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 Grifftabellen 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.

Klaus Paier

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Die Tonsprache des Akkordeons

Notation

Die Haltung des Akkordeons

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Oktaven

Sext-Doppelgriffe im Legato

Terzen und Sexten

Triolen und Swing Feel

Chromatik

Folklore

Jazzstilistik und Improvisation

Modale Klänge

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Appendix

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

All compositions: Klaus Paier
Art work: Britta Keber
Graphik design: Knut Schötteldreier
www.dasakkordeonbuch.com

www.jova-music.de MCV 1643

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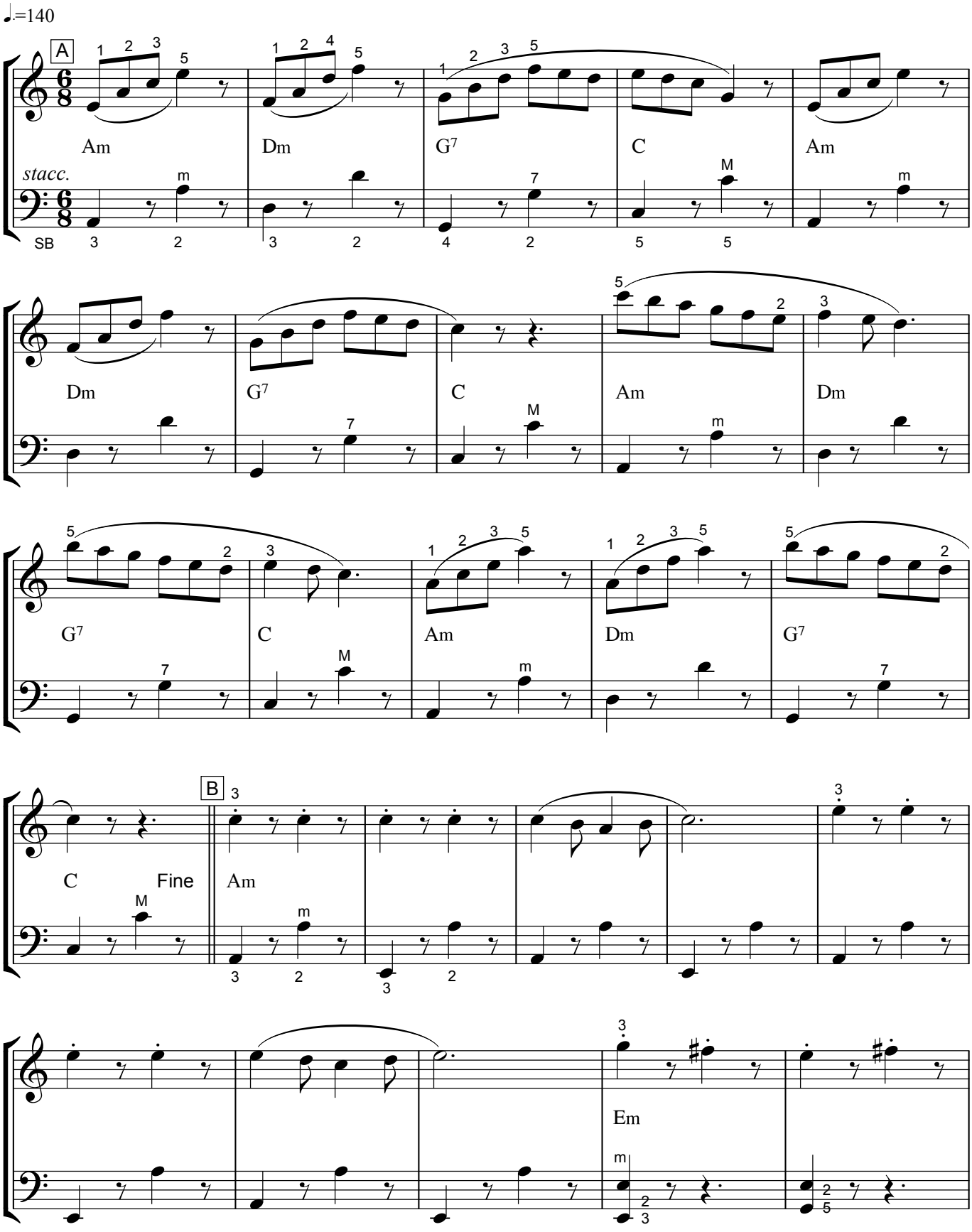
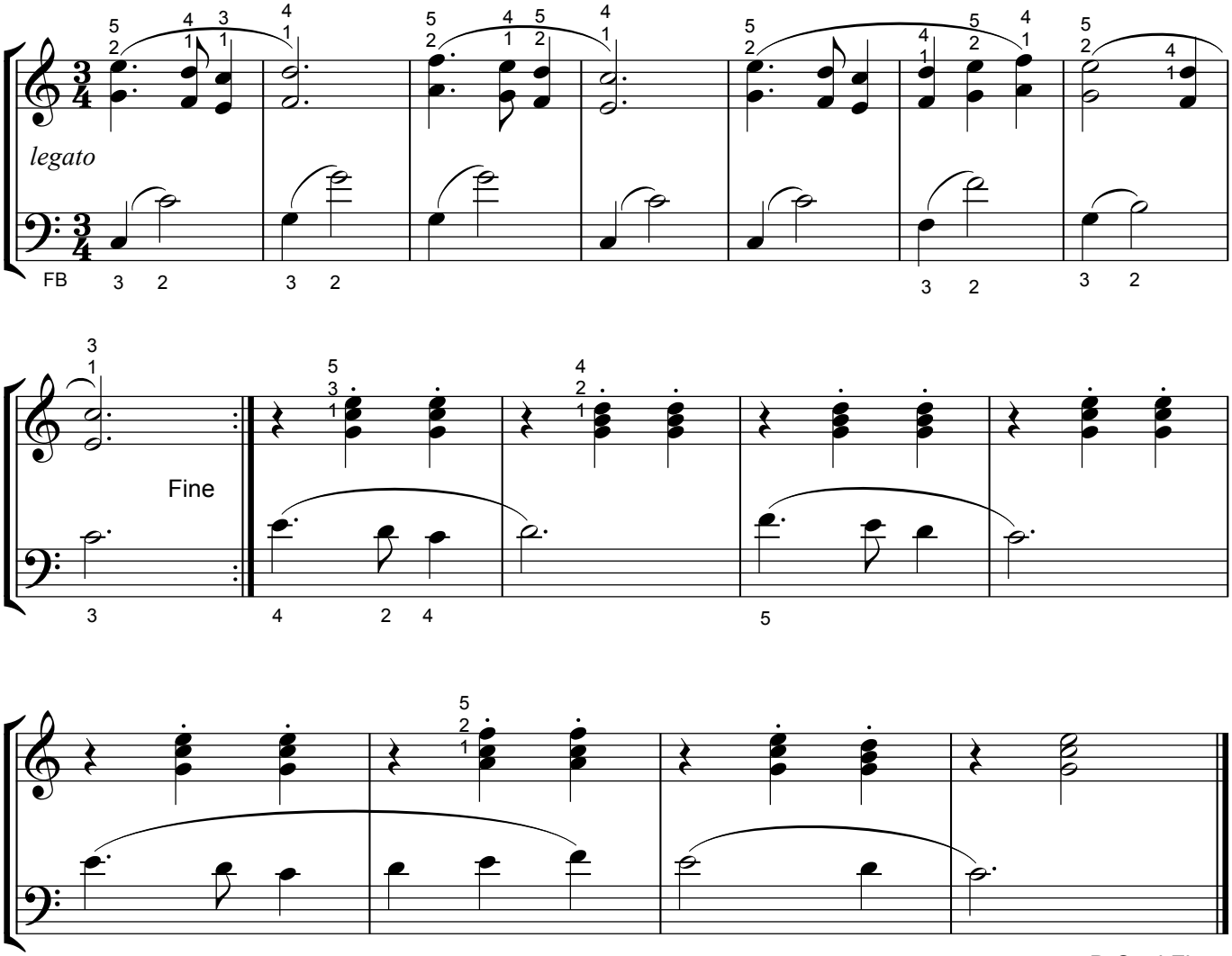
Tarantella



5 Kleine Volksweise

A Short Folk Melody

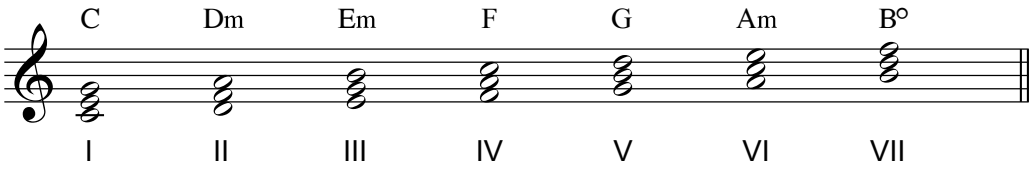


Kadenzen mit Dreiklängen

Cadences With Triads

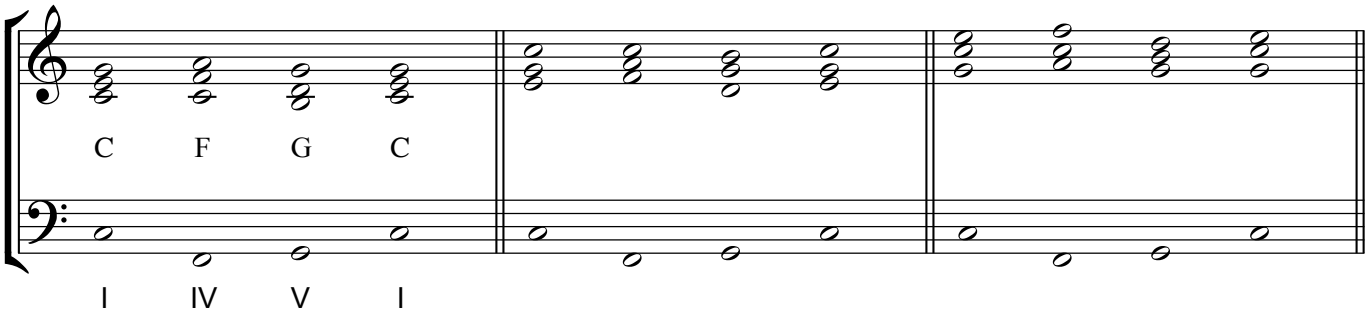
Auf allen 7 Stufen der Tonleiter können Dreiklänge gebildet werden. Transponiere auch in andere Tonarten.

