

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

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Klaus Paier
Das Akkordeon Buch, Band 3
The Accordion Book, Volume 3

All compositions: Klaus Paier
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www.dasakkordeonbuch.com

www.jova-music.de MCV 1643

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1 Tarantella

Tarantella

♩=140

A

Am Dm G⁷ C Am

stacc.

SB 3 2 3 2 4 2 5 5

Dm G⁷ C Am Dm

G⁷ C Am Dm G⁷

B

C Am

Fine

3 2 3 2

Em

m 3 2 5

legato

FB 3 2 3 2 3 2 3 2

Fine

3 4 2 4 5

5 2 1

5 2 1

D.C. al Fine
senza rep.

Kadenzen mit Dreiklängen

Cadences With Triads

Auf allen 7 Stufen der Tonleiter können Dreiklänge gebildet werden. Transponiere auch in andere Tonarten.

Triads can be formed on all 7 degrees of the scale. Transpose into other keys as well.

C Dm Em F G Am B°
I II III IV V VI VII

Kadenz I - IV - V - I

Cadence I - IV - V - I

C F G C
I IV V I

Kadenz VI - II - V - I

Cadence VI - II - V - I

Am Dm G C
VI II V I

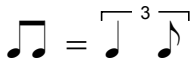
Erfinde oder improvisiere eine Melodie über diese Begleitung. Verwende hierfür die Töne der C-Dur Tonleiter. Erfinde auch eigene Begleitungen und Akkordfolgen/Kadenzen.

Write or improvise a melody for this accompaniment. Use the notes of the C major scale to do so. Also create your own accompaniments and chord progressions, or cadences.

