.
sfz
61

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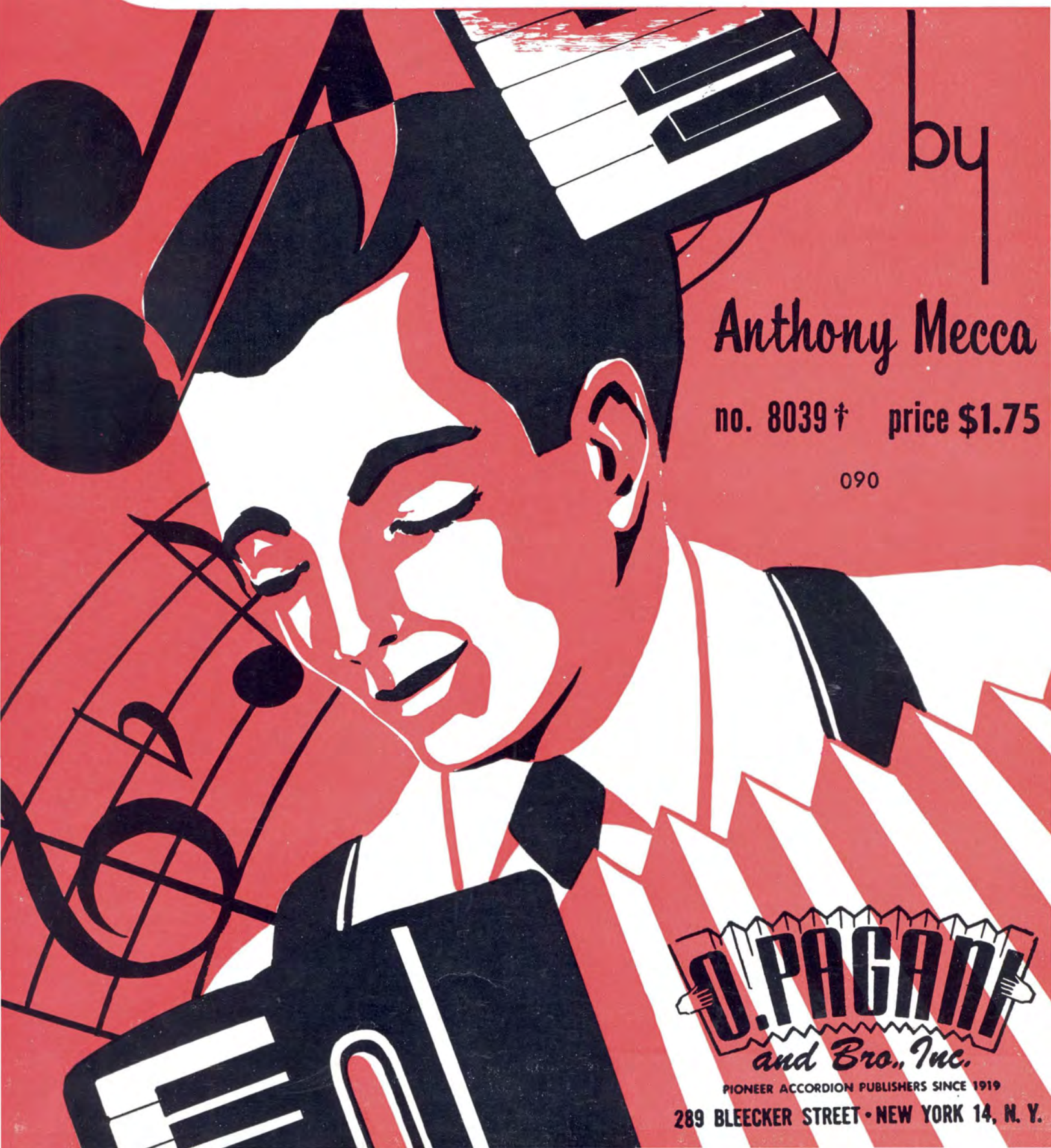

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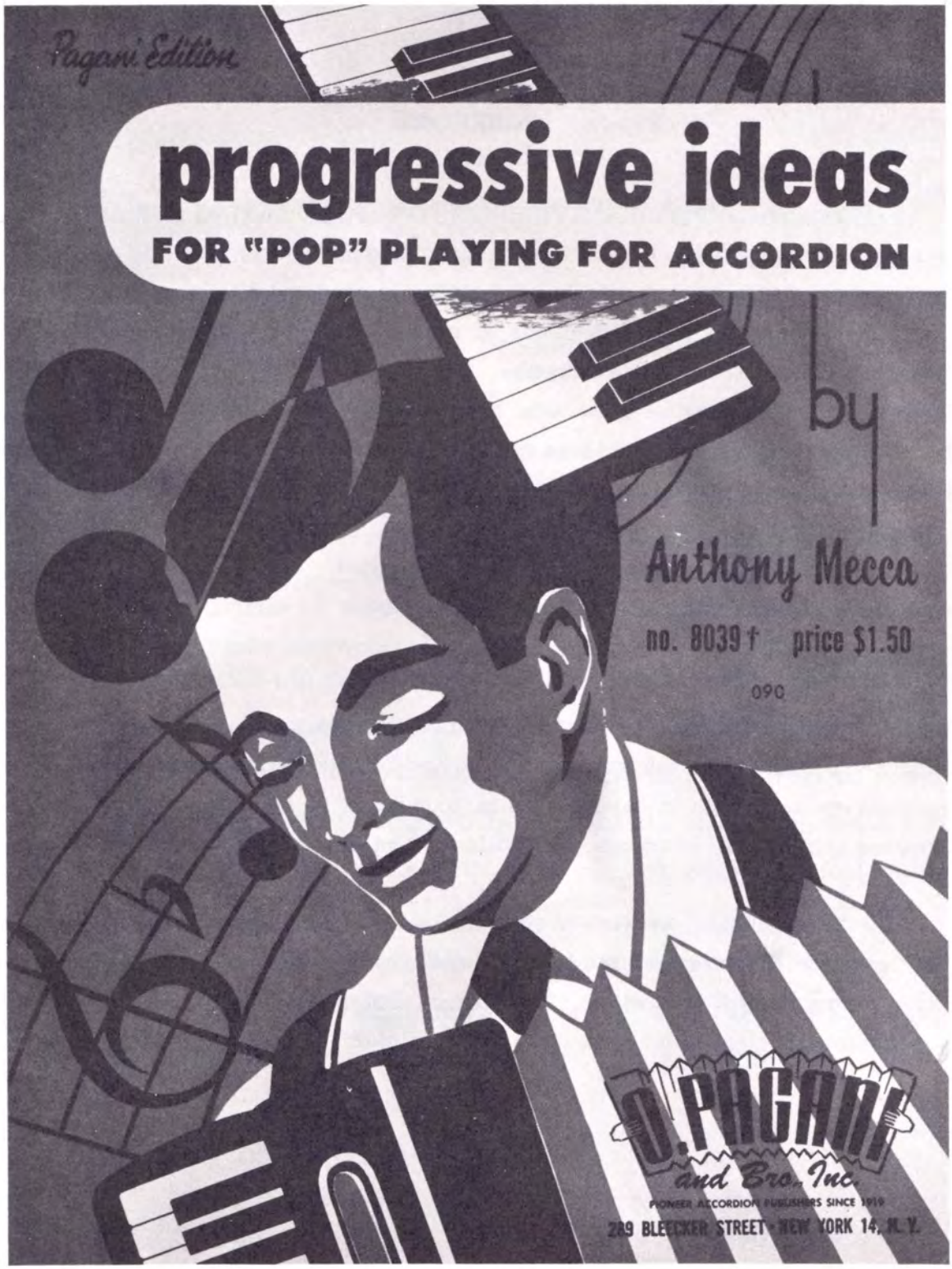
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progressive ideas
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by
Anthony Mecca
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FOREWORD

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

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

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

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

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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.

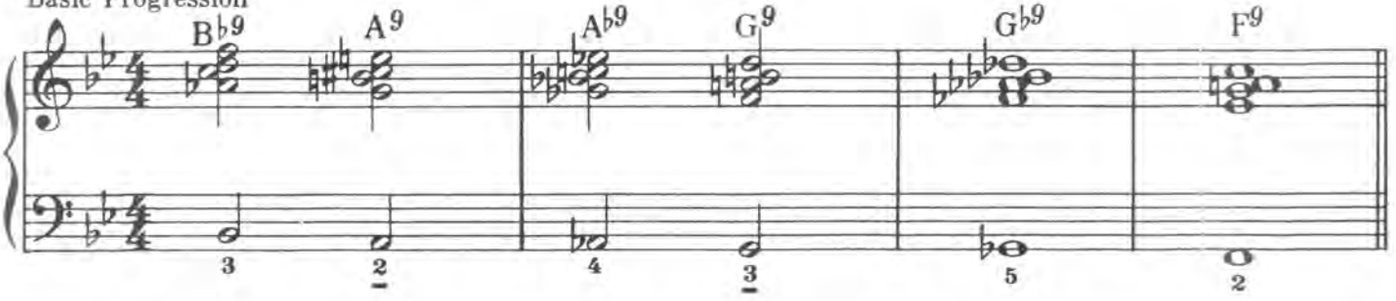
THE PUBLISHERS

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.

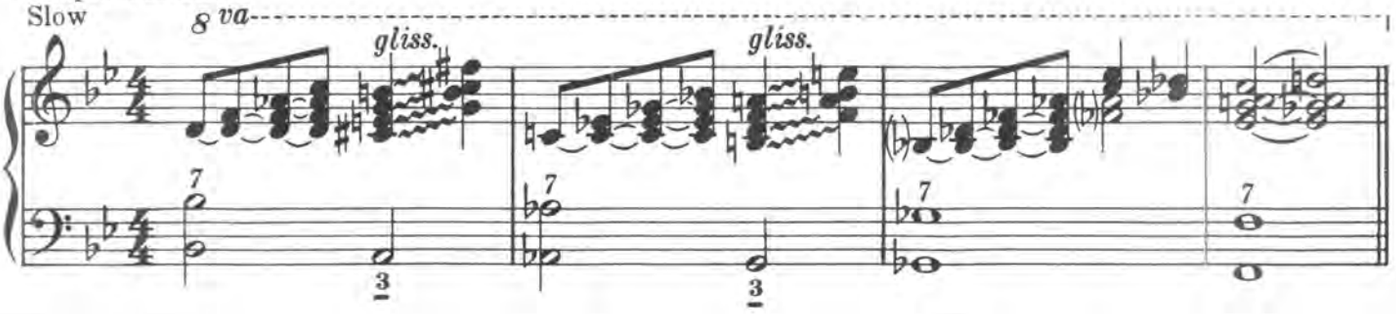
Introductions usually end on the dominant 7th (V_7) chord*, because this chord is the most logical and strongest one to lead into the subsequent strain; however, variations of this chord, such as the dominant 9th, the flatted 9th, etc., may be used as a substitute. Any plausible harmonic progression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

Basic Progression

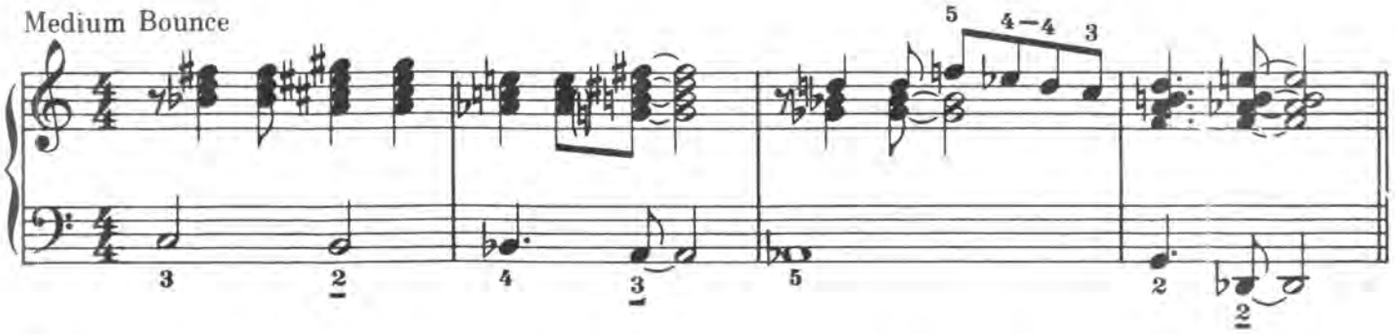


Simple Variation

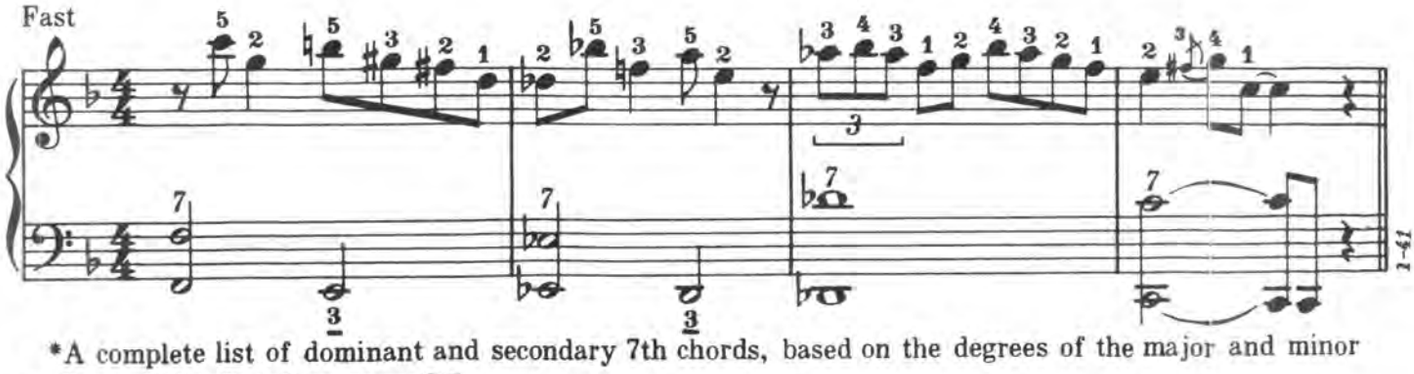
Slow



Medium Bounce



Fast



*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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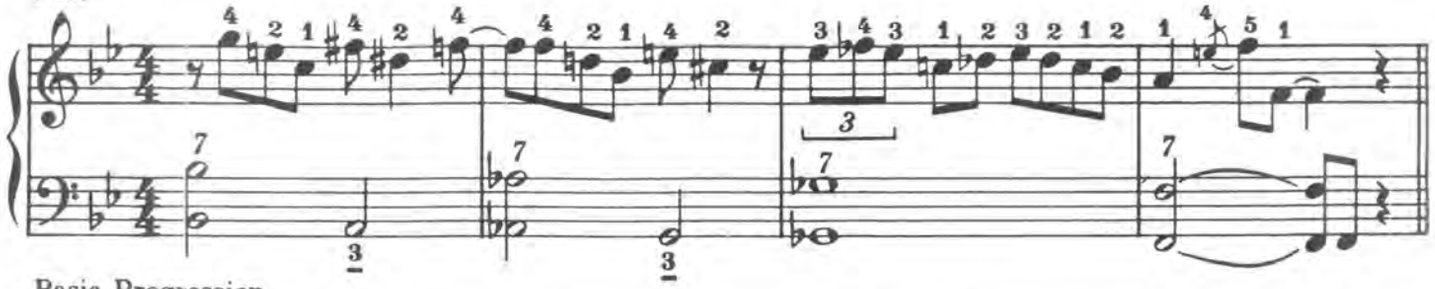
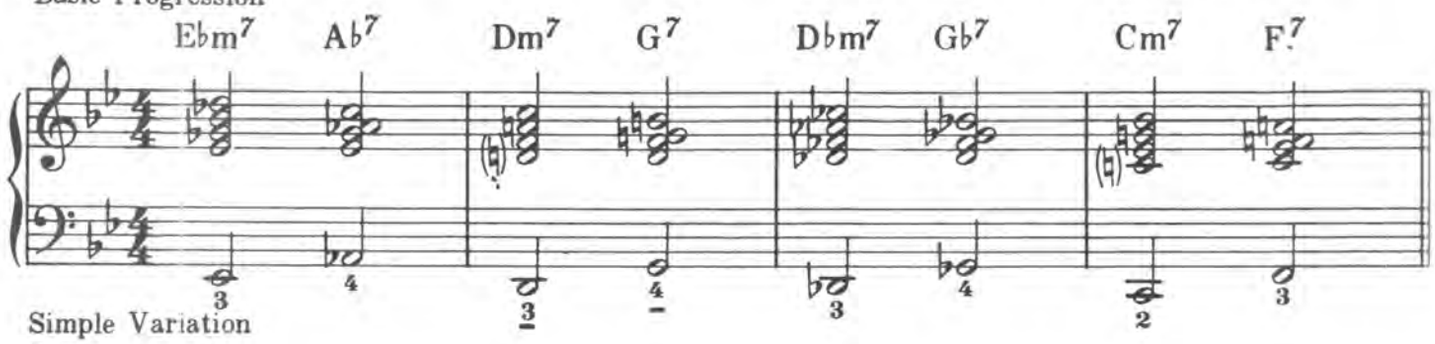
Fast

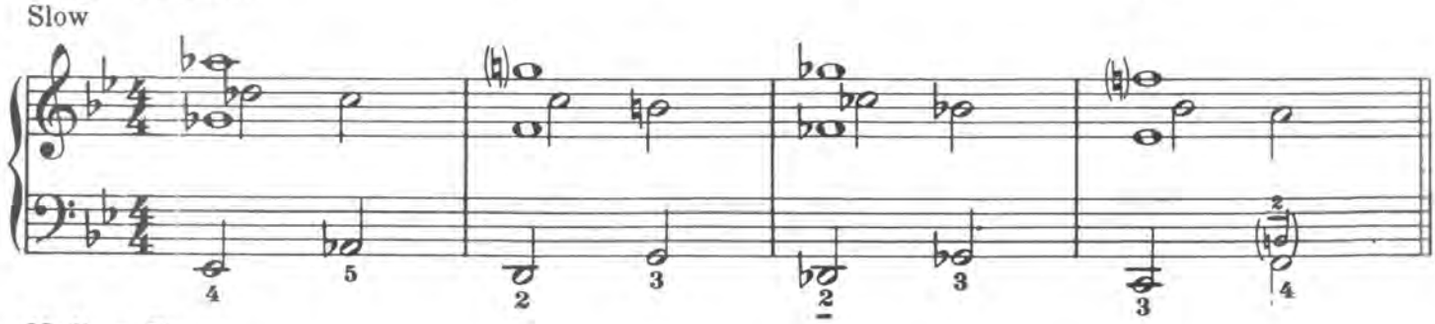


Basic Progression



Simple Variation

Slow



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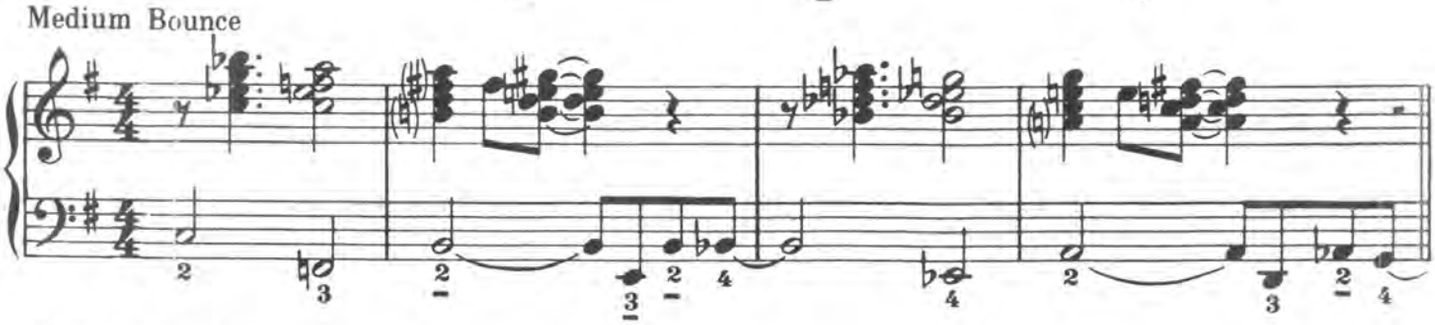

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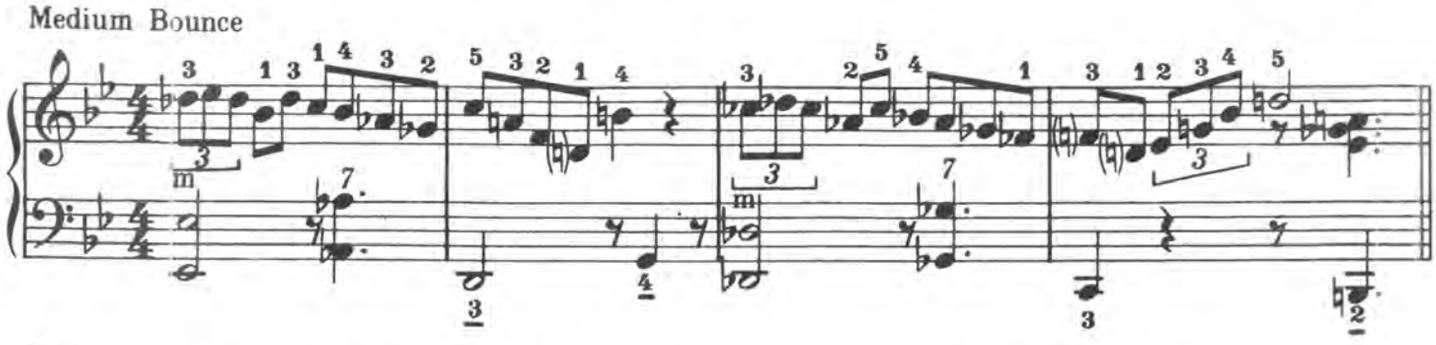
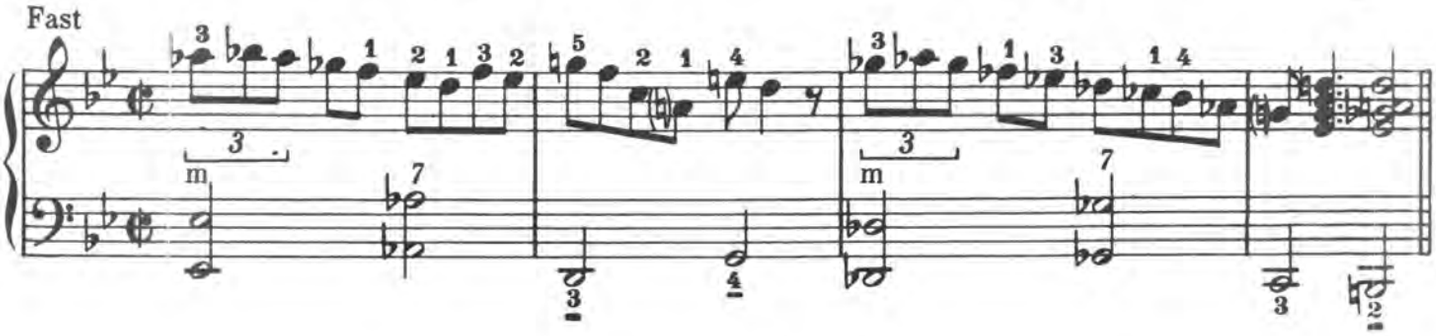
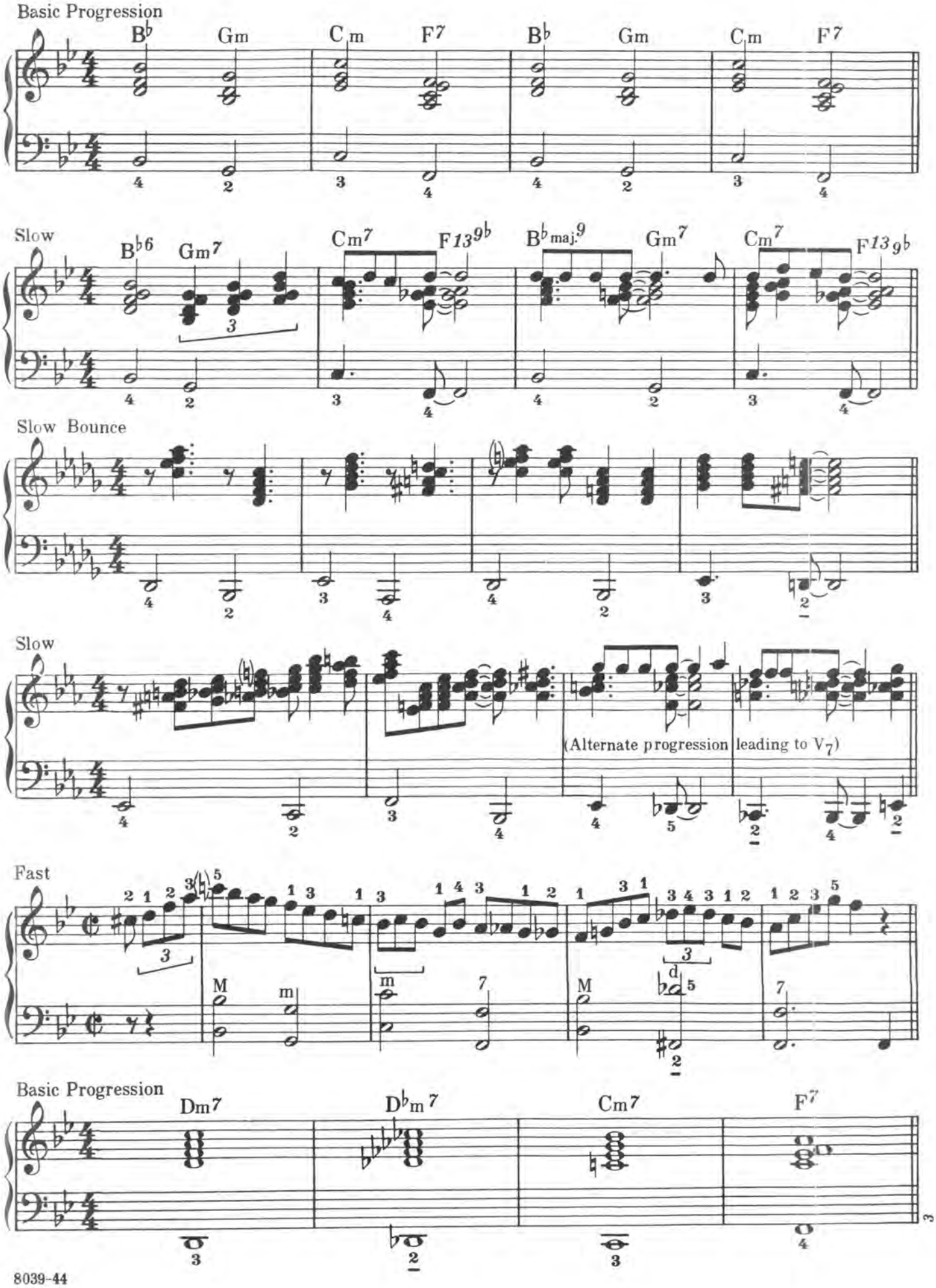
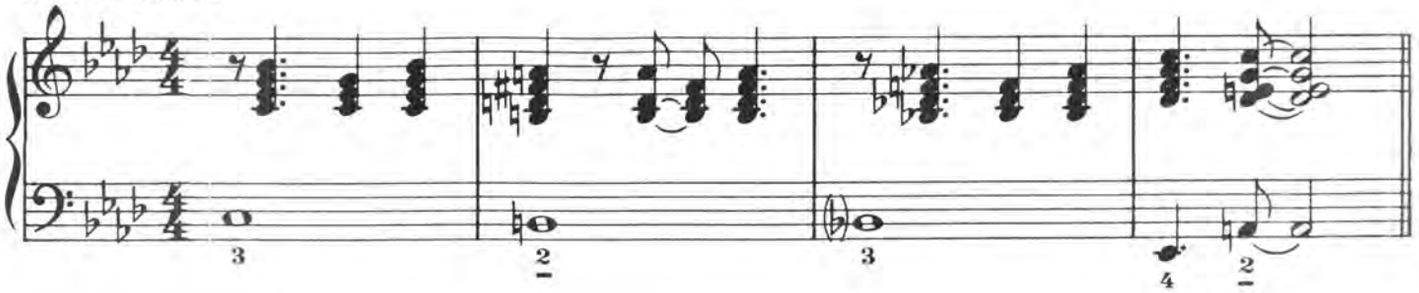


Fast

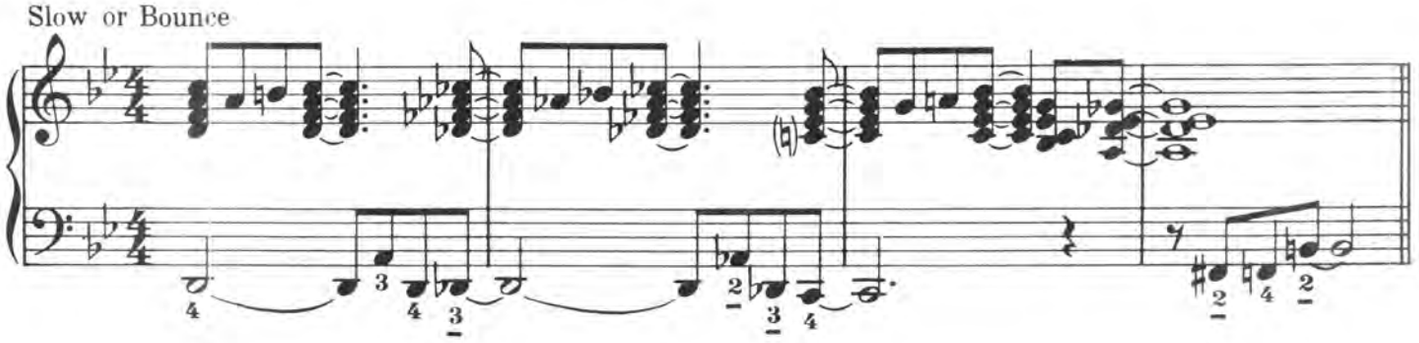



Basic Progression
B♭ Gm C m F7 B♭ Gm C m F7
Slow
B♭6 Gm7 Cm7 F13 9♭ B♭maj.9 Gm7 Cm7 F13 9♭
Slow Bounce
Slow
(Alternate progression leading to V7)
Fast
Basic Progression
Dm7 D♭m 7 Cm7 F7

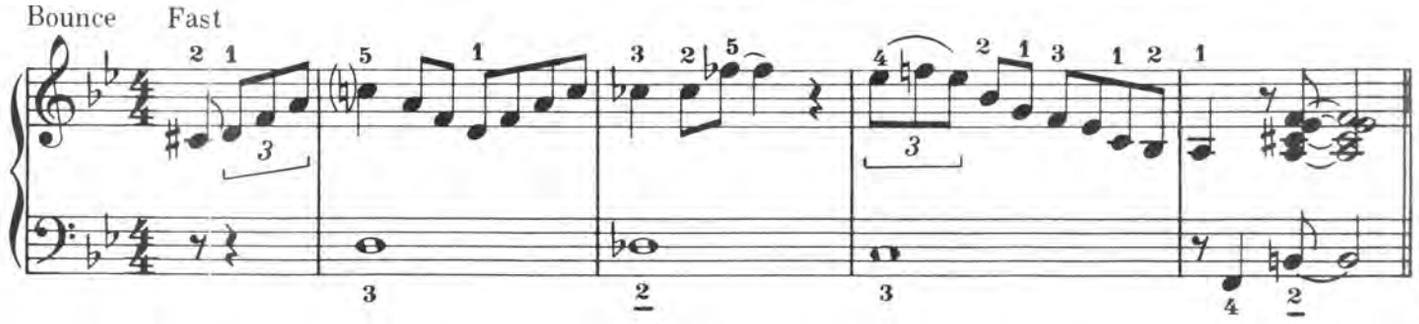
Slow or Bounce



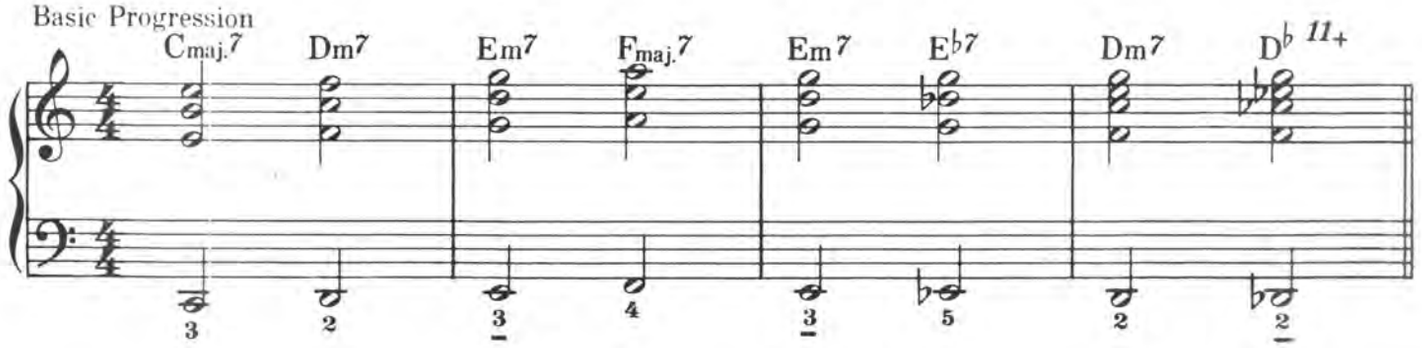
Slow or Bounce



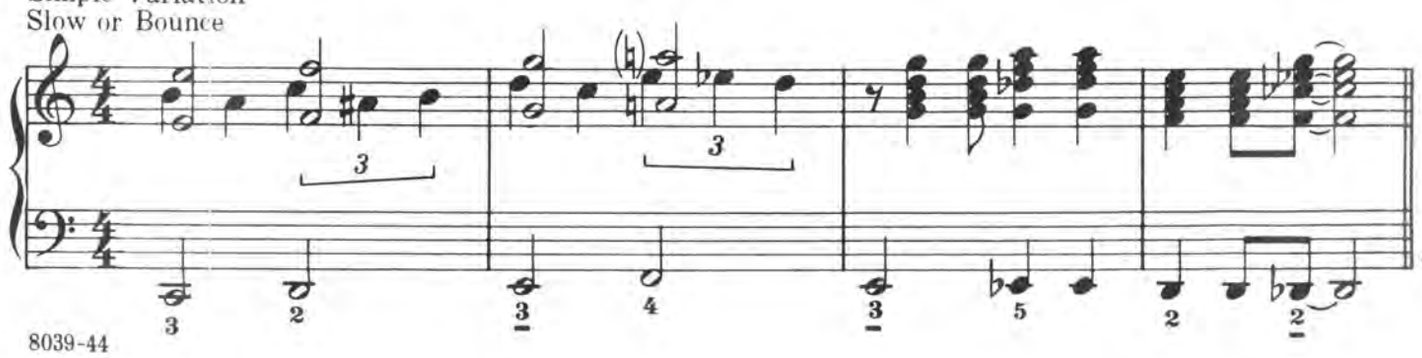
Bounce Fast



Basic Progression



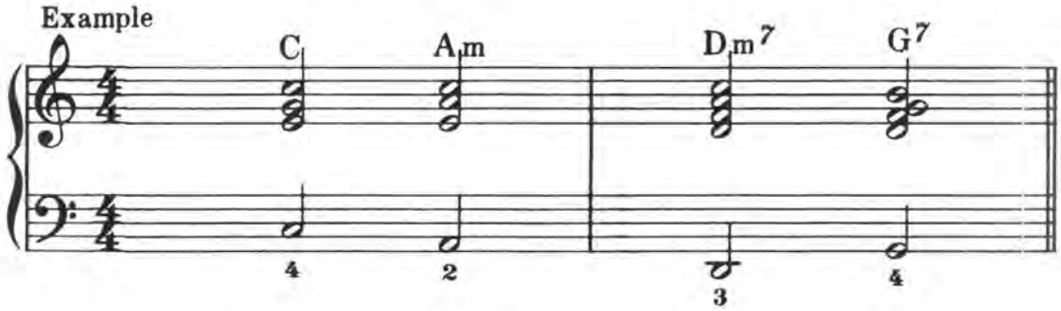
Simple Variation
Slow or Bounce



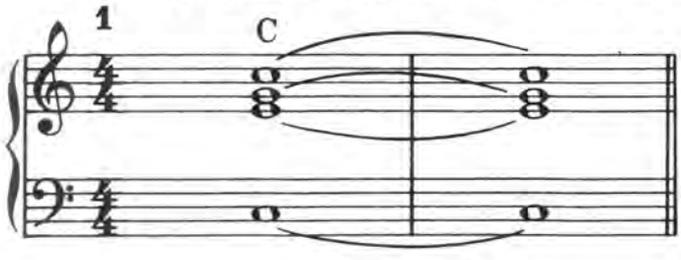
TURN - AROUNDS

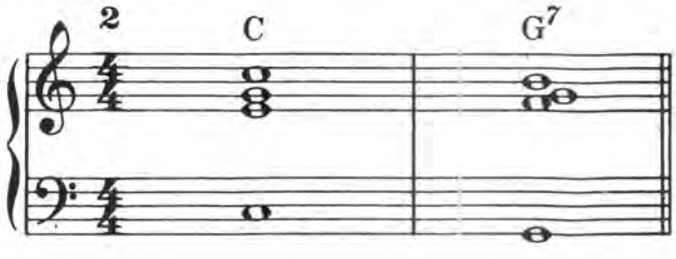
TURN-AROUND is another name for a first (repeat) ending; however, it is also used wherever the melody of the given composition ends on the tonic chord. In a thirty-two measure strain, this sometimes occurs in measures seven and eight and (or) in measures fifteen and sixteen. In places such as these,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

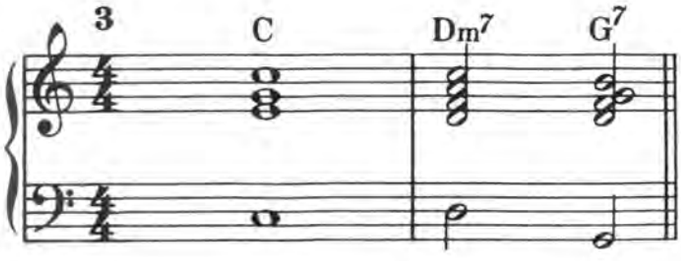
The most commonly used turn-around is the progression I-VI-II-V_7. The roots of these chords construct a theme with which all musicians, especially those connected with dance bands, are quite familiar.

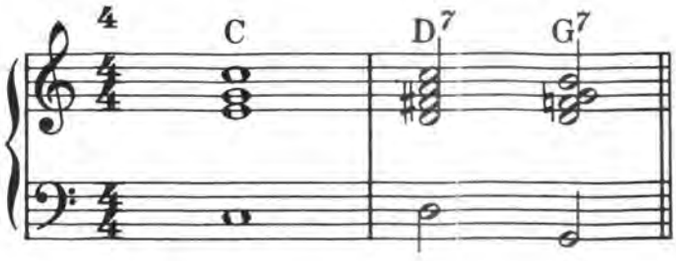


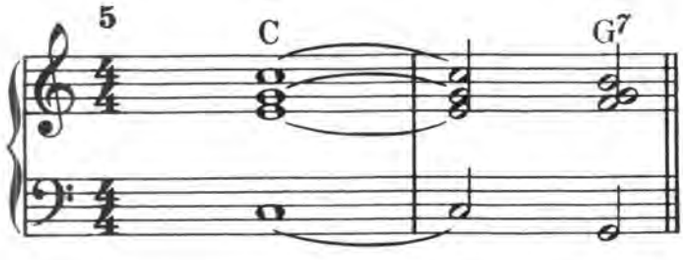
The above progression may be used instead of the following easier ones.

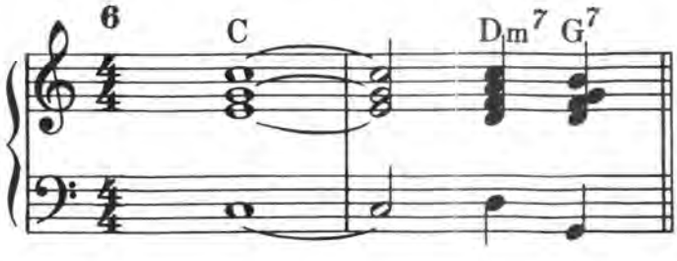




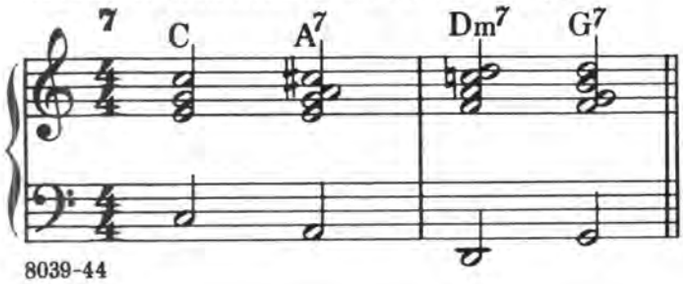


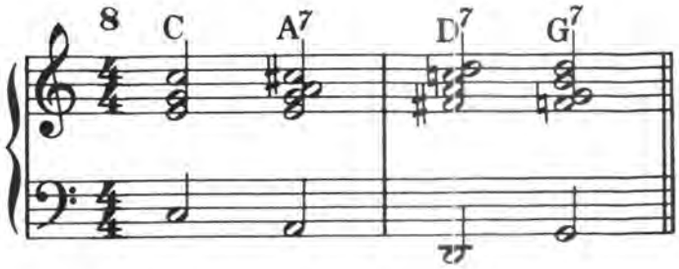




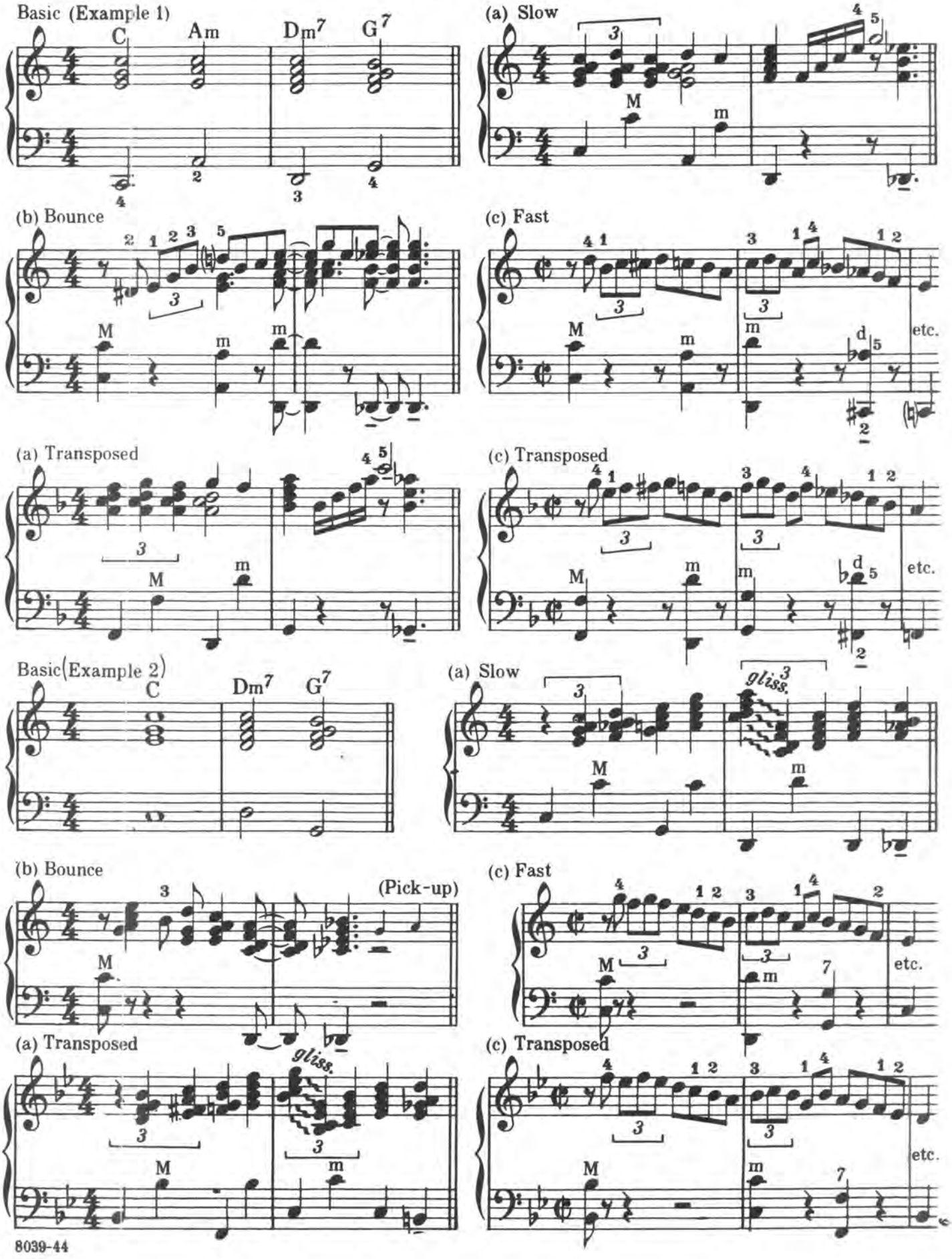


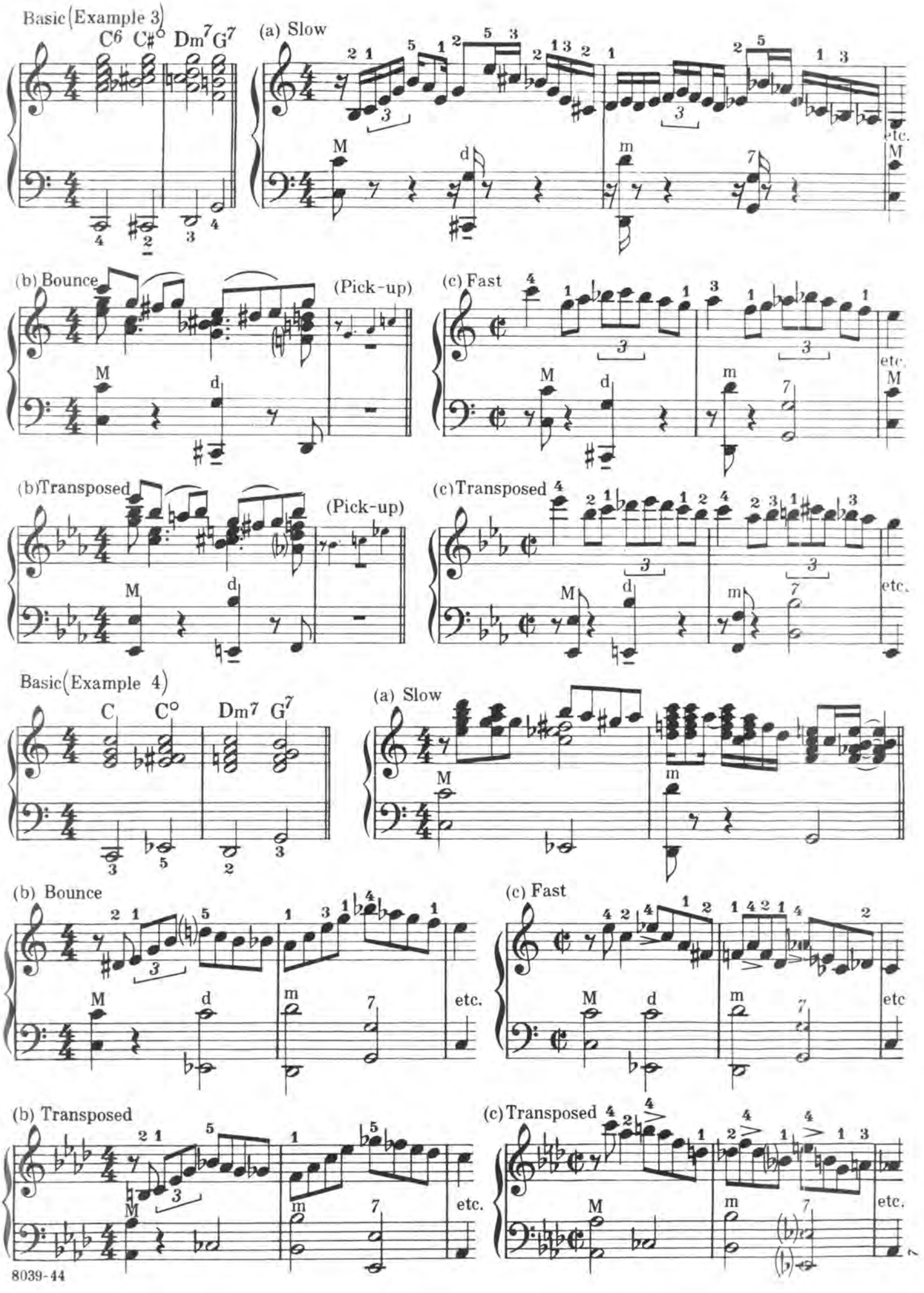
Harmonic variations of the above example.

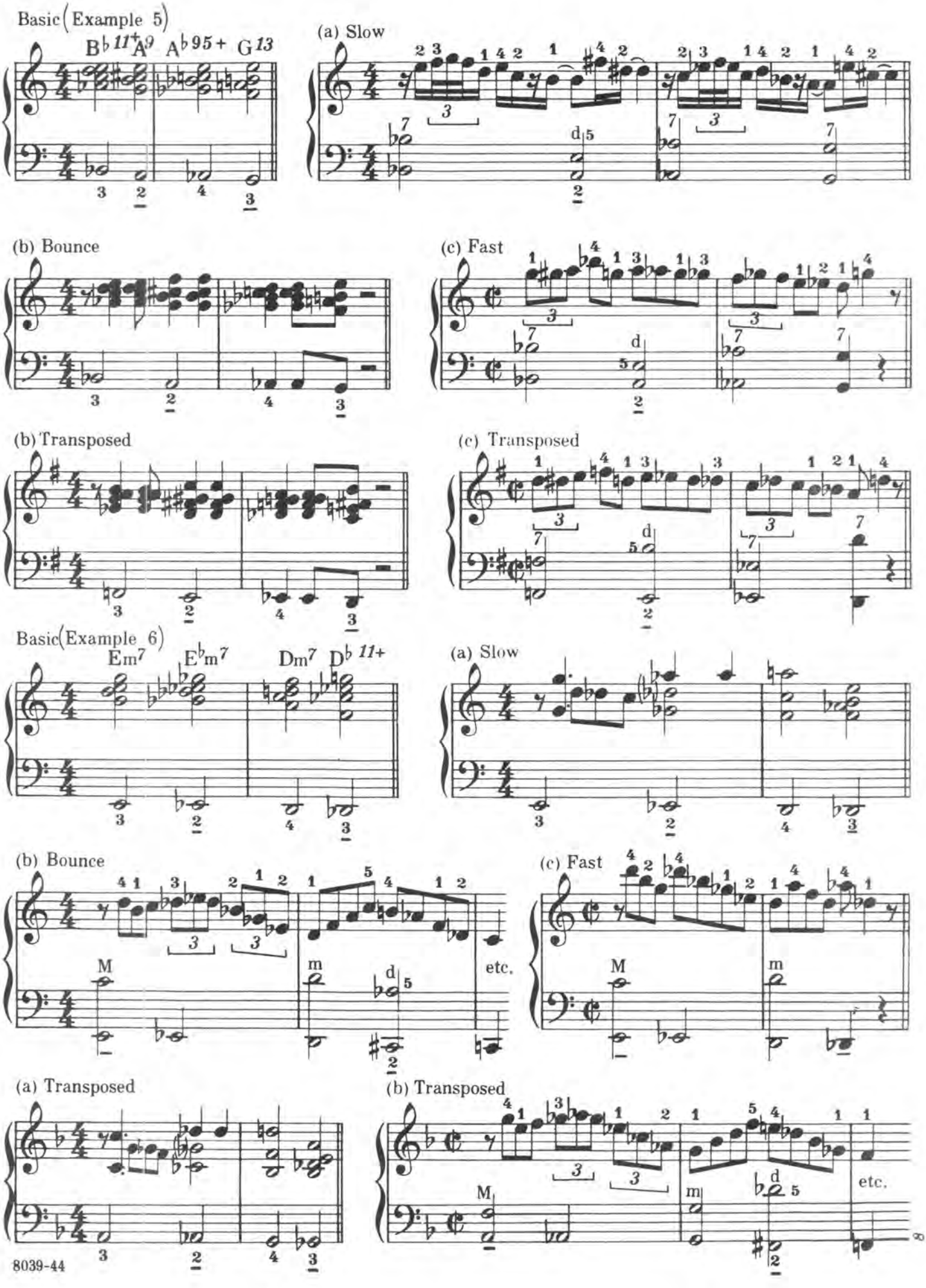


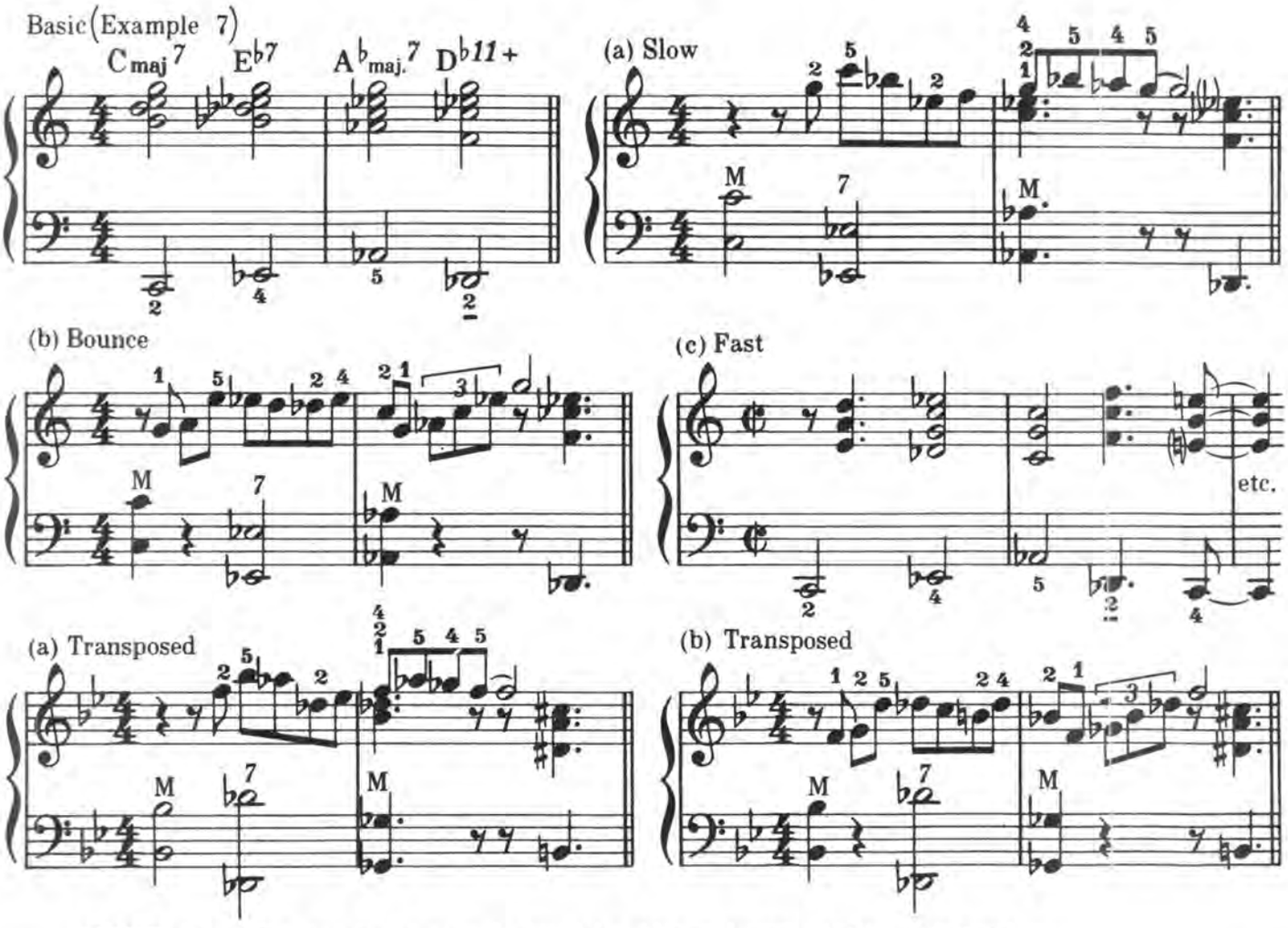


The following are a few exercises in single - note and chord styles, in various tempos. These are based on the theme mentioned on the previous page, and include harmonic variations of the theme.



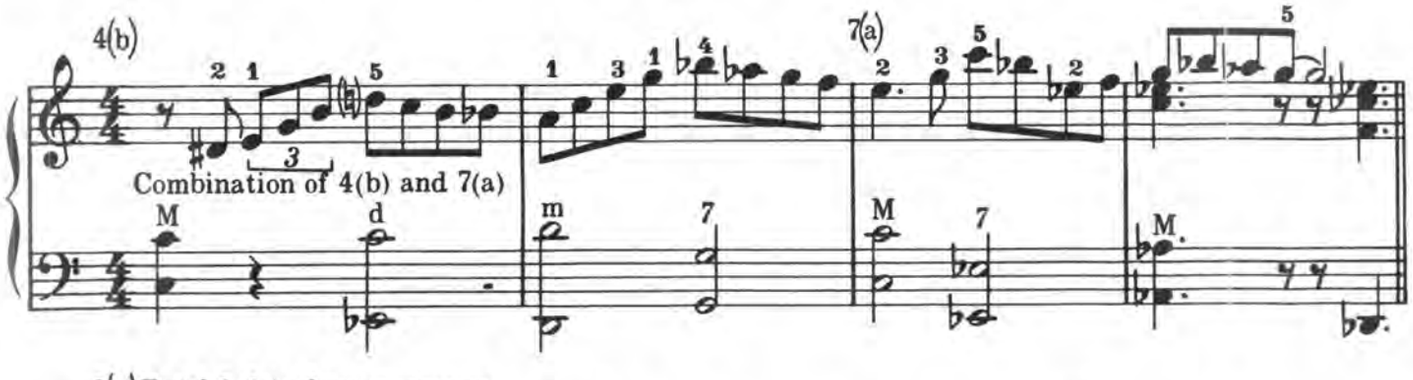

Basic (Example 3)
C6 C#° Dm7 G7
(a) Slow
(b) Bounce
(Pick-up)
(c) Fast
(b) Transposed
(Pick-up)
(c) Transposed
Basic (Example 4)
C C° Dm7 G7
(a) Slow
(b) Bounce
(c) Fast
(b) Transposed
(c) Transposed
M
d
m
7
etc.

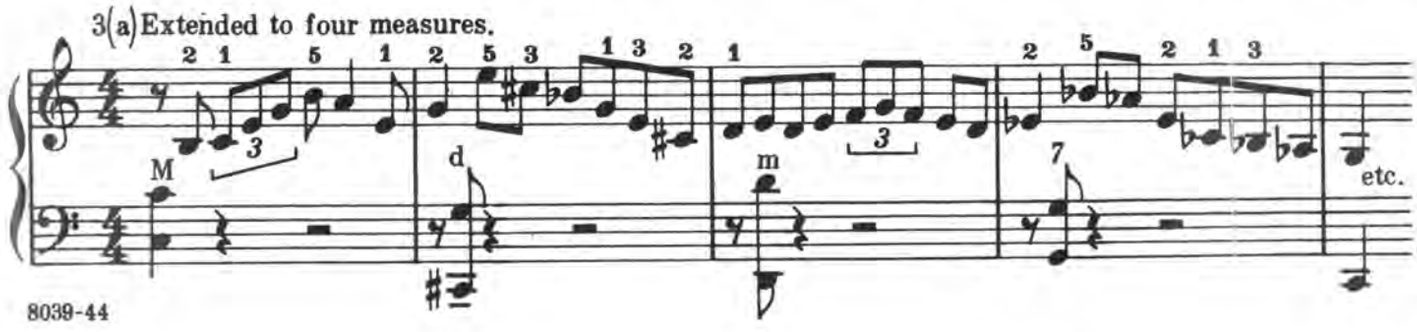

Basic (Example 5)
B♭ 11+ A9 A♭ 9+ G13
(a) Slow
(b) Bounce
(c) Fast
(b) Transposed
(c) Transposed
Basic (Example 6)
Em7 E♭m7 Dm7 D♭ 11+
(a) Slow
(b) Bounce
(c) Fast
etc.
(a) Transposed
(b) Transposed
etc.



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.





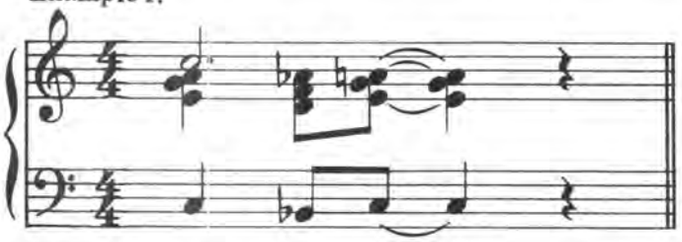
ENDINGS

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.

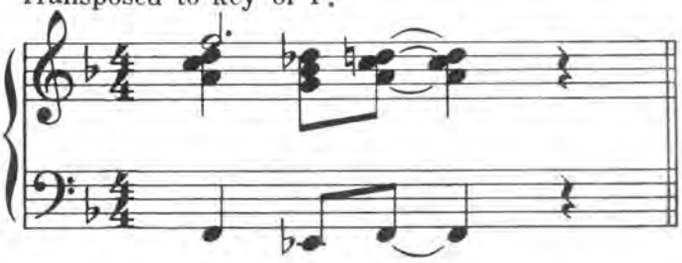
One-Measure Endings

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.

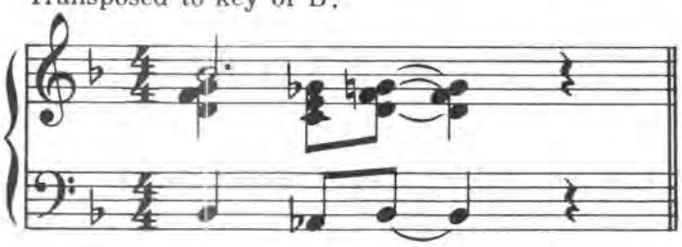
Example 1.



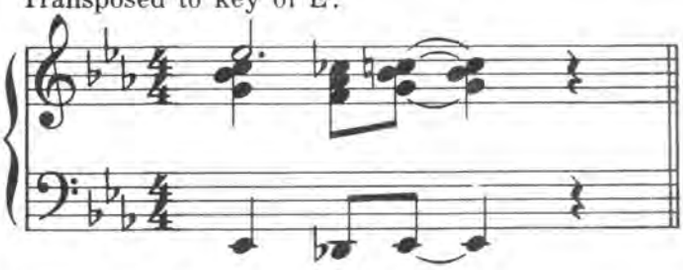
Transposed to key of F.



Transposed to key of B♭.

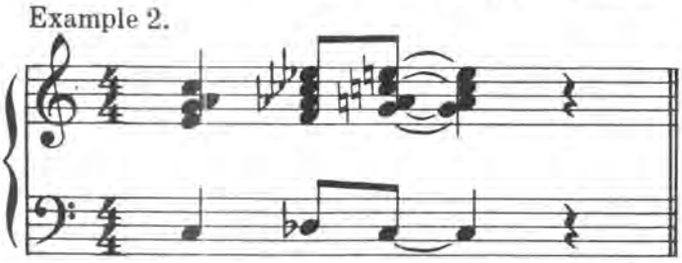


Transposed to key of E♭.

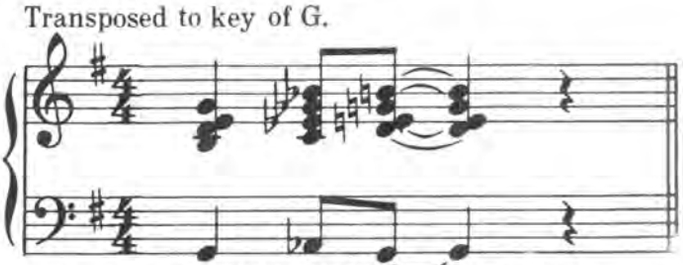


The following progression is in the nature of a short "tag".

Example 2.

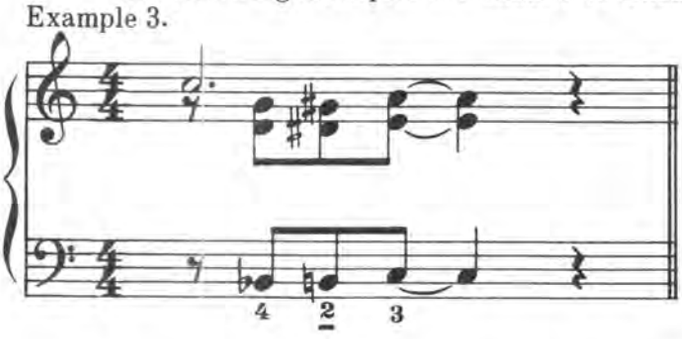


Transposed to key of G.

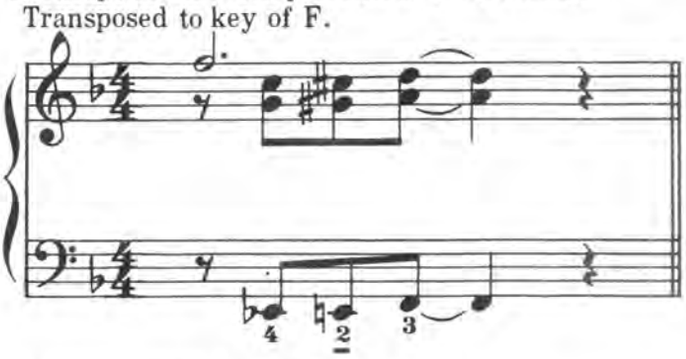


The following examples are similar to Example 1, except for the delayed chord progressions.

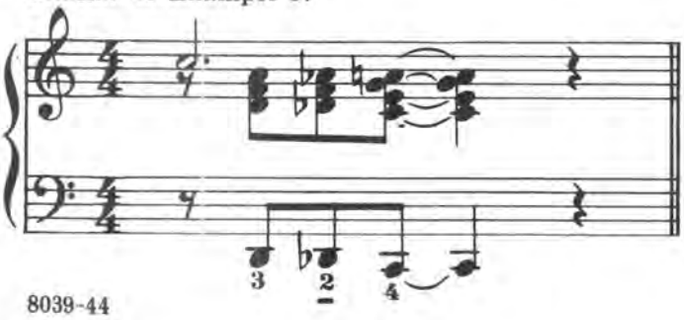
Example 3.



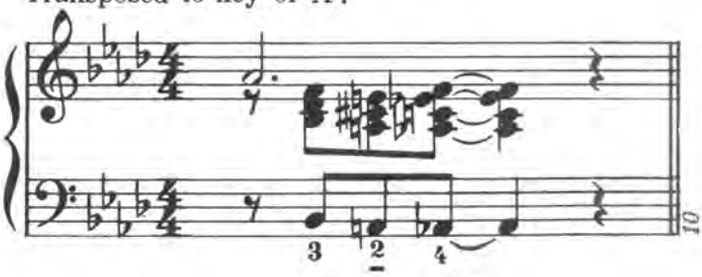
Transposed to key of F.



Similar to Example 3.



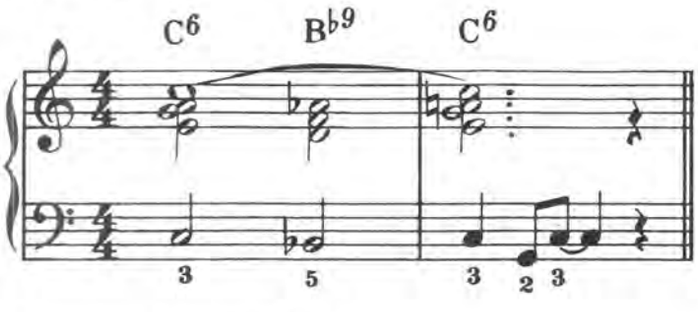
Transposed to key of A♭.



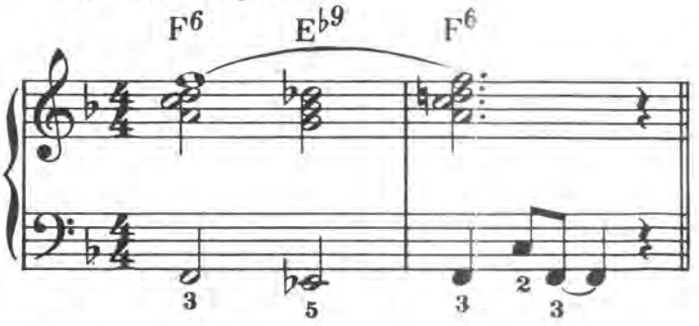
Two - Measure Endings.

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

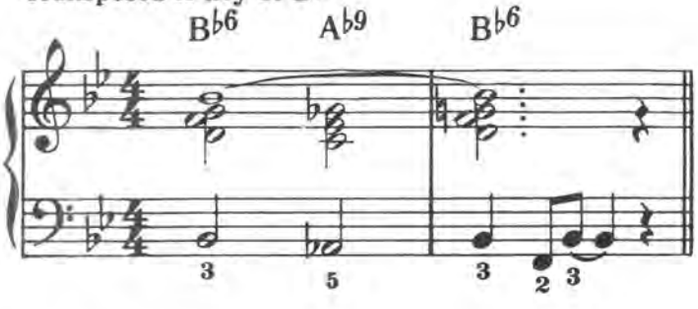
Example 1.



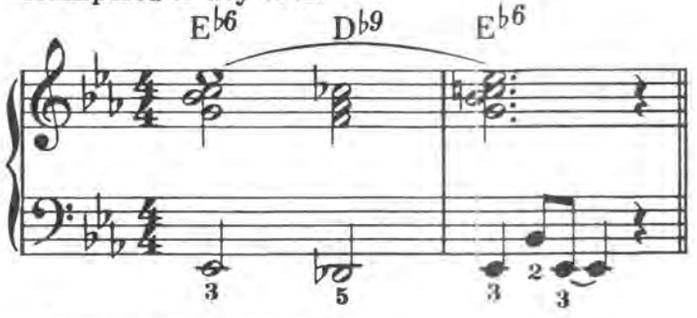
Transposed to key of F.



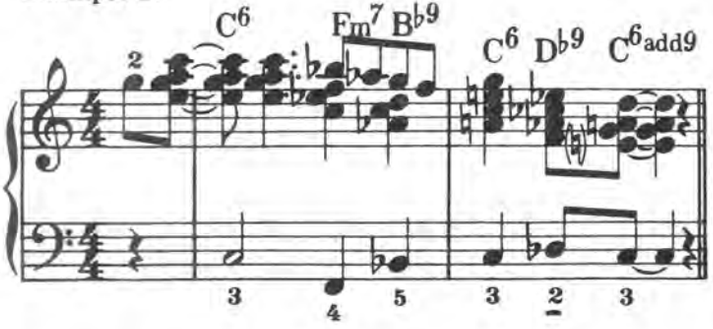
Transposed to key of B♭.



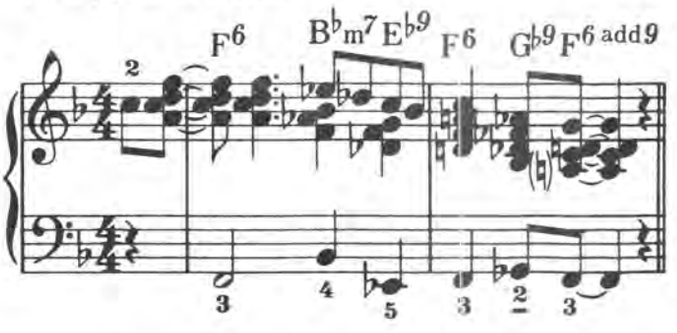
Transposed to key of E♭.



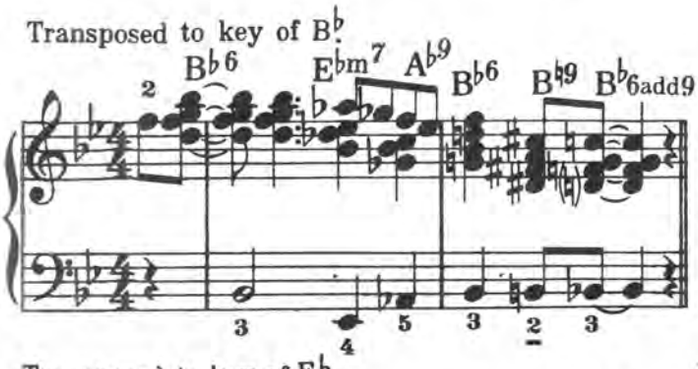
Example 2.



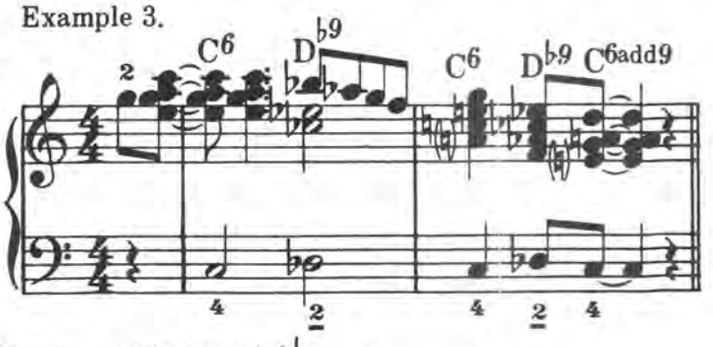
Transposed to key of F.



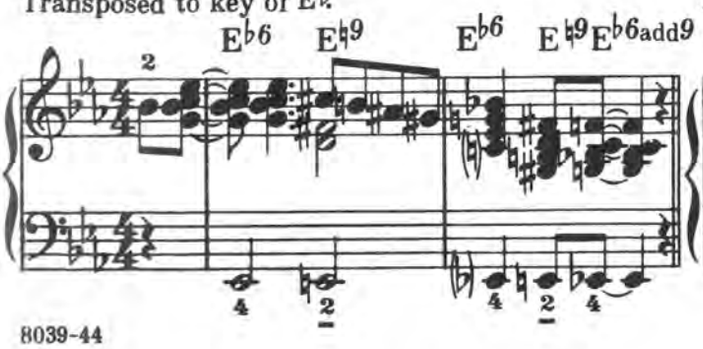
Transposed to key of B♭.



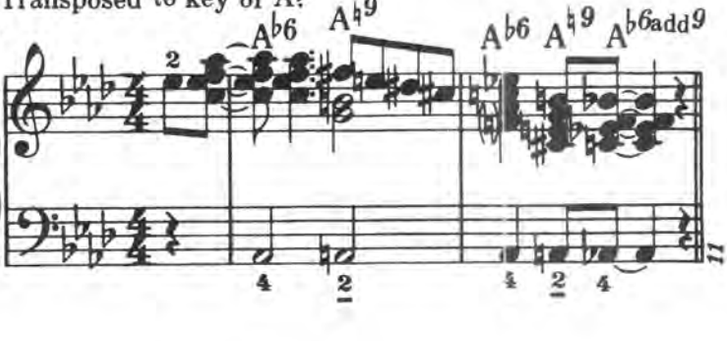
Example 3.



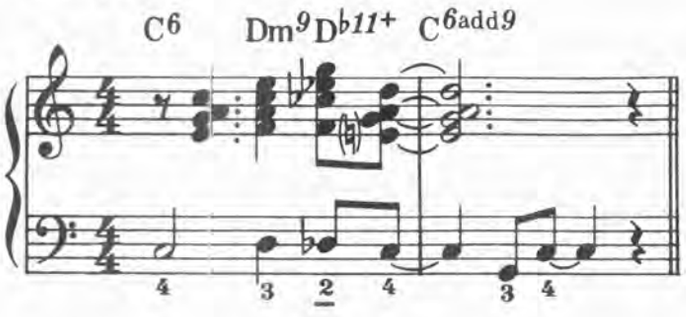
Transposed to key of E♭.



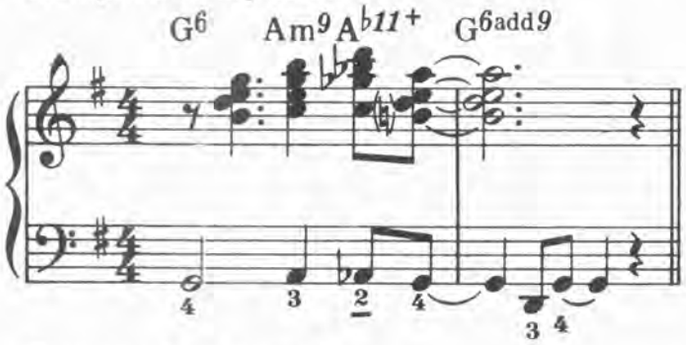
Transposed to key of A♭.



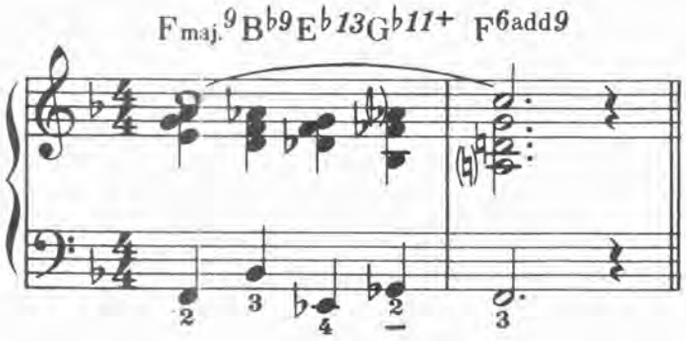
Example 4.



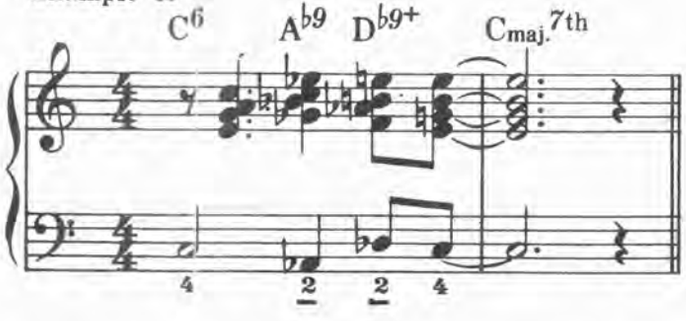
Transposed to key of G.



