

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', with a stylized flourish at the end.

Klaus Paier

Inhalt

Akkordeonsysteme
Die Tonsprache des Akkordeons
Notation
Die Haltung des Akkordeons
Lagenwechsel
Fingerwechsel
Stummer Fingerwechsel
Tonleiterspiel in Dur und Moll
Dreiklangsumkehrungen in Dur und Moll
Wechselbass in Dur und Moll
Sechzehntel Note
Punktierte Achtel Note
6/8 Takt
Kombinierte Phrasierung
Kombiniertes Staccato
Synkope
Einfache Sext-Doppelgriffe
Terz-Doppelgriffe im Legato

Contents

Accordion Systems
The Accordion's Unique Sound
Notation
Positioning the Accordion
Position Change
Finger Changes
Silent Finger Change
Playing Scales in a Major and Minor Key
Triad Inversions in a Major and Minor Key
Alternating Bass in a Major and Minor Key
Sixteenth Notes
Dotted Eighth Notes
6/8 Time
Combined Phrasing
Combined Staccato
Syncopation
Simple Sixth Double Stops
Third Double Stops in Legato

Klaus Paier
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Tonleiterspiel

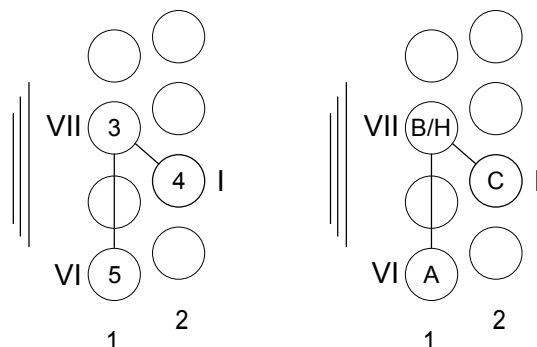
Playing Scales

Standardbass: die VI. und VII. Stufe

Standard Bass: The 6th and 7th Degrees

Die vier Finger in der 2. Reihe vertikal aufstellen - der 4. Finger befindet sich auf C. Versetze nun den ganzen Fingerblock in die 1. Reihe.

Position your four fingers vertically on the 2nd row - your 4th finger is located at C. Now move the entire finger arrangement to the 1st row.



1a Wie ein Tanz

Like a Dance

1b Wie ein Choral

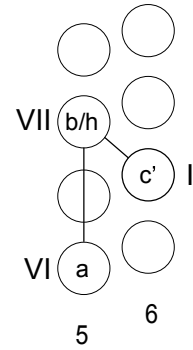
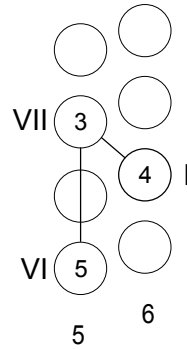
Like a Chorale

Einzelton: die VI. und VII. Stufe

Freebass: The 6th and 7th Degrees

Die vier Finger in der 6. Reihe vertikal aufstellen - der 4. Finger befindet sich auf c'. Versetze nun den ganzen Fingerblock in die 5. Reihe.

Position your four fingers vertically on the 6th row - your 4th finger is located at c'. Now move the entire finger arrangement to the 5th row.



2a Wie ein Tanz

Like a Dance

2b Wie ein Choral

Like a Choral

Der Quintakkord in Moll

The Minor Triad Chord

14 Spanischer Tanz

Spanish Dance

D.C. al Fine

Fingerwechsel

Finger Changes

Das Absetzen der Hand - die kombinierte Phrasierung

The Hand Shift - Combined Phrasing

Mit jeder Balgbewegung (Wechselbalg/Gleichbalg) soll nun auch die Hand abgesetzt werden.

The player's hand should now also be shifted with every bellows movement (bellows with/without direction change).