Am Dm G C
m M

Swing Feel

Swing Feel

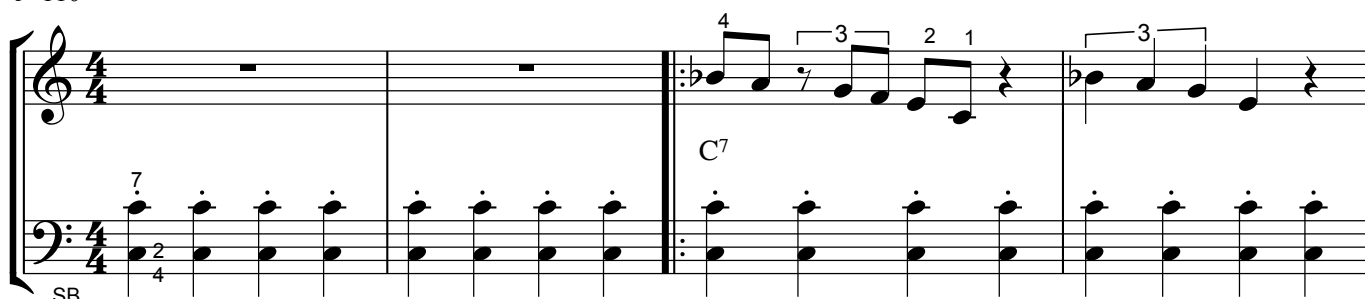
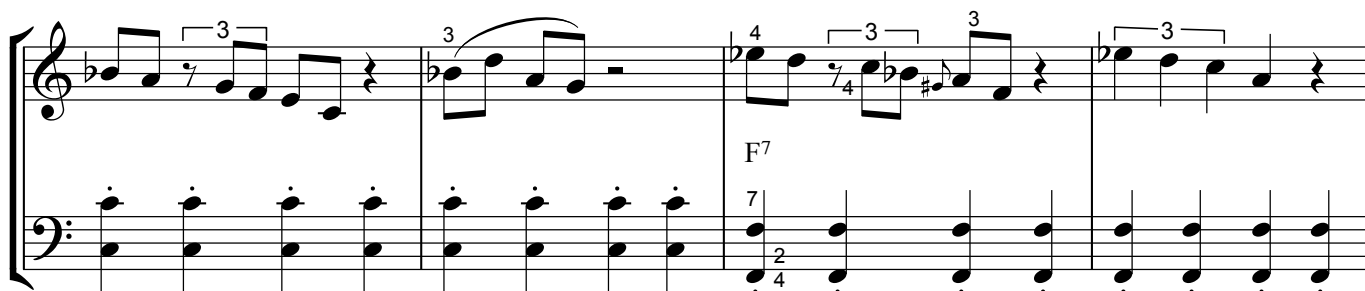
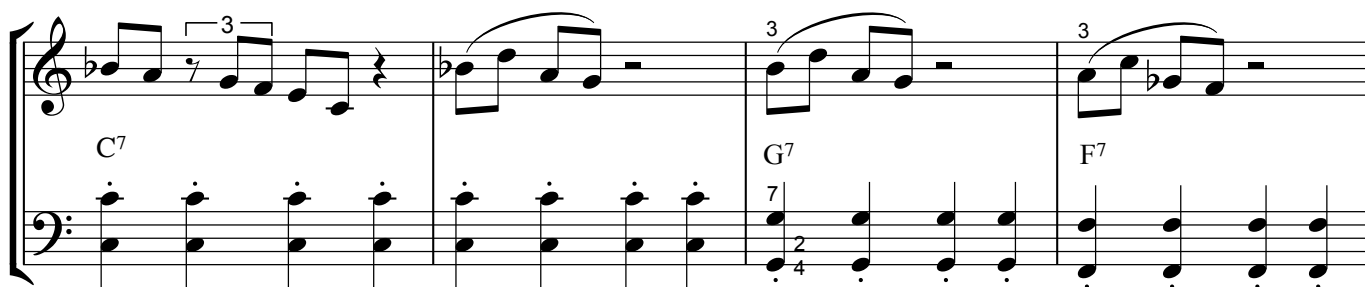
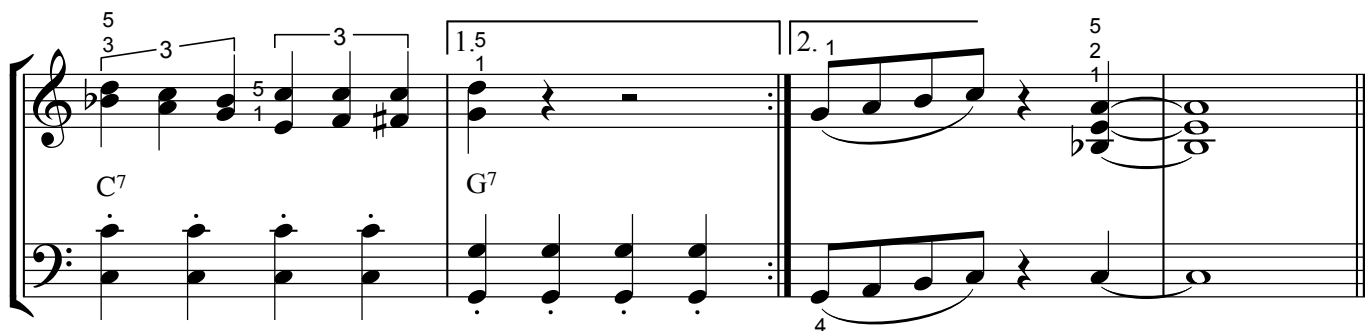
Swing feel 

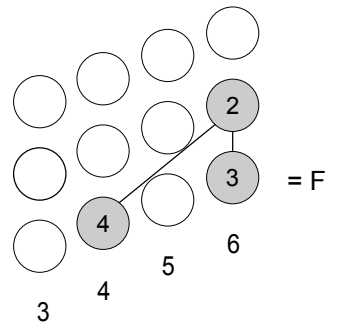
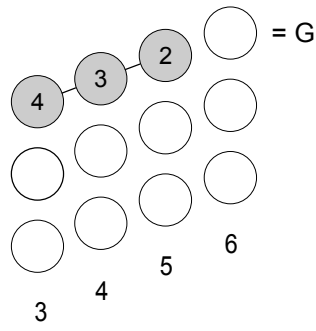
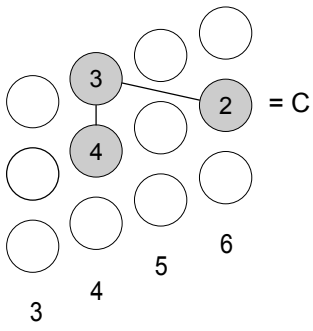
Blues Scale 

15 Blues

Blues

$\text{♩} = 110$



18 Abendstimmung

Evening Mood

First system of musical notation. Treble clef, 4/4 time. Chord C. Bass line: 4 3 2. Treble line: whole note C. Dynamics: *espress.*

Second system of musical notation. Treble clef, 4/4 time. Chord G. Bass line: 4 3 2. Treble line: quarter note G, quarter note B, quarter note D, quarter note G.