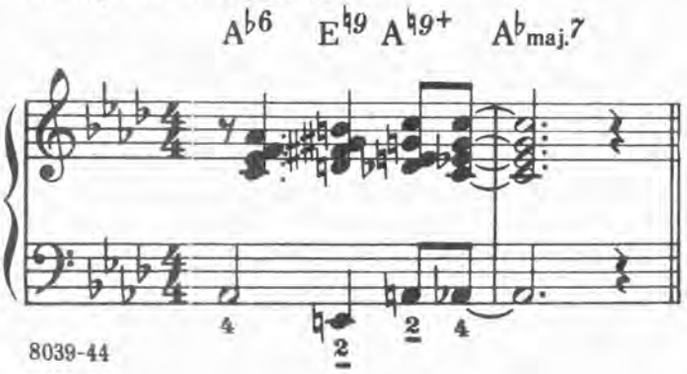
Transposed to key of F.



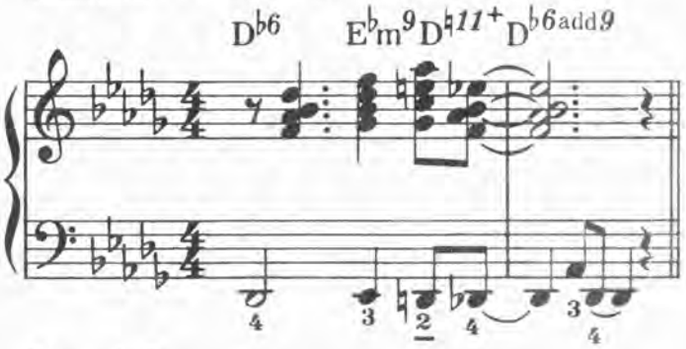
Example 6.



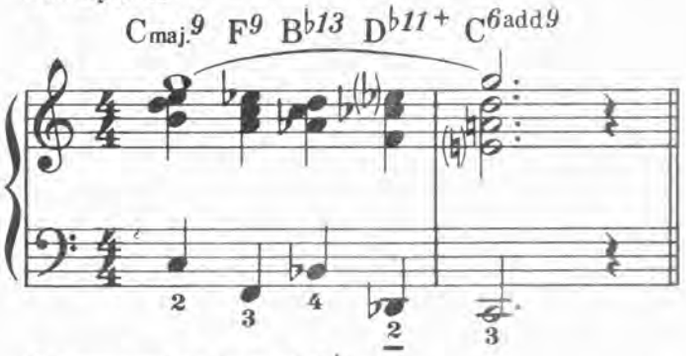
Transposed to key of Ab.



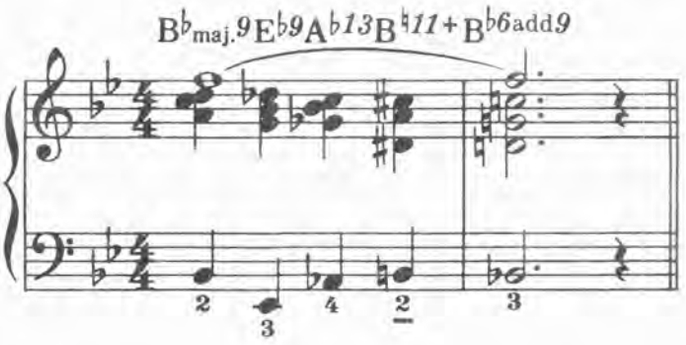
Transposed to key of Db.



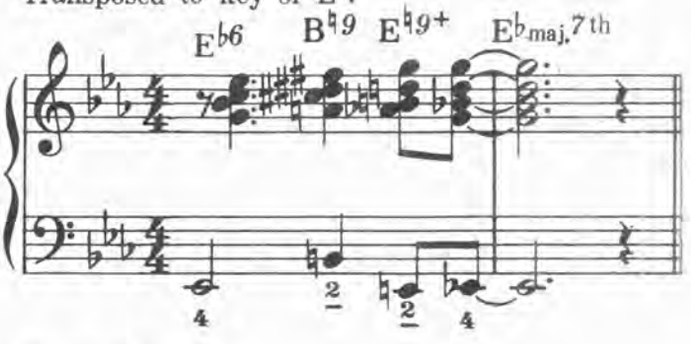
Example 5.



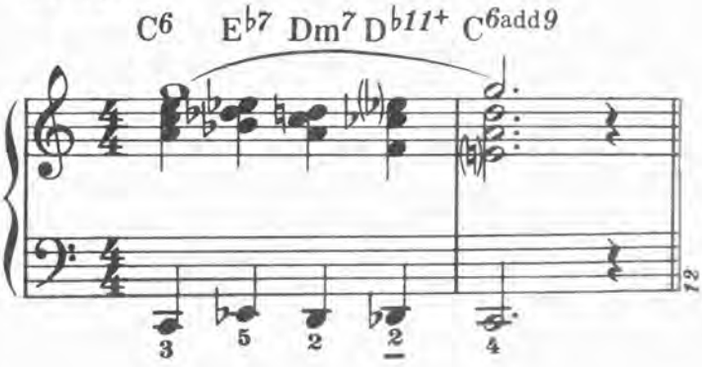
Transposed to key of Bb.



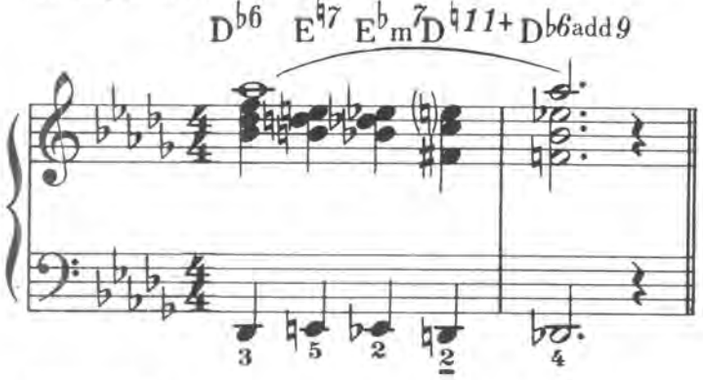
Transposed to key of Eb.



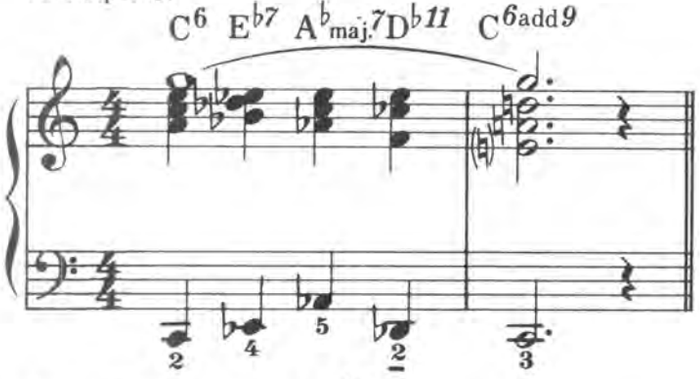
Example 7.



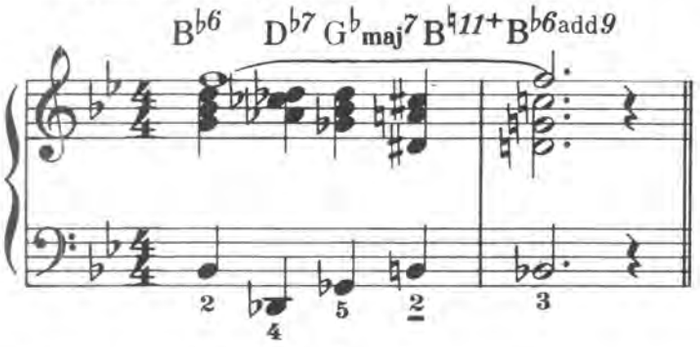
Transposed to key of D♭



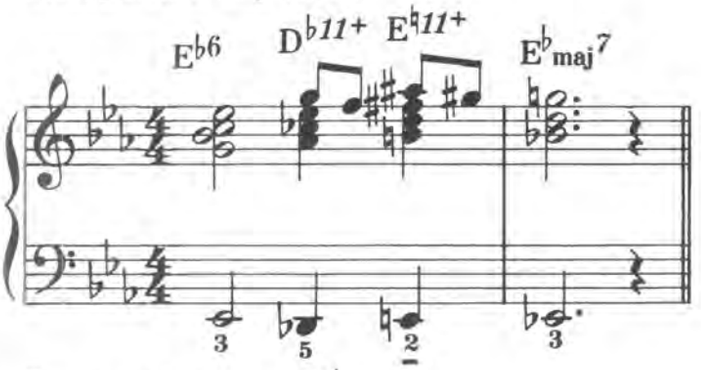
Example 8.



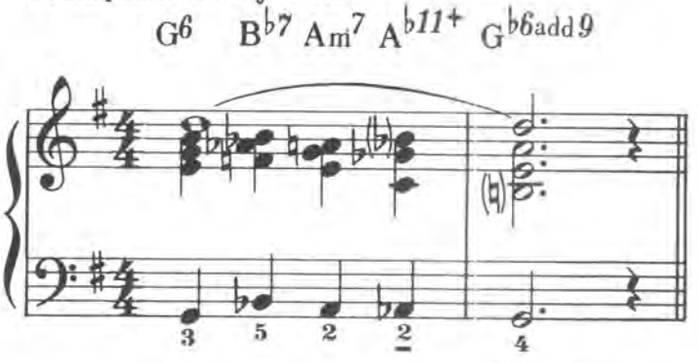
Transposed to key of B♭



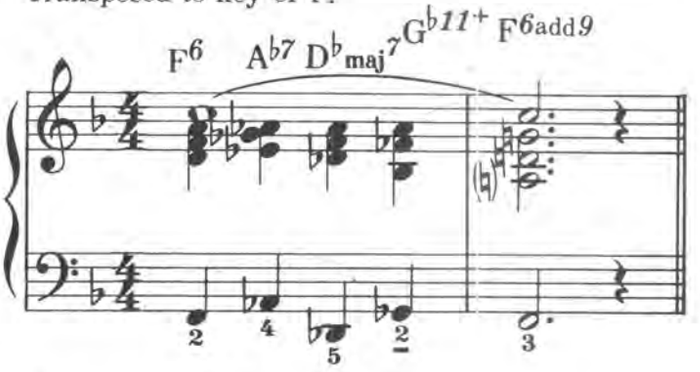
Transposed to key of E♭.



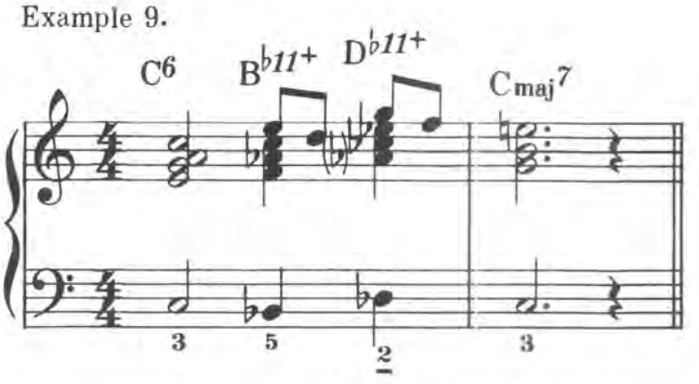
Transposed to key of G.



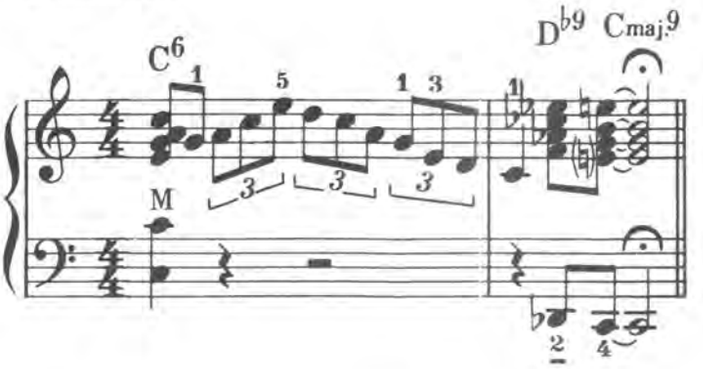
Transposed to key of F.



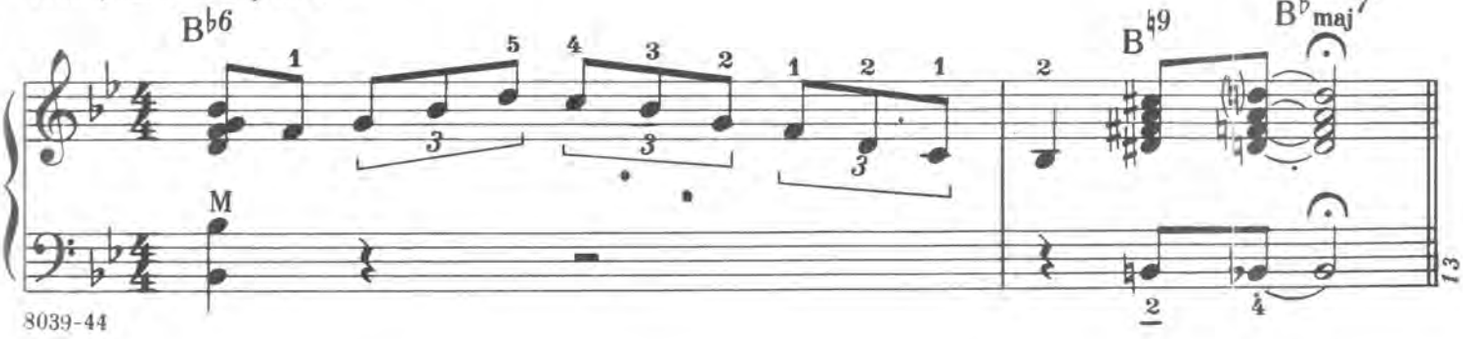
Example 9.



Example 10.



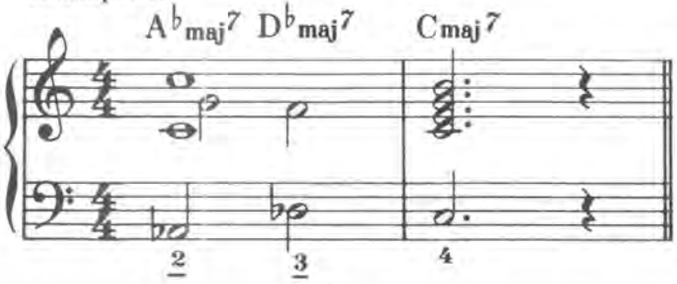
Transposed to key of B♭.



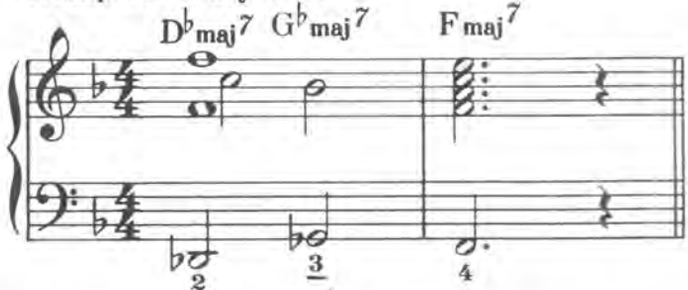
Deceptive Endings

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.

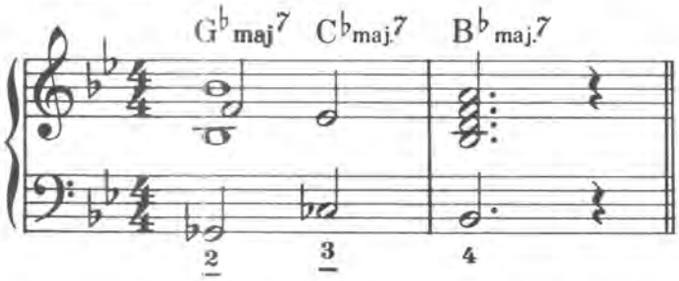
Example 1.



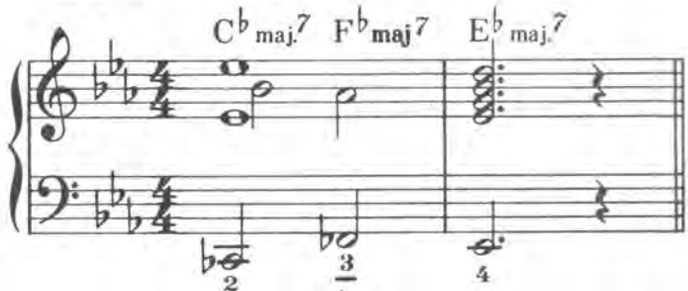
Transposed to key of F.



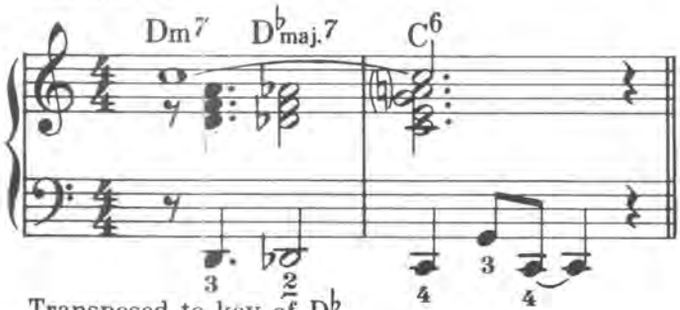
Transposed to key of B♭.



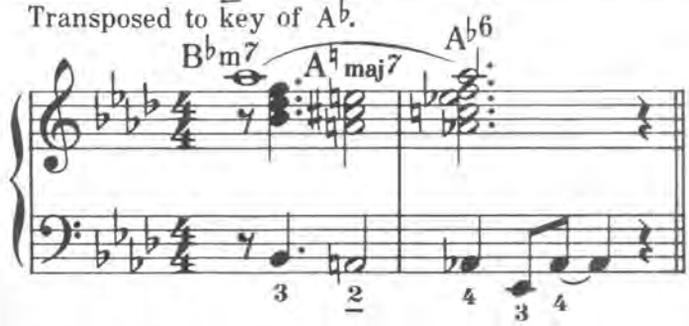
Transposed to key of E♭.



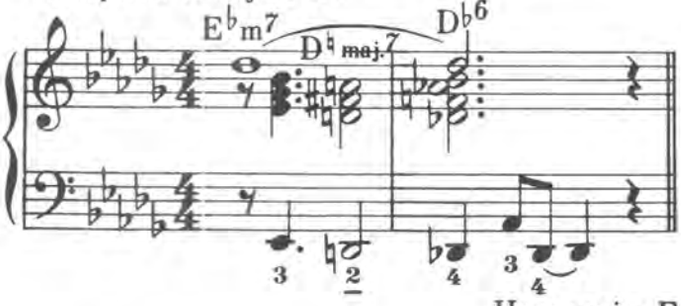
Example 2.



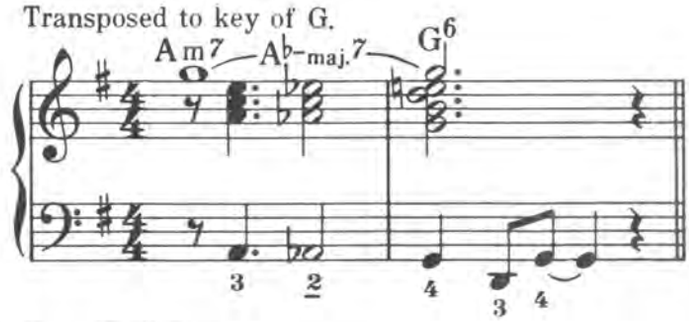
Transposed to key of A♭.



Transposed to key of D♭.



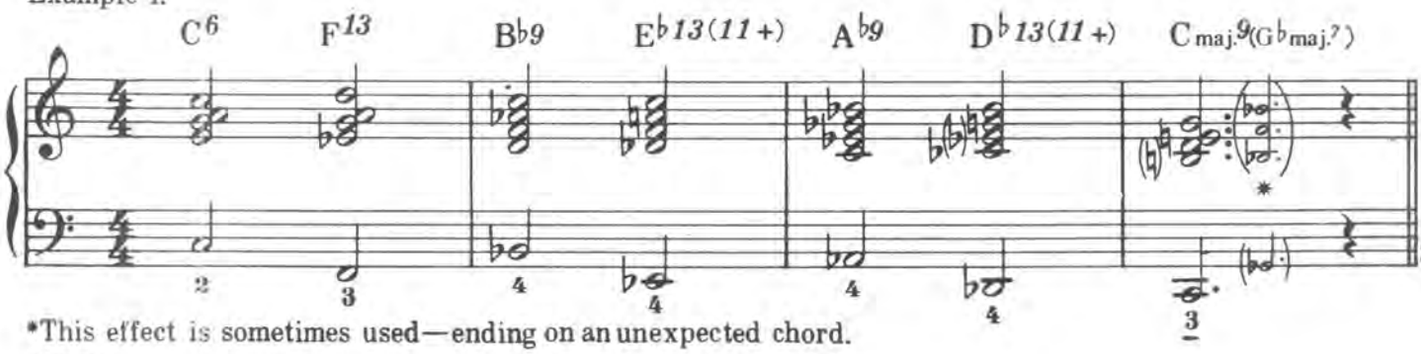
Transposed to key of G.



Harmonic Extension Endings

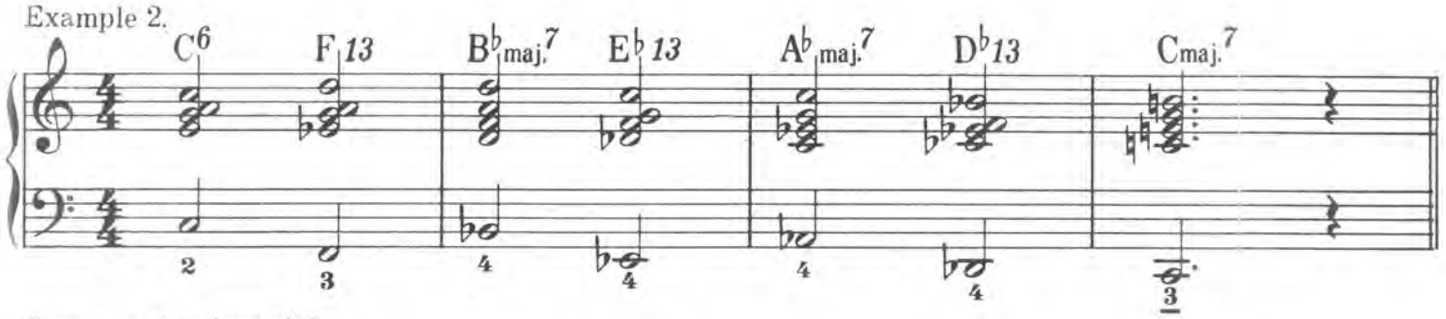
In the following exercises, the usual two-measure ending is extended to four measures.

Example 1.

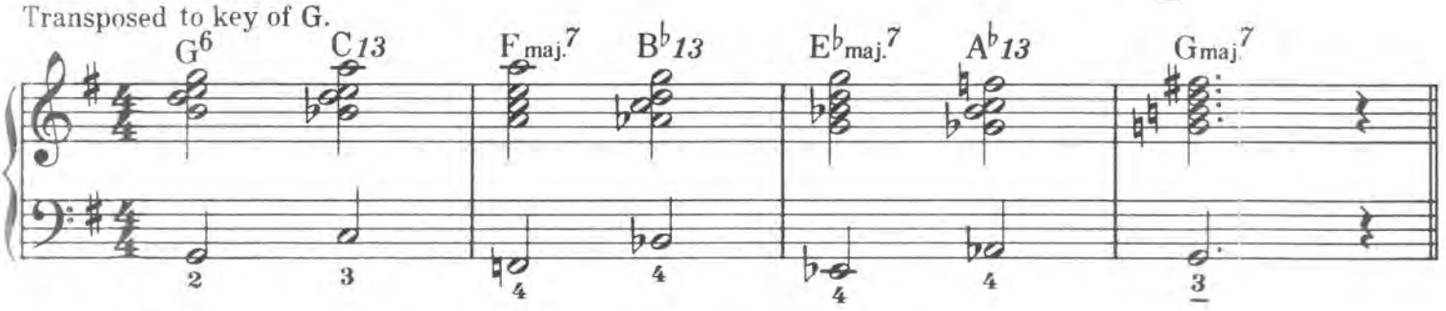


*This effect is sometimes used—ending on an unexpected chord.

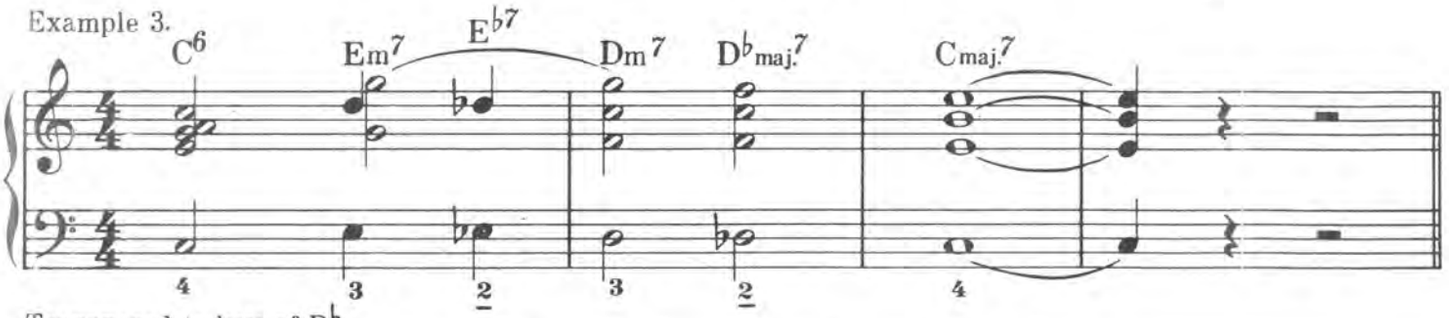
Example 2.



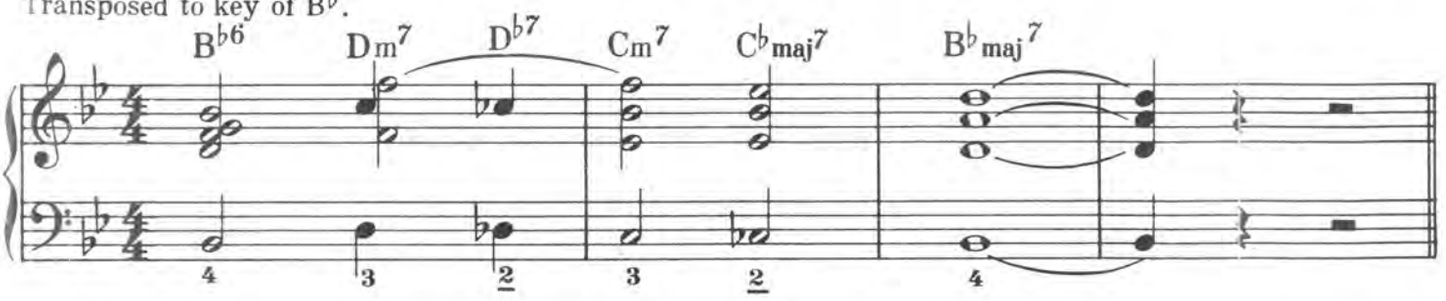
Transposed to key of G.



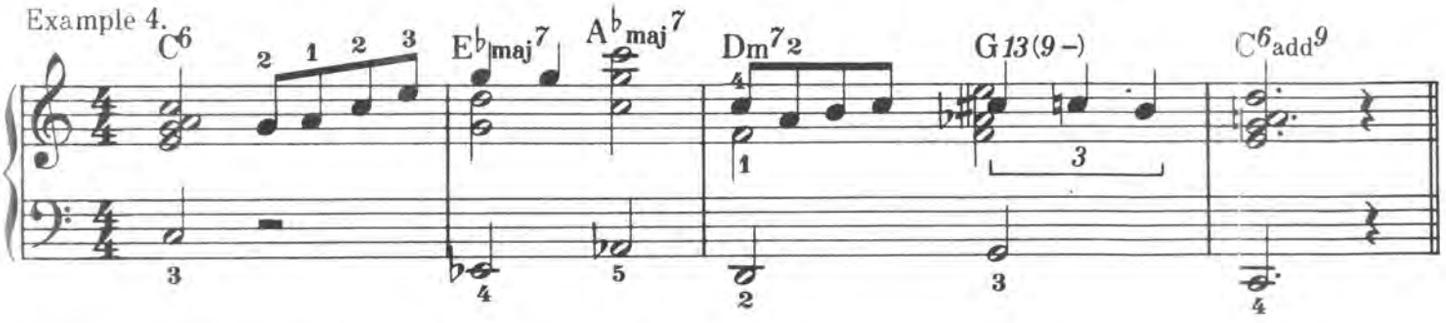
Example 3.



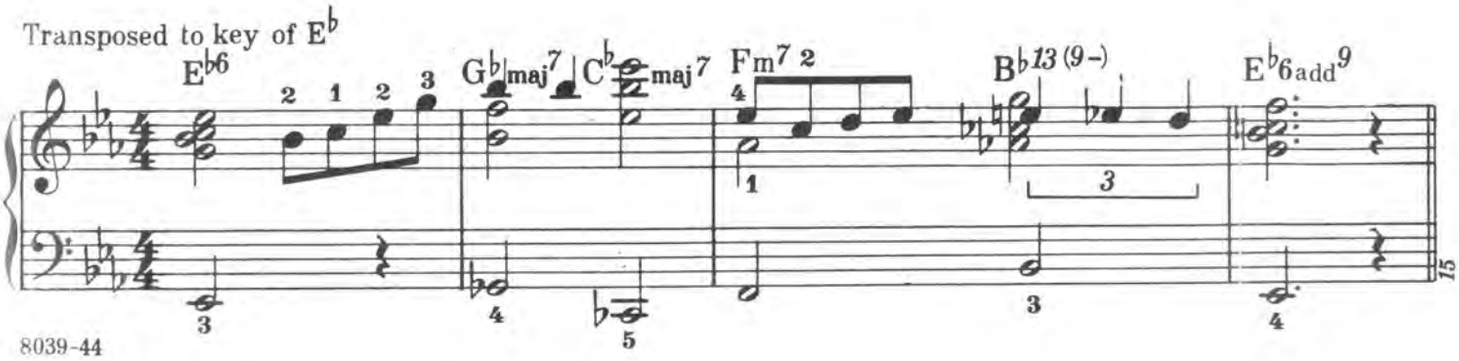
Transposed to key of B♭.



Example 4.

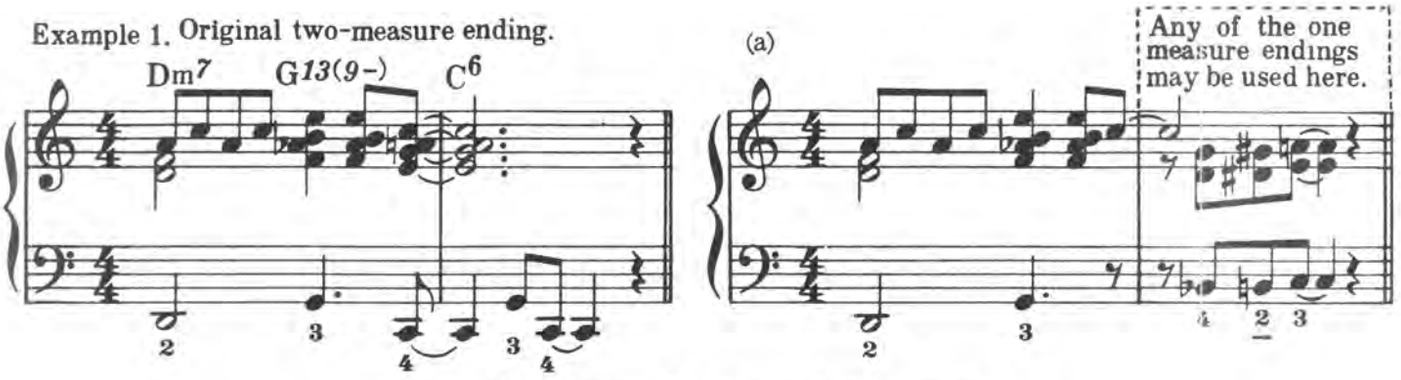


Transposed to key of E♭



Replacement Endings

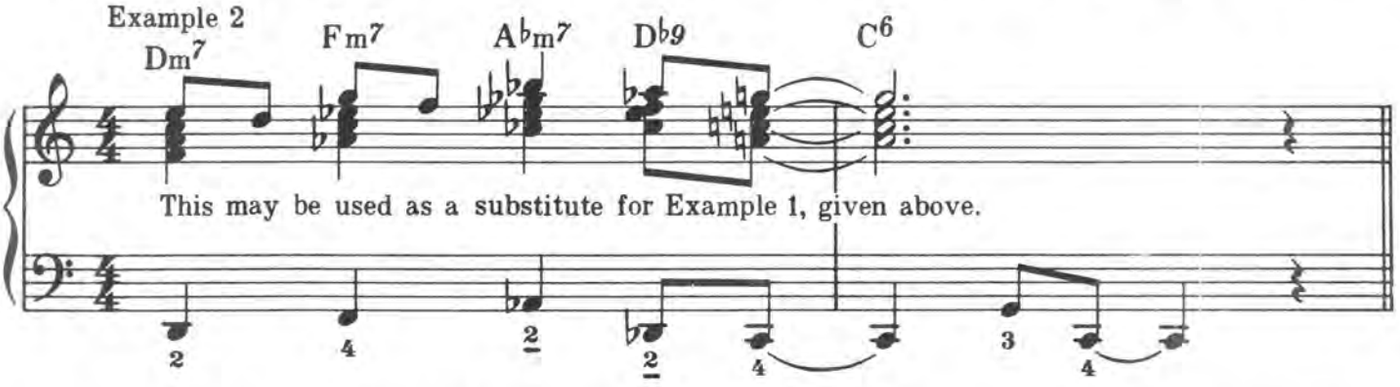
Example 1. Original two-measure ending.



Replacement Melody and Harmony

Occassionally, 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.

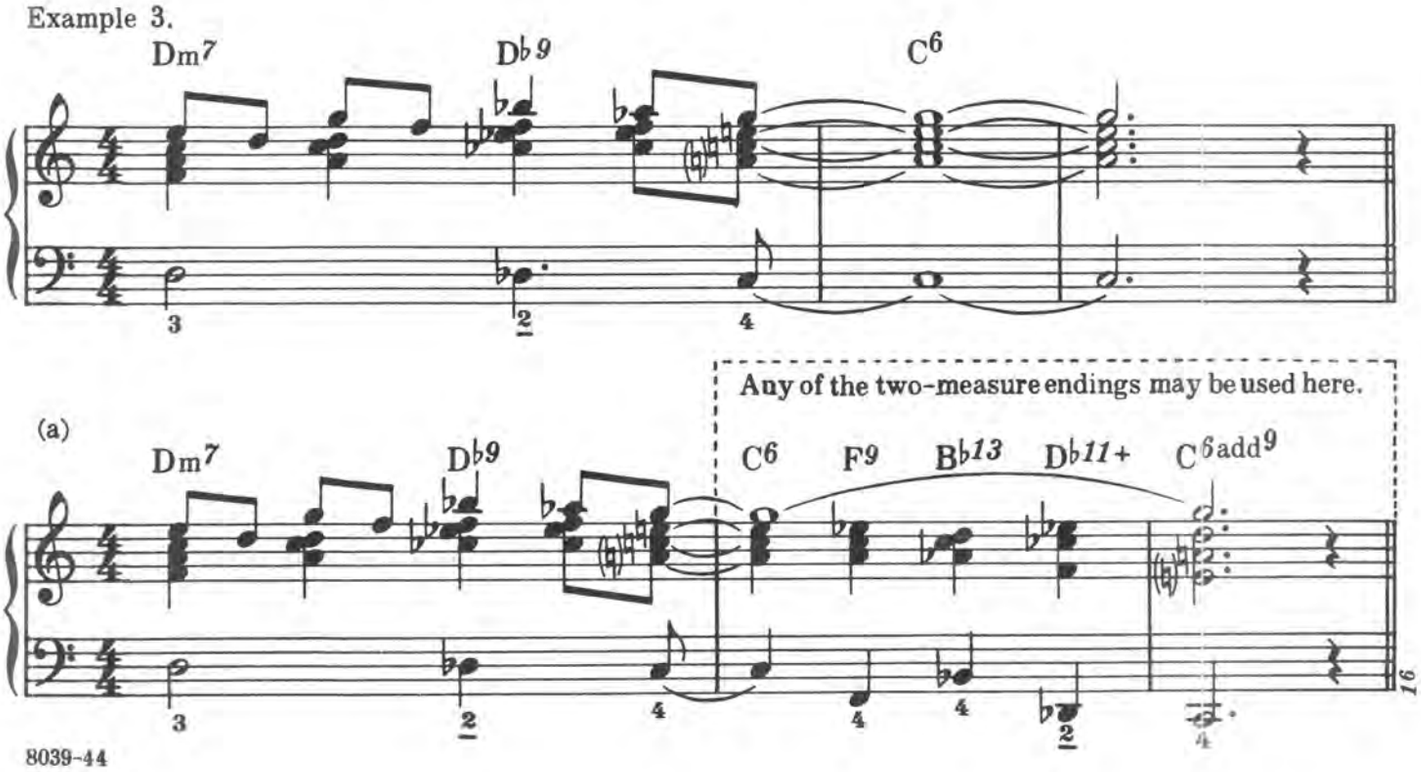
Example 2



Replacement of Melody and Harmony in the Final Three Measures of a Given Melody

(Where the tune has a two-measure ending)

Example 3.



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MODULATIONS

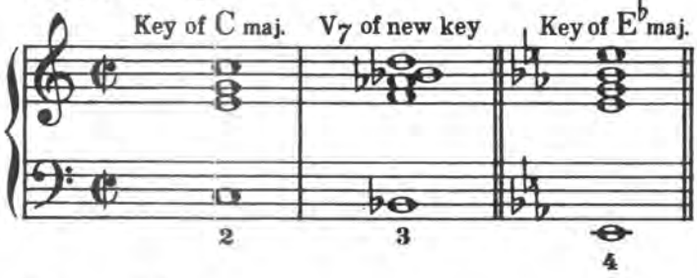
A *MODULATION* is comparable to a turn-around except that, instead of returning to the key proper, it modulates to a different key.

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

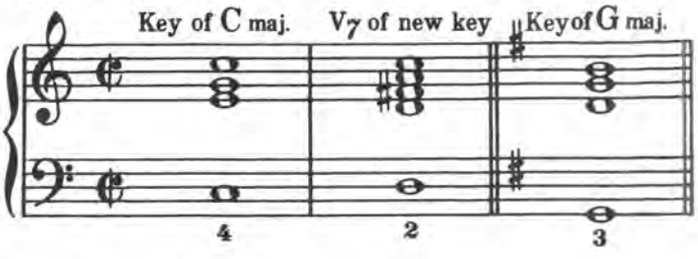
The simplest modulation is the one based on a nearby position of the dominant 7th (V_7) chord of the new key.

The following are all based on two-measure endings.

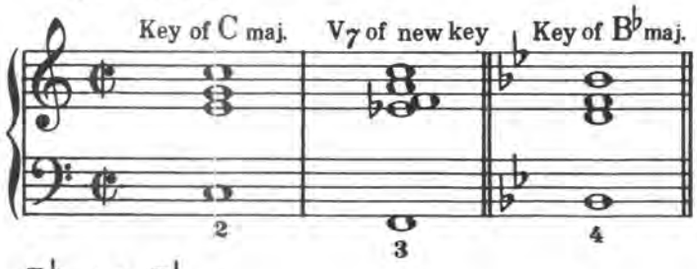
C maj. to E♭ maj.



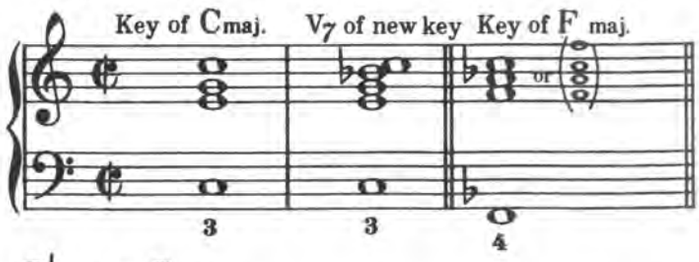
C maj. to G maj.



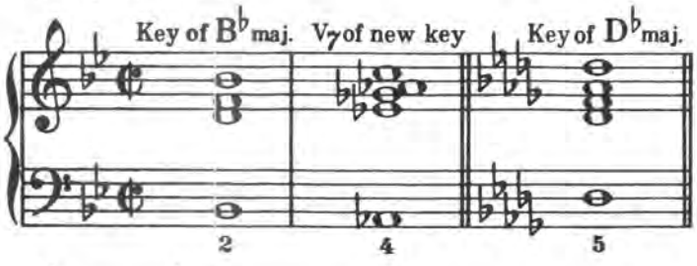
C maj. to B♭ maj.



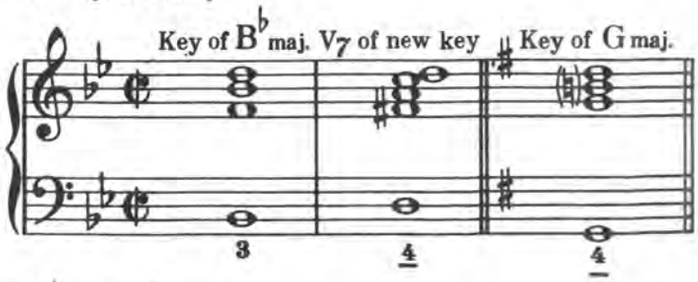
C maj. to F maj.



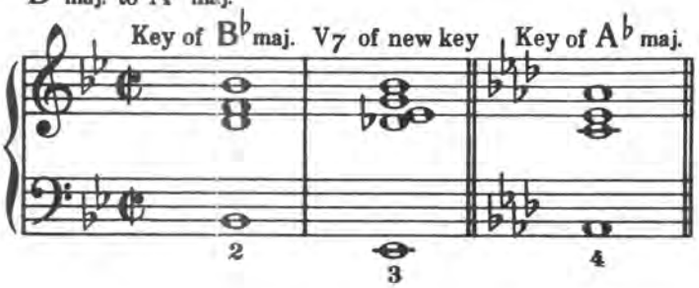
B♭ maj. to D♭ maj.



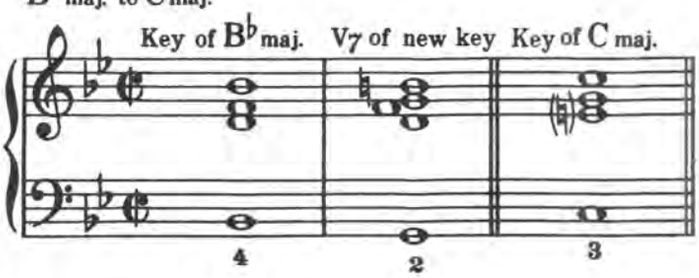
B♭ maj. to G maj.



B♭ maj. to A♭ maj.

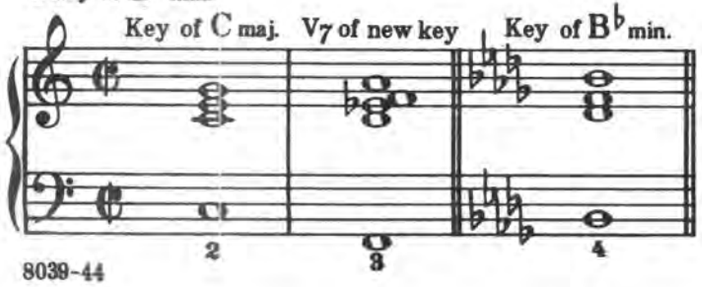


B♭ maj. to C maj.

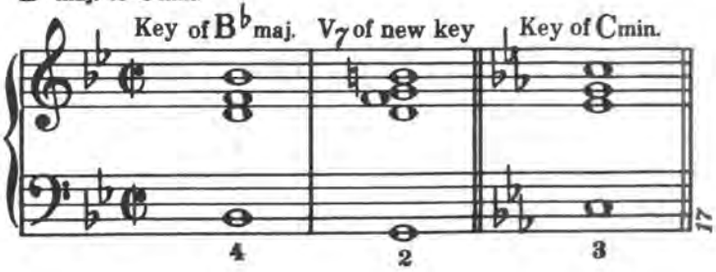


When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

C maj. to B♭ min.



B♭ maj. to C min.



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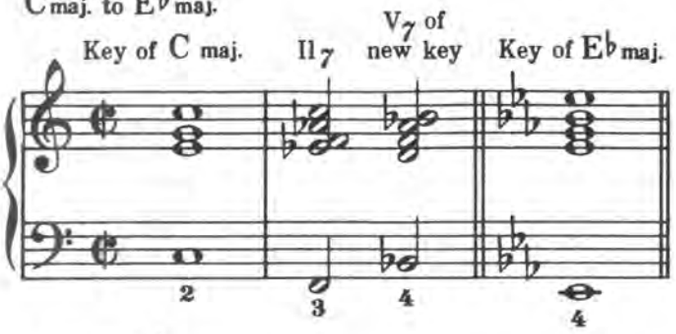
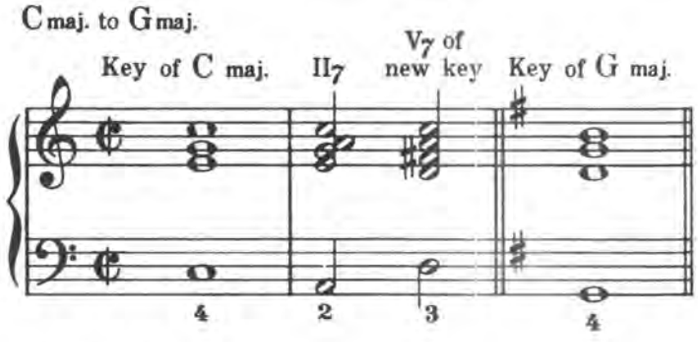
Modulations Based on II_7 and V_7 of the New Key.

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

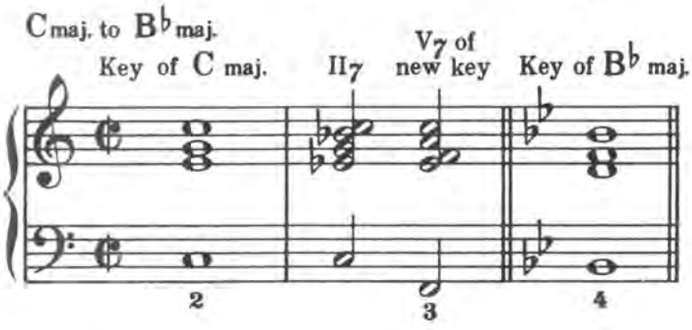
C maj. to E♭ maj.



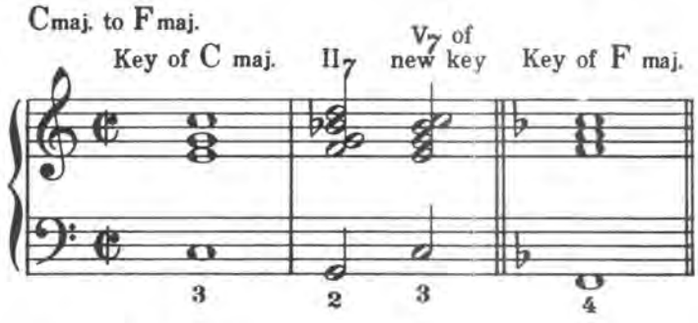
C maj. to G maj.



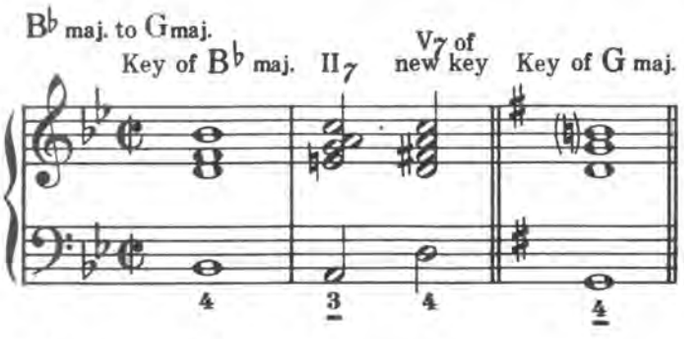
C maj. to B♭ maj.



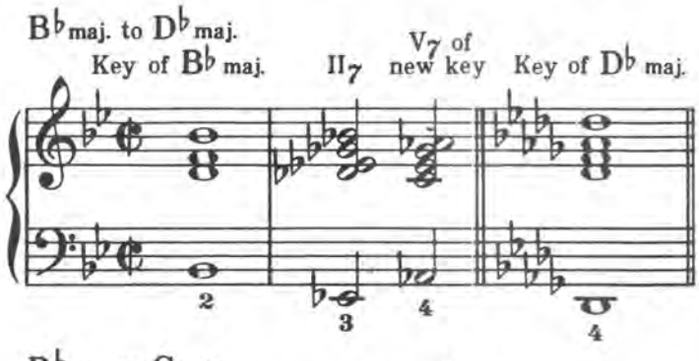
C maj. to F maj.



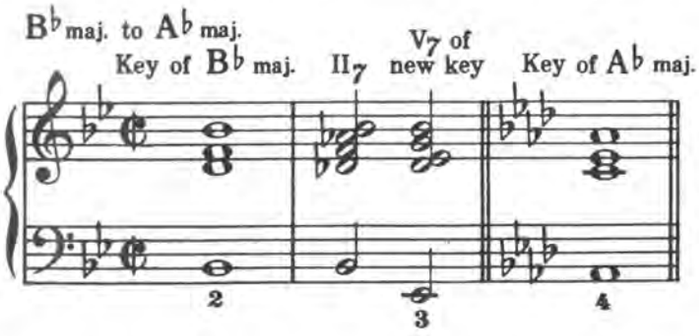
B♭ maj. to G maj.



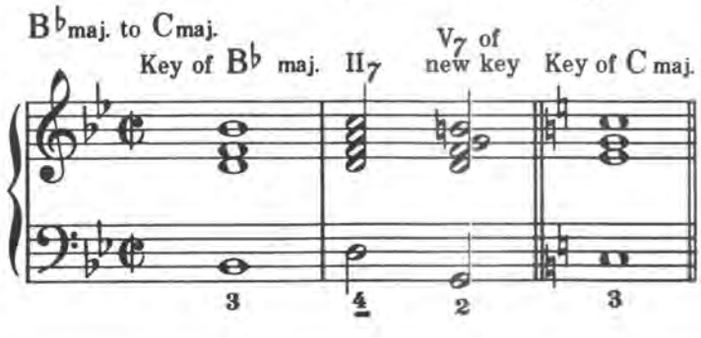
B♭ maj. to D♭ maj.



B♭ maj. to A♭ maj.

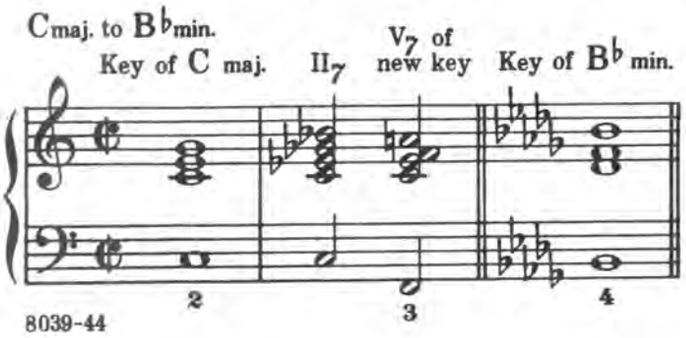


B♭ maj. to C maj.

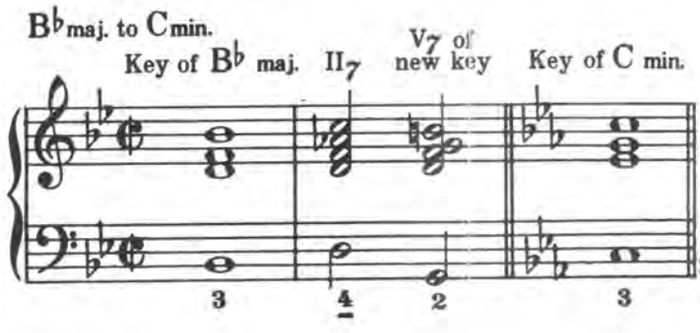


When modulating to a minor key, the procedure is the same as that used when modulating to a major key.

C maj. to B♭ min.

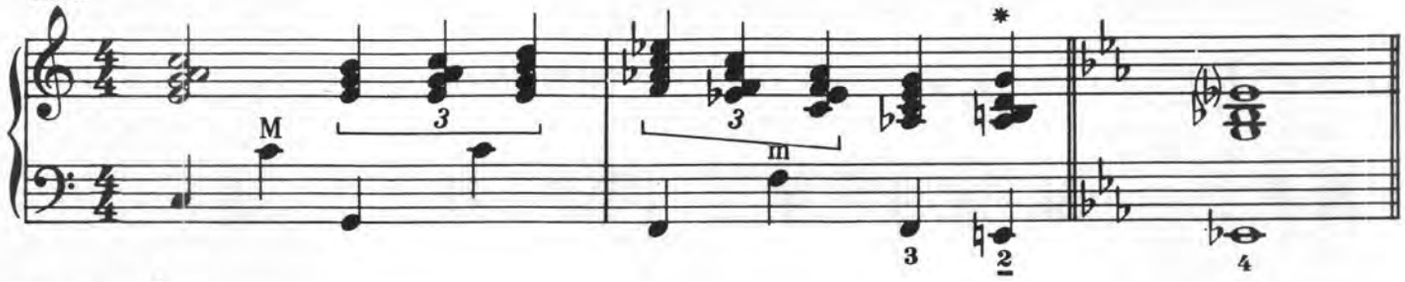


B♭ maj. to C min.

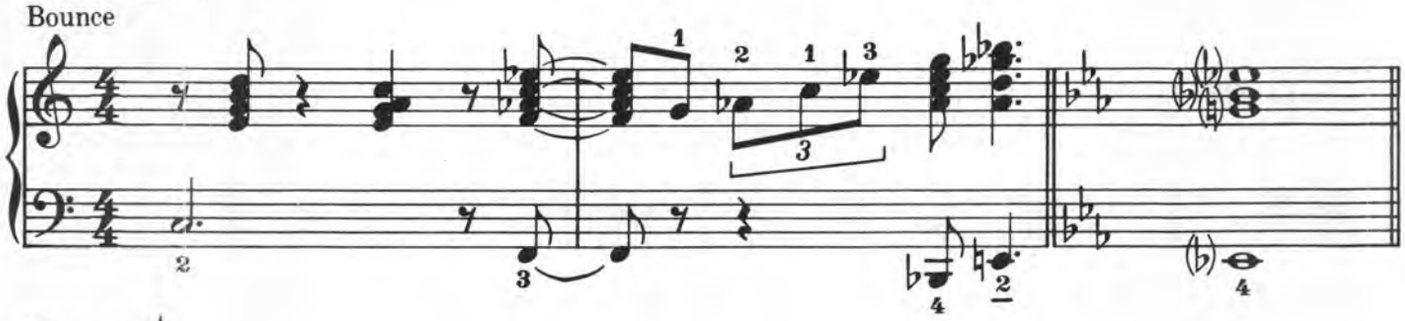


Modulations Based on the Preceding Chord Progressions.

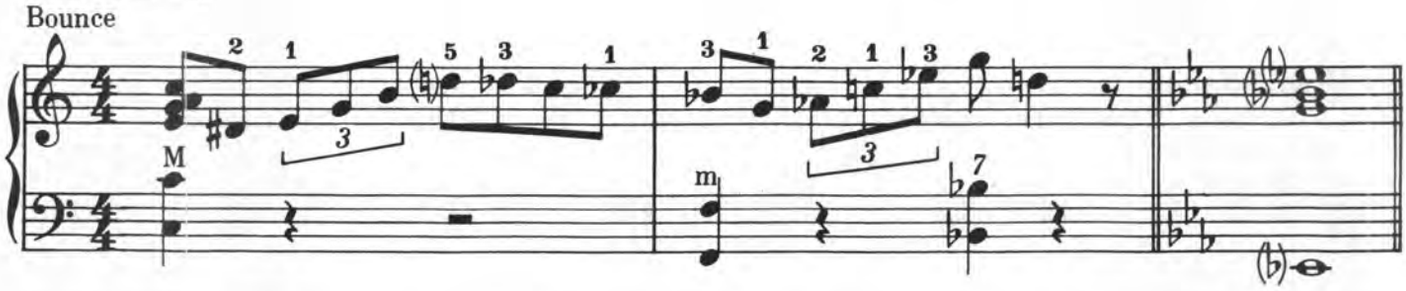
C maj. to E♭ maj.
Slow



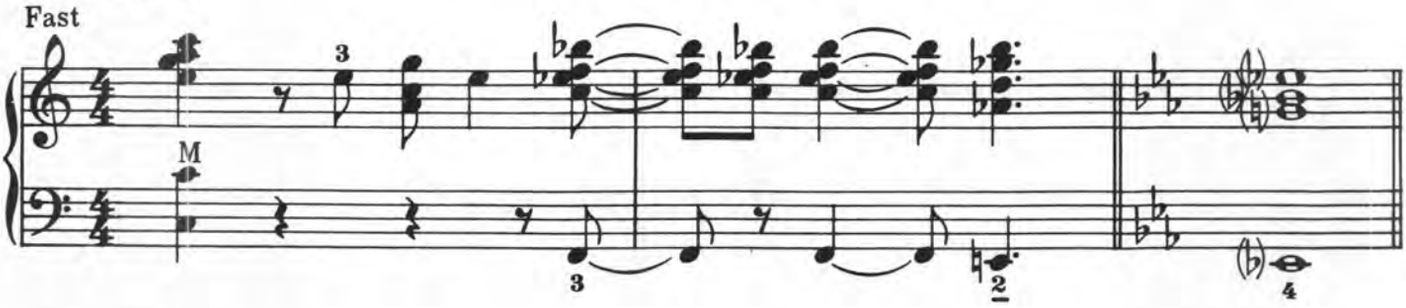
C maj. to E♭ maj.
Bounce



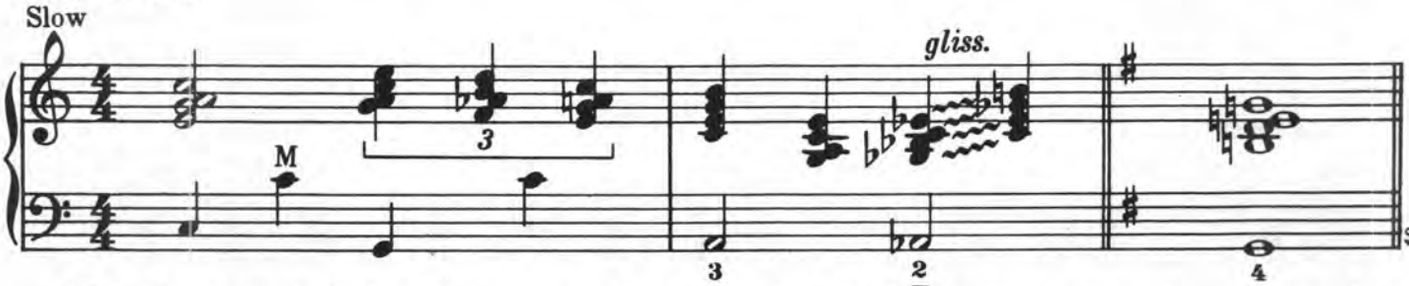
C maj. to E♭ maj.
Bounce



C maj. to E♭ maj.
Fast

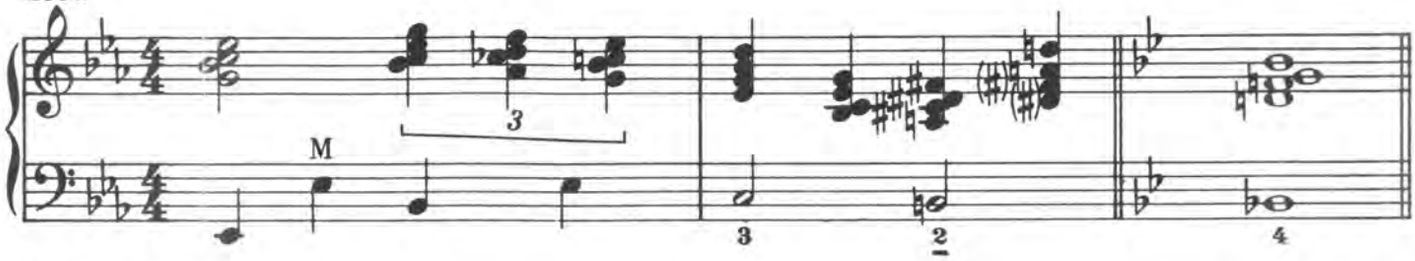


C maj. to G maj.
Slow

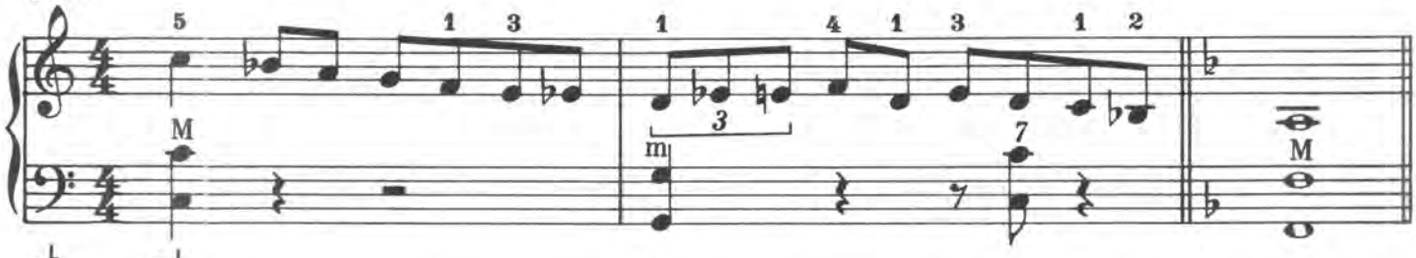


*This chord—one half-step above the new key, instead of the V_7 chord—is commonly used in modern arrangements.

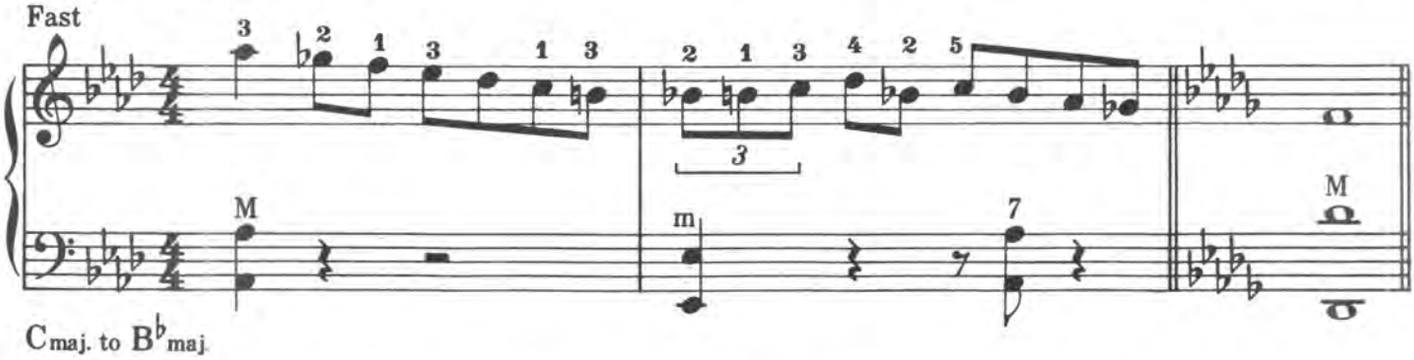
E♭maj. to B♭maj.
Slow



Cmaj. to Fmaj.
Fast

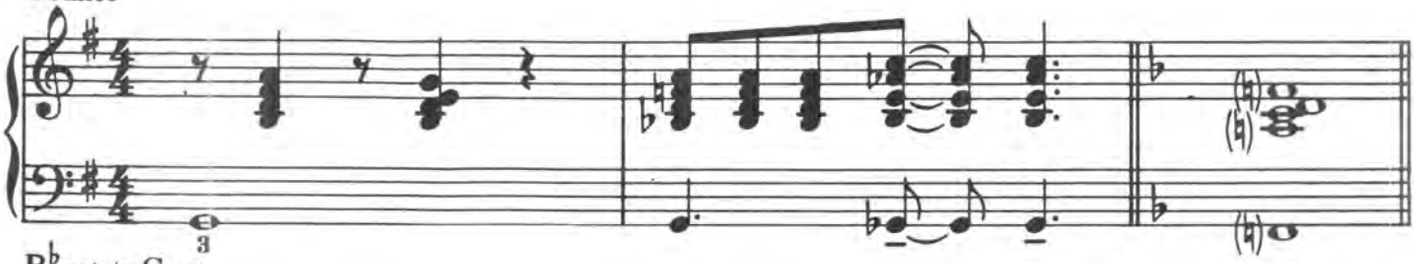


A♭maj. to D♭maj.
Fast

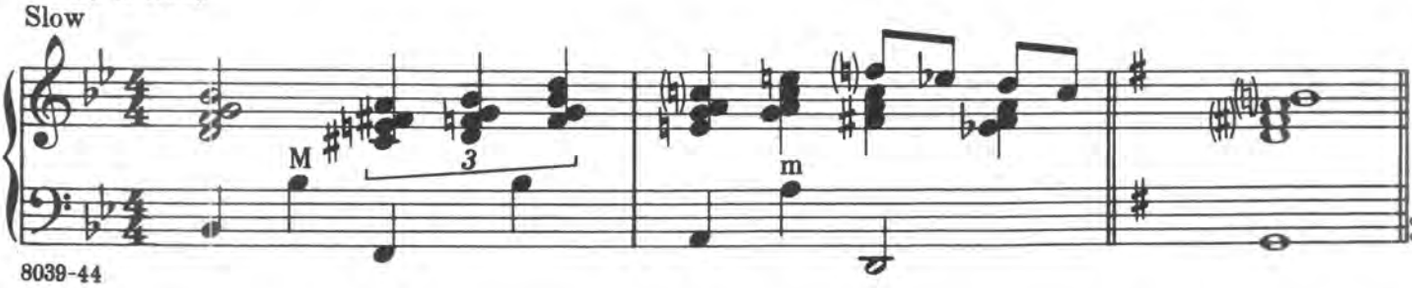


Cmaj. to B♭maj.
Bounce

Gmaj. to Fmaj.
Bounce



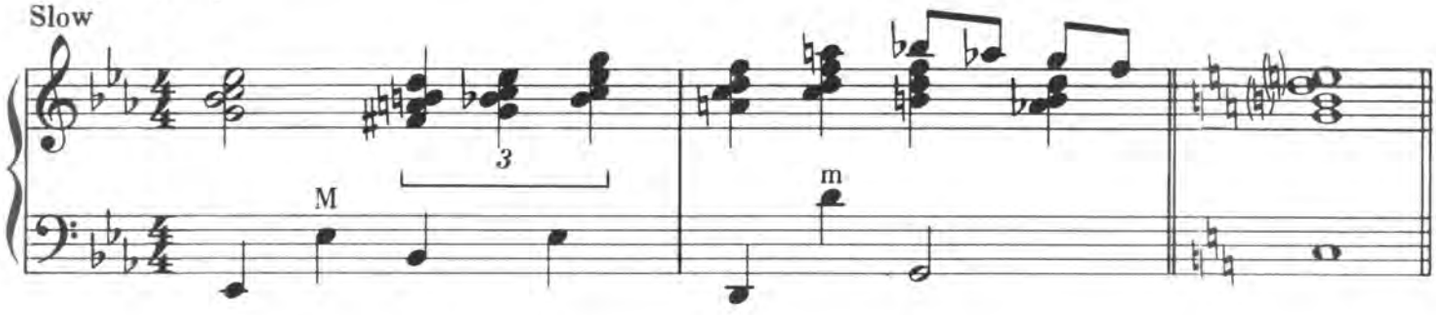
B♭maj. to Gmaj.
Slow



25

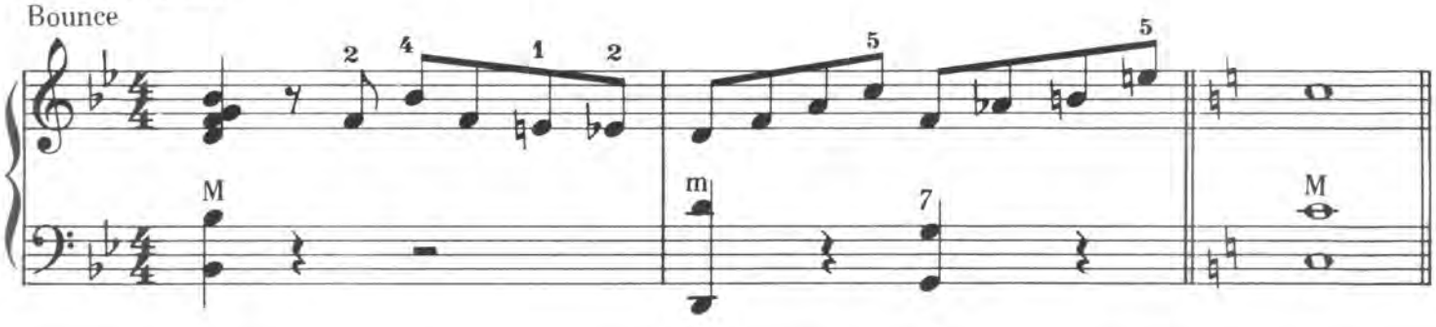
E♭maj. to C maj.

Slow



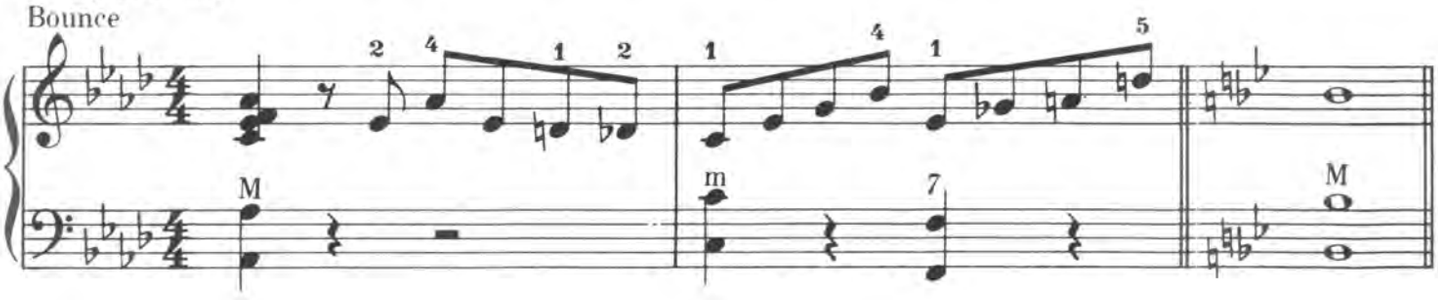
B♭maj. to C maj.

Bounce



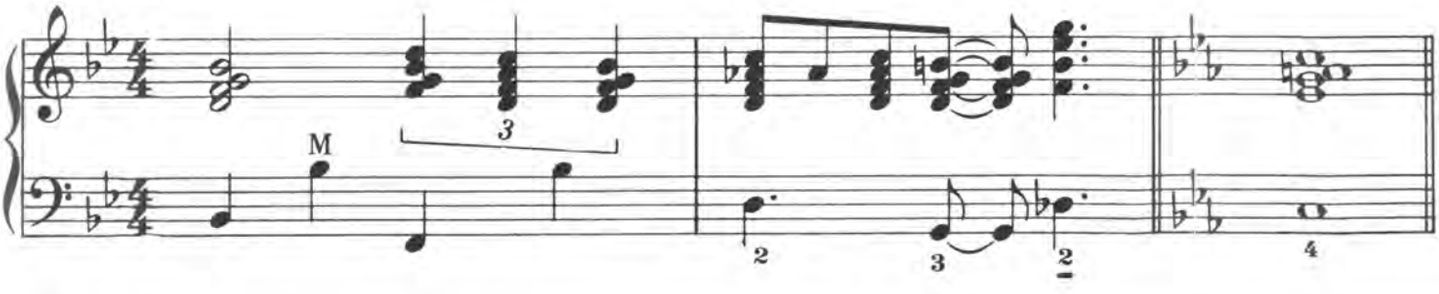
A♭maj. to B♭maj.

Bounce



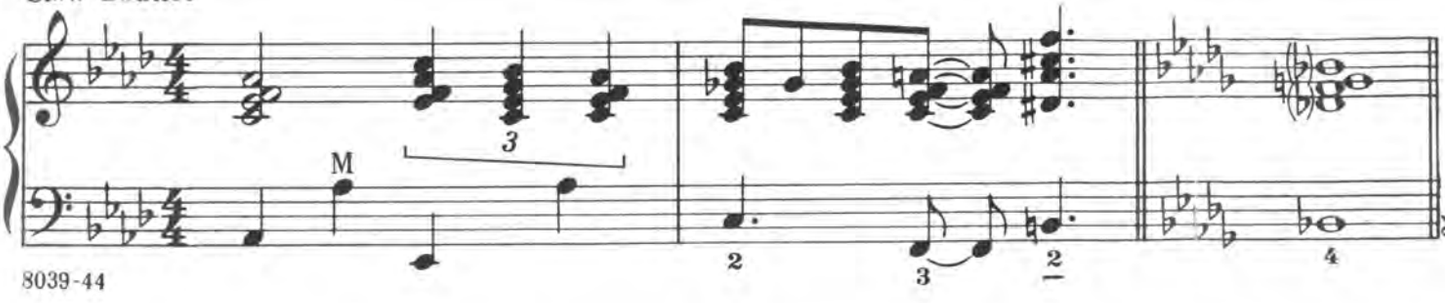
B♭maj. to C min.

Slow Bounce



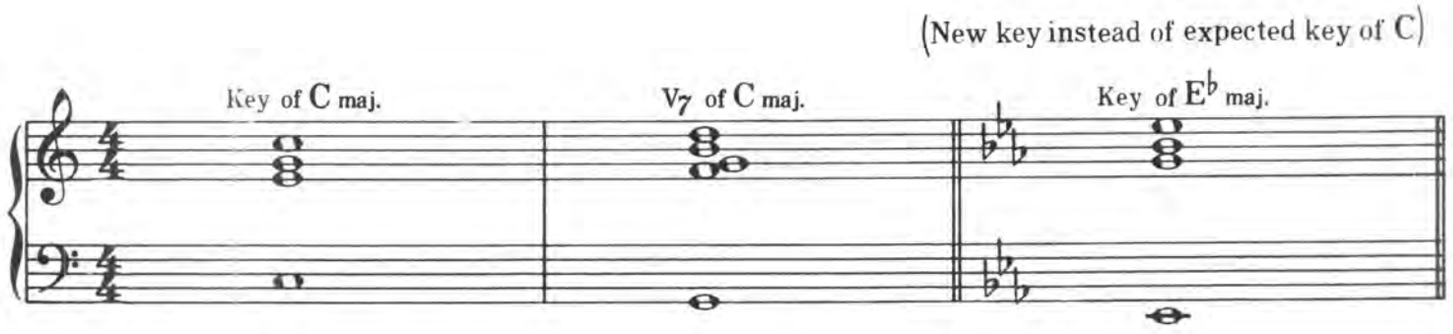
A♭maj. to B♭min.

Slow Bounce

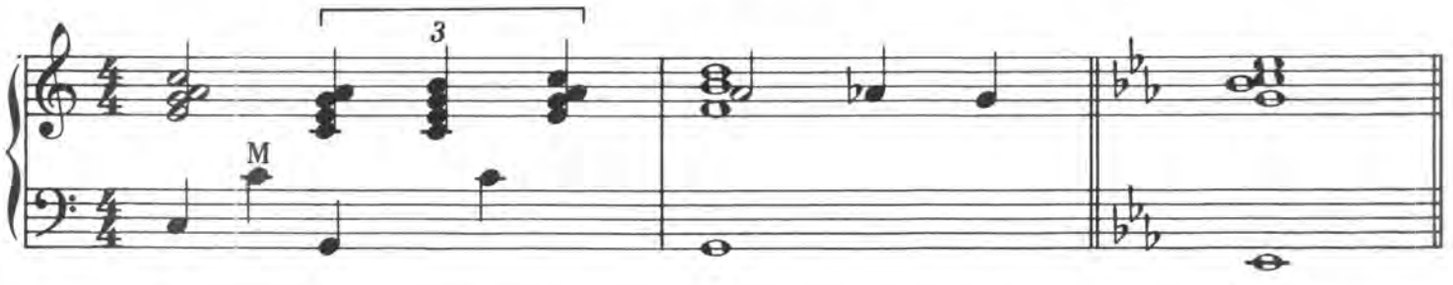


Deceptive Modulations

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."

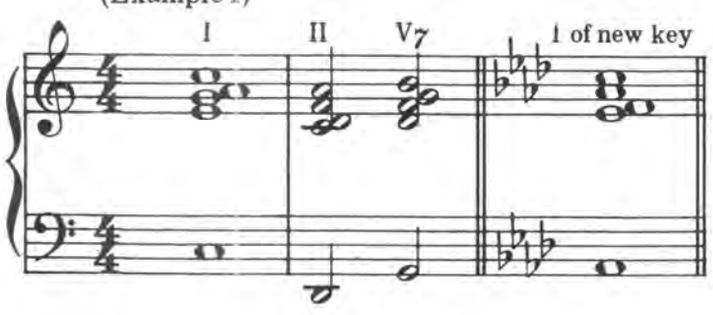


The following effect, similar to the one given in Ex. 1 (a), is frequently used by name singers on popular records. This is a surprise (sudden) modulation into a key a minor 3rd higher than the original key.

