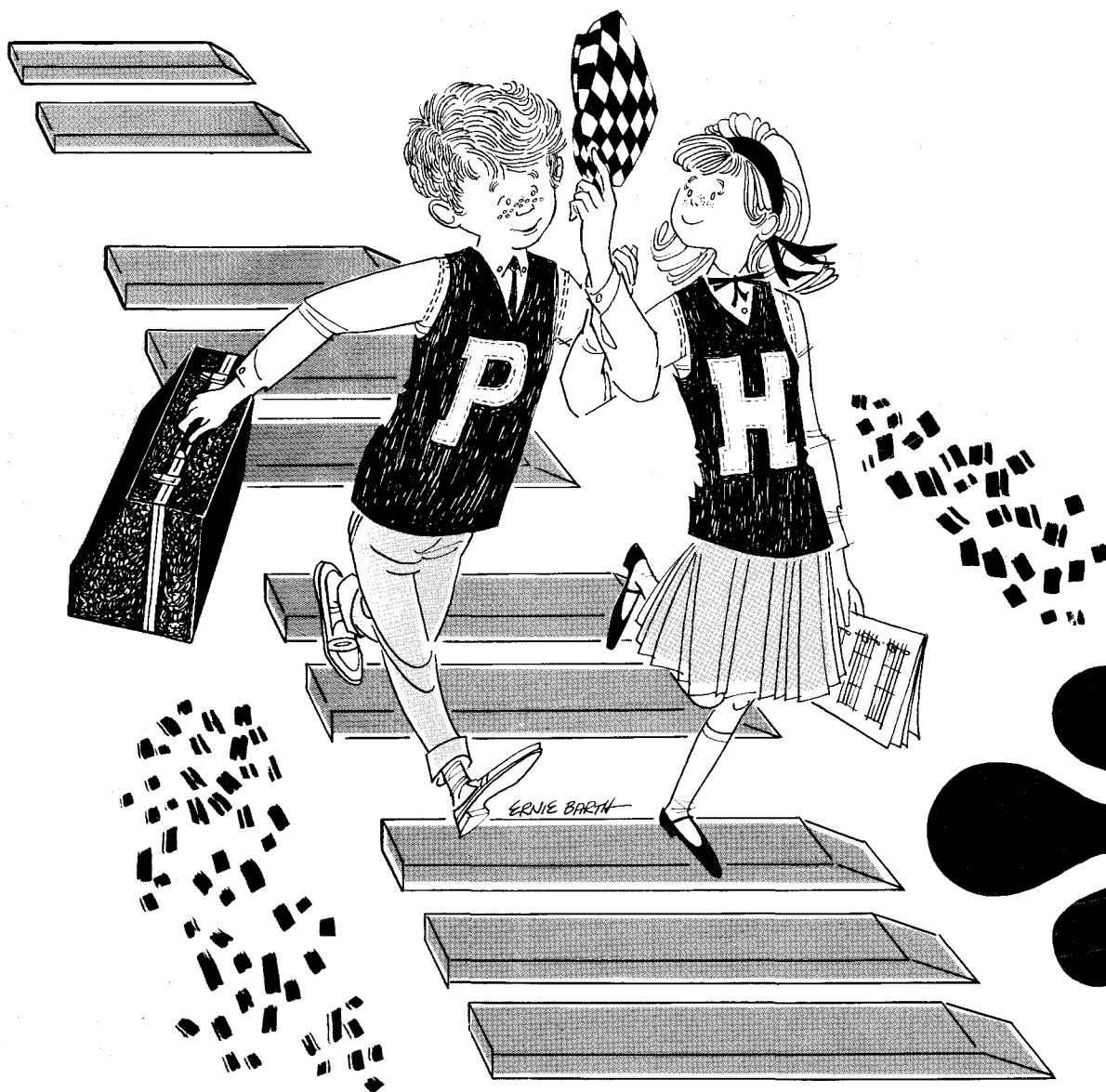


Palmer-Hughes

ACCORDION COURSE



for
Group
or
Individual
Instruction



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Alfred Music

BOOK 2

Palmer-Hughes **ACCORDION COURSE**

by Bill Palmer and Bill Hughes



This book belongs to _____

My teacher is _____

I began this book _____

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AOR
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FOREWORD

The purpose of this Course is to:

1. Create and maintain interest while promoting thorough understanding and good musicianship.
2. Effectively bridge the gap between the beginner and intermediate stages as smoothly as possible.
3. Sustain the student's interest by offering a selection of material high in entertainment as well as musical value.

NOTE TO TEACHERS

The student beginning Book Two of the PALMER-HUGHES Accordion Course should be equipped with a 120 bass accordion.

This will allow the student to use the review section of Book Two to orient himself to the larger sized instrument. Since no new notes are introduced for the first 16 pages of Book Two, the student will find it very advantageous to use this period to become accustomed to handling the new instrument, without concerning himself with the problems of locating new notes.

To use the 12 bass accordion beyond page 33 is impossible, since the student must begin the use of the minor chord at this point. The student who waits until this point to equip himself with the larger instrument will of course be required to review the first part of the book before proceeding onward.

The Publishers

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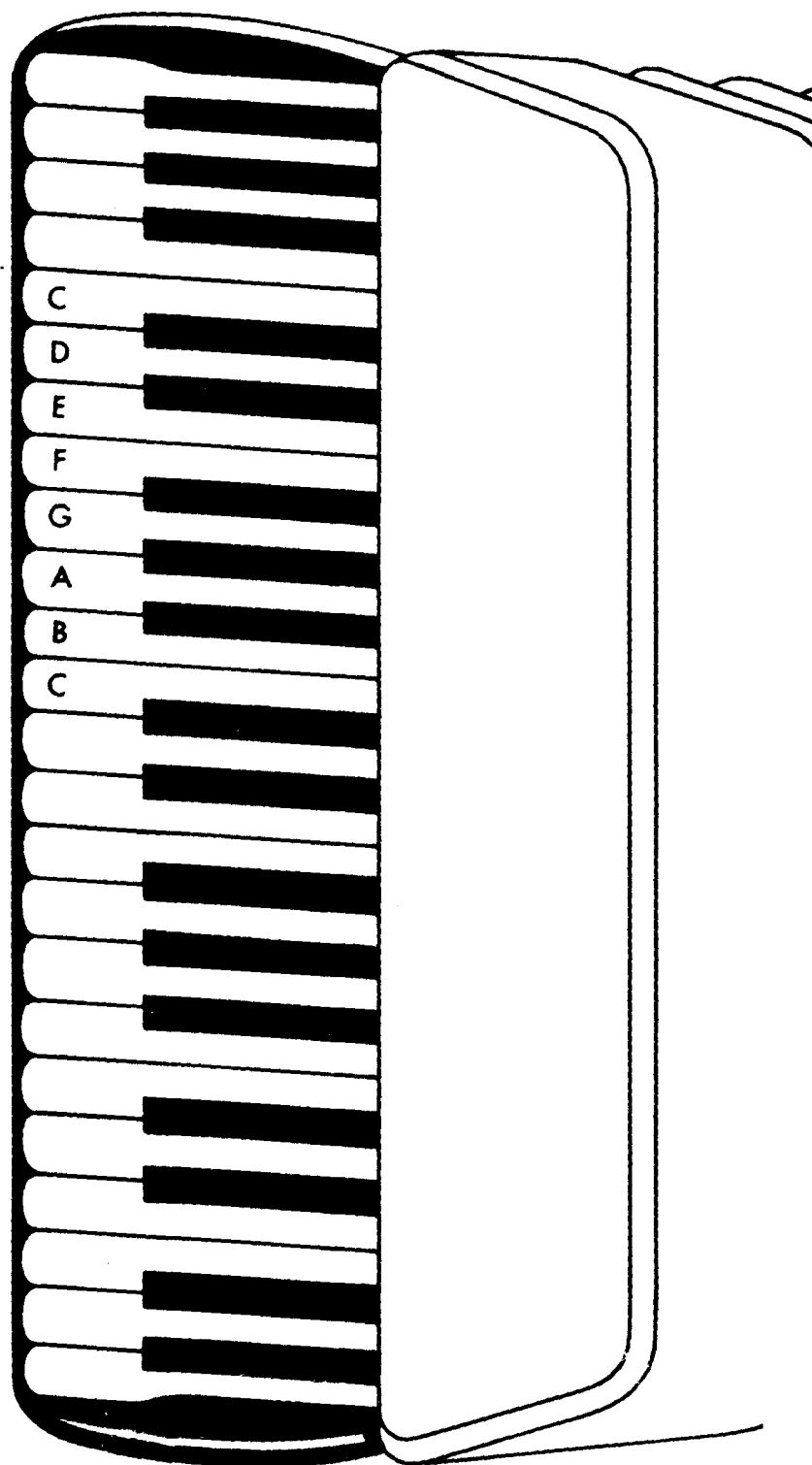
TREBLE KEYBOARD

Of the 120 Bass Accordion



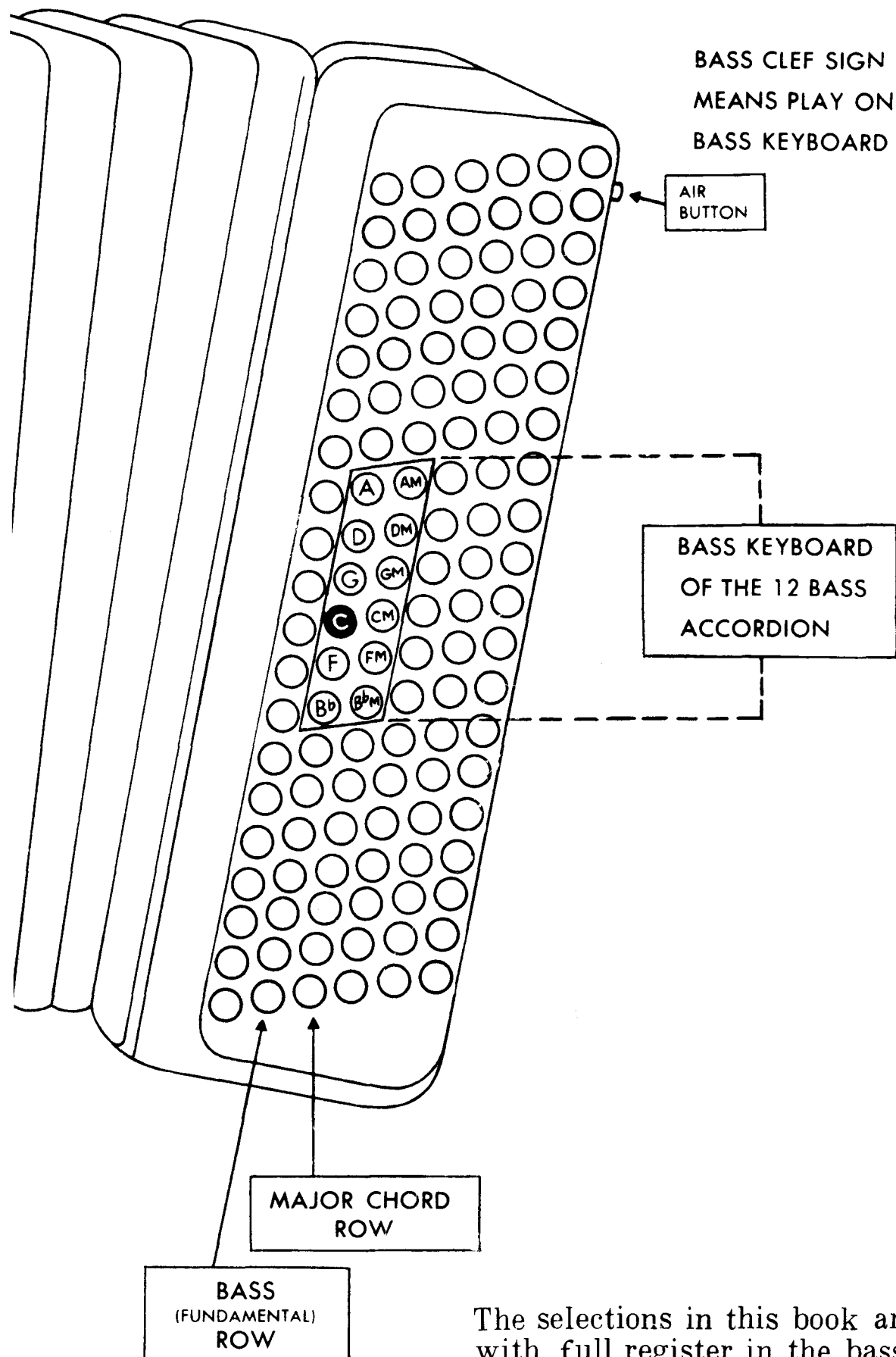
TREBLE CLEF SIGN
MEANS PLAY ON
TREBLE KEYBOARD.