↑ = mit Handabzug

↑ = with hand shift

22 Tanzspiel

Playing a Dance

Spieler auch mit Gleichbalg:

Also play keeping the bellows moving in the same direction:

A C⁷ F⁷ C⁷ F⁷

M SB 2 3

C⁷ F⁷ C⁷ F⁷ C⁷

A' C⁷ F⁷ C⁷ F⁷

M 2 3 4

C⁷ F⁷ C⁷ F⁷ C⁷

C⁷ F⁷ C⁷ F⁷ C⁷

rit. - - - - -

SB 5 4 3 4 3 2 4 2

5 4 3 4

5 4 3 4 3 2 4 2

5 4 3 4

* = beide Hände kombiniertes staccato

* = both hands combined staccato

The first system of music is in 4/4 time. The upper staff features a melodic line with a slur over five measures. Fingerings are indicated as 5-3, 2-1, 5-3, 2-1, and 5-3. The lower staff contains a bass line with notes corresponding to the upper staff. The word "legato" is written below the upper staff. The first measure of the bass line is labeled "FB" and "4", and the second measure is labeled "3".

The second system continues the piece. The upper staff has a slur over two measures. The lower staff continues with a bass line. The key signature has one sharp (F#).

The third system continues the piece. The upper staff has a slur over two measures. The lower staff continues with a bass line. The key signature has one sharp (F#).

The fourth system continues the piece. The upper staff has a slur over four measures. Fingerings are indicated as 4-2, 3-1, 2-1, and 3-1. The lower staff continues with a bass line. The first measure of the bass line is labeled "4", the second "3", and the third "4".

The fifth system continues the piece. The upper staff has a slur over four measures. The lower staff continues with a bass line. The key signature has one sharp (F#).

4 3

1. 2. 2 3

45 Harlekin

Harlequin

5
I (>) > I >
SB 4

4 3 1 3 5
I (>) I
3 2 4 2 4

4

Der Äolische Moll-Klang

The Aeolian Minor Sound

48 Mit Leidenschaft

With Passion

Musical score for 'Der Äolische Moll-Klang' in 4/4 time. The score consists of two systems of music. Each system has a treble clef staff with a melody and a bass clef staff with accompaniment. The melody features triplets and slurs. The bass line includes chords and fingerings. The first system has a '3' above the first measure and 'SB 2' below the bass line. The second system has a '5' below the bass line.

Die Russische Volksweise verwendet Töne der äolischen- und harmonischen Molltonleiter.

This Russian folk melody uses notes of the Aeolian and harmonic minor scales.

Three chord progressions for the Russian folk melody, each in 4/4 time. Each progression consists of four chords: Am, Dm, E, and Am. The first progression has fingerings 5 3 1, 5 3 1, 5 2 1, and 5 3 1. The second progression has fingerings 5 3 1, 5 2 1, 4 2 1, and 5 3 1. The third progression has fingerings 5 2 1, 5 3 2, 4 2 1, and 5 3 1.

49a Russische Volksweise (Teil 1)

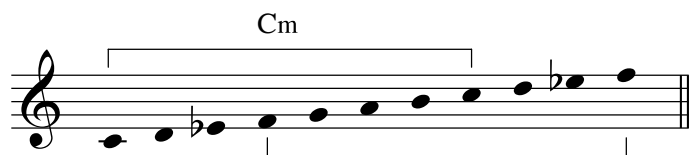
Russian Folk Melody (Part 1)

Musical score for 'Russische Volksweise (Teil 1)' in 4/4 time. The score consists of a treble clef staff with chords and a bass clef staff with a melody. The chords are Am, Dm, Am, Dm, Am, E, and Am. The melody features slurs and a '5' below the first measure. An 'A' in a box is above the first measure of the treble staff. The bass line includes a '3' above the first measure and 'SB 5' below the first measure.