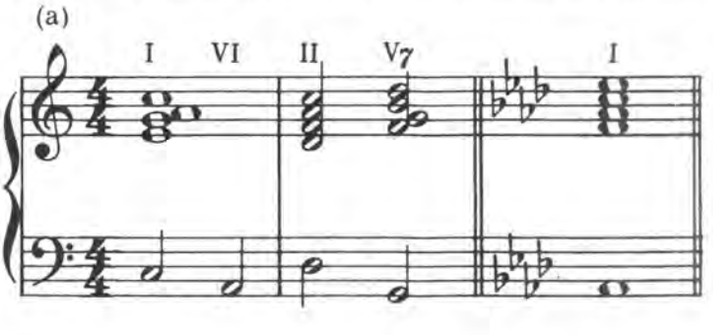


Another surprise modulation into a key a major 3rd lower than the original key may be used, as follows:

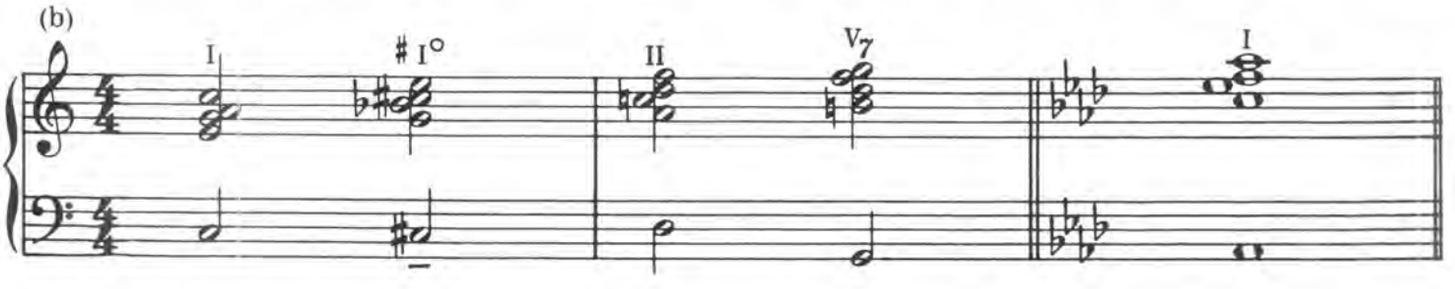
(Example 1)



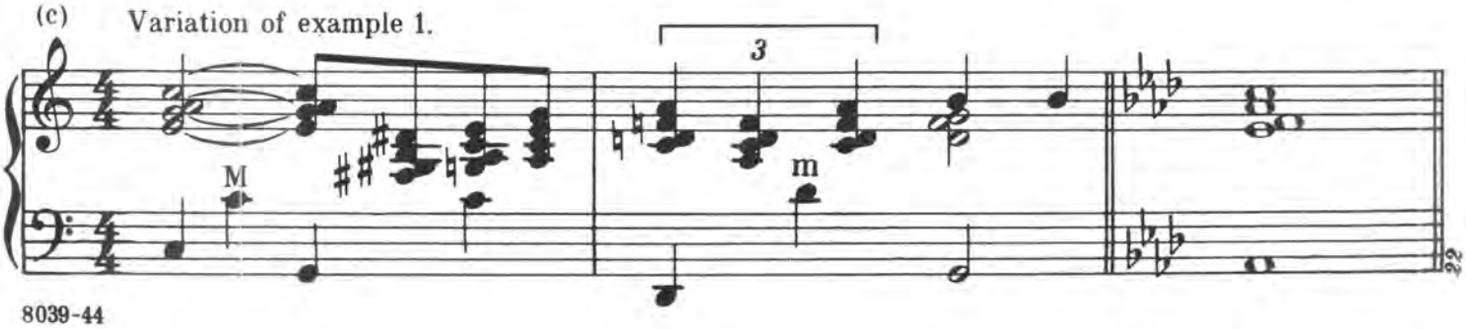
(a)



(b)

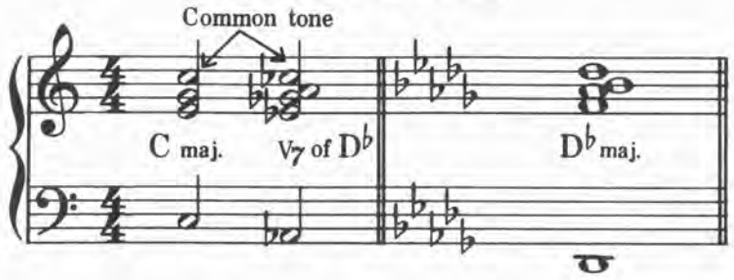


(c) Variation of example 1.

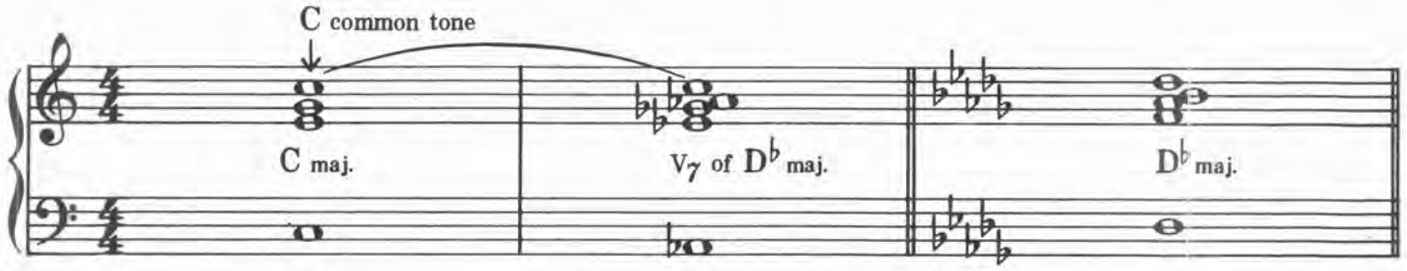


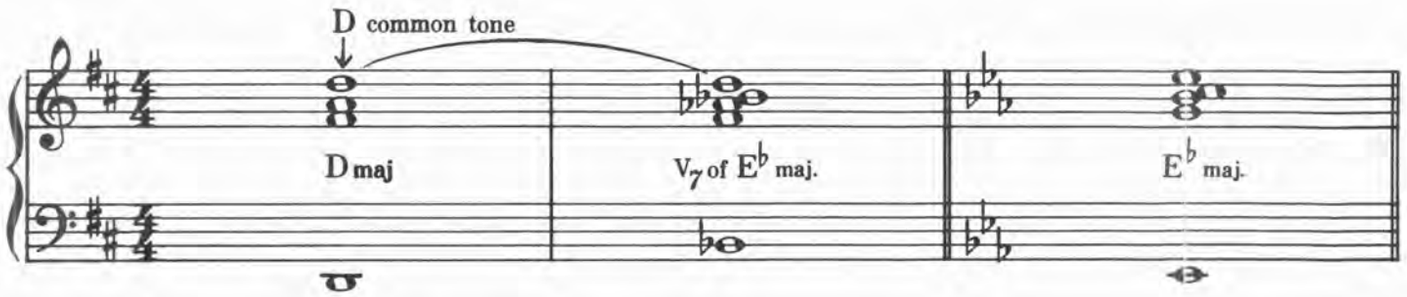
The following modulation is often used for a subtle change to the key one half-step above the original key. The common-tone modulation is especially helpful to a singer as a lead into the new key.

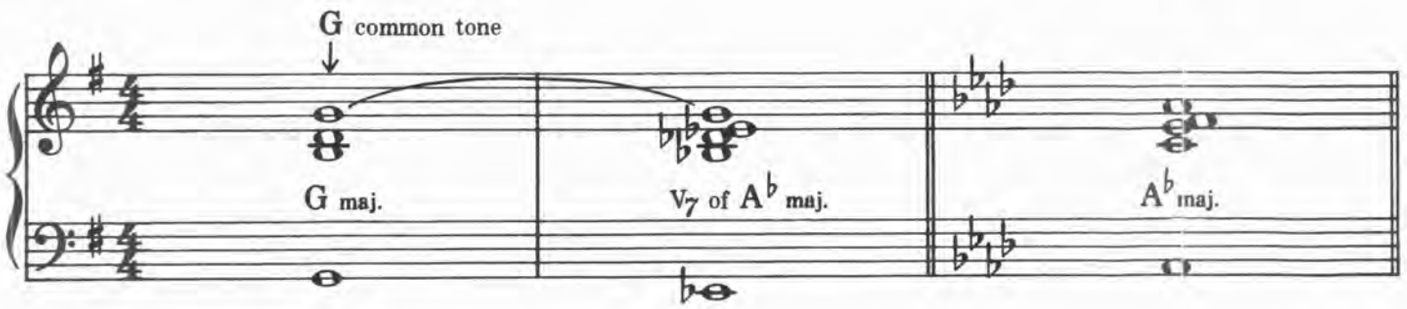
One-measure ending.



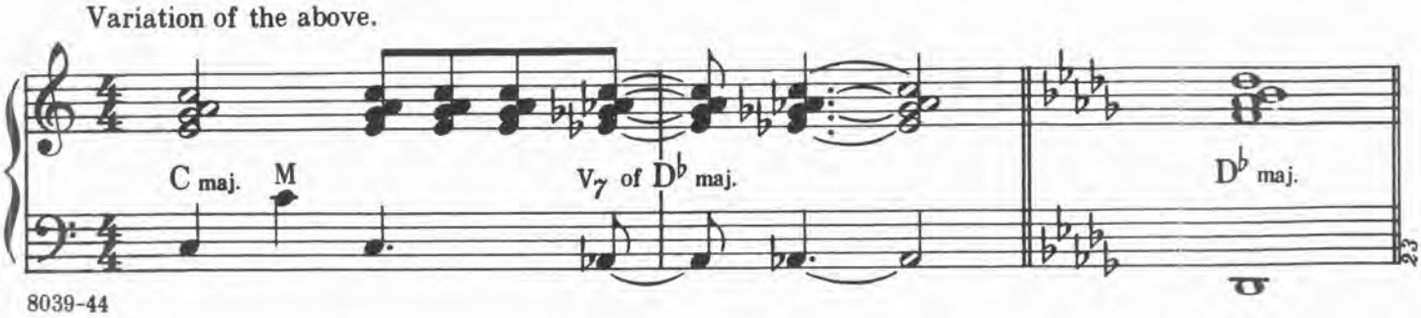
Two-Measure Endings.







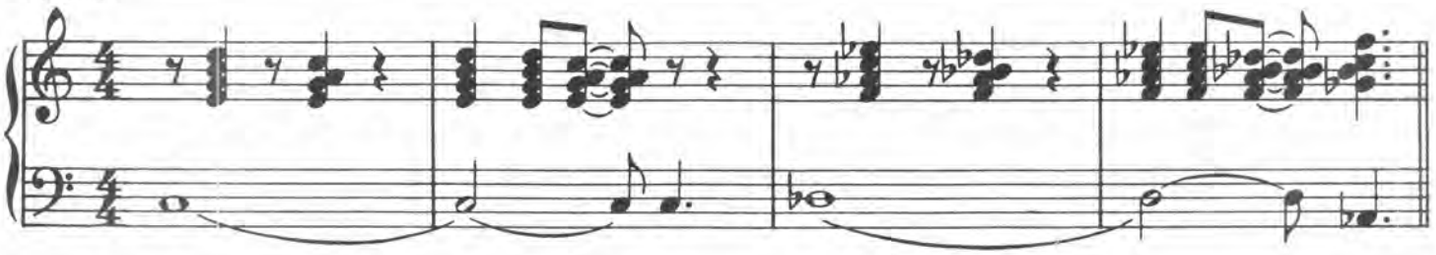
Variation of the above.



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:

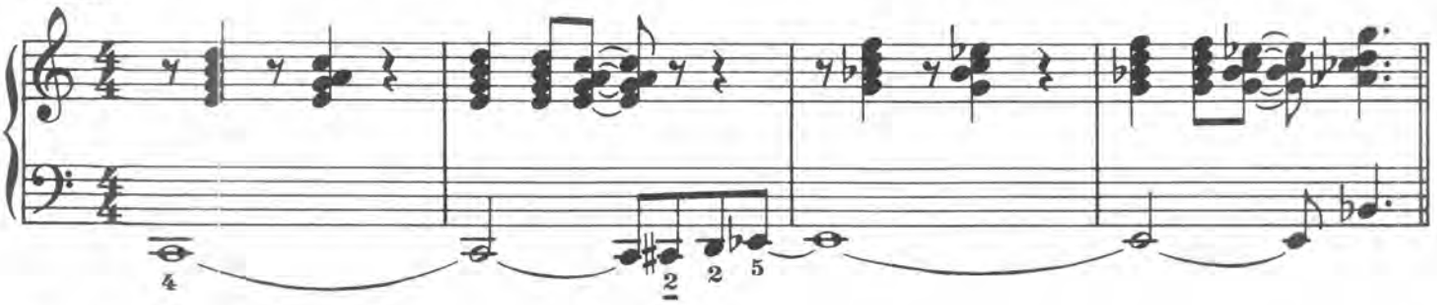
Cmaj. to $D^{\flat}$maj.

Bounce



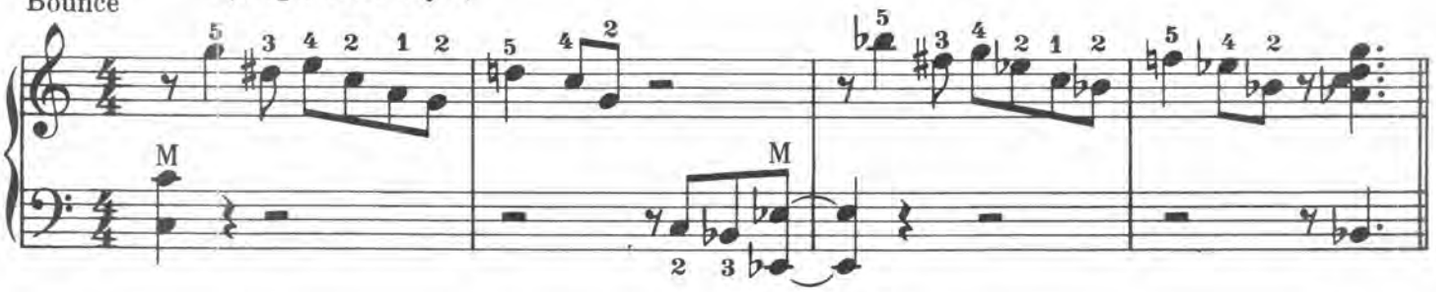
Cmaj. to $E^{\flat}$maj.

Bounce



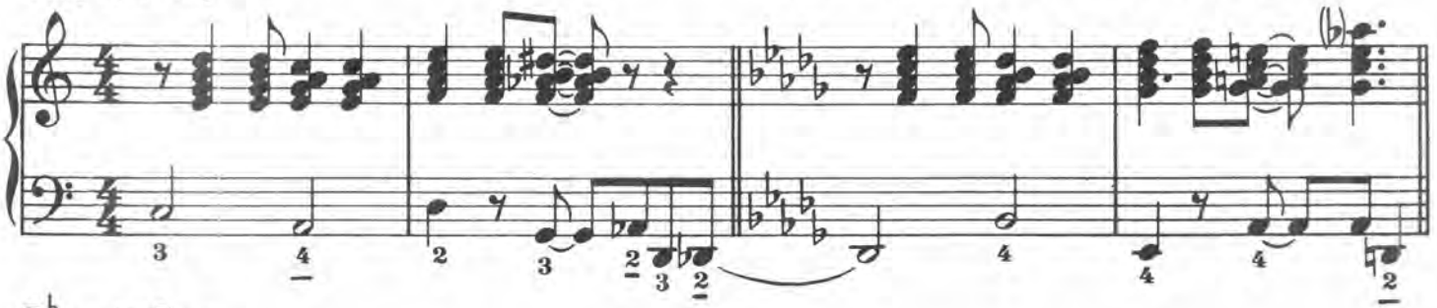
Cmaj. to $E^{\flat}$maj. (Single Note Style)

Bounce



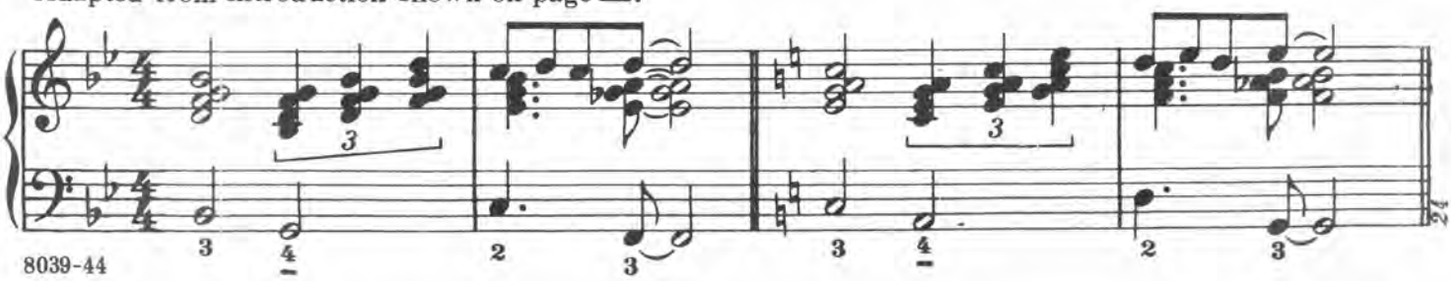
Cmaj. to $D^{\flat}$maj.

Accidentals may be used in place of signatures.



$B^{\flat}$maj. to Cmaj.

Adapted from introduction shown on page ___.



MELODIC IMPROVISATION

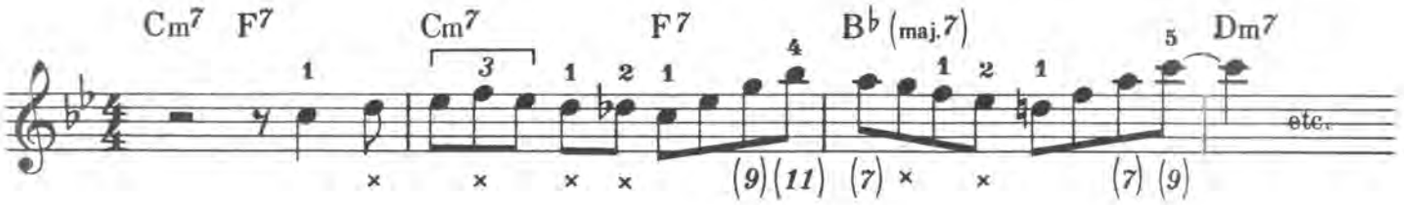
A question often asked by some student is: "How can I learn just what to play when the harmonization calls for F7 or, for that matter, any other chord?" The answer is given here, as follows:

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 plausable 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)

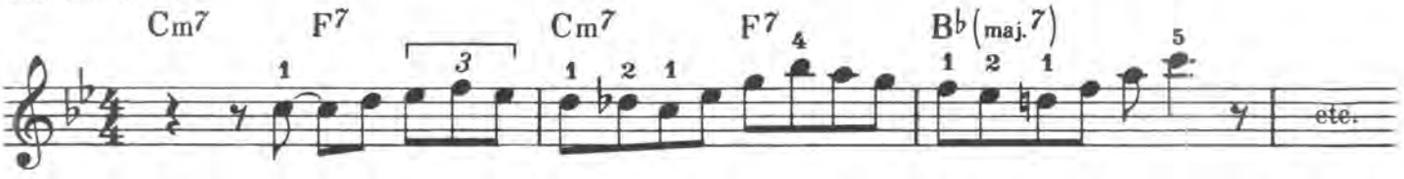


One way, in which to develop the above style, is to transpose the passage to various keys, as follows:

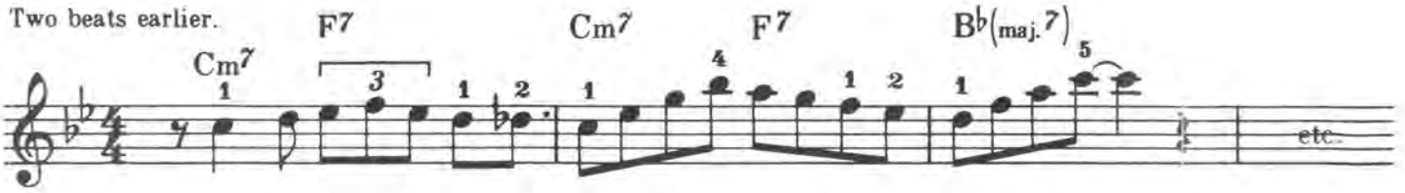
Transposed to key of Cmaj.

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

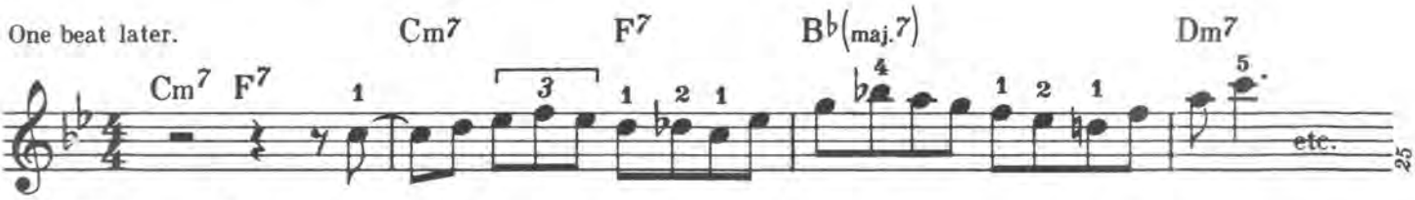
One beat earlier.



Two beats earlier.



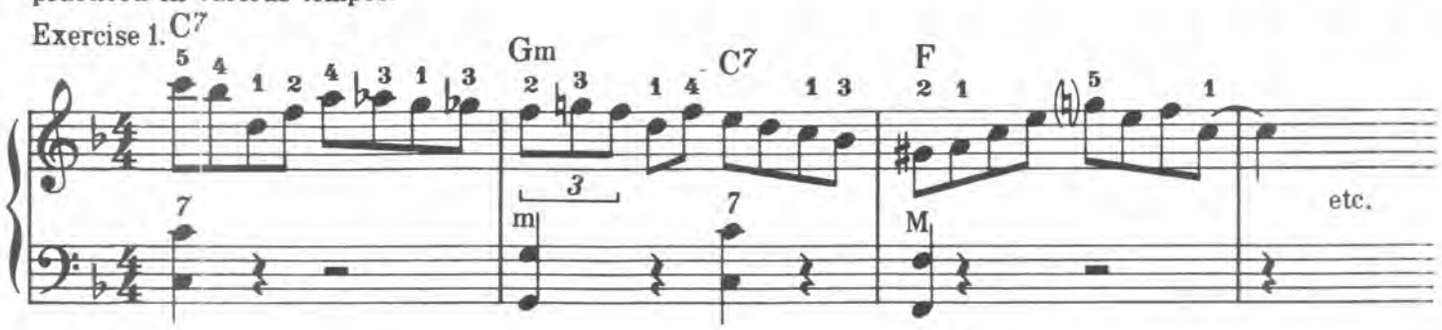
One beat later.



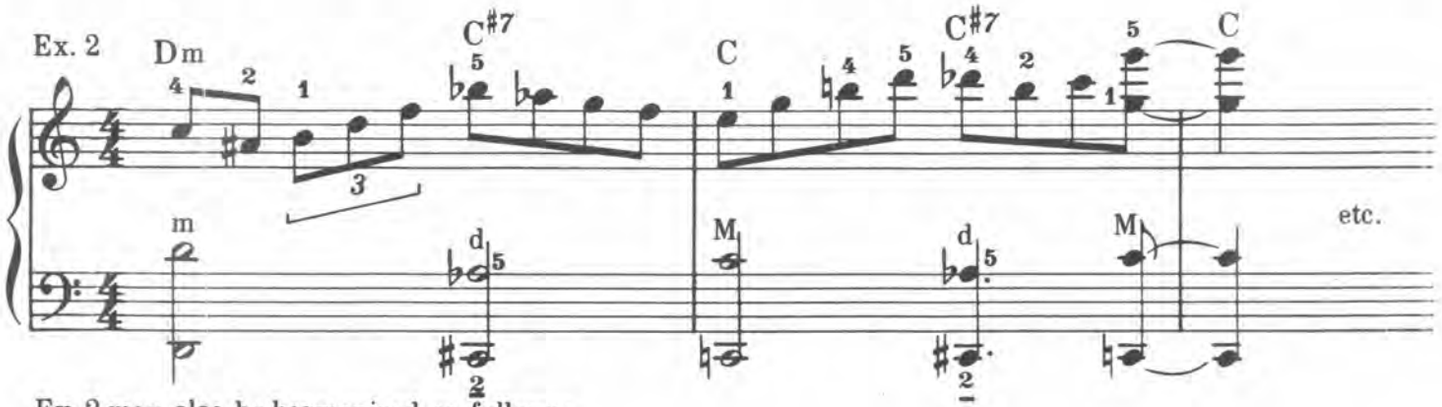
*"Flight to Mecca" will be found on page 39.

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

Exercise 1.

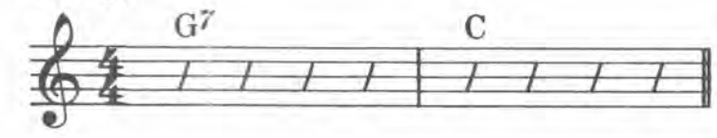


Ex. 2

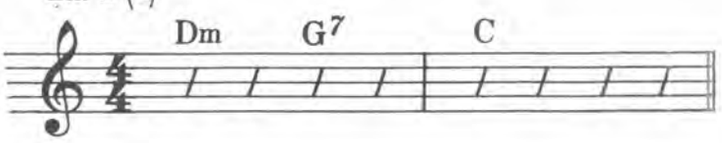


Ex. 2 may also be harmonized as follows:

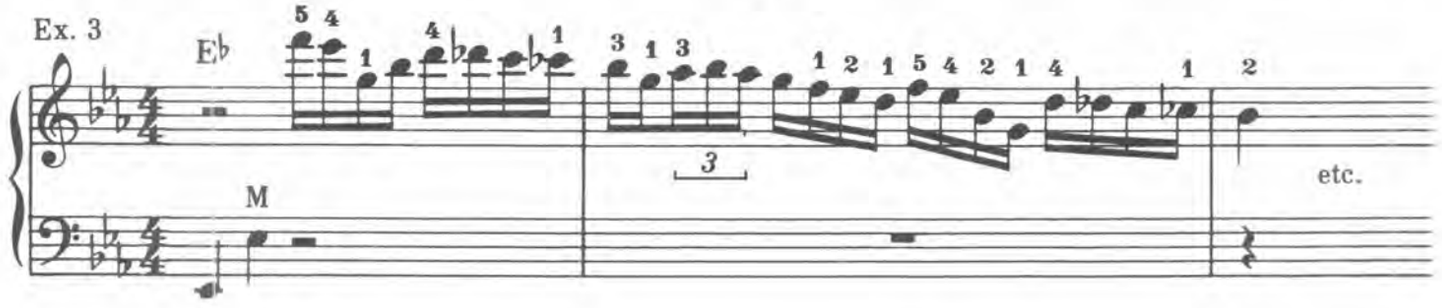
Ex. 2(a)



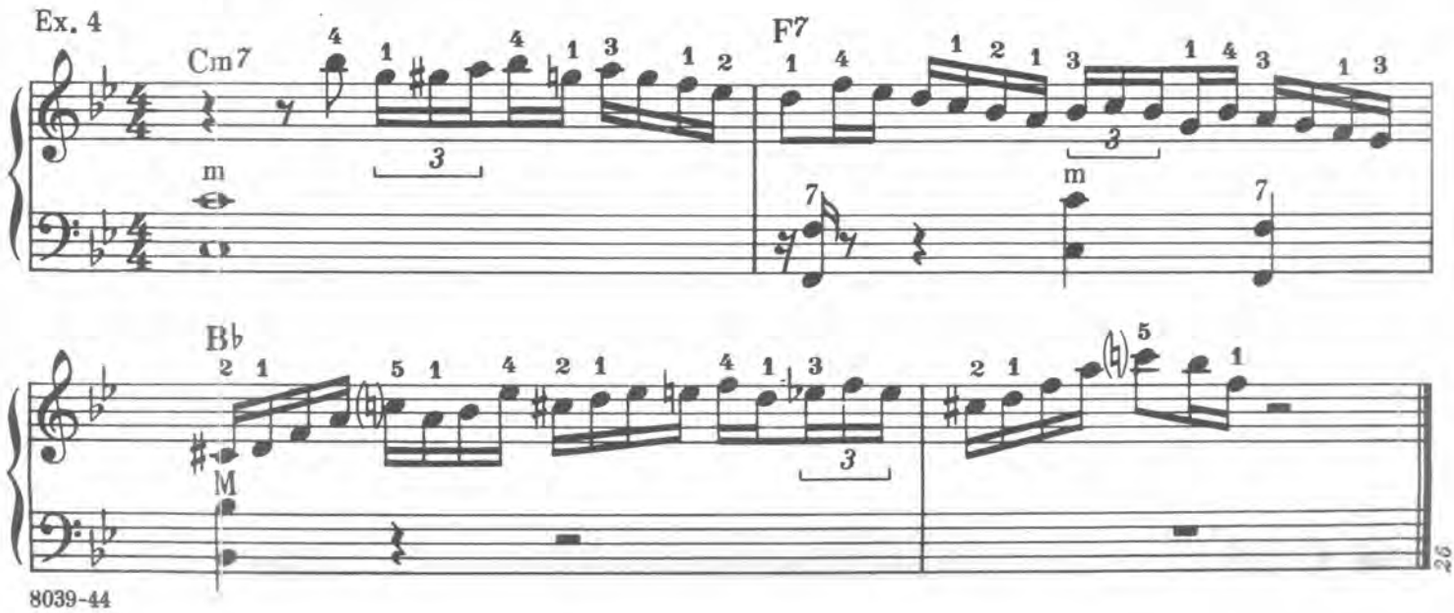
Ex. 2 (b)



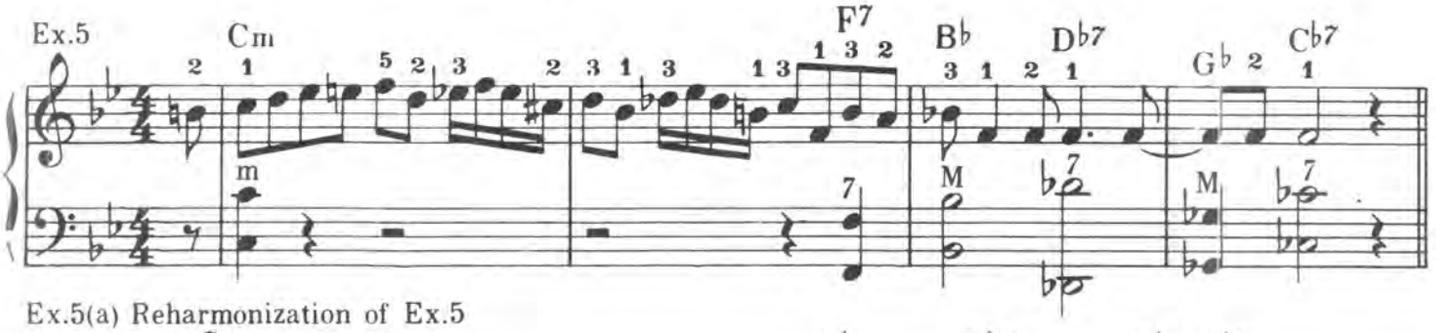
Ex. 3



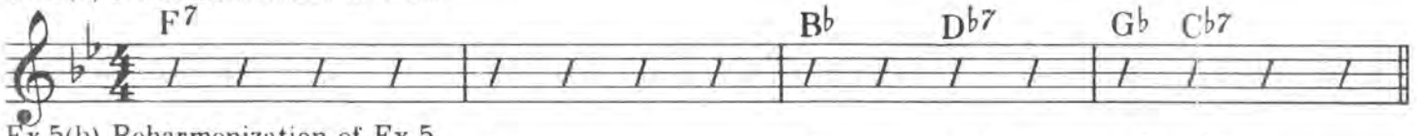
Ex. 4



*Excerpt from "Boppin' the Blues."

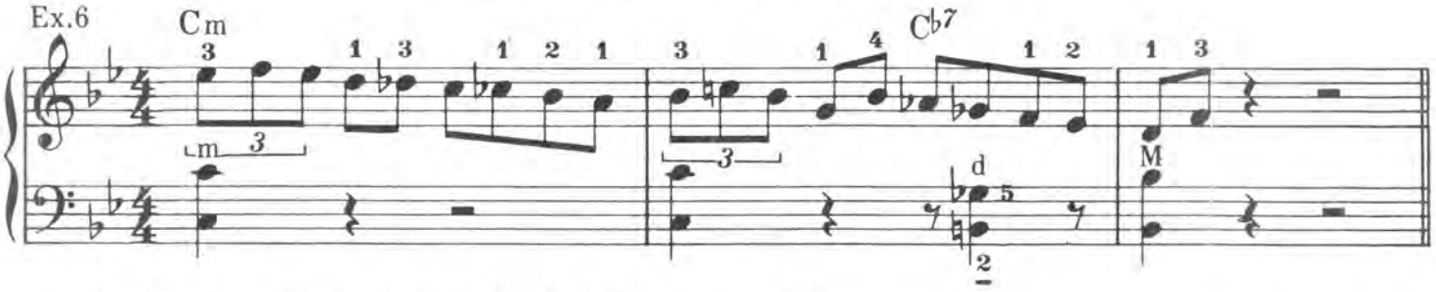


Ex.5(a) Reharmonization of Ex.5



Ex.5(b) Reharmonization of Ex.5

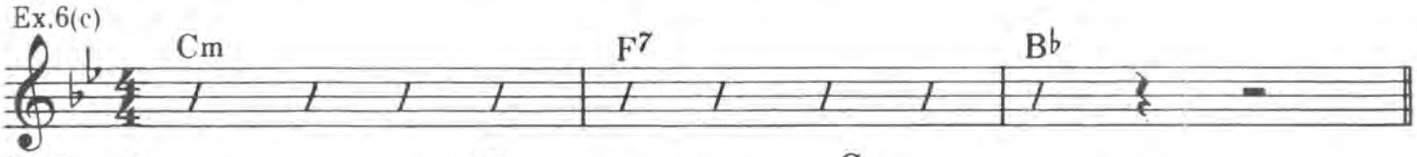
Excerpt from "Flight to Mecca"

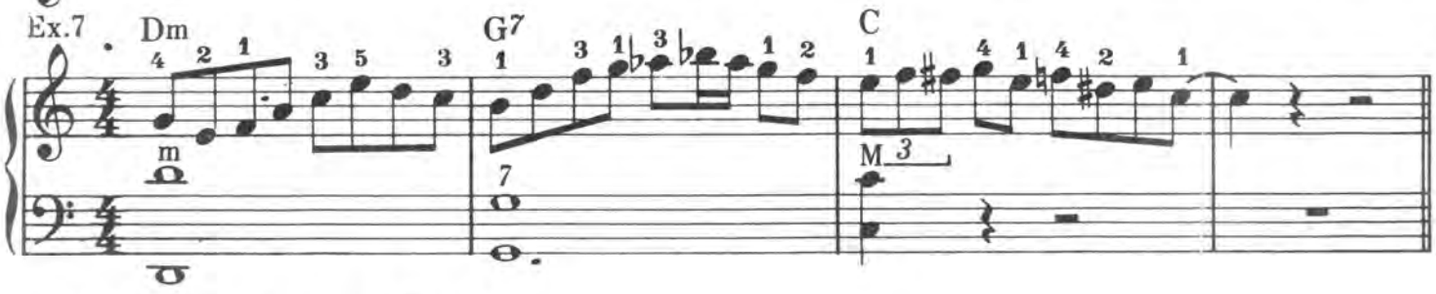


Ex.6(a) Following are three other ways of harmonizing Ex.6.

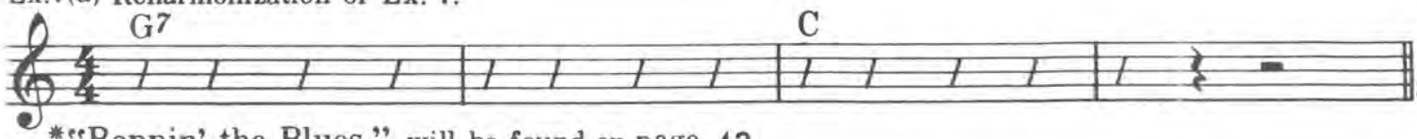
Ex.6(b)

Ex.6(c)



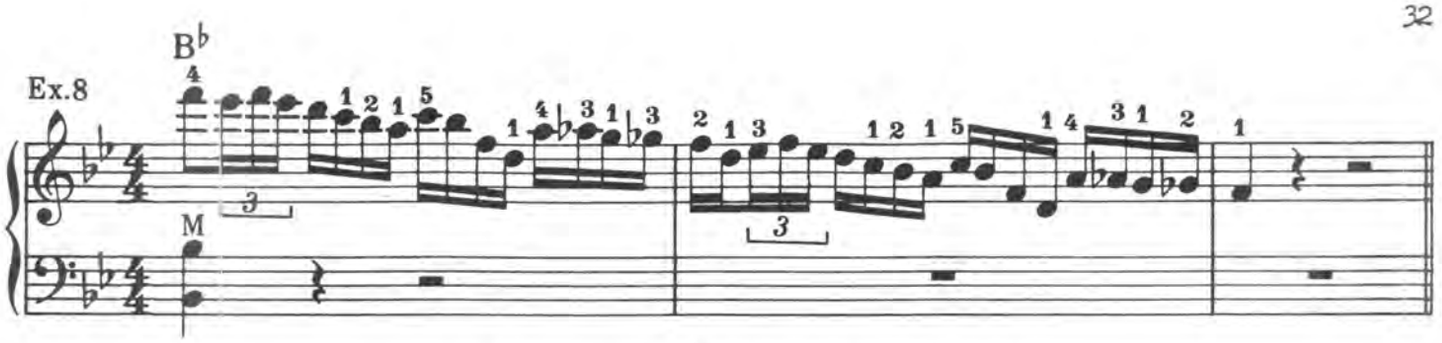


Ex.7(a) Reharmonization of Ex. 7.



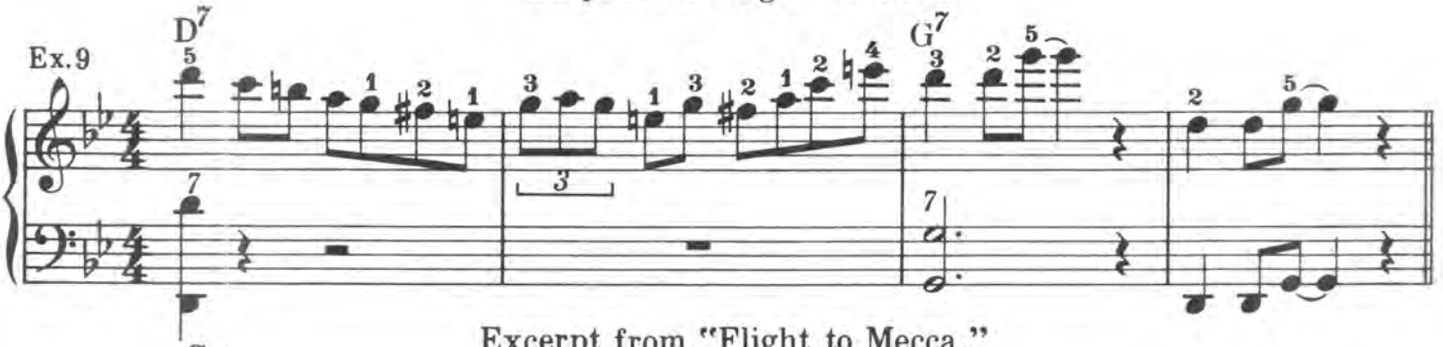
*"Boppin' the Blues" will be found on page 43

Ex.8



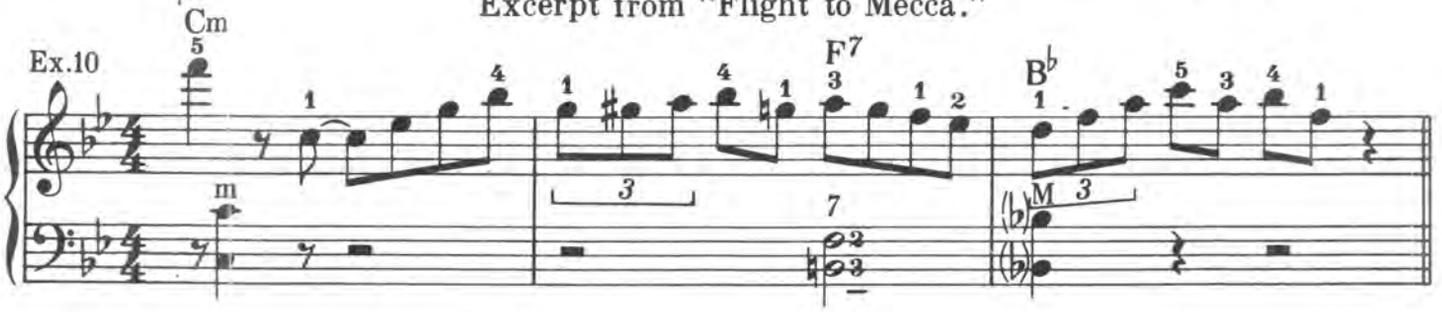
Excerpt from "Flight to Mecca."

Ex.9

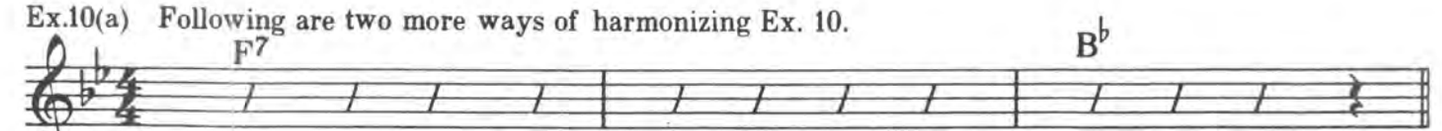


Excerpt from "Flight to Mecca."

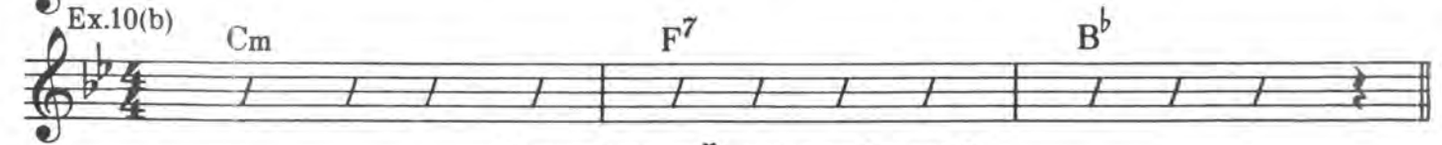
Ex.10



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

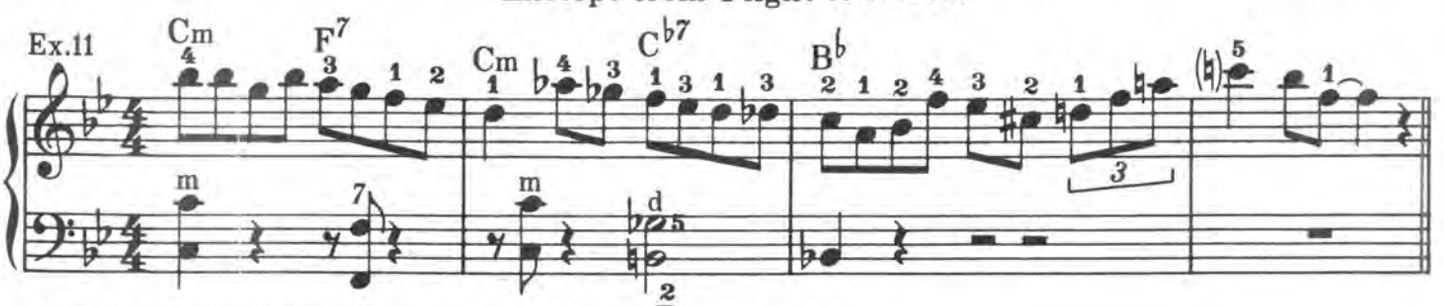


Ex.10(b)

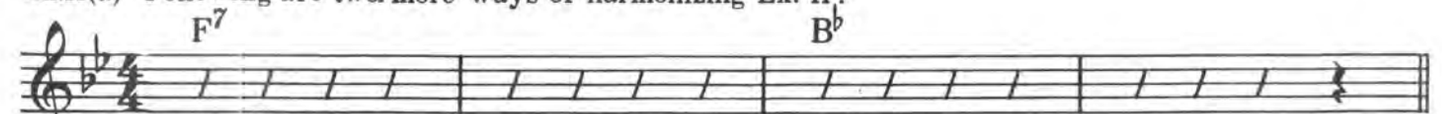


Excerpt from "Flight to Mecca."

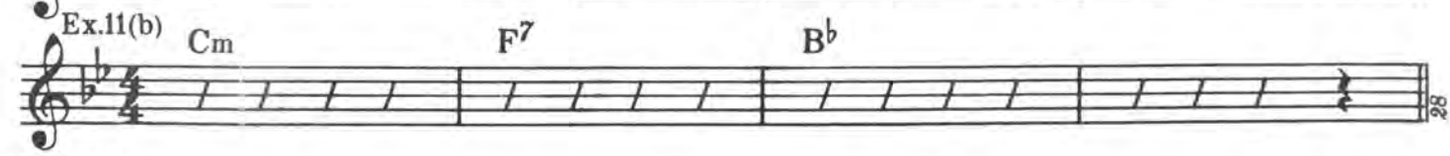
Ex.11



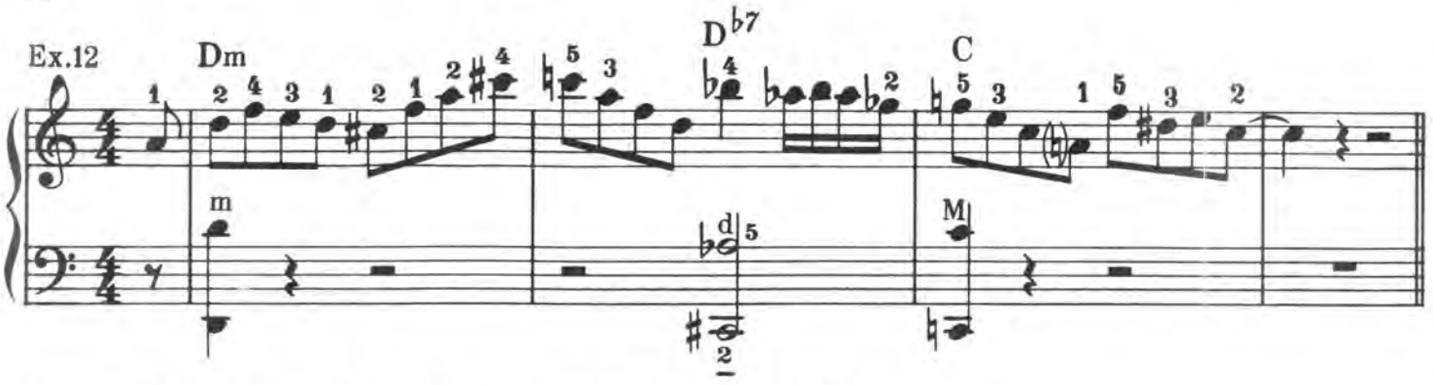
Ex.11(a) Following are two more ways of harmonizing Ex. 11.



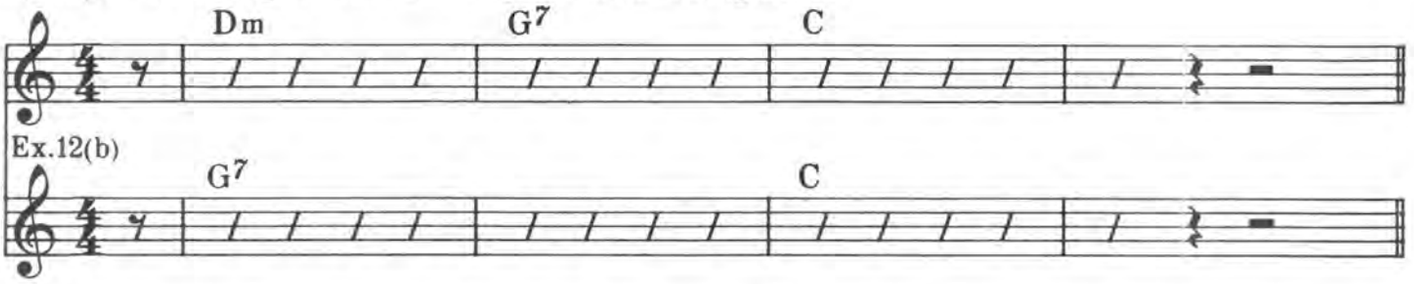
Ex.11(b)



Ex.12

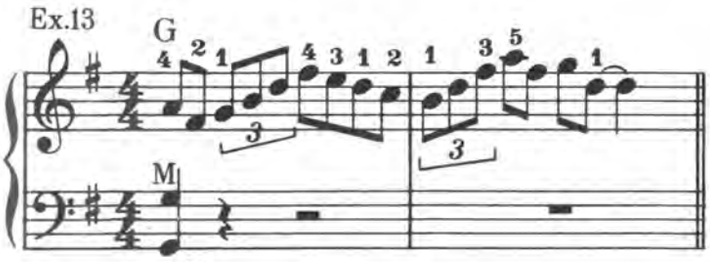


Ex.12(a) Following are two more ways of harmonizing Ex. 12.

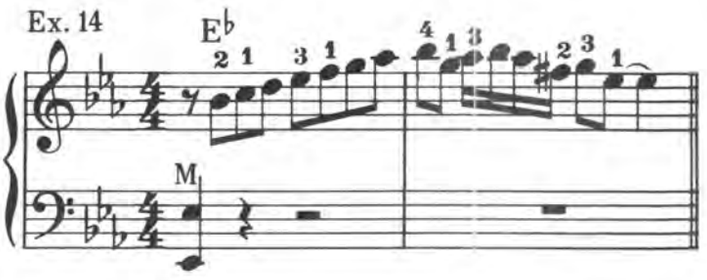


Ex.12(b)

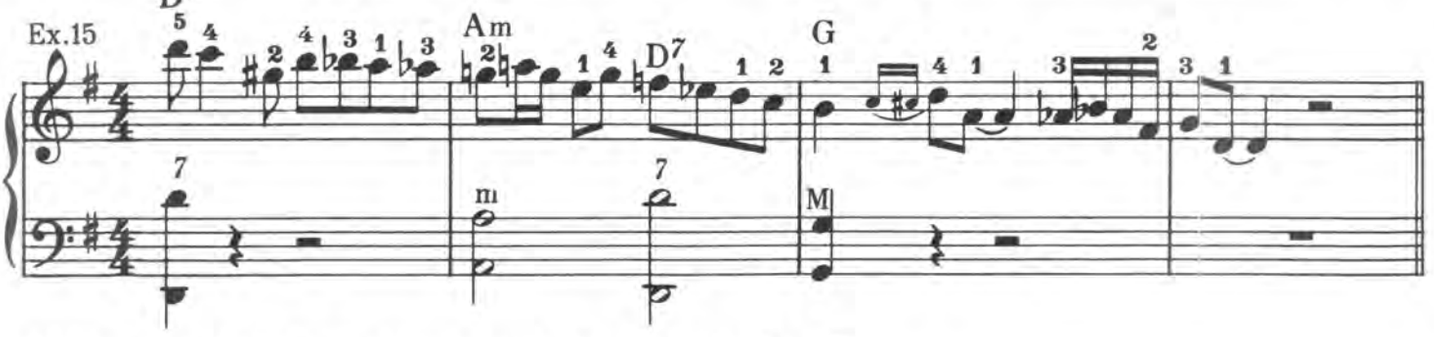
Ex.13



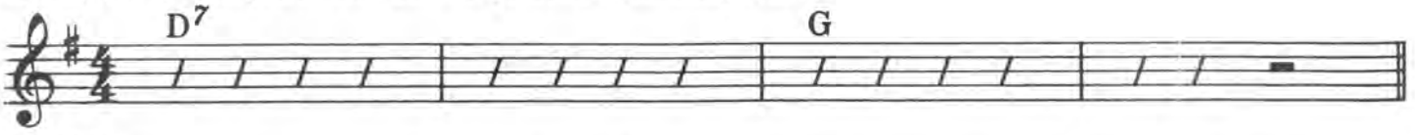
Ex. 14



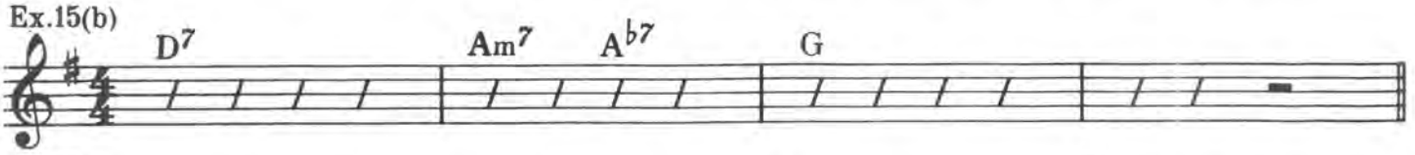
Ex.15



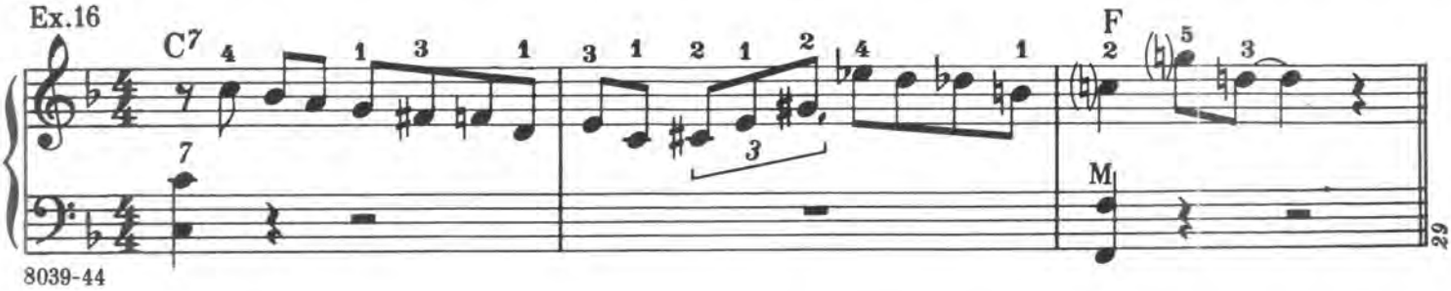
Ex.15(a) Following are two more ways of harmonizing Ex: 15.



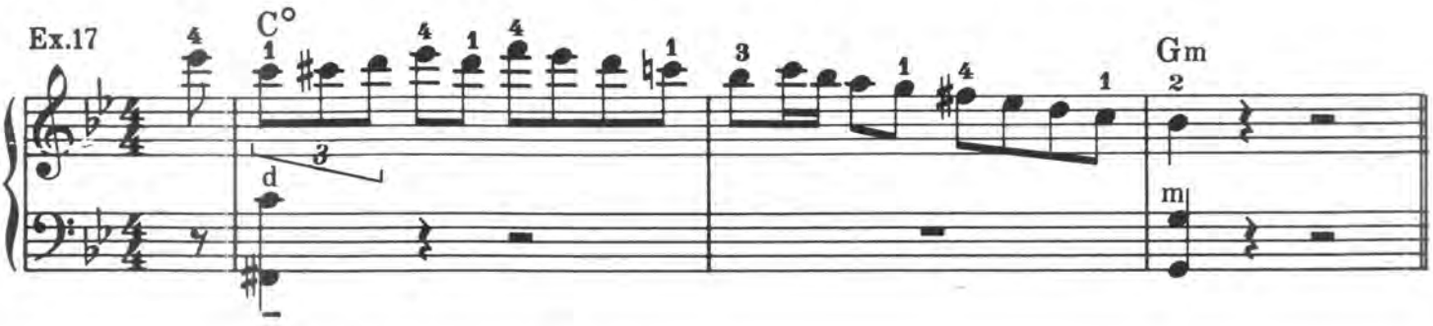
Ex.15(b)



Ex.16

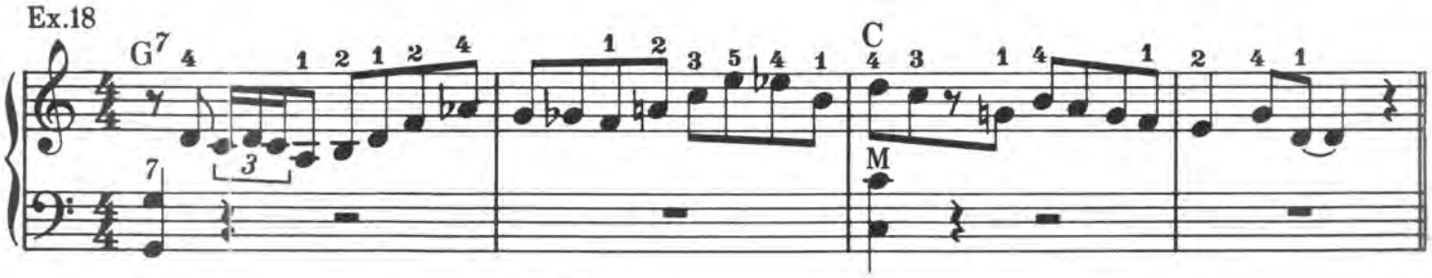


Ex.17

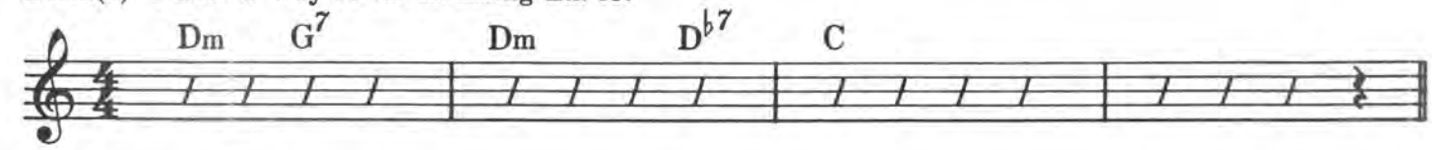


Ex.17(a) Another way of harmonizing Ex. 17.

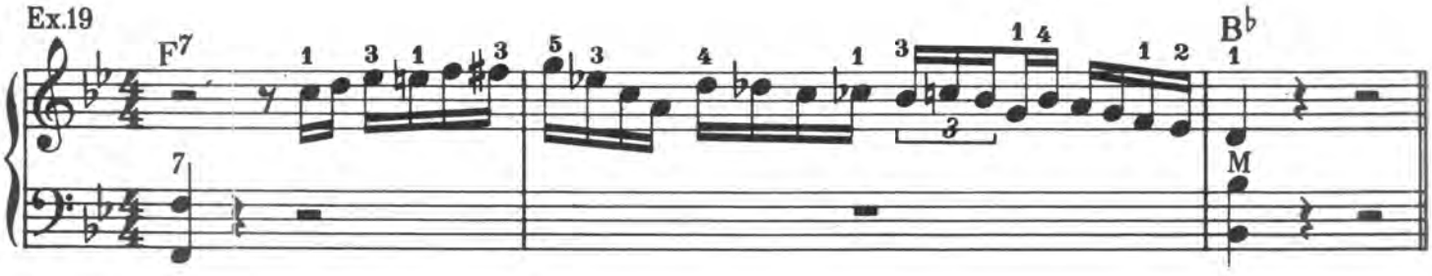
Ex.18



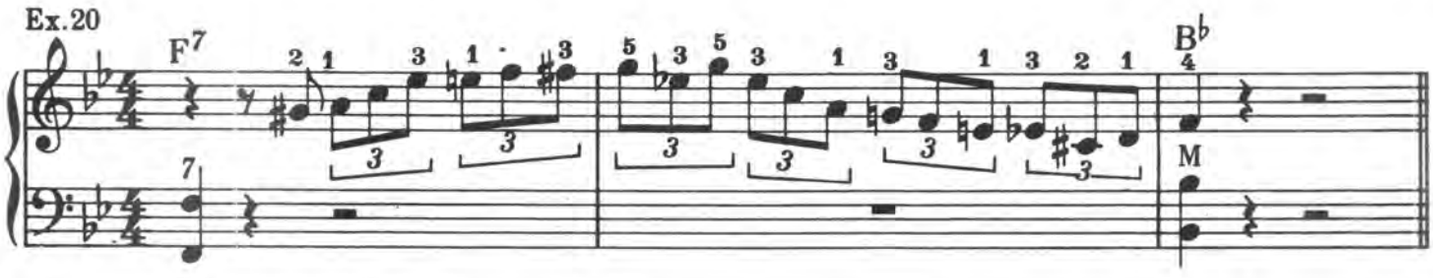
Ex.18(a) Another way of harmonizing Ex. 18.



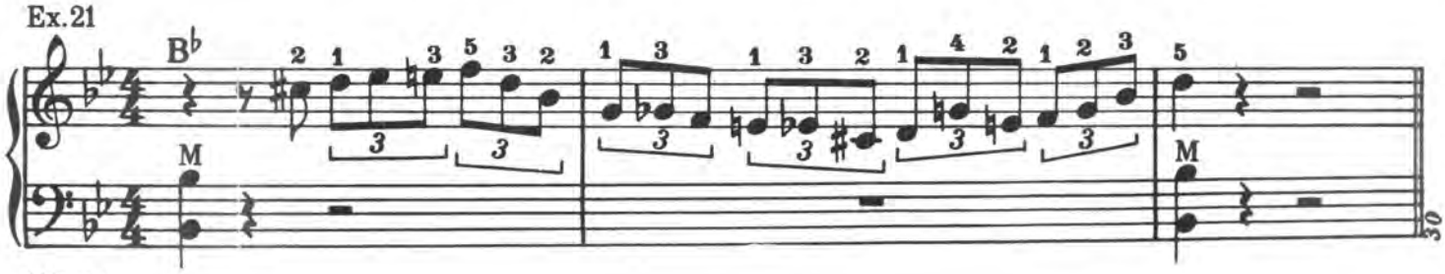
Ex.19



Ex.20

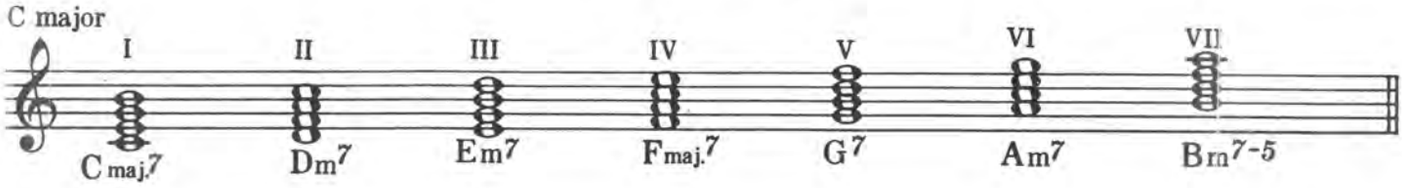


Ex.21

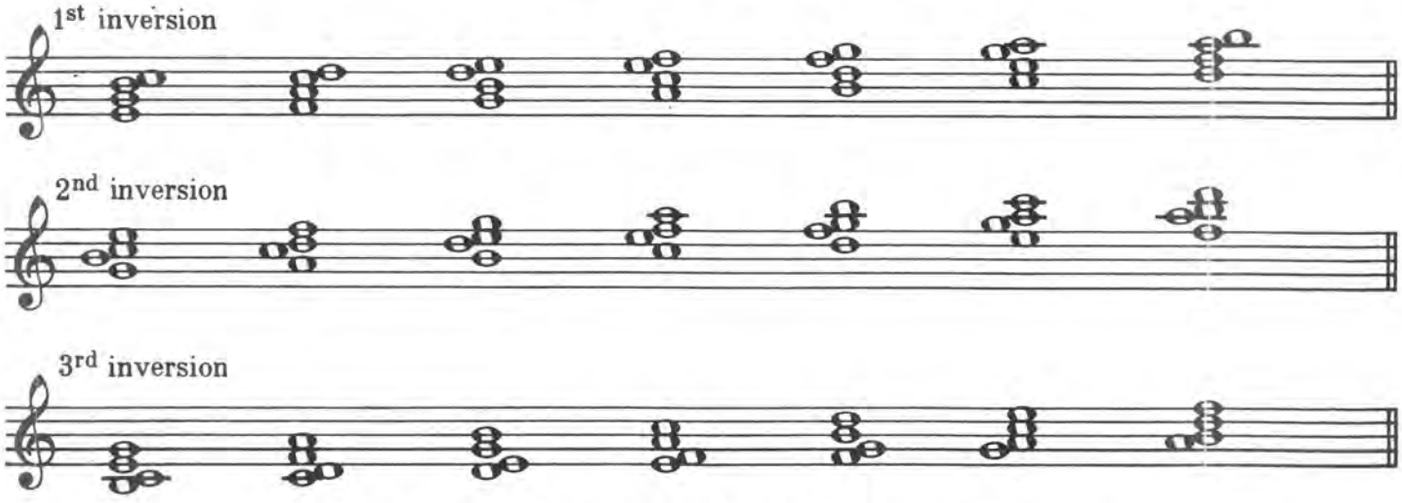


COMPLETE LIST OF 7th CHORDS BASED ON THE DEGREES OF THE MAJOR AND MINOR SCALES

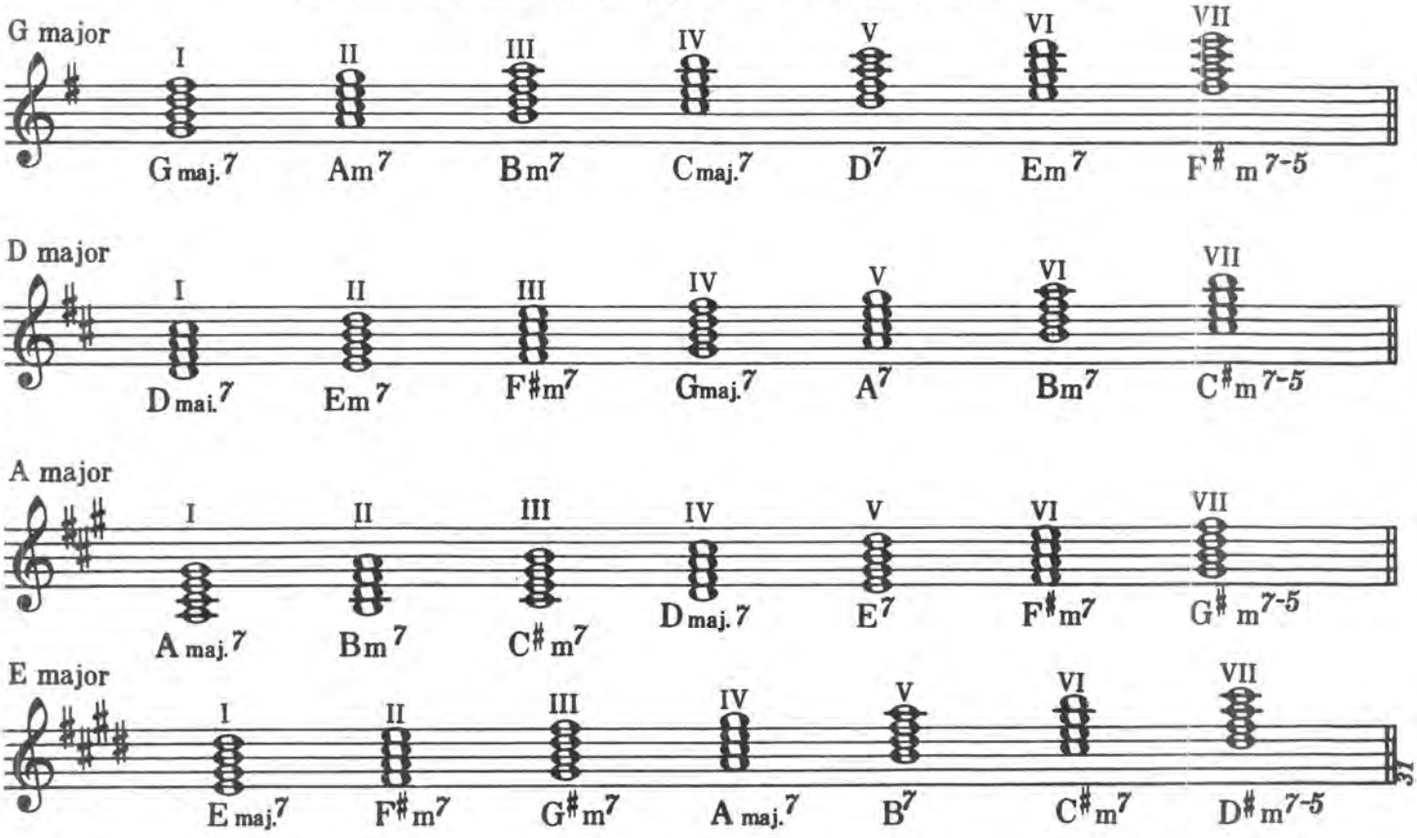
Major Scales



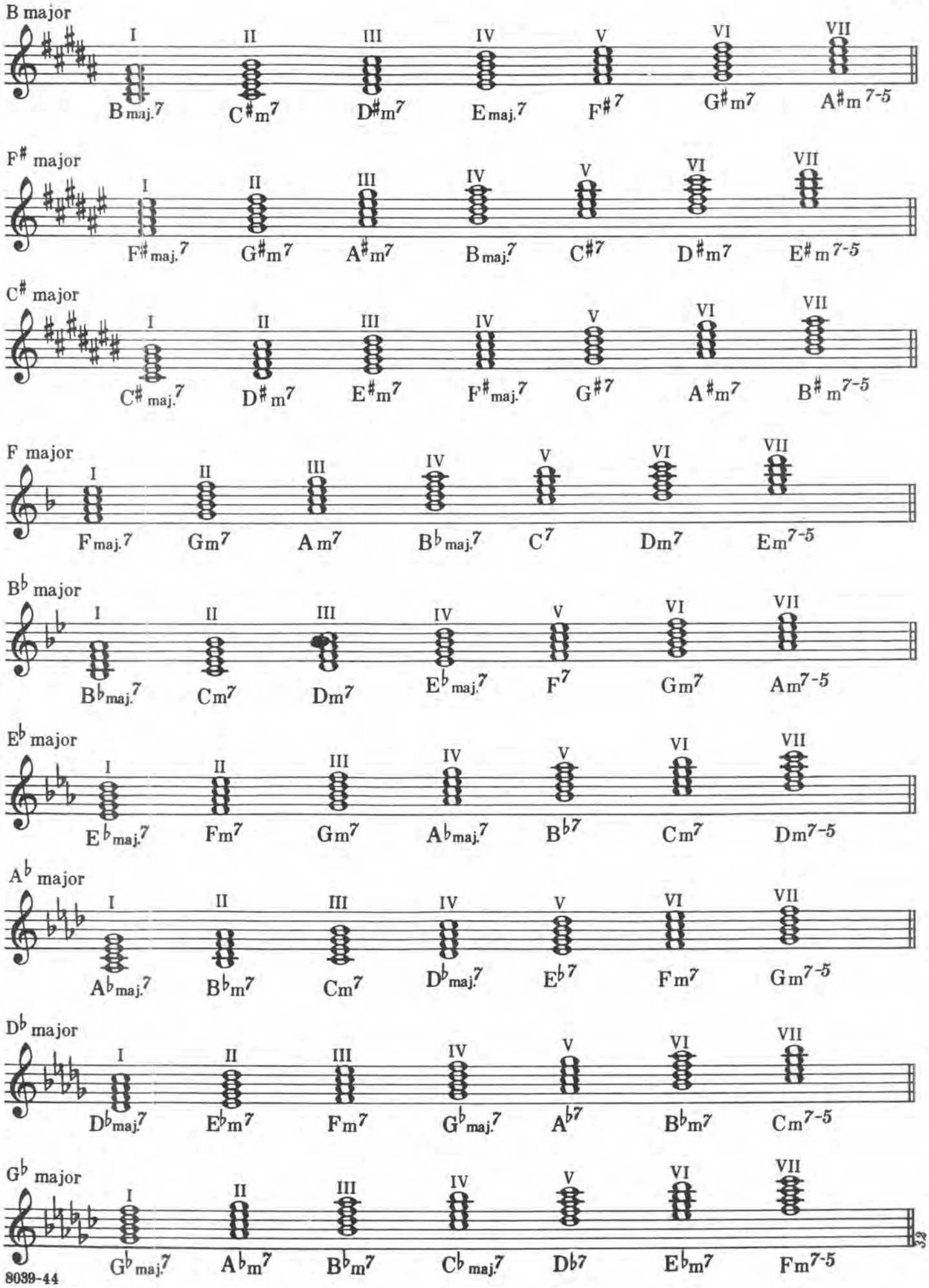
Inversions of the above Chords.



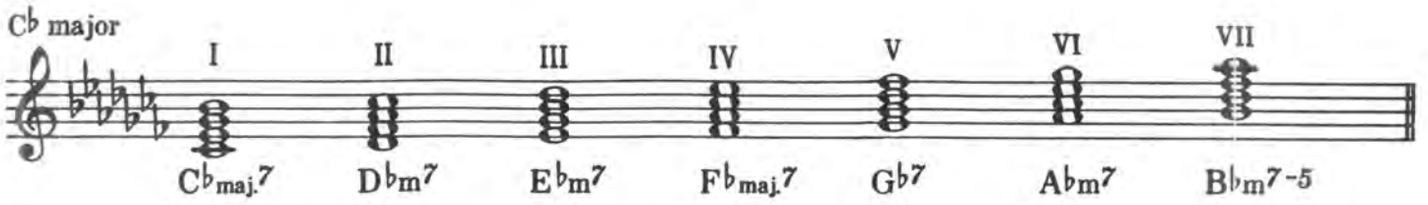
Practice all the following chords in their inversions.



8039-44

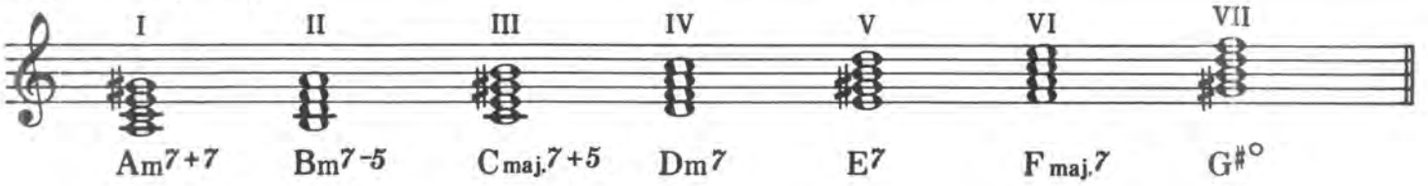

B major
I II III IV V VI VII
B maj.7 C♯m7 D♯m7 E maj.7 F♯7 G♯m7 A♯m7-5
F♯ major
I II III IV V VI VII
F♯ maj.7 G♯m7 A♯m7 B maj.7 C♯7 D♯m7 E♯m7-5
C♯ major
I II III IV V VI VII
C♯ maj.7 D♯m7 E♯m7 F♯ maj.7 G♯7 A♯m7 B♯m7-5
F major
I II III IV V VI VII
F maj.7 Gm7 Am7 B♭ maj.7 C7 Dm7 Em7-5
B♭ major
I II III IV V VI VII
B♭ maj.7 Cm7 Dm7 E♭ maj.7 F7 Gm7 Am7-5
E♭ major
I II III IV V VI VII
E♭ maj.7 Fm7 Gm7 A♭ maj.7 B♭7 Cm7 Dm7-5
A♭ major
I II III IV V VI VII
A♭ maj.7 B♭m7 Cm7 D♭ maj.7 E♭7 Fm7 Gm7-5
D♭ major
I II III IV V VI VII
D♭ maj.7 E♭m7 Fm7 G♭ maj.7 A♭7 B♭m7 Cm7-5
G♭ major
I II III IV V VI VII
G♭ maj.7 A♭m7 B♭m7 C♭ maj.7 D♭7 E♭m7 Fm7-5

C♭ major



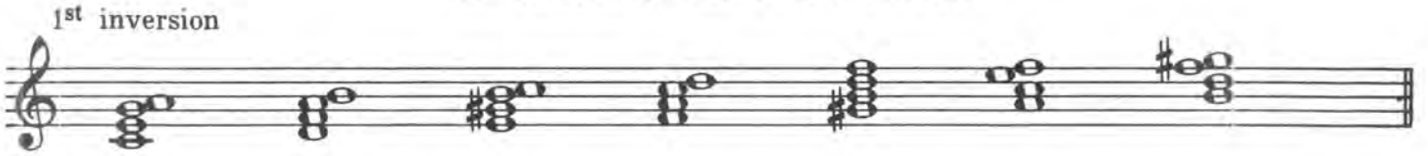
Minor (harmonic) Scales

A (harmonic) minor

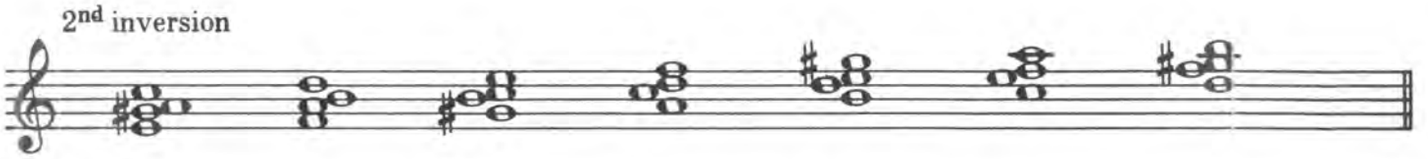


Inversions of the above Chords.