TREBLE KEYBOARD
OF THE 12 BASS
ACCORDION



BASS KEYBOARD

Of the 120 Bass Accordion

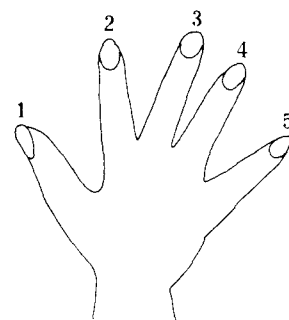
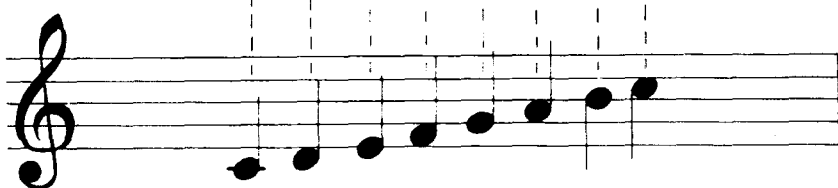
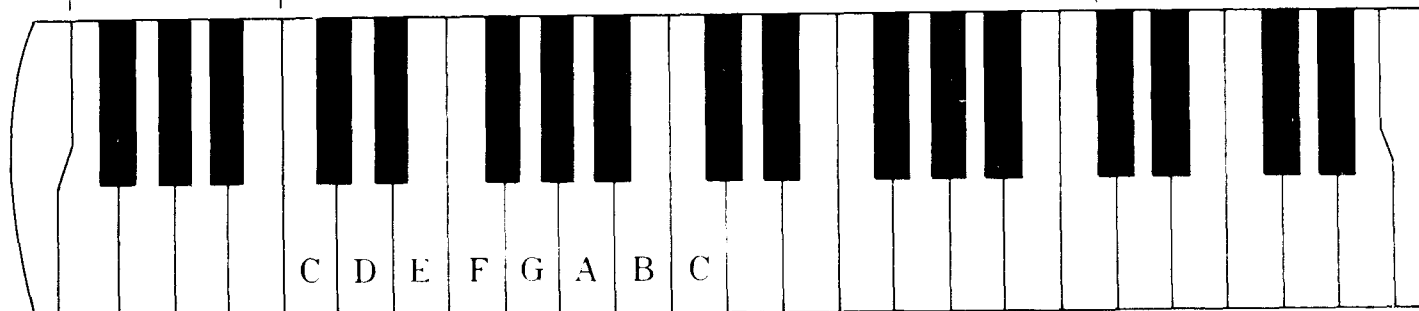


The selections in this book are to be played with full register in the bass, or with any other appropriate bass shift the teacher may recommend.

REVIEW OF THE RIGHT HAND

- - - - TREBLE KEYBOARD OF 120 BASS ACCORDION - - - -

TREBLE KEYBOARD OF 12 BASS ACCORDION



REVIEW OF REST VALUES

♩=QUARTER REST - ONE COUNT —=HALF REST - TWO COUNTS
 ─=WHOLE REST - REST A FULL MEASURE OR FOUR COUNTS

RIGHT HAND FINGERING.

REVIEW OF NOTE VALUES

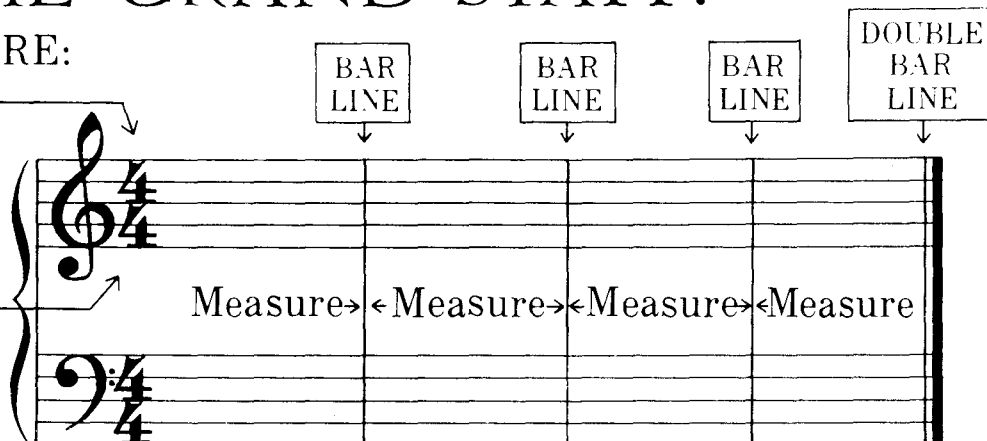
A QUARTER NOTE ♩ gets ONE count.
 A HALF NOTE ♪ gets TWO counts.
 A DOTTED HALF NOTE ♪. gets THREE counts.
 A WHOLE NOTE ○ gets FOUR counts.

THE GRAND STAFF:

THE TIME SIGNATURE:

Upper number indicates
FOUR counts in
each measure.

Lower number indicates
that a QUARTER NOTE
gets one count.



USED AT THE END
OF A PIECE
OR A SECTION

TREBLE STUDY:

5

PLAY and COUNT:

Four staves of treble clef music, each containing a sequence of eighth notes with fingerings indicated above them. The first three staves end with a double bar line, and the fourth staff ends with a final double bar line.

REVIEW OF THE LEFT HAND

BASS
(Fundamental)
ROW

MAJOR CHORD ROW

12 BASS KEYBOARD

Notes Written Above The Middle Line Are Chords

Notes Written Below The Middle Line Are Bases

LEFT HAND FINGERING

FINGERING: 3 2 2
or 4 3 3

G GM GM

F FM FM

THE REMAINING BASSES COVERED IN BOOK ONE WILL BE REVIEWED IN THE SELECTIONS TO FOLLOW.

DRINK TO ME ONLY WITH THINE EYES

Moderately slow

ENGLISH AIR

3

CLARINET

M

*TIED NOTES

M

2 1 2 5 2 1 2

M

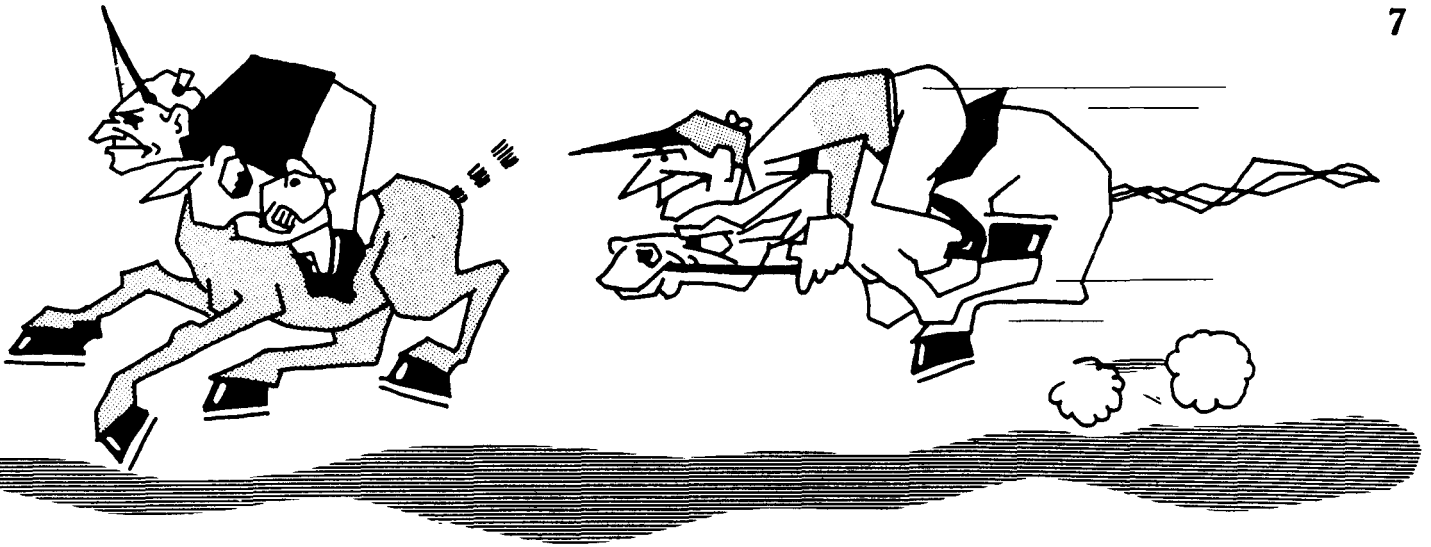
Quarter Rest
Silence For One Count

3 2 2 1 3 3 2 3

M

M

*A curved line — joining two notes on the same line or space is called a TIE. TIED notes are HELD DOWN for the time value of both notes, NOT REPEATED.



CAMPTOWN RACES

Moderately fast

Stephen C. Foster

BANDONEON

2 4 5 4 2

Camp-town la-dies sing this song doo-dah! doo-dah!

4 1 3 2 1

Camp-town race-track's five miles long Oh! doo-dah day!

1 2 3 5 3 5 3 2

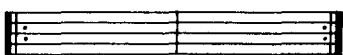
Gon-na run all night! Gon-na run all day!

4 1 4

Camp-town la-dies sing this song All the doo-dah day!

The double dots inside the double bars indicate that everything between the double bars must be REPEATED.

REPEAT
SIGNS



The double dots inside the double bars indicate that everything between the double bars must be REPEATED.

ALTERNATING THE BASSES

Bass line for "The Big Parade" (March) in 4/4 time, showing alternating basses.

First line: C, CM, G, CM. Fingerings: 3, 2, 3, 2. Or 4, 3, 2, 3.

Second line: M, G, GM, D, GM, M. Note: D BASS IS ABOVE G.

Third line: M, F, FM, C, FM, M.



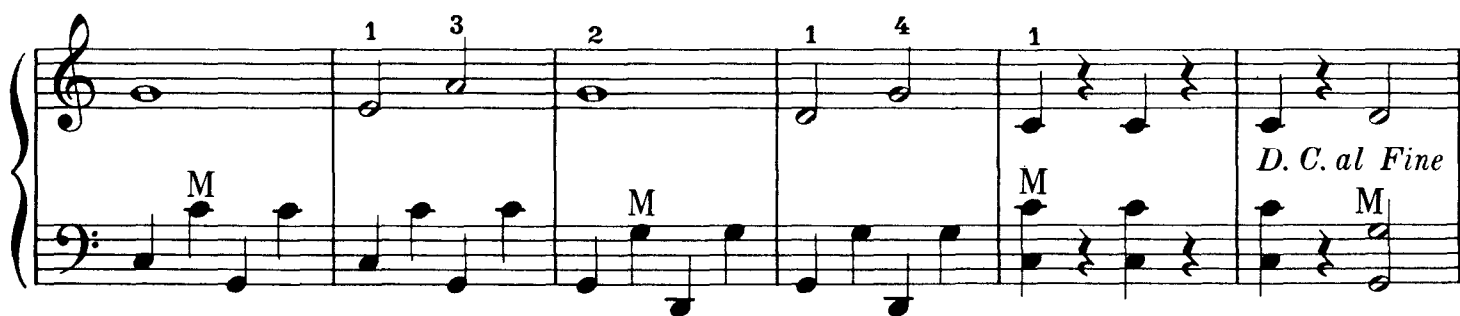
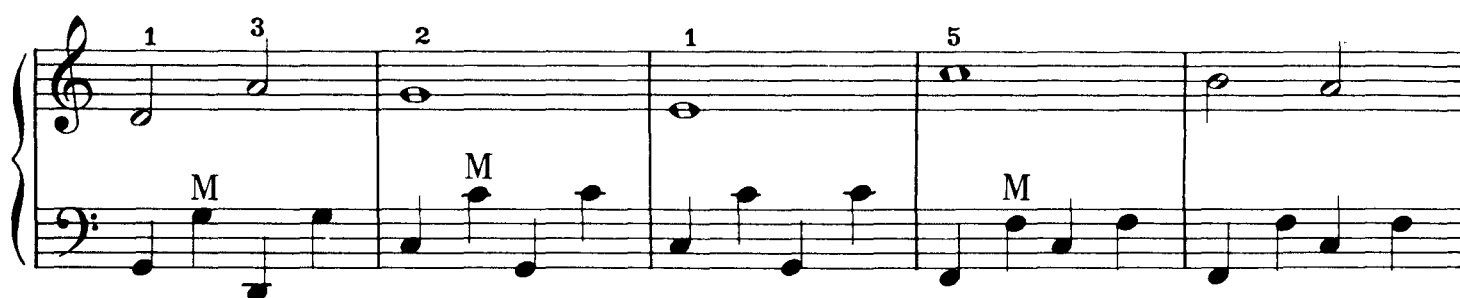
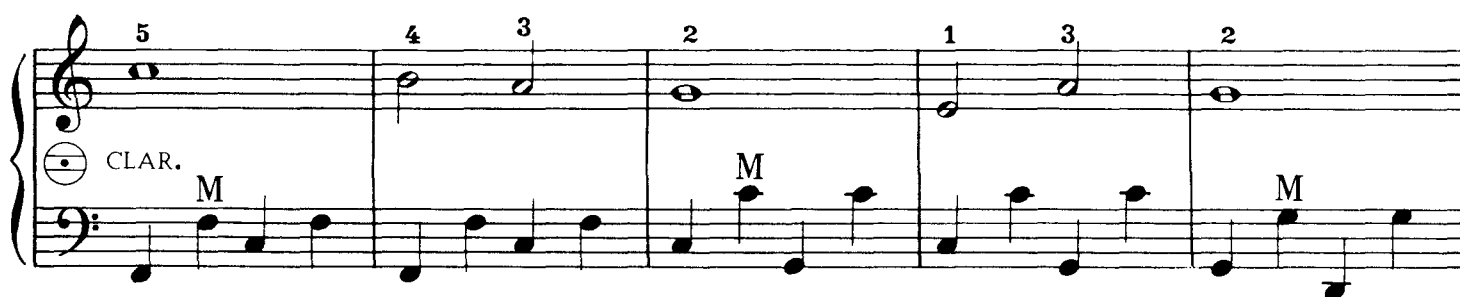
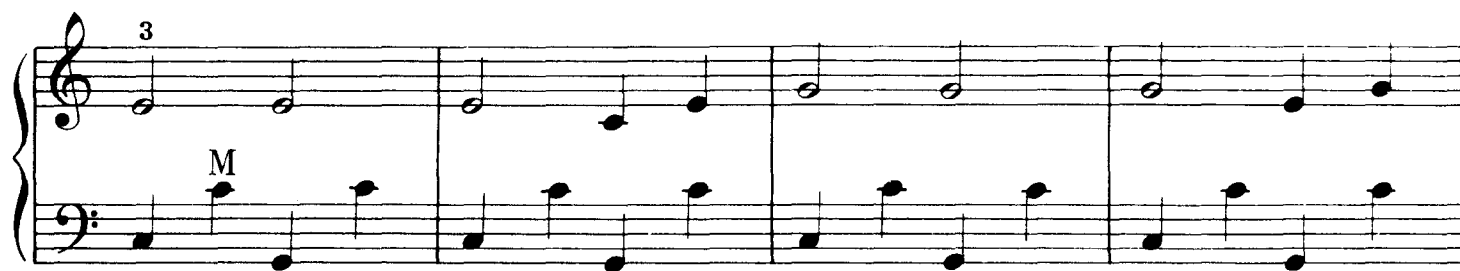
Palmer-Hughes

March time

3 1 3 5

BANDONEON M

M M



D. C. al Fine: abbreviation for "DA CAPO al Fine". Repeat from the very beginning of the selection and play to the word FINE (end).

