

Vorwort

Der Balg ist die Seele des Akkordeons und verschafft dem Instrument seine ganz individuelle Tonsprache und Ausdrucksstärke. Obwohl das Akkordeon auf zwei Manualen gleichzeitig gespielt werden kann, gibt es nur einen Balg für die Tongestaltung. Mit diesem Buch möchte ich zeigen, wie man dem Akkordeon die oftmals gehörte Unschärfe in der Artikulation und Phrasierung nehmen kann. Nur durch gute Koordination von Fingern und Balg, aber auch entsprechenden Arrangements, kann man eine durchsichtige und differenzierte Spielweise erreichen. In vielen Akkordeonlehrbüchern kommt dem Balg anfangs keine besondere Bedeutung zu, wenn überhaupt, erst viel später. In meinem Lehrbuch wird bereits mit dem ersten Ton der Balg bewusst für die Tongestaltung eingesetzt. Mit nur geringem Aufwand entsteht dadurch von Beginn an ein gutes, rhythmisches und präzises Spiel.

Rudolf Pillich (1921 - 2007), mein langjähriger Lehrer und Mentor, hat dieses Unterrichtskonzept seit 1950 entwickelt und im Laufe seiner 40-jährigen Lehrtätigkeit sehr erfolgreich umgesetzt und weiter entwickelt, zuletzt in Kärnten, am Konservatorium Klagenfurt. Es wäre schade, wenn diese hervorragenden Ideen, meiner Meinung nach fast wissenschaftlichen Überlegungen Pillichs (*Einführung in das Akkordeonspiel, Die Villacher Schule*), in Vergessenheit gerieten. Umso mehr war es mir ein grosses Anliegen, diese neu aufzuarbeiten und in meinem Buch einfließen zu lassen.

Das Akkordeon Buch umfasst insgesamt 3 Bände mit jeweils beiliegender Audio-CD. Vom ersten Lern-Anfang bis hin zum mittleren Schwierigkeitsgrad werden aufbauend unterschiedliche Musikrichtungen kennengelernt: von Folklore, Klassik, zeitgenössischer Musik bis zu Jazzstilistik und Improvisation. Die Unterschiedlichkeit des Piano- und Knopfgriffakkordeons wird anhand von Griff tabellen dargestellt und erläutert. Für die Fingersatzangabe musste jedoch eine Auswahl getroffen werden: rechte Hand "Piano-Tastatur", linke Hand "Standardbass", sowie Einzelton "Quintkonverter (tiefster Ton A)". Alle Stücke und Kompositionen sind so konzipiert, dass sie mit jedem der Systeme spielbar sind.

Ich hoffe, mit meinem Buch zu einem zeitgemässen Akkordeonspiel beizutragen und wünsche allen AkkordeonistInnen gutes Gelingen.



Klaus Paier

Introduction

The bellows is the soul of the accordion and it gives the instrument its unique sound and expressive character. Although the accordion can be played on two manuals at the same time, there is only one bellows for shaping the sound. In this book, I would like to show how the lack of clarity in articulation and phrasing which are often heard can be eliminated from the accordion's sound. A transparent and differentiated style of playing can only be achieved through good coordination of the fingers and the bellows complemented by appropriate arrangements. In many accordion instruction books, no special attention is given to the bellows at the beginning, and if at all, this only comes much later. In my textbook, the bellows is used intentionally for shaping the sound from the very first note. With very little effort, this generates good, rhythmic and precise playing right from the start.

Rudolf Pillich (1921 - 2007), my teacher and mentor for many years, developed this concept for teaching beginning in 1950. During his 40-year teaching career, he was very successful in both implementing and developing it further, most recently in Carinthia at the State Conservatorium in Klagenfurt. It would be a shame if Pillich's outstanding ideas - in my opinion almost on the order of scientific research (*Introduction to Accordion Playing, The Villach School*) - were to be forgotten. Consequently, it was an even more important concern to me to rework them and include them in my book.

The Accordion Book consists of 3 volumes, each with an audio CD included. From the first steps in learning on to an intermediate level of difficulty, various styles of music are introduced in a manner which builds systematically - from folkloric, classic and contemporary music to jazz stylistics and improvisation. The differences between a piano and button accordion are shown and explained using fingering charts. However, it was necessary to make a selection with regard to the notation of fingering: "piano keyboard" is the right hand, "standard bass" and freebass "quint converter (lowest note is A)" are the left hand. But in the end, all of the pieces can be played with any system.