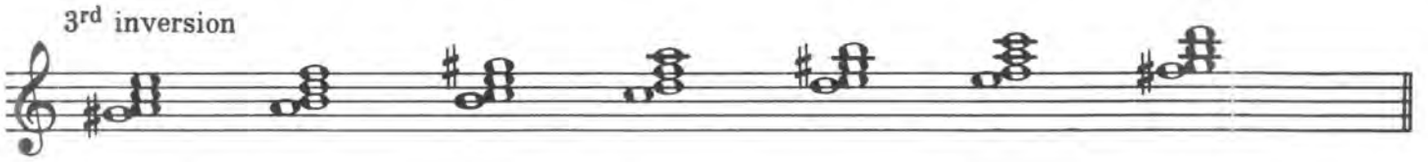
1st inversion



2nd inversion

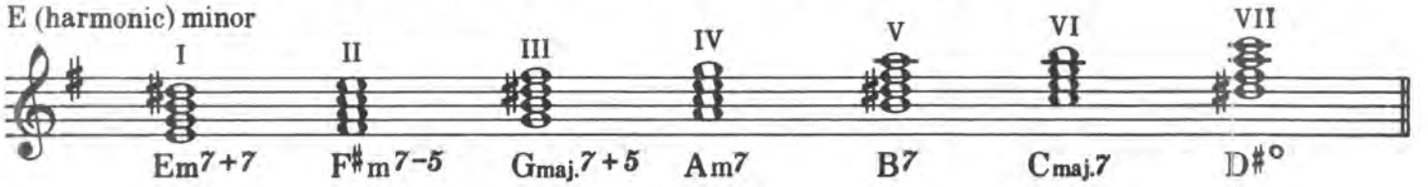


3rd inversion

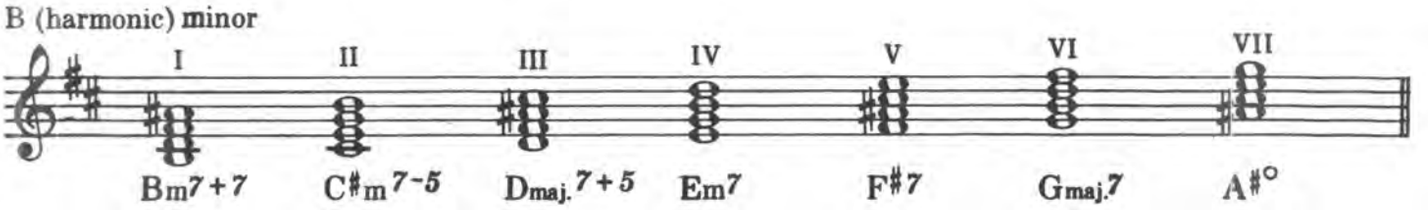


Practice all the following chords in their inversions.

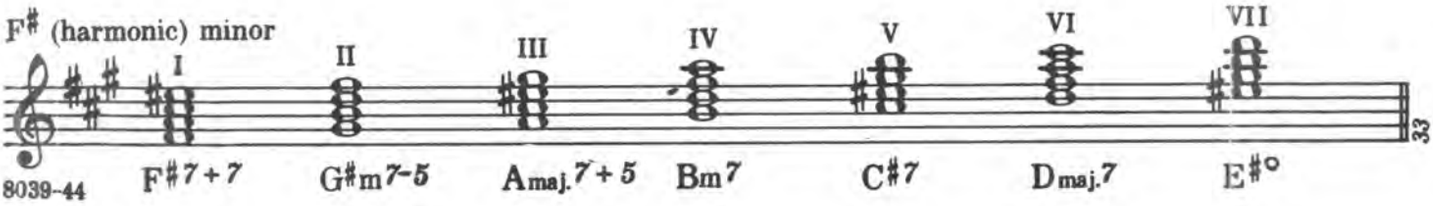
E (harmonic) minor



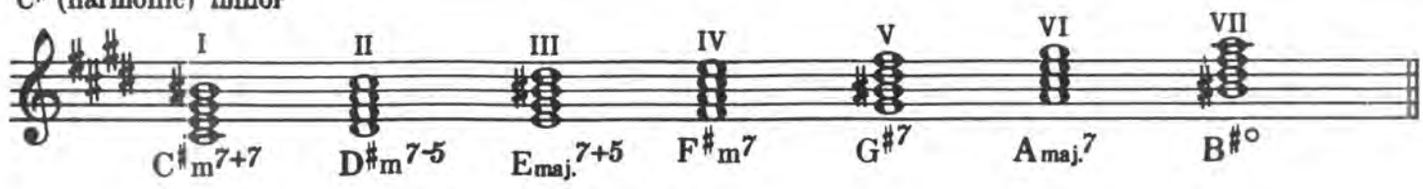
B (harmonic) minor



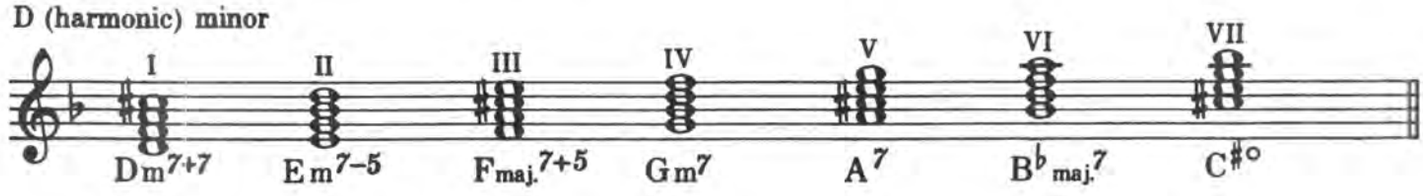
F# (harmonic) minor



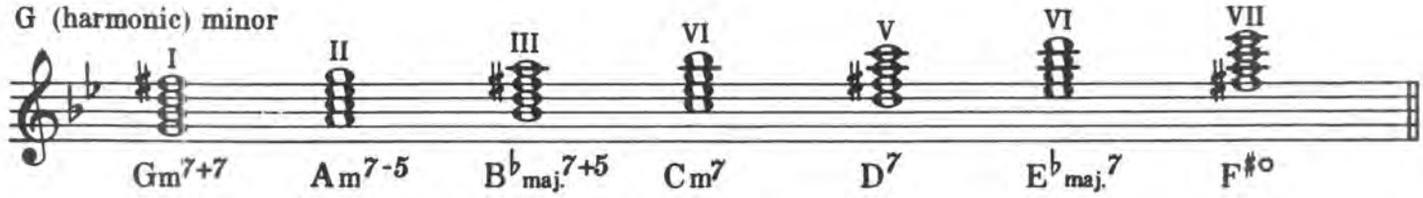
C♯ (harmonic) minor



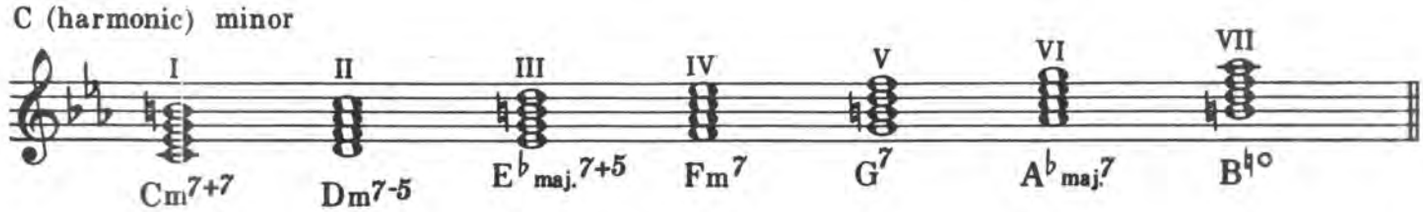
D (harmonic) minor



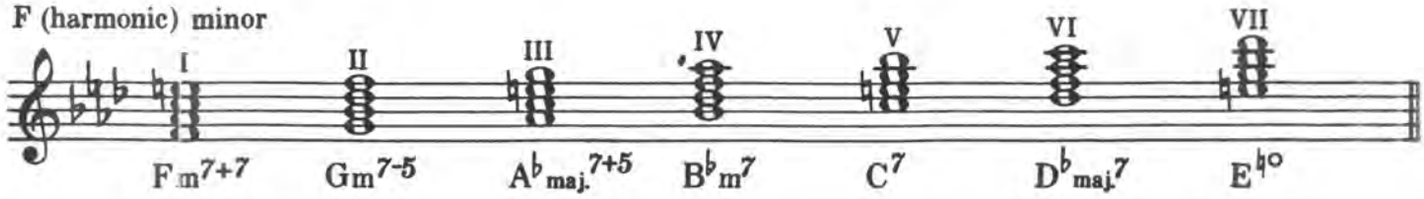
G (harmonic) minor



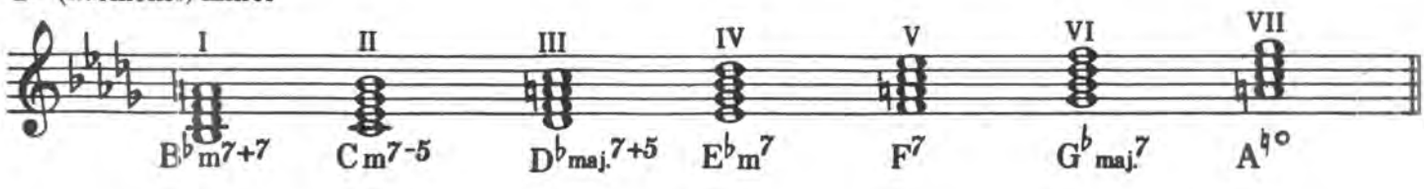
C (harmonic) minor



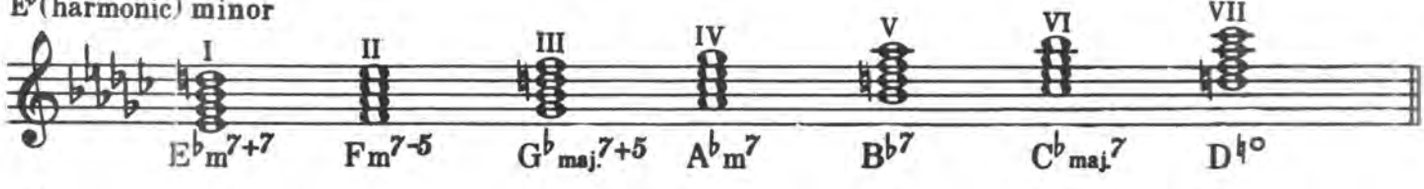
F (harmonic) minor



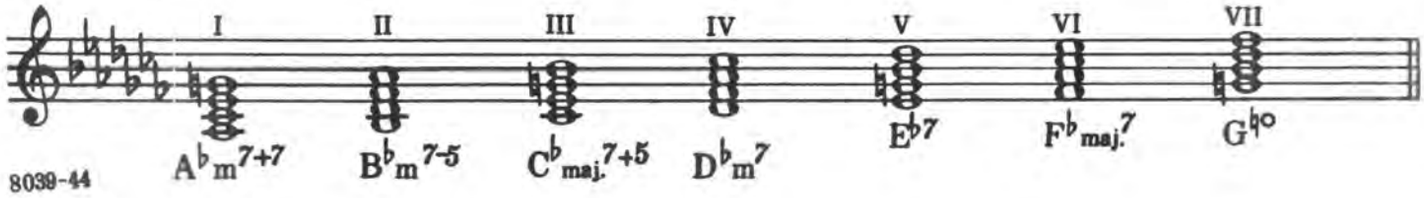
B♭ (harmonic) minor



E♭ (harmonic) minor



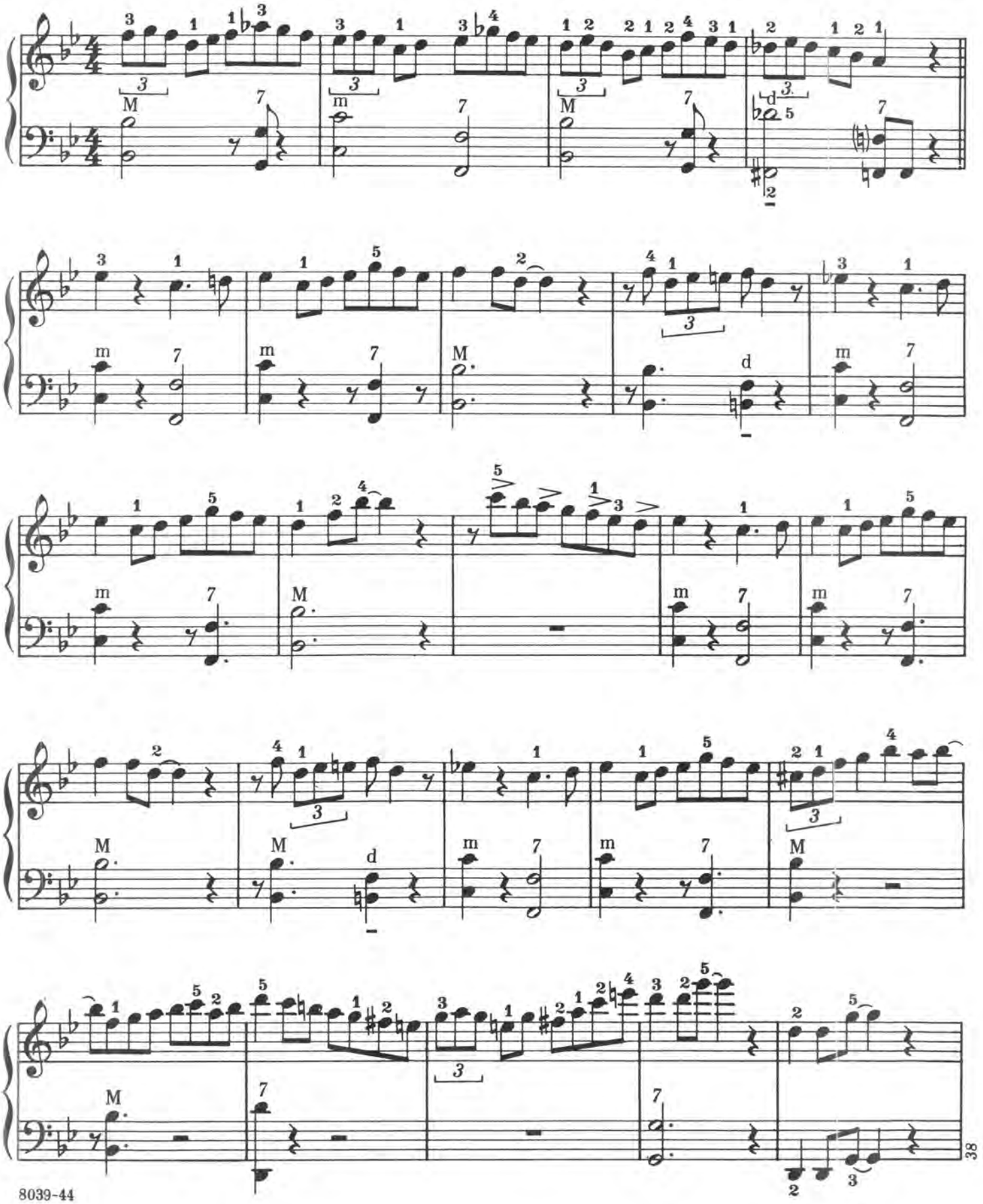
A♭ (harmonic) minor

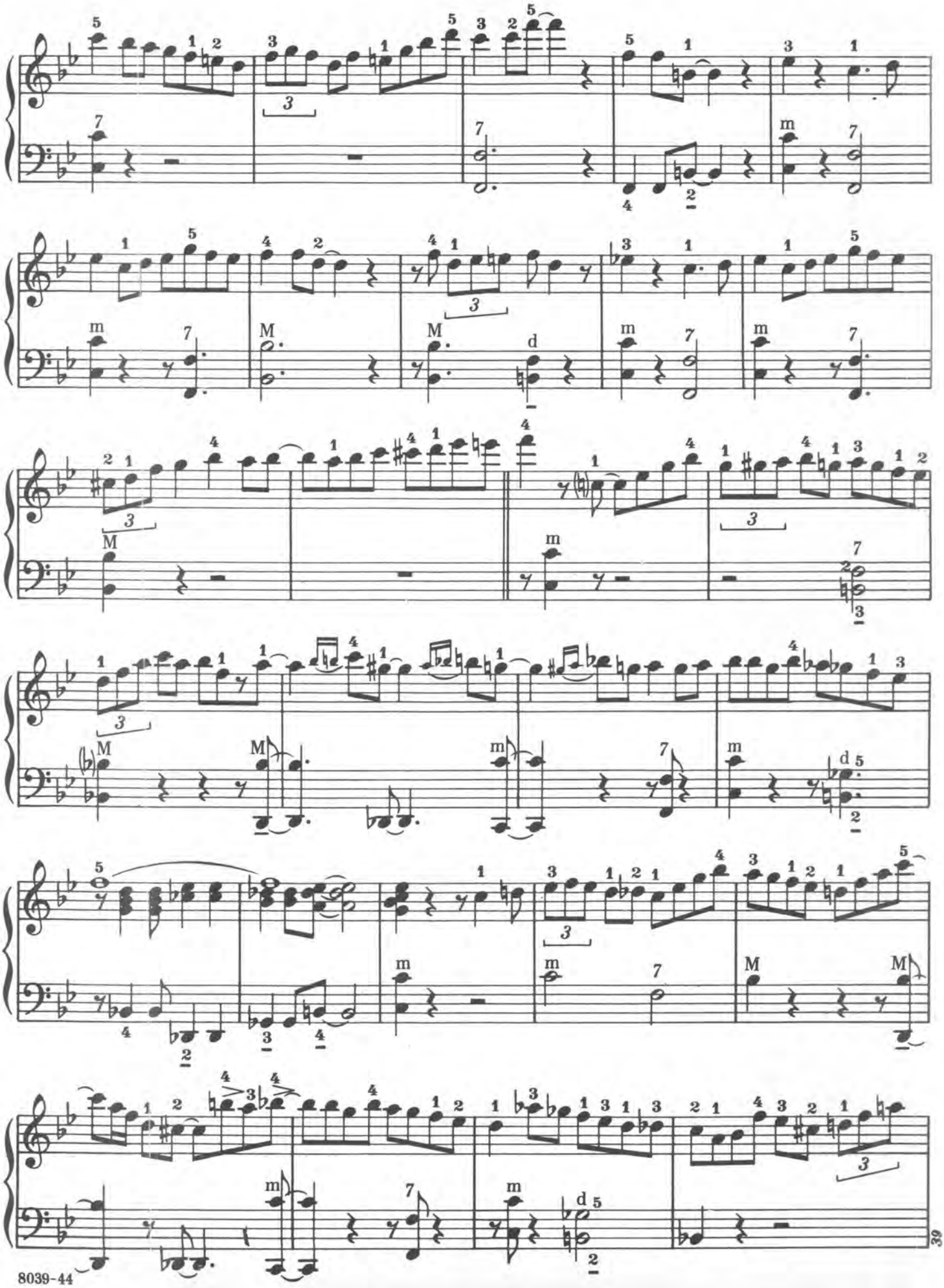


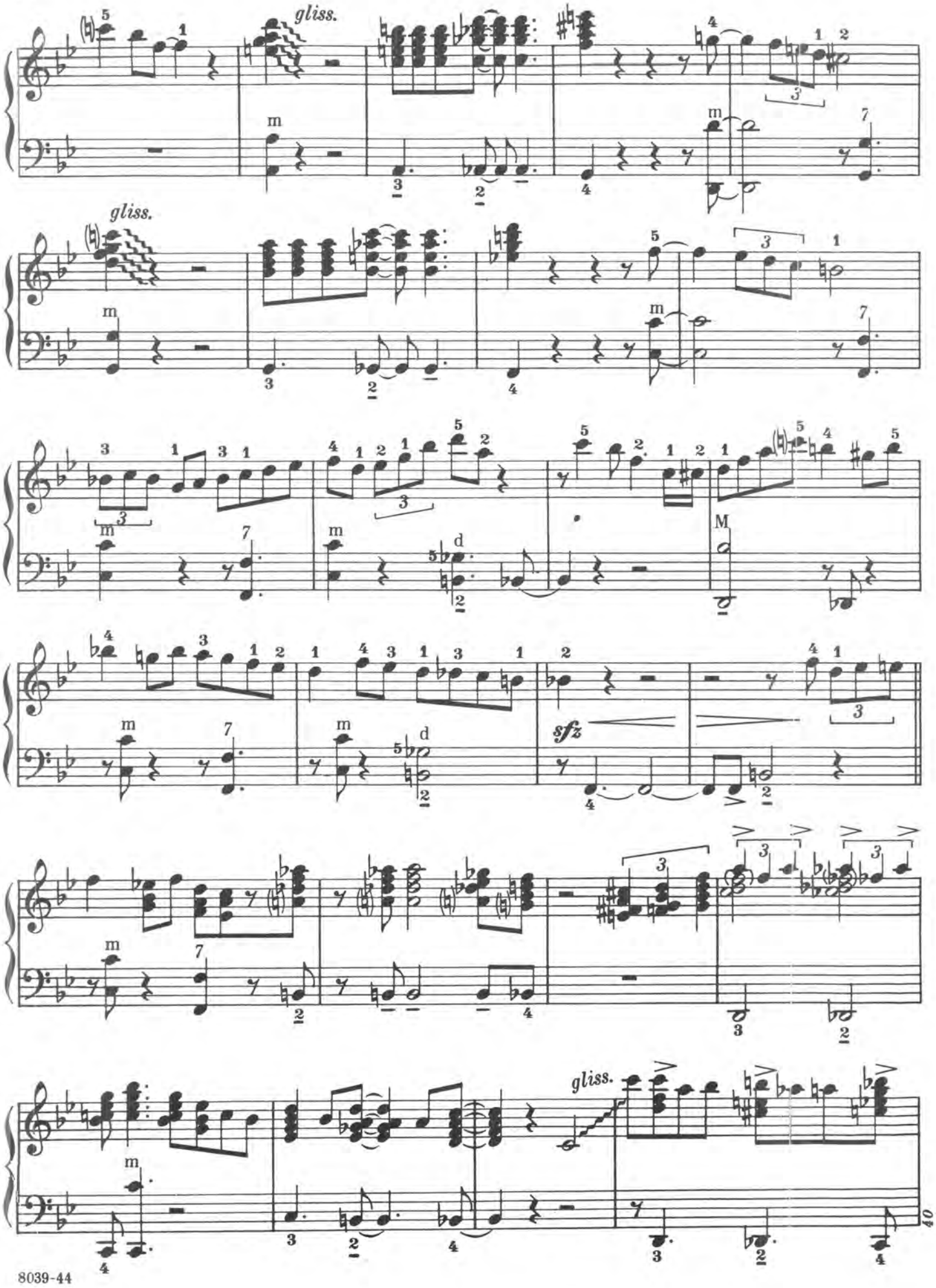
FLIGHT TO MECCA

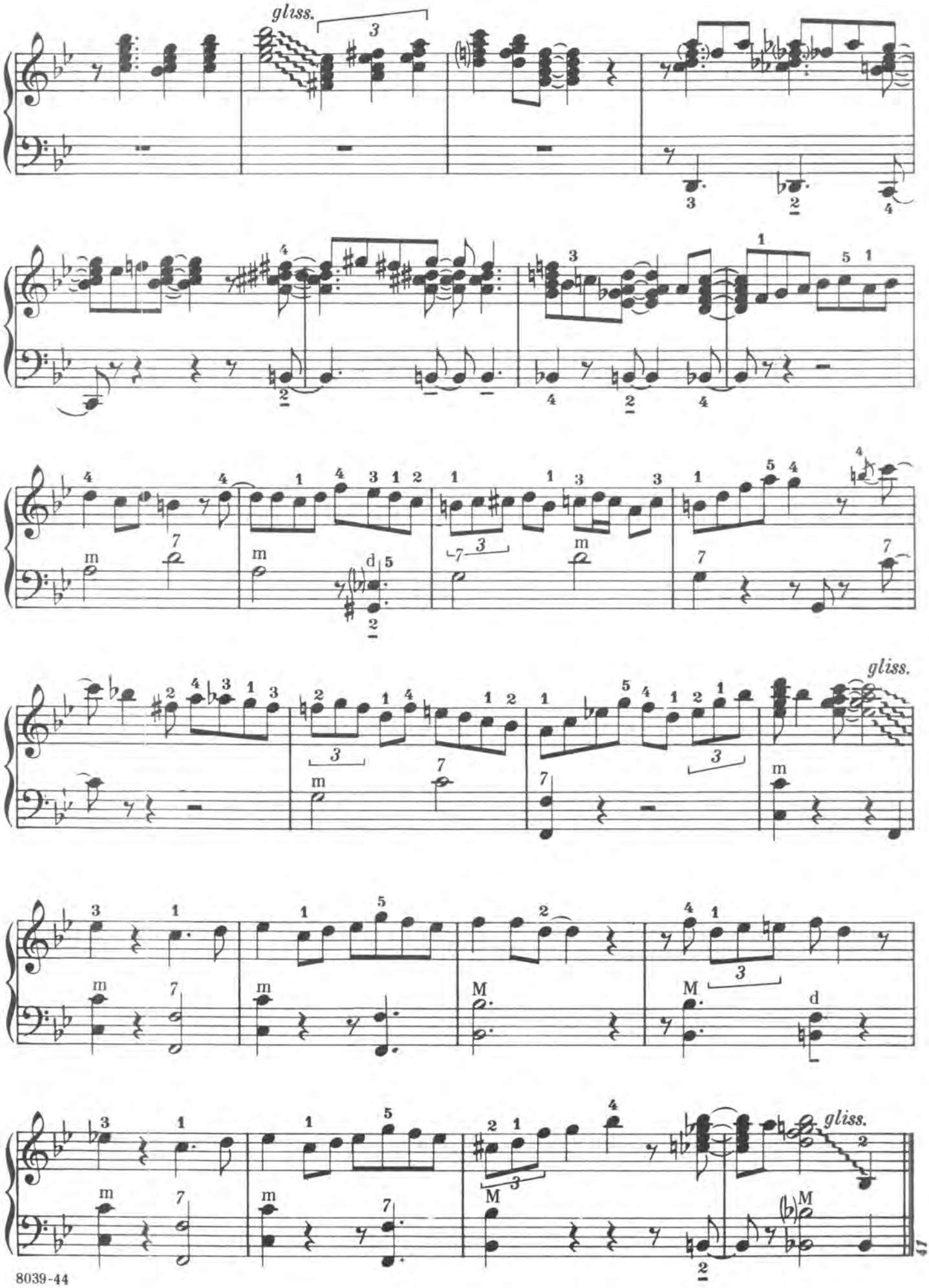
Bounce tempo

ANTHONY MECCA





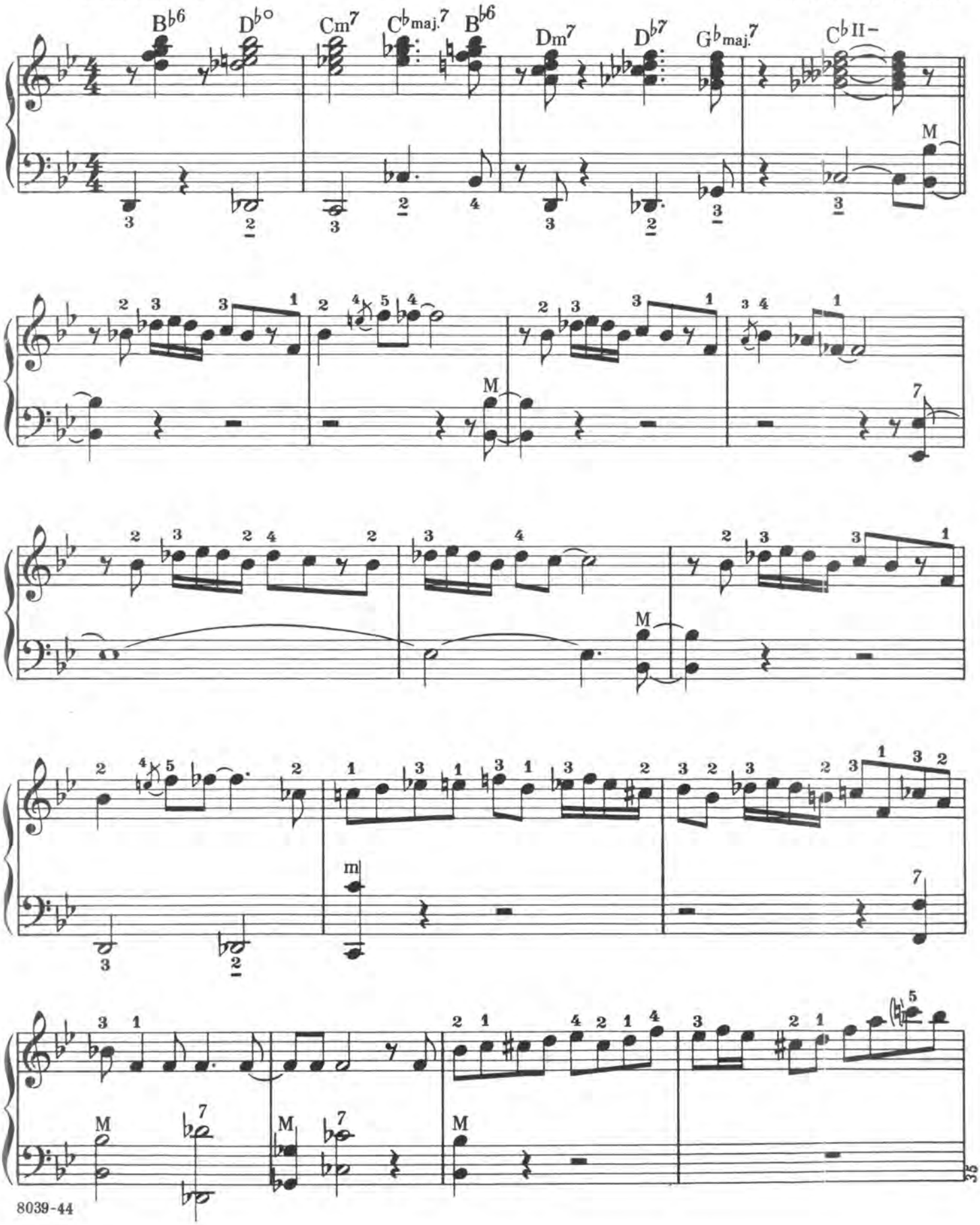

gliss.
gliss.
sfz
gliss.

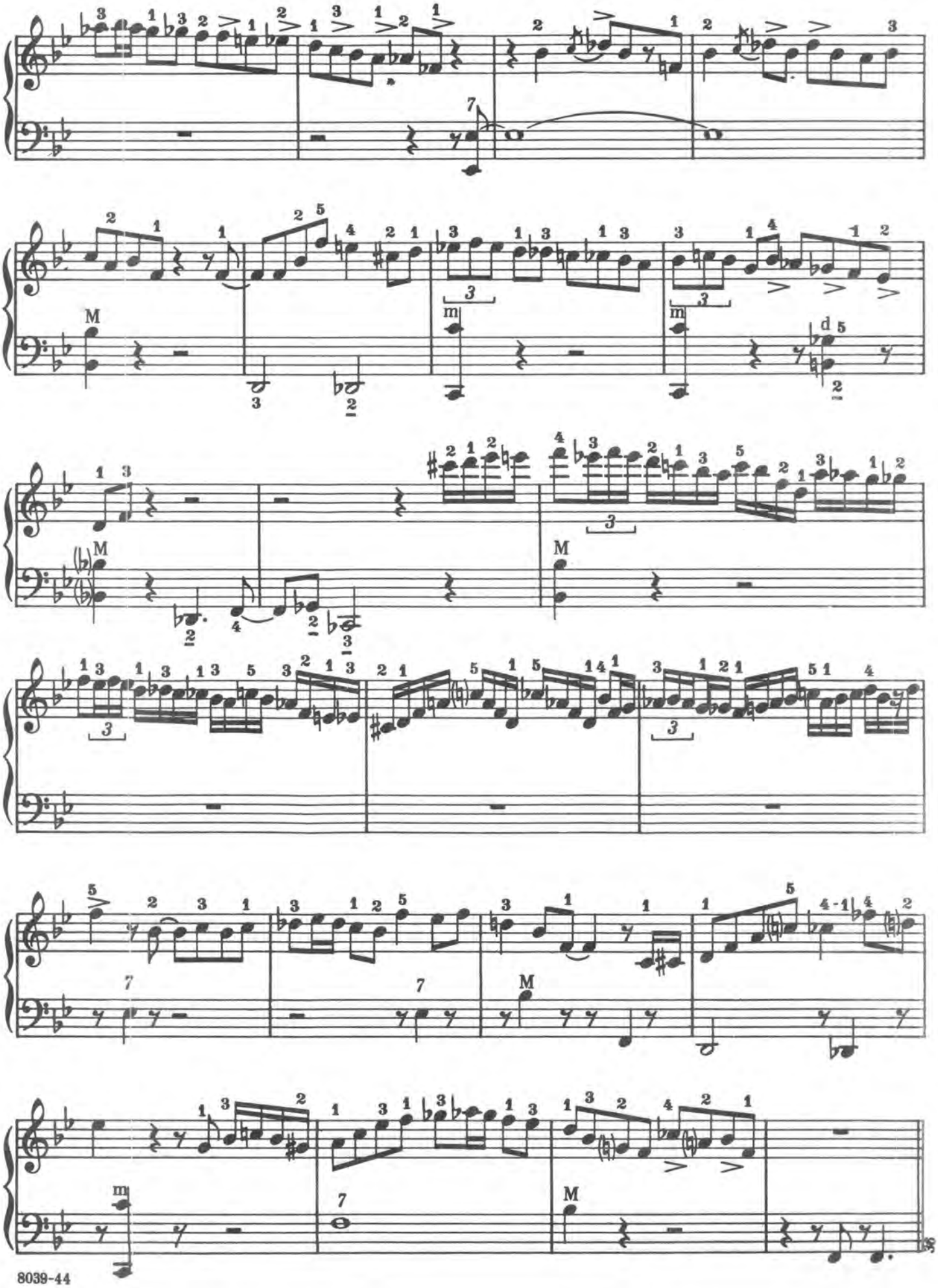

gliss.
gliss.
gliss.

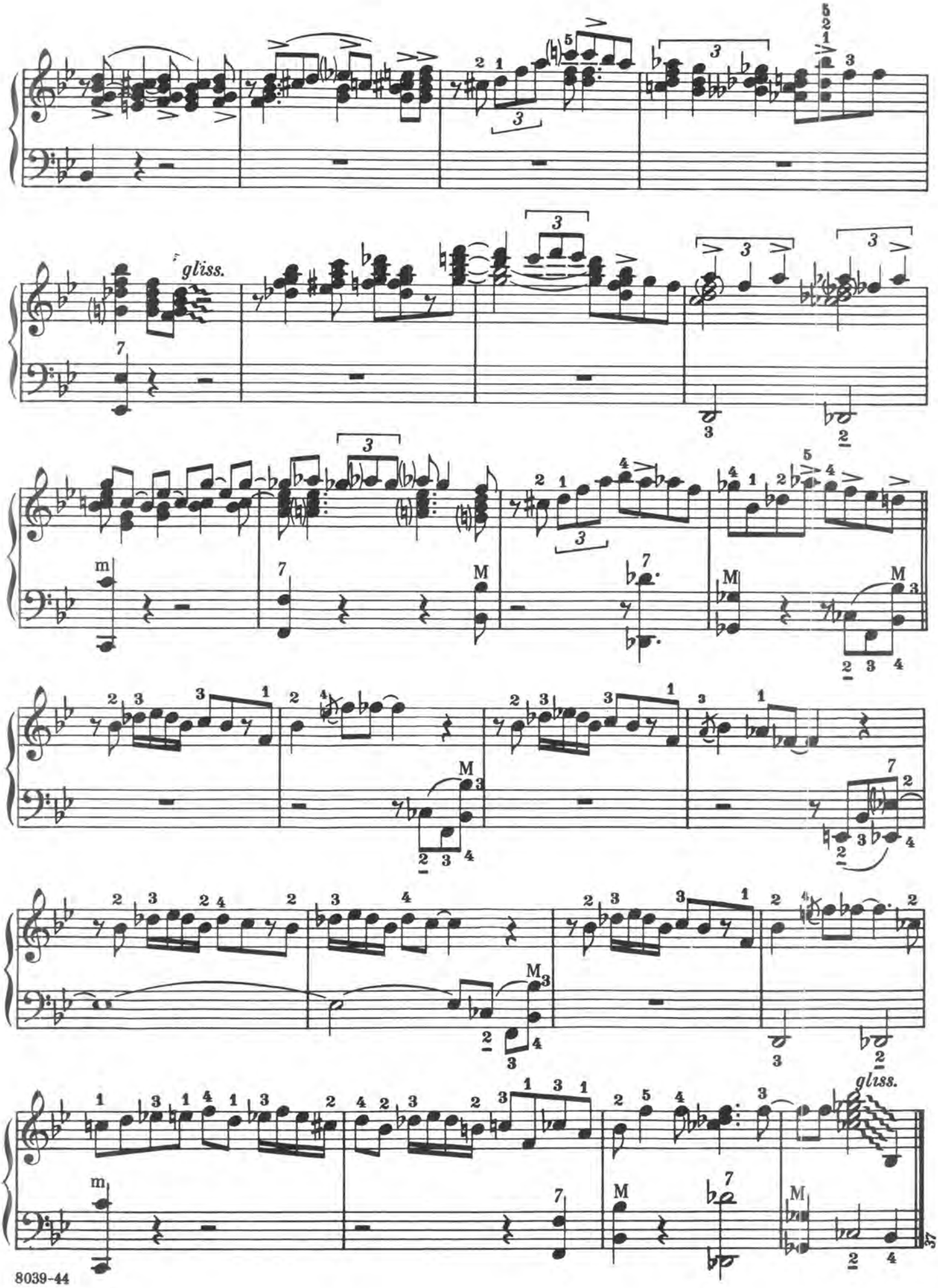
BOPPIN' THE BLUES

Bounce tempo

ANTHONY MECCA






gliss.
gliss.

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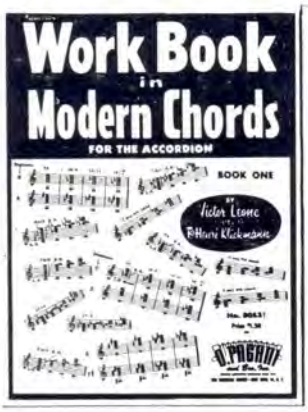

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progressive jazz styles

FOR THE ACCORDION

by Anthony Mecca

NO. 8076

O. P. B.

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by anthony mecca

a collection of unusual jazz melodies in the modern idiom

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NEW YORK 14, N. Y.

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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* 1. CHILI BILLY 9

Single-note style in a bright tempo. At letter I, block-chord style.

2. HONEY DO! 14

Slow tempo. Illustrating left hand bass and chord combinations which should be practiced until they can be played with ease. These combinations, as well as being interesting, add color and richness to the composition.

* 3. JUMPIN' JOE 20

Single-note style in a bright tempo. At letter I, block-chord style - "take off" chorus.

4. SOFT AND SMOOTH 16

Five-note block-chords in a slow tempo. At letter E, single-note style - "take off" chorus.

* 5. WHISTLE STOP 4

Single-note style in a bounce tempo. At letter J, four-note block-chords in the right hand, doubling the melody with the left hand.

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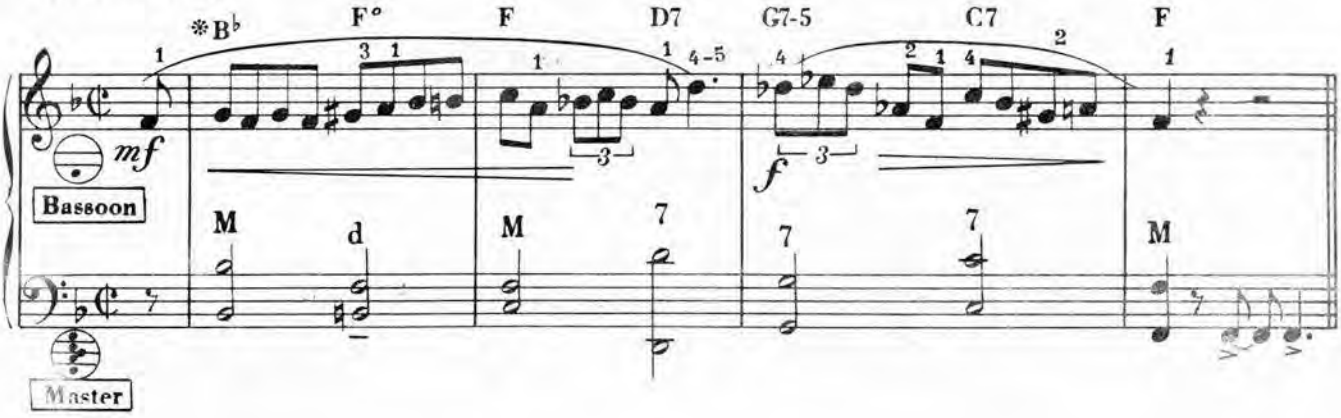
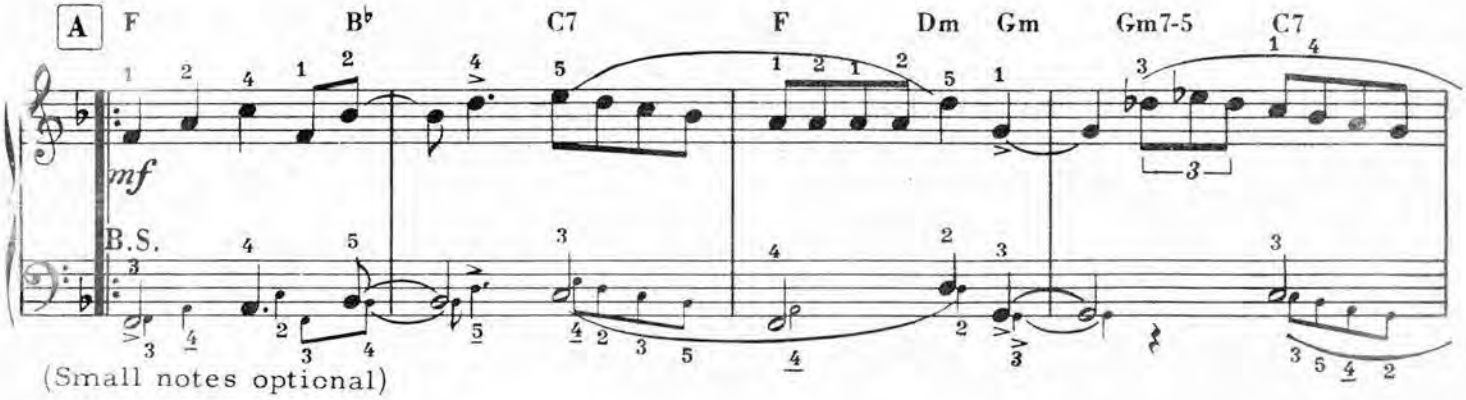
WHISTLE STOP

ANTHONY MECCA
and
TEDDY AULETTA

Bounce tempo





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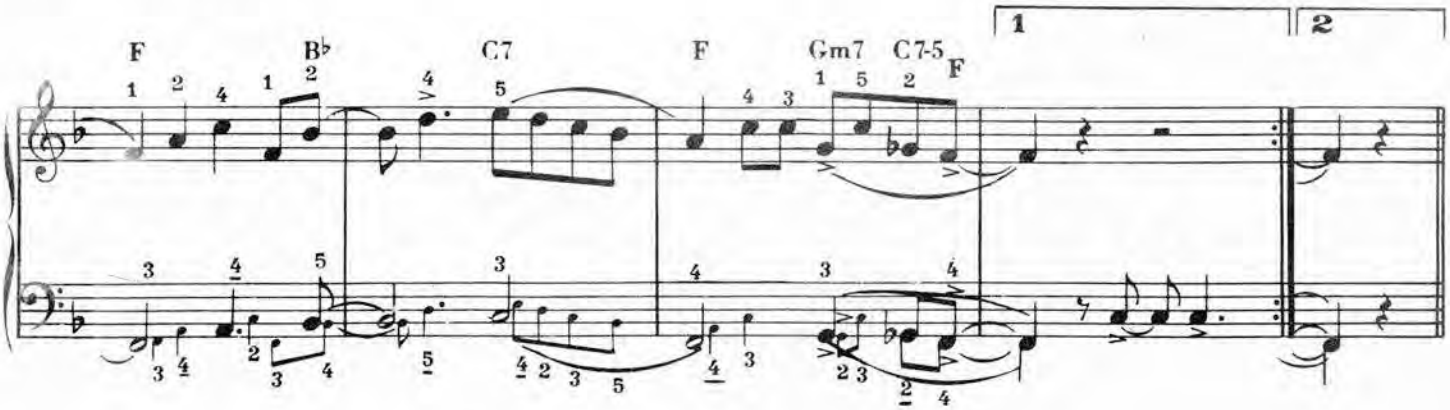

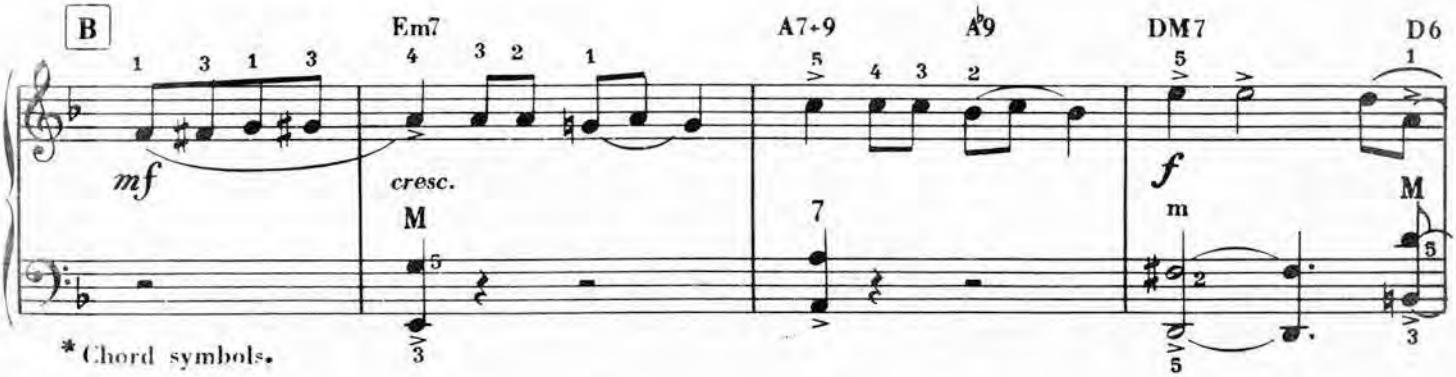

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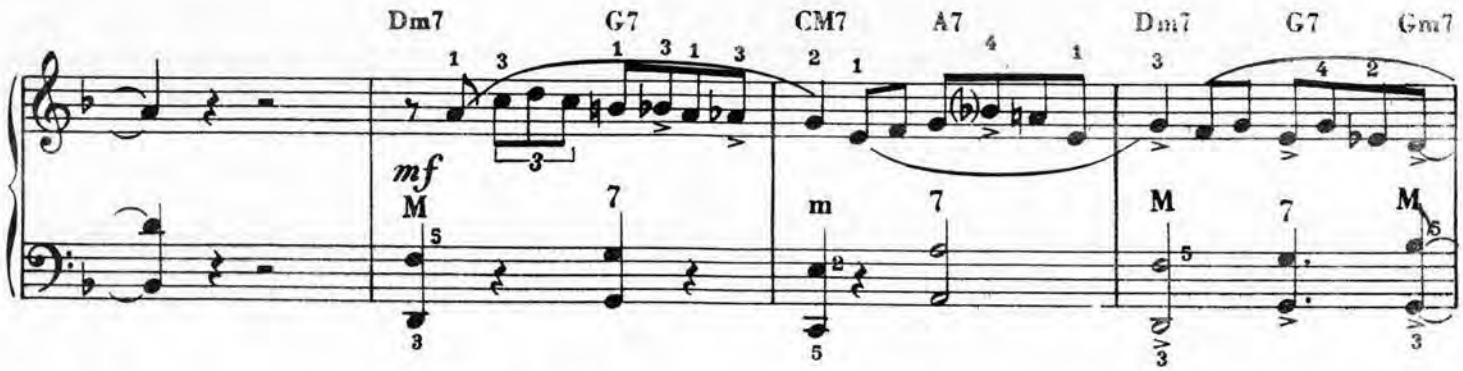

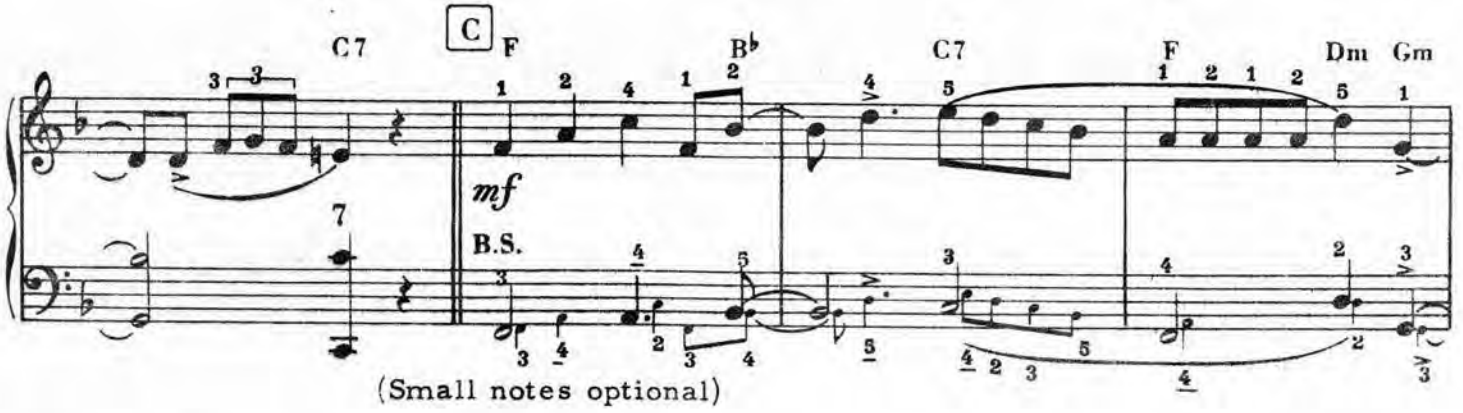

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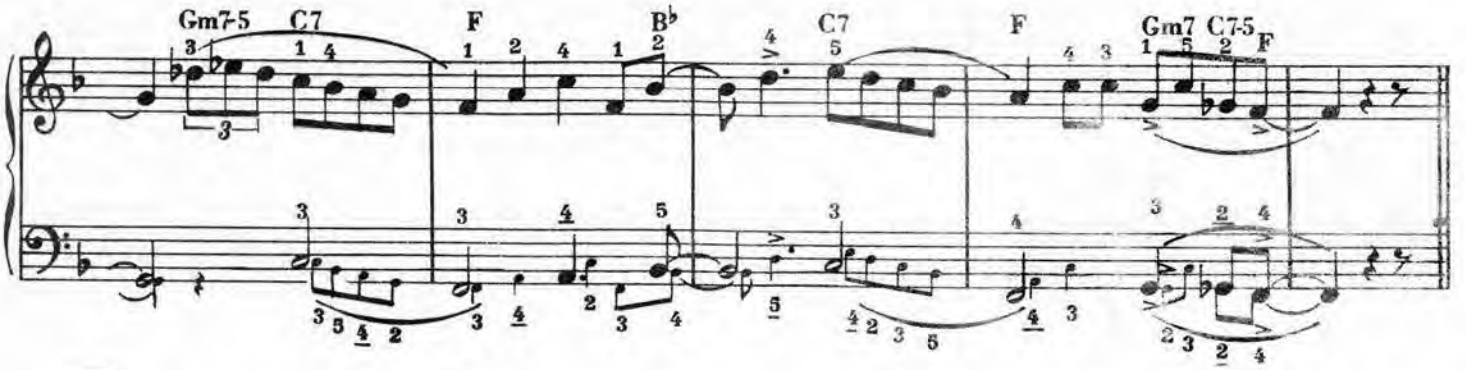
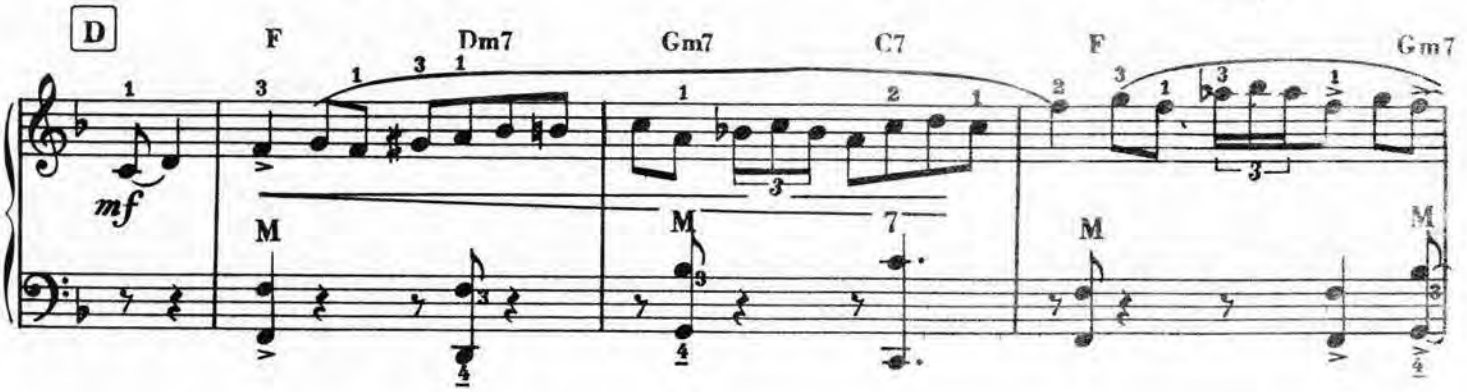
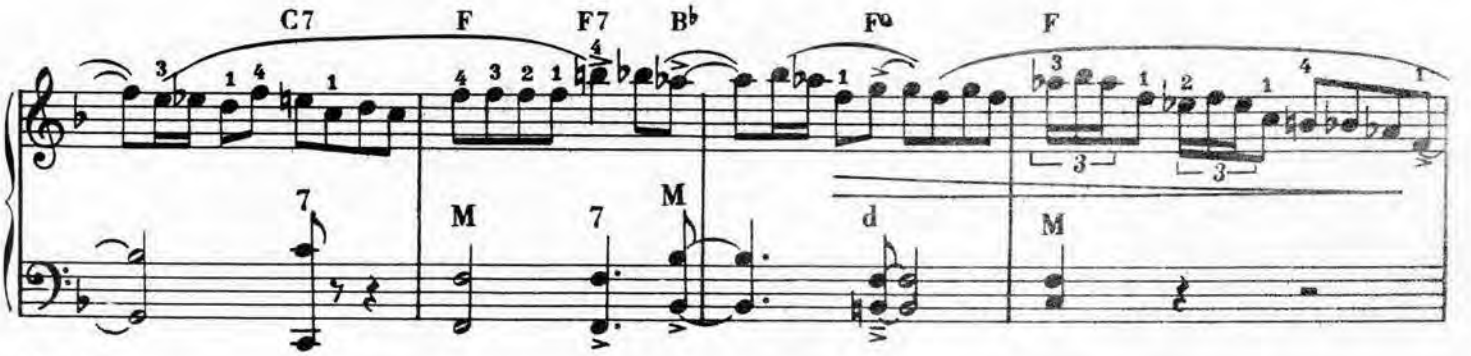
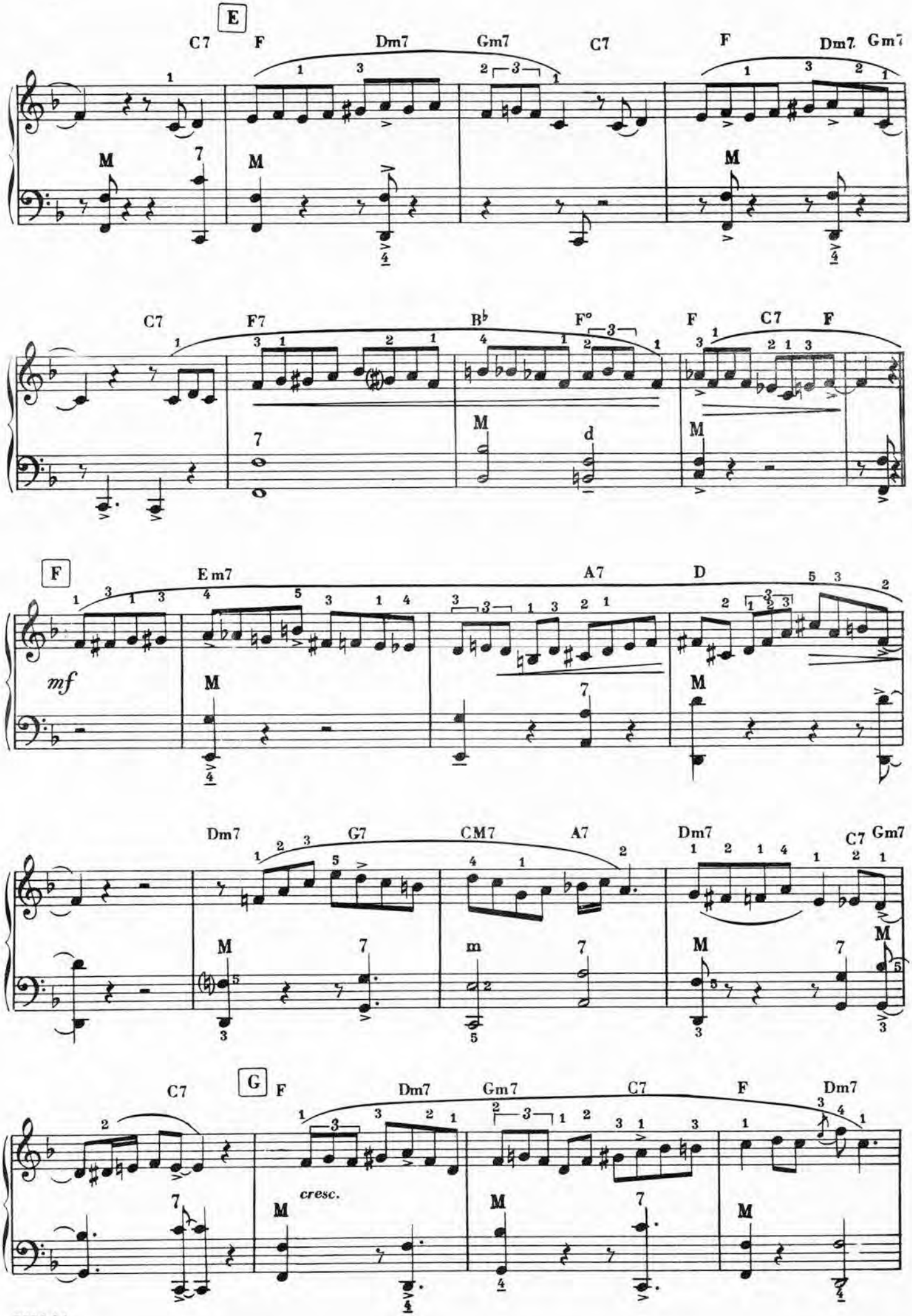
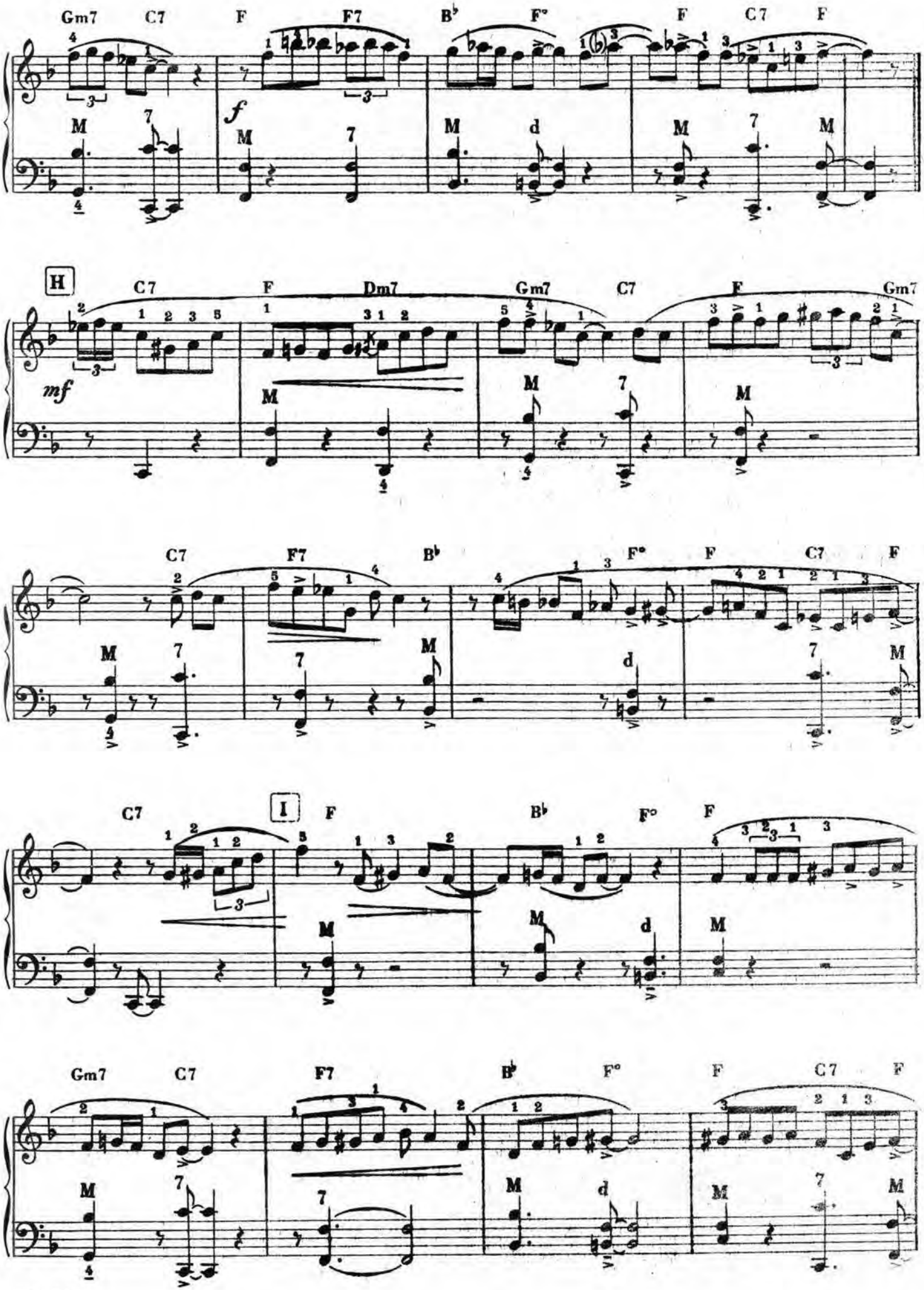
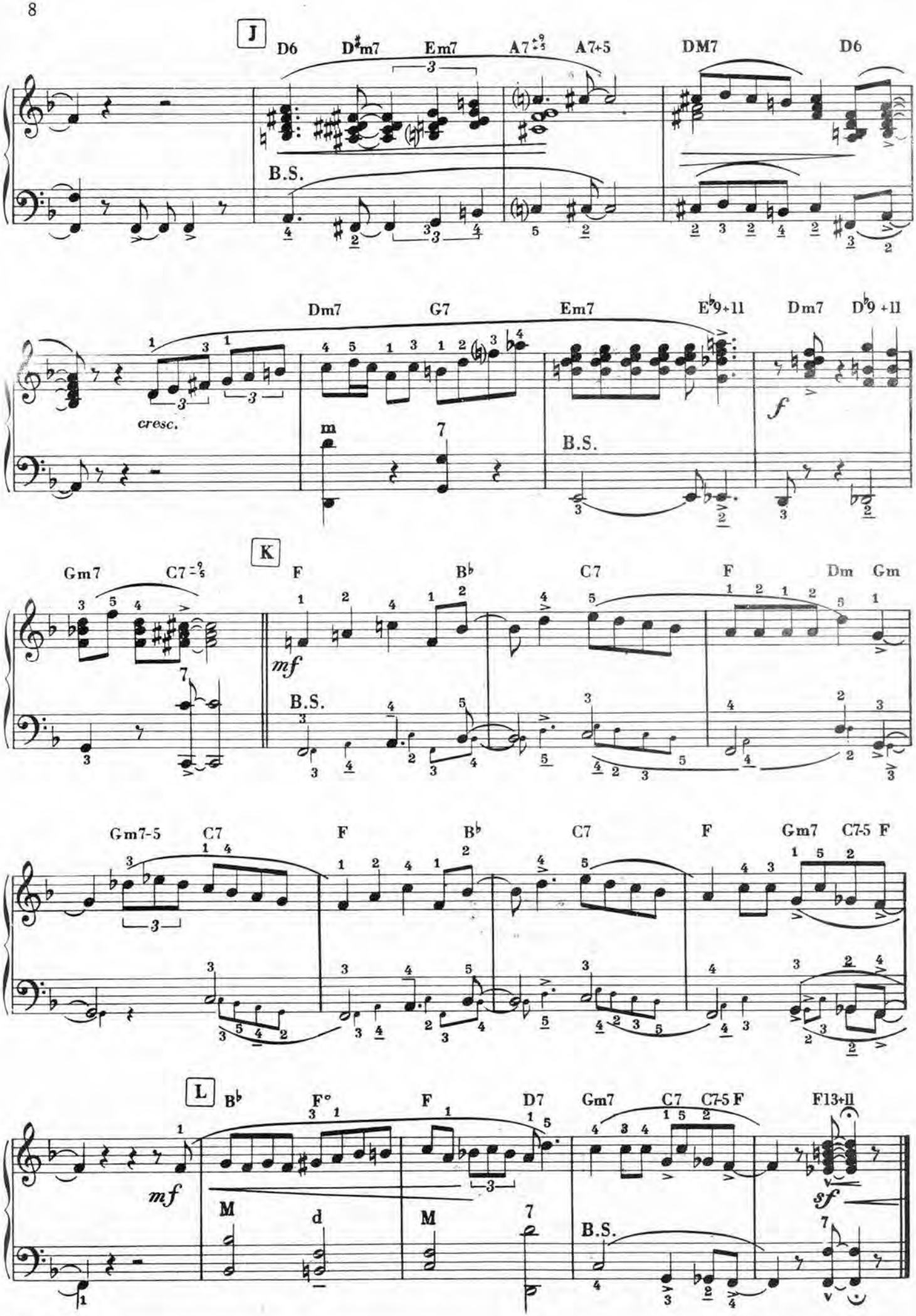







E
C7
F
Dm7
Gm7
C7
F
Dm7
Gm7
C7
F7
B♭
F°
F
C7
F
F
Em7
A7
D
mf
Dm7
G7
CM7
A7
Dm7
C7
Gm7
G
C7
F
Dm7
Gm7
C7
F
Dm7
cresc.

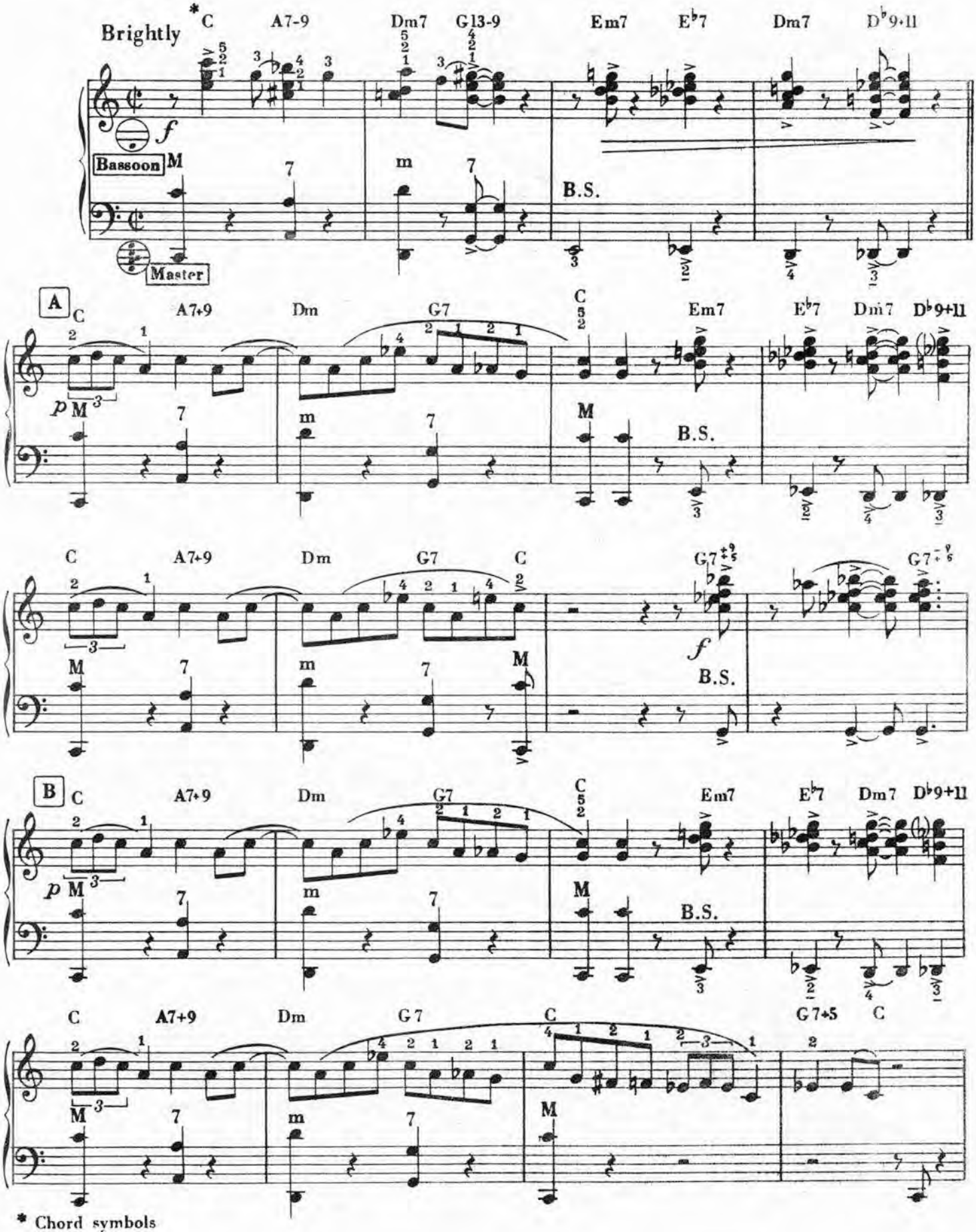

Gm7 C7 F F7 B♭ F° F C7 F
f
H
C7 F Dm7 Gm7 C7 F Gm7
mf
C7 F7 B♭ F° F C7 F
C7 I F B♭ F° F
Gm7 C7 F7 B♭ F° F C7 F


J
D6
D♯m7
Em7
A7♯5
A7+5
DM7
D6
B.S.
Dm7
G7
Em7
E♭9+11
Dm7
D♭9+11
cresc.
m
7
B.S.
f
K
Gm7
C7♯5
F
B♭
C7
F
Dm
Gm
mf
B.S.
Gm7-5
C7
F
B♭
C7
F
Gm7
C7-5
F
L
B♭
F°
F
D7
Gm7
C7
C7-5
F
F13+11
mf
M
d
M
7
B.S.
sf

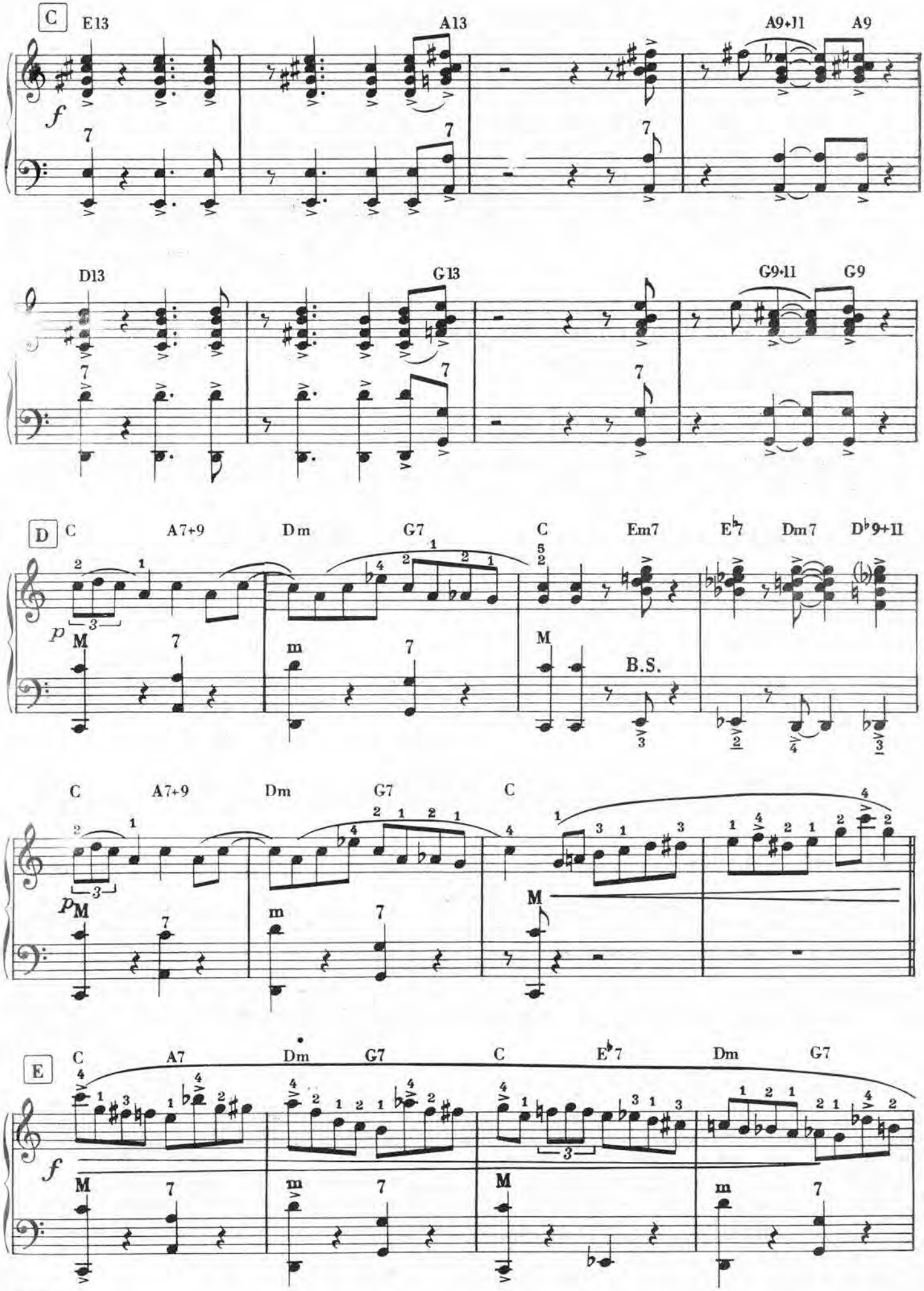
CHILI BILLY

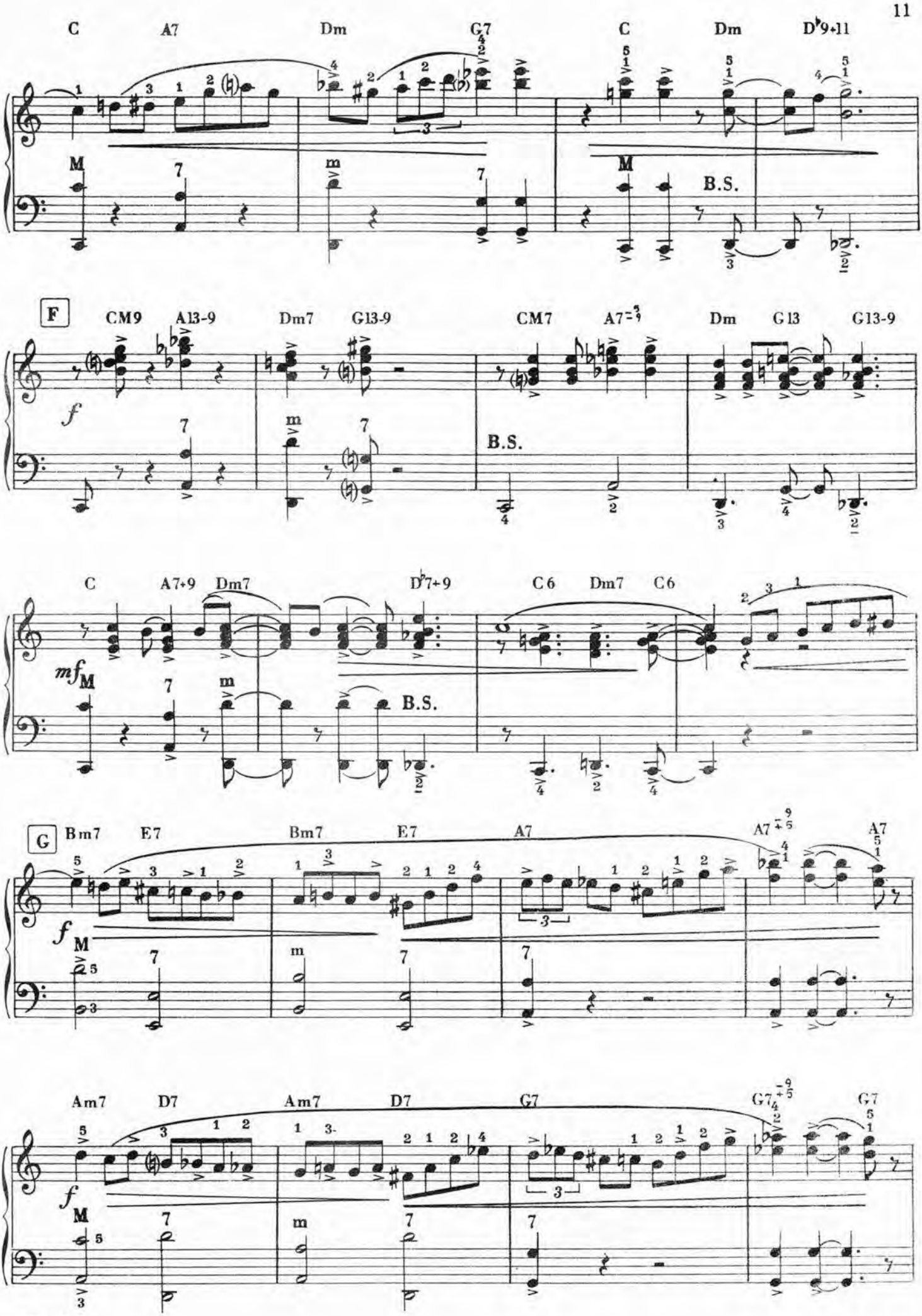
ACCORDION
(A.A.A. NOTATION)