THE CAISSONS GO ROLLING ALONG



E. C. GRUBER

March time



The image displays five systems of musical notation, each consisting of a treble and bass staff. Fingerings (1-5) are indicated above notes. Chords are labeled M, D, DM, and A. A callout box points to a note with the text "A BASS IS ABOVE D".

System 1: Treble staff has a 5th finger on the first note. Bass staff has a chord labeled M.

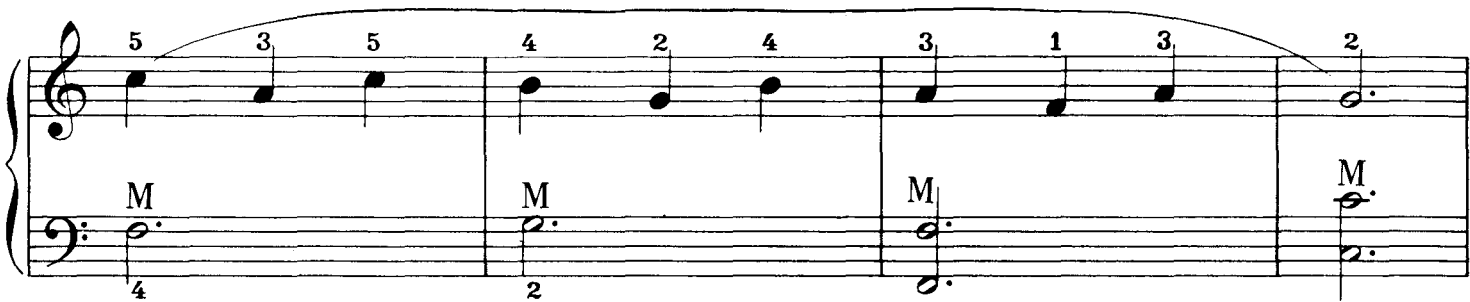
System 2: Treble staff has a 5th finger on the first note and a 2nd finger on the second note. Bass staff has chords labeled M, D, DM, A, DM, and M. A callout box points to the A chord with the text "A BASS IS ABOVE D".

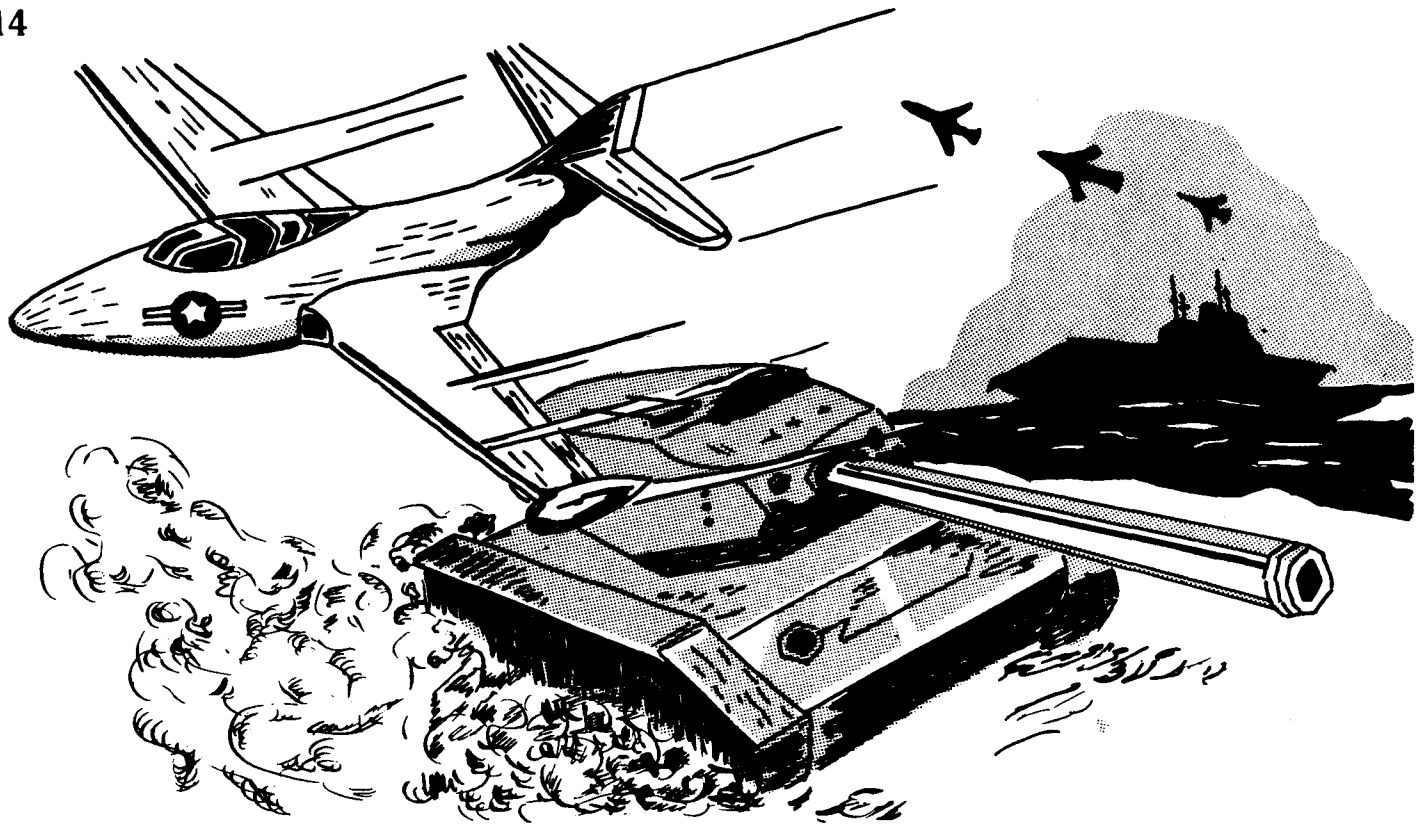
System 3: Treble staff has a 5th finger on the first note, a 2nd finger on the second note, a 3rd finger on the third note, a 2nd finger on the fourth note, a 1st finger on the fifth note, and a 4th finger on the sixth note. Bass staff has chords labeled M, M, and M.

System 4: Treble staff has a 5th finger on the first note and a 3rd finger on the second note. Bass staff has chords labeled M and M.

System 5: Treble staff has a 5th finger on the first note and a 3rd finger on the second note. Bass staff has chords labeled M and M.

ACCENTS: Every measure of music should have a slight **ACCENT** on the first count. This is produced by applying more pressure to the bellows. This is especially true of pieces of a rhythmic nature, such as marches, polkas, waltzes, etc.





MARINE'S HYMN

C means "common time" -
(the same as $\frac{4}{4}$ time)

American Air

1 3 5 4 3 2 1 4 1 3 4

BANDONEON

M

M

5 5 4 2 1 1 3

M

M

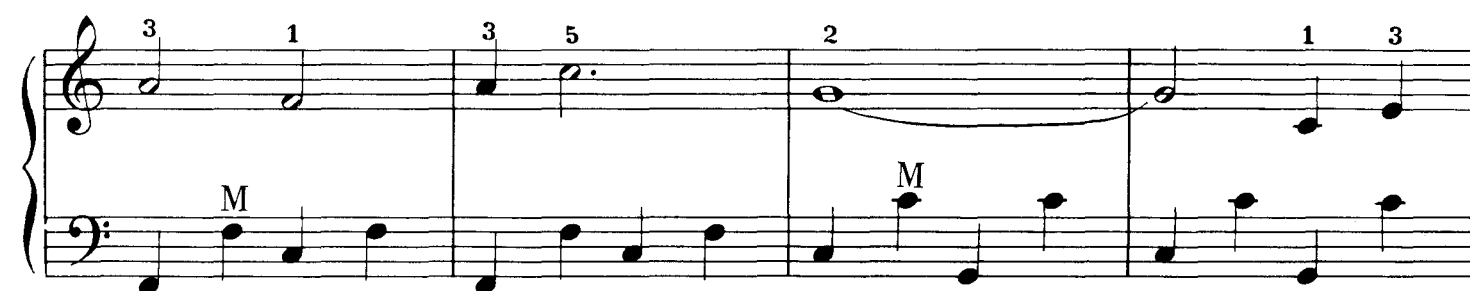
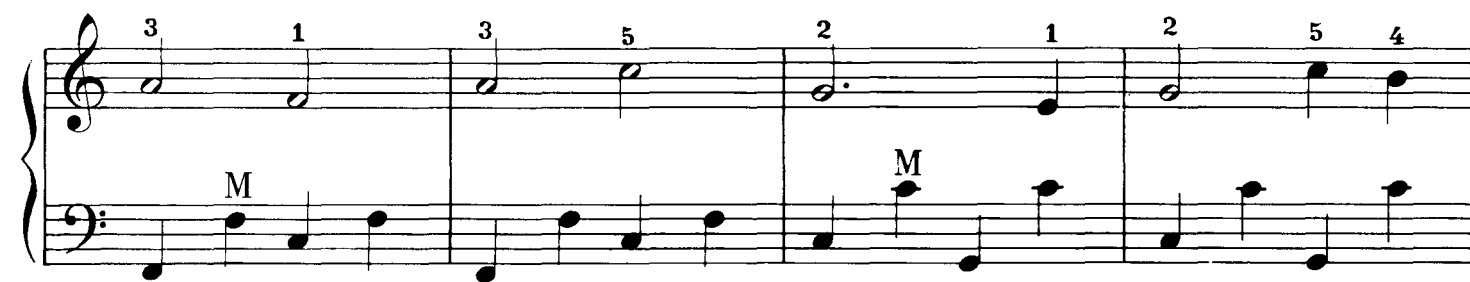
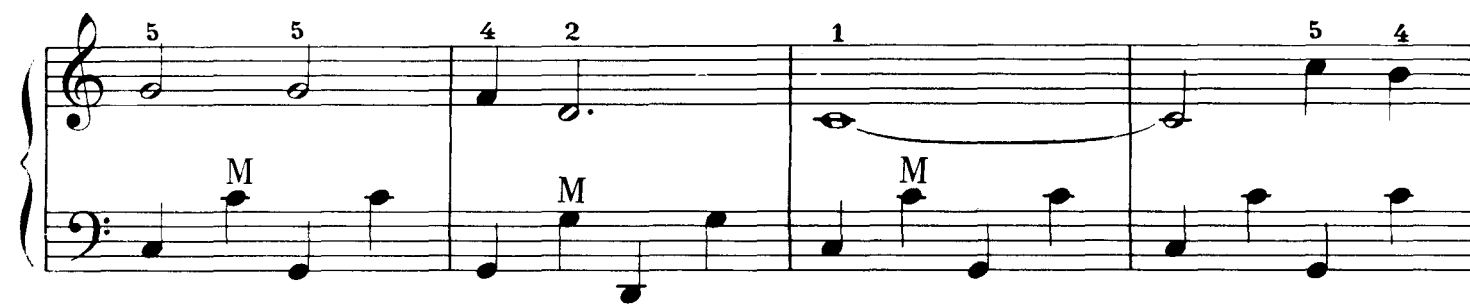
M

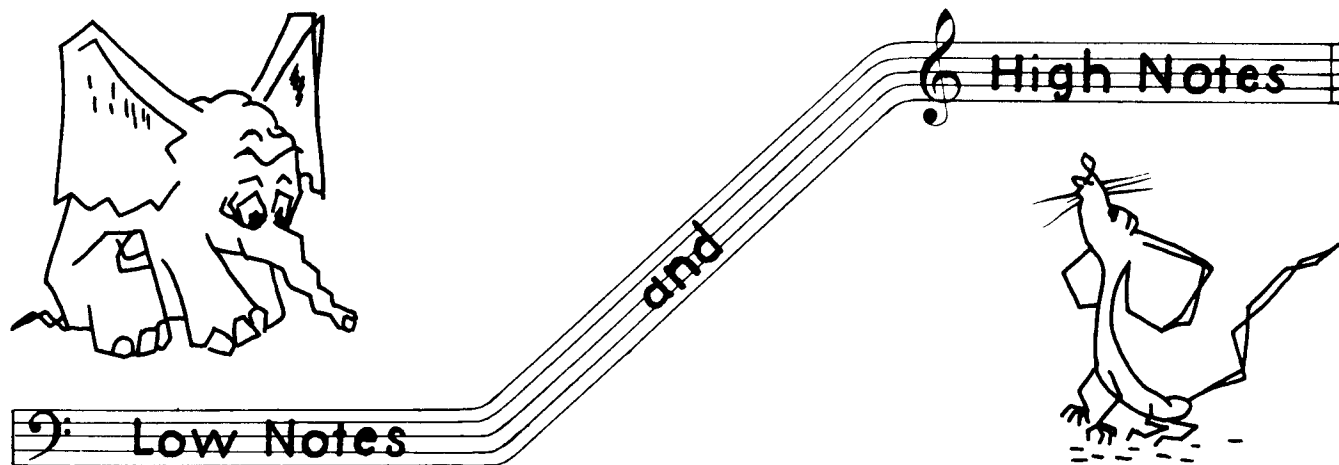
5 4 3 2 1 4 1 3 4

M

M

M





Some notes sound Low, some sound High. Can you tell the difference?

