

Ruth Bini

CAMPACO

AMPSCO LIBRARY

BOOK 1

WAGON

for the
ACCORDION



Ampco Arrangement by
ALFRED d'AUBERGE

No. *707

Price \$1.25 net

A.A.A. NOTATION

This Edition printed for
CASA MANON, S.A.

Rua Boa Vista, 280
Sao Paulo, Brazil

ACCORDION
MUSIC PUBLISHING CO.

46 Greenwich Street New York N.Y.

Preface

The aim of every modern accordionist is to play with a flawless technic and to achieve that perfection in as short a time as possible. When Hanon wrote his celebrated studies, it was considered a natural procedure to practise approximately ten years before being able to play any piece of even medium difficulty. The science of pedagogics, in keeping with the modern tempo, has attempted to eliminate useless drudgery and monotonous repetition as much as possible consistent with sound musical training.

To this principle we have conformed in these books. The studies are transposed to various keys, not only to break the monotony of the key of C, but to give the player a mastery over the black keys not possible in the original form, — an innovation in Hanon. The left hand has been arranged in strictly accordionistic manner, embracing the different technics from simple bass and chord accompaniment to difficult synchronizing of the hands in contrapuntal form.

In his advice to students, Hanon suggested the mastery of every study by spending a week on each, always returning to exercise No. 1 and eventually going through the entire book without a stop as a daily drill in technical development. The difficulties are so presented that each successive study offers a new and interesting problem without the monotony and fatigue of useless repetition. When mastered, the entire book may be played in about one hour and will be found invaluable also to teachers and professionals whose practise time is limited.

The perseverance and courage necessary to become a great artist is considerably aided by interesting studies. In presenting this book, we believe we have added a new chapter to the progress of accordion literature and a great aid to ultimate artistry.

The Publishers

The keyboard touch and position of the right hand

It is advised that the player employ all varieties of touch and dynamics throughout the book. Also graduated nuances (crescendo and diminuendo within one measure, within two measures, etc.) for the development of style and artistry. Vary the touch for each exercise, 'or instance:

No. 1, legato, the absolute binding of all notes.

No. 2, staccato, the crisp, light touch.

No. 3, leggiero, the enunciated touch between legato and staccato.

No. 4, martellato, the 'hammered' stroke.

The position of the right hand is half clawed, the approximate form the hand would be in grasping a base-ball.

At the first tempo (M.M. 60) retake the bellows every two bars, always at the beginning of the measure. When the faster tempos have been reached, retake the bellows every four measures.

"AMPCO"
HANON

ACCORDIONM. M. $\text{♩} = 60 - 108$

Repeat this measure until
the fingers are fluent
in the musical form

Special AMPCO arrangement by
ALFRED d'AUBERGE

The sheet music consists of five staves of musical notation for Accordion. The first staff is in 2/4 time, the second in 2/4 time, and the remaining three are in 3/4 time. The notation includes various fingerings (e.g., 1 2, 3 4, 5 4, 3 2) and dynamic markings (e.g., *mf*, *Close*, *Simile*). Hand-drawn markings are present throughout, including green arrows and lines indicating finger movement and 'Pull' and 'Close' signs. The final staff ends with a repeat sign and the instruction "Repeat D.C.".

Each exercise has for its aim, the mastery of a specific difficulty. The player is earnestly advised to master each study before progressing to the next. Throughout the book, the repetition sign on the second last measure indicates a D. C. from the first measure.

This study given A minor harmonization by addition of the A(natural) minor scale in the left hand.

This exercise transposed into F to develop fluency on one black key.

Exercise specially designed to develop equal strength between the 4th and 5th fingers (descending) as exists between the 1st and 2nd (ascending).

The musical exercise consists of five staves of music for piano, arranged vertically. The top staff is in treble clef and common time (indicated by '2'). It features descending patterns of eighth notes, with fingerings such as 1 2 1 2, 5 4 3 2, 1 2 1 5, 1 2 2 5, 1 2 2 5, and 1 2 5. The second staff is also in treble clef and common time. The third staff is in bass clef and common time. The fourth staff is in treble clef and common time. The fifth staff is in bass clef and common time. The music includes various descending patterns involving the 4th and 5th fingers, with the bass staff providing harmonic support. The page number 7 is in the top right corner.