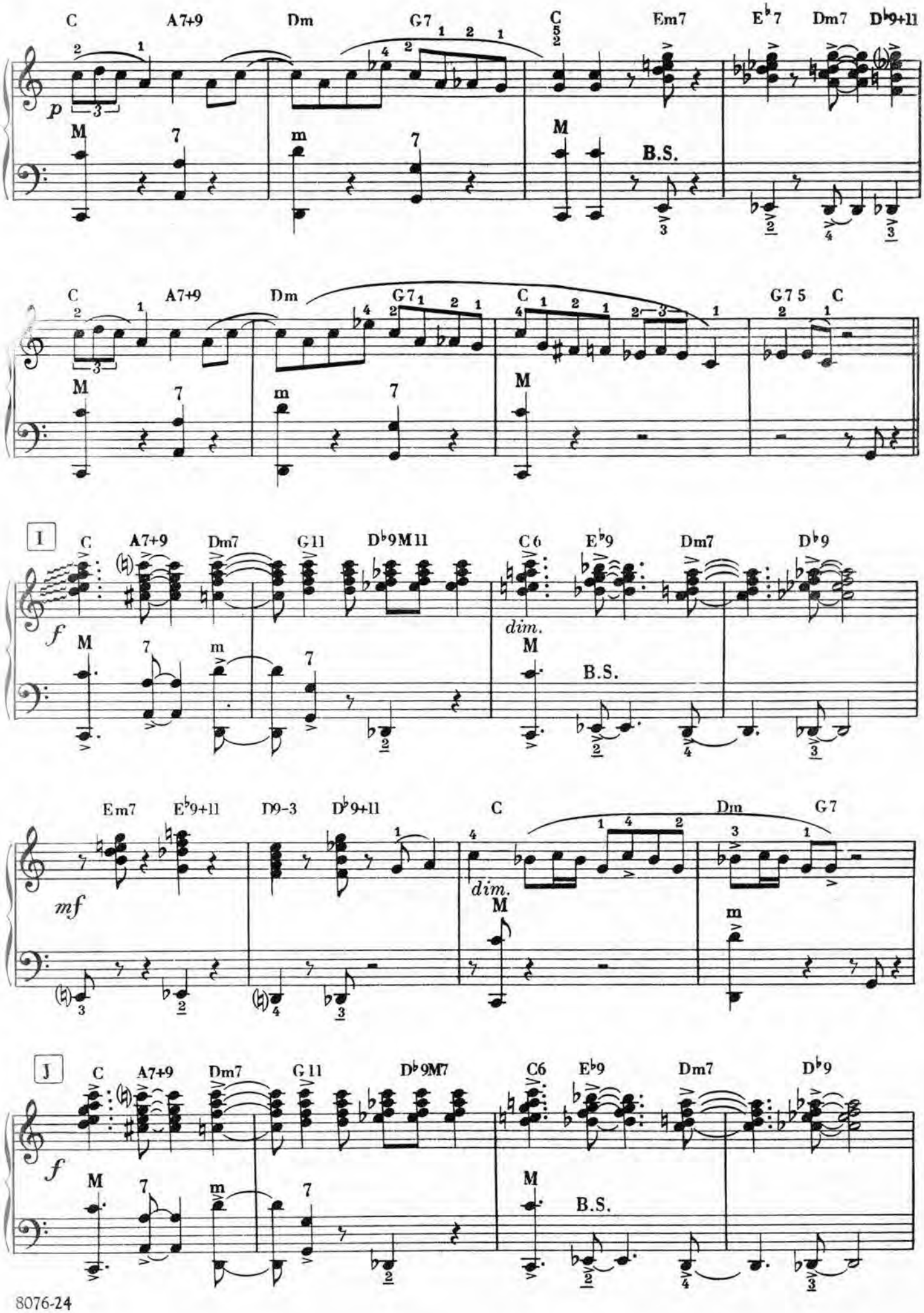
ANTHONY MECCA

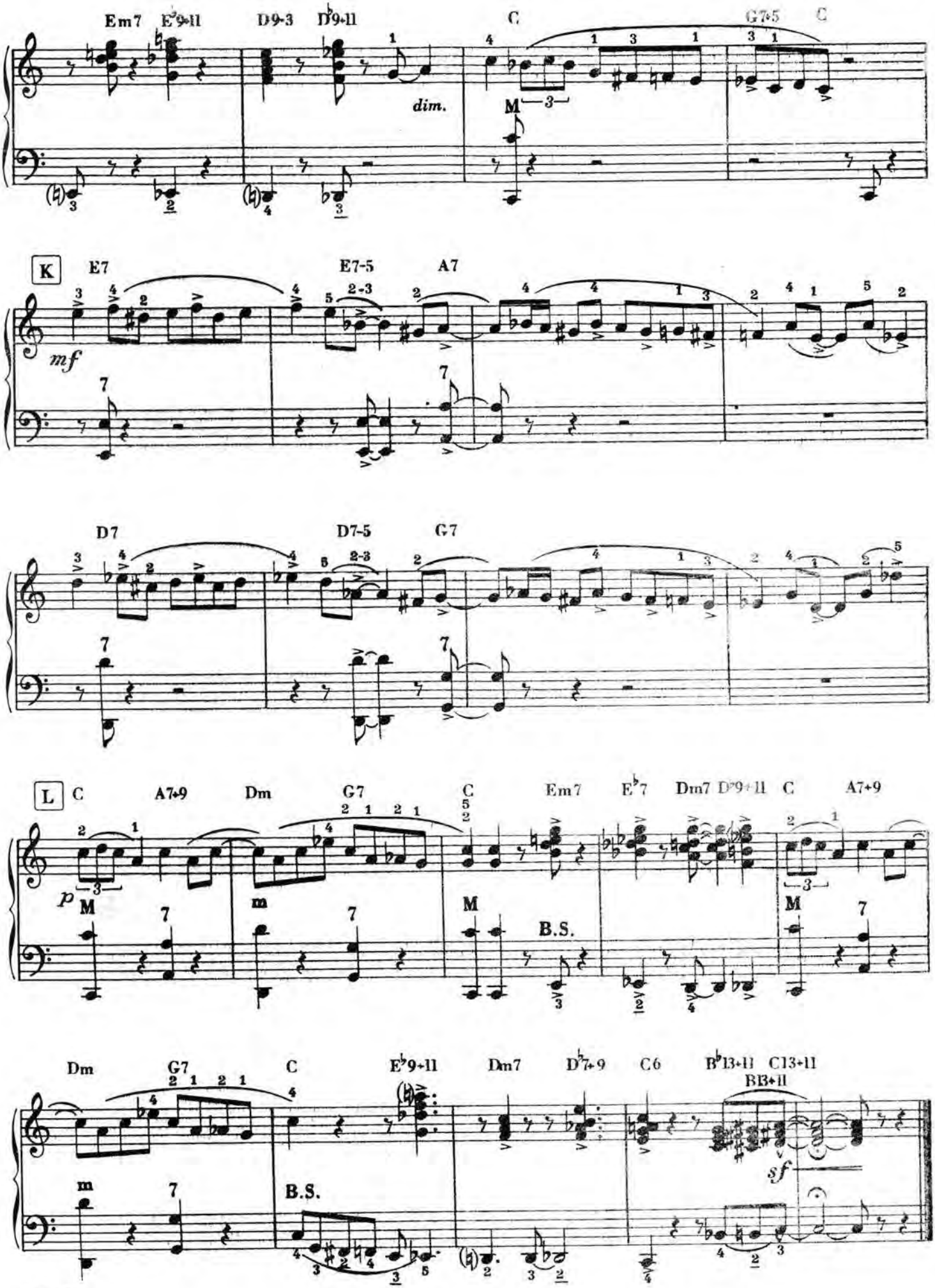


* Chord symbols


C
E13
A13
A9+11
A9
D13
G13
G9+11
G9
D
C
A7+9
Dm
G7
C
Em7
E♭7
Dm7
D♭9+11
B.S.
C
A7+9
Dm
G7
C
E
C
A7
Dm
G7
C
E♭7
Dm
G7


C A7 Dm G7 C Dm D♭9+11
M 7 m 7 M B.S.
F CM9 A13-9 Dm7 G13-9 CM7 A7♭9 Dm G13 G13-9
f 7 m 7 B.S.
C A7+9 Dm7 D♭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

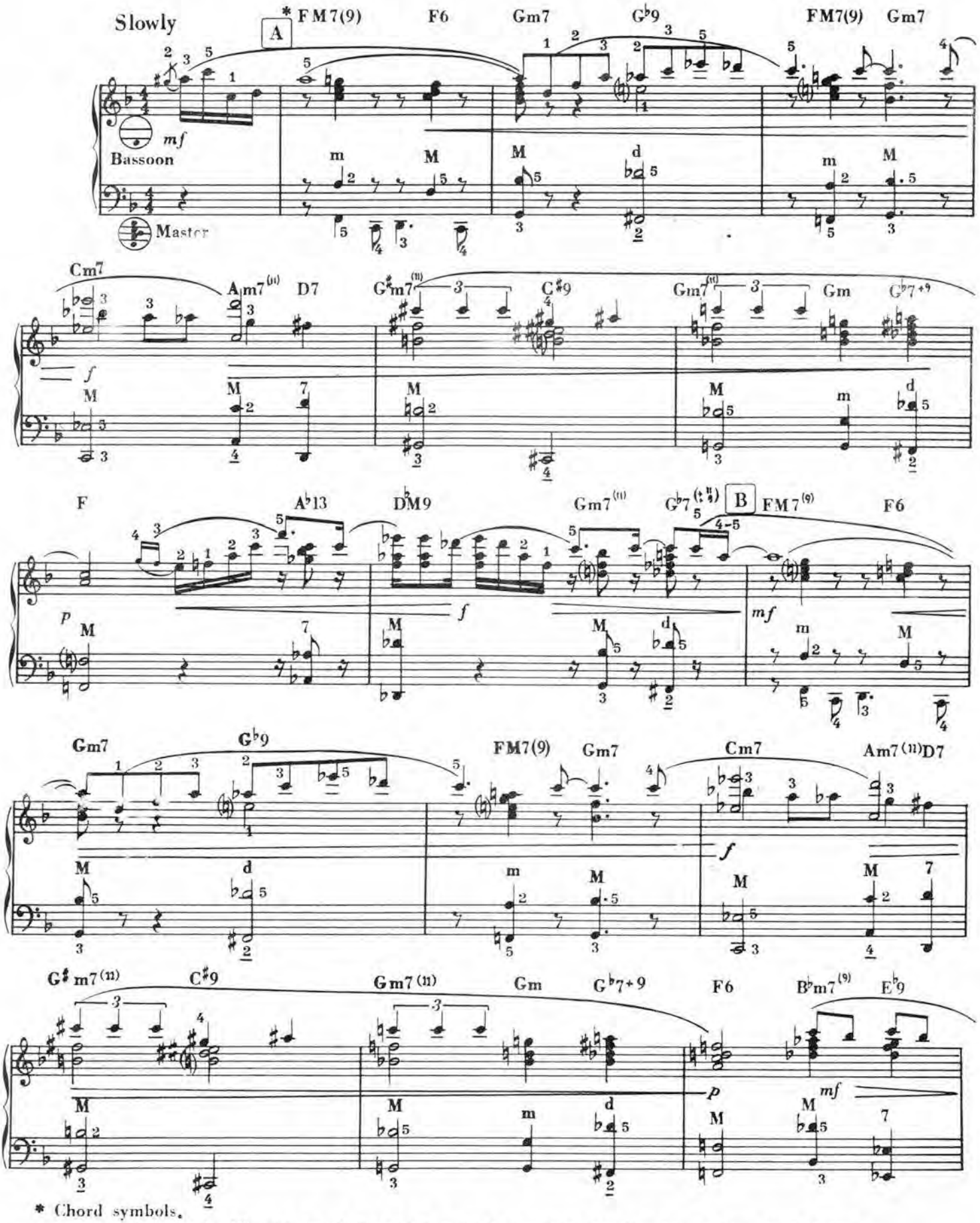

C A7+9 Dm G7 C Em7 E♭7 Dm7 D♭9+11
p
M 7 m 7 M B.S.
C A7+9 Dm G7 C G7 5 C
M 7 m 7 M
I
C A7+9 Dm7 G11 D♭9M11 C6 E♭9 Dm7 D♭9
f
dim.
M 7 m 7 M B.S.
Em7 E♭9+11 D9-3 D♭9+11 C Dm G7
mf
dim.
M m
J
C A7+9 Dm7 G11 D♭9M7 C6 E♭9 Dm7 D♭9
f
M 7 m 7 M B.S.


Em7 E♭9+11 D9-3 D♭9+11 C G7+5 C
dim.
K E7 E7-5 A7
mf
D7 D7-5 G7
L C A7+9 Dm G7 C Em7 E♭7 Dm7 D♭9+11 C A7+9
p
B.S.
Dm G7 C E♭9+11 Dm7 D♭7+9 C6 B♭13+11 C13+11 B♭13+11
sf
B.S.

HONEY, DO

ACCORDION
(A.A.A. Notation)

ANTHONY MECCA



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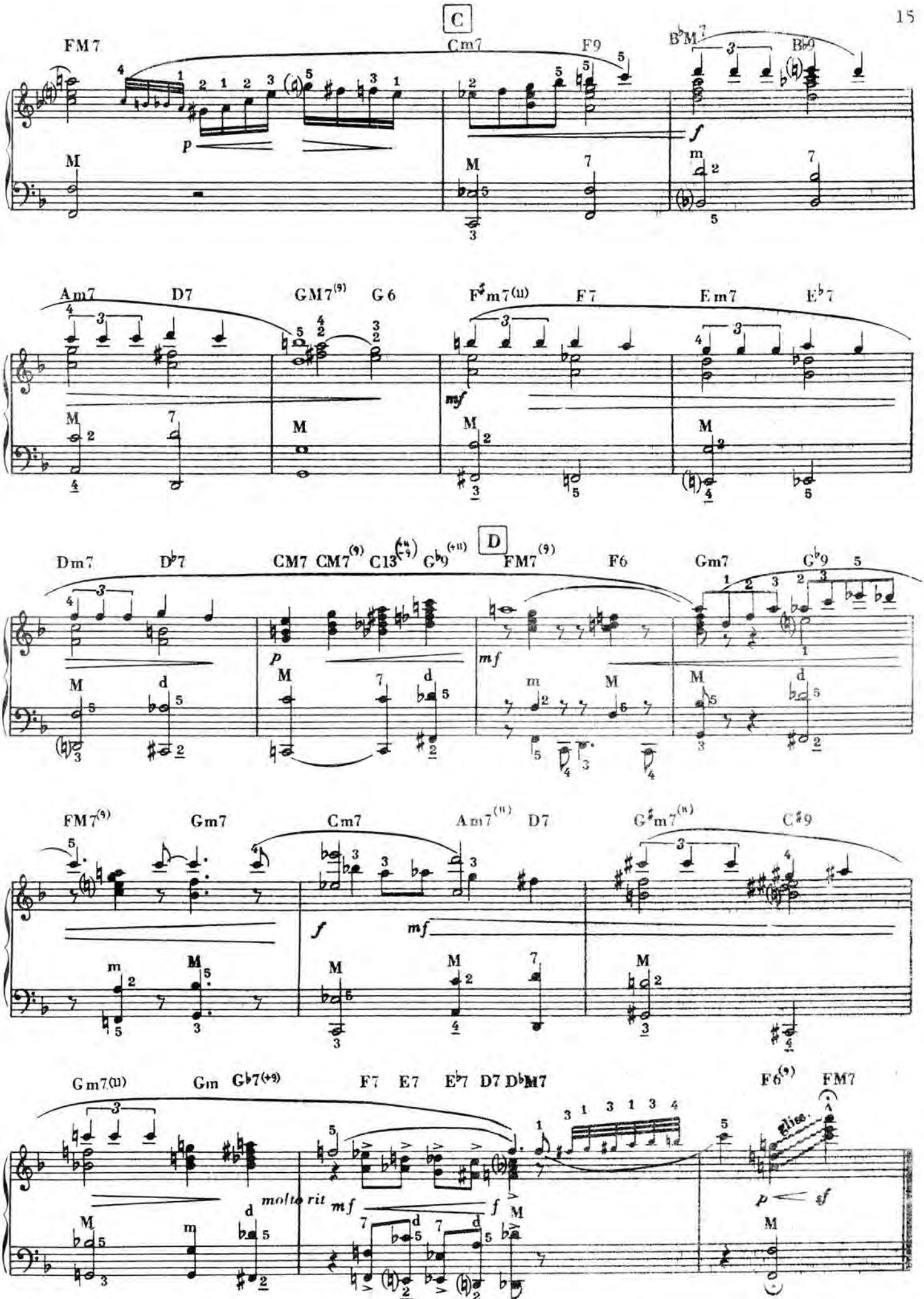
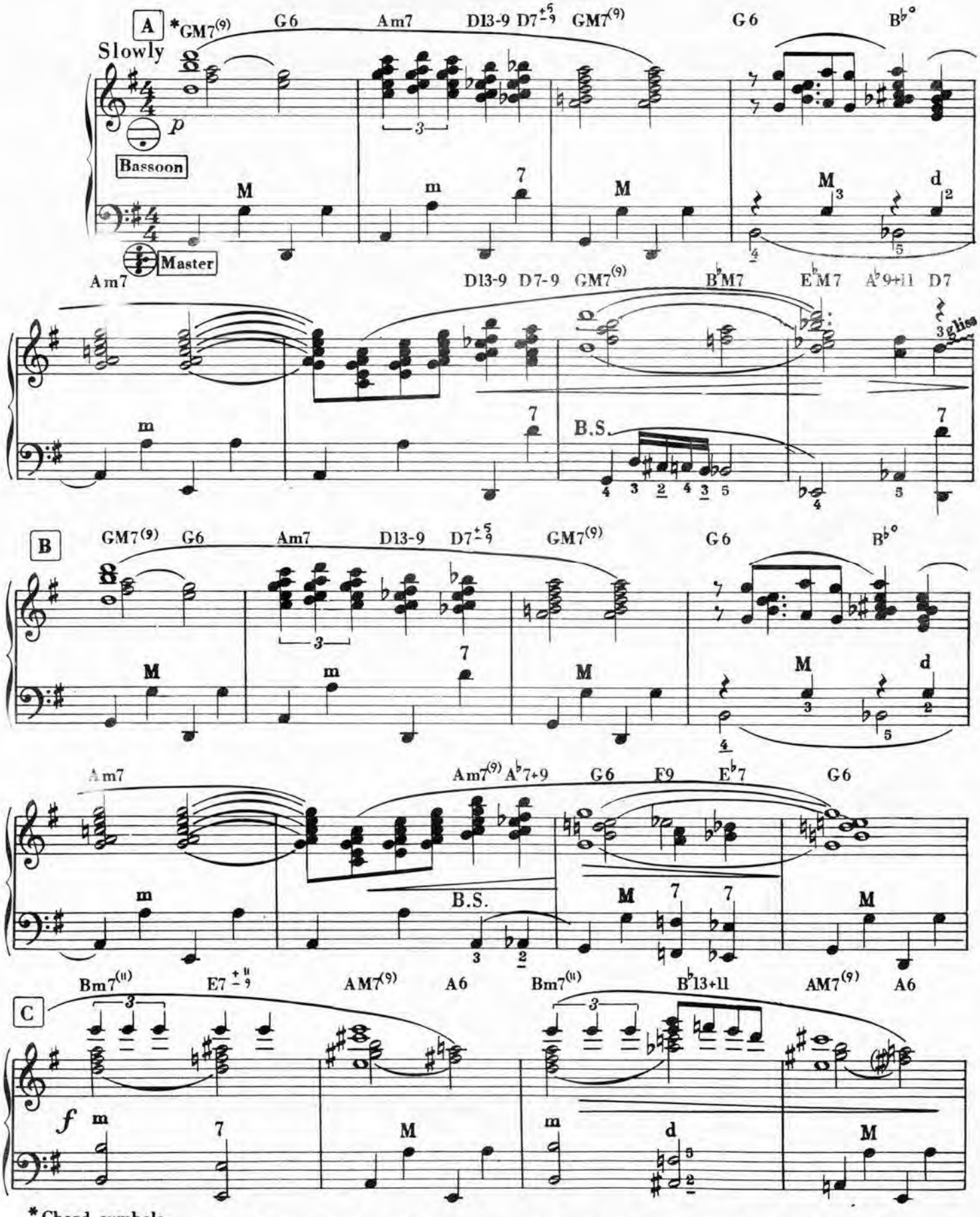

C
FM7
Cm7
F9
B♭M7
B♭9
Am7
D7
GM7(9)
G6
F♯m7(11)
F7
Em7
E♭7
D
Dm7
D♭7
CM7
CM7(9)
C13(♭9)(♯11)
G♭9(♯11)
FM7(9)
F6
Gm7
G♭9
FM7(9)
Gm7
Cm7
Am7(11)
D7
G♯m7(11)
C♯9
Gm7(11)
Gm
G♭7(♭9)
F7
E7
E♭7
D7
D♭M7
F6(9)
FM7
molto rit
mf
f
p
sf
gliss.

SOFT AND SMOOTH

ACCORDION
(A.A.A. Notation)

ANTHONY MECCA



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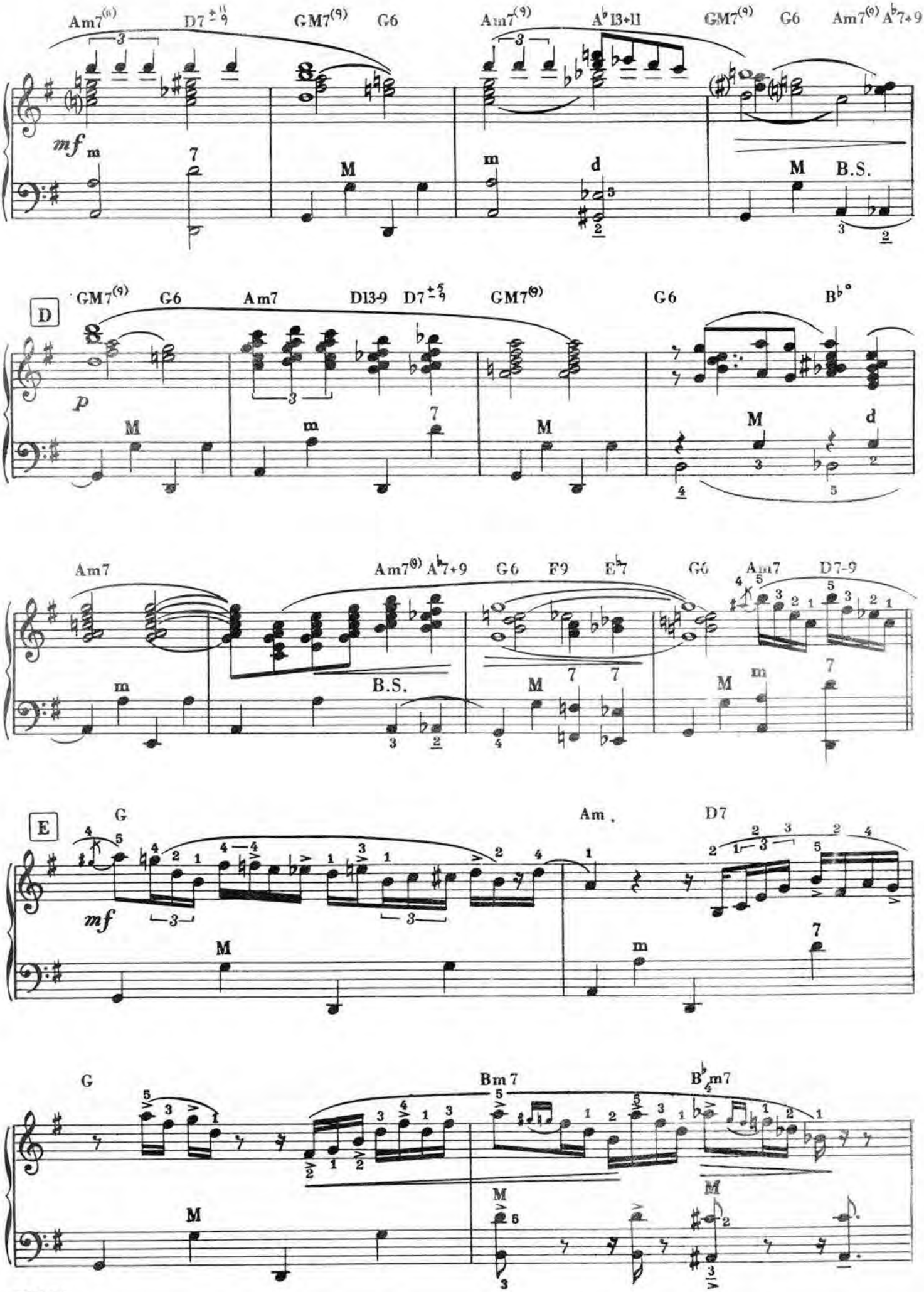
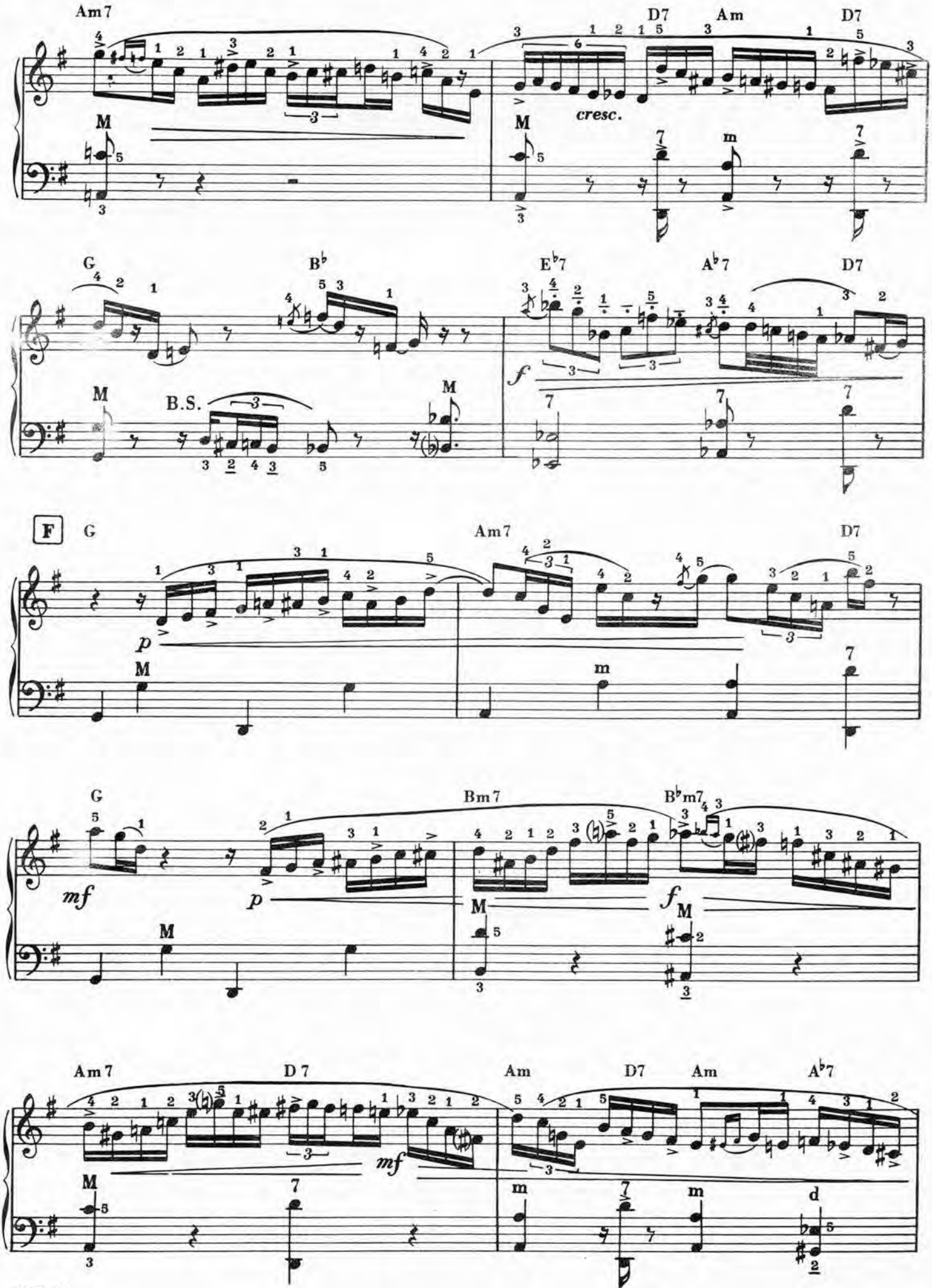
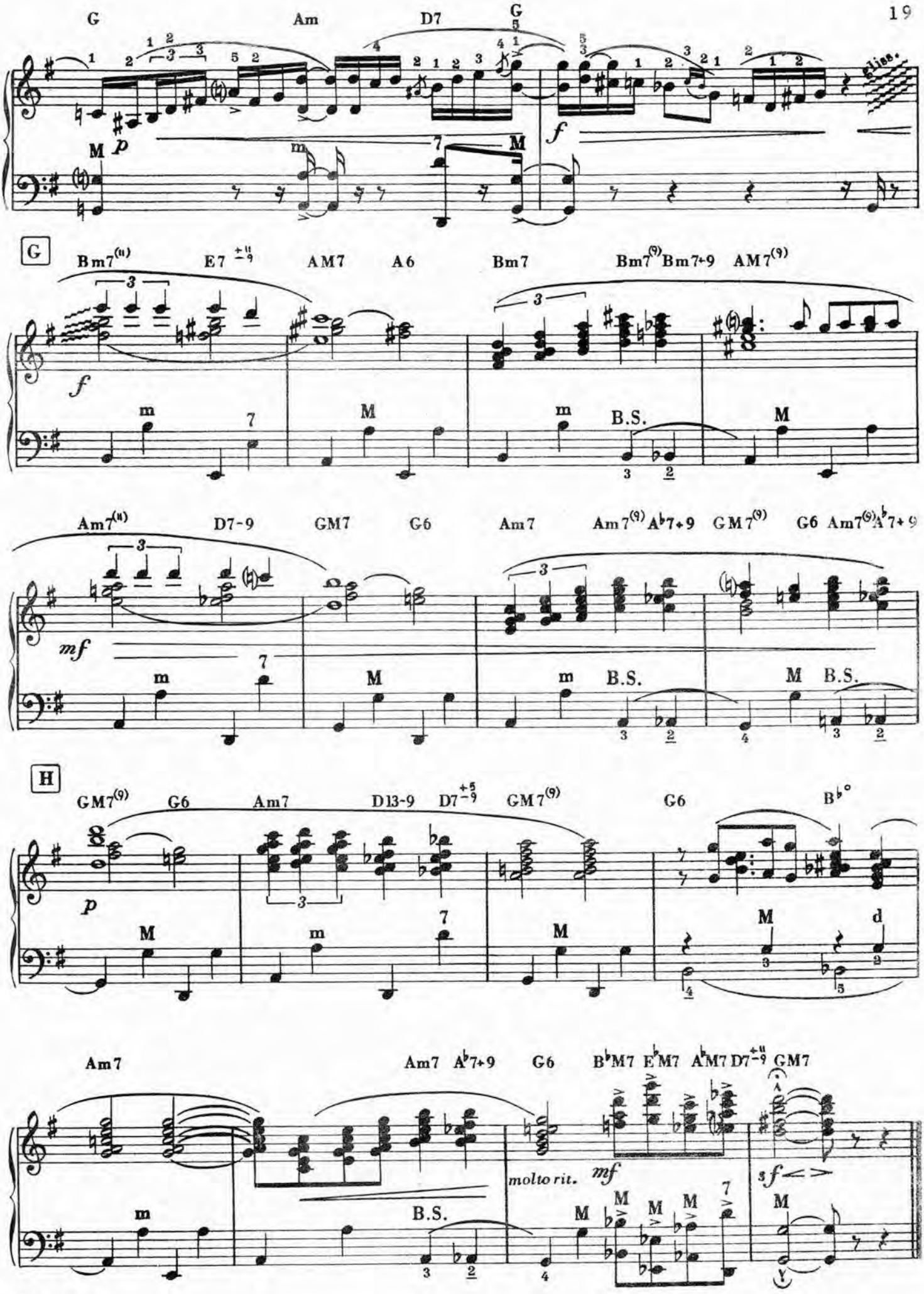

Am7(11) D7+11/9 GM7(9) G6 Am7(9) A♭13+11 GM7(9) G6 Am7(9) A♭7+9
mf
B.S.
D
GM7(9) G6 Am7 D13-9 D7+5/9 GM7(9) G6 B♭°
p
Am7 Am7(9) A♭7+9 G6 F9 E♭7 G6 Am7 D7-9
B.S.
E
G Am D7
mf
G Bm7 B♭m7

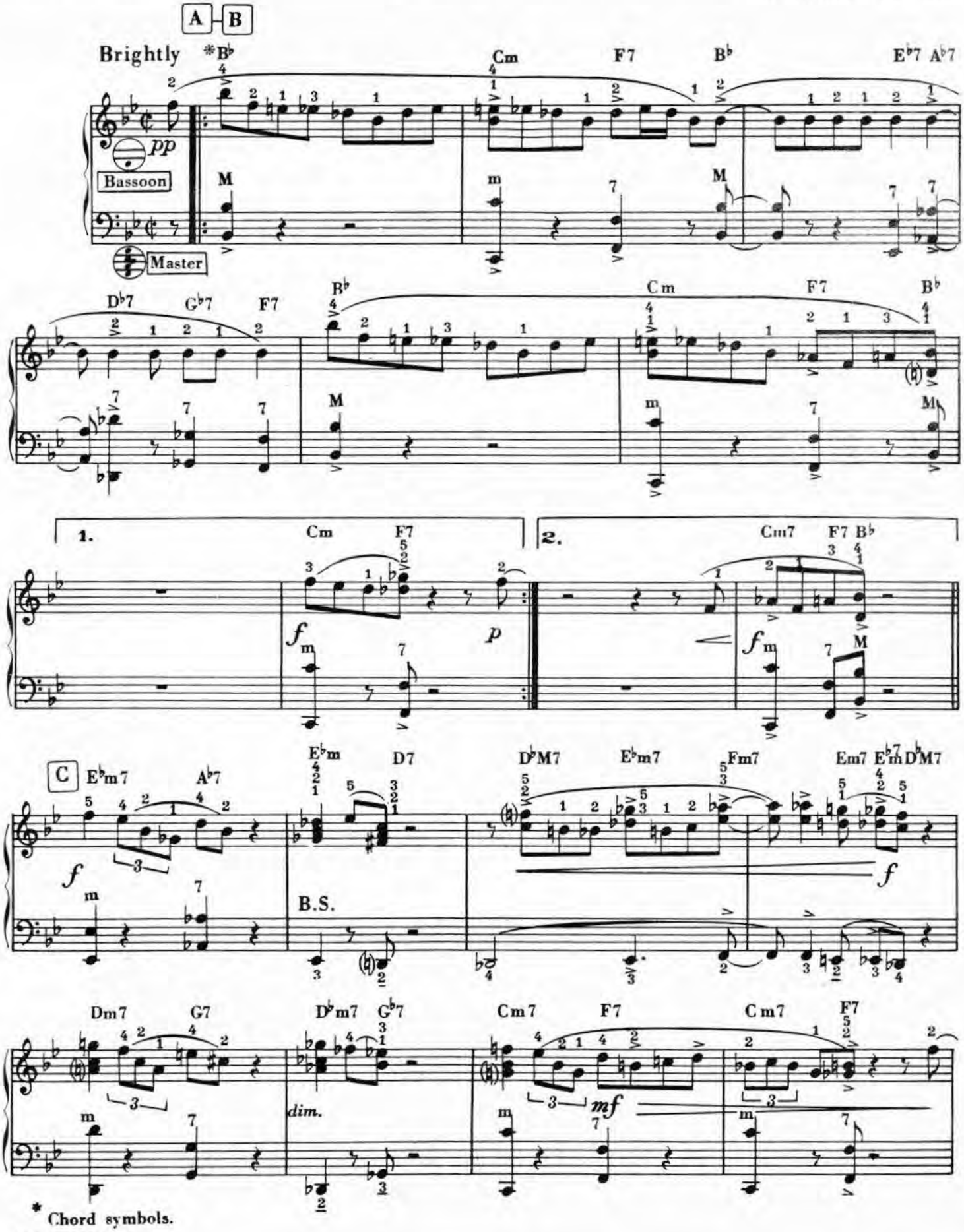

Am7
D7
Am
D7
cresc.
G
B♭
E♭7
A♭7
D7
B.S.
F
G
Am7
D7
G
Bm7
B♭m7
Am7
D7
Am
D7
Am
A♭7


G
Am
D7
G
p
f
G
Bm7(11)
E7 +11 -9
AM7
A6
Bm7
Bm7(9)
Bm7+9
AM7(9)
f
B.S.
Am7(11)
D7-9
GM7
G6
Am7
Am7(9)
A♭7+9
GM7(9)
G6
Am7(9)
A♭7+9
mf
B.S.
H
GM7(9)
G6
Am7
D13-9
D7 +5 -9
GM7(9)
G6
B♭°
p
Am7
Am7
A♭7+9
G6
B♭M7
E♭M7
A♭M7
D7 +11 -9
GM7
molto rit.
mf
B.S.
sf

JUMPIN' JOE

ACCORDION
(A.A.A. NOTATION)

ANTHONY MECCA



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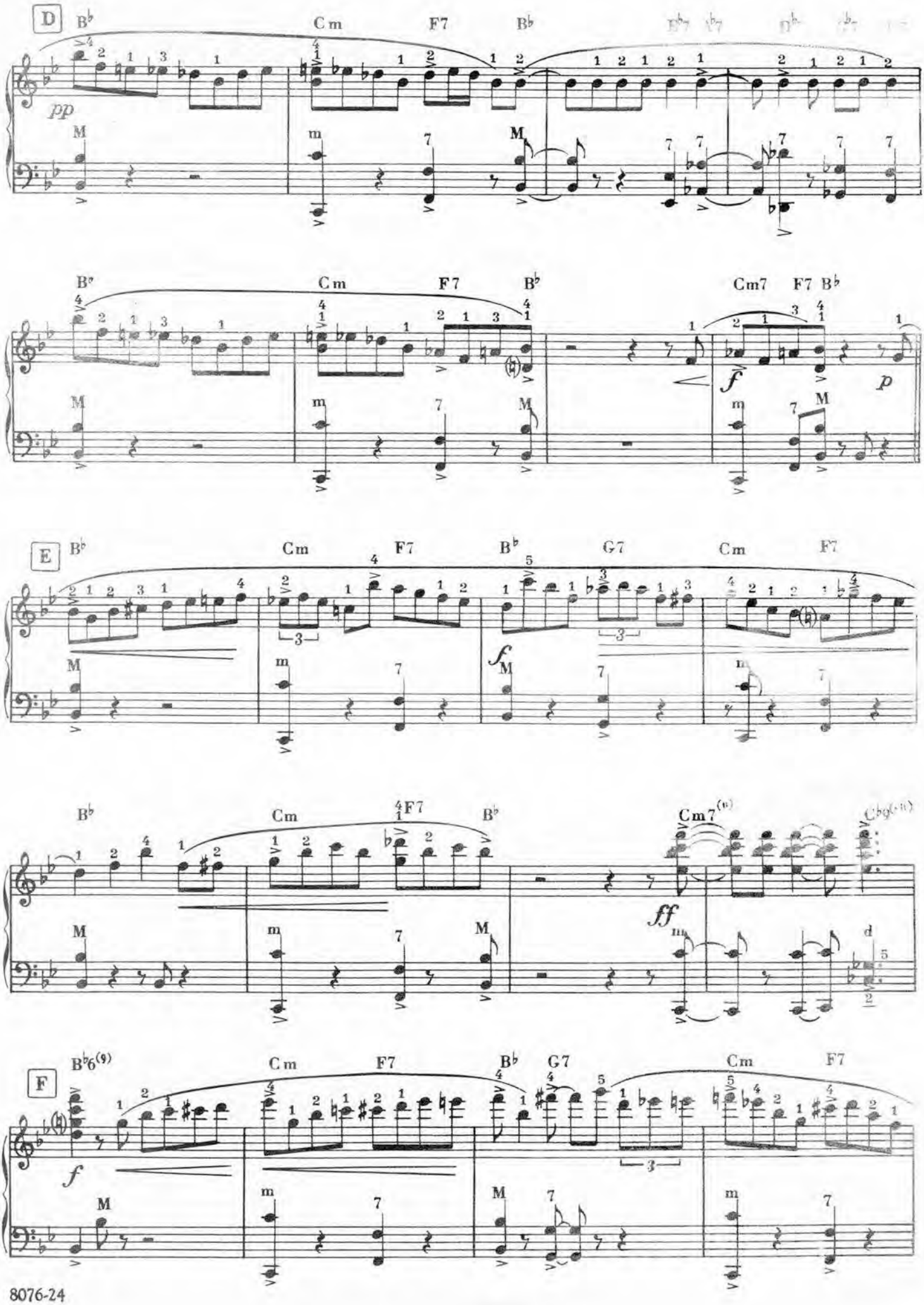
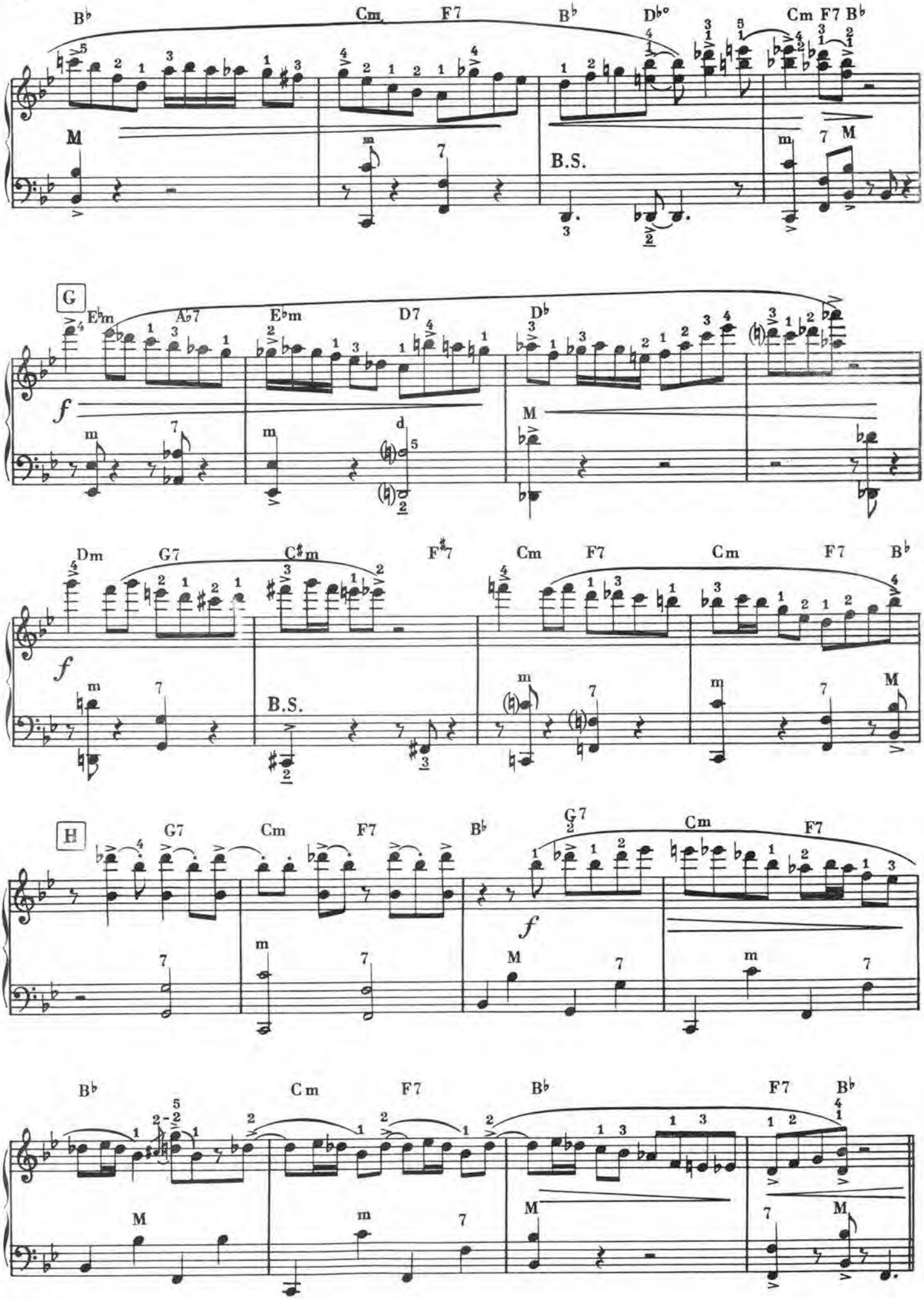
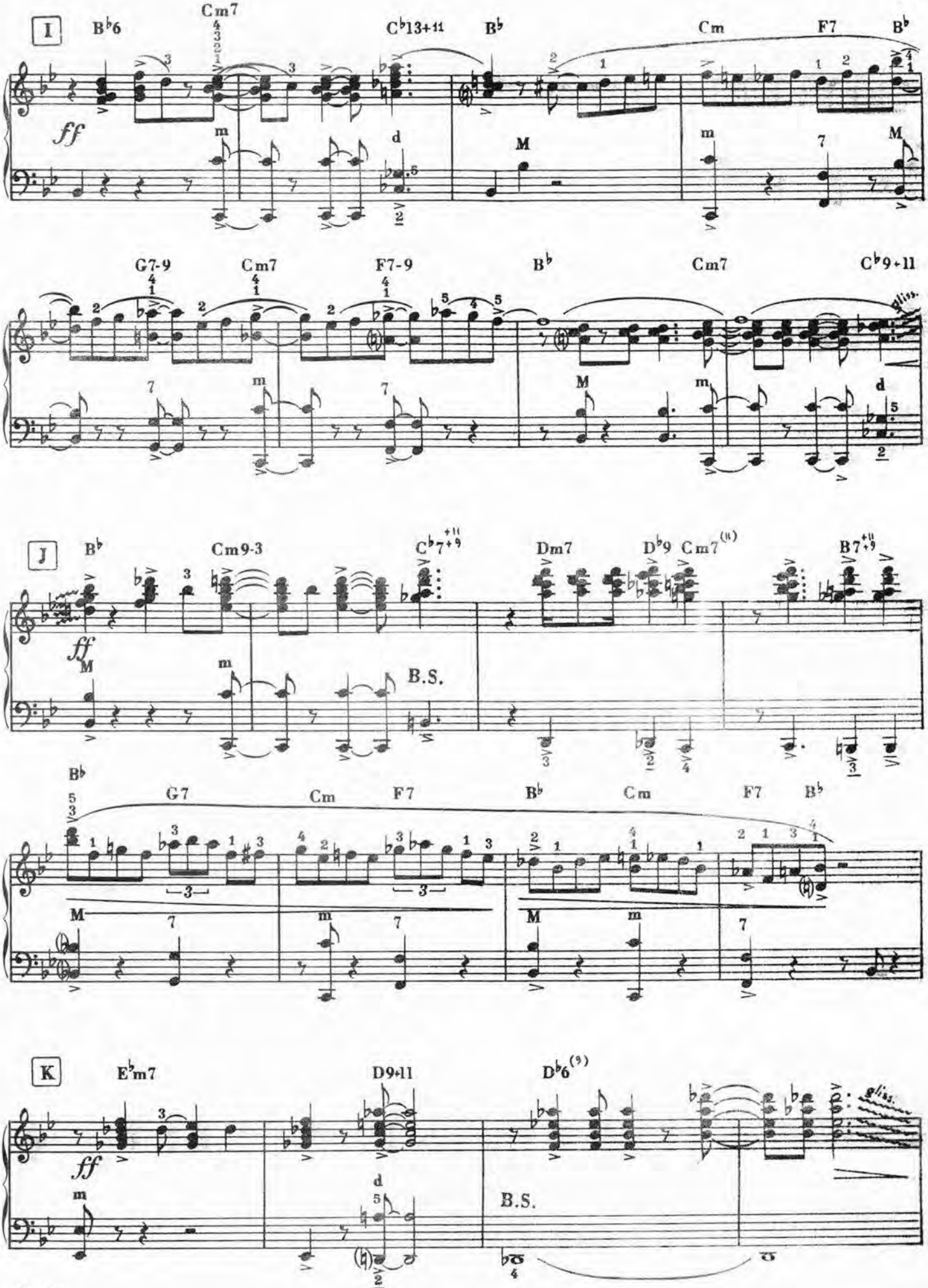
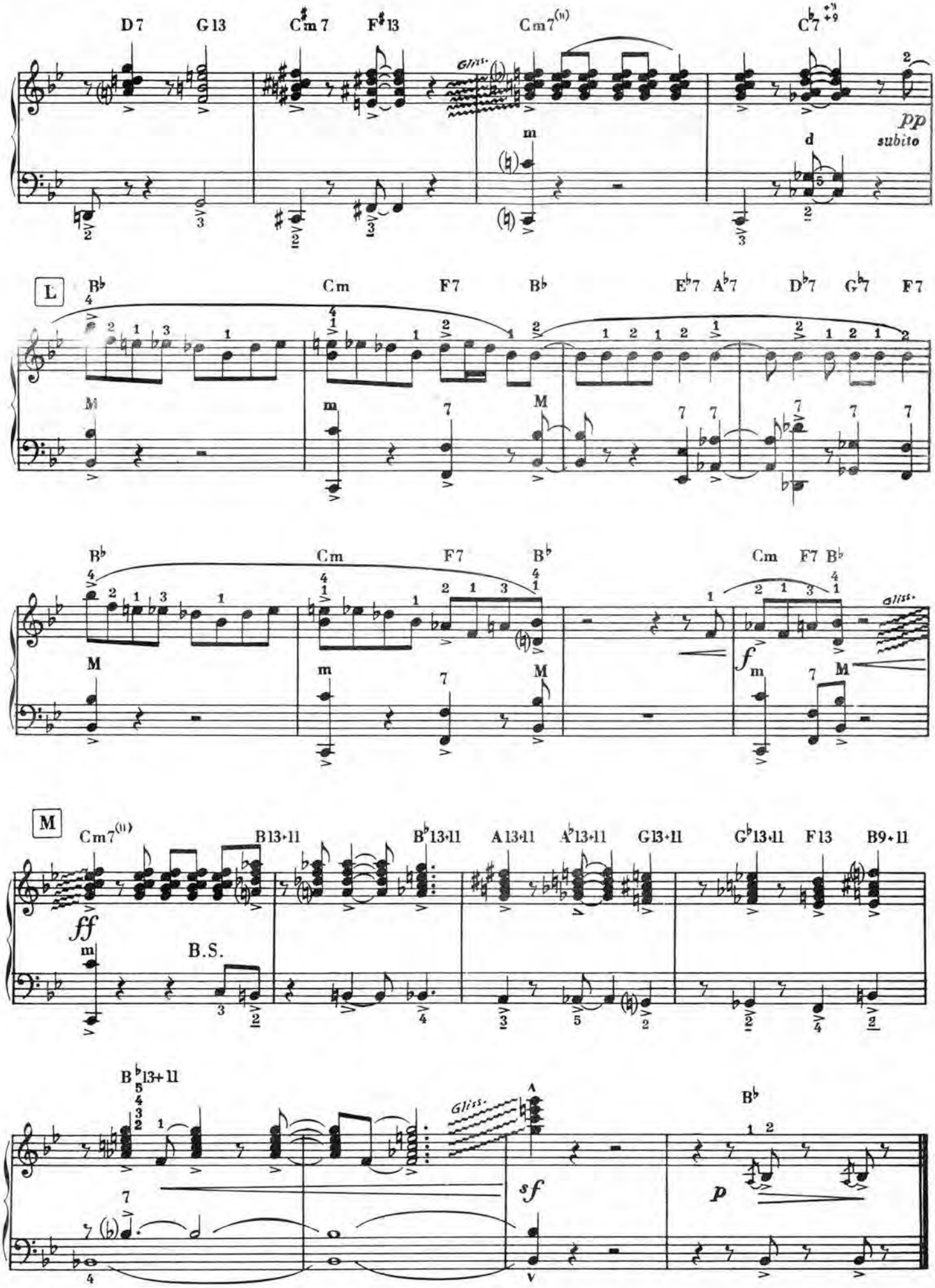

D
B♭
Cm
F7
B♭
pp
M
m
7
M
B♭
Cm
F7
B♭
Cm7
F7
B♭
f
p
M
m
7
M
E
B♭
Cm
F7
B♭
G7
Cm
F7
3
3
f
M
m
7
B♭
Cm
F7
B♭
Cm7
ff
m
d
F
B♭6(9)
Cm
F7
B♭
G7
Cm
F7
f
3
M
m
7
M
m
7


B♭
Cm
F7
B♭
D♭°
Cm F7 B♭
M
m
7
B.S.
m
7 M
G
E♭m
A♭7
E♭m
D7
D♭
f
m
7
m
d
M
Dm
G7
C♯m
F♯7
Cm
F7
Cm
F7
B♭
f
m
7
B.S.
m
7
m
7
M
H
G7
Cm
F7
B♭
G7
Cm
F7
f
7
m
7
M
7
m
7
B♭
Cm
F7
B♭
B♭
F7
B♭
M
m
7
M
M
7
M


I
B♭6
Cm7
C♭13+11
B♭
Cm
F7
B♭
ff
G7-9
Cm7
F7-9
B♭
Cm7
C♭9+11
J
B♭
Cm9-3
C♭7+11
Dm7
D♭9
Cm7
B7+11
ff
B.S.
B♭
G7
Cm
F7
B♭
Cm
F7
B♭
K
E♭m7
D9+11
D♭6
ff
B.S.


D7
G13
C♯m7
F♯13
Cm7(♭5)
C♭7♯9
Gliss.
pp
subito
L
B♭
Cm
F7
B♭
E♭7
A♭7
D♭7
G♭7
F7
Cm
F7
B♭
Cm
F7
B♭
Gliss.
f
M
Cm7(♭5)
B13♭11
B♭13♭11
A13♭11
A♭13♭11
G13♭11
G♭13♭11
F13
B9♭11
ff
B.S.
B♭13♭11
Gliss.
sf
B♭
p

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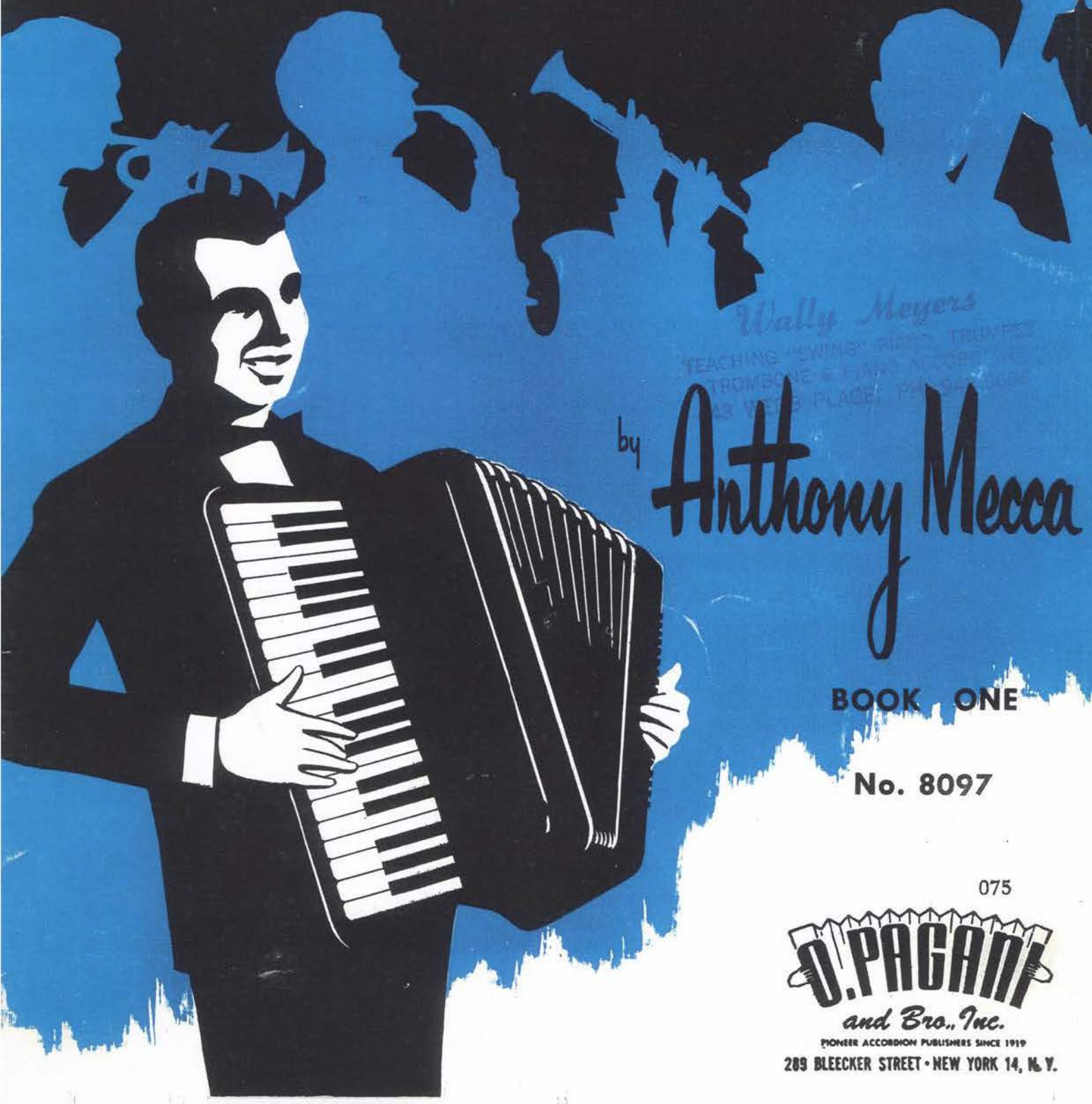

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JAZZ IDEAS

FOR THE DANCE BAND ACCORDIONIST

By ANTHONY MECCA

BOOK ONE

No. 8097

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No. 8097

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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.

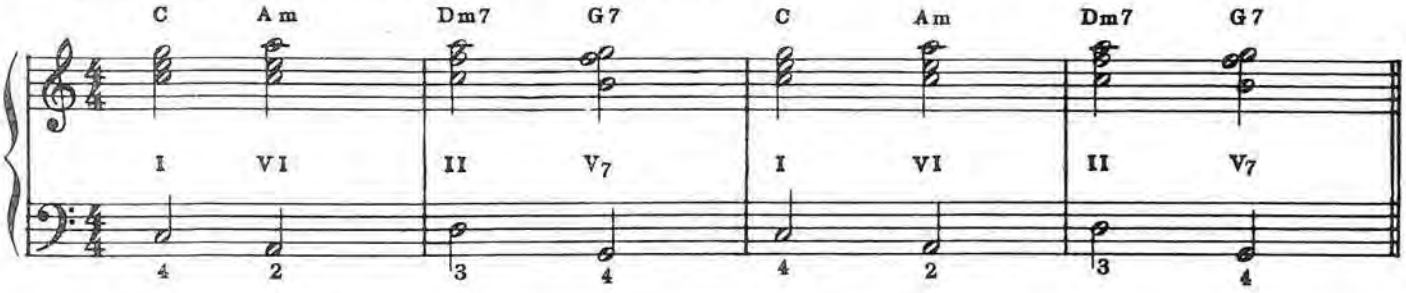
After completion of Book One and Two of "Jazz Ideas For The Dance Band Accordionist", for more advanced studies we suggest "Progressive Ideas In Pop Playing" also by Anthony Mecca.

THE PUBLISHERS

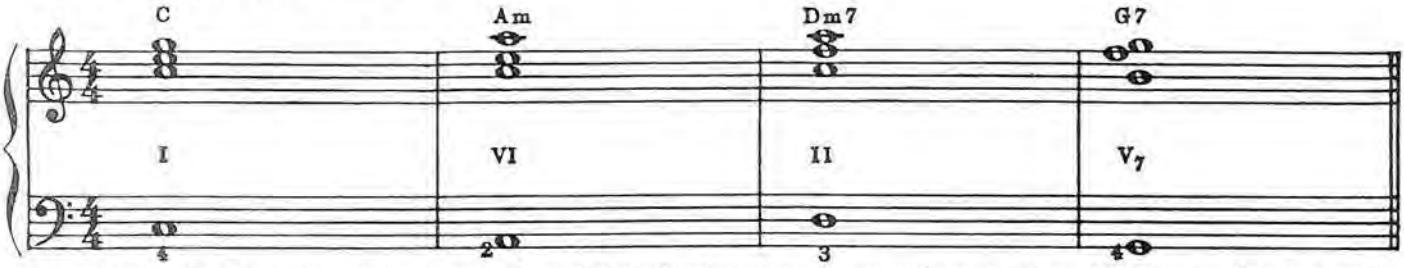
INTRODUCTIONS

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_7 . 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

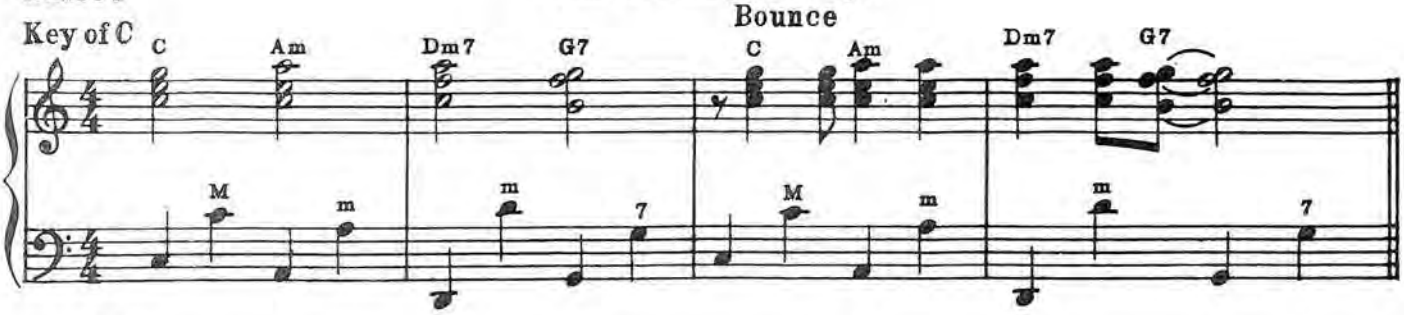
Basic I

(In commonly used keys)

Bounce

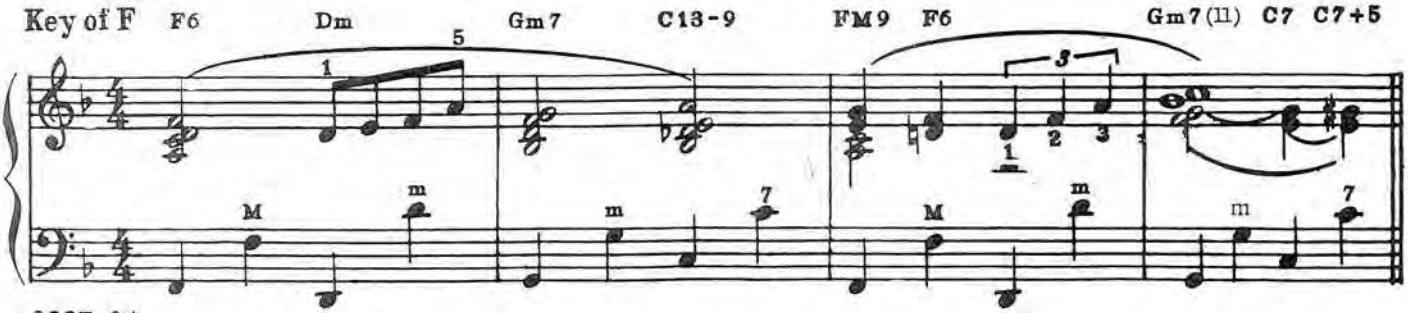
Basic I

Key of C



1. Slow

Key of F



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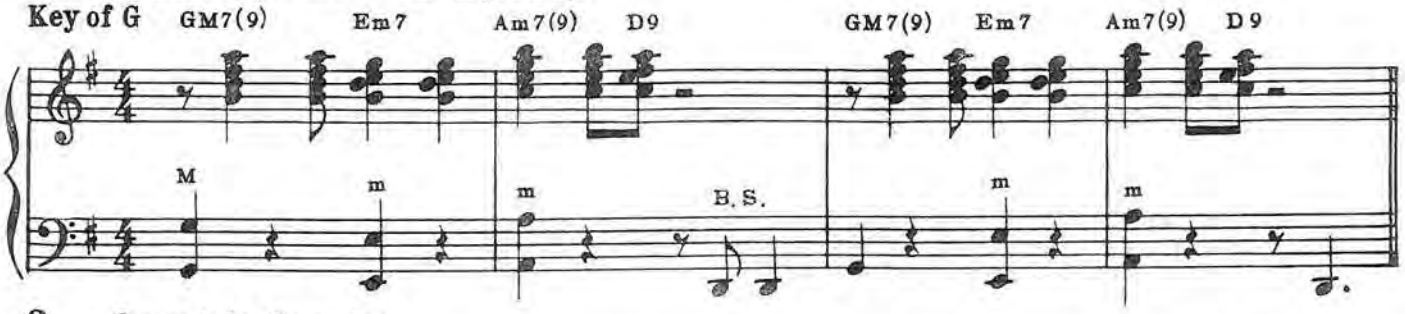
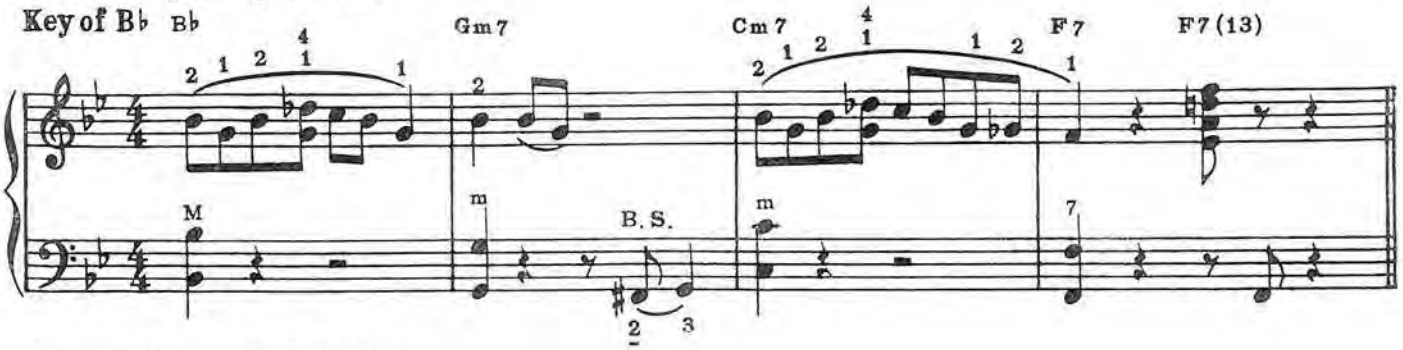
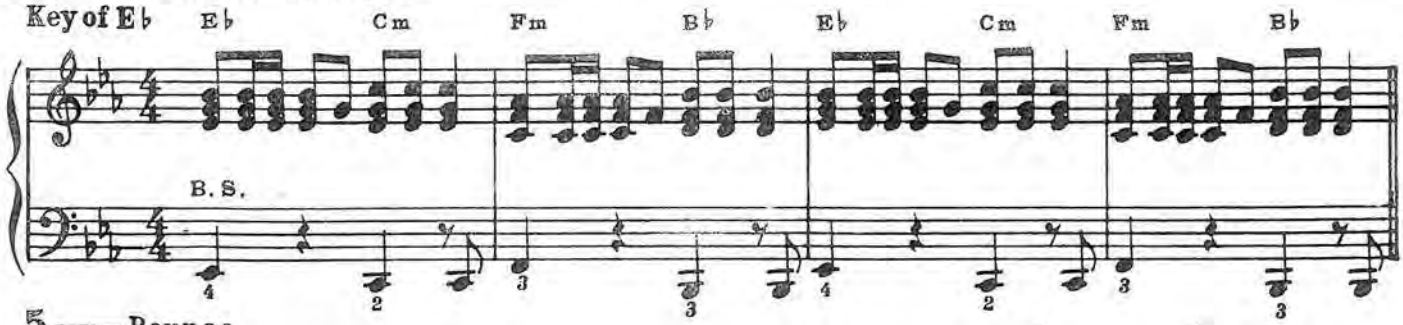
2.—Bounce (Two measures repeated).