I hope that with my book, I am able to make a positive contribution to contemporary accordion playing and I wish all accordionists great success.

A handwritten signature in black ink, appearing to read 'Klaus Paier', written in a cursive style.

Klaus Paier

Inhalt

Akkordeonsysteme
Die Tonsprache des Akkordeons
Notation
Die Haltung des Akkordeons
Verschiedene Fünftonräume und Tonarten
Viertel, Halbe, punktierte Halbe und Ganze Note
Punktierte Viertel und Achtelnote
Viertel- und Halbe Pause
4/4, 3/4 und 2/4 Takt
Balglegato, kombiniertes Legato, Fingerlegato
Fingerstaccato mit der linken Hand
Tonwiederholungen mit dem Finger
Balgphrasierung
Bass- und Akkordspiel in Dur und Moll
Melodiespiel mit der linken Hand
Einfache Doppelgriffe

Contents

Accordion Systems
The Accordion's Unique Sound
Notation
Positioning the Accordion
Various Five-Note Tonal Ranges and Keys
Quarter, Half, Dotted Half and Dotted Whole Notes
Dotted Quarter and Dotted Eighth Notes
Quarter and Half Note Rests
4/4, 3/4 and 2/4 Time
Bellows Legato, Combined Legato, Finger Legato
Finger Staccato With Your Left Hand
Tone Repetitions With Your Finger
Bellows Phrasing
Bass and Chord Playing in a Major and Minor Key
Playing the Melody With Your Left Hand
Simple Double Stops

Klaus Paier

Das Akkordeon Buch, Band 1

The Accordion Book, Volume 1

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Die Tonsprache des Akkordeons

The Accordion's Unique Sound

Der Ton wird durch Luft (Stimmzungen) erzeugt und mit der Bewegung des Balges - ziehen oder drücken - zum Klingen gebracht. Die Tonerzeugung durch Luft ist mit einem Blasinstrument und die Bewegung des Balges mit dem Bogen eines Streichinstruments vergleichbar. Wie bei anderen Tasteninstrumenten bedient man mit der rechten und linken Hand eine Tastatur (Tasten/Knöpfe).

Das Fingerspiel und die Balgbewegung allein genügen zur Tonerzeugung jedoch nicht. Die Gestaltung des Tones ist von der FINGER- und BALGFUNKTION abhängig. Durch die Verschiedenheit beider Funktionen ergeben sich folgende Artikulationsmöglichkeiten:

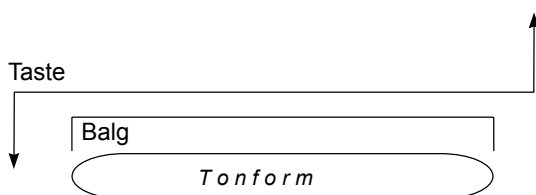
The tone is created by air moving over reeds as the bellows is moved, pulling or pushing it, which causes the reeds to vibrate. The creation of sound by means of air is comparable to a wind instrument and the motion of the bellows to the bow of a string instrument. As with other keyboard instruments, a keyboard (keys/buttons) is operated with the right and left hands.

However, fingering and the bellows motion alone are not enough to create notes. The shaping of a note depends on the FUNCTION of the FINGERS and the BELLOWS. Differences in these two functions result in the following possibilities for articulation:

Balgartikulation

Bellows articulation

Der Ton wird mit dem Balg erzeugt - bei vorab gedrückter Taste/Knopf:



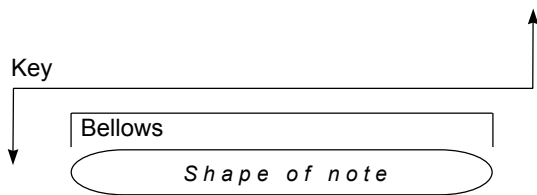
TON-ANFANG

Die Taste wird vorab gedrückt - der Ton erklingt erst mit Ziehen des Balges.

TON-ABSCHLUSS

Die Taste bleibt gedrückt - der Ton wird durch Anhalten des Balges beendet.

The note is created using the bellows - with a key/button pressed down in advance:



BEGINNING OF A NOTE

A key is pressed in advance - the note sounds only when the bellows is pulled.

ENDING OF A NOTE

The key remains pressed - the note is ended by stopping the bellows.