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



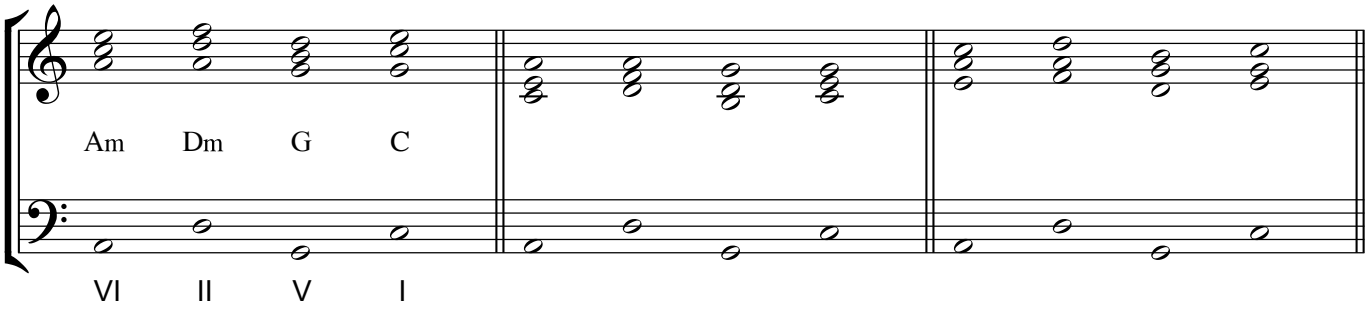
Kadenz I - IV - V - I

Cadence I - IV - V - I



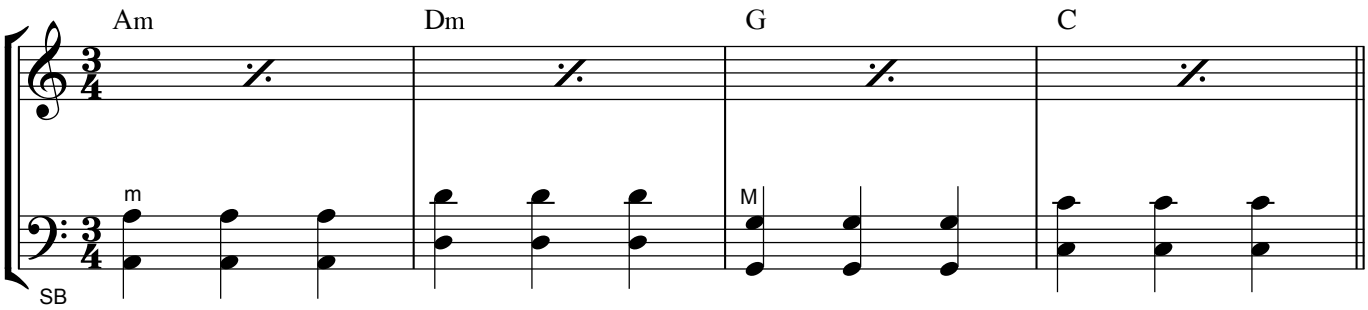
Kadenz VI - II - V - I

Cadence VI - II - V - I



Erfinde oder improvisiere eine Melodie über diese Begleitung. Verwende hierfür die Töne der C-Dur Tonleiter. Erfinde auch eigene Begleitungungen 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.