Der Melodische Moll-Klang von der 4. Stufe

The Melodic Minor Sound of the 4th Degree

Cm

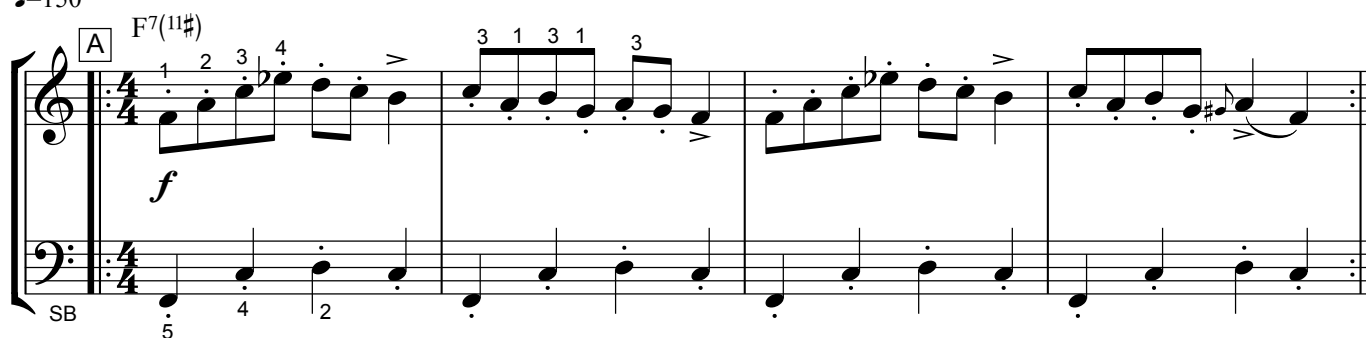


52 Scherzo

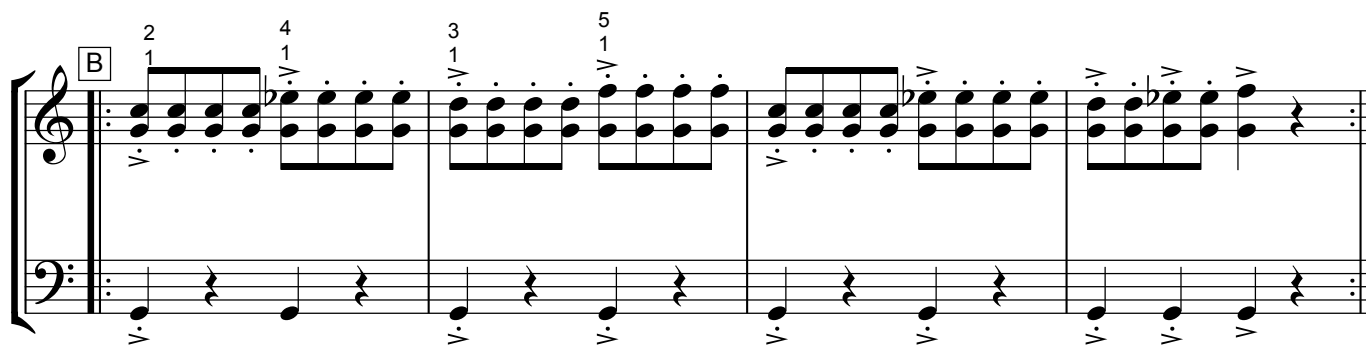
Scherzo

$\text{♩} = 150$

A F7(11#)