Rhythmic bass and chord accompaniment here added to insure absolute evenness in all the right hand notes.

5

1 5 4 5 3 4 2 3 1 5 4 5 3 4 2 3 1 5 1 5 1 5

M 7 M M M

3 3 3 3 2

1 5 1 5 1 5 1 5 1 5 1 5

M M M 7 M M

3 3 3 3 3 3

5 5 5 1 2 1 3 2 4 3 5 1 2 1 3 2 4 3 5 1

M M M M M M

3 3

1 5 1 5 1 5 1 5 1 5 1 5

M M M 7 M M

3 2 3 3 3 3

1 5 1 5 1 5 1 5 1 5 1 5

M M M M M 7

3 3 3 3 3 3

1 5 1 5 1 5 1 5 1 5 1 5

M M M M M 7

3 3 3 3 3 3

A variation on the theme of No.5. On each study be sure to repeat the first measure until the fingers have developed fluency in the form.

6

1 5 4 5 3 5 2 5 1 5 4 5 3 5 2 5 1 5
M 7 M M M

1 5 1 5 1 5 1 5 1 5 1 5
M M M 7 M M

5 5 5 5 5 5
M M M M M M

5 5 5 5 5 5
7 M M M M M M

5 1 5 1 5 1 5 1 5 1 5 1
M 7 M M M M M

5 1 5 1 5 1 5 1 5 1 5 1
M 7 M M M M M

707-46

Are you keeping your hand in the correct position? Remember the fingers should be clawed as though grasping a baseball.

This exercise transposed into G for mastery of F# with all fingers. Strive always for strength, flexibility, and independence of all fingers.

The musical score is divided into five pages, each containing two staves (treble and bass). Fingerings are written above the treble staff, and metacarpal (M) markings are placed below the bass staff. The exercises involve various patterns of eighth and sixteenth notes, primarily focusing on the development of finger strength and independence.

Page 1: The first page features a treble staff with fingerings 1 3 2 4 3 5 4 3, 1 3 2 4 3 5 4 3, 1 3 2 4 3, 3 1 3 2 4, 3 1 3 2, and a bass staff with M markings.

Page 2: The second page features a treble staff with fingerings 1 3 1 3, 3 1 3, 3 1 3, 3 1 3, and a bass staff with M, 7, M, 7, M markings.

Page 3: The third page features a treble staff with fingerings 1 3, 3 1 3, 3 1 3, 3 1 3, 3 1 3, 5 3 4 2 3 1 3 4, 5 3 4 2 3 1 3 4, and a bass staff with M, M, M, 7, M, M markings.

Page 4: The fourth page features a treble staff with fingerings 5, 3 5, 3 5, 3 5, 3 5, 3 5, 3 5, and a bass staff with M, 7, M, 7, M, M markings.

Page 5: The fifth page features a treble staff with fingerings 5, 3 5, 3 5, 3 5, 3 5, 3 5, and a bass staff with M, M, 7, M, 7, M markings.

Further technical development in the key of G. Observe the rhythmic variation in the accompaniment.

707-46

Exercise with preparatory scale form for the left hand.

9

1 2 3 2 4 3 5 4 1 2 3 2 4 3 5 4 1 2 1 2

3 2 3 2 3 2 3 4 4 2 4 2 4 2

1 2 1 2 1 2 1 2 1 2 1 2

4 2 4 2 3 2 3 2 3 2 3 2 3 4 3 4 2 4

1 2 3 2 4 3 5 4 1 2 3 2 4 3 5 4 1 2 3 4 2 3 1 2 1 2 3 4 2 3 1 2 1 2 3 4

2 4 2 4 2 4 2 3 2 2 4 2 4 3 4 3 2 3

5 4 5 4 5 4 5 4 5 4 5 4

2 3 2 3 2 3 2 4 2 4 2 4 2 4 2 4 3 4

5 4 5 4 5 4 5 1 5 4 5 4

3 2 3 2 3 2 3 2 3 2 4 2 4 2 4 2 4 2 3

Preparatory study for the trill.