Linke Hand

Left Hand

SB = Standardbass (Bässe und Akkorde)

FB = Freebass (Einzelton-Manual)

SB = Standard bass (basses and chords)

FB = Freebass (freebass manual)

Standardbass

Bass Akkord

C M

M = Dur-Akkord

Cm m

Cm m

m = Moll-Akkord

C⁷ 7

C⁷ 7

7 = Septim-Akkord

C^o dim.

C^o dim.

dim. = Verminderter-Akkord

C M

C M

Bass und Akkord zugleich

C⁶ M m

C⁶ M m

Akkordkombination = A-Moll + C-Dur

Standard Bass

Bass Chord

C M

M = major chord

Cm m

Cm m

m = minor chord

C⁷ 7

C⁷ 7

7 = seventh chord

C^o dim.

C^o dim.

dim. = diminished chord

C M

C M

Bass and chord at the same time

C⁶ M m

C⁶ M m

Chord combination = A minor + C major

Die Haltung des Akkordeons

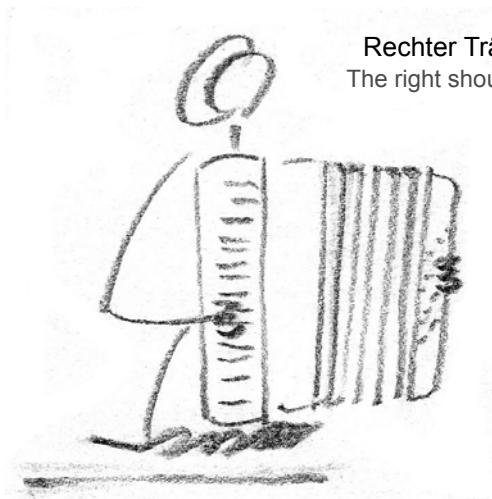
Positioning the Accordion

Eine angenehme Spielposition erreicht man, wenn das Akkordeon aufrecht und leicht am Körper liegt. Hierfür muss der RECHTE Trägerriemen länger und der LINKE etwas kürzer sein. Beide Trägerriemen sind dem Körper so angepasst, dass ein angenehmes und freies Spielgefühl entsteht. Man sollte sich beim Spielen nicht eingengt, sondern entspannt fühlen.

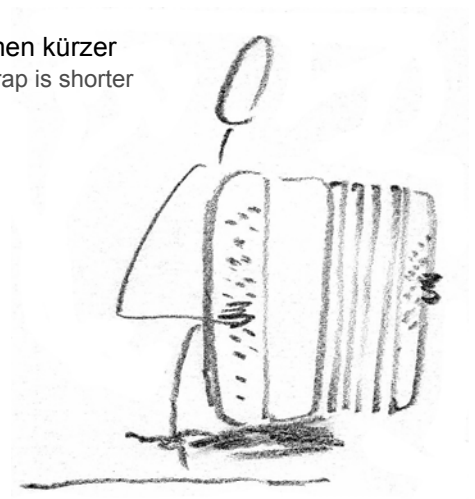
A comfortable position for playing can be achieved by holding the accordion upright with it resting lightly against the body. To achieve this, the RIGHT shoulder strap must be longer and the LEFT one a bit shorter. Both shoulder straps should be adjusted to your body so they are comfortable and provide freedom of movement. You should feel relaxed, not cramped while playing.

Gute Haltung

Good Positioning

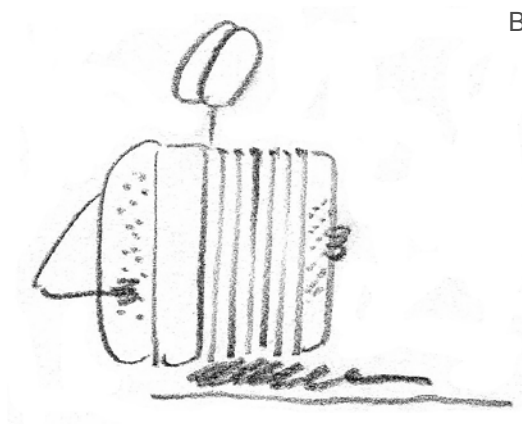


Rechter Trägerriemen länger, linker Trägerriemen kürzer
The right shoulder strap is longer, the left shoulder strap is shorter