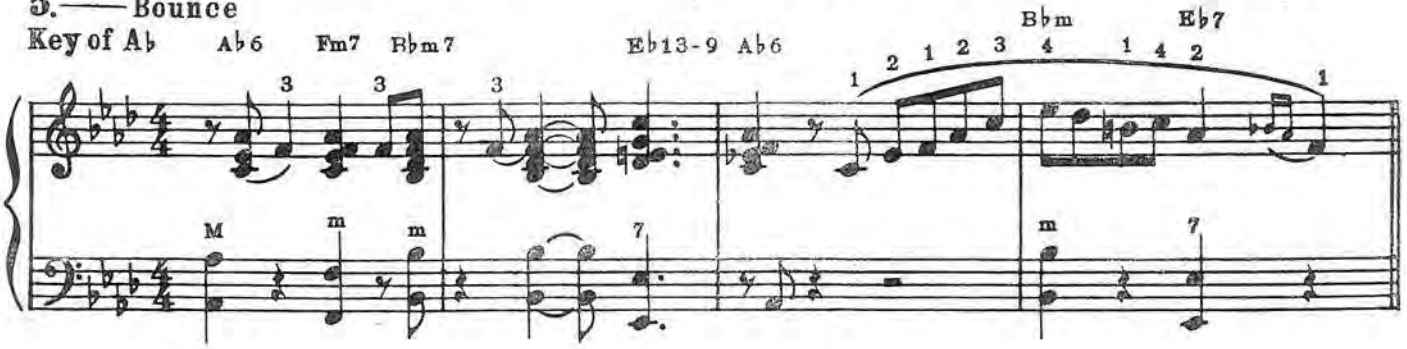
3.—Jump (single note)



4.——Slow (rock'n' roll)



5.——Bounce

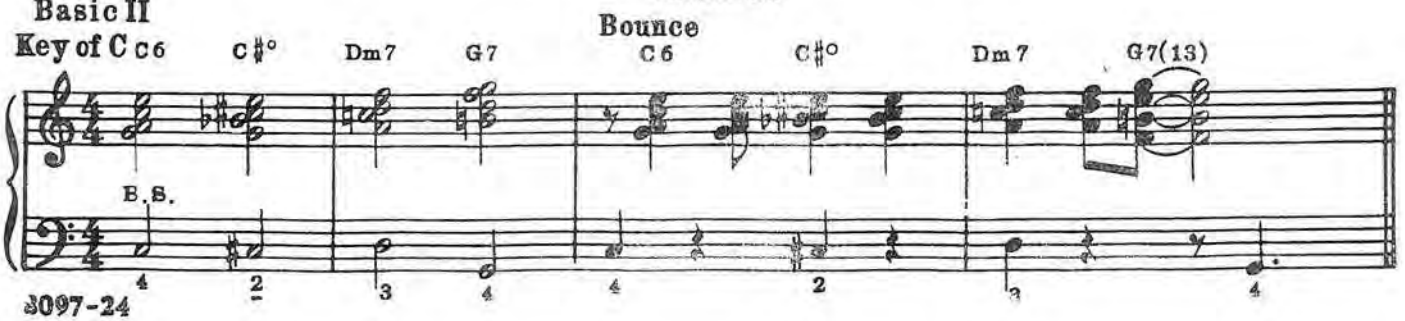


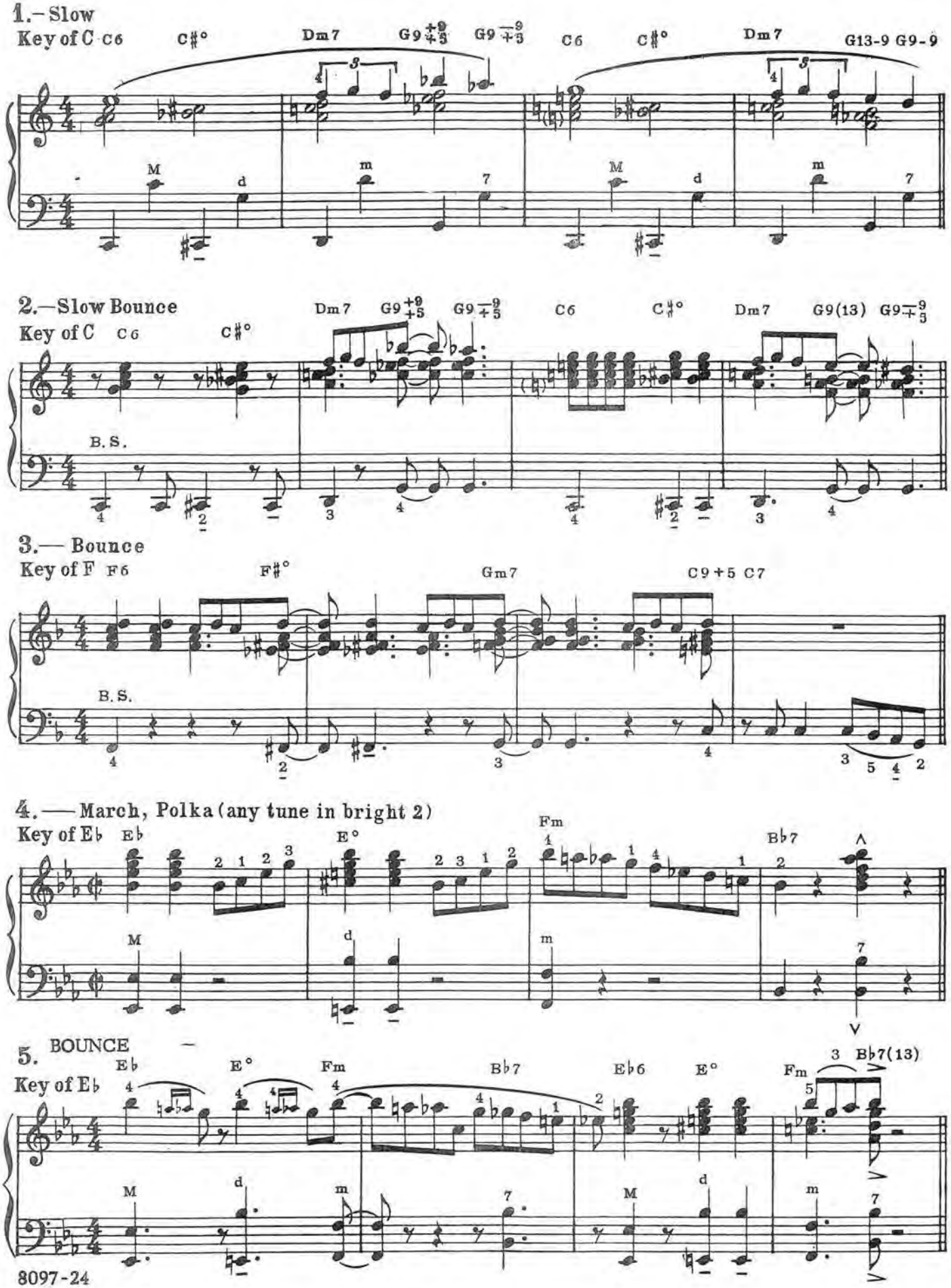
INTRODUCTIONS

Basic II

Basic II

Bounce




1.– Slow
Key of C

2.—Slow Bounce
Key of C

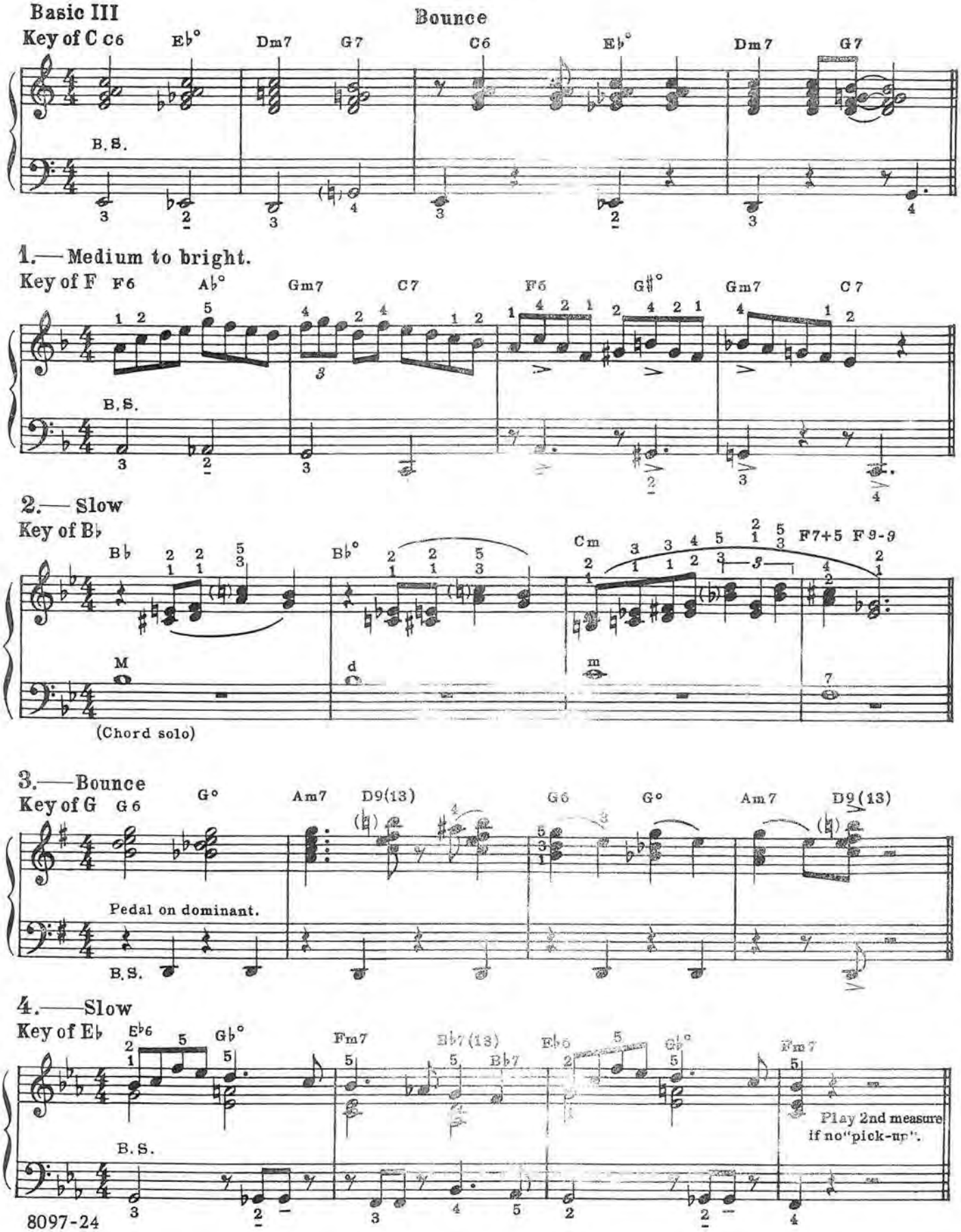
3.— Bounce
Key of F

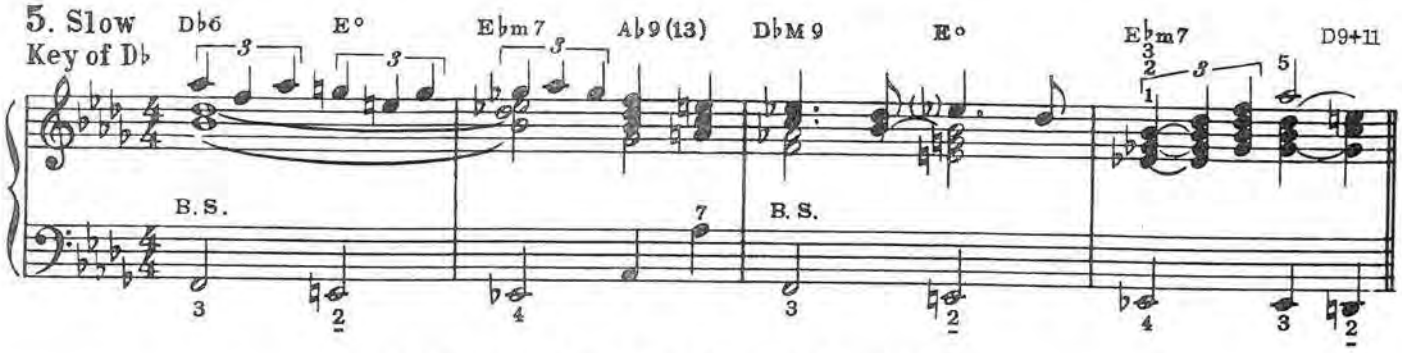
4.— March, Polka (any tune in bright 2)
Key of E♭

5. BOUNCE
Key of E♭

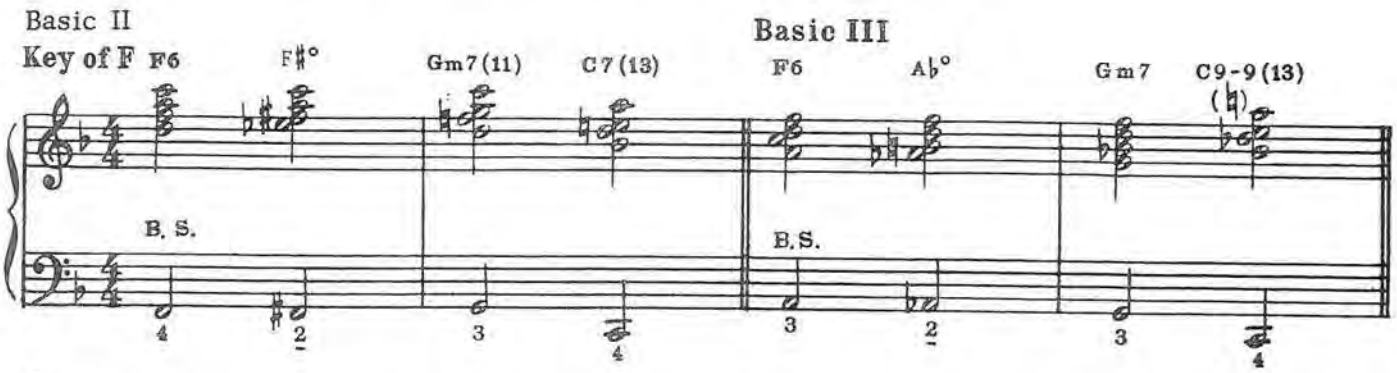
INTRODUCTIONS

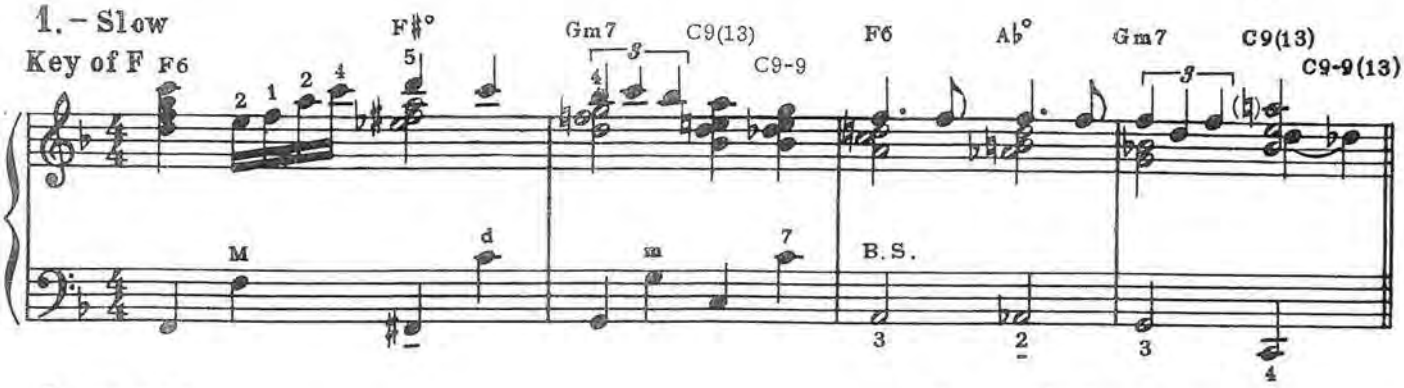
Basic III

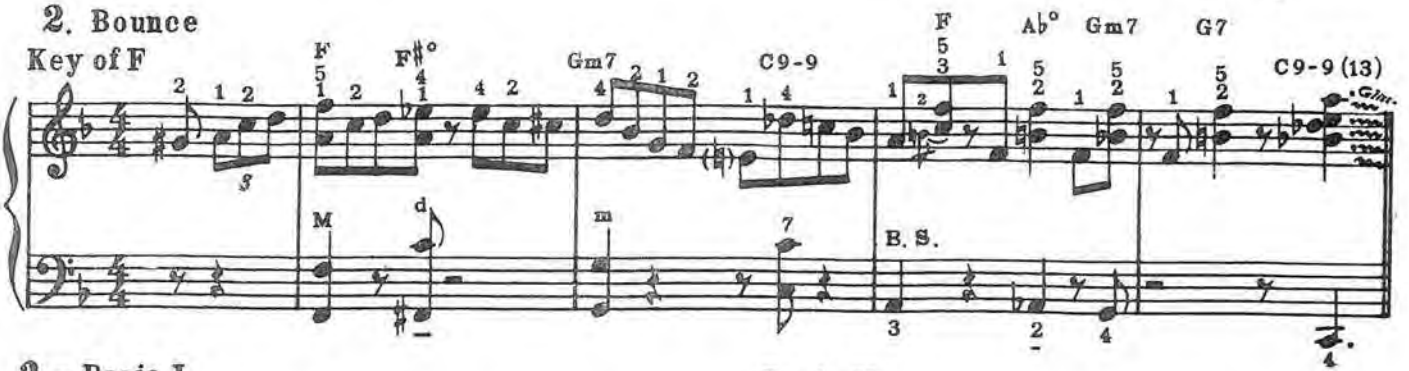


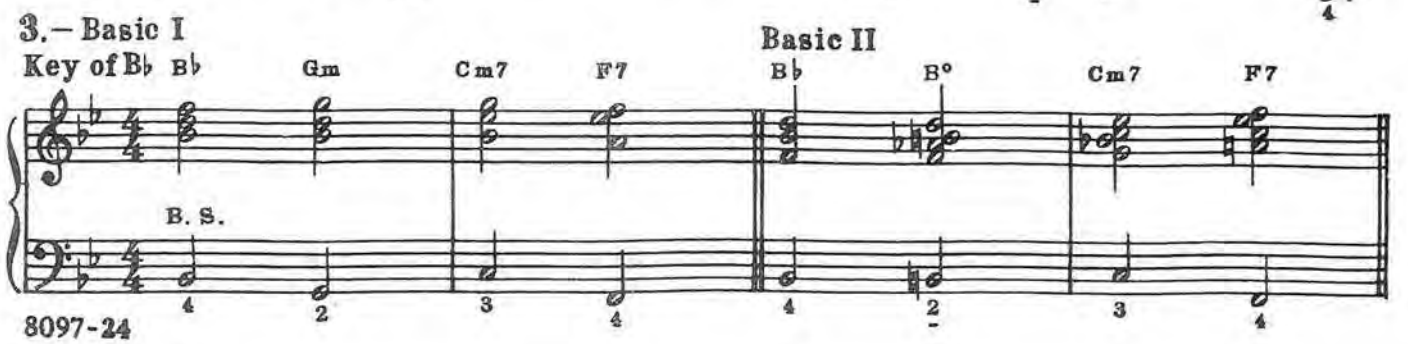


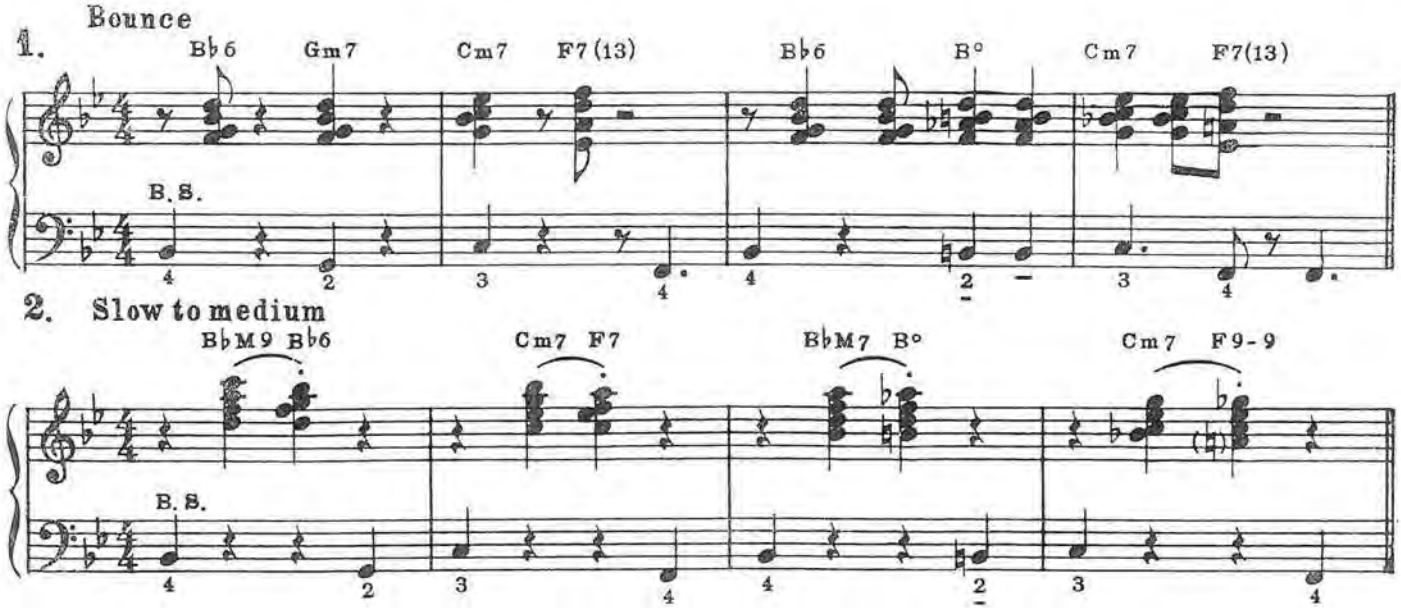
COMBINING BASICS









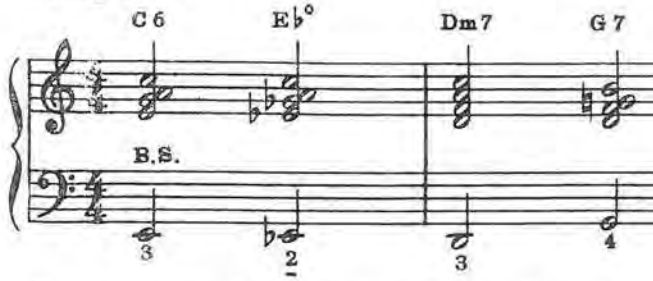


SUGGESTIONS TO TEACHERS AND ADVANCED STUDENTS

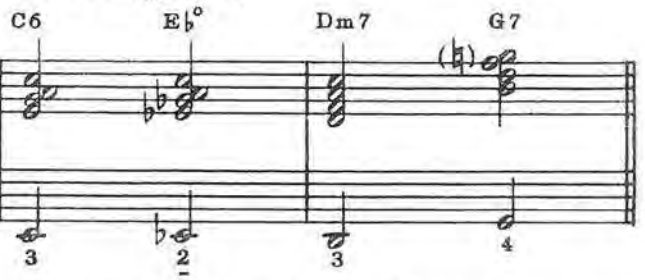
1

Use some individual variations, even in the earliest stages.

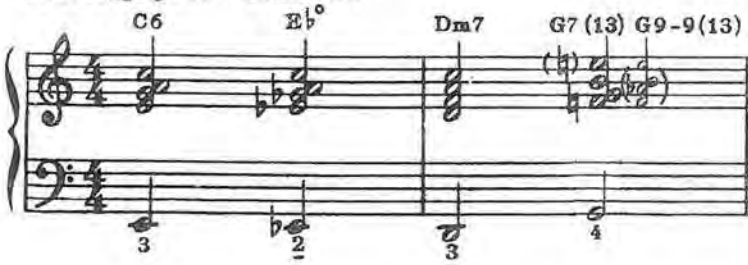
Basic III *(page 5)* Really Basic, sounds like harmonic background.



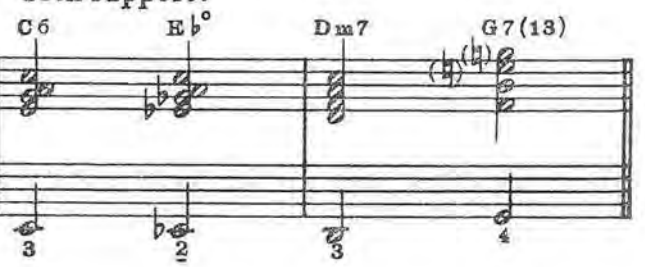
More melodic, using last chord from Basic II *(page 3)*



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



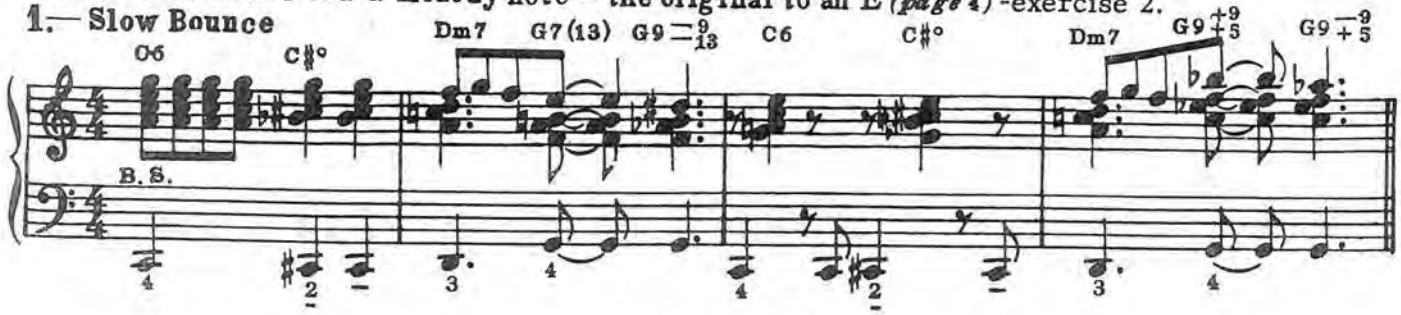
Another version. G melody with 13th support.



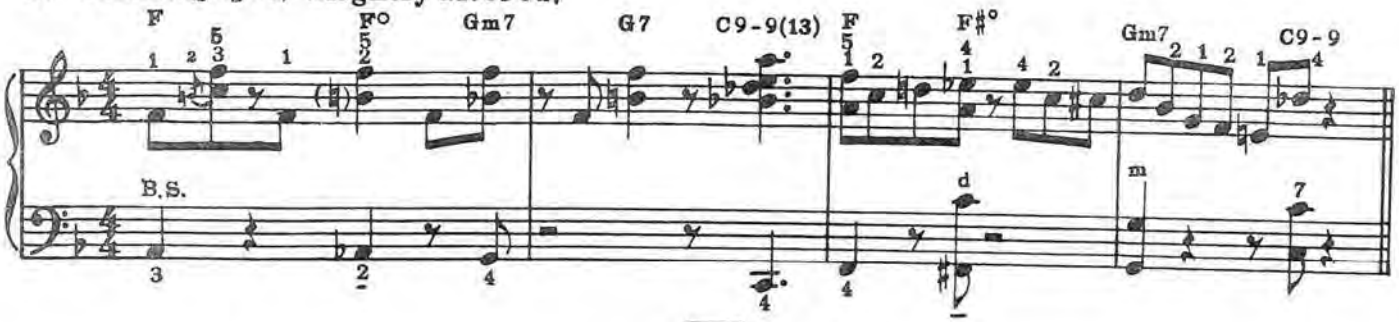
2

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



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



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

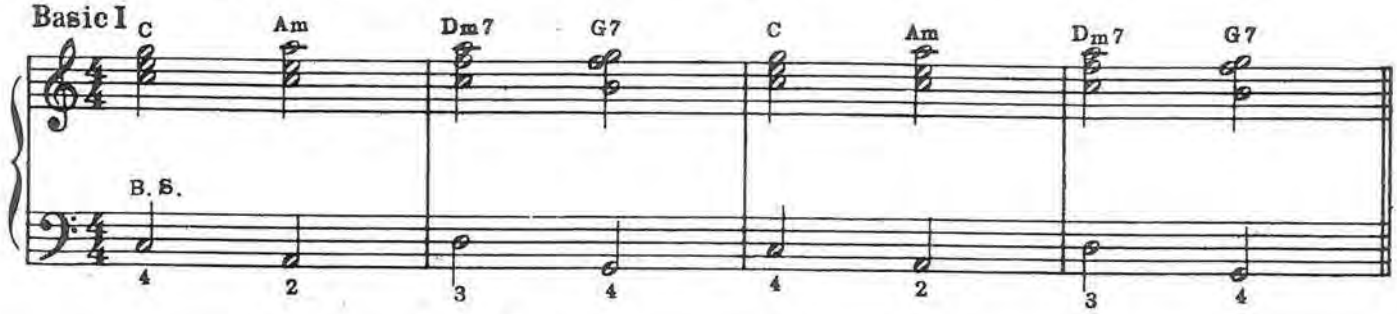
Make basics "grow" by generally altering the rhythmic harmonic or melodic material.

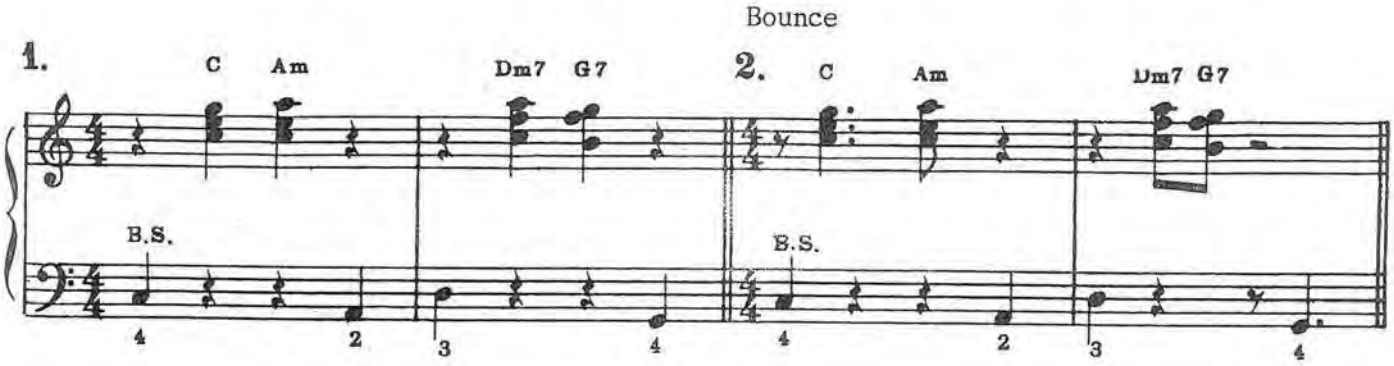
The examples on the following page are intended to stimulate the student in helping him to create his own introductions. These examples, however, may also be used as written; they are especially useful for those who find the preceding introductions too difficult.

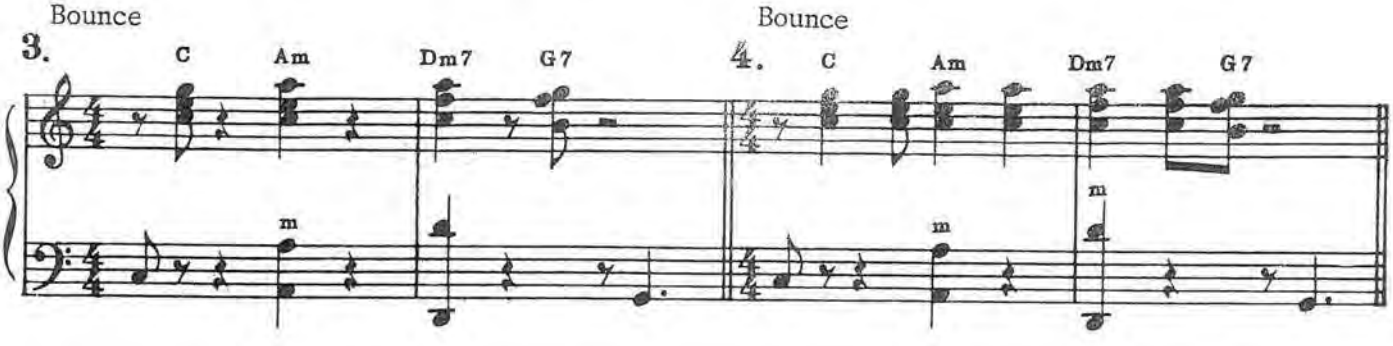
RHYTHMIC "GROWTH"

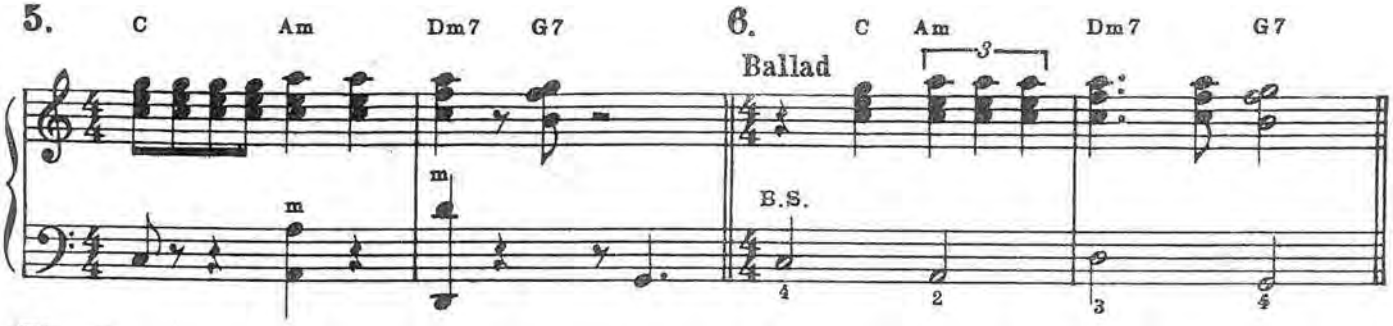
Basic I

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.







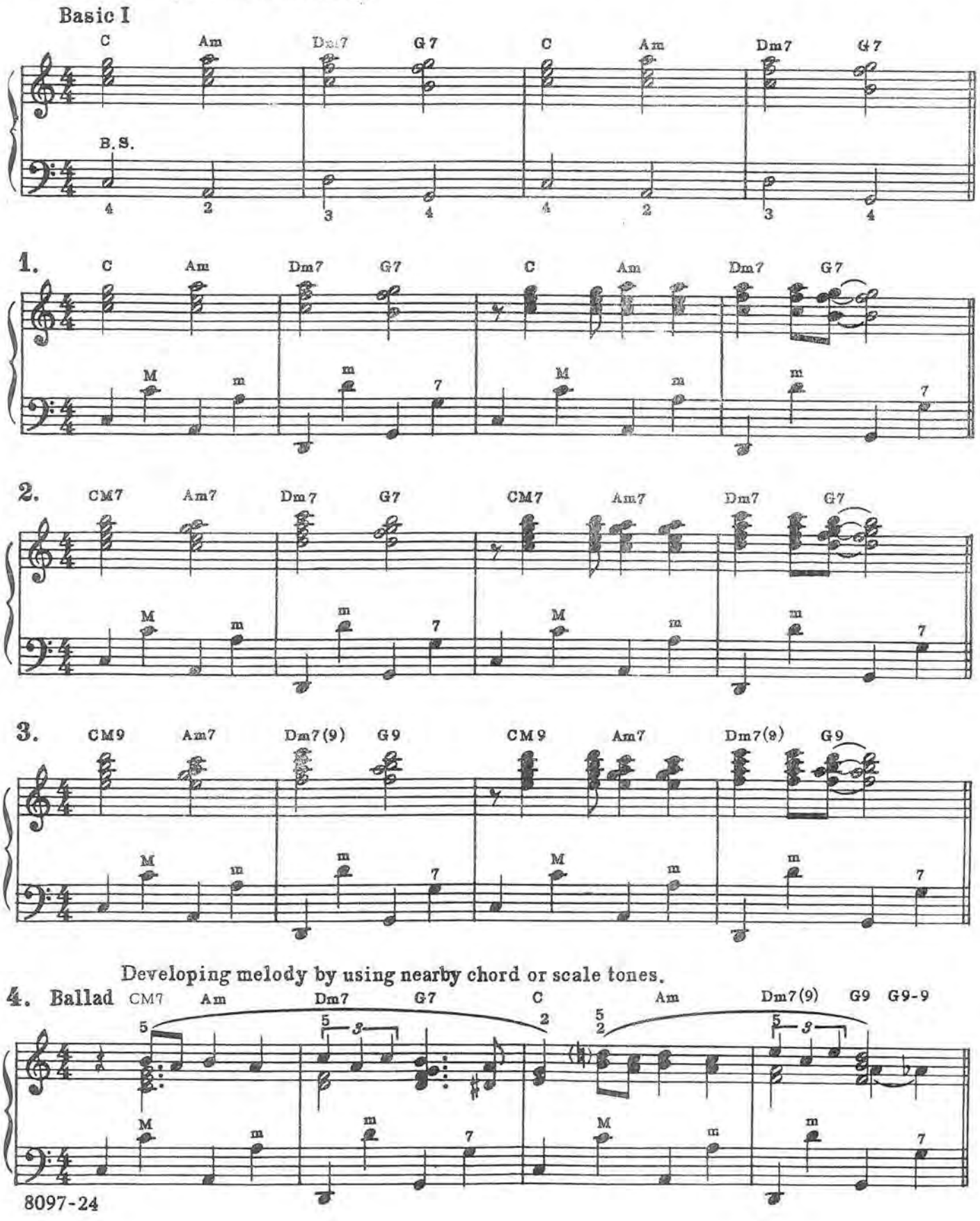


The above two-measure patterns may be repeated or combined in any order. They should also be transposed to other keys.

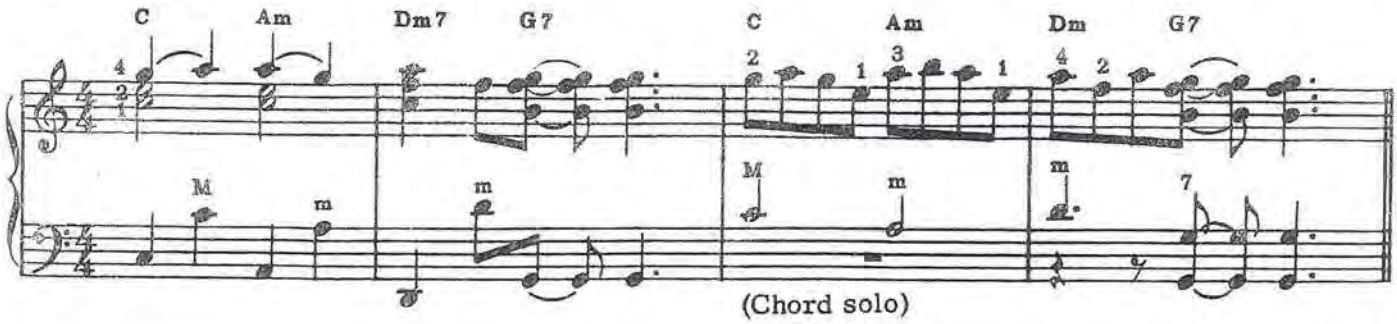
HARMONIC "GROWTH"

Basic I

Harmonic "growth" means increasing tension without changing the quality or root of the chords (One of the rhythmic patterns is included)



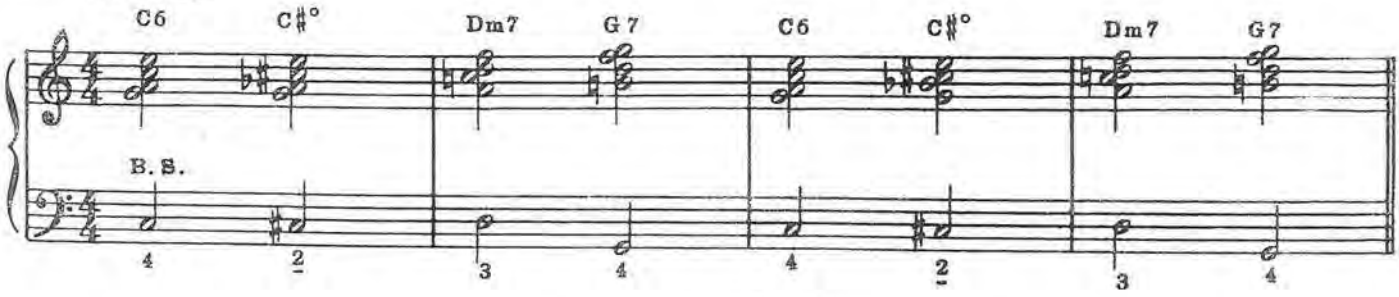
5.—Bounce



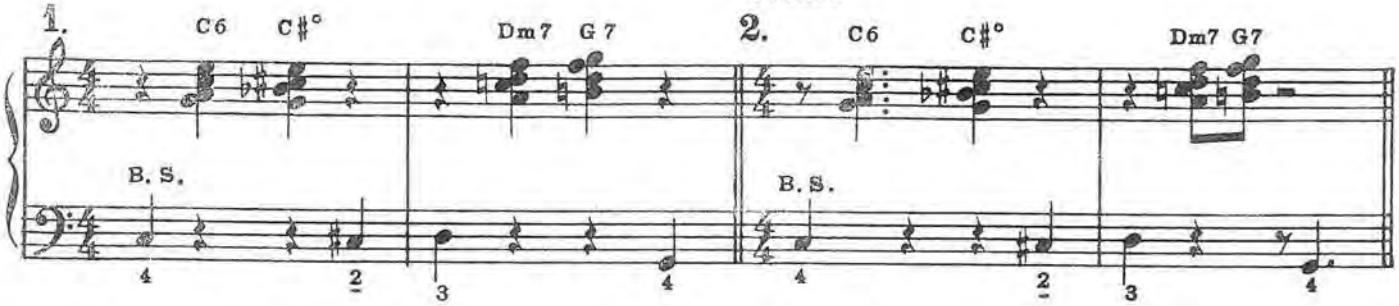
RHYTHMIC "GROWTH"

Basic II

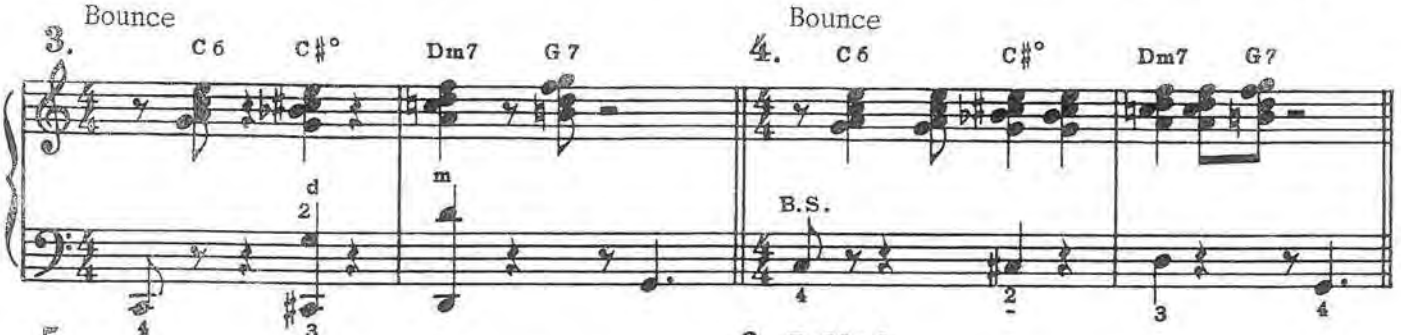
Basic II



Bounce

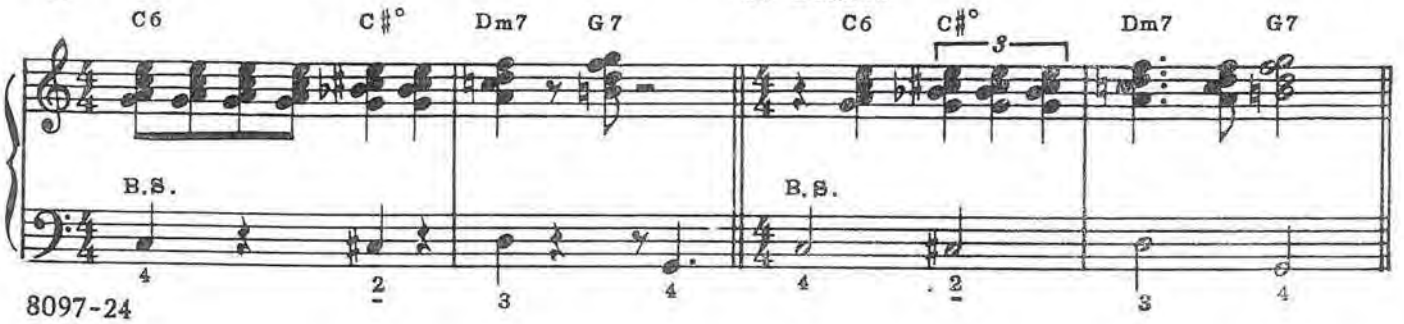


Bounce



5.

6. Ballad

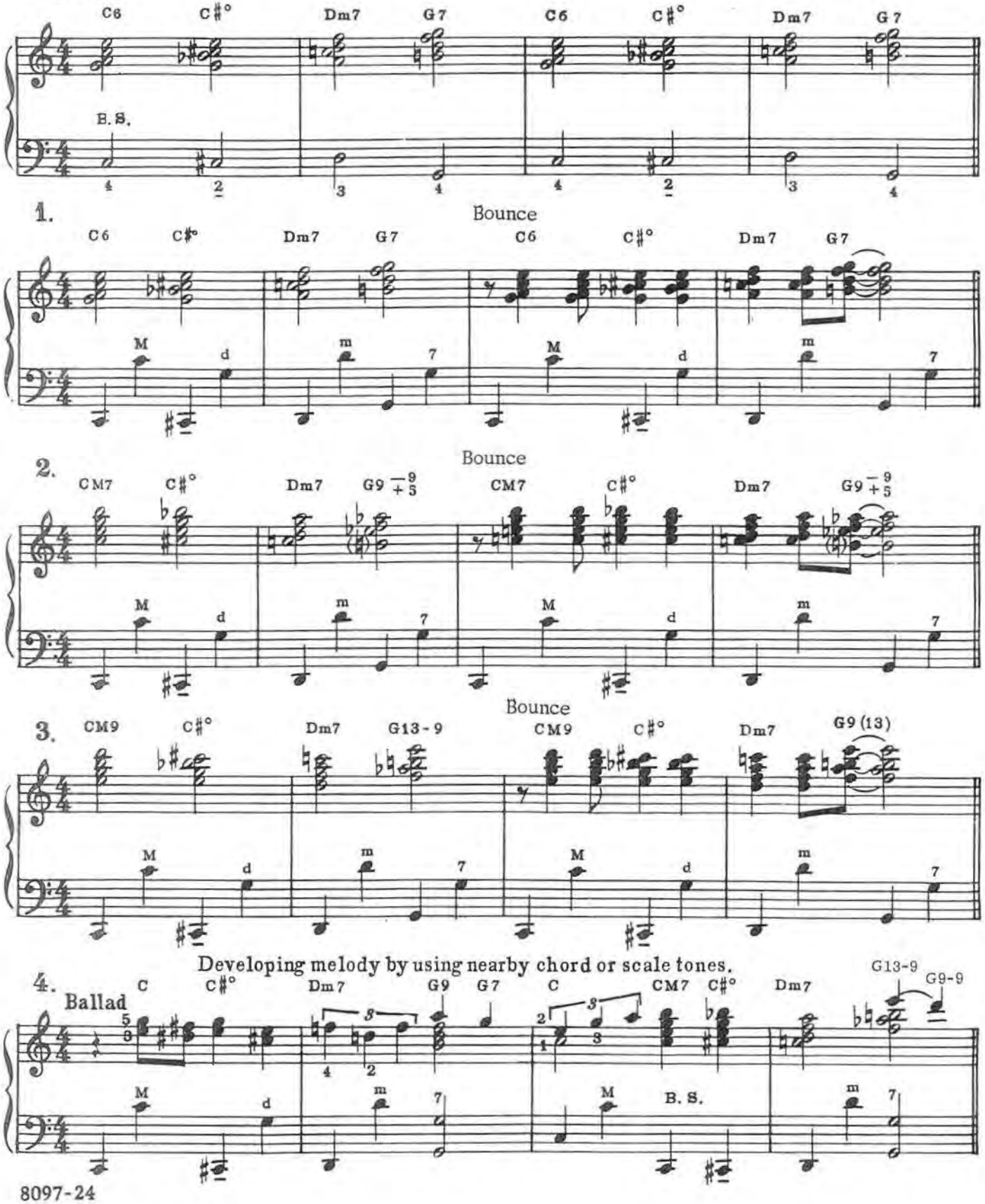


HARMONIC "GROWTH"

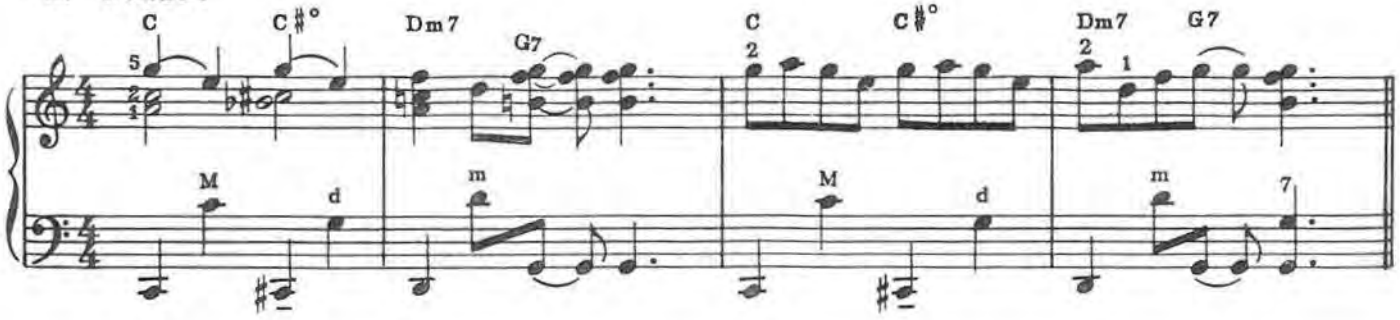
Basic II

(Including one of the rhythmic patterns.)

Basic II



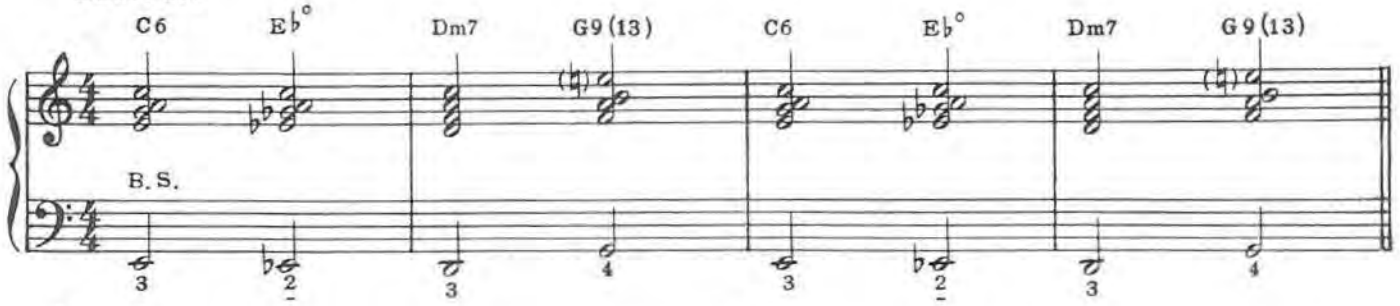
5. Bounce



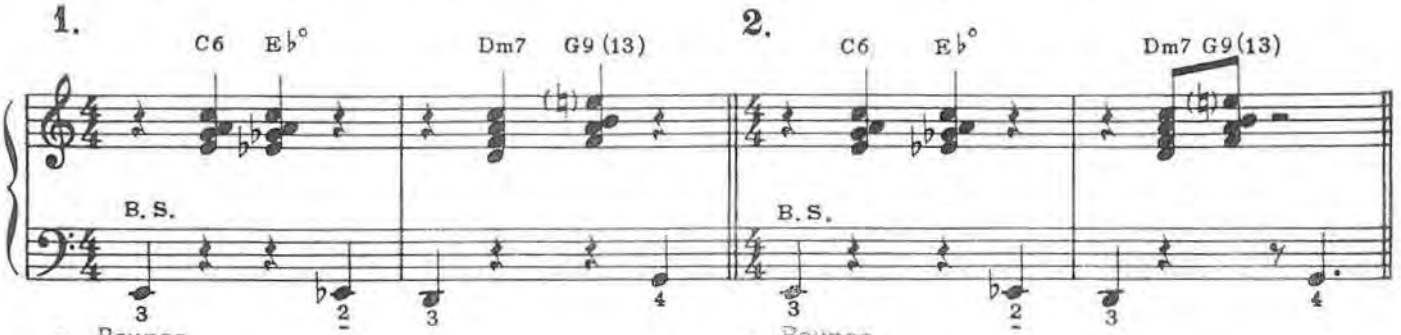
RHYTHMIC "GROWTH"

Basic III

Basic III

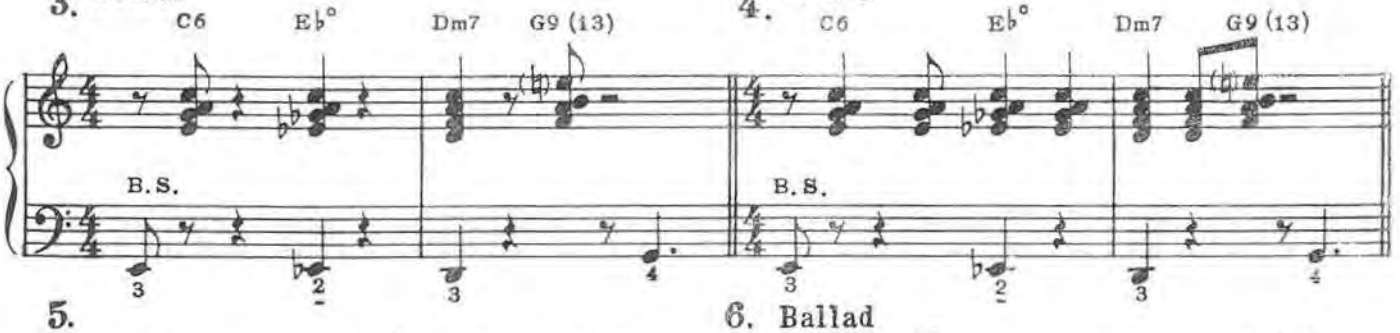


1.



2.

3. Bounce



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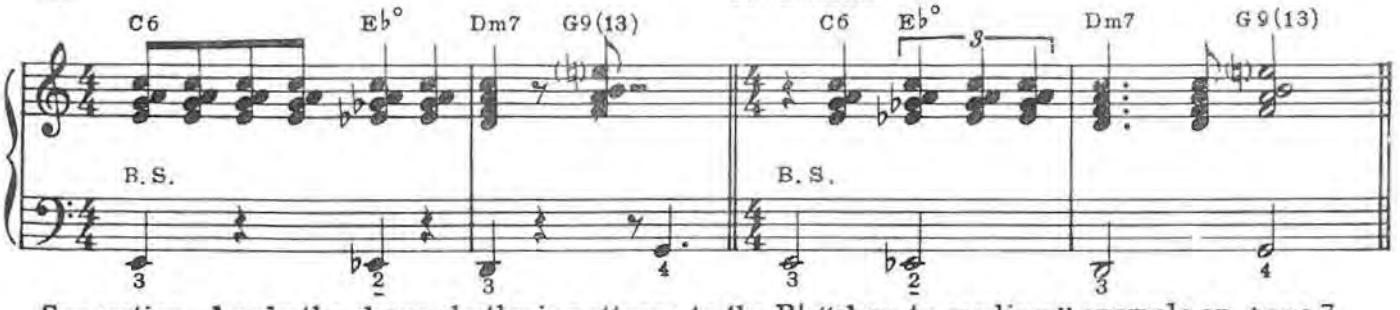


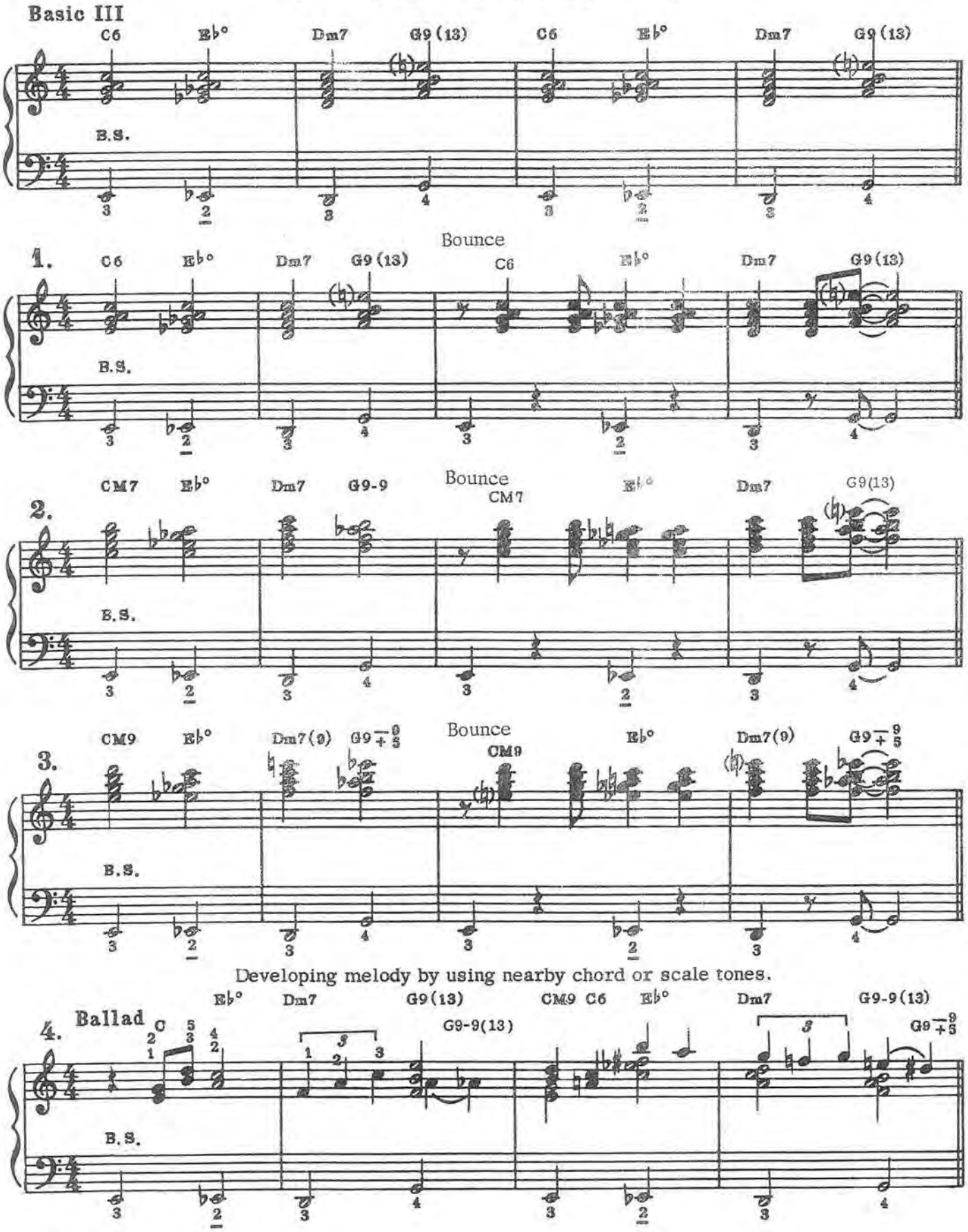
6. Ballad

Suggestion: Apply the above rhythmic patterns to the B♭ "slow to medium" example on *page* 7.

HARMONIC GROWTH

Basic III

(Including one of the rhythmic patterns.)



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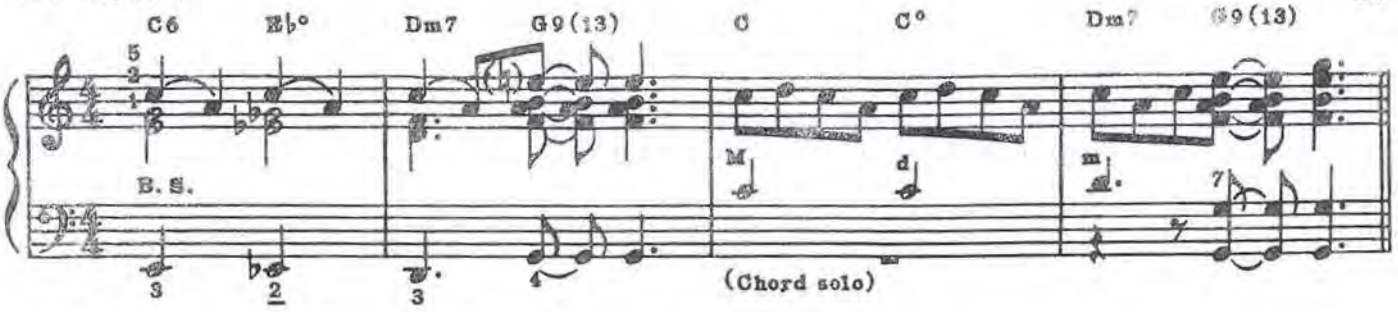
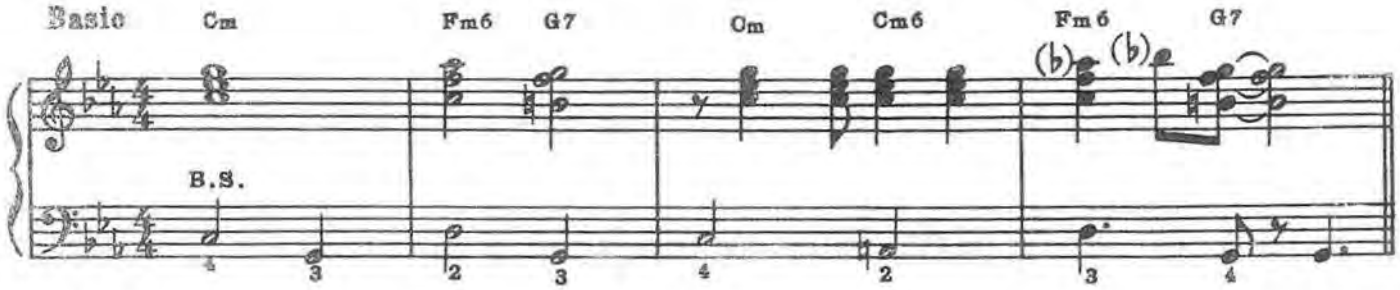


MINOR INTRODUCTIONS



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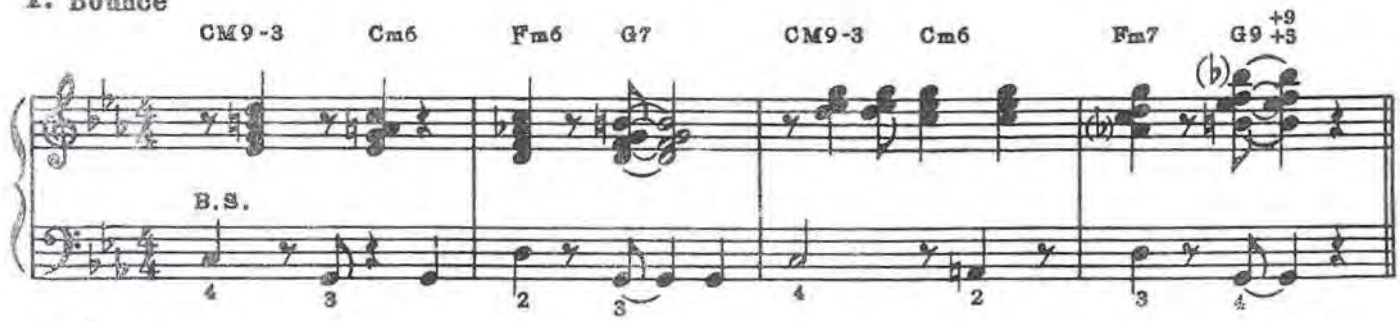

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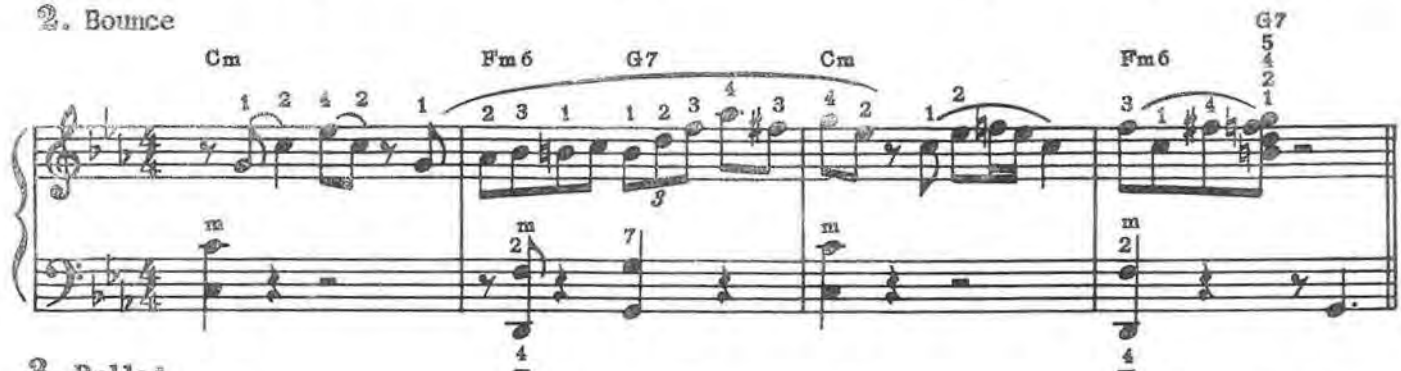
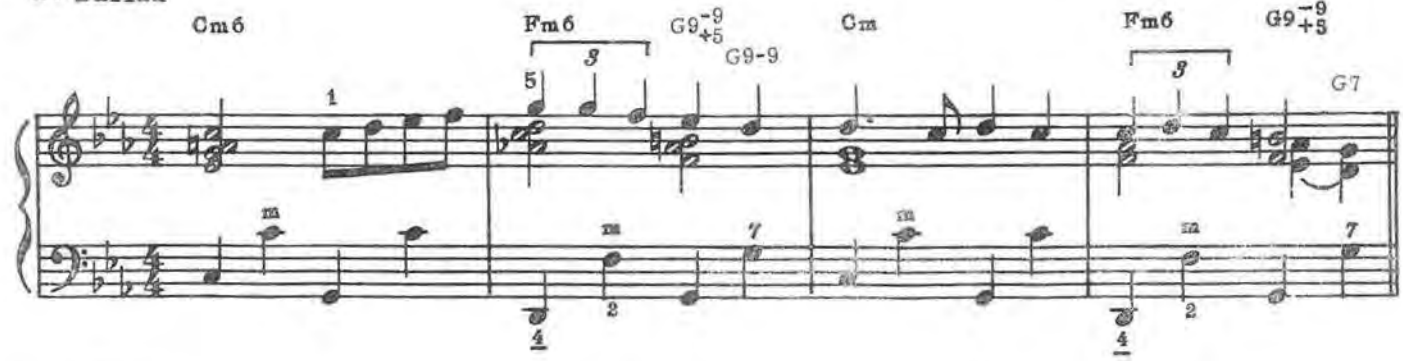
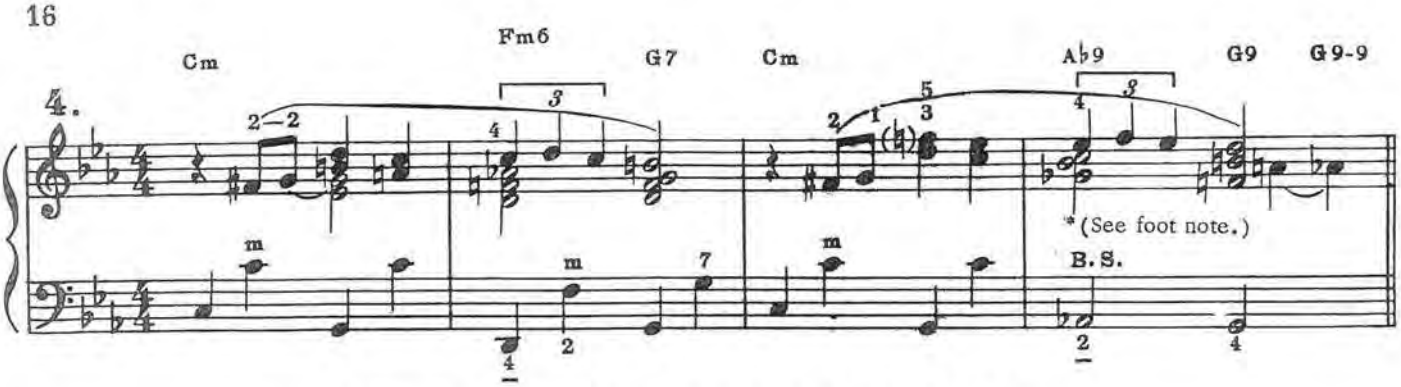


3. Ballad

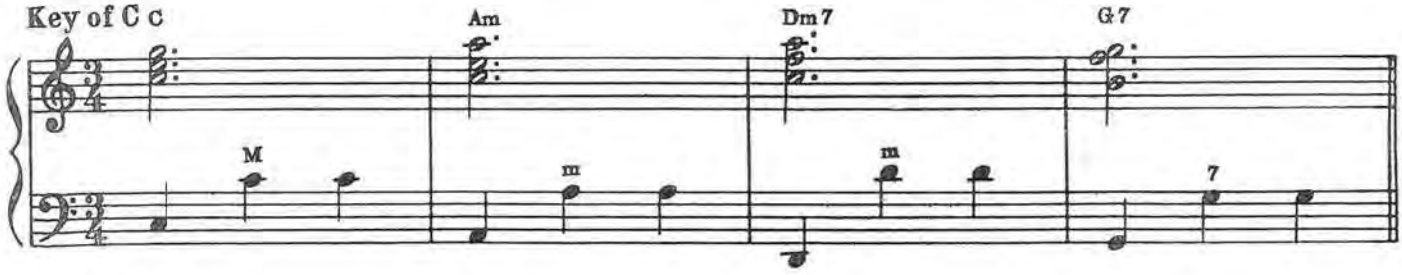




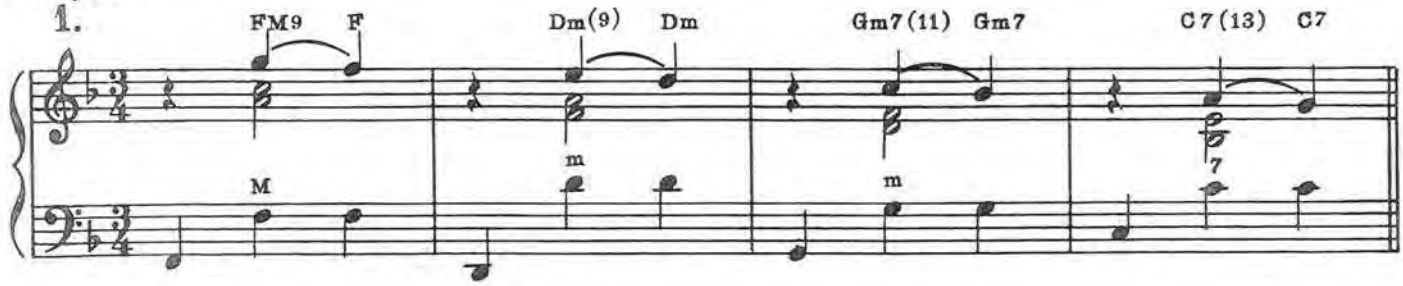
WALTZ INTRODUCTIONS

Basic

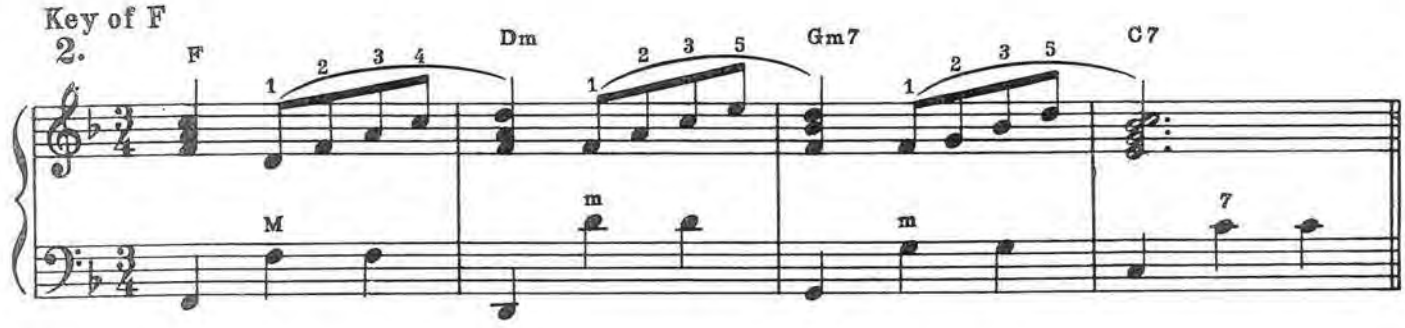
Key of C c



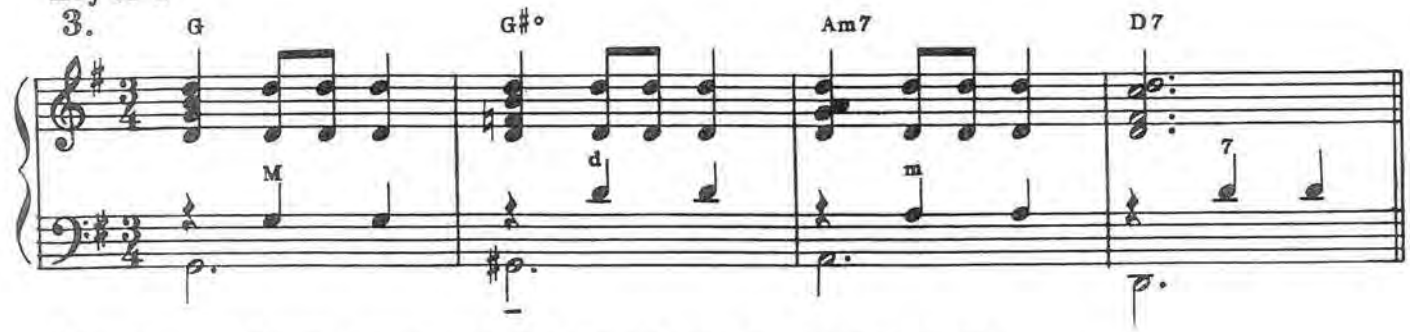
Key of F



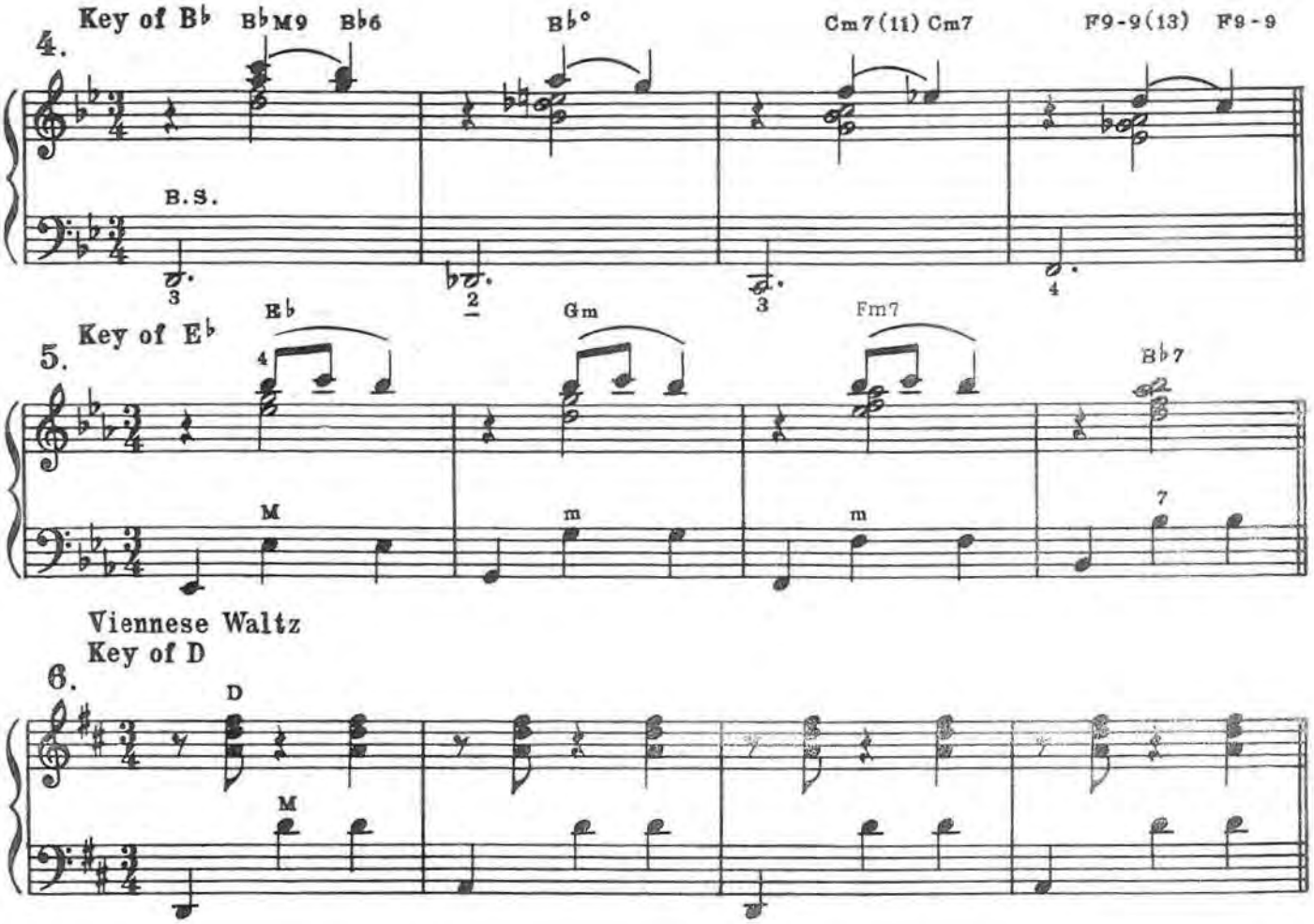
Key of F



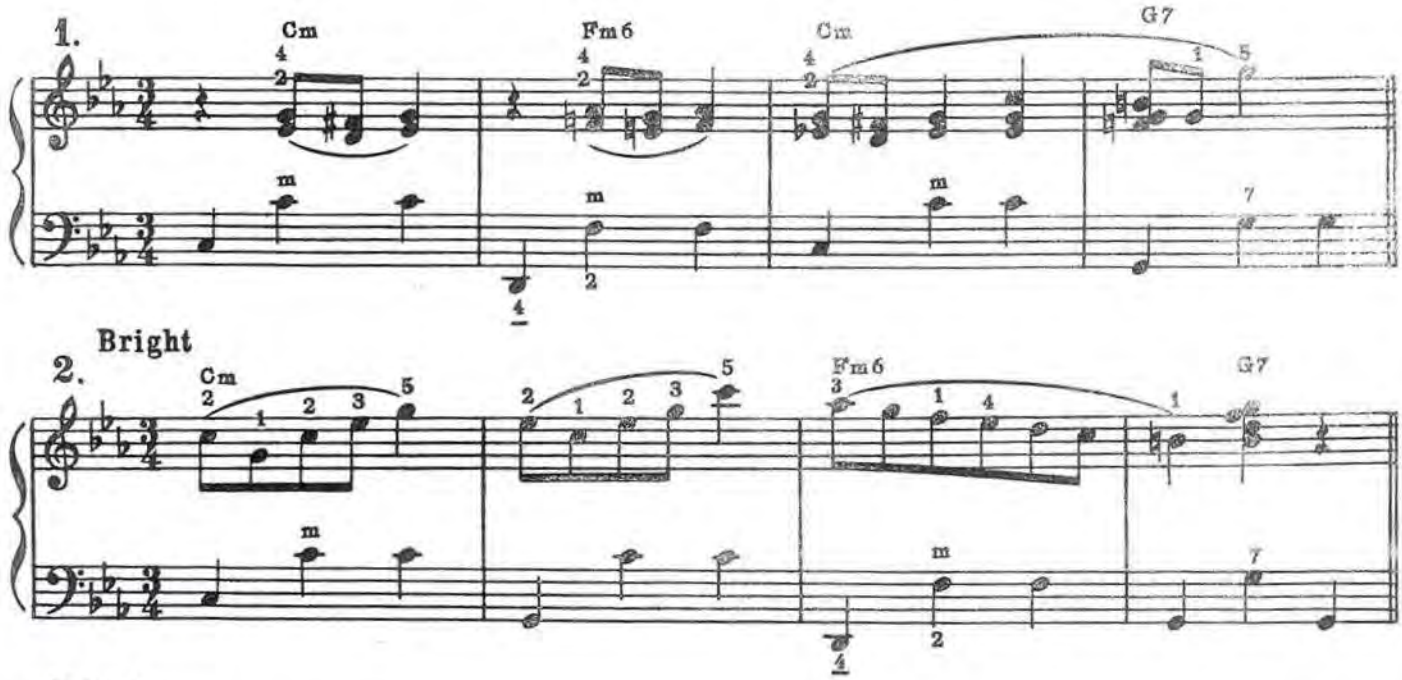
Key of G



* The Dominant 7th chord may be preceded by a 7th chord one half-step higher.

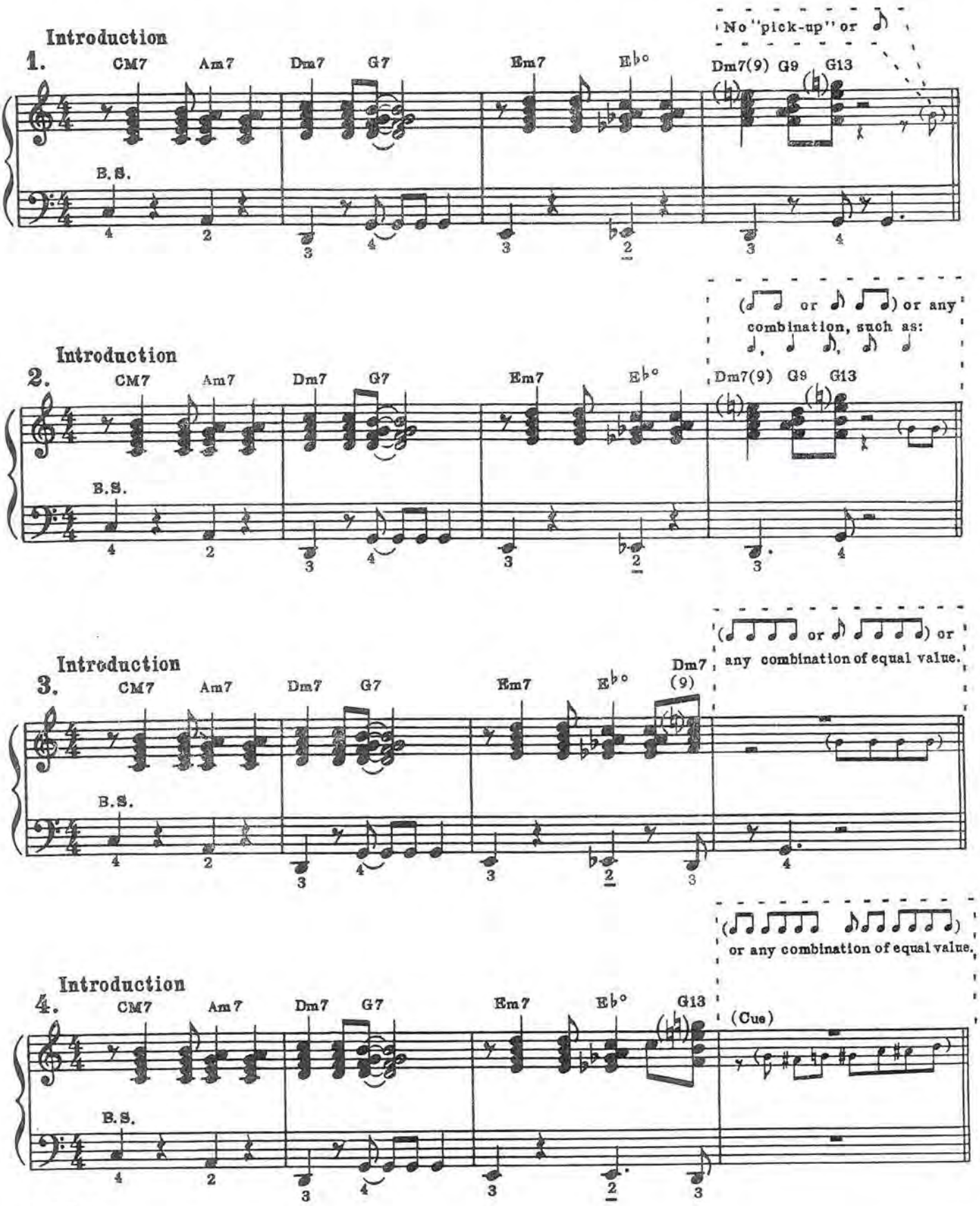


WALTZ INTRODUCTIONS IN MINOR



THE "PICK-UP"

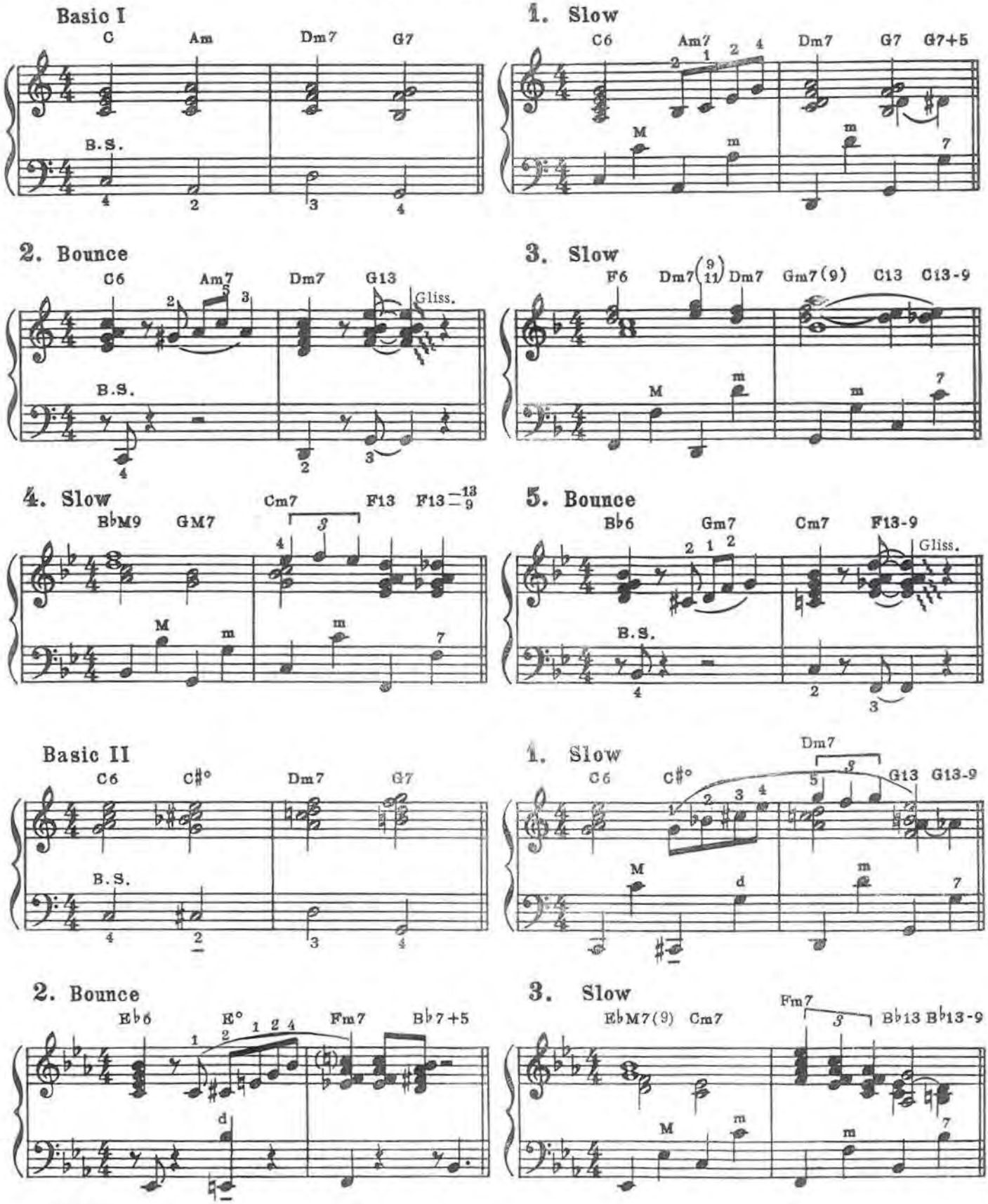
When a tune begins with a "Pick-up," the introduction should be adjusted to allow room for it.