10

1 5 4 3, 2 3 2 3 1 5 4 3, 2 3 2 3 1 5 1 5 1 5

3 2 3 2 3 2 3 4 3 3 2 4 2 4 2

1 5 1 5 1 5 1 5 1 5 1 5

4 2 4 2 3 2 3 2 3 2 3 2 3 4 3 4 2 4

1 5 1 5 1 5 1 5 1 5 1 5

2 4 2 4 2 4 2 3 2 3 2 3 2 4 2 3 2 3

5 1 5 1 5 1 5 1 5 1 5 1

2 3 2 3 2 3 2 4 2 3 4 3 2 4 2 3 4 3

5 1 5 1 5 1 5 1 5 1 5 1

3 2 3 2 3 2 3 2 3 2 4 2 3 4 3 2 4 2

707-46

The player is reminded that a brilliant trill depends as much on the evenness of the notes as it does on speed.

This exercise transposed into D to develop facility on two black keys.

11

707-46

Further technical study in D embracing Major and Minor 7ths.

12

707-46 3 2 4 2 4 2 3

Exercise to develop dexterity in thirds.

Further trill study. (3rd and 4th fingers ascending, 2nd and 3rd fingers descending)

14

707-46

Study in A for mastery of the black keys. (Further development of melodic thirds.)

15

The musical score consists of five staves of music for piano. The top staff uses a treble clef and has a tempo of 120 BPM. The middle four staves use a bass clef. The first staff contains melodic third patterns such as 1 2 1 3, 1 2 1 3 2 4 3 5, 1 2 1 3 2 4 3 5, 1 2 1 3, 1 2 1 3, and 1 2 1 3. Fingerings (1, 2, 3, 4, 5) and metronome marks (M) are indicated above the notes. The second staff contains harmonic third patterns such as 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, and 1 2 1 3. The third staff contains harmonic third patterns such as 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, and 1 2 1 3. The fourth staff contains harmonic third patterns such as 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, and 1 2 1 3. The fifth staff contains harmonic third patterns such as 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, 1 2 1 3, and 1 2 1 3.

707-46

This exercise should also be
studied in Harmonic thirds, viz;



Expansion between 3rd and 5th fingers.

16

707-46

Expansion between 2nd and 4th fingers.

17

707.46

Study in contracting the hand. (Between 1st and 3rd fingers ascending, and 3rd and 5th fingers descending.)

18

707-46

For exercise in the remote keys, this study may be transposed to C \sharp by reading the same notes, employing the signature of C \sharp , seven sharps.

Exercise in G. Development of fluency in melodic 6ths.

19

1 5 3 4, 5 3 2 4 1 5 3 4, 5 3 2 4 1 5 3 4 1 5 3 4 1 5 3 4 1 5 3 4

M 7 M M M M

1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3

M 7 M 7 M M

5 3 5 3 5 3 5 3 5 1 3 5 1 3

M M M 7 M M

5 1 3 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3

M 7 M M M M

5 1 3 2 5 1 3 2 5 1 3 2 5 1 3 2

M M M M M M

5 1 3 2 5 1 3 2 5 1 3 2 1

M M 7 M M M

107-46

This exercise may be transposed into G \flat by reading the same notes and employing the signature of G \flat , six flats.

Exercise for the development of dexterity in one octave arpeggios.

23

Transposed into E minor, employing the Harmonic minor formation.

20

707-46 .

Introducing 16th notes in the bass to develop perfect synchronizing of the two hands.

(M.M. $\text{♩} = 60 \text{ to } 108$)

21

707-46

A five-page spread of a musical score for two staves (treble and bass). The score consists of continuous sixteenth-note patterns. Fingerings are indicated above the notes in the treble staff and below the notes in the bass staff. The pages are numbered 1 through 5 at the top right of each page.