KEINE gute Haltung

Bad Positioning



Linker Trägerriemen zu lang
The left shoulder strap is too long



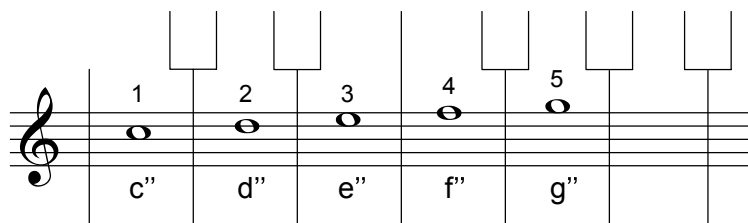
Beide Trägerriemen zu lang
Both shoulder straps are too long

Der Tonraum c'' - g''

The Tonal Range From c'' to g''

Die Finger der rechten Hand sollen leicht abgerundet die Tastatur berühren. Den Daumen etwas nach innen zum Zeigefinger krümmen.

The fingers of the right hand should be slightly curved while touching the keyboard. Bend your thumb slightly inward towards your index finger.

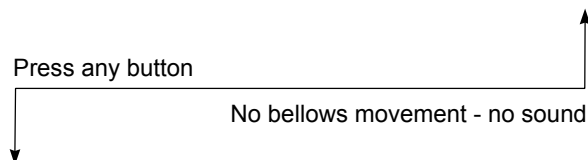
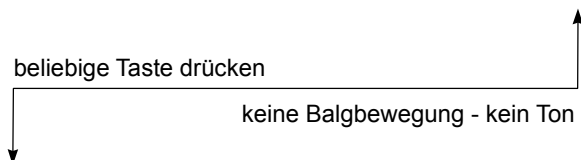


Das Stillhalten des Balges bei gedrückt gehaltener Taste

Keeping the Bellows Still While Holding Down a Button

Die linke Hand befindet sich in der oberen Hälfte des Bassmanuals.

Your left hand should be positioned in the upper half of the bass register.

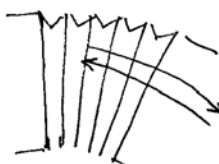


Die Balgführung

Bellows Control

Den Balg beim Ziehen und Drücken oben mehr öffnen als unten.

Open the bellows more at the top than the bottom when extending and compressing it.



Spiel mit beiden Händen

Playing With Both Hands

5a Mein erstes Lied My first song

SB 4

4/4

legato

simile

Detailed description: This musical score is for exercise 5a, titled 'Mein erstes Lied' (My first song). It is written for a grand staff in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first two measures have accents (>) over the second and fourth notes. The tempo is marked 'legato' and 'simile'. A bracket above the first two measures indicates a specific articulation. A double bar line with repeat dots is at the end of the piece. The label 'SB 4' is at the bottom left.

5b Mein erstes Lied My first song

FB 4

4/4

legato

simile

Detailed description: This musical score is for exercise 5b, titled 'Mein erstes Lied' (My first song). It is written for a grand staff in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (treble clef) plays a bass line of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The first two measures have accents (>) over the second and fourth notes. The tempo is marked 'legato' and 'simile'. A bracket above the first two measures indicates a specific articulation. A double bar line with repeat dots is at the end of the piece. The label 'FB 4' is at the bottom left.

6a Mein zweites Lied My second song

SB

4/4

legato

simile

Detailed description: This musical score is for exercise 6a, titled 'Mein zweites Lied' (My second song). It is written for a grand staff in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first two measures have accents (>) over the second and fourth notes. The tempo is marked 'legato' and 'simile'. A bracket above the first two measures indicates a specific articulation. A double bar line with repeat dots is at the end of the piece. The label 'SB' is at the bottom left.

6b Mein zweites Lied My second song

FB

4/4

legato

simile

Detailed description: This musical score is for exercise 6b, titled 'Mein zweites Lied' (My second song). It is written for a grand staff in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (treble clef) plays a bass line of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The first two measures have accents (>) over the second and fourth notes. The tempo is marked 'legato' and 'simile'. A bracket above the first two measures indicates a specific articulation. A double bar line with repeat dots is at the end of the piece. The label 'FB' is at the bottom left.