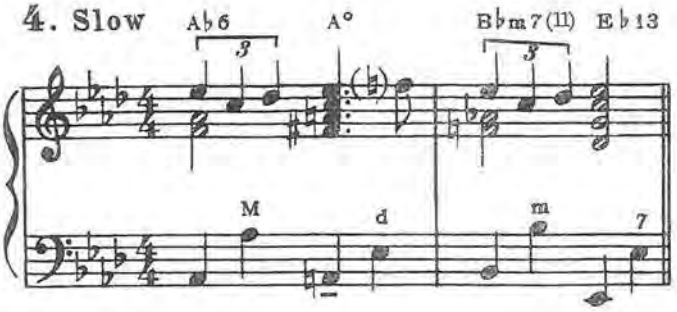
TURN-AROUNDS

On Basics I, II and III

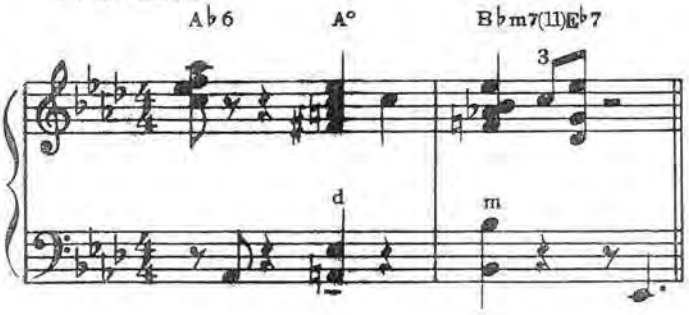
Turn-arounds are, in effect, two-measure introductions.
They can be made four measures by repeating, extending or combining.



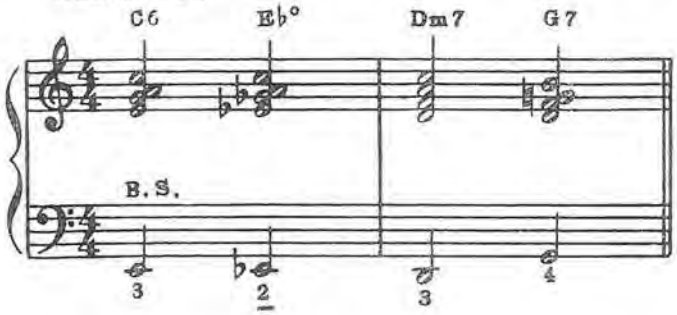
4. Slow



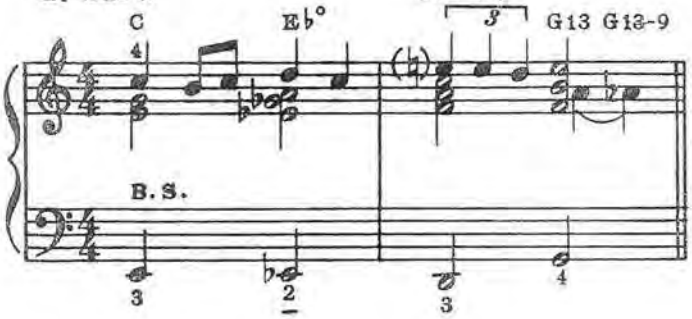
5. Bounce



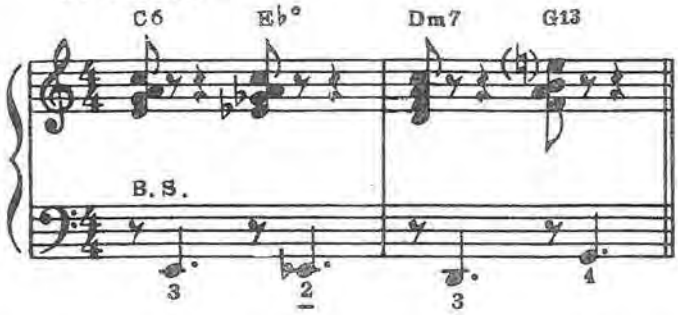
Basic III



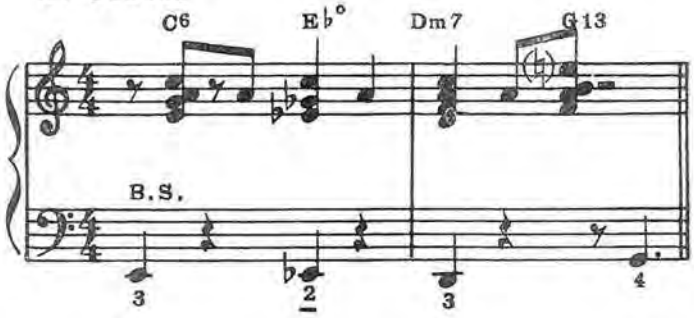
1. Slow



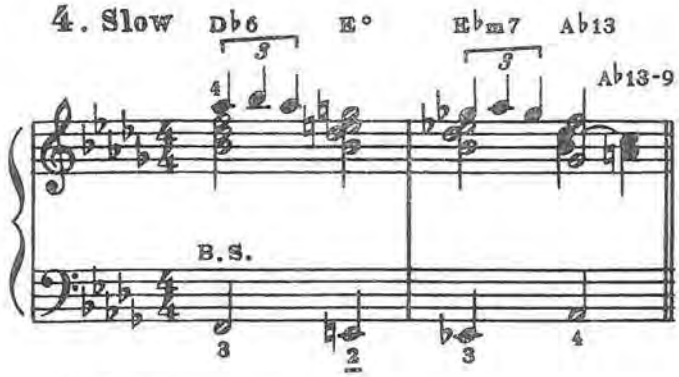
2. Bounce



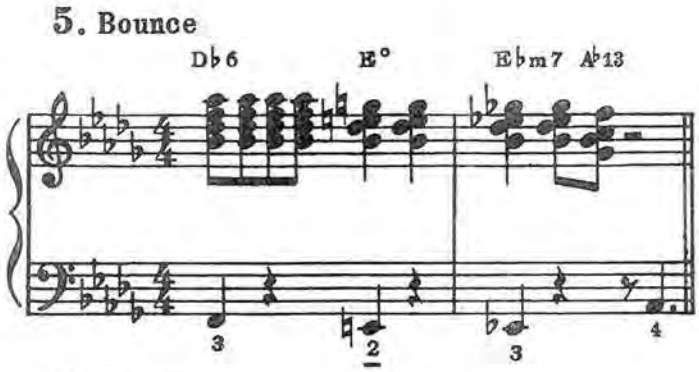
3. Bounce



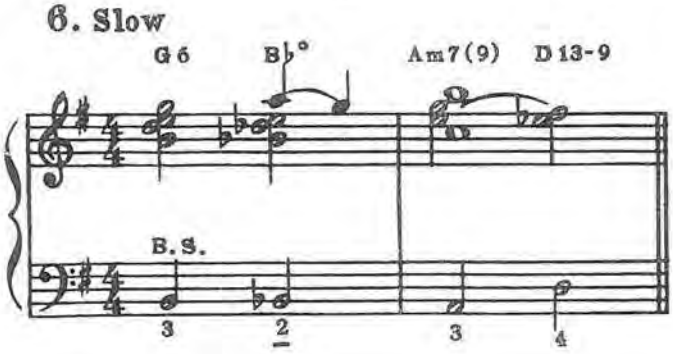
4. Slow



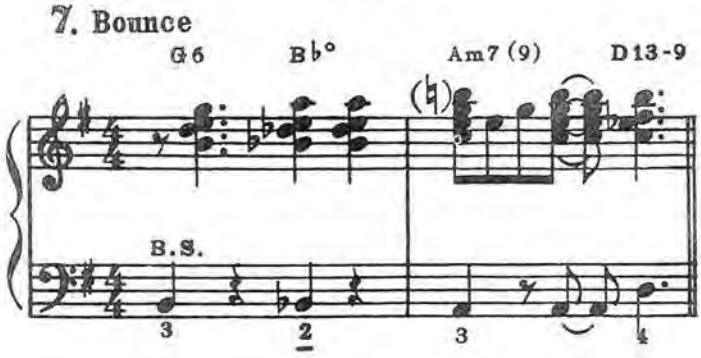
5. Bounce



6. Slow



7. Bounce

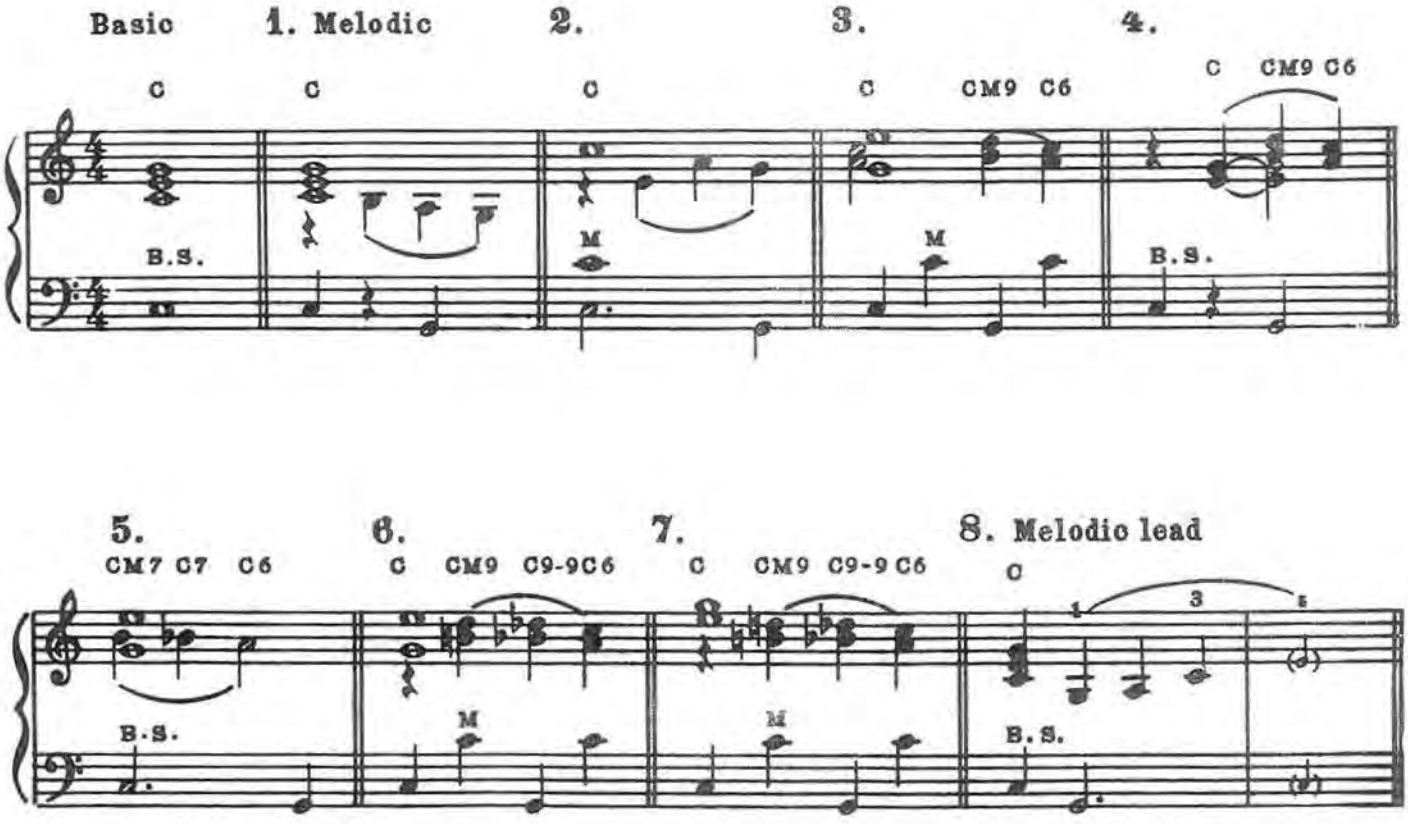


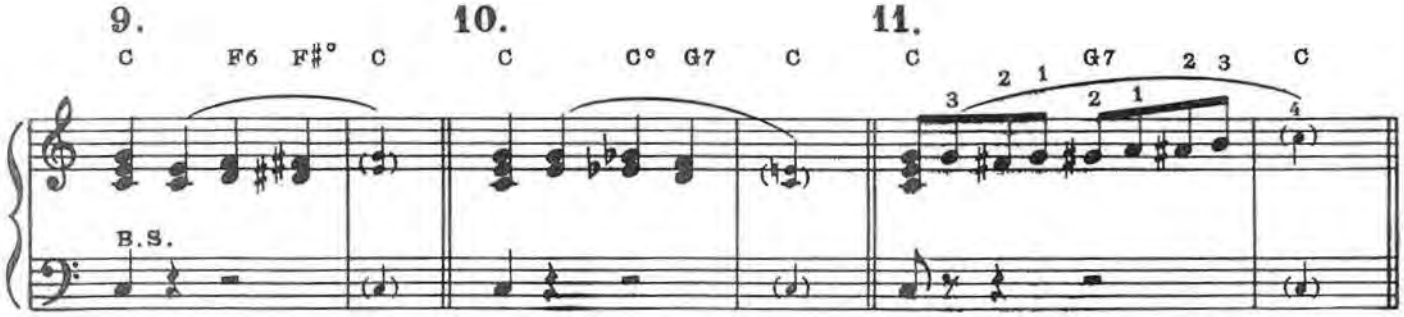
ONE-MEASURE TURN-AROUNDS

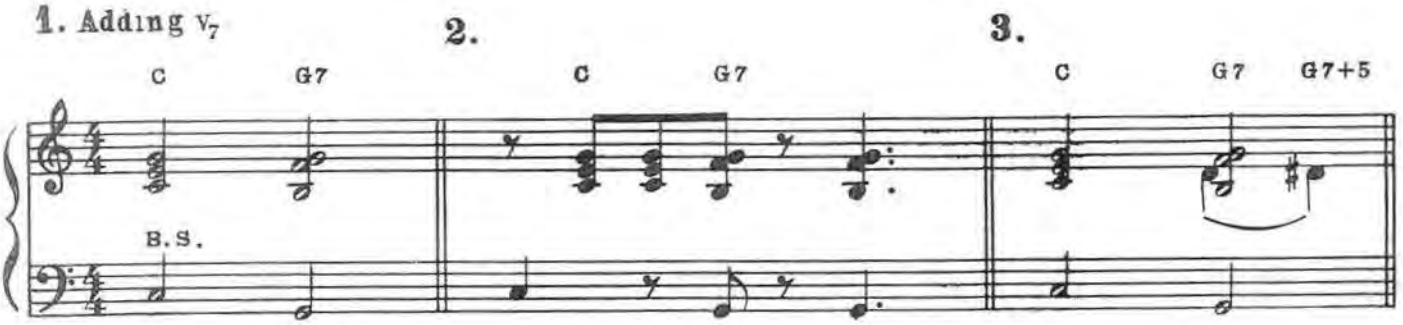
One-measure turn-arounds present more of a problem than two-measure turn-arounds — Why ? Because frequently no change of chord is indicated on the sheet music. This does not mean that nothing should be done about it. Where no change of chord is indicated there usually is in the piano arrangement some 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 (V_7) or chords (II_7 - V_7)
which may be repeated, arpeggiated or varied.

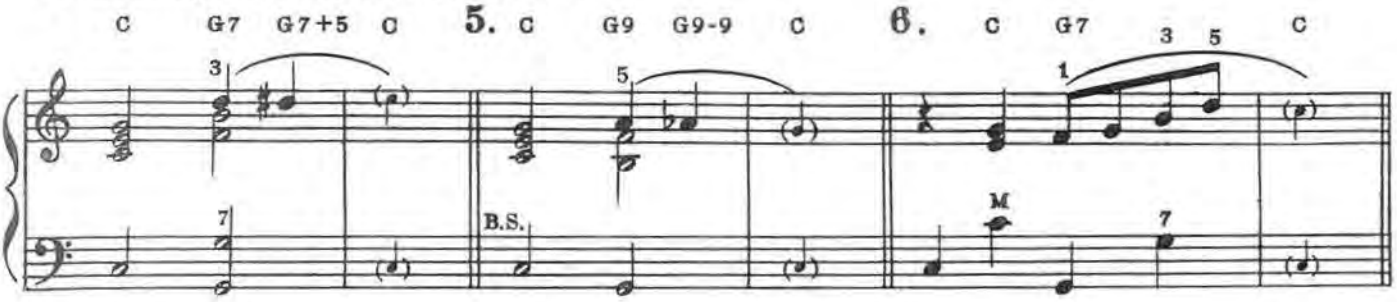
The same solutions also may be applied to a two-measure turn-around where only a tonic (I) chord is indicated. However, the easiest solution, in this case, is to use the basic progression I - VI - II - V_7.

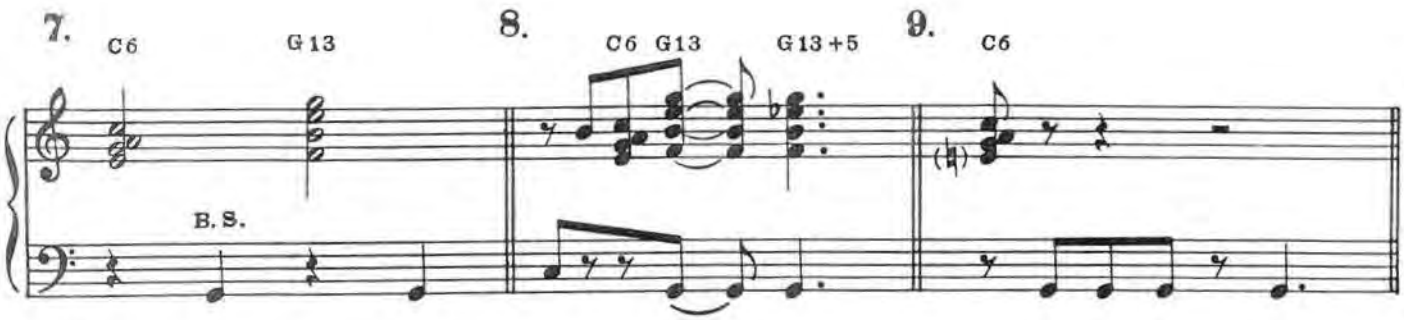




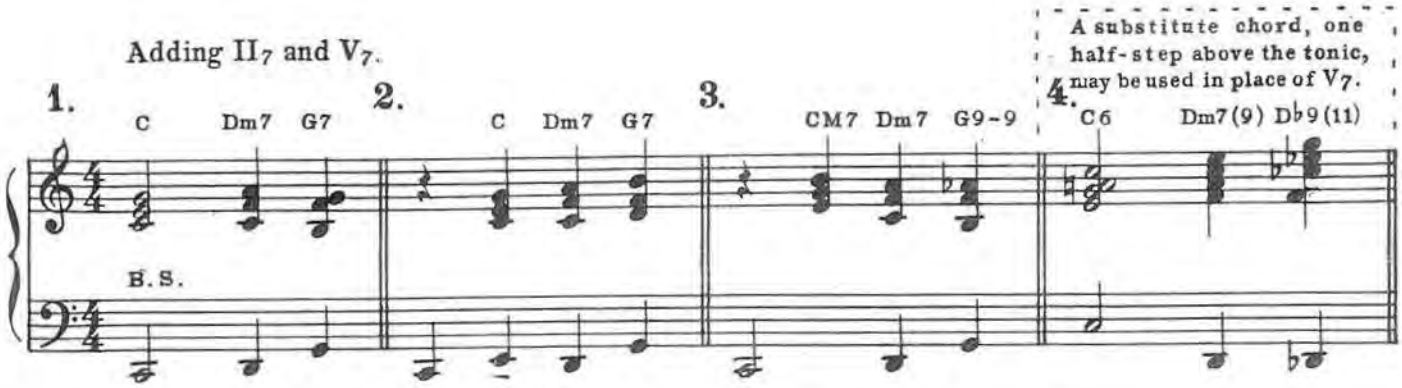


4. Leading smoothly to melody note.

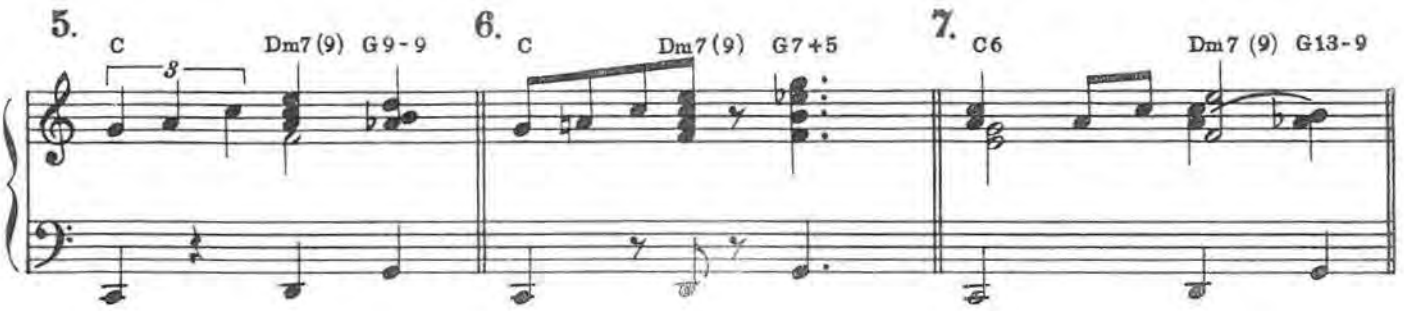




Adding II_7 and V_7.



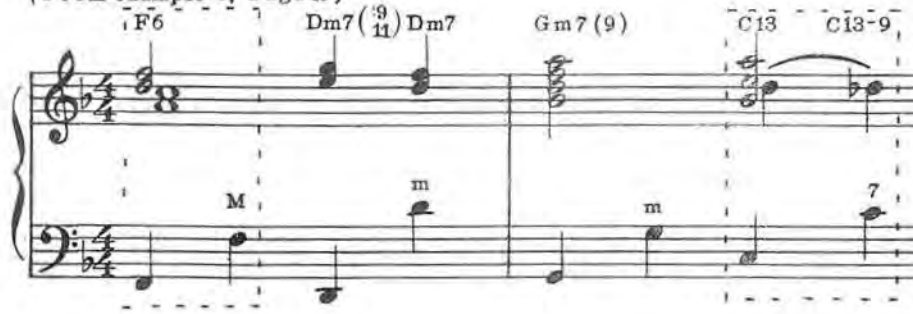
A substitute chord, one half-step above the tonic, may be used in place of V_7.



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

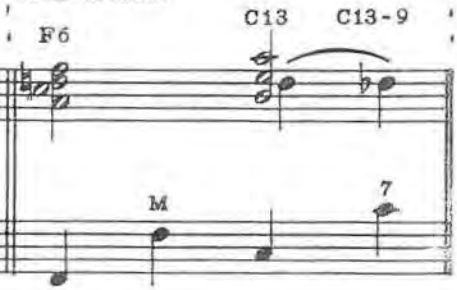
Two measure turn-around.

(From example 3, Page 19)



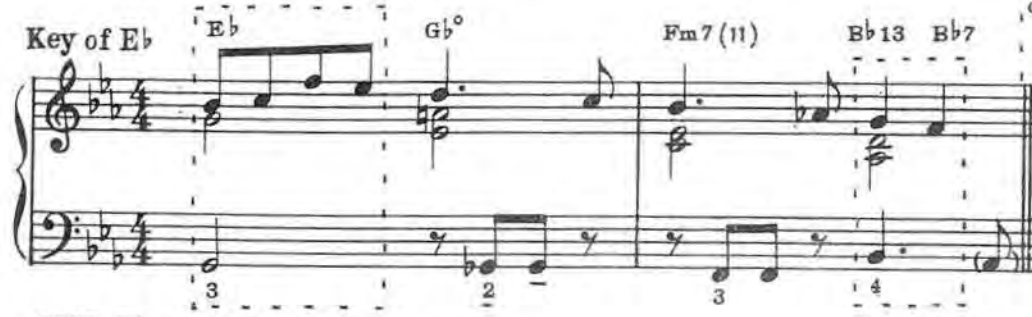
One-measure turn-around.

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



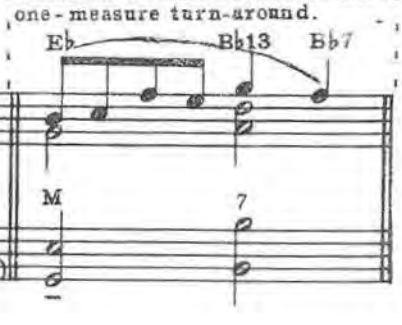
Introduction.

(From example 4, page 5).



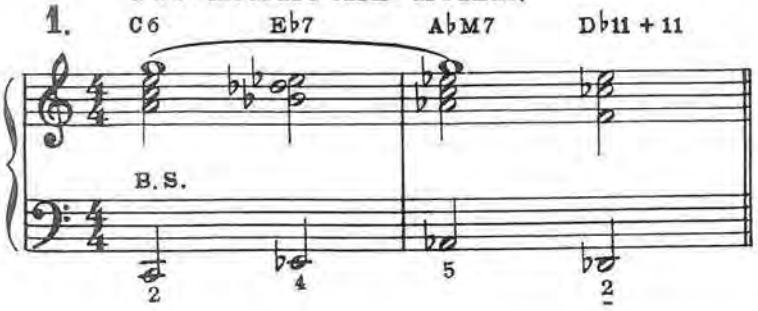
One-measure turn-around.

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



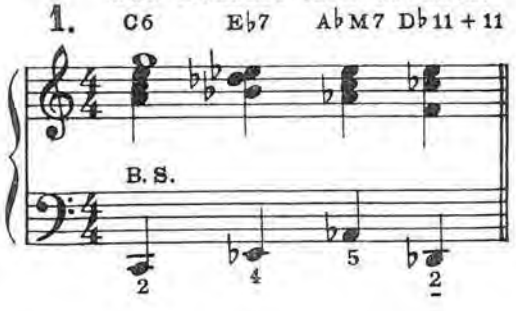
Some modern progressions are slight variations of I - VI - II - V_7; that is, more developed.

Two-measure turn-arounds.



or

One-measure turn-arounds.



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.

End Of Book One

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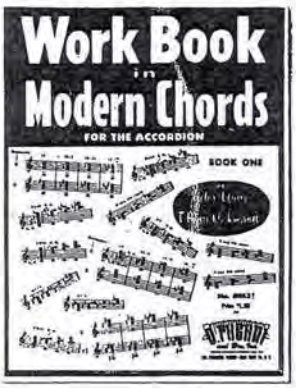

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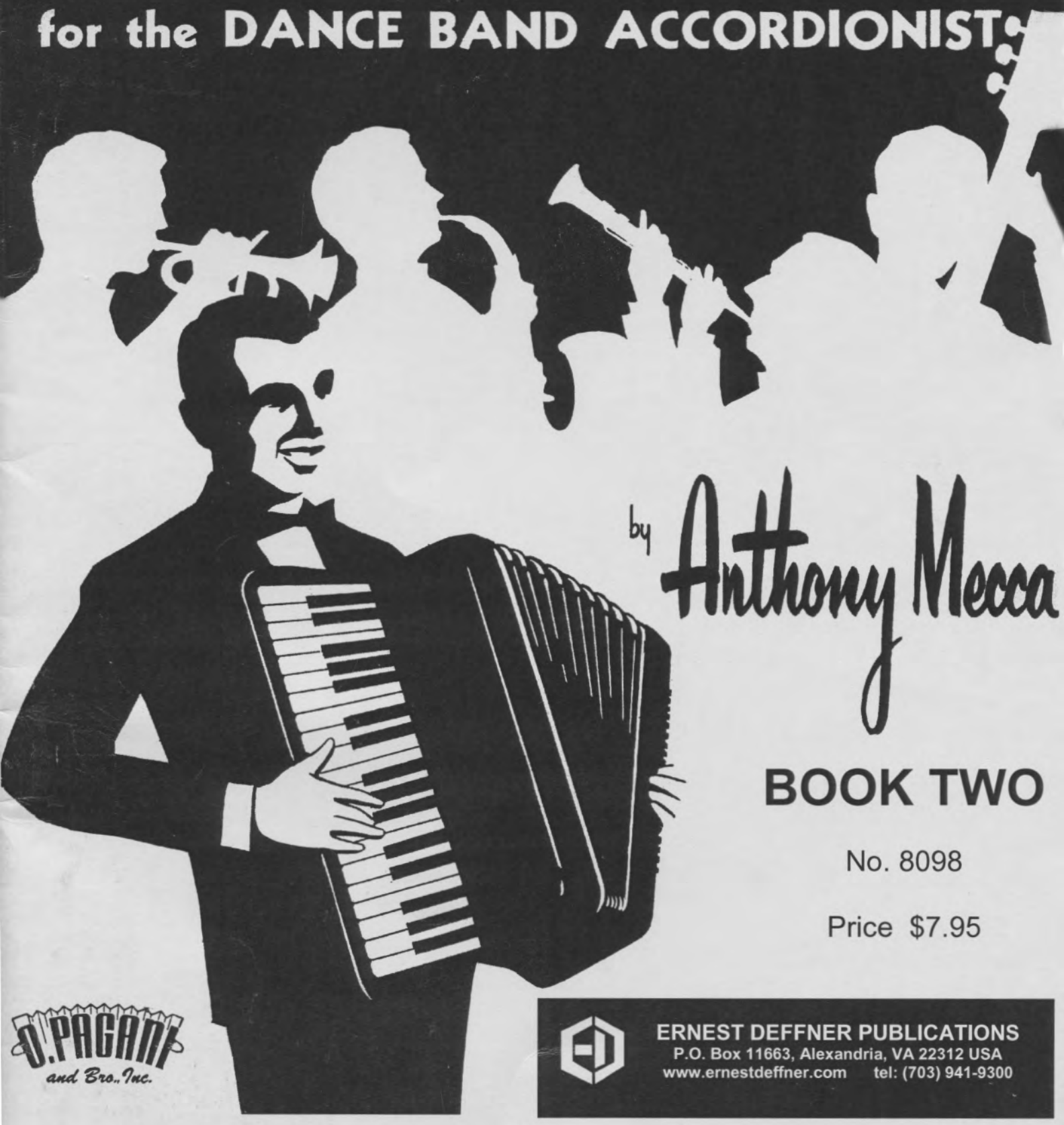

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No. 8098

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"
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THE PUBLISHERS

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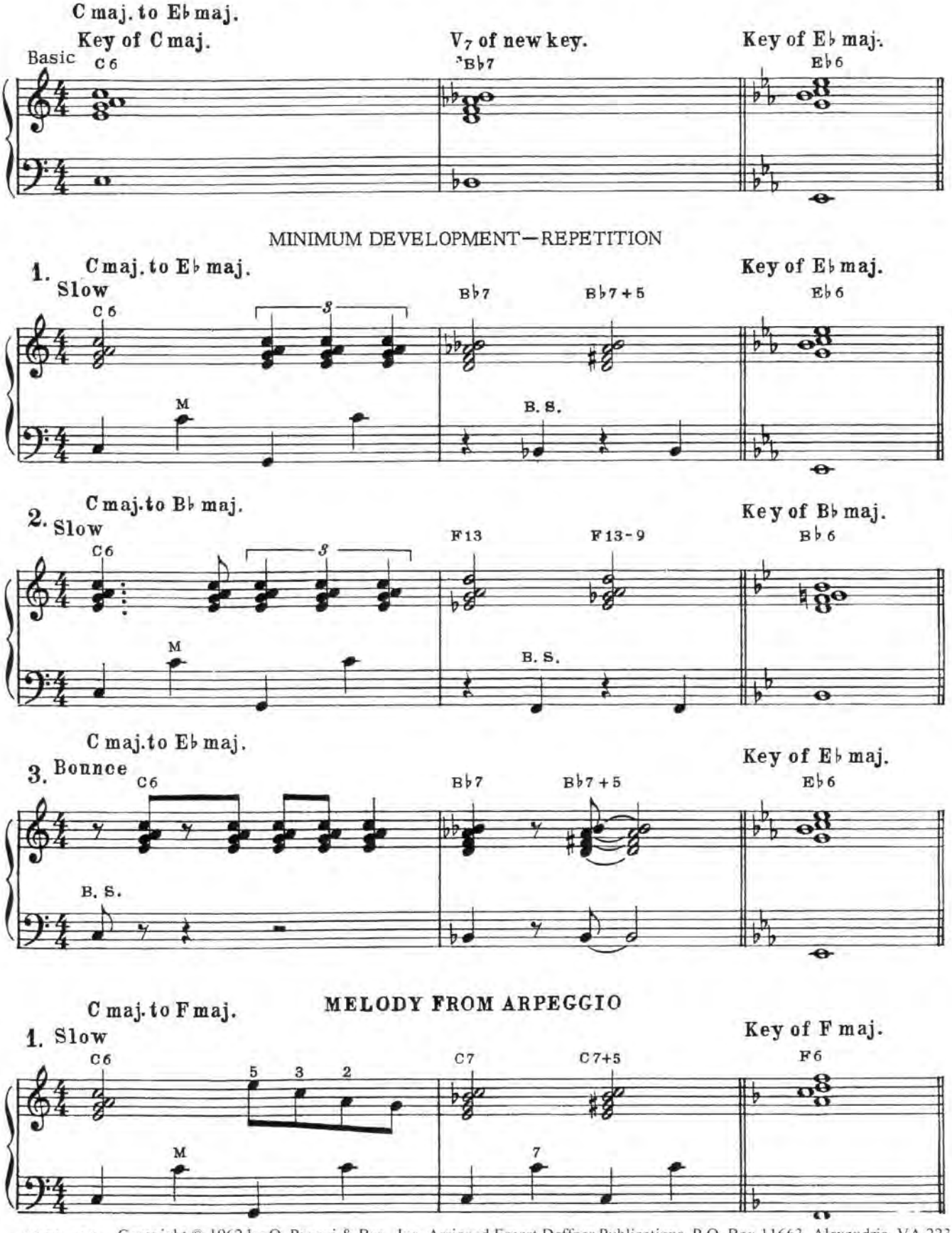

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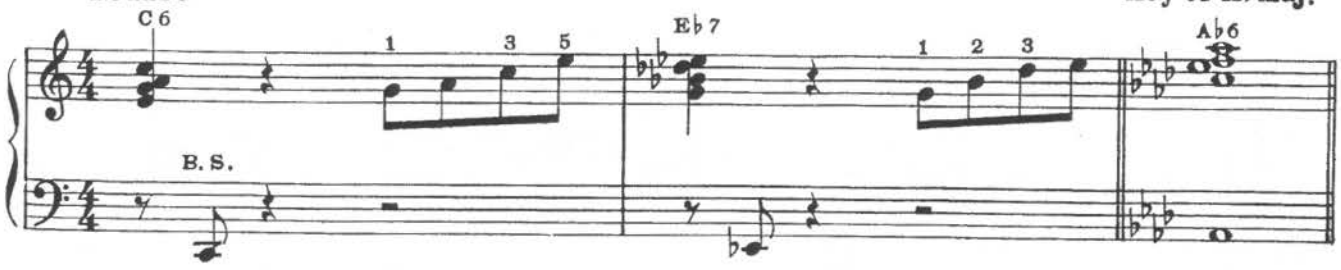
2. Bounce

C maj. to A♭ maj.

Key of A♭ maj.

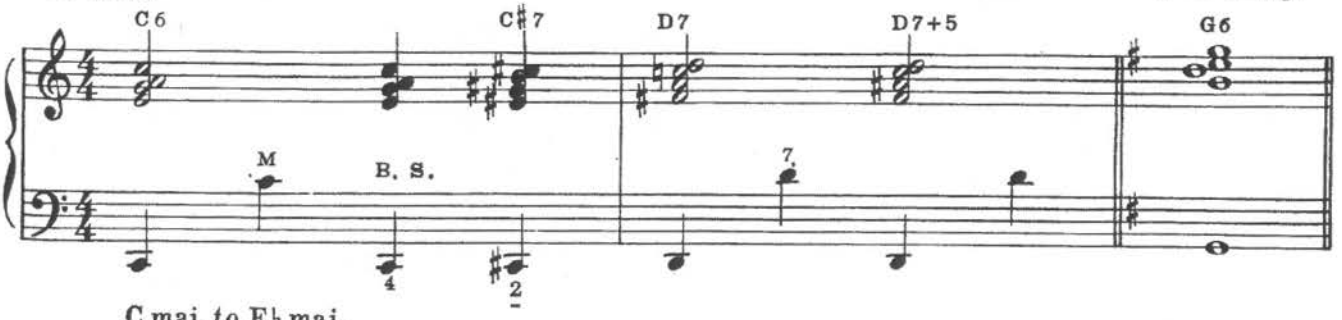


CHROMATIC TO NEARBY V_7

1. Slow

C maj. to G maj.

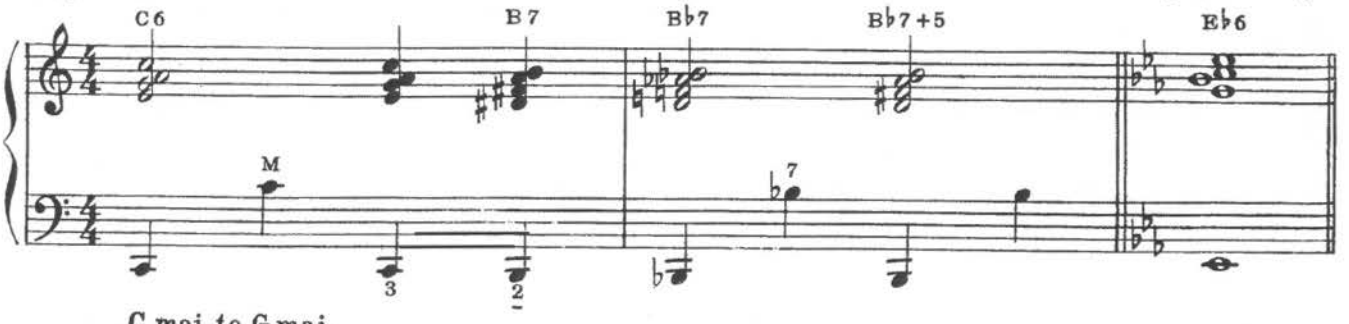
Key of G maj.



2. Slow

C maj. to E♭ maj.

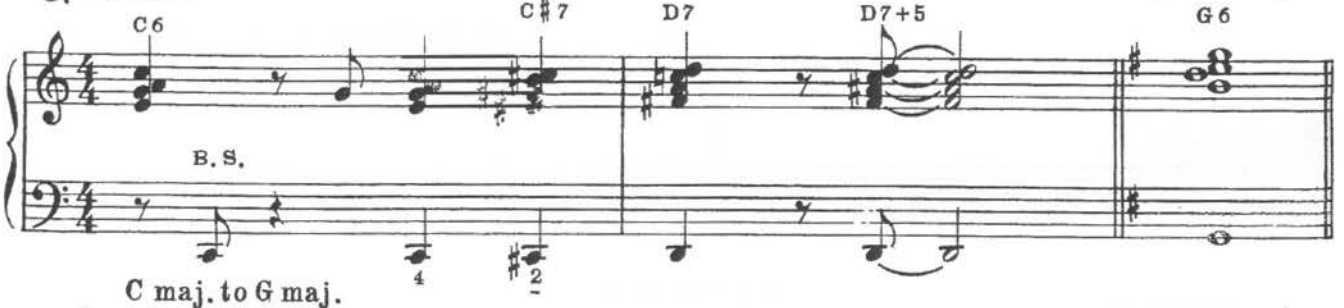
Key of E♭ maj.



3. Bounce

C maj. to G maj.

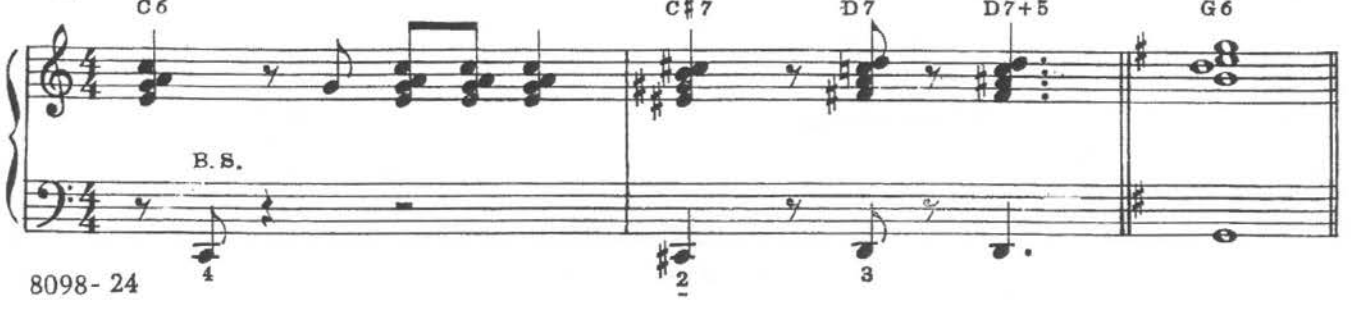
Key of G maj.



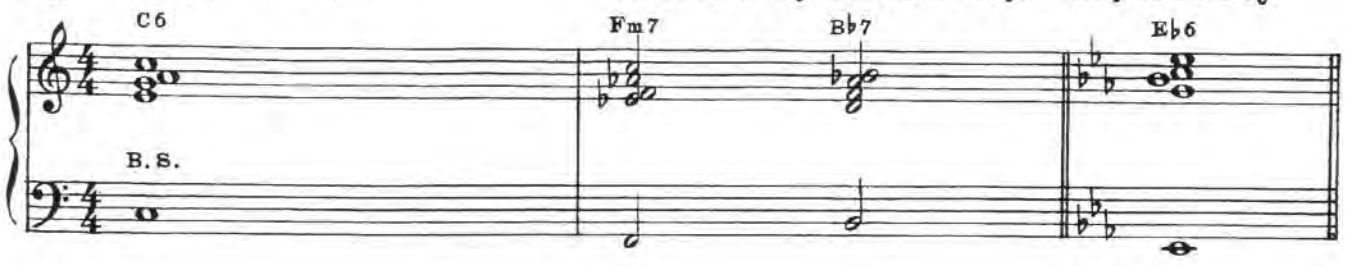
4. Bounce

C maj. to G maj.

Key of G maj.



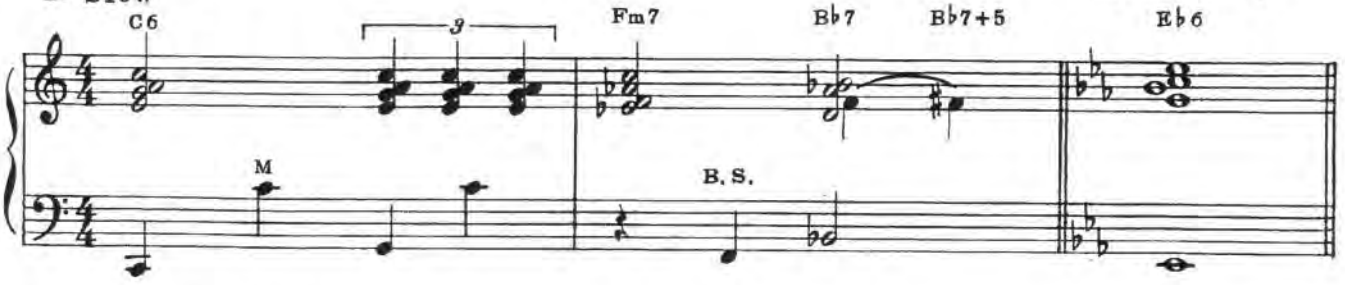
5. **C maj. to E♭ maj.** **II$_7$ of new key. V$_7$ of new key.** **Key of E♭ maj.**



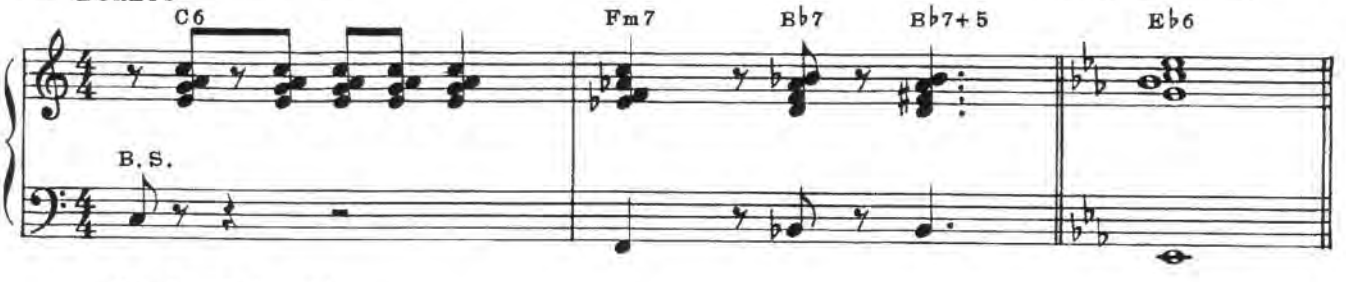
MINIMUM DEVELOPMENT—REPETITION

C maj. to E♭ maj.

1. Slow **Key of E♭ maj.**

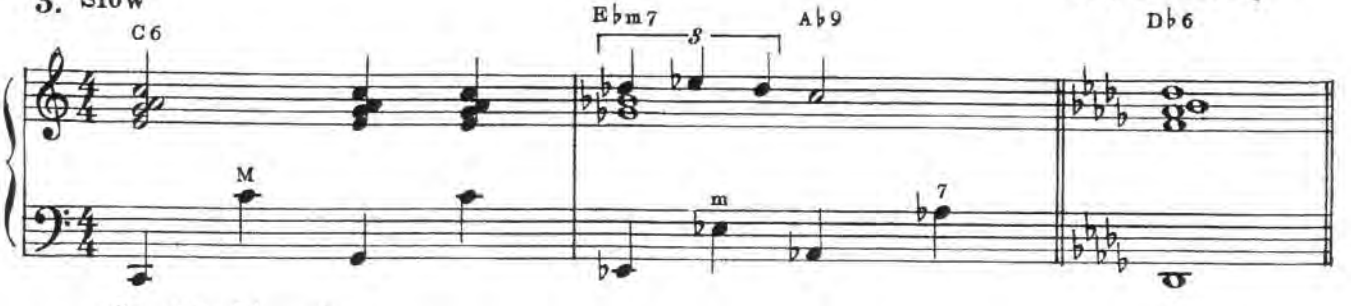


2. Bounce **C maj. to E♭ maj.** **Key of E♭ maj.**



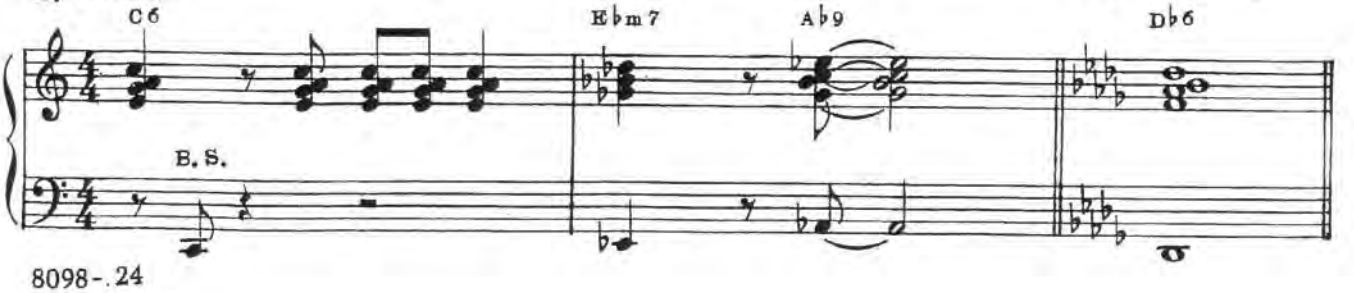
C maj. to D♭ maj.

3. Slow **Key of D♭ maj.**



C maj. to D♭ maj.

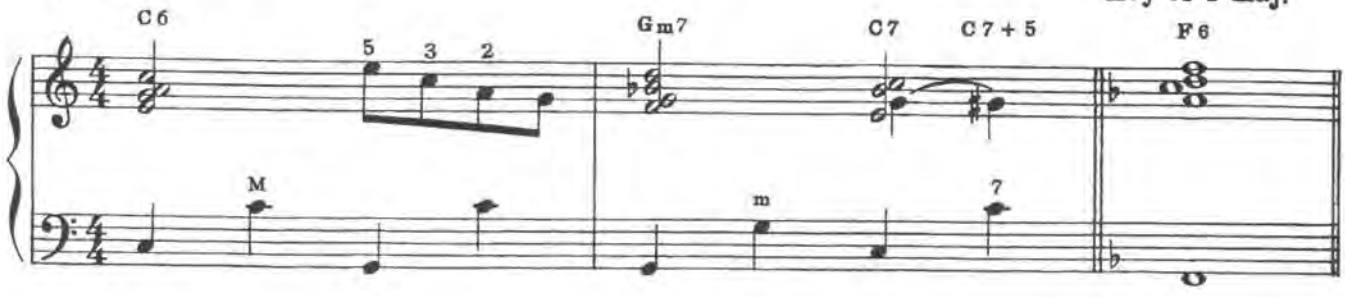
4. Bounce **Key of D♭ maj.**



MELODY FROM ARPEGGIO

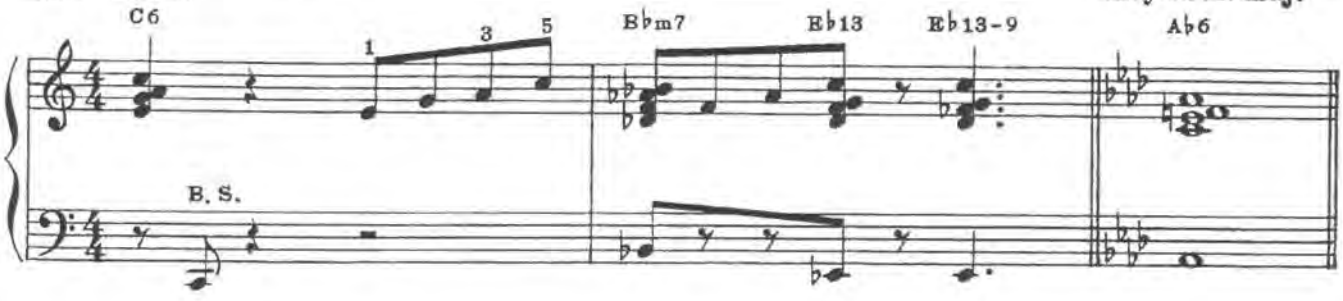
C maj. to F maj.

1. Slow



C maj. to A♭ maj.

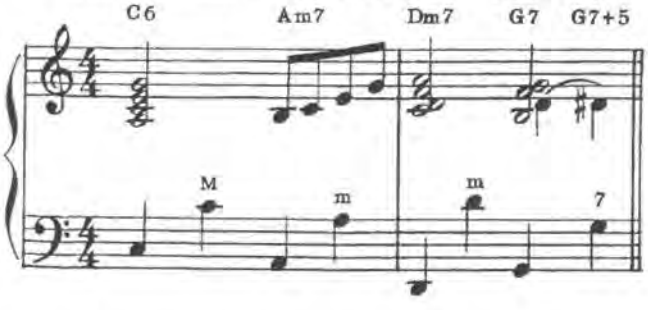
2. Bounce



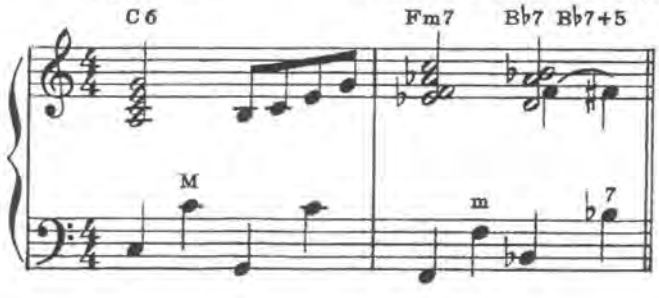
MODULATION UTILIZING A PREVIOUS EXAMPLE

(Turn-around changed into a modulation)

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



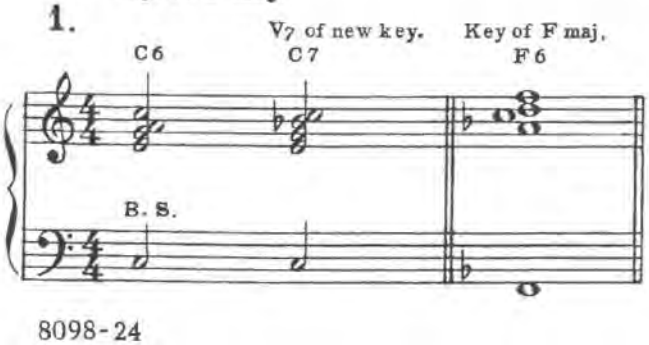
Modulation



ONE-MEASURE MODULATIONS

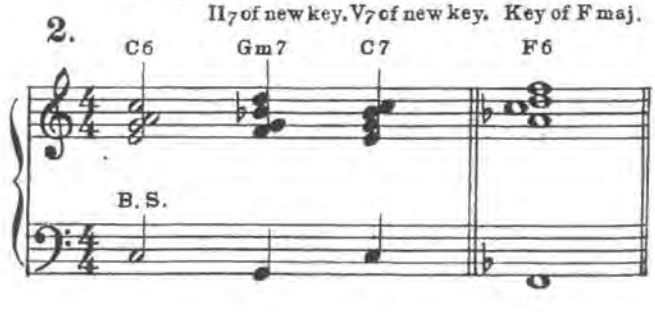
C maj. to F maj.

1.



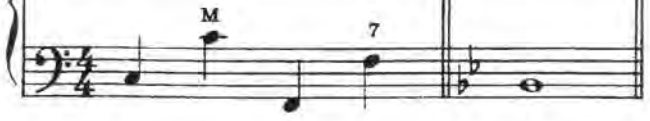
C maj. to F maj.

2.



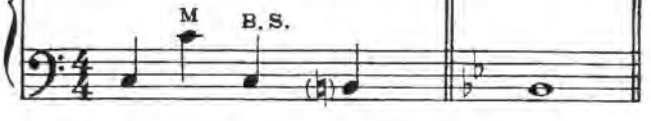
C maj. to B♭ maj.

3. C6 | V7 of new key. F13 F13-9 | Key of B♭ maj. B♭6



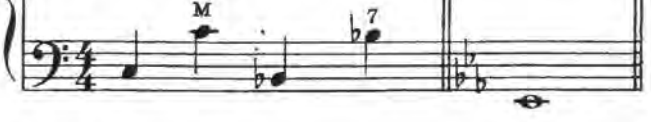
C maj. to B♭ maj.

4. C6 | II7 of new key. V7 of new key. Cm7(9) B9+9 | Key of B♭ maj. B♭6



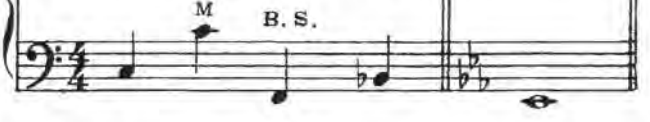
C maj. to E♭ maj.

5. C6 | V7 of new key. B♭7 B♭7+5 | Key of E♭ maj. E♭6



C maj. to E♭ maj.

6. C6 | II7 of new key. Fm7 | V7 of new key. B♭7 | Key of E♭ maj. E♭6



C maj. to A♭ maj.

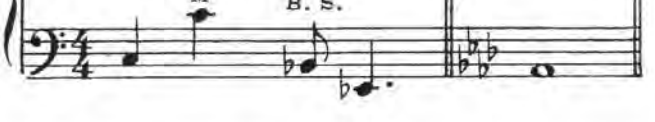
Bounce

7. C6 | V7 of new key. E♭9 E♭13-9 | Key of A♭ maj. A♭6

C maj. to A♭ maj.

Bounce

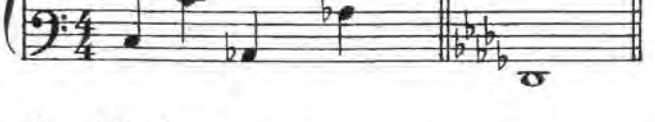
8. C6 | II7 of new key. B♭m7 | V7 of new key. E♭13-9 | Key of A♭ maj. A♭6



C maj. to D♭ maj.

Bounce

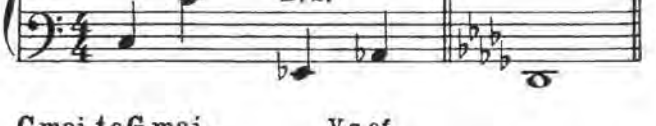
9. C6 | V7 of new key. A♭7 | Key of D♭ maj. D♭6



C máj. to D♭ maj.

Ballad

10. C6 | II7 of new key. E♭m7 | V7 of new key. A♭7 | Key of D♭ maj. D♭6



C maj. to G maj.

Bounce

11. C6 | V7 of new key. D7 D7+5 | Key of G maj. G7

C maj. to G maj.

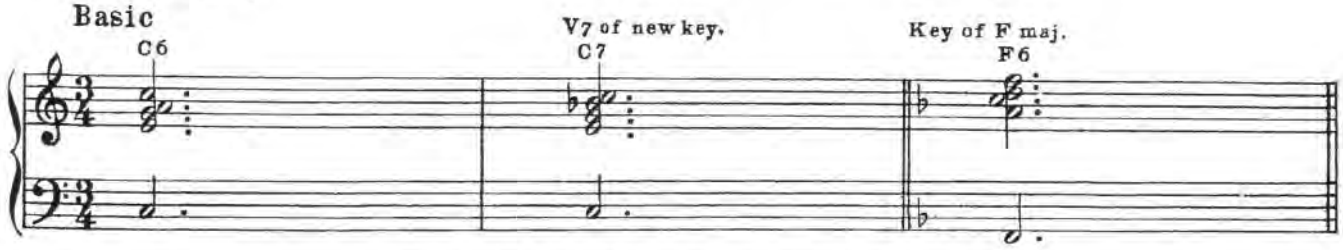
Bounce

12. C6 2 3 | II7 of new key. Am7 | V7 of new key. D7 G6 | Key of G maj.

WALTZ MODULATIONS

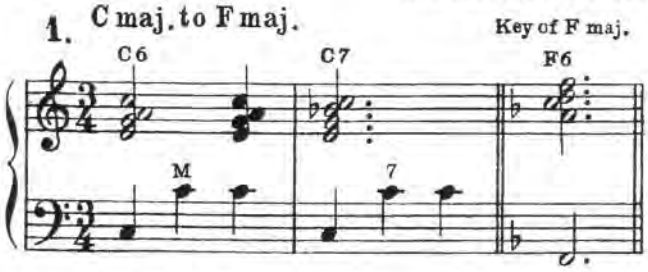
C maj. to F maj.

Basic

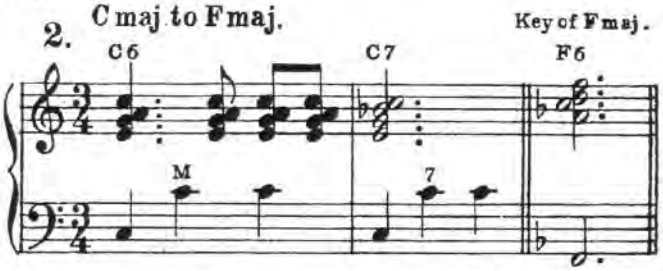


MINIMUM DEVELOPMENT—REPETITION

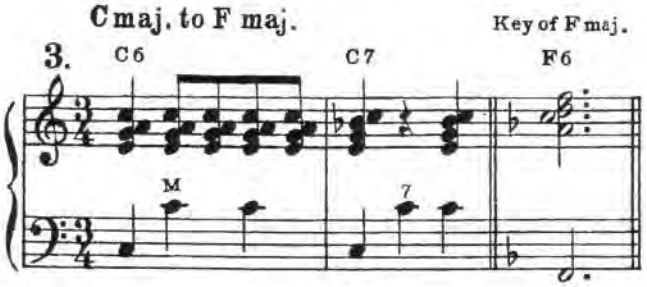
1. C maj. to F maj.



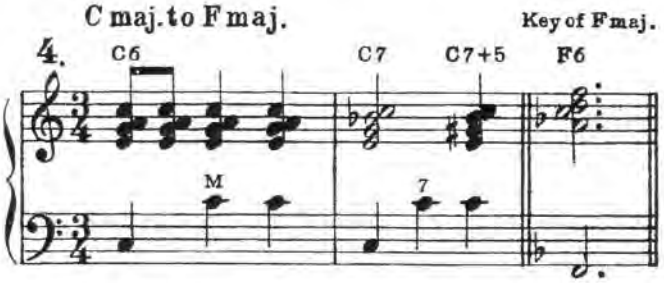
2. C maj. to F maj.



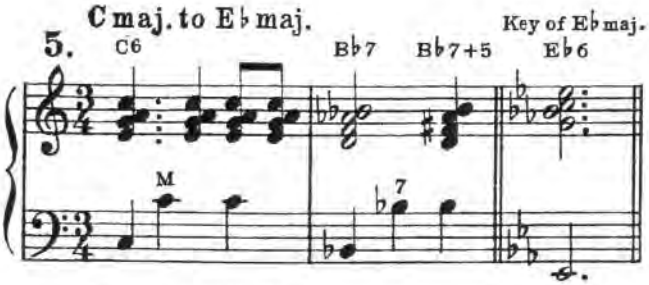
3. C maj. to F maj.



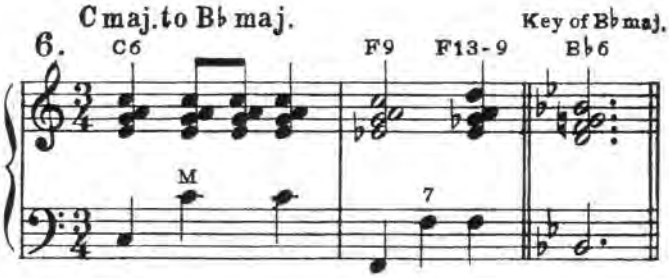
4. C maj. to F maj.



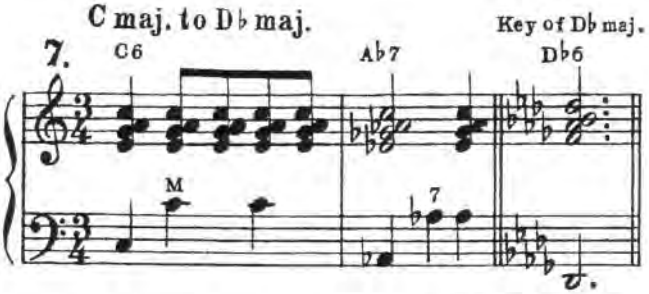
5. C maj. to E♭ maj.



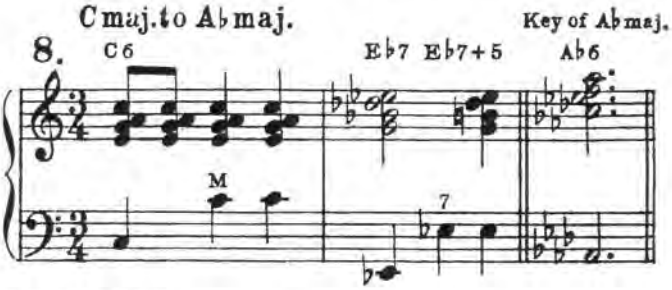
6. C maj. to B♭ maj.



7. C maj. to D♭ maj.

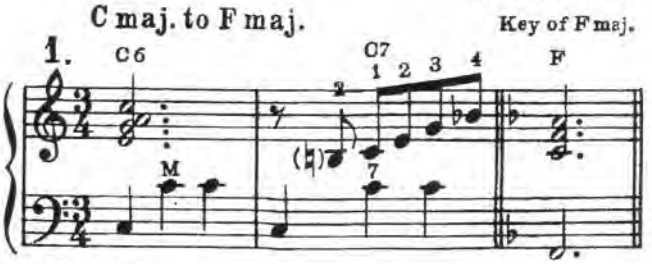


8. C maj. to A♭ maj.

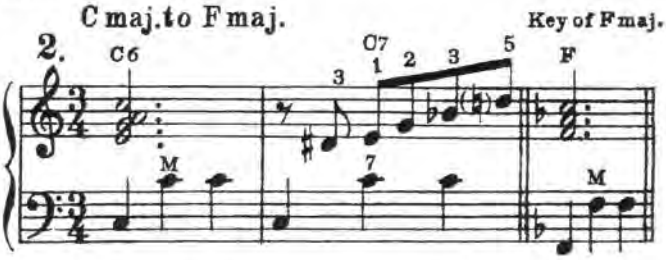


MELODY FROM ARPEGGIO

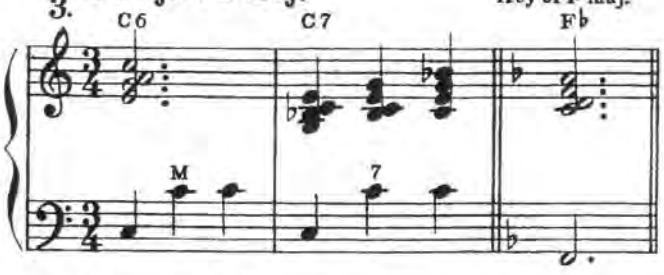
1. C maj. to F maj.



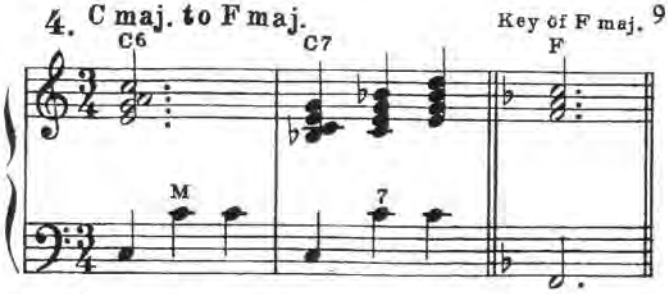
2. C maj. to F maj.



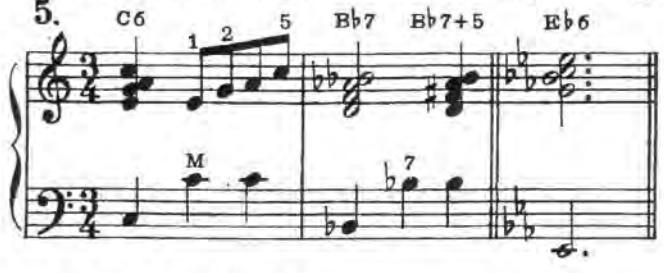
3. C maj. to F maj.



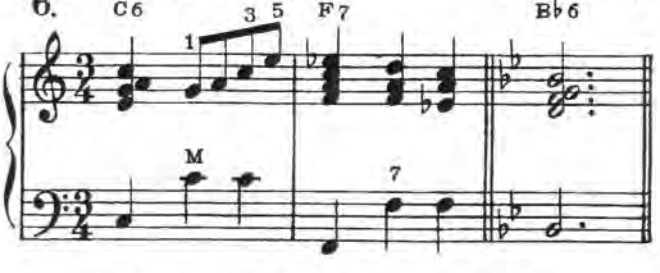
4. C maj. to F maj.



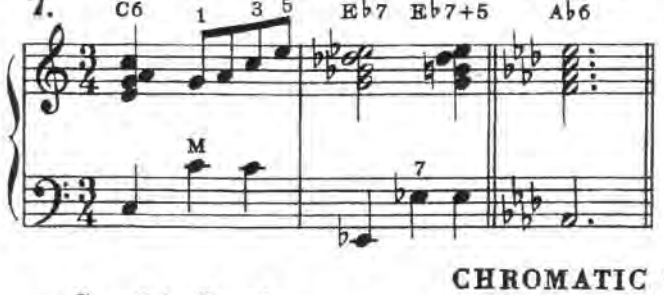
5. C maj. to E♭ maj.



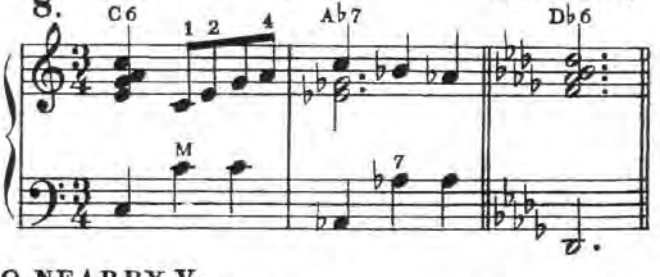
6. C maj. to B♭ maj.



7. C maj. to A♭ maj.

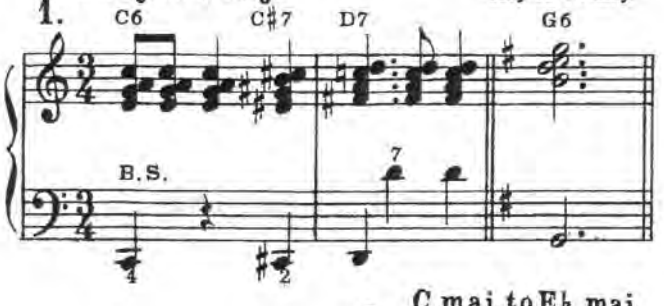


8. C maj. to D♭ maj.

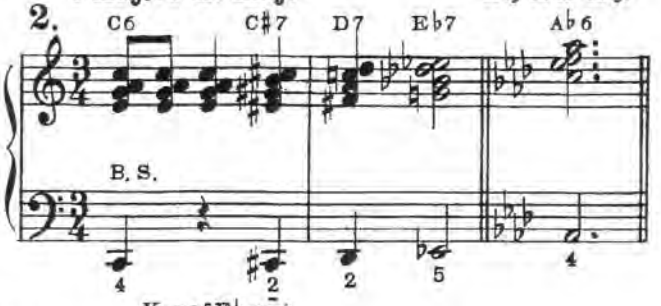


CHROMATIC TO NEARBY V_7

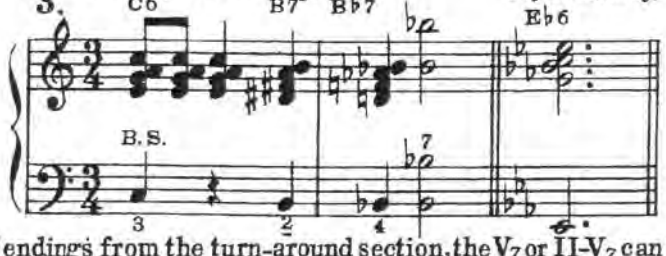
1. C maj. to G maj.



2. C maj. to A♭ maj.

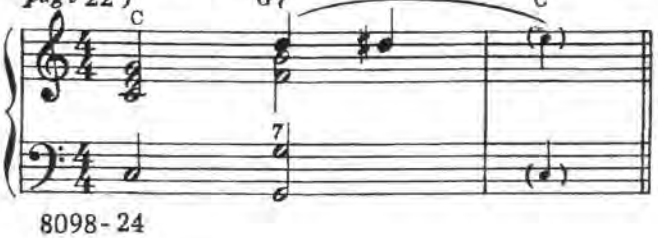


3. C maj. to E♭ maj.

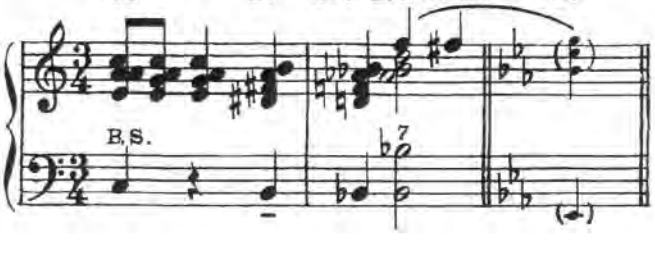


By substituting "leading" endings from the turn-around section, the V_7 or II-V_7 can be voiced in such a way as to lead to a specific melody note.

Turn-around. *(From example 4 page 22)*



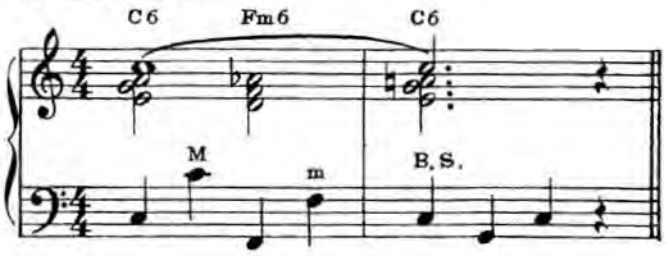
Apply this modulation to example 3 right above



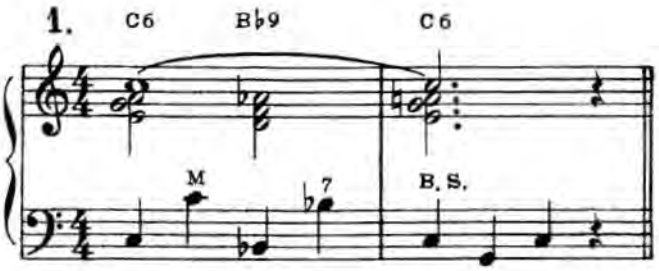
TWO-MEASURE ENDINGS

Basic

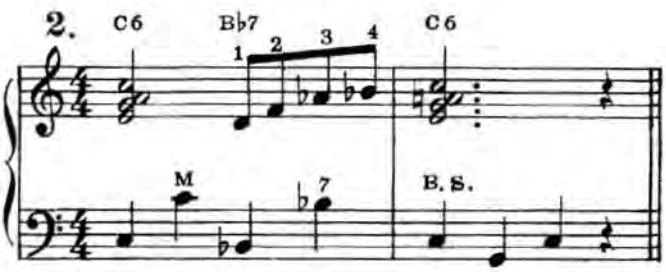
Example(A).



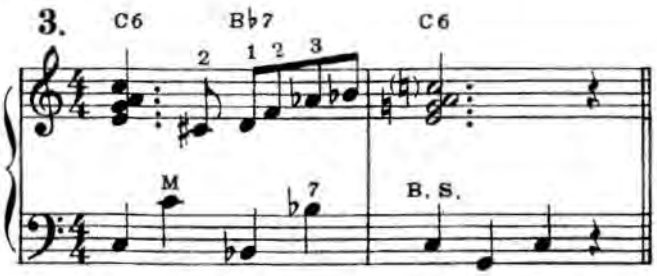
1.



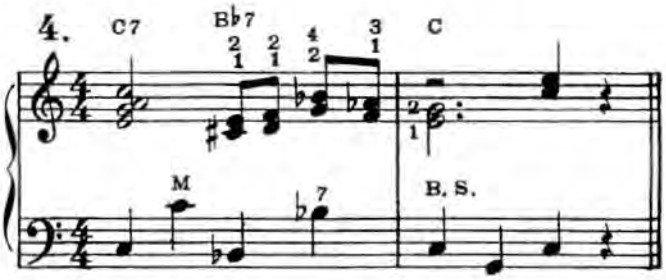
2.



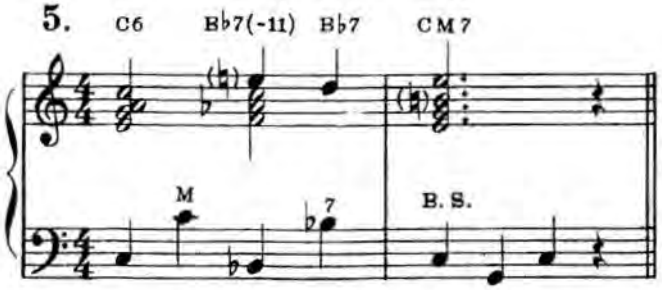
3.



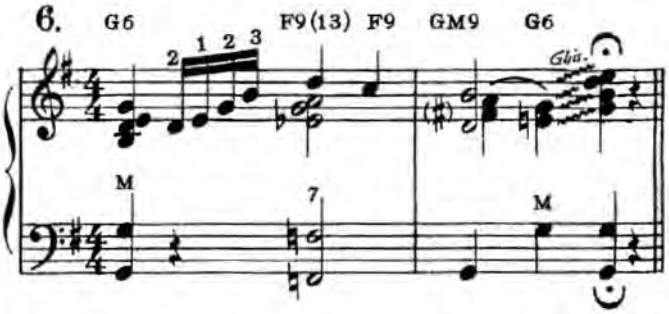
4.



5.



6.