Play and Listen

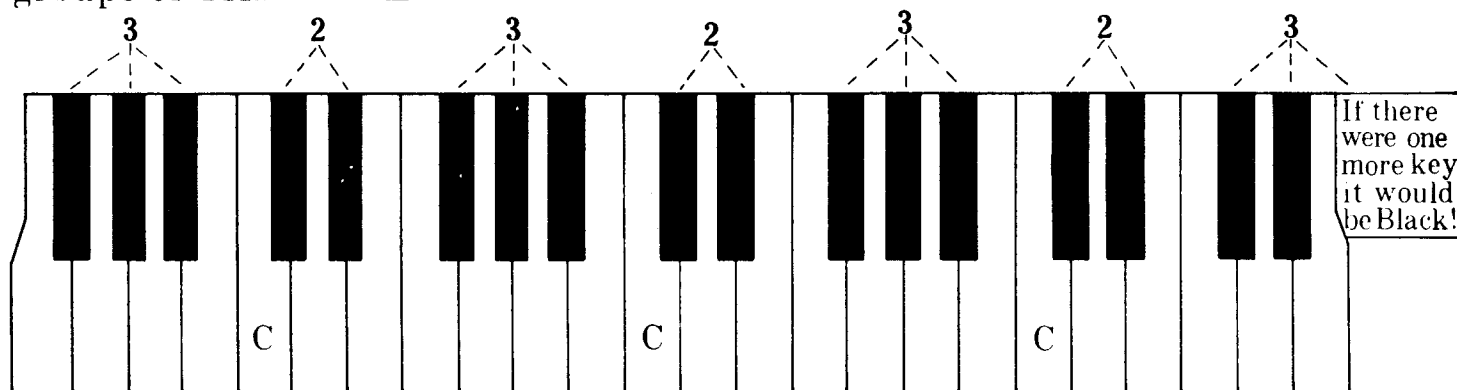
The Highest notes are those
Written Highest on the staff



Basses are Lowest

RECOGNIZING KEYS BY BLACK KEY GROUPS

Notice that the treble keyboard has groups of TWO BLACK KEYS and groups of THREE BLACK KEYS.



There are three C's on your treble keyboard.

Each C is to the LEFT of the TWO BLACK KEY GROUP!

Find all the C's on your keyboard!

What note is to the LEFT of the THREE BLACK KEY group?

How many of these notes are on your accordion?

Find them all on your keyboard!

What note is to the RIGHT of the TWO BLACK KEY group?

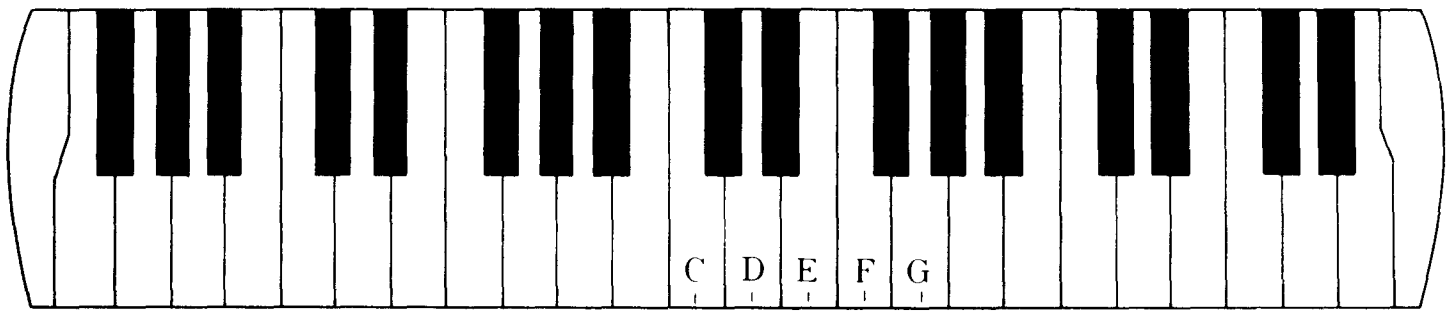
What note is to the RIGHT of the THREE BLACK KEY group?

What note is in the MIDDLE of the TWO BLACK KEY group?

What two notes are in the MIDDLE of the THREE BLACK KEY group?

FIND ALL OF THESE NOTES ON YOUR KEYBOARD.

A HIGHER "C" POSITION



PLAY:

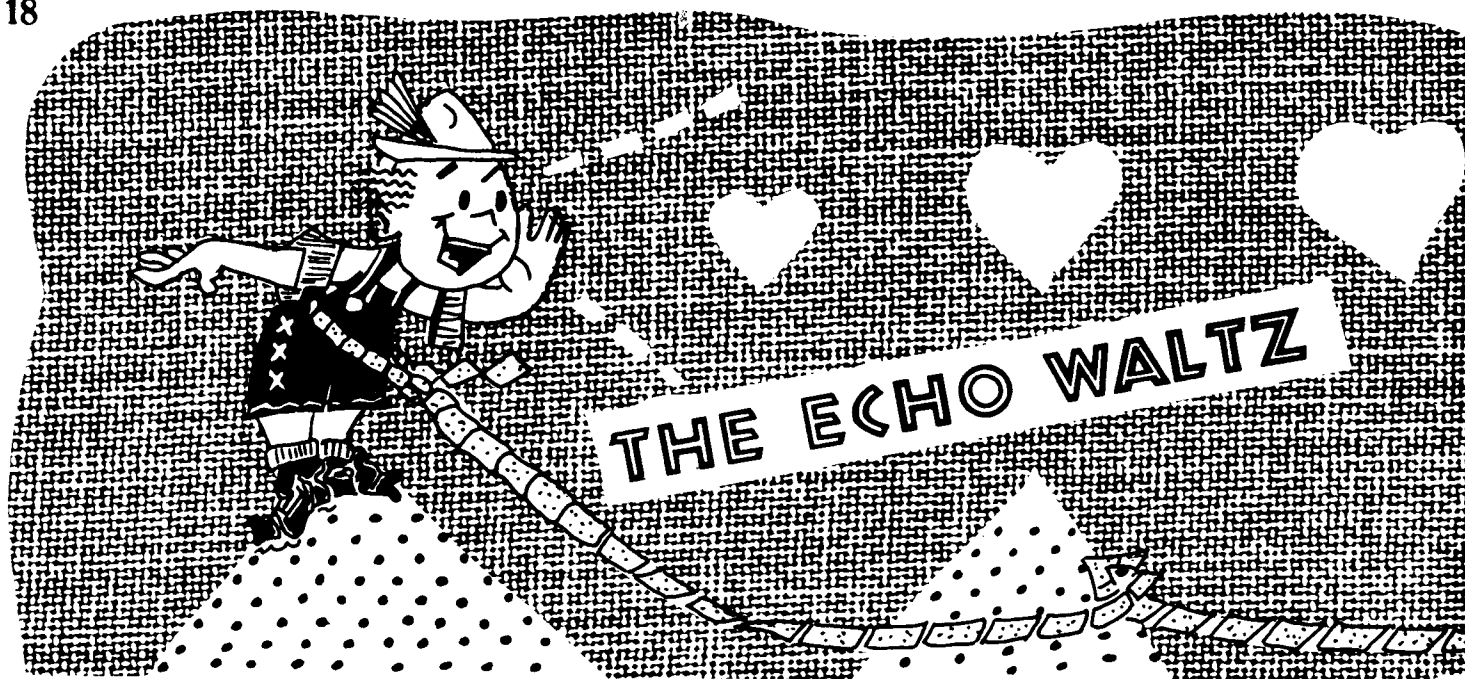


SPEED DRILL NO. 1

From this point on we will have speed drills. They should be practiced daily. These are very famous exercises. They were written by C. L. Hanon, and are used by the finest musicians in the world to develop speed and technique.

Start all speed drills very slowly, then gradually increase speed. Be sure that each note is clear and distinct.



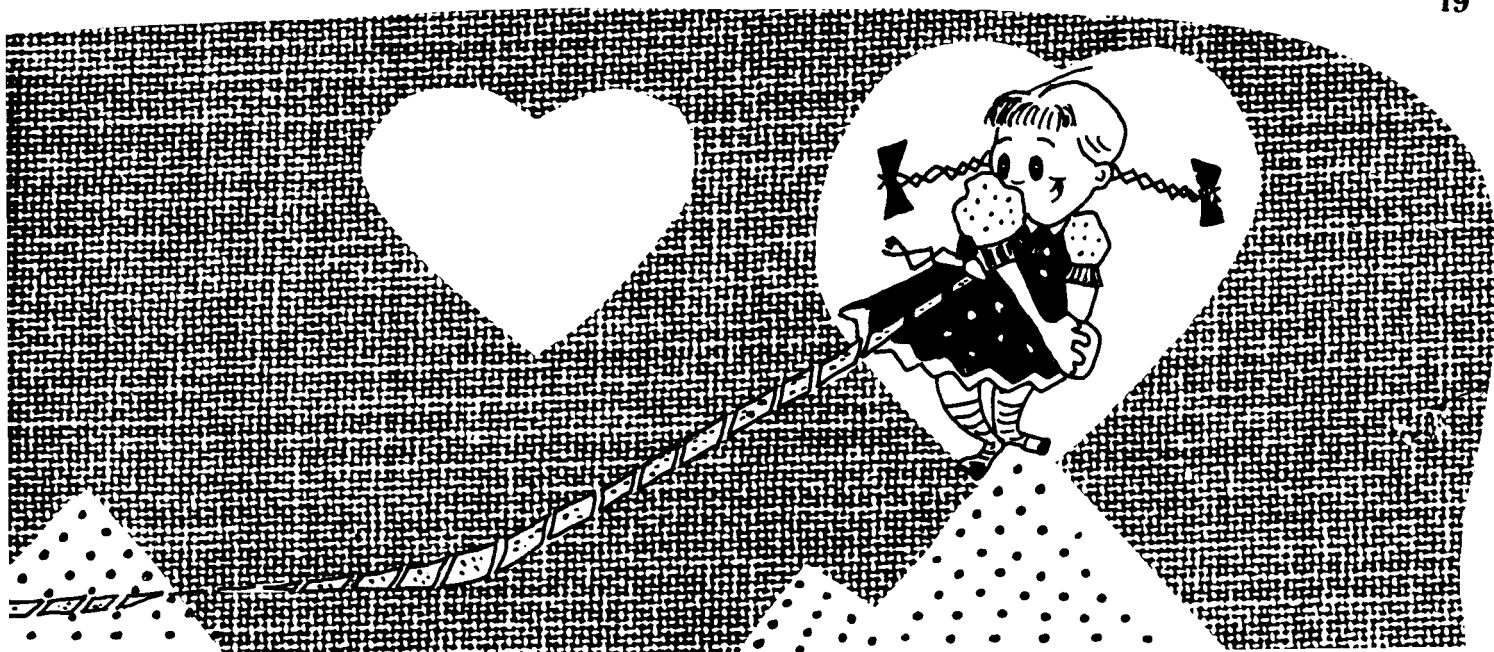


Moderately slow

Franz Behr
(adapted)

Handwritten musical score for "The Echo Waltz" by Franz Behr (adapted). The score is in 3/4 time and consists of four systems, each with a treble and bass staff. The first system is labeled "BANDONEON" and includes dynamic markings *f* (forte) and *p* (piano). The second and fourth systems are labeled "AB" and include the dynamic marking *mf* (mezzo-forte). The third system is labeled "A" and "B" and includes the dynamic markings *f* and *p*. The score includes various musical notations such as notes, rests, and slurs.

"EXPRESSION" MARKS:
f (forte)= LOUD *p* (piano)= SOFT
mf (mezzo-forte)= moderately loud



Musical score for piano, divided into four systems. Each system consists of a treble and bass staff. The score is marked with dynamics (*f*, *p*, *mf*) and includes measures labeled with circled letters (A, B, AB) and measure numbers (2, 5, 1).