Erste Stücke mit Bass- und Akkordbegleitung

Your First Songs With Bass and Chord Accompaniment

8a

Legato

Staccato

8b Auf und Ab Up and down

simile

8c Hin und Her Back and forth

simile

8d Ist nicht schwer It's not hard

simile

Die Viertel, die Halbe und die Ganze Note

The Quarter Note, Half Note and the Whole Note

○ = Ganze Note (4x ziehen, 4x drücken)

○ = Whole note (pull 4 times, press 4 times)

12 Tanzlied

Dance Song

Beginnt auf Zug / Begins with pulling

Beginnt auf Druck / Begins with pushing

13 Volkslied

Folk Song

Die Wiederholung beginnt auf Druck / The repeat begins with pushing

simile

Die Dur-Akkorde am Standardbass

The Major Chords on the Standard Bass

Die vier Finger nach hinten in die 3. Reihe ziehen.

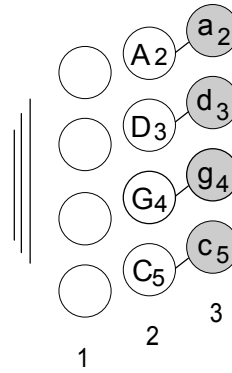
Move your four fingers back to the 3rd row.

Dur-Akkorde / Major chords

c g d a

M

5 4 3 2



18a Der Weihnachtsmann

Santa Claus

SB 4 3

18b Weihnachtslied

Christmas Song

SB 4 3

simile

5

Zwei Stücke mit Einzelton

Two Songs With a Freebass

19 Melodie

Melody

Musical score for 'Melodie' in 4/4 time. The score consists of two staves. The upper staff is in treble clef and contains a melody with four measures. The first measure has a slur over a quarter note G4 and a half note A4, with an accent (>) above the G. The second measure has a slur over a quarter note B4 and a half note C5, with an accent (>) above the B. The third measure has a slur over a quarter note D5 and a half note E5, with an accent (>) above the D. The fourth measure has a slur over a quarter note F5 and a half note G5, with an accent (>) above the F. The lower staff is in bass clef and contains a freebass line with four measures. The first measure has a slur over a quarter note G2 and a half note F2, with the number '4' below the G. The second measure has a slur over a quarter note E2 and a half note D2, with the number '3' below the E. The third measure has a slur over a quarter note C2 and a half note B1, with the number '2' below the C. The fourth measure has a slur over a quarter note A1 and a half note G1, with the number '2' below the A. The word 'FB' is written below the first measure of the lower staff.

20 Morgenlied

Morning Song

Musical score for 'Morgenlied' in 4/4 time. The score consists of two staves. The upper staff is in treble clef and contains a melody with four measures. The first measure has a slur over a quarter note G4 and a half note A4, with an accent (>) above the G. The second measure has a slur over a quarter note B4 and a half note C5, with an accent (>) above the B. The third measure has a slur over a quarter note D5 and a half note E5, with an accent (>) above the D. The fourth measure has a slur over a quarter note F5 and a half note G5, with an accent (>) above the F. The lower staff is in bass clef and contains a freebass line with four measures. The first measure has a slur over a quarter note G2 and a half note F2, with the number '4' below the G. The second measure has a slur over a quarter note E2 and a half note D2, with the number '3' below the E. The third measure has a slur over a quarter note C2 and a half note B1, with the number '5' below the C. The fourth measure has a slur over a quarter note A1 and a half note G1, with the number '3' below the A. The word 'FB' is written below the first measure of the lower staff.

Musical score for 'Morgenlied' continuation in 4/4 time. The score consists of two staves. The upper staff is in treble clef and contains a melody with four measures. The first measure has a slur over a quarter note G4 and a half note A4, with the word 'simile' above the G. The second measure has a slur over a quarter note B4 and a half note C5. The third measure has a slur over a quarter note D5 and a half note E5. The fourth measure has a slur over a quarter note F5 and a half note G5. The lower staff is in bass clef and contains a freebass line with four measures. The first measure has a slur over a quarter note G2 and a half note F2. The second measure has a slur over a quarter note E2 and a half note D2. The third measure has a slur over a quarter note C2 and a half note B1. The fourth measure has a slur over a quarter note A1 and a half note G1.



Stücke für zwei Spieler

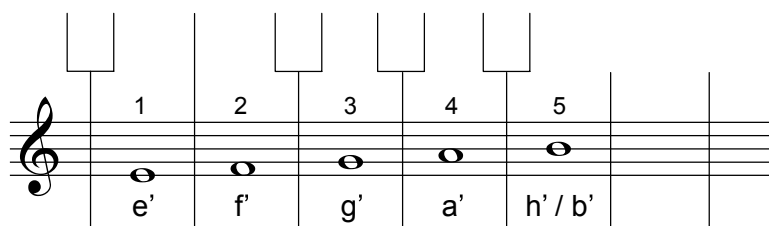
Songs for Two Players

Der Tonraum e' - h'

The Tonal Range From e' to b'

Der 4. Finger der linken Hand befindet sich auf dem markierten Knopf C.