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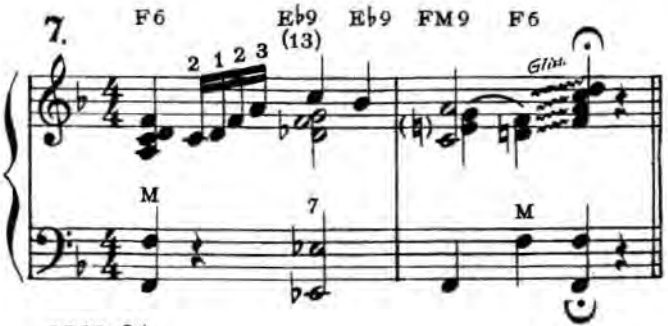

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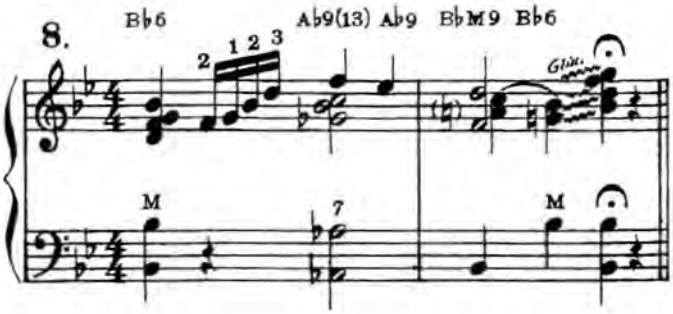

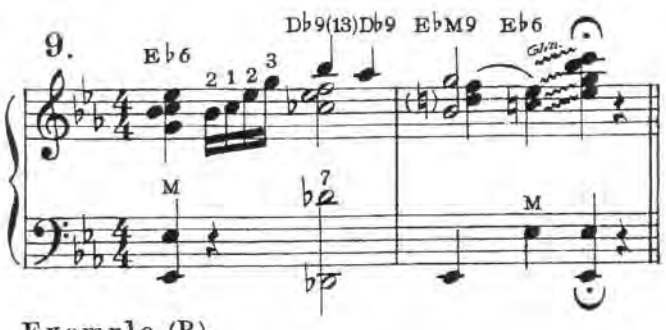

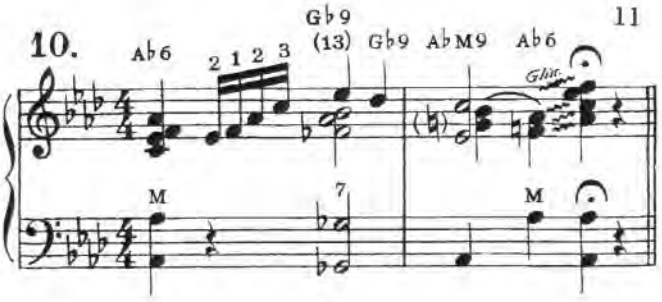

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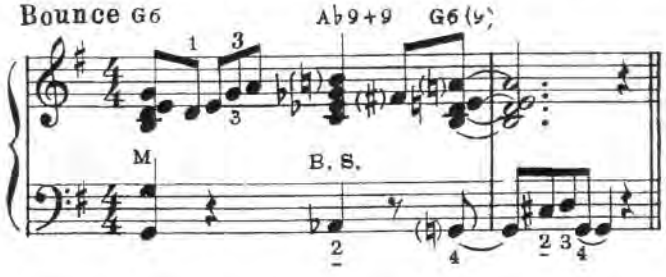

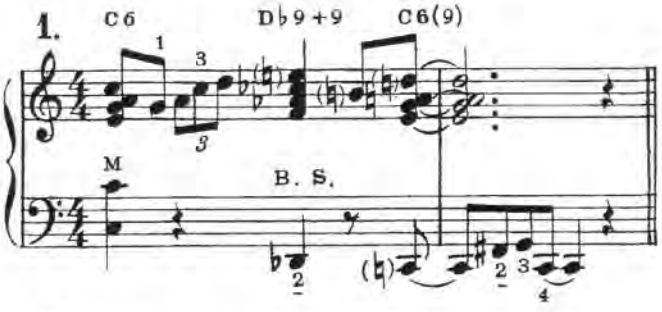

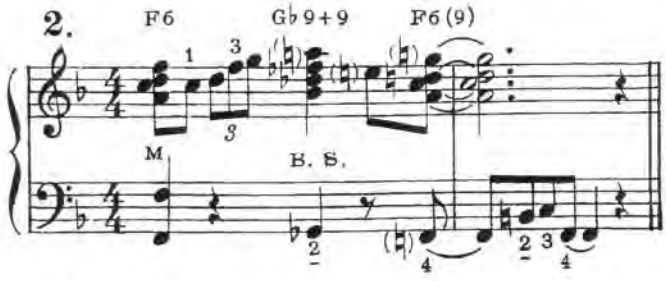

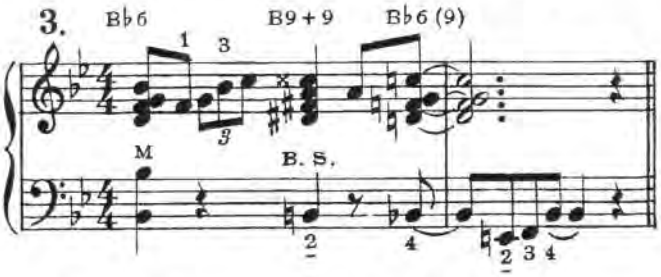

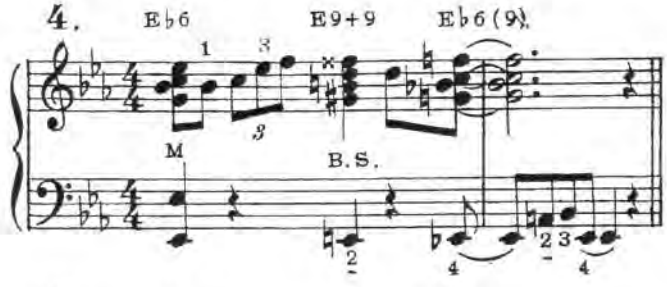

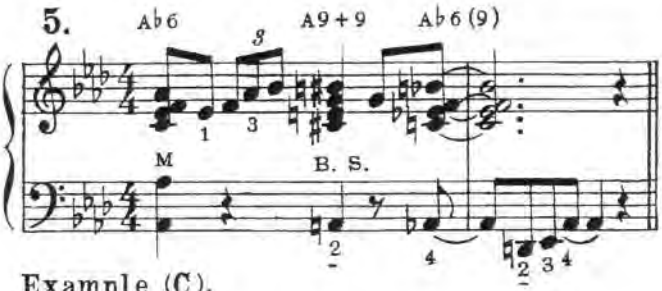

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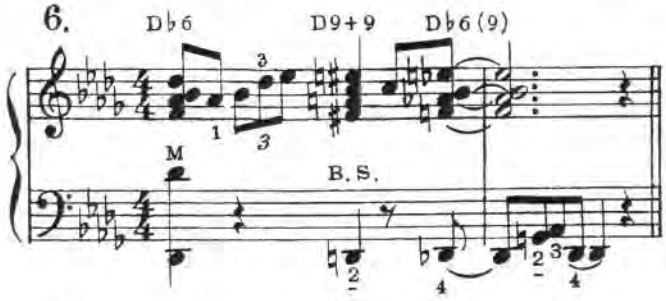
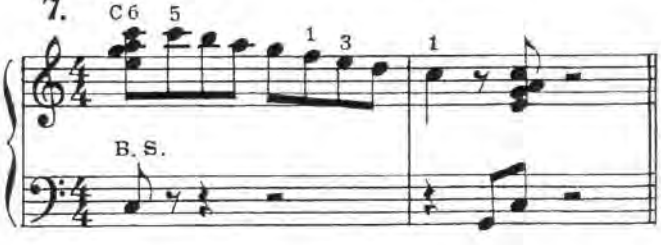
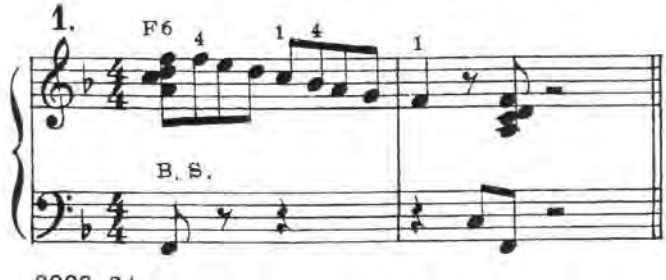
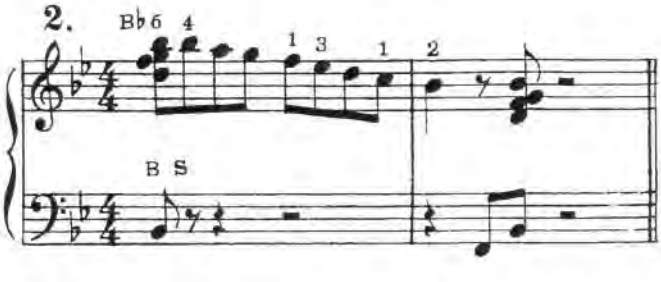


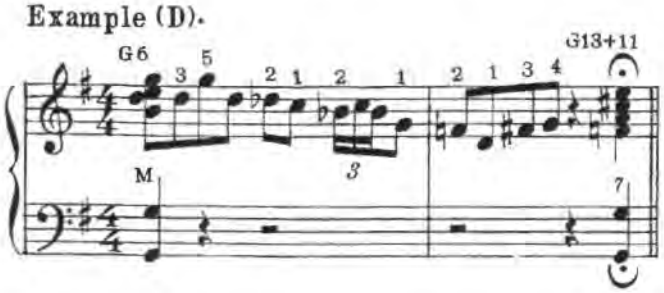


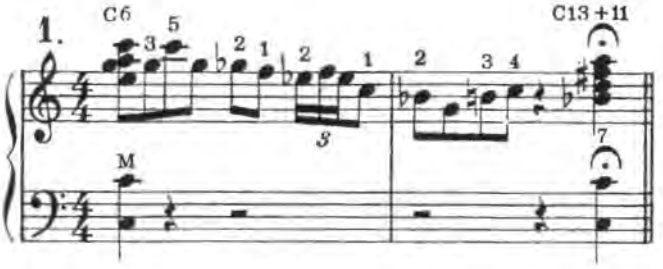


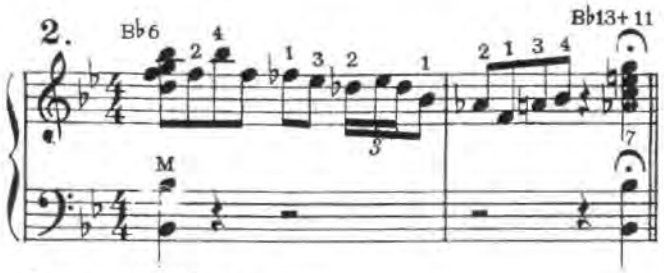


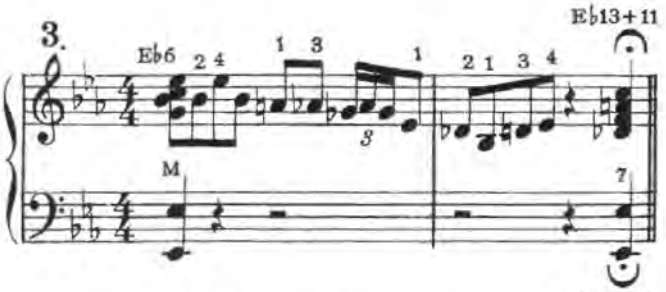
"BREAK" STYLE ENDINGS

Example (D).

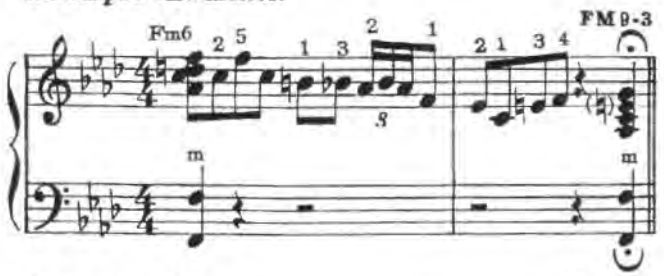


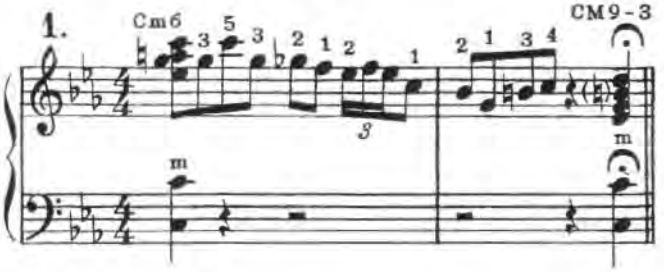






Example (E) minor.





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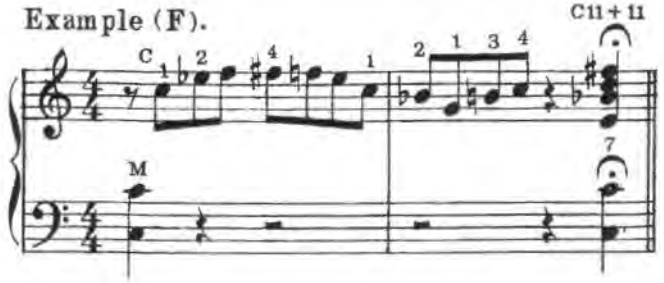

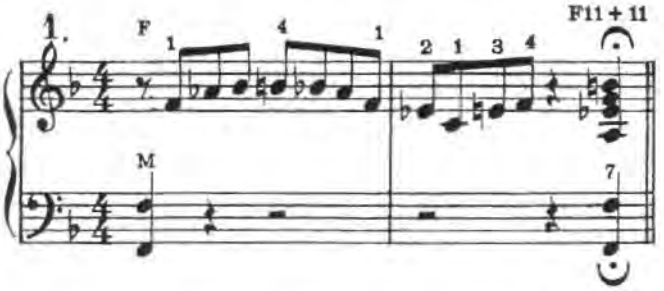

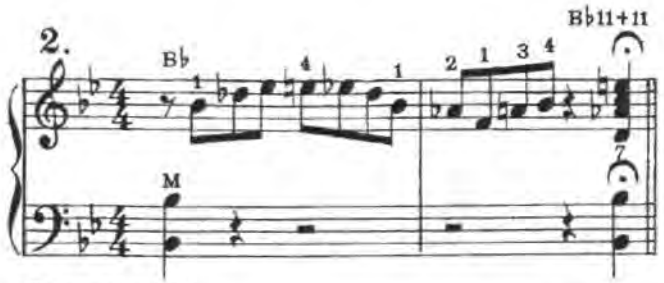

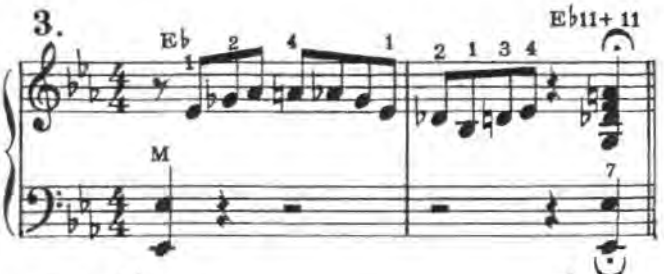

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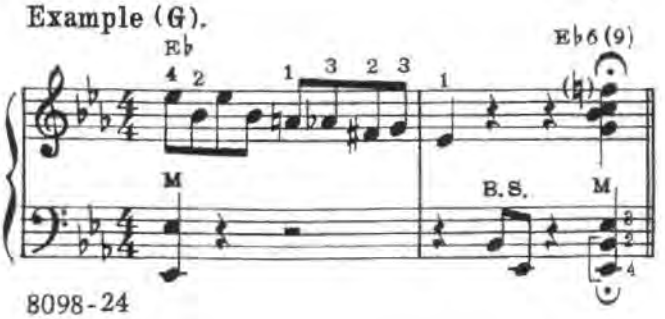
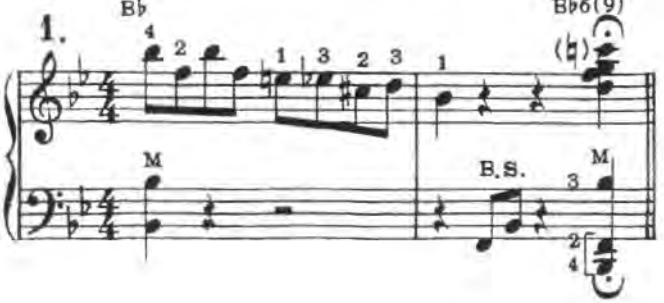
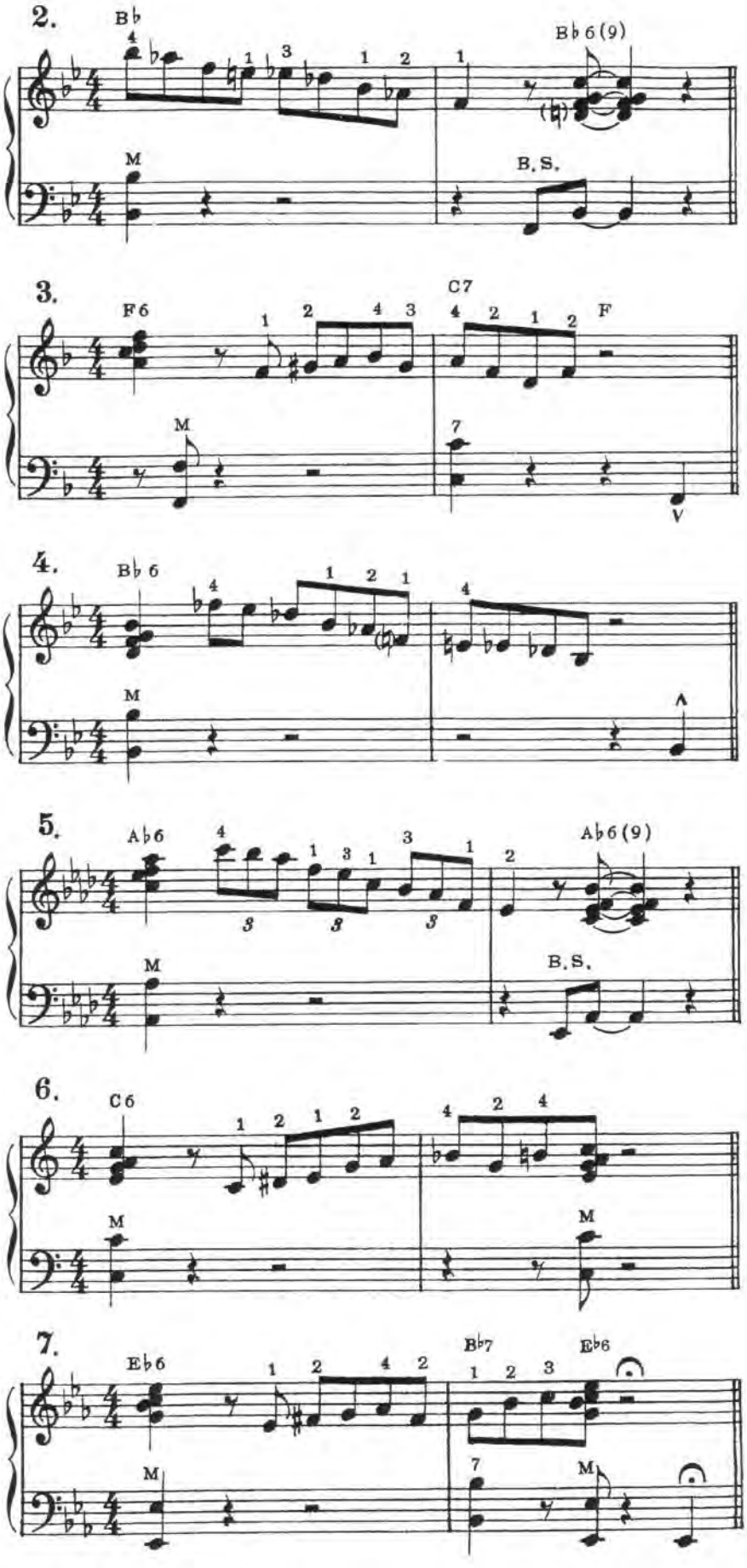
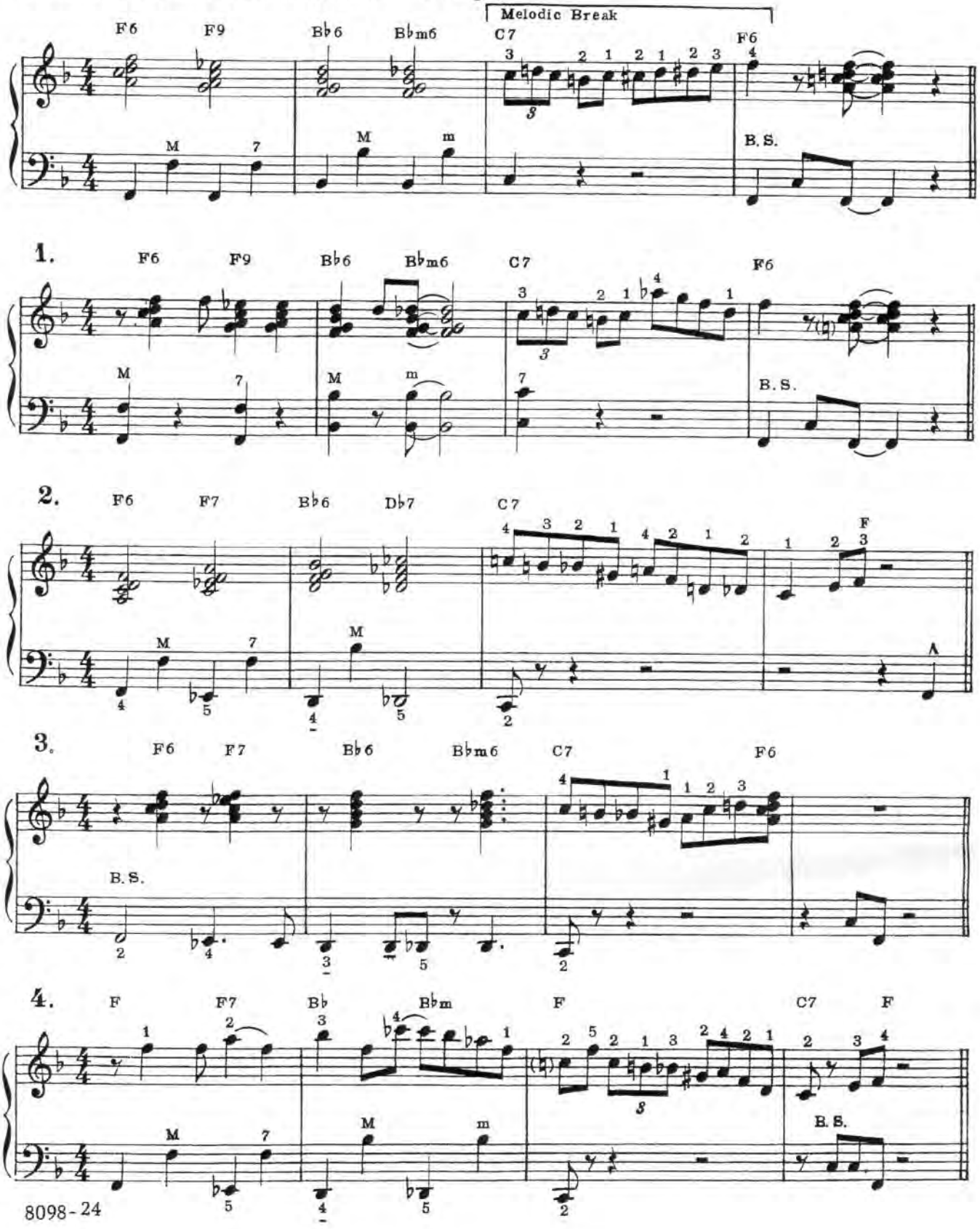


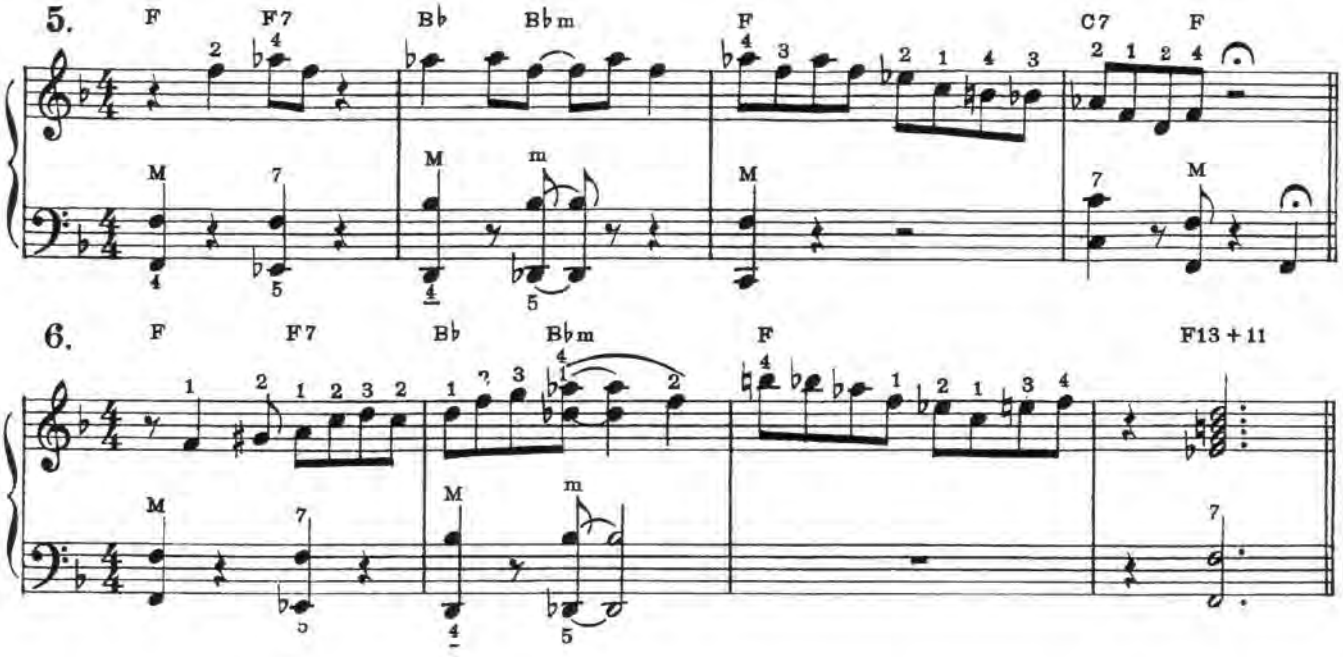



2.
B♭
B♭6(9)
M
B.S.
3.
F6
C7
F
M
7
V
4.
B♭6
M
5.
A♭6
A♭6(9)
M
B.S.
6.
C6
M
M
7.
E♭6
B♭7
E♭6
M
7
M

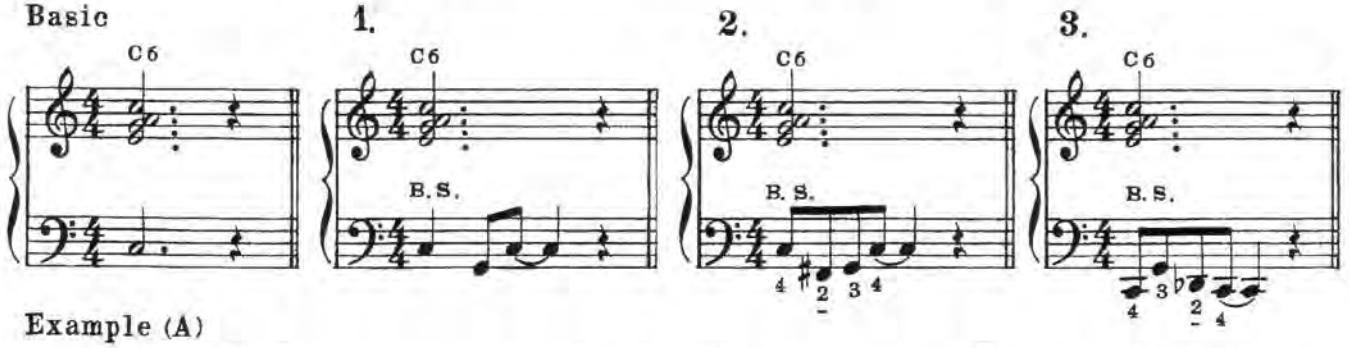
FOUR-MEASURE ENDINGS

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

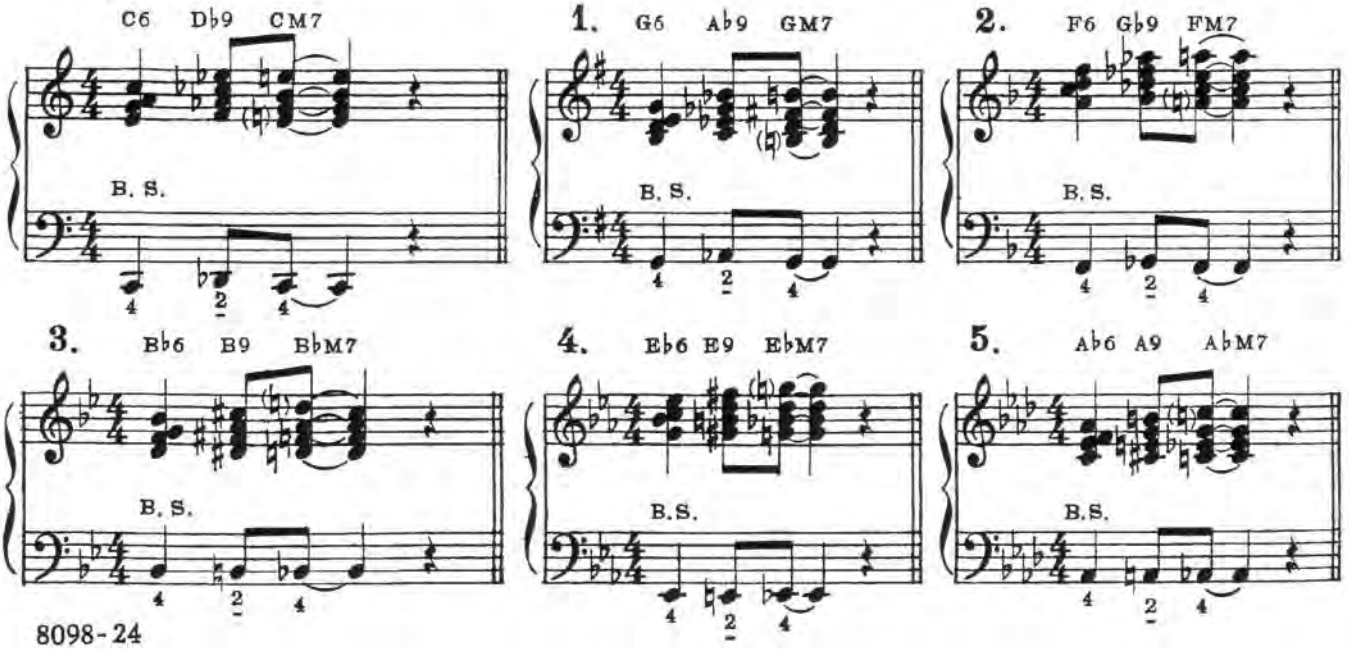


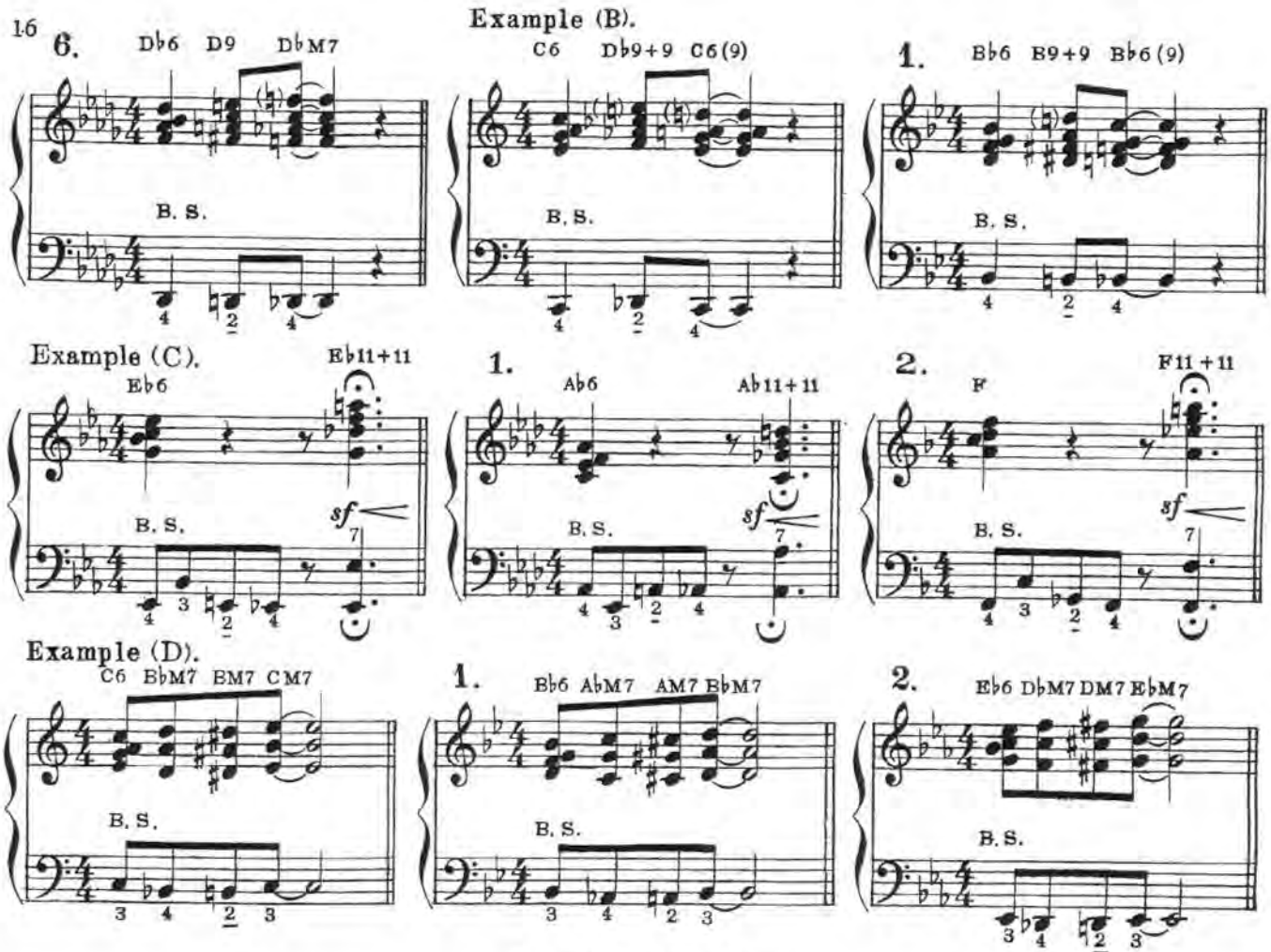


ONE - MEASURE ENDINGS



Example (A)

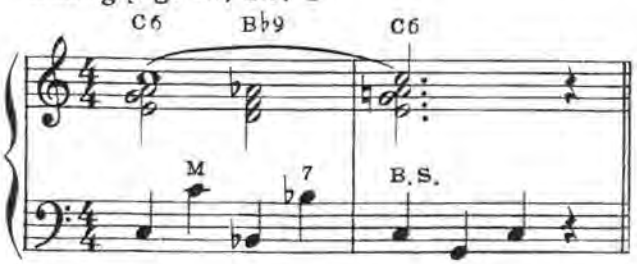




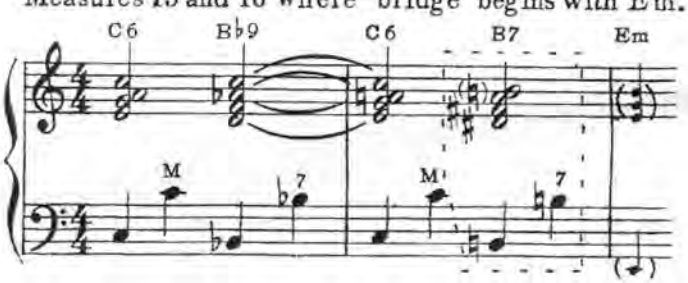
CADENCE

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".

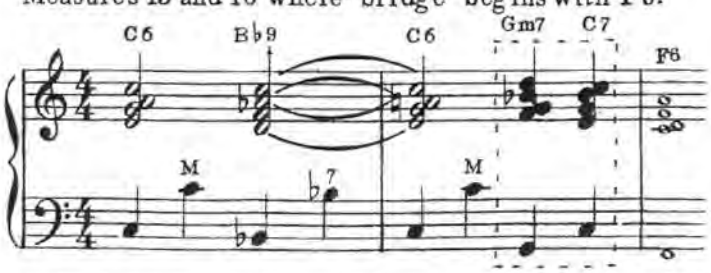
Ending page 10, No. 1



Measures 15 and 16 where "bridge" begins with Em.



Measures 15 and 16 where "bridge" begins with F6.



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 V_7 - II_7 V_7.

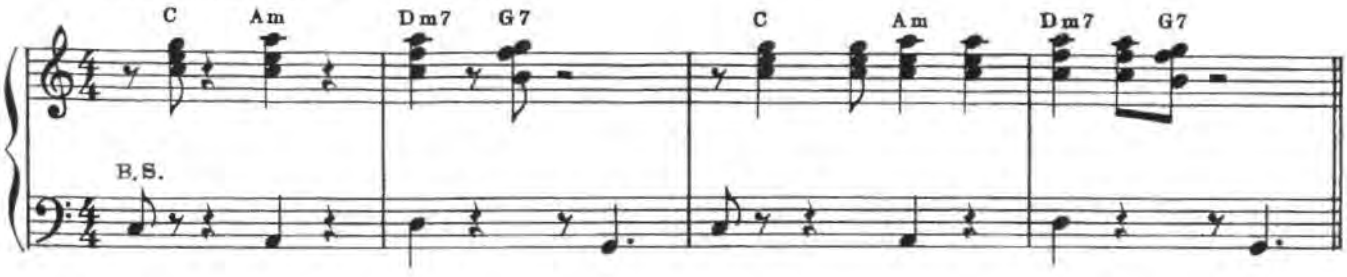
[A] - Eight measures identical to, or corresponding to A, but usually ending on chord 1 and frequently on the root.

[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.

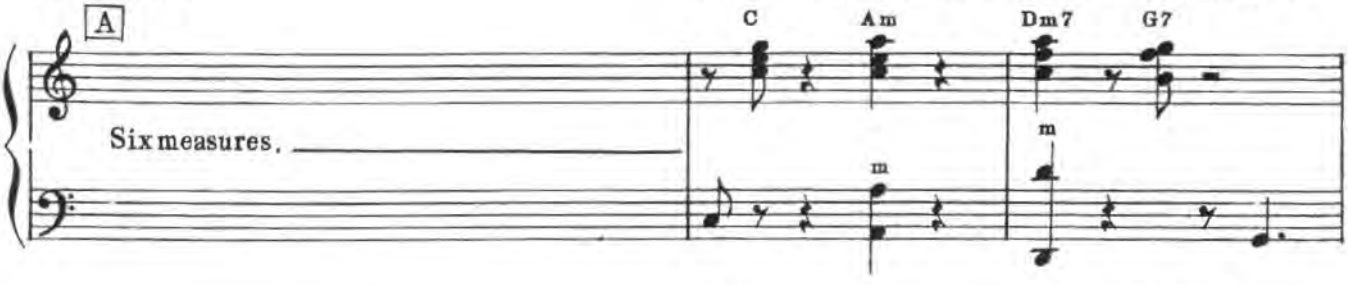
The following "skeleton" shows how the material in these books can be applied to a two-chorus arrangement of an A, A, B, A tune.

Introduction (page 10 - exercise 1)

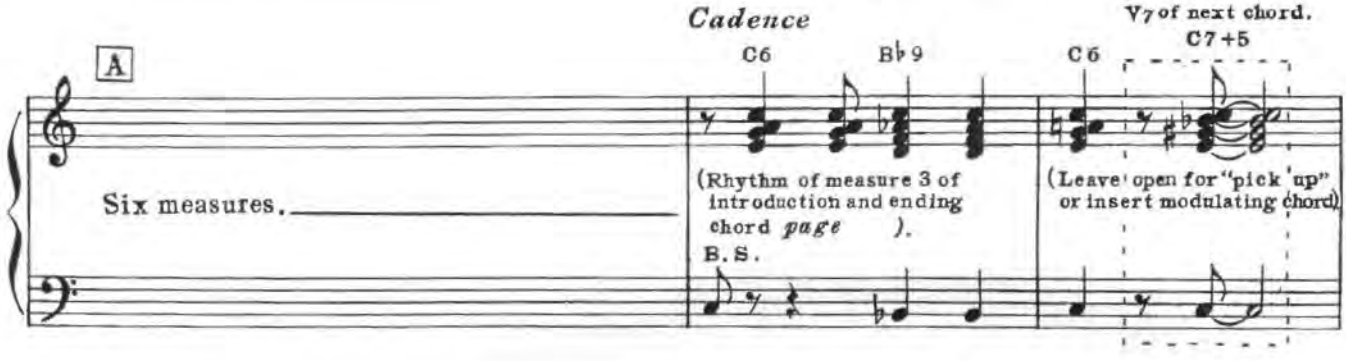


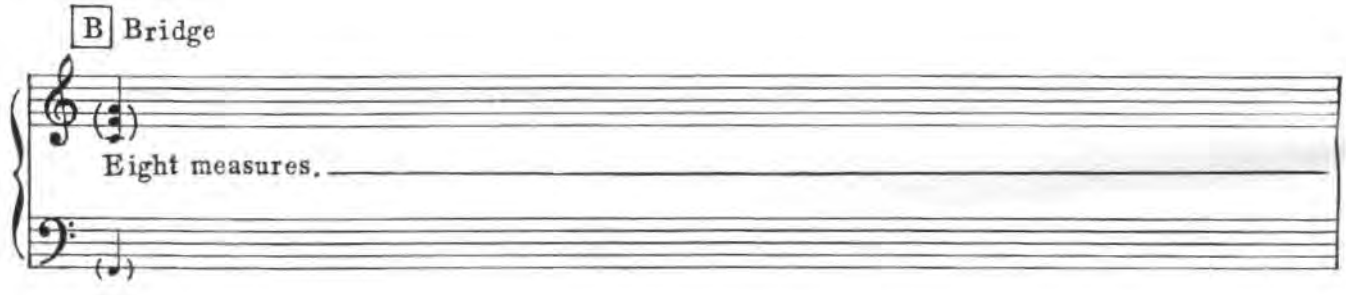
1st Chorus

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

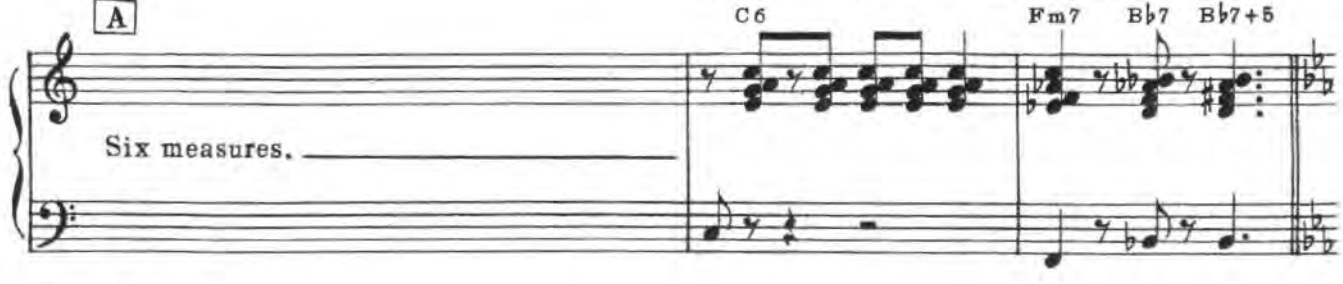


Cadence





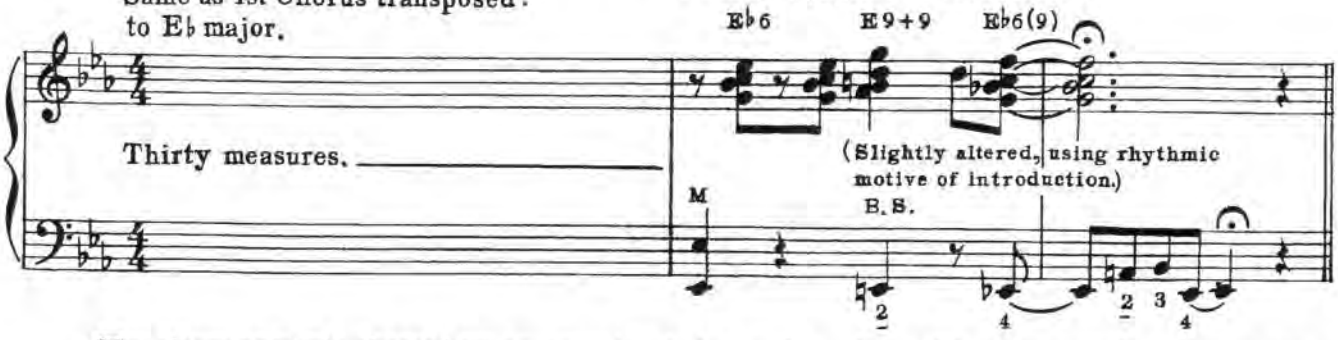
Modulation (page 5 - exercise 2)



2nd Chorus

Same as 1st Chorus transposed to E♭ major.

Ending (page 11 - exercise 4)



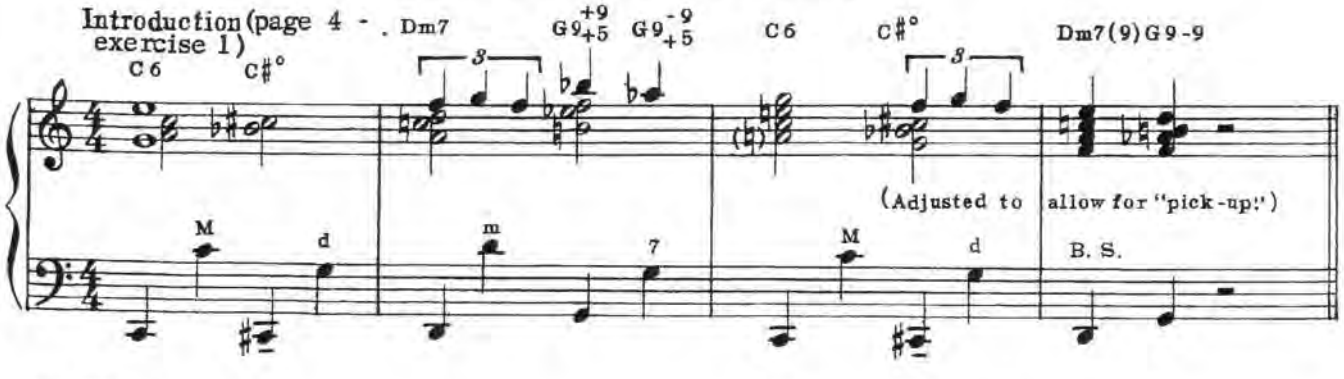
The above example shows how an organic whole can be achieved by "weaving" — using the same, or slightly varied material for all the added parts (introduction, turn-around, modulation, ending). This is most effective for "framing" a more-than-one chorus arrangement of a single tune. Small orchestras on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

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

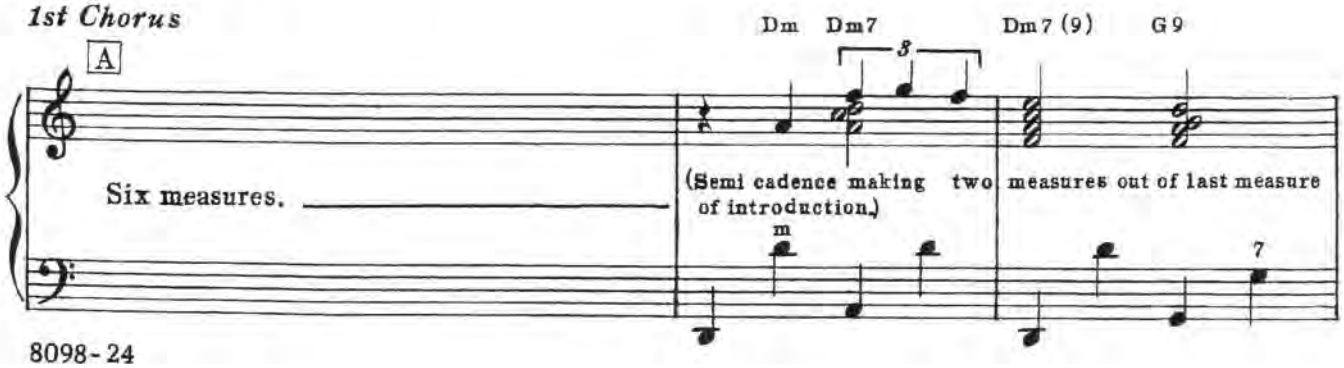
Form II — A, B, A, C

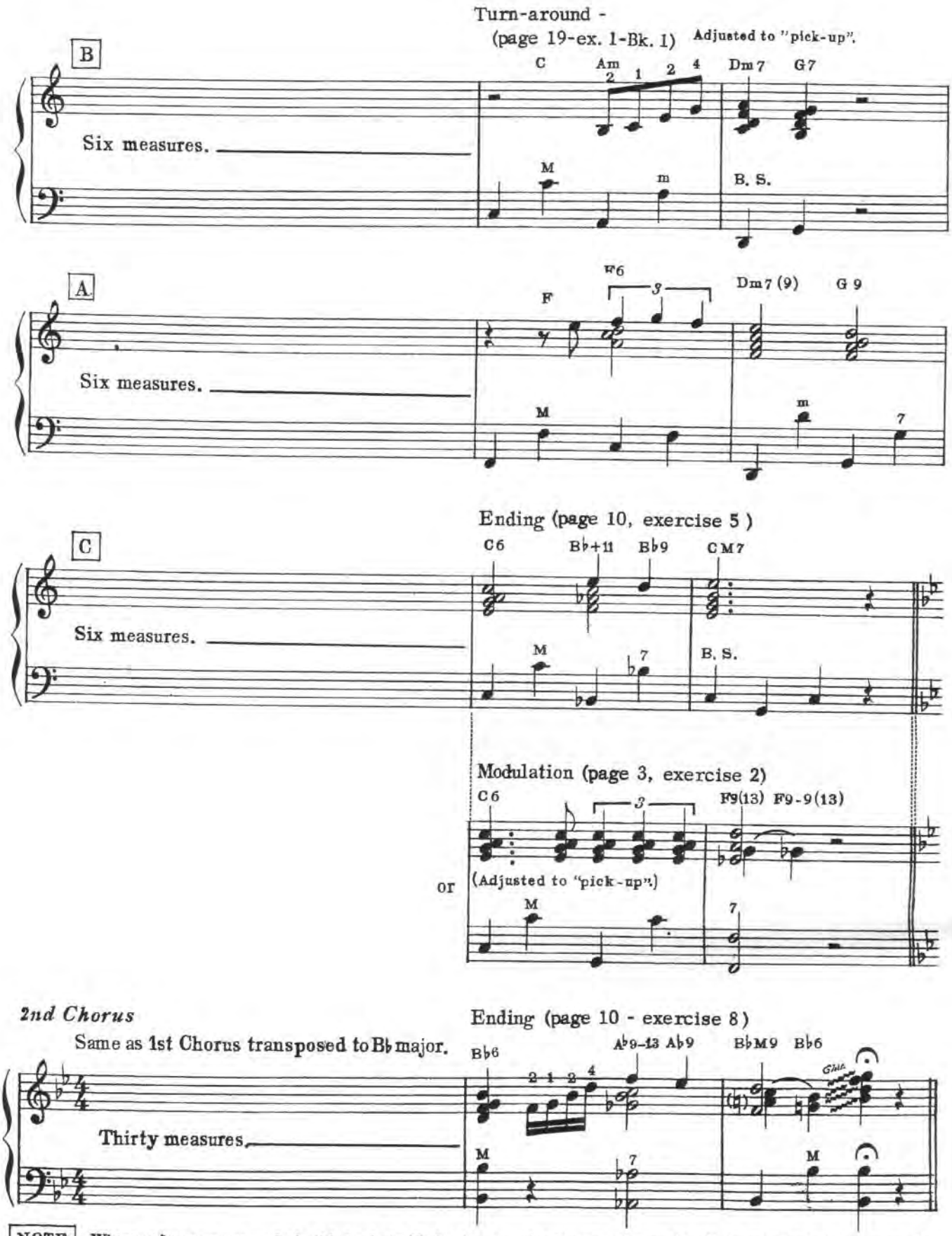
1st A	Eight measures. (may or may not have a cadence)
B	Eight measures contrasting (or at least different), usually ending on V_7 or II_7 - V_7 of the original key.
2nd A	Eight measures corresponding to the 1st A and probably ending differently.
C	Eight measures possible corresponding to B but usually varied considerably, in order to build a climax and lead to an ending.

Introduction (page 4 - exercise 1)



1st Chorus

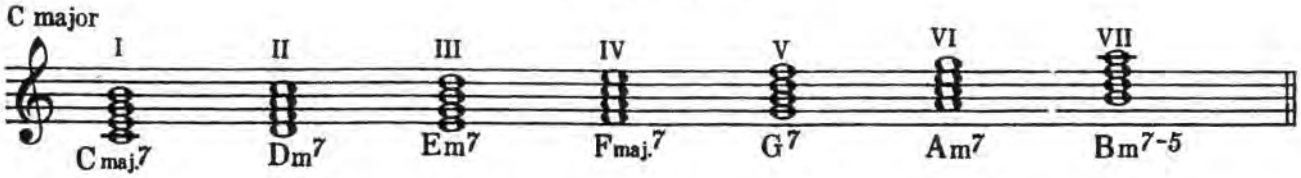




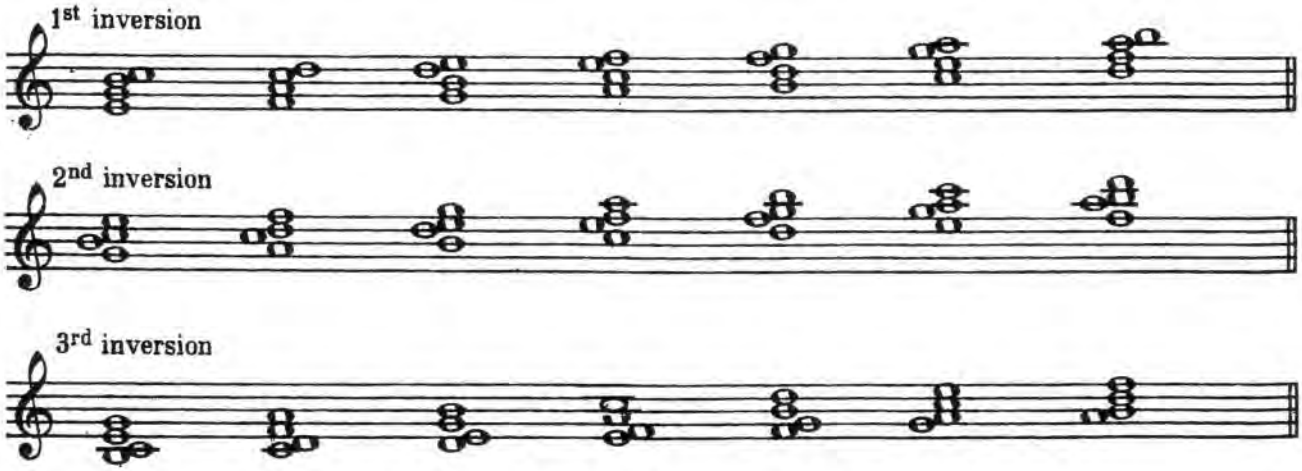
NOTE Where references are made, in this book, to II$_7$-chords, etc., the examples shown give all the necessary information for our particular purpose which is to enable the young professional to play an introduction, turn-around, etc., when needed. More detailed explanation of these chords can be found in Anthony Mecca's PROGRESSIVE IDEAS IN "POP" PLAYING FOR ACCORDION.

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

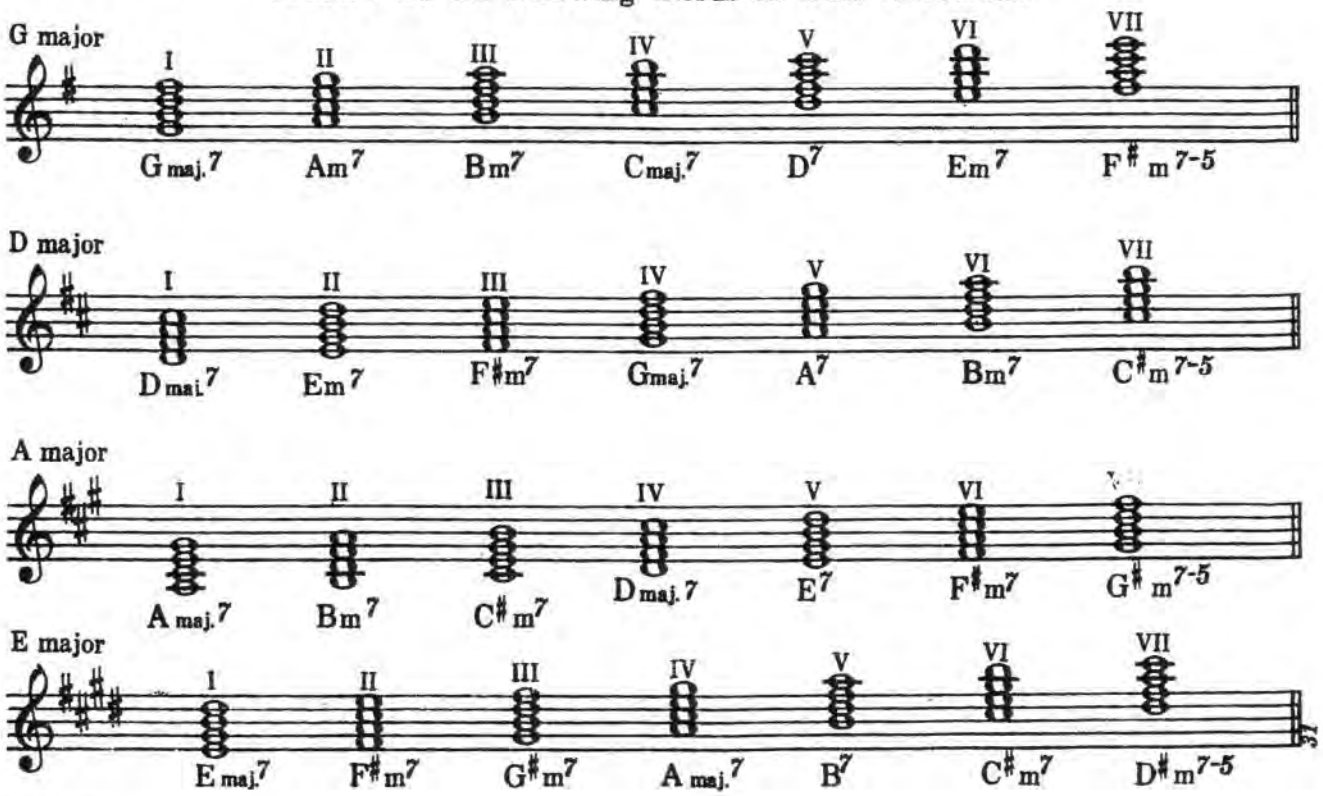
Major Scales

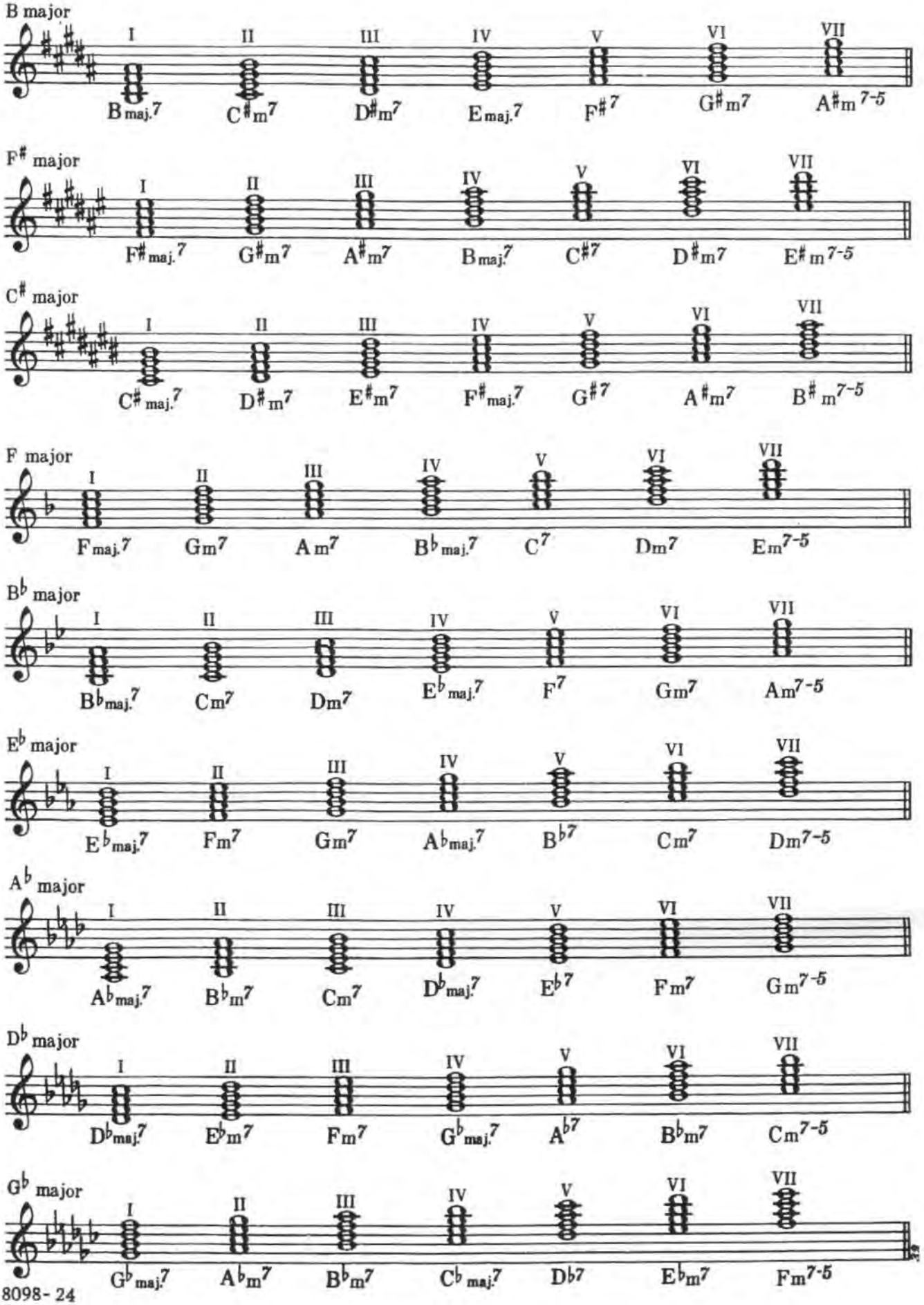


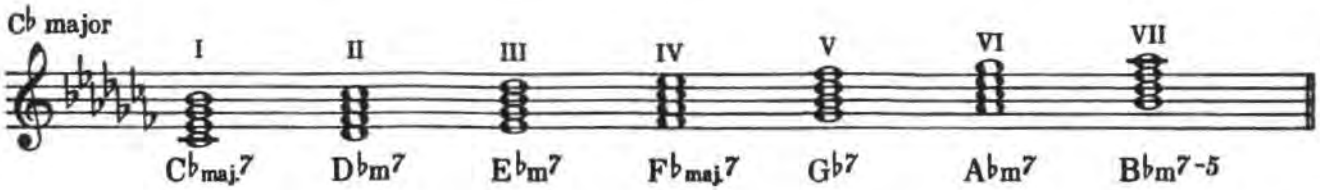
Inversions of the above Chords.



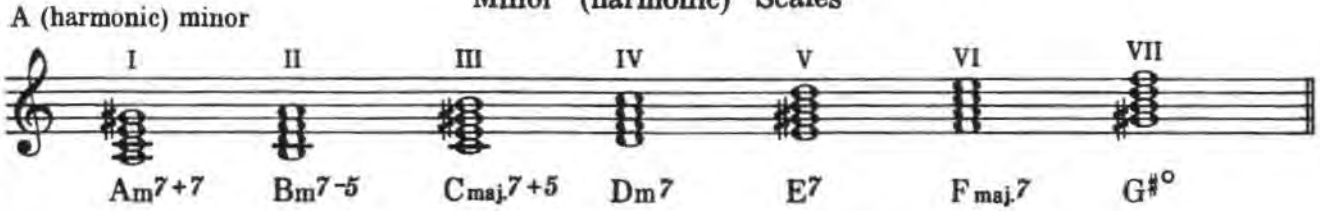
Practice all the following chords in their inversions.



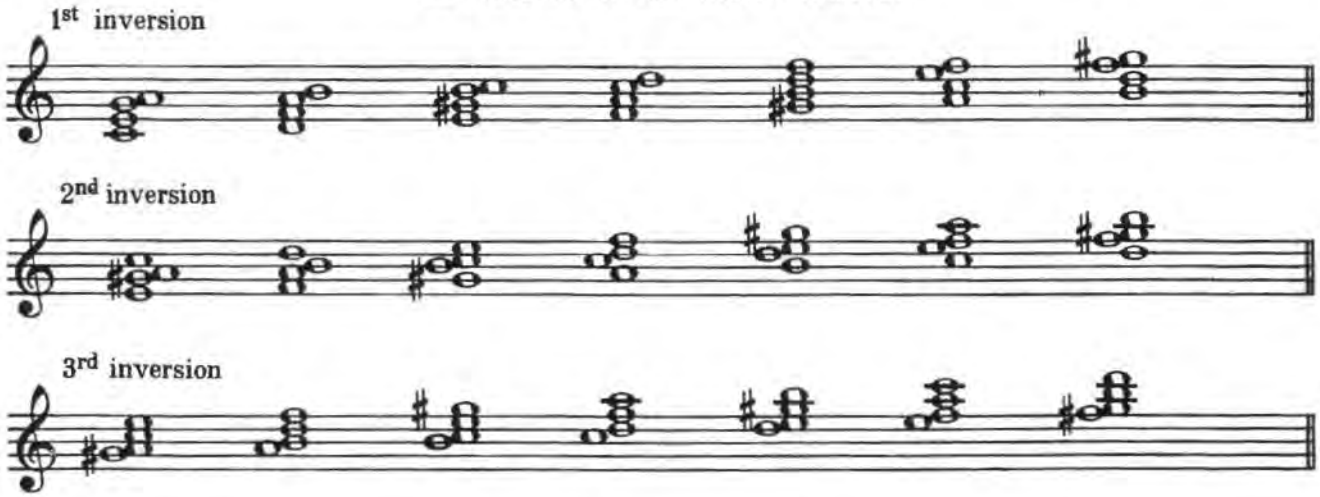

B major
I II III IV V VI VII
Bmaj.7 C♯m7 D♯m7 Emaj.7 F♯7 G♯m7 A♯m7-5
F♯ major
I II III IV V VI VII
F♯maj.7 G♯m7 A♯m7 Bmaj.7 C♯7 D♯m7 E♯m7-5
C♯ major
I II III IV V VI VII
C♯maj.7 D♯m7 E♯m7 F♯maj.7 G♯7 A♯m7 B♯m7-5
F major
I II III IV V VI VII
Fmaj.7 Gm7 Am7 B♭maj.7 C7 Dm7 Em7-5
B♭ major
I II III IV V VI VII
B♭maj.7 Cm7 Dm7 E♭maj.7 F7 Gm7 Am7-5
E♭ major
I II III IV V VI VII
E♭maj.7 Fm7 Gm7 A♭maj.7 B♭7 Cm7 Dm7-5
A♭ major
I II III IV V VI VII
A♭maj.7 B♭m7 Cm7 D♭maj.7 E♭7 Fm7 Gm7-5
D♭ major
I II III IV V VI VII
D♭maj.7 E♭m7 Fm7 G♭maj.7 A♭7 B♭m7 Cm7-5
G♭ major
I II III IV V VI VII
G♭maj.7 A♭m7 B♭m7 C♭maj.7 D♭7 E♭m7 Fm7-5



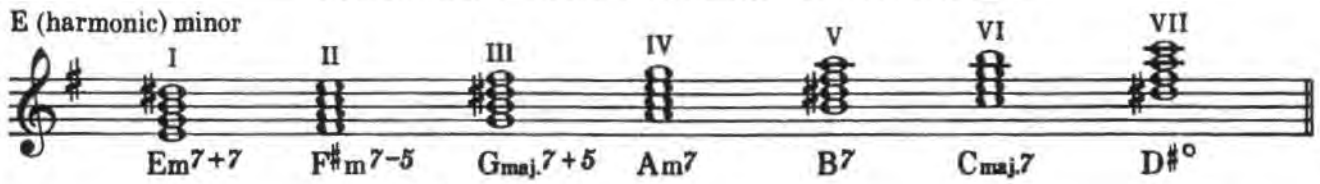
Minor (harmonic) Scales

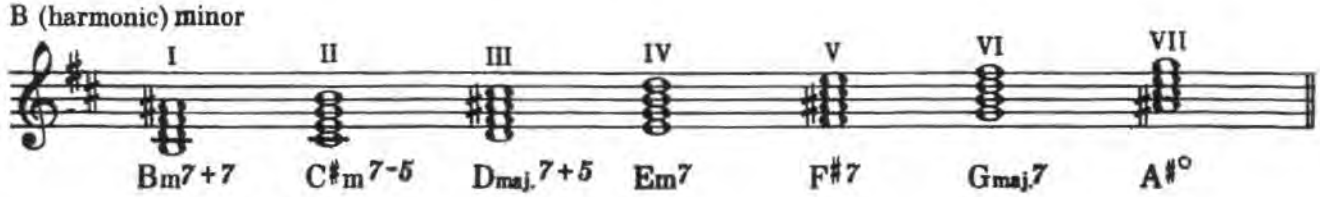


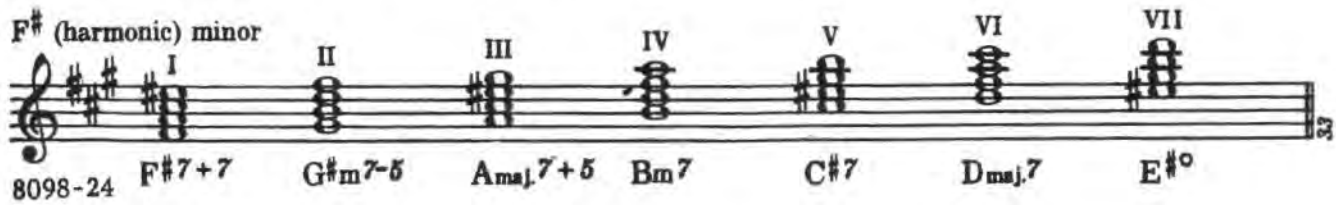
Inversions of the above Chords.



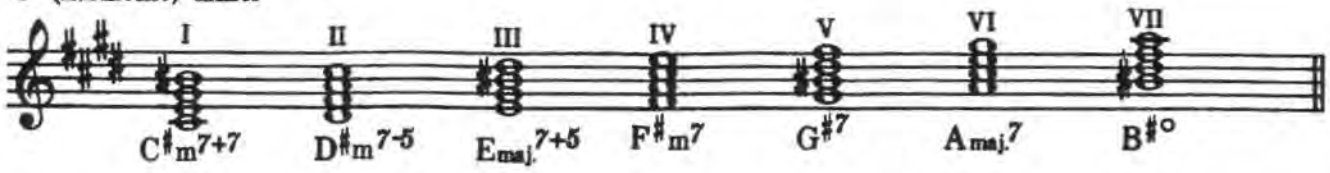
Practice all the following chords in their inversions.



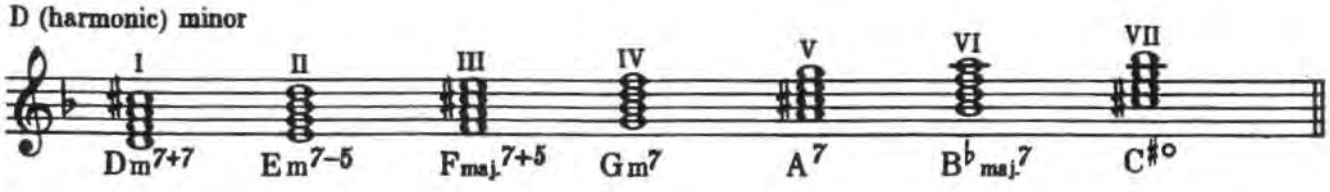




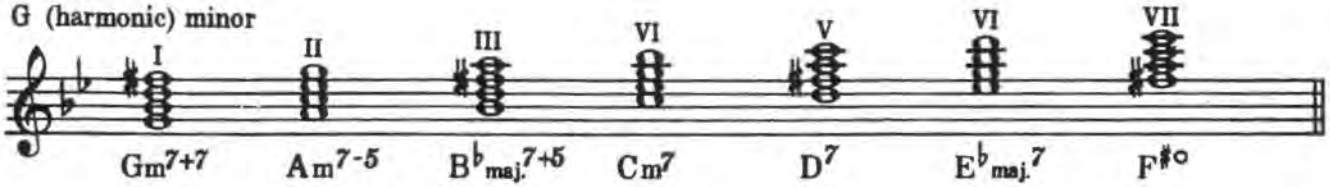
C♯ (harmonic) minor



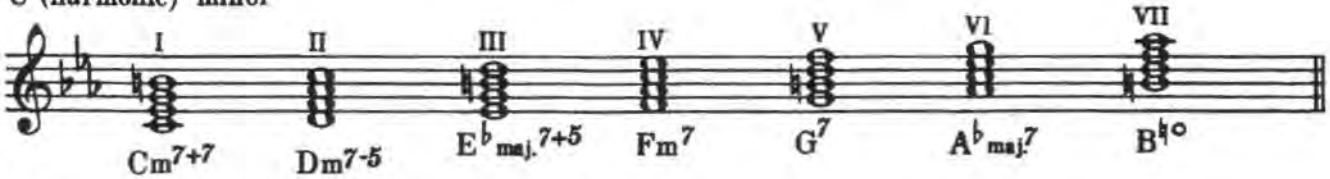
D (harmonic) minor



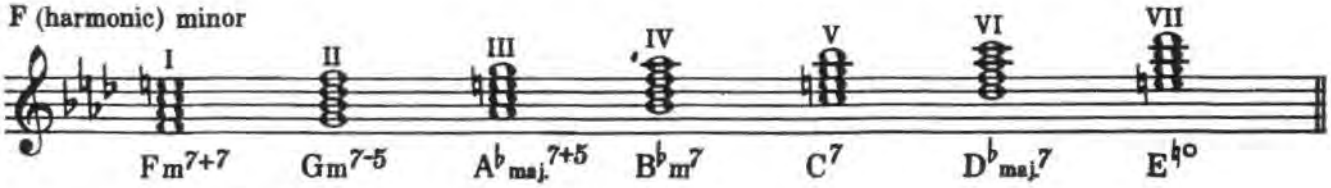
G (harmonic) minor



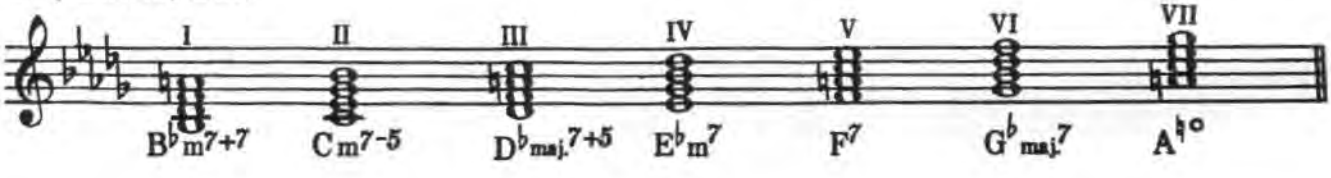
C (harmonic) minor



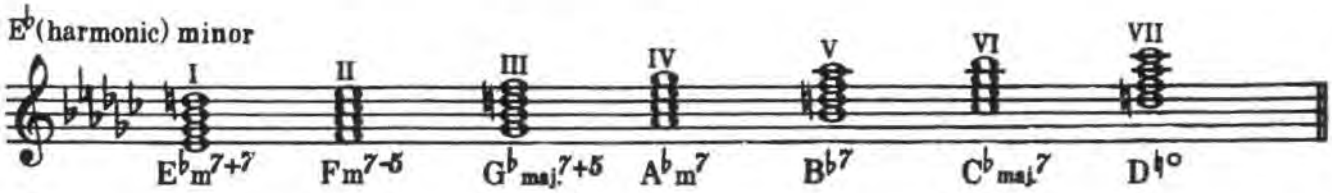
F (harmonic) minor



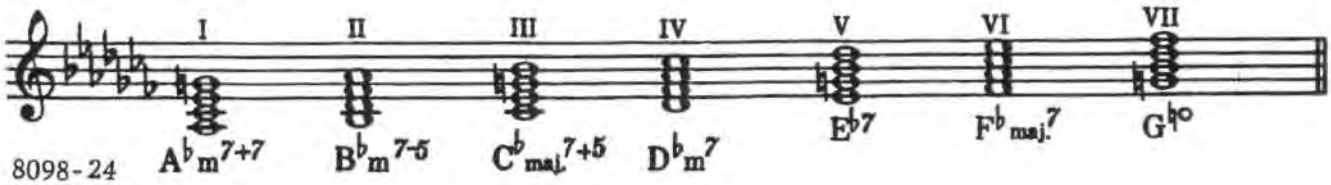
B♭ (harmonic) minor



E♭ (harmonic) minor



A♭ (harmonic) minor



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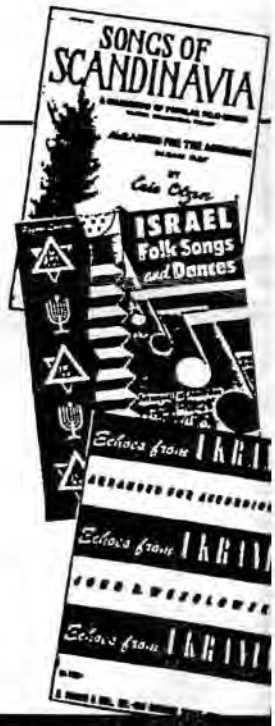

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