Swing Feel

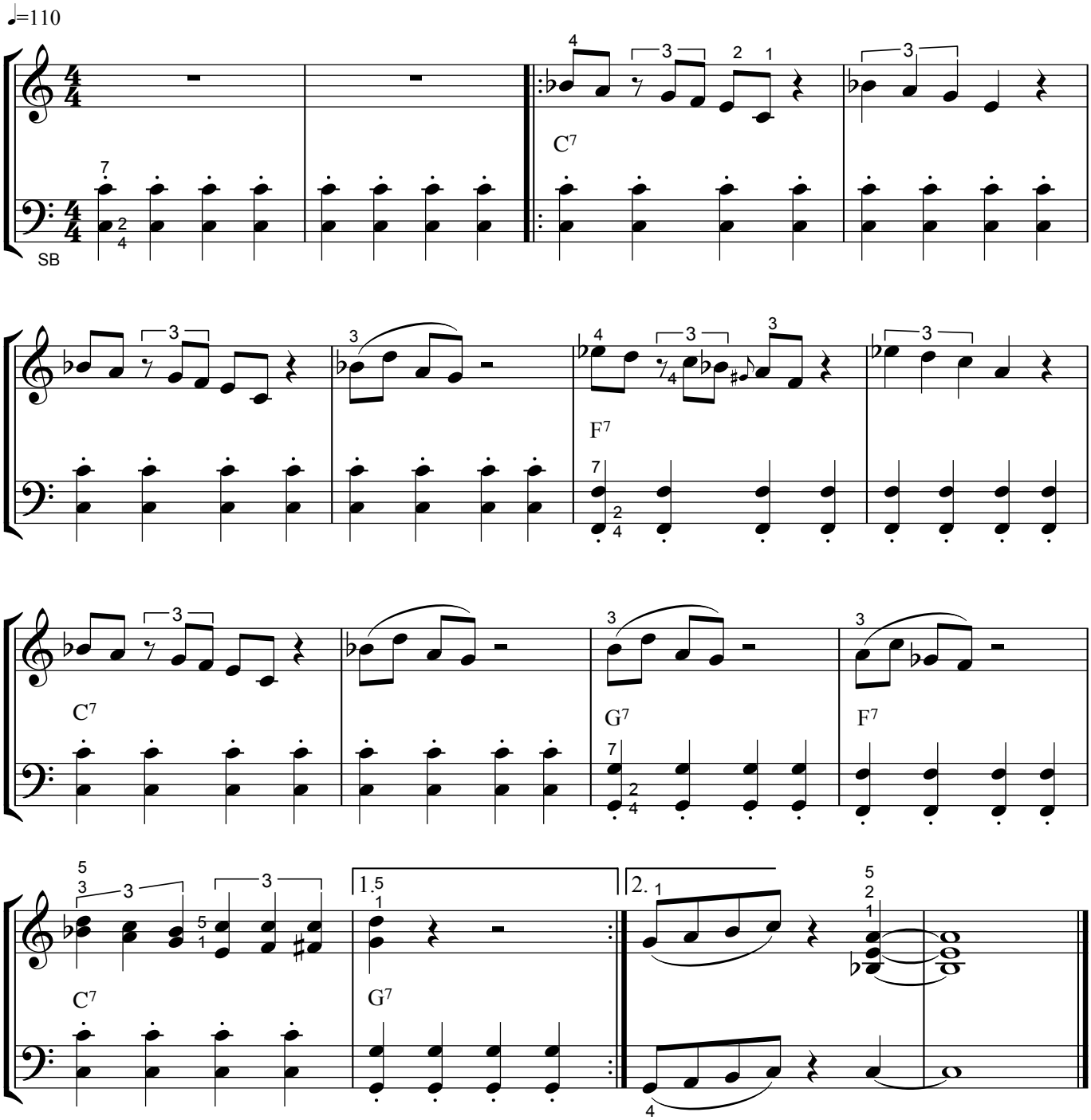
Swing Feel

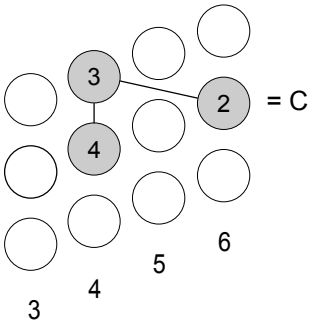
Swing feel

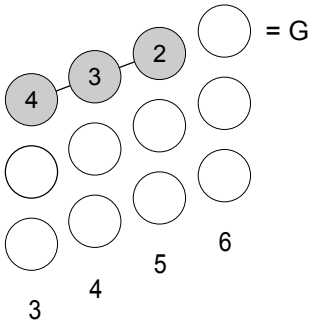
Blues Scale

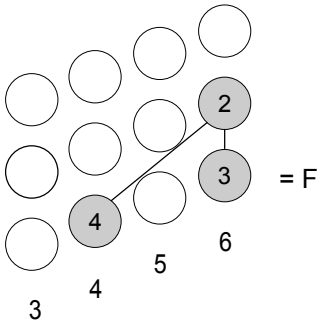
15 Blues

Blues

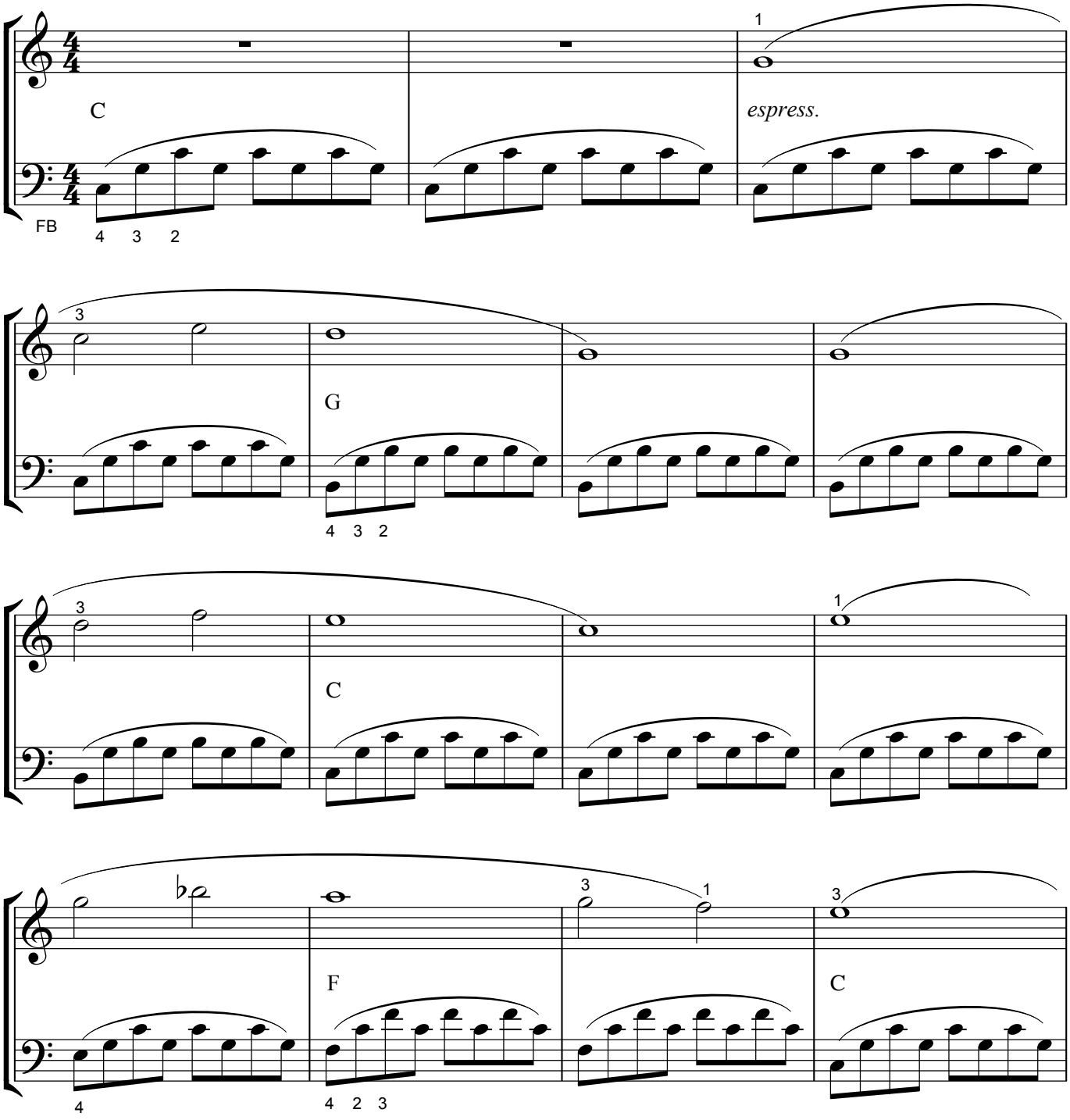






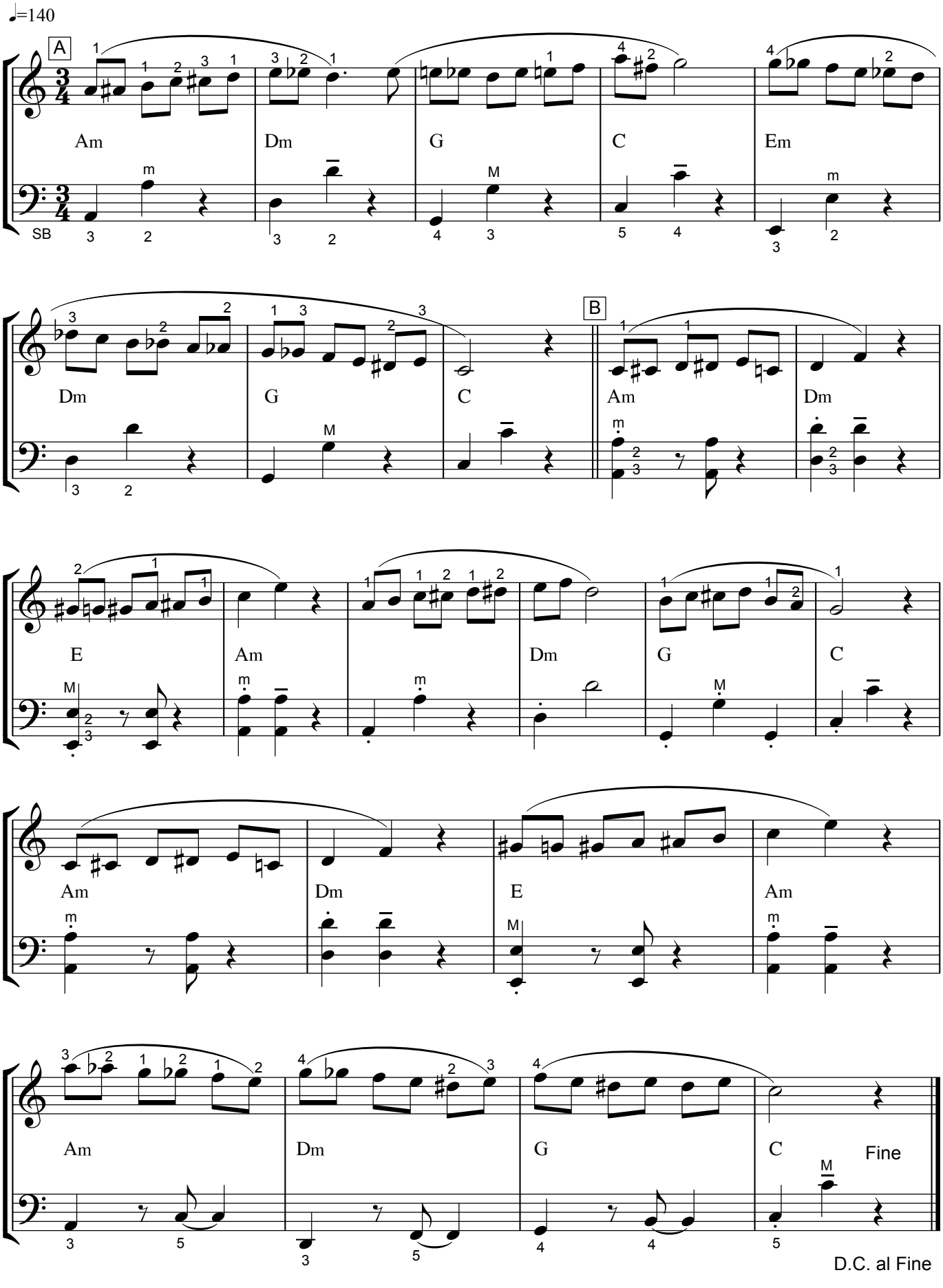


18 Abendstimmung — Evening Mood



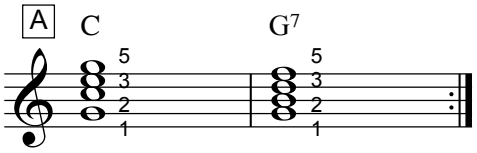