The 4th finger of your left hand should be on the marked C button.



27 Zu zweit

Duet

28 Im Kreise

In a Circle

38 Tanzstück in F-Dur

Dance Song in F major

Musical score for 'Tanzstück in F-Dur' in 4/4 time. The score is written for a grand staff with treble and bass clefs. The right hand (RH) starts with a first finger (1) and has accents (>) over the first and third notes of the first measure. The left hand (LH) has a middle finger (M) on the first note. The piece is marked 'simile'. The bass clef part includes fingering numbers: 4, 3, 5, 4. The piece ends with a double bar line and repeat dots.

39 Marsch in C-Dur

March in C major

Musical score for 'Marsch in C-Dur' in 4/4 time. The score is written for a grand staff with treble and bass clefs. The right hand (RH) starts with a first finger (1) and has accents (>) over the first and third notes of the first measure. The left hand (LH) has a middle finger (M) on the first note. The piece is marked 'simile'. The bass clef part includes fingering numbers: 4, 3, 5, 4. The piece ends with a double bar line and repeat dots.

40 Zweiter Walzer in C-Dur

Second Waltz in C major

First system of the musical score for 'Zweiter Walzer in C-Dur' in 3/4 time. The score is written for a grand staff with treble and bass clefs. The right hand (RH) starts with a triplet (3) and has an accent (>) over the first note of the second measure. The left hand (LH) has a middle finger (M) on the first note. The piece is marked 'simile'. The bass clef part includes fingering numbers: 4, 3, 5, 4. The piece ends with a double bar line and repeat dots.

Second system of the musical score for 'Zweiter Walzer in C-Dur' in 3/4 time. The score is written for a grand staff with treble and bass clefs. The right hand (RH) starts with a first finger (1) and has an accent (>) over the first note of the second measure. The left hand (LH) has a middle finger (M) on the first note. The piece is marked 'simile'. The piece ends with a double bar line and repeat dots.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a boxed letter 'A' and a first ending bracket. The melody features eighth and quarter notes with accents and slurs. The lower staff is in bass clef with a 3/4 time signature. It starts with the instruction 'staccato' and a 'M' marking above the first measure. The bass line includes fingerings: SB, 4, 3, 5, 4, 3, 2. The system concludes with a repeat sign.

The second system of music also consists of two staves. The upper staff continues the melody from the first system, marked with a boxed letter 'B' and a first ending bracket. It includes accents and slurs. The lower staff continues the bass line, ending with a 'Fine' marking. The system concludes with a double bar line. Below the system, the instruction 'D.C. al Fine' is written.



Die rechte- und die linke Hand abwechselnd mit Einzelton

Alternating the Right and Left Hand With a Freebass

56 Ein schöner Traum

A Pleasant Dream

57 Einmal rechts und einmal links

Once to the Right and Once to the Left

Mit beiden Händen unisono

Playing with Both Hands in Unison

63a Melodie mit beiden Händen

A melody with both hands

Mit Handabzug / With hand shift

legato espressivo

SB 4

63b Melodie mit beiden Händen

A melody with both hands

Mit Handabzug / With hand shift

espressivo

FB 4

| > | > | > | > | > | > | > simile

legato

SB 3 2

legato

SB 3 2

71

Herbststimmung

Autumn Mood

Musical score for "Herbststimmung" (Autumn Mood) in 3/4 time. The score consists of three systems of music, each with a treble and bass staff. The bass staff includes fingering numbers (SB, 3, 2, 3, 2, 4, 3) and dynamic markings (staccato, m, M). The melody is characterized by long, flowing lines with slurs.

72

Bulgarischer Tanz

Bulgarian Dance

Musical score for "Bulgarischer Tanz" (Bulgarian Dance) in 4/4 time. The score consists of two systems of music, each with a treble and bass staff. The bass staff includes fingering numbers (SB, 3, 2, 4, 3, 3, 2) and dynamic markings (staccato, m, M). The melody is characterized by rhythmic patterns and slurs. The second system includes first and second endings.