System 1: Treble staff starts with a circled 'A' and a '2'. Bass staff has a measure marked 'M'. Dynamics: *f*.

System 2: Treble staff starts with a circled 'B' and a '2'. Bass staff has a measure marked 'M'. Dynamics: *p*.

System 3: Treble staff starts with a circled 'A' and a '5'. Bass staff has a measure marked 'M'. Dynamics: *f*. The system continues with a measure marked 'M' in the bass staff. The second measure of the system starts with a circled 'B' and a '5'. Bass staff has a measure marked 'M'. Dynamics: *p*. The system continues with a measure marked 'M' in the bass staff.

System 4: Treble staff starts with a circled 'AB' and a '1'. Bass staff has a measure marked 'M'. Dynamics: *mf*. The system continues with a measure marked 'M' in the bass staff. The system ends with a measure marked 'M' in the bass staff.

For class work, the class may be divided into two groups, Group A and Group B. Measures marked "A" are played by group "A"; measures marked "B" are played by group "B". Measures marked "AB" are played by both groups.



VIVE L' AMOUR

FIRST OR
SOLO PART:

(HOORAY FOR LOVE!)

COLLEGE SONG

Lively

mf CLAR.

f

mf

p

f

*ACCENT MARK

1. (first time only) 2

2. (second time only)

Notes marked with 'M' (Mouth) and 'A' (Air) indicate specific playing techniques.

*Notes marked WITH ACCENT MARKS receive special emphasis. This is produced by applying greater pressure to the bellows

VIVE L'AMOUR

(SECOND PART)

COLLEGE SONG

Lively

mf CLAR.

f

1. first time only 2. second time only

mf *mf*

f

NOTE READING REVIEW

Lines: Spaces:

C E G B D F D F A C E G

PLAY all of the following notes, saying the name of each note
ALoud, then write the name under each note:

BE CAREFUL! Watch for traps!

22 SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

Lively

***DOUBLE NOTES**

BAND. *f*

She'll be com-in' 'round the moun-tain when she comes, HONK! HONK! She'll be


com-in' 'round the moun-tain when she comes, HONK! HONK! She'll be

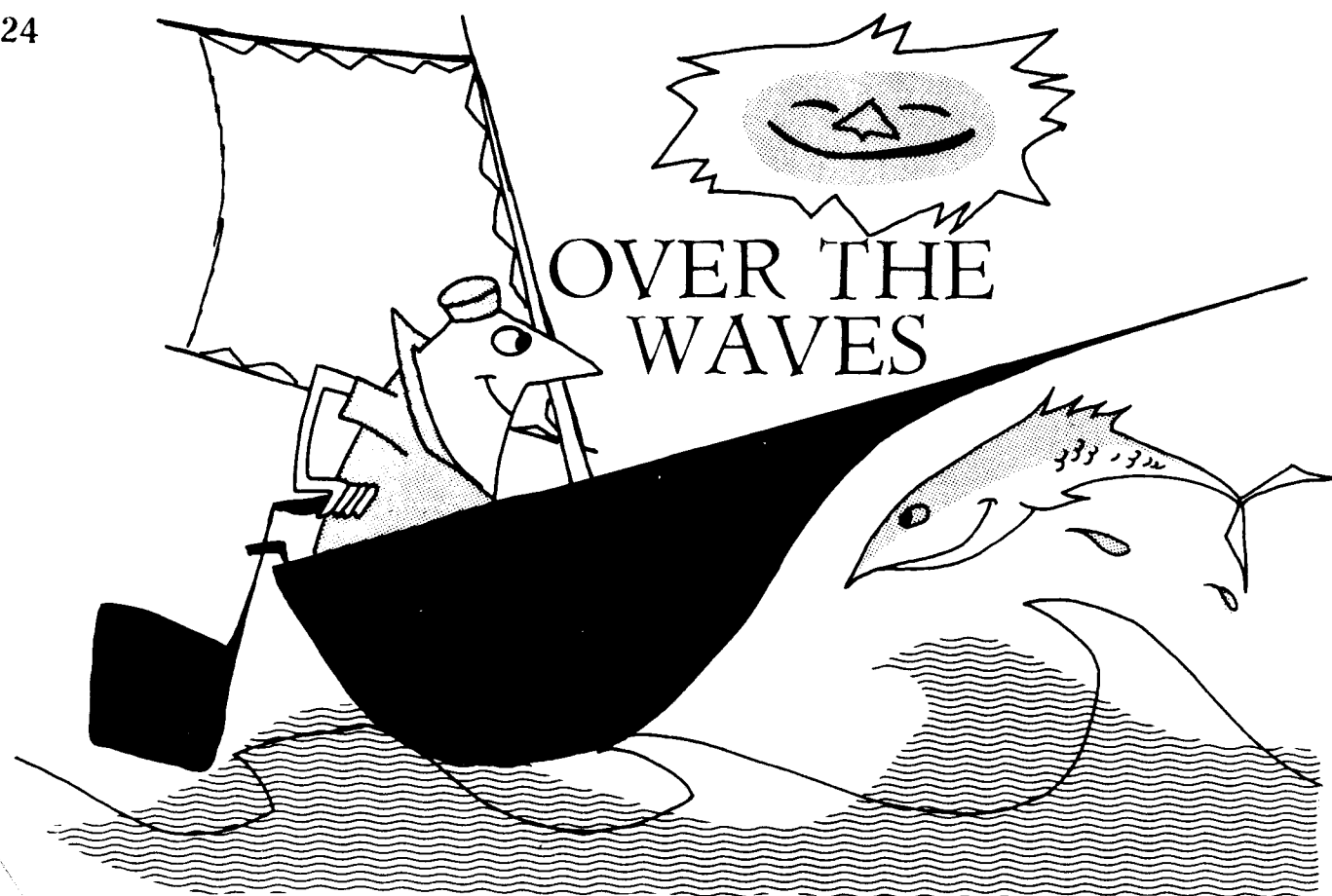
com-in' 'round the moun-tain, She'll be com-in' 'round the moun-tain, She'll be

com-in' 'round the moun-tain when she comes. HONK! HONK!

EXTRA VERSES:

2. She'll be drivin' six white horses when she comes, WHOA! HOSS! (etc.)
3. We will all go out to meet her when she comes, HI BABE!
4. She'll be wearin' her red flannels when she comes, SCRATCH! SCRATCH!
5. We will kill the old red rooster when she comes, CHOP! CHOP!
6. We will all have chicken dumplin's when she comes, YUM! YUM!
7. She will have to sleep with Gran'ma when she comes, (snore-whistle).
8. She'll be comin' 'round the mountain when she comes, HONK! HONK!

*  A two note chord, sometimes called "double notes". Strike the two keys TOGETHER.



1. *p* BANDONEON M

2. 1. 2. 4. 3.

1. 2. 4.

M M

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

M

— (Crescendo) gradually LOUDER. — (Decrescendo) gradually SOFTER.



* 8va (OCTAVE SIGN). All notes under this sign should be played one octave (eight notes) higher.

INTRODUCING EIGHTH NOTES

These are EIGHTH NOTES

When one eighth note appears alone, it looks like this:

When two or more eighth notes appear together, they look like this:

AN EIGHTH NOTE is HALF as long as a quarter note.
Play TWO EIGHTH NOTES to ONE COUNT.

IMPORTANT! After you master the above exercise, practice it with ALTERNATING BASSES.

SPEED DRILL NO. 2

GOLDEN SLIPPERS

J. A. BLAND

Moderately fast

First system of musical notation. The treble clef staff contains a melody with three measures, each marked with a finger number (1, 2, 3) above the notes. The bass clef staff contains a bass line. The tempo is 'Moderately fast' and the dynamic is 'mf'. The instrument is 'CLAR.' (Clarinet). A 'M' (Mouth) symbol is placed above the second measure of the bass line.

Second system of musical notation. The treble clef staff continues the melody with a finger number '1' above the first measure. The bass clef staff continues the bass line. A 'BAND.' (Band) symbol is placed above the final measure of the bass line.

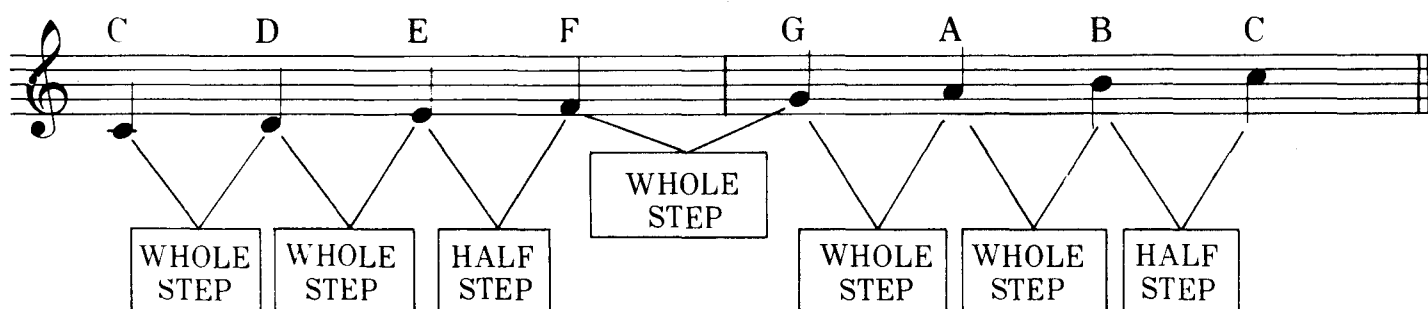
Third system of musical notation. The treble clef staff contains the vocal melody with lyrics: "Oh, them gold-en slip-pers! Oh, them gold-en slip-pers! Gold-en slippers I'm". Finger numbers 1, 3, 5 are marked above the first three measures. The bass clef staff contains the piano accompaniment. The dynamic is 'f' (forte). 'M' (Mouth) symbols are placed above the first, third, and fifth measures of the bass line.

Fourth system of musical notation. The treble clef staff continues the vocal melody with lyrics: "gon-na wear, be-cause they look so neat. Oh, them gold-en slippers! Oh, them". Finger numbers 1, 3, 5 are marked above the first three measures of the second phrase. The bass clef staff continues the piano accompaniment. 'M' (Mouth) symbols are placed above the first, third, and fifth measures of the bass line.

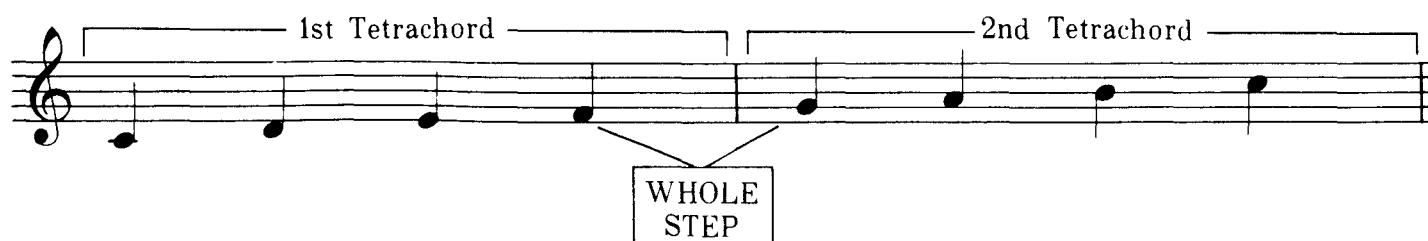
Fifth system of musical notation. The treble clef staff continues the vocal melody with lyrics: "gold-en slippers! Gold-en slippers I'm gon-na wear to walk the gold-en street." Finger numbers 5 and 1 are marked above the first two measures. The bass clef staff continues the piano accompaniment. 'M' (Mouth) symbols are placed above the first, third, and fifth measures of the bass line.

THE MAJOR SCALE

A major scale is a series of EIGHT notes in ALPHABETICAL ORDER.
You have already played the C MAJOR SCALE:

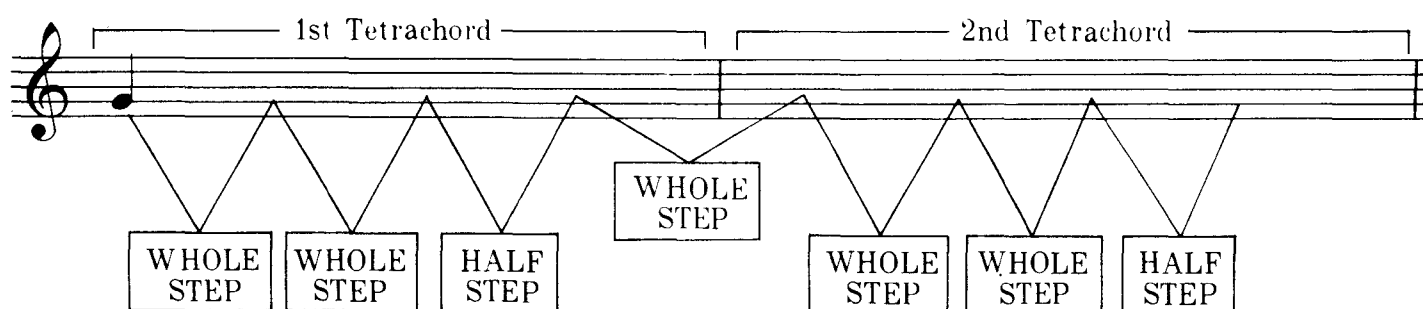


Notice that the scale above can be divided into two parts, each having the same pattern: WHOLE STEP – WHOLE STEP – HALF STEP. We call these parts TETRACHORDS.