19 Karussell

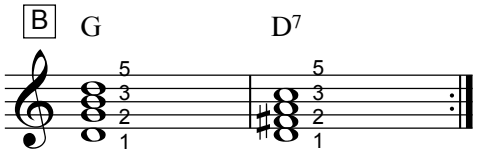
Carousel



Folklore

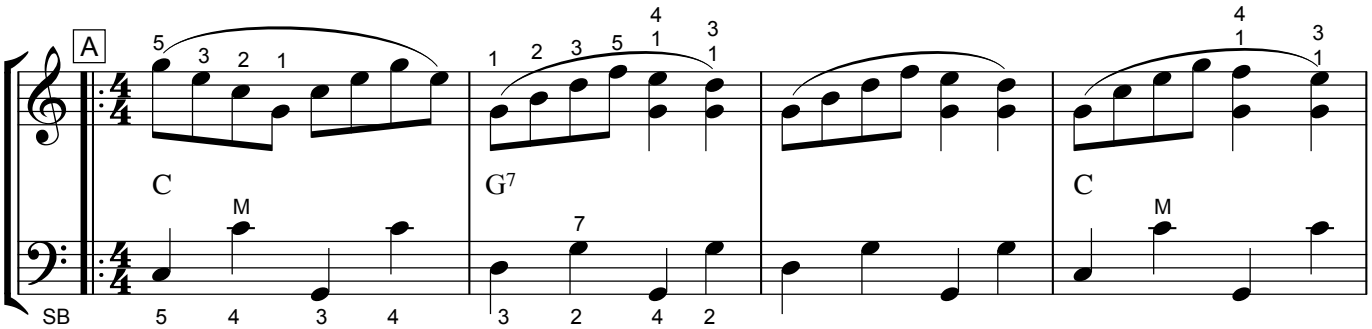
Folkloric Music

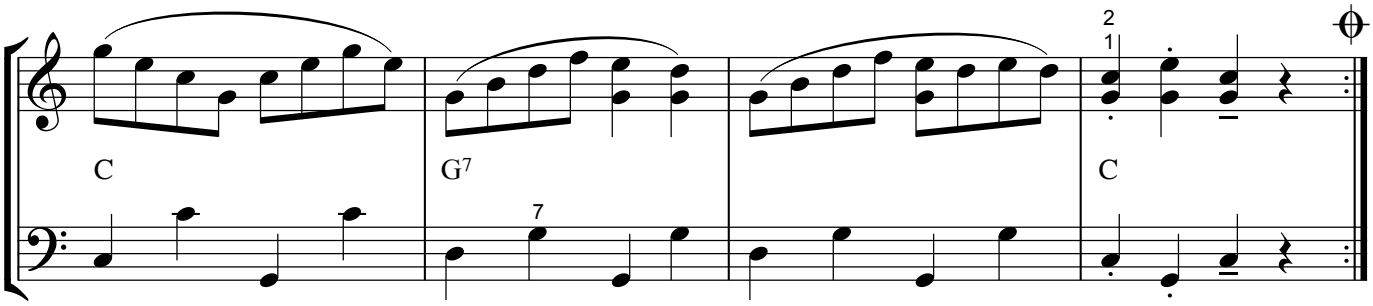


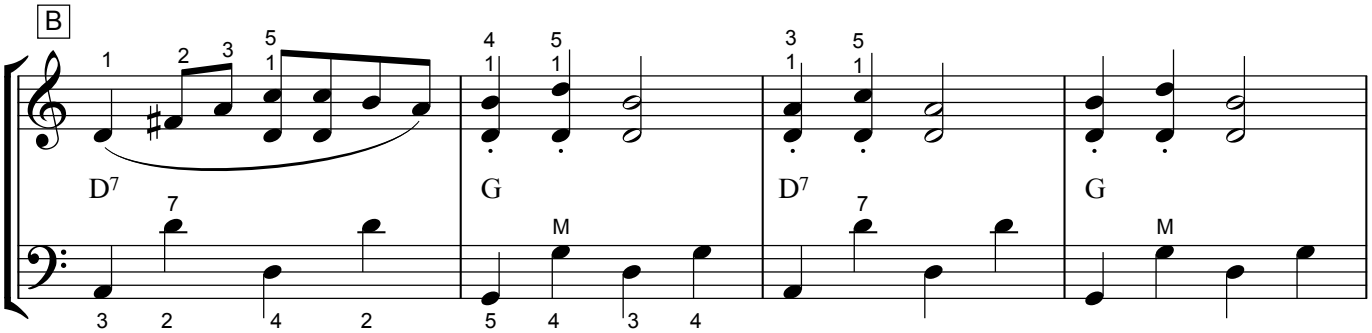


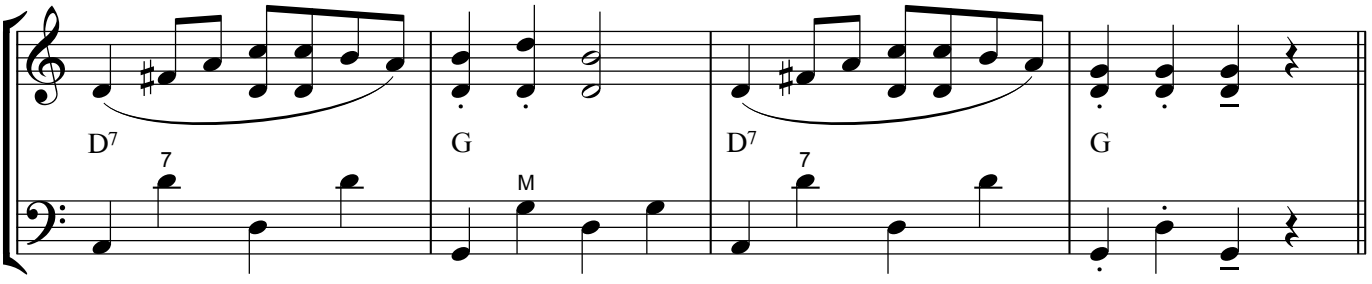
22 Boarischer

Boarischer

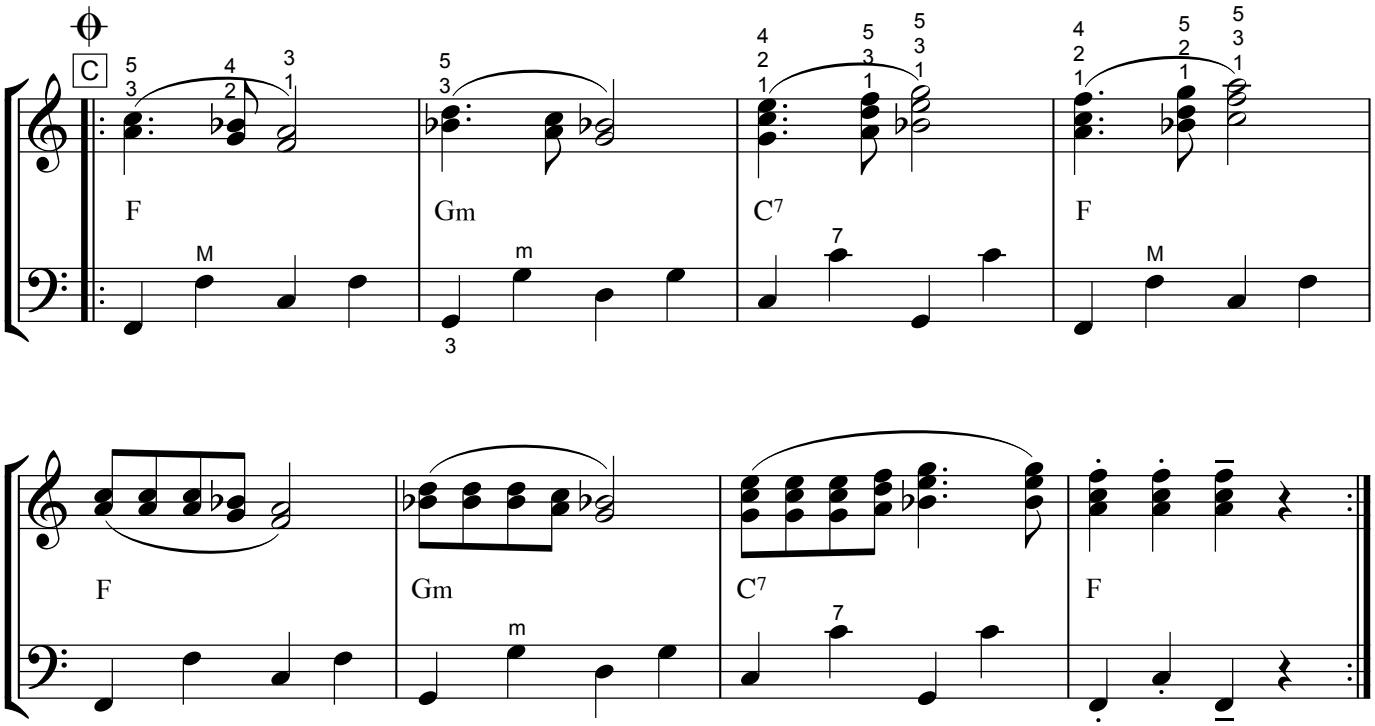








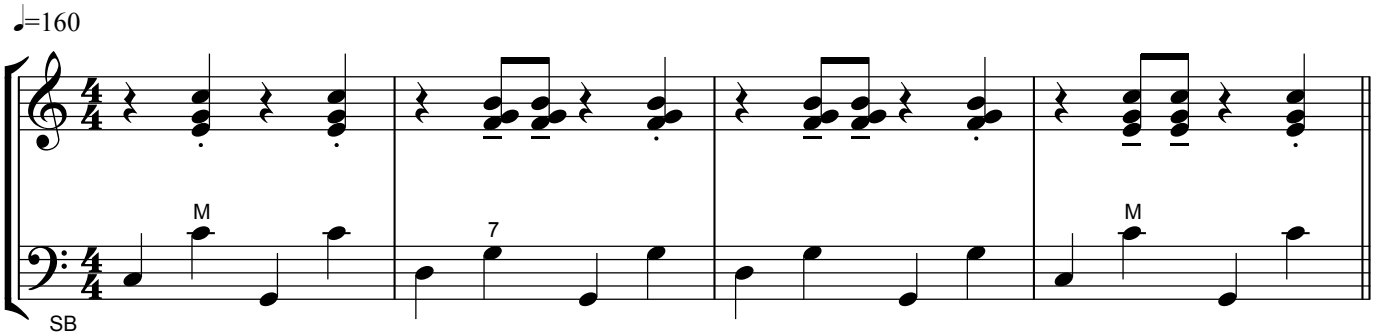