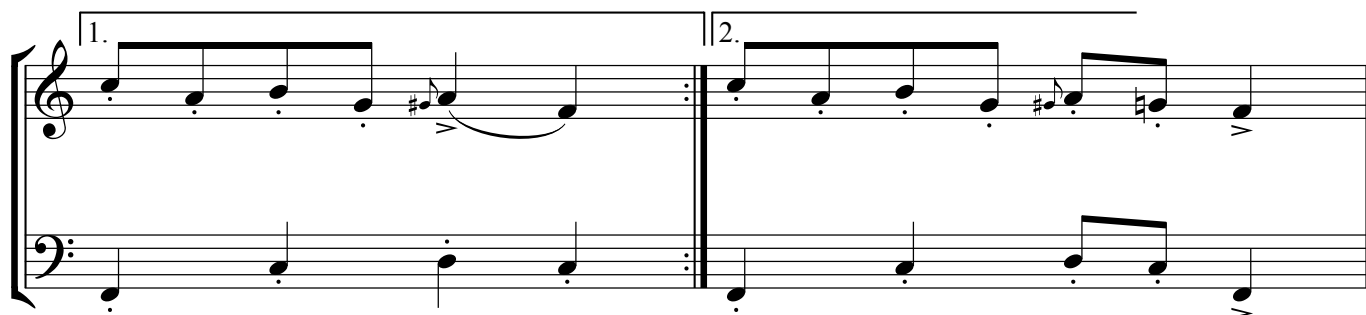
B



A'



1. 2.



The first system of the hymn consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains six measures of music with various fingerings indicated by numbers 1, 2, 3, and 4. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music, primarily consisting of quarter notes. A first ending bracket is placed over the final two measures of the upper staff, with a '1.' above it. The letters 'FB' and the number '3' are printed below the first measure of the lower staff.

The second system of the hymn consists of two staves. The upper staff continues the melody with six measures, including a second ending bracket over the final two measures marked with a '2.'. The lower staff continues the accompaniment with six measures. The letters '4 3' are printed below the final measure of the lower staff.

The third system of the hymn consists of two staves. The upper staff has six measures, with a first ending bracket over the final two measures marked with a '1.'. The lower staff has six measures of accompaniment. The numbers '2 3' and '5 4' are printed below the first and third measures of the lower staff, respectively.

The fourth system of the hymn consists of two staves. The upper staff has six measures, with a second ending bracket over the final two measures marked with a '2.'. The lower staff has six measures of accompaniment. The number '4' is printed below the final measure of the lower staff.

The fifth system of the hymn consists of two staves. The upper staff has six measures, with a first ending bracket over the final two measures marked with a '1.'. The lower staff has six measures of accompaniment. The system concludes with a double bar line and repeat dots.

♩=150

A

Am E Am

SB 3 2 3 2

Am E Am

3 2 3 2

B

Am E Am

Am E

1.

Am Am

2.

♩=160

Musical notation for the first system, labeled 'A'. It consists of a treble and bass staff in 2/4 time. The treble staff begins with a box labeled 'A' and contains notes with fingerings 5, 1, 1, and 5. The bass staff contains notes with fingerings 2 3, 2 4, 3 2, and 3. The first measure of the bass staff is marked 'FB'.

Musical notation for the second system, labeled 'B'. It consists of a treble and bass staff. The treble staff has notes with fingerings 4, 3, and 1. The bass staff has notes with fingerings 2, 2, 3, 3, 2, 3, and 4. The word 'Fine' is written in the middle of the system.

Musical notation for the third system. It consists of a treble and bass staff. The treble staff has notes with fingerings 2, 3, 5, 1, 3, and 1. The bass staff has notes with fingerings 2 3, 3 2 4, and 2 4 3.

Musical notation for the fourth system. It consists of a treble and bass staff. The treble staff has notes with a triplet fingering 3. The bass staff has notes with fingerings 4 2 3, 2, and 3. The instruction 'D.C. al Fine' is written at the end of the system.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes, some grouped with slurs. The bass staff contains a series of eighth and sixteenth notes, also with slurs.

Second system of musical notation. The treble staff features a triplet of eighth notes with fingerings 3, 2, 3, and a final note with fingering 1. The bass staff continues with eighth and sixteenth notes and slurs. A repeat sign is present at the end of the system.

63 Ballade

Ballad

♩=140

Third system of musical notation in 4/4 time. The treble staff has a whole rest for the first four measures, followed by a triplet of eighth notes. The bass staff has a bass line with a '3' marking under the first measure.

Fourth system of musical notation. The treble staff contains a triplet of eighth notes and a slur over a group of notes. The bass staff continues with a bass line and slurs.

Fifth system of musical notation. The treble staff features a slur over a group of notes with fingerings 5 and 3. The bass staff continues with a bass line and slurs.