The two tetrachords are separated by a WHOLE STEP.

A MAJOR SCALE may be built starting on ANY NOTE, black or white.
Using the TETRACHORD pattern, write a MAJOR SCALE, starting on G:



Write a MAJOR SCALE, starting on F:



CHECK: Are the notes in alphabetical order?

KEY SIGNATURES

The KEY of C MAJOR:

A piece based on the C MAJOR SCALE is in the KEY OF C MAJOR. Since there are no sharps or flats in the C scale, any sharps or flats occurring in a piece in the KEY OF C MAJOR are called ACCIDENTALS.



The KEY of G MAJOR:

A piece based on the G MAJOR SCALE is in the KEY OF G MAJOR. Since F is sharp in the G scale, every F will be sharp in the key of G major. Instead of making all the F's sharp in the piece, the sharp is indicated at the beginning, in the KEY SIGNATURE. Sharps or flats shown in the KEY SIGNATURE are effective throughout the piece.

Key Signature:
One Sharp (F#)



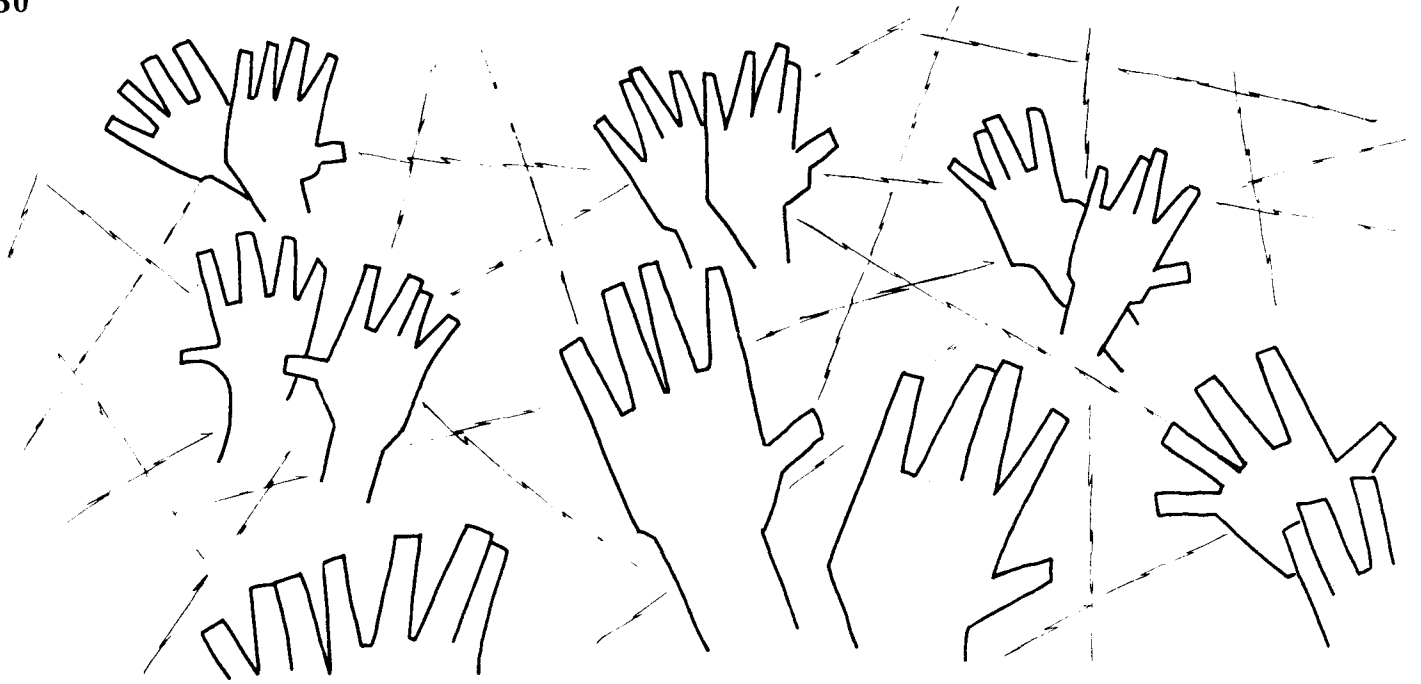
The KEY of F MAJOR:

A piece based on the F MAJOR SCALE is in the KEY OF F MAJOR. The key signature is ONE FLAT (Bb).



If sharps, flats, or naturals not shown in the key signature occur in the piece, they are called ACCIDENTALS
ACCIDENTALS are effective only for the measures in which they appear.

The three scales shown above should be practiced every day.
Students who do this should have little difficulty playing selections written in C MAJOR, G MAJOR, and F MAJOR.



Key of F MAJOR
Key Signature
ONE FLAT (B^b).
Play all "B's"
Flat, throughout.

CHIAPANECAS
MEXICAN HAND-CLAPPING SONG

TRADITIONAL

BRIGHTLY
TRADITIONAL

BANDONEON

mf

BRIGHTLY

The musical score is written for a Bandoneon in 3/4 time, key of B-flat major. It consists of four systems of music. The first system includes a 'Brightly' dynamic marking and a 'BANDONEON' instrument label. The music features a melody in the right hand and a bass line in the left hand, with various fingerings and articulations indicated.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of four measures. The first measure has a forte (*f*) dynamic and a fingering of 2 over 1 with an accent (>). The second measure has an accent (>) and a fingering of 2 over 1. The third measure has a fingering of 2 over 1. The fourth measure has a fingering of 2 over 4 with a slur. The bass clef part has a mezzo-forte (*mf*) dynamic and a fingering of M in the first measure, followed by eighth notes in the subsequent measures.

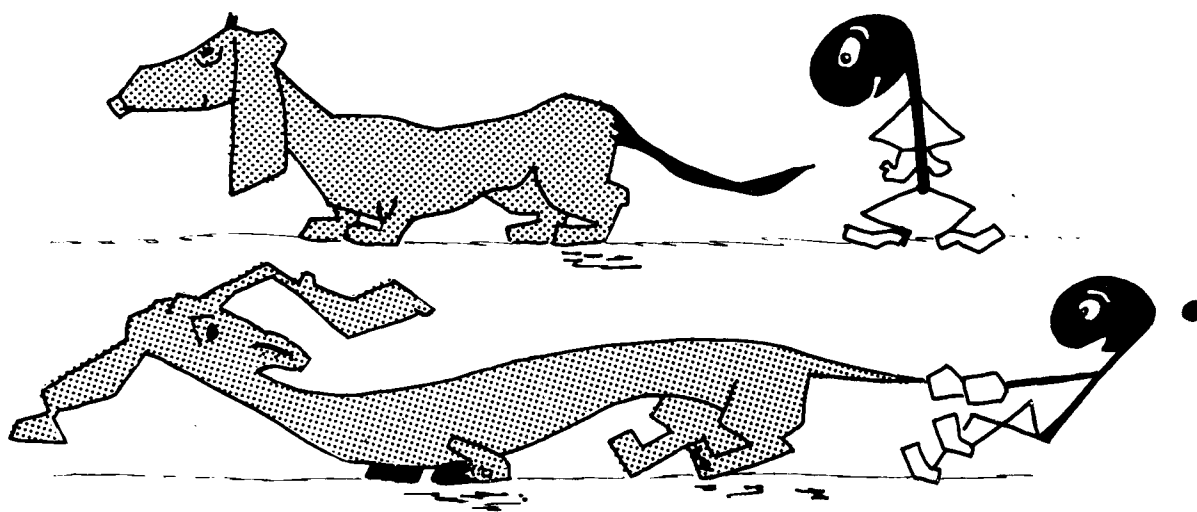
Second system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic and a fingering of 2 over 1 with an accent (>). The second measure has an accent (>) and a fingering of 2 over 1. The third measure has a fingering of 2 over 1. The fourth measure has a fingering of 2 over 5 with a slur. The bass clef part has a mezzo-forte (*mf*) dynamic and a fingering of M in the first measure, followed by eighth notes in the subsequent measures.

Third system of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of four measures. The first measure has a piano (*p*) dynamic and a fingering of 2 over 1 with an accent (>). The second measure has an accent (>) and a fingering of 2 over 1. The third measure has a fingering of 2 over 1. The fourth measure has a fingering of 2 over 1. The bass clef part has a piano (*p*) dynamic and a fingering of M in the first measure, followed by eighth notes in the subsequent measures.

First ending of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of four measures. The first measure has a fingering of 1 over 1 with a slur. The second measure has a fingering of 2 over 2 with a slur. The third measure has a fingering of 3 over 3 with a slur. The fourth measure has a fingering of 4 over 4 with a slur. The bass clef part has a mezzo-forte (*mf*) dynamic and a fingering of M in the first measure, followed by eighth notes in the subsequent measures. A box labeled "NATURAL" is placed above the third measure of the treble clef part.

Second ending of musical notation. Treble clef, key signature of one flat (B-flat). The system consists of four measures. The first measure has a fingering of 1 over 1 with a slur. The second measure has a fingering of 2 over 2 with a slur. The third measure has a fingering of 1 over 1 with a slur. The fourth measure has a fingering of 1 over 1 with a slur. The bass clef part has a mezzo-forte (*mf*) dynamic and a fingering of M in the first measure, followed by eighth notes in the subsequent measures. A box labeled "NATURAL" is placed above the third measure of the treble clef part.

INTRODUCING DOTTED QUARTER NOTES



A DOT increases the length of a note ONE-HALF!

$$\text{Dotted Quarter Note} = \text{Quarter Note} + \text{Half Note} = 3 \text{ COUNTS}$$

$$\text{Dotted Half Note} = \text{Half Note} + \text{Whole Note} = 1\frac{1}{2} \text{ COUNTS}$$

PREPARATORY DRILL:

The only difference in the following three measures and those directly above them is the way they are written. They should sound the SAME.

COUNTRY GARDENS

Key of C MAJOR
Key signature
No SHARPS, No FLATS

Moderately fast

ENGLISH FOLK DANCE

f CLAR. M M M M M M M

p M M M M M M *Fine*

f M M M M M M *p*

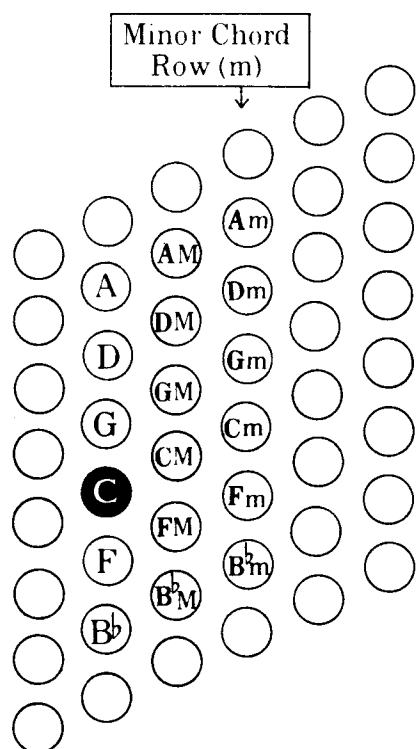
M M M M M M

**f-p* M M M M M M

* *f-p* = Forte the first time, piano the second time.

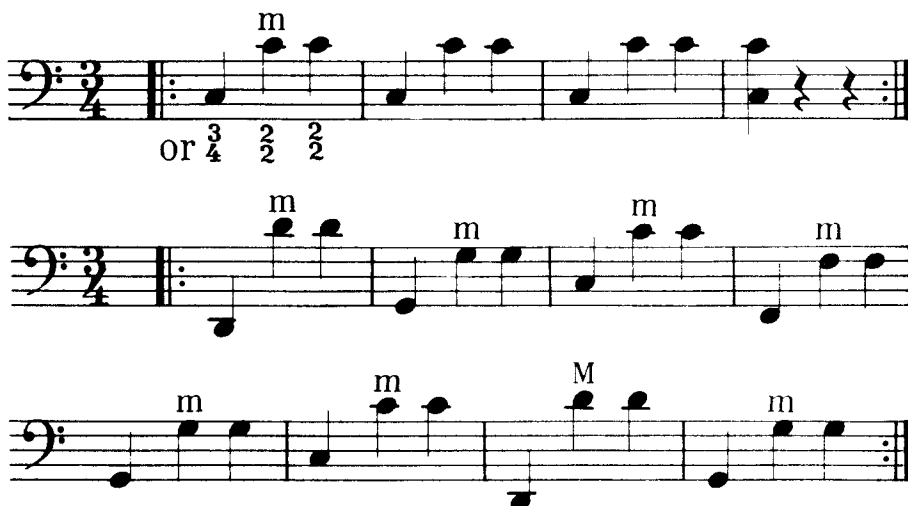
D. C. al Fine

34 INTRODUCING MINOR CHORDS



The row of buttons just after the major chord row is called the MINOR CHORD ROW.

MINOR CHORDS are indicated by a small "m" over the note.