Third system of musical notation. Treble clef, 4/4 time. Chord C. Bass line: 4 3 2. Treble line: quarter note C, quarter note E, quarter note G, quarter note C.

Fourth system of musical notation. Treble clef, 4/4 time. Chord F. Bass line: 4 2 3. Treble line: quarter note F, quarter note A, quarter note C, quarter note F.

♩=140

A

Am Dm G C Em

SB 3 2 3 2 4 3 5 4 3 2

Dm G C Am Dm

E Am Dm G C

Am Dm E Am

Am Dm G C Fine

D.C. al Fine

Folklore

Folkloric Music

A C G⁷

B G D⁷

22 Boarischer

Boarischer

A

B

D.C. al Coda

First system of musical notation. Treble clef, key signature of one flat (Bb), common time (C). Chords: F, Gm, C7, F. Fingerings: 5 3, 4 2, 3 1, 5 3, 4 2, 1, 5 3, 4 2, 1, 5 3, 4 2, 1. Bass clef: M, m, 7, M. A '3' is written below the bass staff in the second measure.

Second system of musical notation. Treble clef, key signature of one flat (Bb), common time (C). Chords: F, Gm, C7, F. Bass clef: m, 7. The system ends with a double bar line and repeat dots.

Form: AA | B | A | CC | A | CC

Typische Begleitung

Typical Accompaniment

♩=160

Section titled 'Typische Begleitung' (Typical Accompaniment). 4/4 time signature, tempo marking ♩=160. Treble clef, key signature of one flat (Bb). Chords: F, Gm, C7, F. Bass clef: M, 7, M. The section ends with a double bar line and repeat dots.

SB

Kadenzen mit Vierklängen

Cadences With 4-Note Chords

Auf allen 7 Stufen der Tonleiter können Vierklänge gebildet werden. Transponiere auch in andere Tonarten.

4-note chords can be formed on all 7 degrees of the scale. Transpose into other keys as well.

C^Δ Dm⁷ Em⁷ F^Δ G⁷ Am⁷ B[∅]

I^Δ II m⁷ III m⁷ IV^Δ V⁷ VI m⁷ VII [∅]

Vierklangs-Umkehrungen

4-Note Chord Inversions

Dm⁷ G⁷ C^Δ

Jazz-Kadenz II - V - I

Jazz Cadence II - V - I

Dm⁷ G⁷ C^Δ

Vierklänge mit Standardbass

4-Note Chords With a Standard Bass

C^Δ Dm⁷ Em⁷ F^Δ G⁷ Am⁷ B[∅]

m | M | M | m | 7 | M | m

2 5 | 5 3 | 2 4 | 2 5 | 2 4 | 5 3 | 2 4

Jazzstilistik und Improvisation

Jazz Stylistics and Improvisation

Tonleiter-Training

Scale Training

Groove-Training

Groove Training

26 Karneval

Carnival

♩=200

♩=120 ♩ = $\overset{\frown}{\text{3}}$

A Gm7 C7 F Δ

SB

Gm7 C7 F Δ

B Gm7 C7 F Δ

Gm7 C7 F Δ Φ

Musical score for the first system. The top staff contains a melody line with a triplet of eighth notes in the third measure. The bottom staff is a piano accompaniment with chords Gm7, C7, and FΔ. The word "solo" is written above the piano staff. The bass line includes fingering "M" and "7".

Musical score for the second system. The top staff contains a melody line. The bottom staff is a piano accompaniment with chords Gm7, C7, and FΔ. The bass line includes fingering "M" and "7".

D.C. al Coda

Musical score for the third system. The top staff contains a melody line with a triplet of eighth notes and a fermata. The bottom staff is a piano accompaniment with chords FΔ and FΔ. The bass line includes fingering "M" and "7".

Modale Klänge

Modal Sounds

Die folgenden Stücke bestehen jeweils aus einer Tonleiter/Skala. Innerhalb der einzelnen Stücke darf und soll improvisiert werden. Transponiere auch in andere Tonarten.

The following pieces each consist of a scale. You may and should improvise within each individual piece. Transpose into other keys as well.