D.C. al Coda



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

Typische Begleitung

Typical Accompaniment

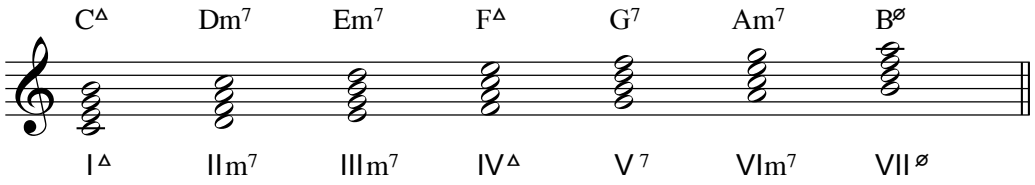


Kadenzen mit Vierklängen

Cadences With 4-Note Chords

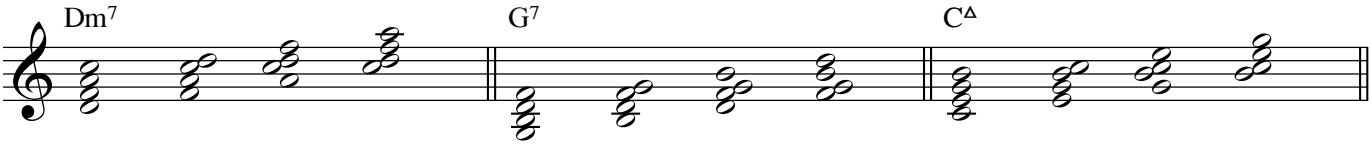
Auf allen 7 Stufen der Tonleiter können Vierklänge gebildet werden. Transponiere auch in andere Tonarten.