MINKA

Moderately Slow

TRADITIONAL

mf
BANDONEON

ALTERNATING BASSES WITH MINOR CHORDS



THE MERRY WIDOW

WALTZ

FRANZ LEHAR

Key of F MAJOR
Key signature
ONE FLAT (B \flat)

Slow Waltz time

The musical score is written for Clarinet (CLAR.) and piano accompaniment. The key signature is one flat (B \flat), and the time signature is 3/4. The tempo is marked "Slow Waltz time". The score consists of five systems of music. The Clarinet part is marked with a circle containing a dot and the dynamic *mf*. The piano accompaniment includes various dynamics: *mf*, *p*, *f*, and *m*. The score includes fingerings (1-5), slurs, and a glissando marked with a wavy line and the text "*gliss.". The piano part includes markings for the right hand (M, m) and left hand (M, m).

Gliss: Abbreviation for the word "GLISSANDO", which means "SLIDING".
Using the nail of the third finger, slide over all of the white keys between the two notes indicated.

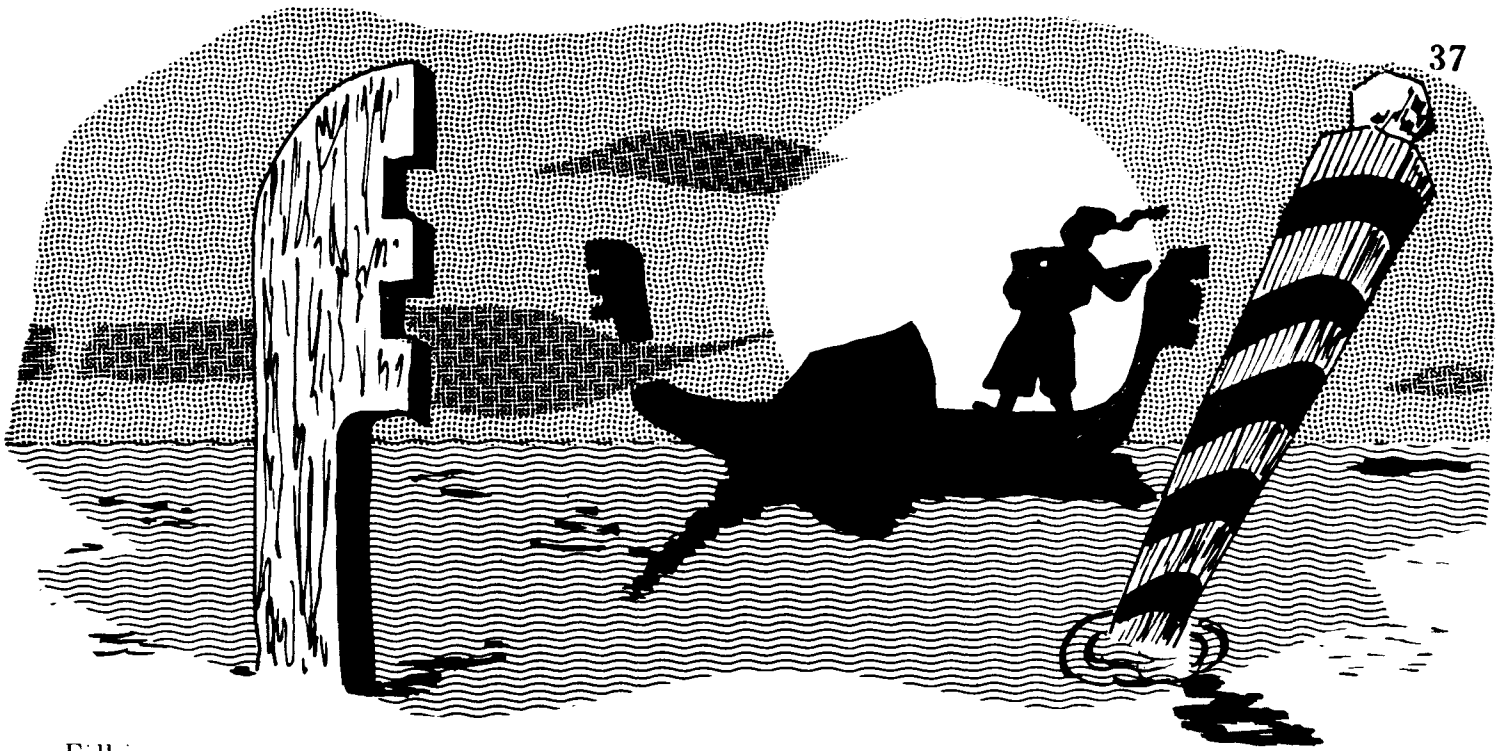
SPEED DRILL NO. 3

INTRODUCING SEVENTH CHORDS

SEVENTH CHORD ROW (7)

The row of buttons just after the minor chord row is called the SEVENTH CHORD ROW. SEVENTH CHORDS are indicated by the figure "7" over the note.

or $\frac{3}{4}$ $\frac{2}{2}$ $\frac{2}{2}$



Fill in:

Key of _____
Key Signature _____

LA DONNA E MOBILE

Moderately fast

G. VERDI

BAND. *mf* *p*

M 7 M 7 7 m M 7 M m M

3 5 4 2 2 4 3 1 5

5 1 4 1 2 5 2

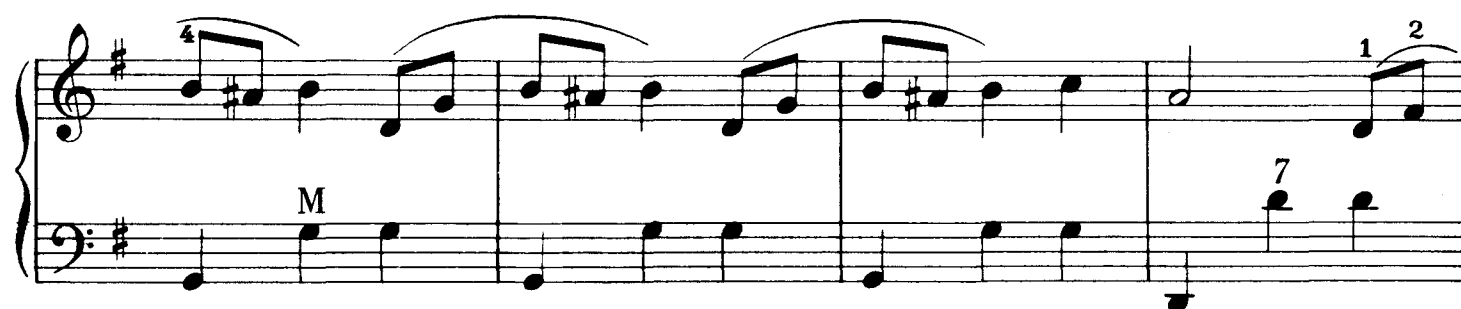
4 3 2 1 2 1 5

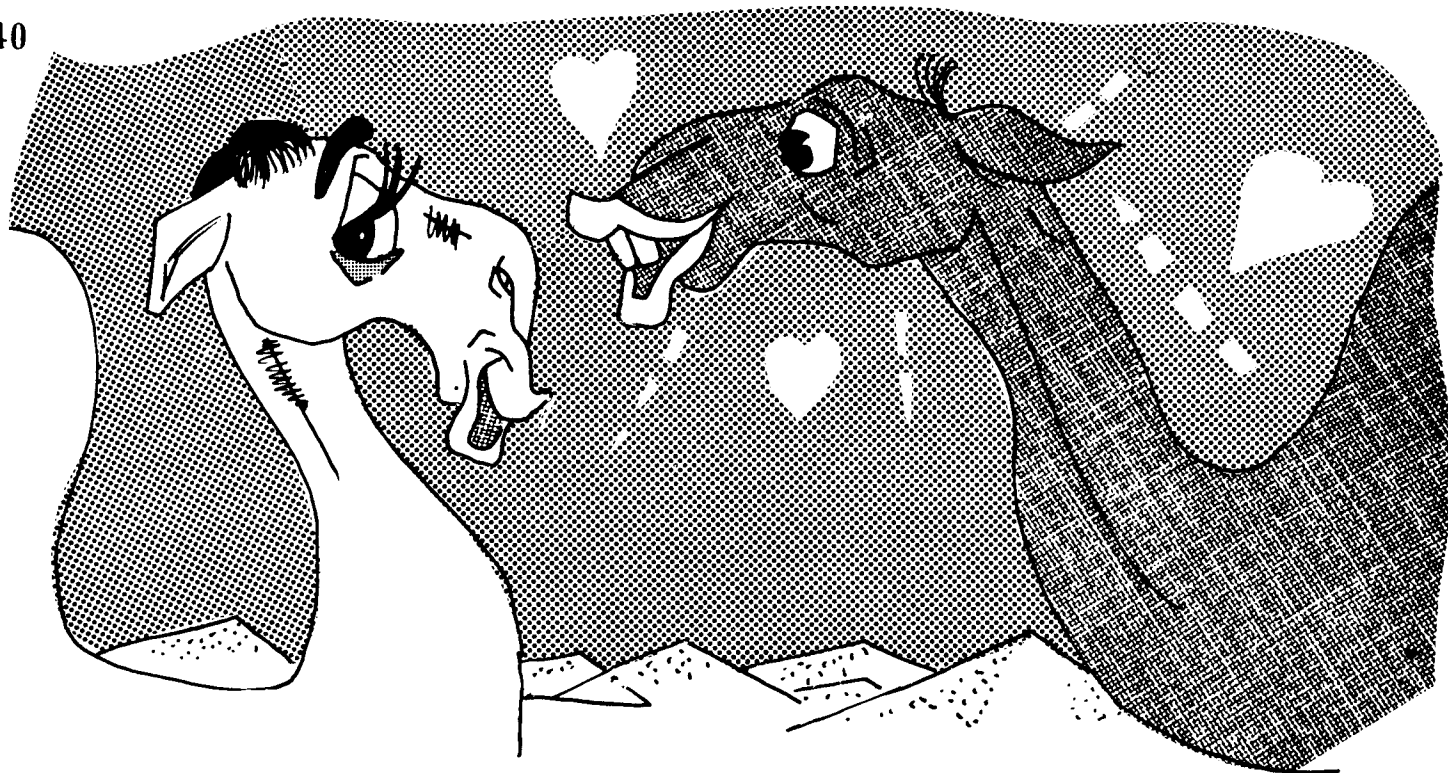
3 2 1 2 1 5 3 5 2 1 2

Key of
Key Signature

FOLK DANCE

Musical score for "The Rose Tree" in 3/4 time, key of D major. The score is written for a piano and a band. The piano part is in treble and bass clefs, and the band part is in bass clef. The tempo is marked "Andante". The score consists of three systems. The first system includes a piano introduction marked "mf" and a band entry marked "BAND.". The piano part features a melody with eighth and sixteenth notes, and the band part provides a harmonic accompaniment. The second system continues the piano melody and band accompaniment. The third system concludes the piece with a final piano melody and band accompaniment.





ARABIAN ENCHANTMENT

(SCHEHERAZADE)

Key of _____
Key signature:

Moderately slow

RIMSKY-KORSAKOFF

CLAR. *p*

M

m

m

The musical score consists of three systems, each with a Clarinet (CLAR.) and Piano (Piano) part. The key signature is one flat (B-flat) and the time signature is 3/4. The Clarinet part is written in treble clef, and the Piano part is written in bass clef. The first system (measures 1-4) shows the Clarinet playing a melodic line with fingerings 2, 3, 4, 5, 4, 3, 2, 1, 3, 2, 3. The Piano part provides harmonic support with chords and single notes. The second system (measures 5-8) continues the melodic development in the Clarinet, with fingerings 4, 1, 2, 4, 1, 1, 3. The Piano part includes a measure marked 'm' (mezzo-forte). The third system (measures 9-12) concludes the passage with further melodic and harmonic progression, including fingerings 4, 5, 4, 3, 2, 3, 1, 3, 2 in the Clarinet and 'm' in the Piano.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The melody starts with a quarter note G4 (fingered 1), followed by a half note A4 (fingered 1), and a quarter note B4 (fingered 3). The bass line has a half note G3 (fingered m) and a half note F3 (fingered 7). The system ends with a quarter note G4 (fingered 1) and a quarter note A4 (fingered 3).

Second system of musical notation. Treble clef, key signature of one flat. The melody continues with a quarter note A4 (fingered 4), a quarter note B4 (fingered 5), and a quarter note C5 (fingered 4). The bass line has a half note G3 (fingered m) and a half note F3 (fingered 7). The system ends with a quarter note G4 (fingered 1) and a quarter note A4 (fingered 3).