Dorisch

Dorian

Dm⁷

34 Dorisches Lied

Dorian Song

♩=70

A Dm⁷

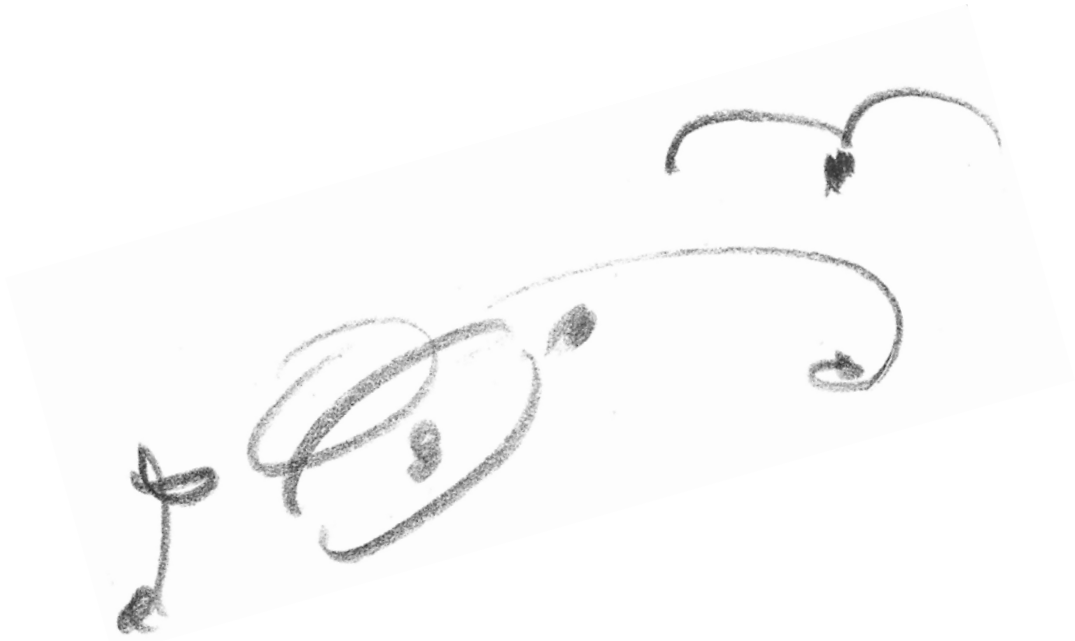
mp *espress.*

FB 2 4 3

Musical score for the first system. The treble clef part begins with a half note G4, followed by a half note A4. A box labeled 'C' is placed above the first measure. The bass clef part starts with a half note G3, followed by a half note A3. The system concludes with a double bar line.

Musical score for the second system. The treble clef part features a half note G4, followed by a half note A4. A Coda symbol (⊕) is positioned above the first measure. The bass clef part begins with a half note G3, followed by a half note A3. A 'rit.' marking with a dashed line is placed above the second measure. The system ends with a double bar line.

D.C. al Coda



♩=200

A G7(9b)

mf

FB 4 3

B

A'

C vermindert Tonleiter

C Diminished Scale

Musical notation for the C7 chord and the C diminished scale. The C7 chord is shown in the treble clef with a key signature of one flat (Bb). The C diminished scale is shown in the bass clef, starting on C and moving chromatically down to Bb.

41 Mysterious

Mysterious

First system of the 'Mysterious' exercise. It features a treble clef with a 4/4 time signature and a bass clef. The treble clef contains a melodic line starting with a C7(9b) chord and a slur over the notes. The bass clef contains a piano accompaniment with a slur over the notes. The tempo is marked 'mp' and the style is 'espress.'. Fingering numbers 4, 1, 2, 1 are shown above the first four notes of the treble line. Below the bass line, the fingering sequence 'FB 4 2 4 2 3 2' is indicated.

Second system of the 'Mysterious' exercise. It continues the melodic and piano accompaniment from the first system. The treble clef has a slur over the notes, and the bass clef has a slur over the notes. A fingering number '5' is shown above the first note of the treble line.

Third system of the 'Mysterious' exercise. It continues the melodic and piano accompaniment. A box labeled 'A'' is placed above the treble clef staff, and a slur is placed over the notes. Fingering numbers '4' and '3' are shown above the notes. The piano accompaniment continues with a slur over the notes.

Fourth system of the 'Mysterious' exercise. It continues the melodic and piano accompaniment. The treble clef has a slur over the notes, and the bass clef has a slur over the notes.