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



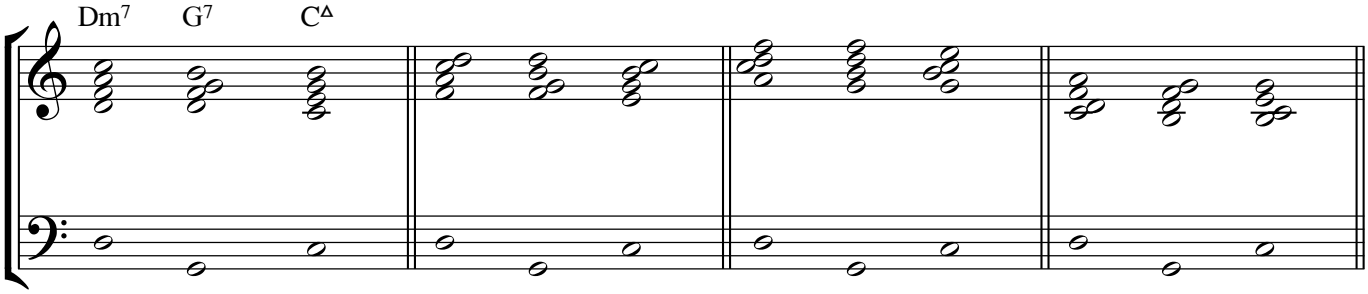
Vierklangs-Umkehrungen

4-Note Chord Inversions



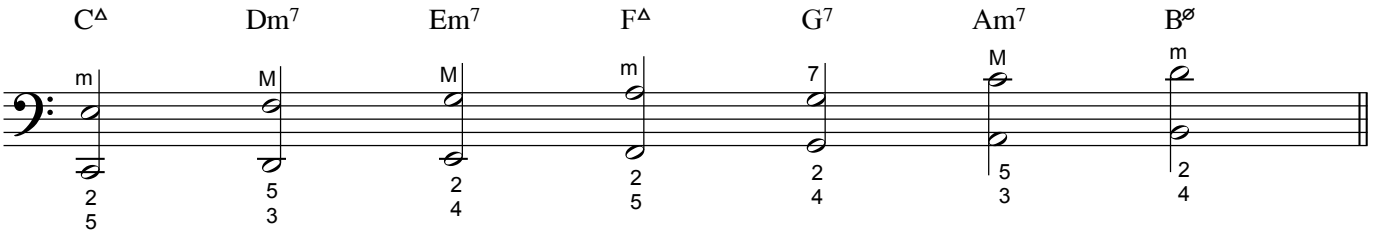
Jazz-Kadenz II - V - I

Jazz Cadence II - V - I



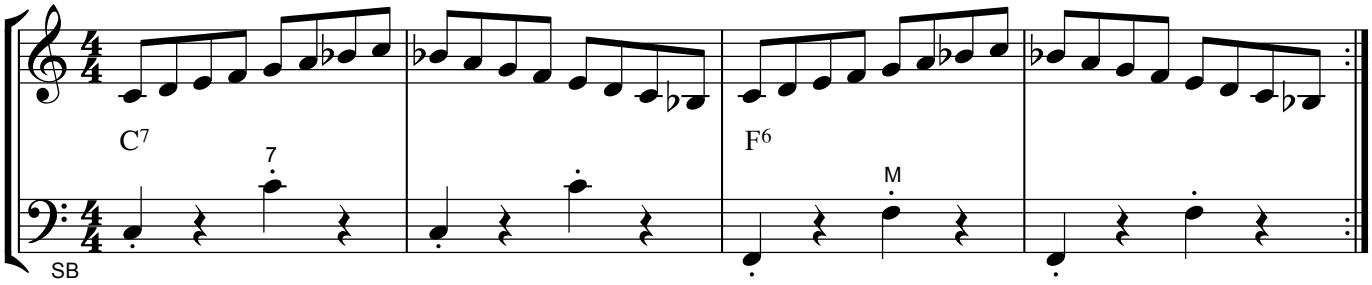
Vierklänge mit Standardbass

4-Note Chords With a Standard Bass



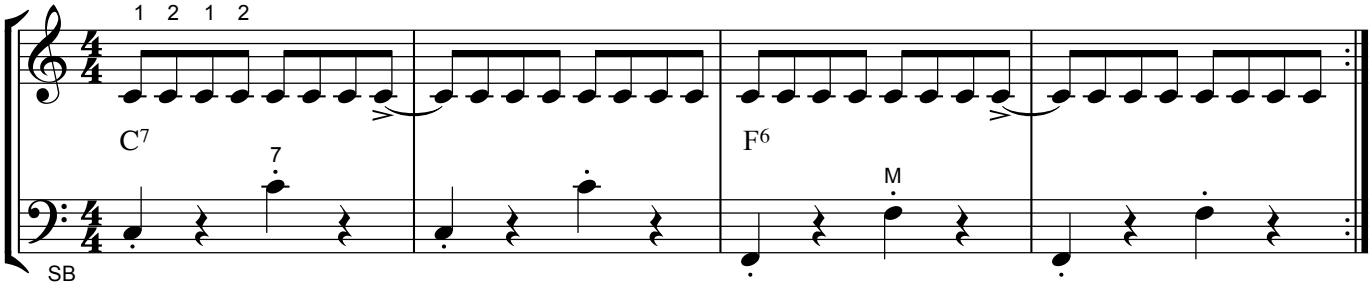
Tonleiter-Training

Scale Training



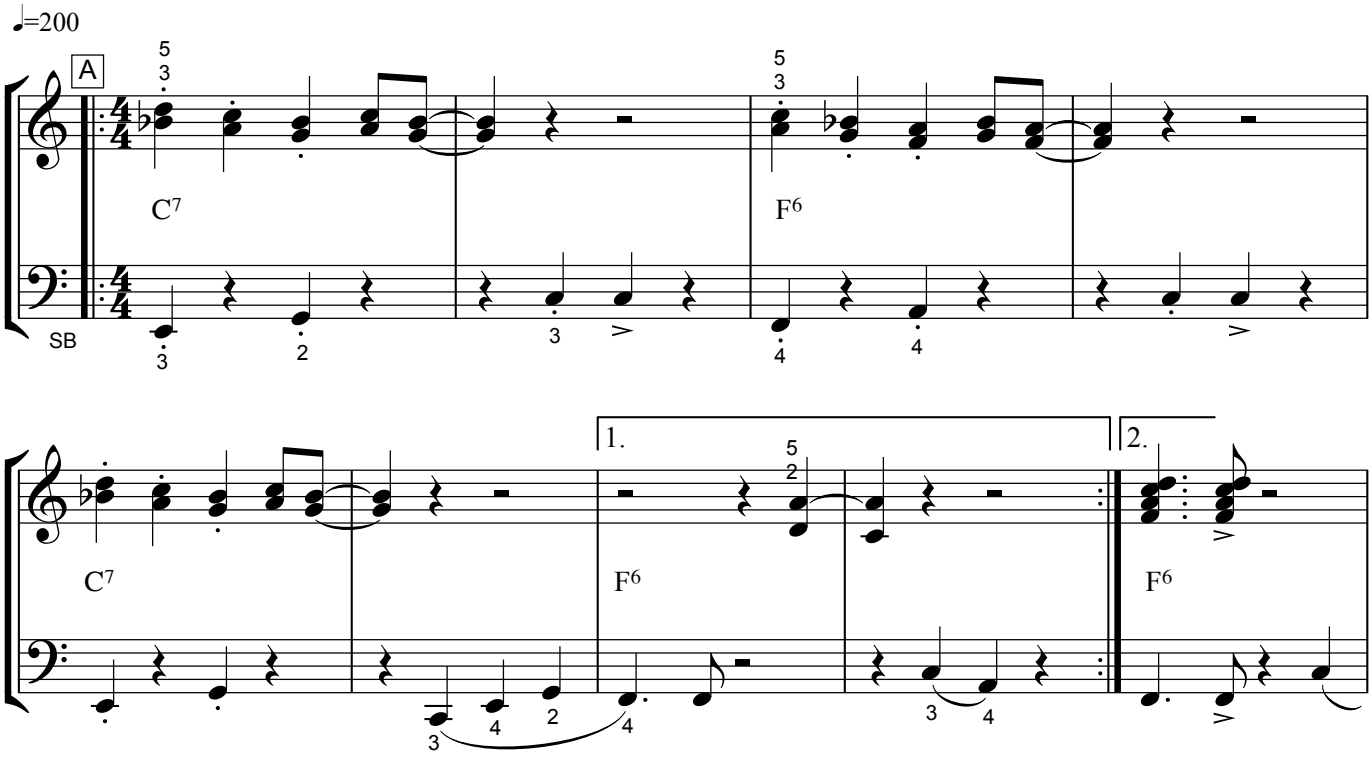
Groove-Training

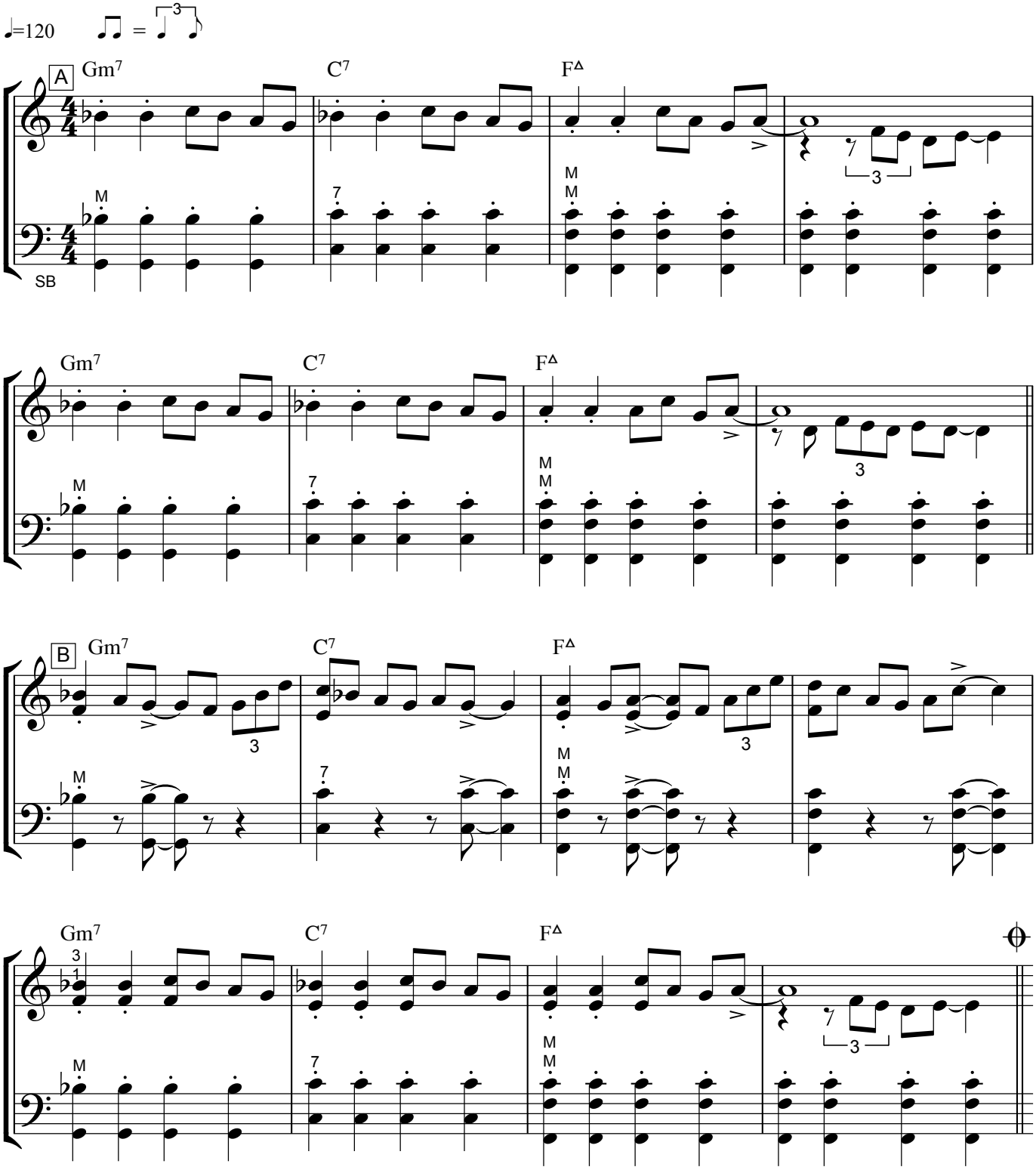
Groove Training

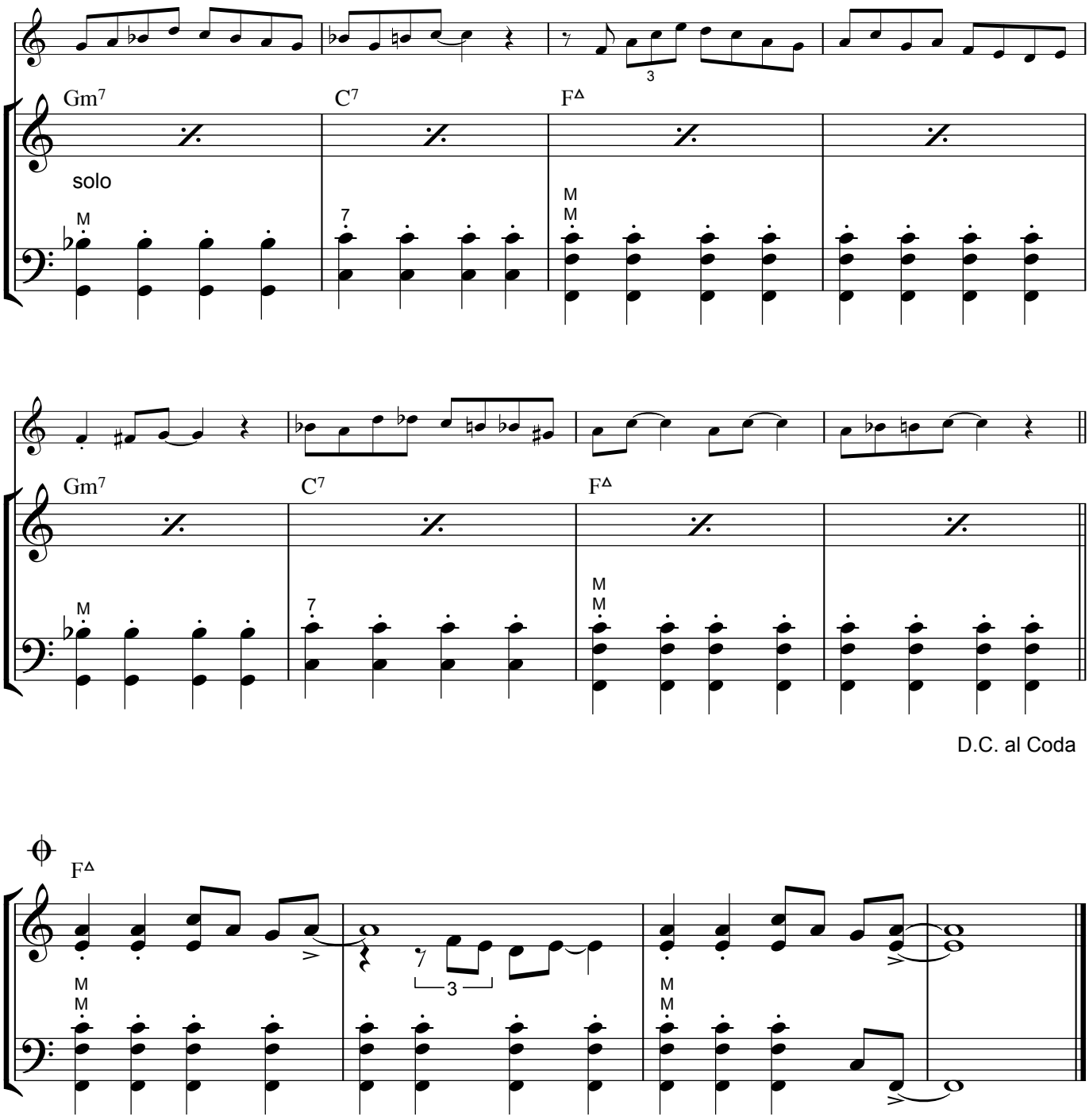