Page 1:

5 4 3 4 5 4 3 2 1 2 3 2 1 2 3 4 5 4 3 4 5 4 3 2 1 2 3 2 1 2 3 4 5 5 4

3 4 2 2 4 2 3 2 3 4 4 2 4 2 3 2 3 4 3 4 2 4

Page 2:

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

2 3 2 2 3 4 2 4 2 3 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 4

Page 3:

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

Page 4:

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4

Page 5:

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 1

5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 1

707-46

Exercise to develop fleetness in the left hand staccato.

22

5 3 4 3 5 4 3 2 1 3 2 3 1 2 3 4 5 3 4 3 5 4 3 2 1 3 2 3 1 2 3 4 5 3 4 1 3 1
M M M

5 3 5 4 1 3 1 5 3 5 4 1 3 1 5 3 5 4 1 3 1 5 3 5 4 1 3 1
7 M M

5 3 5 4 1 3 1 5 3 5 4 1 3 1 5 3 5 4 1 3 1 5 3 5 4 1 3 1
M M M

5 3 5 4 1 3 1 5 3 5 4 1 3 1 5 3 5 4 1 3 1 5 3 5 4 1 3 1
M M M

5 3 5 4 1 3 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1
M M M

5 3 5 4 1 3 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1
7 M M

5 3 5 4 1 3 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1
M M M

5 3 5 4 1 3 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1
7 M M

5 3 5 4 1 3 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1 5 3 5 4 1
1

Review of the technical work in F.

23

Sheet music for piano, two staves, treble and bass clef, common time. The music consists of five systems of sixteenth-note exercises. Fingerings are indicated above the notes. The first system includes a dynamic instruction "B.S. sempre". The subsequent systems show various patterns of sixteenth-note groups, often starting with a single note followed by a group of sixteenths. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

1 2 3 2 1 1 5 4 3 2 3 4 3 1 2 3 2 1 1 5 4 3 2 3 4 3
B.S. sempre
3 2 3 2 2 3 4 3 2

1 1 5 1 1 5 1 1 5
3 4 2 4 3 4 2 4 2 4 2 4 2 4 2

1 1 5 1 1 5 1 1 5
4 2 3 2 4 2 3 2 3 2 3 2 3 2 3

1 1 5 1 1 5 1 1 5
2 3 4 3 2 3 4

1 1 5 1 1 5 1 1 5
2 3 4 3 2 4 2

Fingerings above the notes in the top staff:

- Group 1: 5, 4, 3, 4, 5
- Group 2: 5, 1, 2, 3, 4
- Group 3: 5
- Group 4: 5, 1
- Group 5: 5

Fingerings below the notes in the bottom staff:

- Group 1: 2, 4, 3, 4, 2
- Group 2: 4, 3, 2, 3, 4
- Group 3: 3, 2, 3, 2, 3

5 5 1 5 5 1 5 1

2 3 2 3 2 3 2 4

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a sixteenth-note pattern in the treble staff. Measure 6 begins with a sixteenth-note pattern, followed by a eighth note, a quarter note, and a half note. Measure 7 starts with a sixteenth-note pattern. Measure 8 starts with a sixteenth-note pattern. Measure 9 starts with a sixteenth-note pattern. Measure 10 starts with a sixteenth-note pattern.

5 5 5

5 5 5

3 2 3

Musical score for piano, page 707-46, measures 5-6. The score consists of two staves. The top staff is in treble clef and has measure numbers 5, 5, and 1 above the notes. The bottom staff is in bass clef and has measure numbers 2 and 4 below the notes. The music features eighth-note patterns and rests.

24

B.S. sempre

3 2 3 1 3 5 3 4 2 3 2 3 1 3 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 4 2 4 2 4

4 3 2 3 2 3 4 3

3 2 3 1 3 5 3 4 2 3 2 3 1 3 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 4 2 3 2 3 2 3 4 3

2 4 3 2 3 2 3 4 3

3 2 3 1 3 5 3 4 2 3 2 3 1 3 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 4 2 3 2 3 2 3 4 3

2 4 3 2 3 2 3 4 3

3 2 3 1 3 5 3 4 2 3 2 3 1 3 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 5 3 4 2 3 2 3 1 5 3 4 2 3 1 5 3 4 2

3 4 2 3 2 3 2 3 4 3

2 4 3 2 3 2 3 4 3