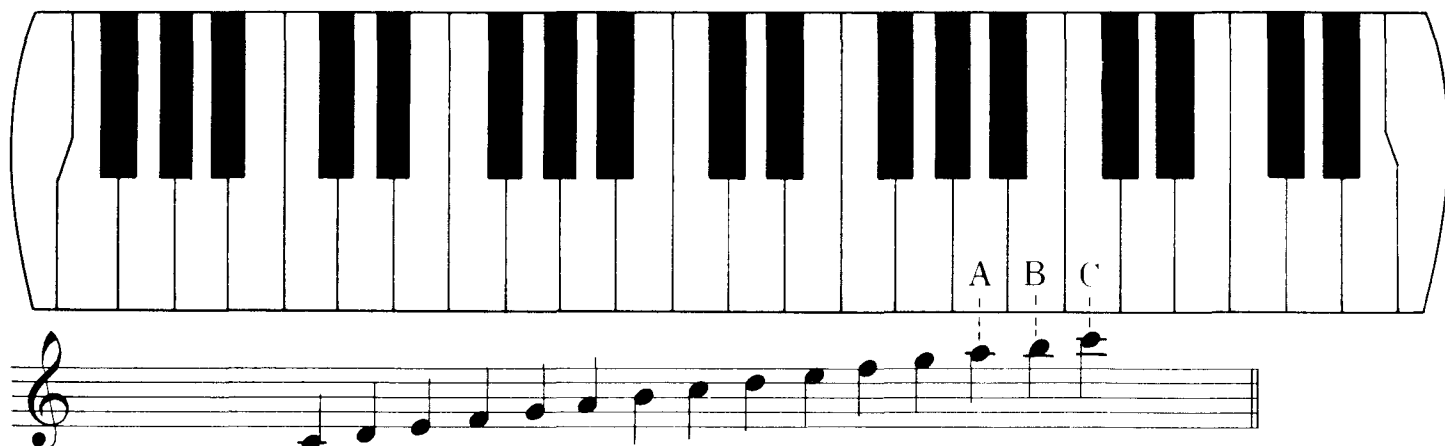
Third system of musical notation. Treble clef, key signature of one flat. The melody continues with a quarter note B4 (fingered 4), a quarter note C5 (fingered 5), and a quarter note D5 (fingered 1). The bass line has a half note G3 (fingered m) and a half note F3 (fingered 7). The system ends with a quarter note G4 (fingered 1) and a quarter note A4 (fingered 3).

Fourth system of musical notation. Treble clef, key signature of one flat. The melody continues with a quarter note E5 (fingered 4), a quarter note F5 (fingered 5), and a quarter note G5 (fingered 4). The bass line has a half note G3 (fingered m) and a half note F3 (fingered 7). The system ends with a quarter note G4 (fingered 1) and a quarter note A4 (fingered 3).

Fifth system of musical notation. Treble clef, key signature of one flat. The melody continues with a quarter note B4 (fingered 1), a quarter note C5 (fingered 3), and a quarter note D5 (fingered 1). The bass line has a half note G3 (fingered m) and a half note F3 (fingered 7). The system ends with a quarter note G4 (fingered 1) and a quarter note A4 (fingered 3). The final measure includes the instruction "ritard. (gradually slower)" and a fermata over the note.

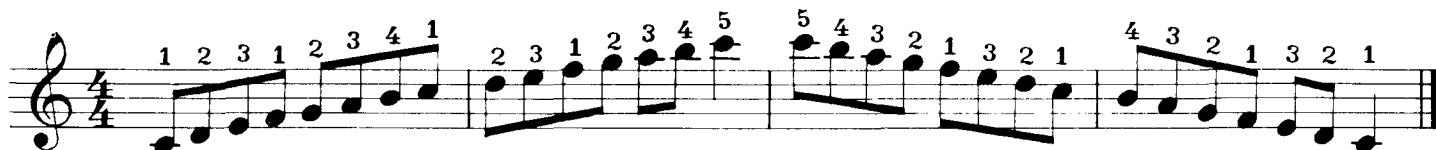
⌣ HOLD SIGN (Fermata): This sign indicates that the time value of the note is lengthened (approximately twice its usual value).

INTRODUCING A, B, and C ABOVE THE STAFF



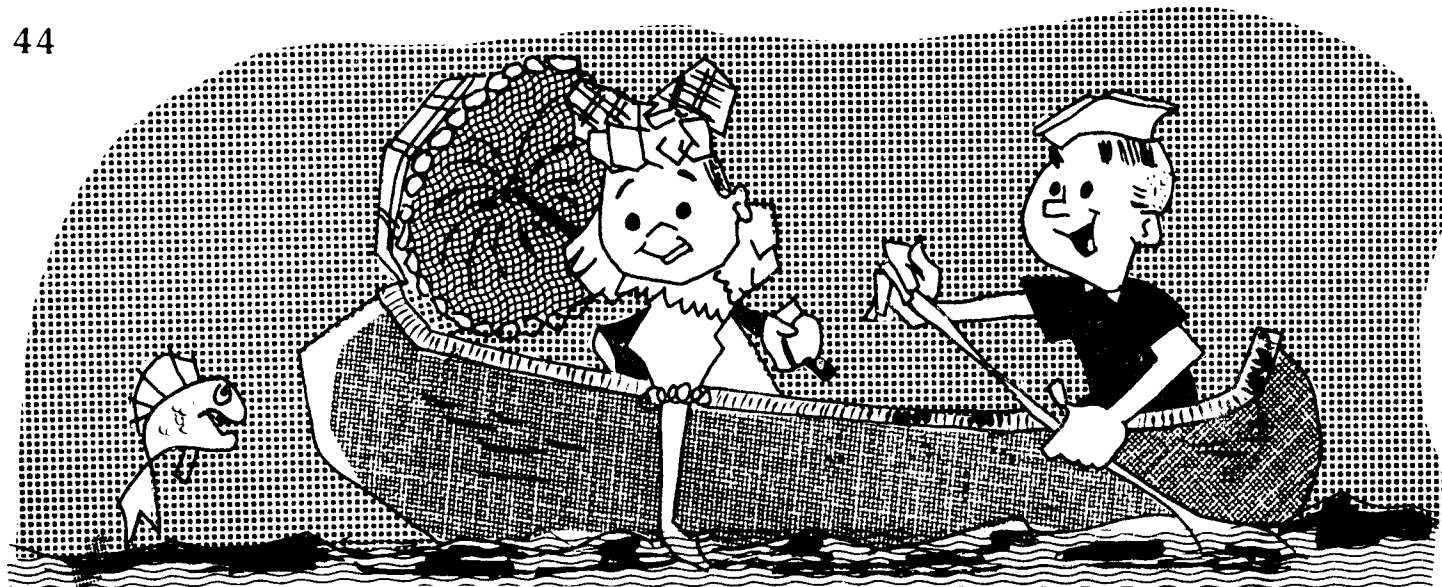
To write notes above and below the staff, we use short **ADDED LINES**, called **LEGER LINES**.

The Two Octave C Scale:
This scale should be practiced **DAILY**.



SPEED DRILL NO. 4





DANUBE WAVES

S. IVANOVICI

Waltz Time

BANDONEON *p*

1 2 3 4 2 1

E E⁷ E⁷

"E" Bass is above "A" Bass

m *mf*

4 3 1 4

5 4 3 2

p 7 *m*

1. 3 2

1.

To next strain

First system of music, measures 1-4. The treble clef staff begins with a second ending bracket labeled '2.' and a first ending bracket labeled '1.'. The treble staff contains a melodic line with fingerings 1, 2, 3, 1, 2, 3, 4. The bass staff contains a supporting line with a mezzo-forte 'm' dynamic. The system concludes with a 'ritard.' (ritardando) instruction and a glissando 'gliss.' leading to an 8va (octave) mark. The system ends with the word 'Fine'.

Second system of music, measures 5-8. The treble staff features a melodic line with fingerings 5, 3, 4, 2, 3, 4, 2. The bass staff contains a supporting line with a forte 'f' dynamic. The system concludes with a mezzo-forte 'M' dynamic.

Third system of music, measures 9-12. The treble staff features a melodic line with fingerings 5, 3, 4, 2, 3, 4, 2. The bass staff contains a supporting line with a forte 'f' dynamic. The system concludes with a mezzo-forte 'M' dynamic.




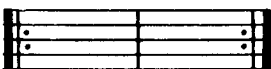


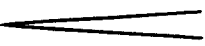






Fourth system of music, measures 13-16. The treble staff features a melodic line with fingerings 4, 1, 4, 3, 2, 1, 5. The bass staff contains a supporting line with a mezzo-forte 'mf' dynamic. The system concludes with a forte 'f' dynamic.

Fifth system of music, measures 17-20. The treble staff features a melodic line with fingerings 4, 2, 1, 3, 2, 1. The bass staff contains a supporting line with a mezzo-forte 'mf' dynamic. The system concludes with a mezzo-forte 'mf' dynamic.

D. C. al Fine

MATCHING TEST

- () Hold Sign (Fermata)
- () Tied Notes
- () Slurred Notes
- () Repeat Signs
- () Accent Mark
- () Quarter Rest
- () Whole Rest
- () Half Rest
- () Same as 4/4 Time
- () Key Signature of G Major
- () Key Signature of F Major
- () Raises a note 1/2 Step
- () Lowers a note 1/2 Step
- () Cancels a Sharp or Flat
- () Loud
- () Soft
- () Pattern of a tetrachord
- () Crescendo (Gradually Louder)
- () Decrescendo (Gradually Softer)
- () Gradually Slower
- () Sliding
- () Shift markings
- () Eighth Notes
- () Gets one and one-half Counts
- () Play one Octave Higher Than Written

- 1. >
- 2. \flat
- 3. *f*
- 4. 
- 5. Ritard
- 6. Common Time
- 7. Glissando
- 8. 
- 9. \sharp
- 10. Whole Step - Whole Step - Half Step
- 11. 
- 12. 
- 13. 8 va
- 14. 
- 15. One Sharp (F#)
- 16. 
- 17. 
- 18. 
- 19. 
- 20. 
- 21. One Flat (B \flat)
- 22. 
- 23. 
- 24. *p*
- 25. 

GRADE _____. (Score 4 Points for each correct answer.
Passing Grade is 80.)

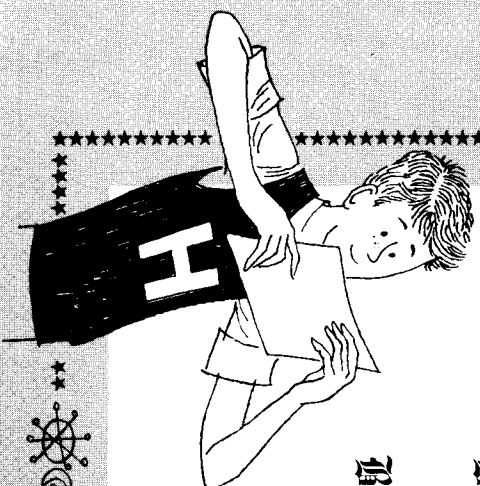
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Book 3 of the Palmer-Hughes Accordion Course

Teacher _____

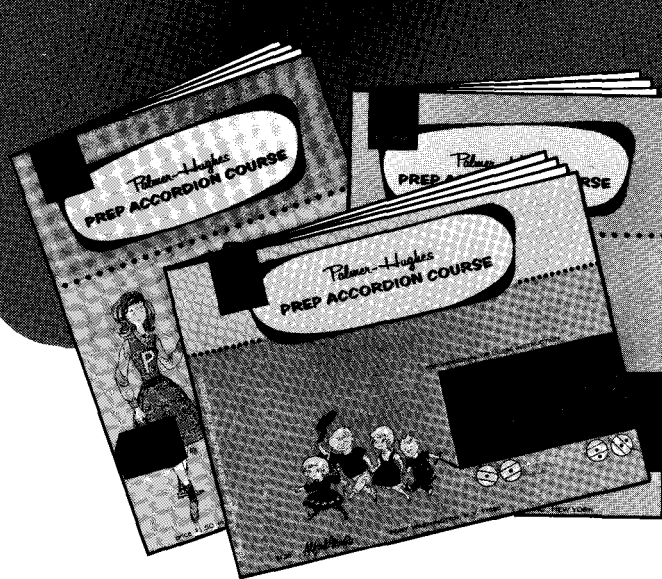
Date _____



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BOOK 1A
BOOK 1B
BOOK 2A
BOOK 2B
BOOK 3A
BOOK 3B
BOOK 4A
BOOK 4B
BAND BOOK
SCORE



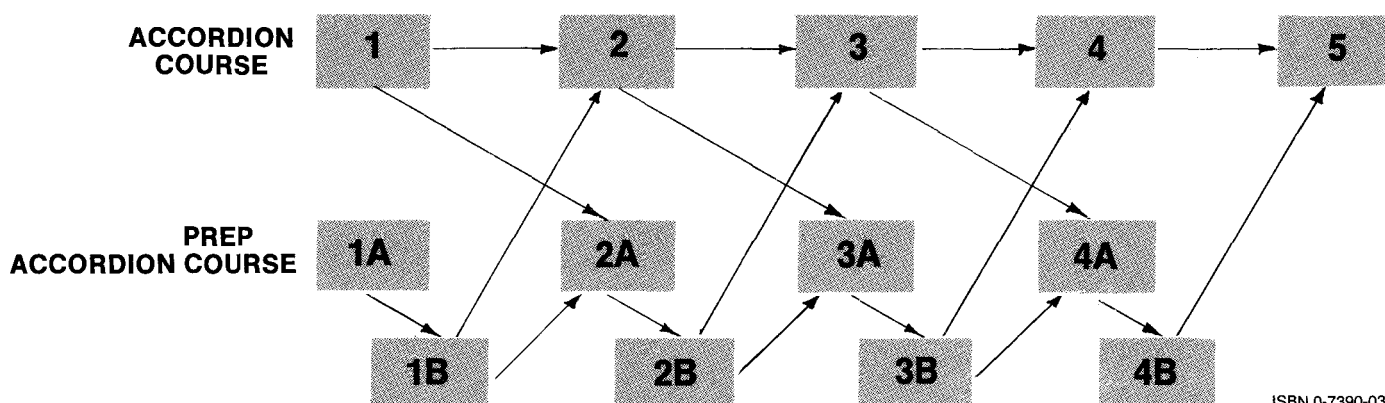
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