26 Karneval

Carnival




♩=120
A
Gm7
C7
F△
SB
B

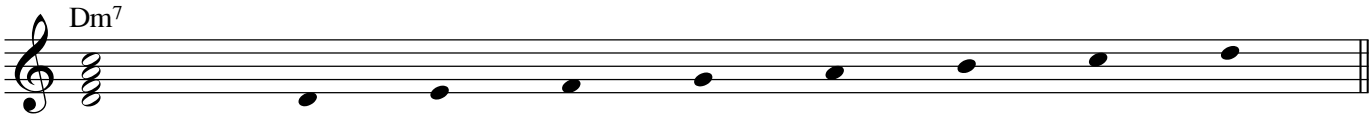

Gm7
C7
F△
solo
M
7
M
M
Gm7
C7
F△
M
7
M
M
D.C. al Coda
F△
M
M
3
M
M

Modale Klänge
Modal Sounds

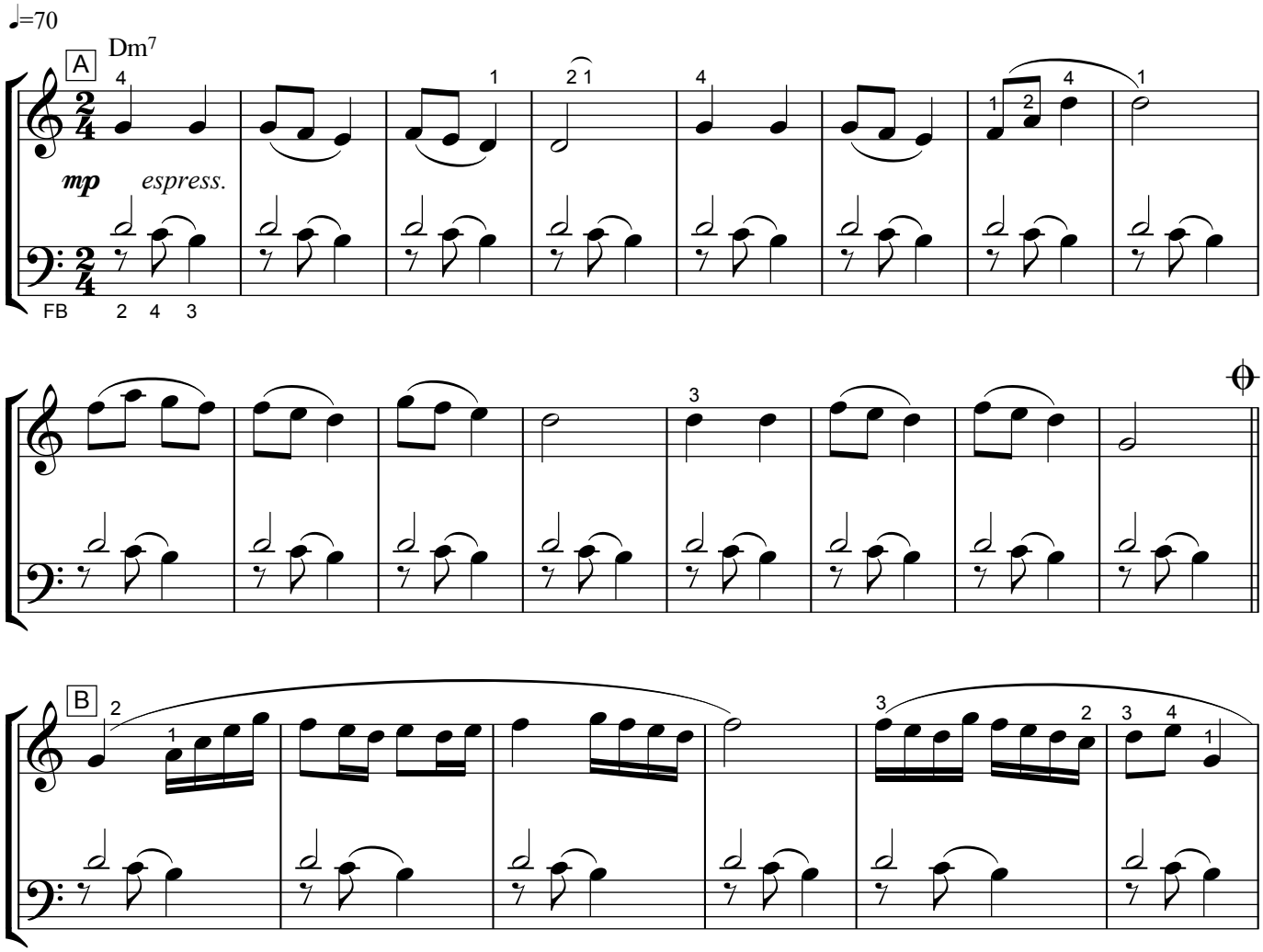
Die folgenden Stücke bestehen jeweils aus einer Tonleiter/Skala. Innerhalb der einzelnen Stücke darf und soll improvisiert werden. Transponiere auch in andere Tonarten.

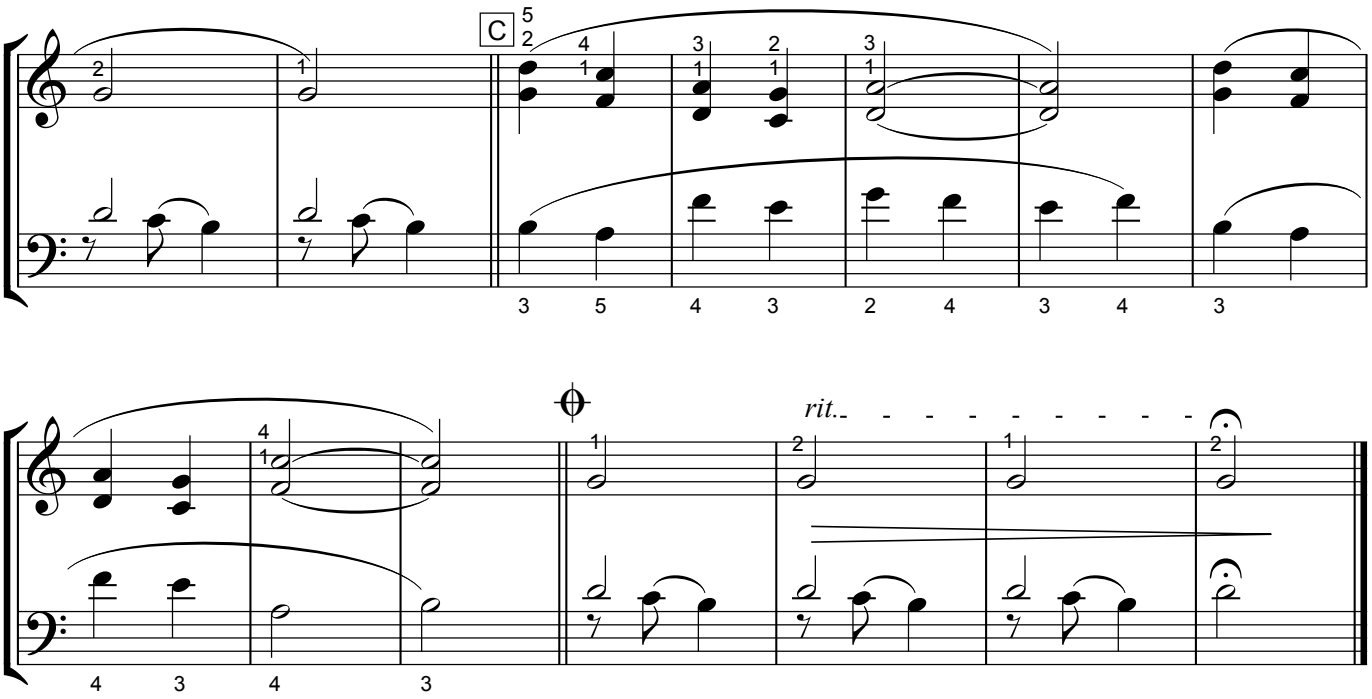
The following pieces each consist of a scale. You may and should improvise within each individual piece. Transpose into other keys as well.

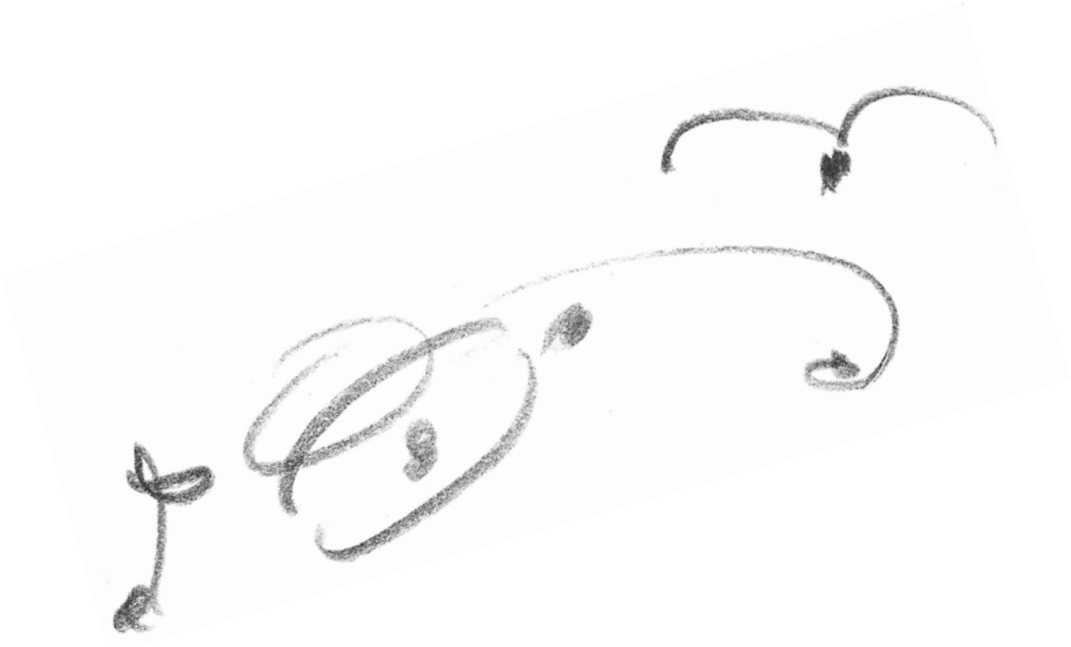
Dorisch
Dorian

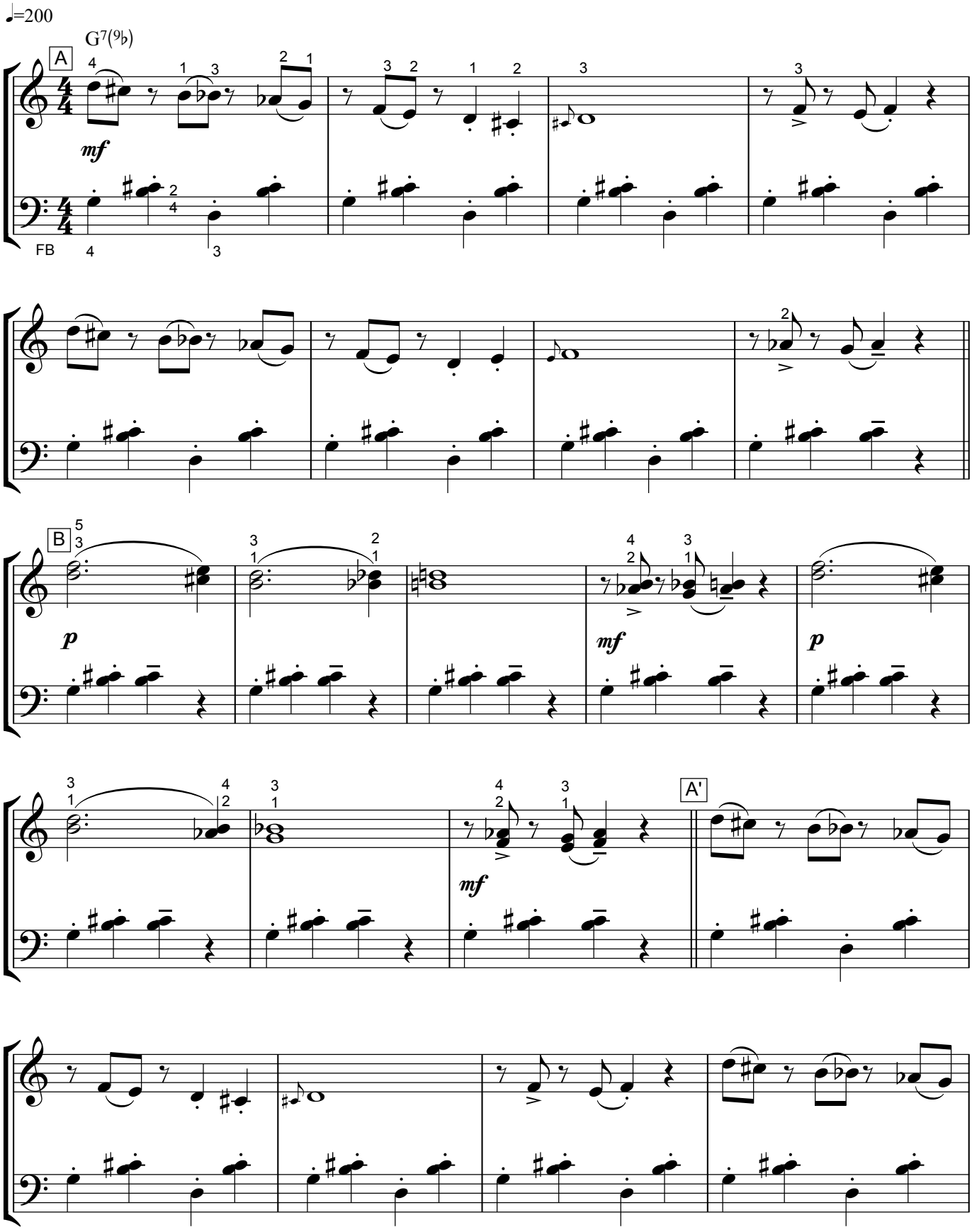


34 Dorisches Lied — Dorian Song



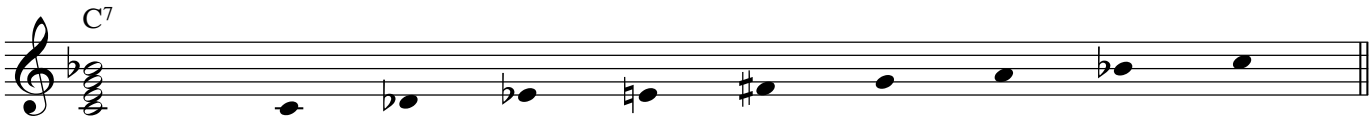

C
rit.
D.C. al Coda

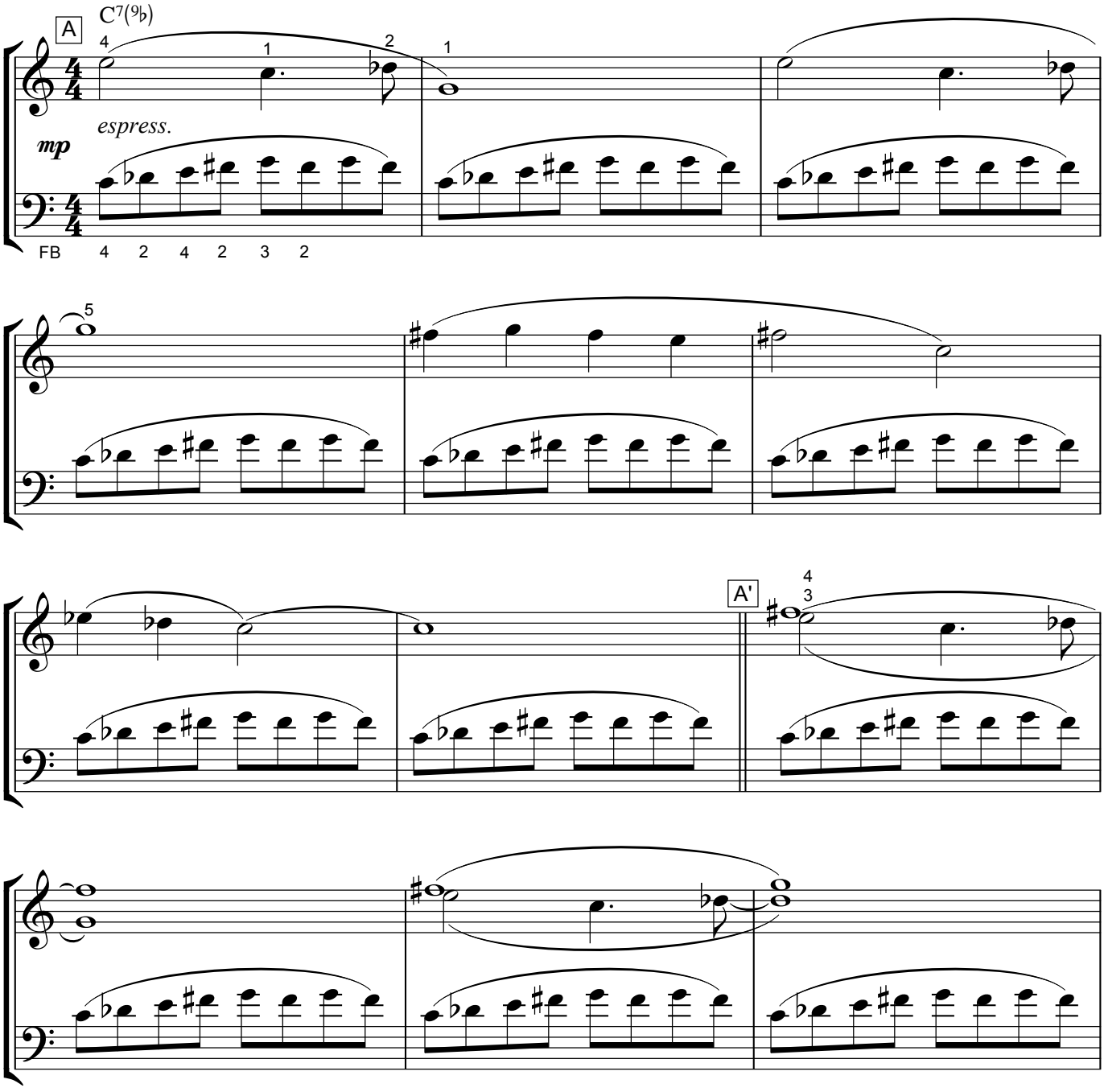



♩=200
G7(♭9)
A
mf
FB
B
p
mf
p
A'
mf

C vermindert Tonleiter

C Diminished Scale



41 Mysterious

Mysterious