

A COMPLETE &
DETAILED METHOD

for the

PIANO ACCORDION

by

GEORGE
SCOTT-WOOD

PRICE 4/6 NET.



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PREFACE

The Piano-Accordion is now so popular both for solo work and as an orchestral instrument, that the consequent demand is excuse enough for the issue of a really efficient, comprehensive and up to date self-instructor tutor.

In addition to the necessary instructions for attaining technical efficiency in music specially written for the instrument, a course of the Rudiments of Harmony in simple language is included to enable the performer to take an effective part in ensemble music where no special arrangement is included.

The learner's attention should be specially given to Chap. IV dealing with the various Bass Keyboards. It will be seen that there are several systems, and to avoid confusion the student is advised to study the Bass Keyboard Chart peculiar to his own instrument only.

A novel feature of this tutor is the method of Bass Notation employed.

The book has been carefully prepared and if the instructions are followed and the exercises practised with reasonable assiduity, it should prove a safe guide to those who wish to obtain proficiency as performers on the Piano-Accordion.

Geo. Scott-Wood.

Chapter 1















A Shorter Catechism of the Rudiments of Music

Regular and periodic vibrations of air result in what is commonly termed— *Musical Sound*. The varying height or depth of sound is caused by the difference of the rapidity of these vibrations, and is called the *Pitch of the Sound*.

Musical Sounds when written, therefore, require certain indications, namely:—

NOTES— for the purpose of determining the duration of sound
 and, (a) The STAFF, or STAVE } to express the pitch of the sound.
 (b) CLEFS




























The Notes



The Breve	is written thus:—		<i>N.B. This note, although rarely met with nowadays, is quite common in choral and organ music.</i>
” Semibreve	” ” ”		
” Minim	” ” ”	 or 	
” Crotchet	” ” ”	 or 	
” Quaver	” ” ”	 or 	
” Semiquaver	” ” ”	 or 	
” Demi-semiquaver	” ” ”	 or 	
Semi-demi-semiquaver	” ” ”	 or 	

In Germany and America each note is described according to its numerical value. i.e. The Semibreve, acting as the foundation, is called a *Whole-note*. The Minim is called a *Half-note*. The Crotchet is called a *Quarter-note*.

and so on

Table showing the values of the various notes in relation to one another

SEMIBREVE	MINIMS	CROTCHETS	QUAVERS	SEMIQUAVERS	DEMI-SEMIQUAVERS	SEMI-DEMI-SEMIQUAVERS
One 	= Two 	= Four 	= Eight 	= Sixteen 	= Thirty-two 	= Sixty-four 
	One 	= Two 	= Four 	= Eight 	= Sixteen 	= Thirty-two 
		One 	= Two 	= Four 	= Eight 	= Sixteen 
			One 	= Two 	= Four 	= Eight 
				One 	= Two 	= Four 
					One 	= Two 

When more than two quavers, semiquavers, demi-semiquavers, or semi-demi-semiquavers come together they are connected by a horizontal bar or bars, as the case may be, instead of being written with separate tails:— viz.:—   etc. This method of linking or grouping the notes is utilised to simplify the reading of the music in time.

Dots

The duration of a note is increased by adding one or more dots after it; a single dot augmenting its value by one-half, and two dots by three-quarters.

Hence:— $d. = d + \text{crotchet} = 3 \text{ Crotchets}$


or $d. = c + \text{quaver} = 3 \text{ Quavers}$


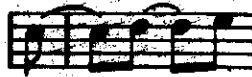
Similarly $d.. = d + c + \text{quaver} = 7 \text{ Quavers}$

or $d.. = c + \text{semiquaver} + \text{demi-semiquaver} = 7 \text{ Semiquavers}$

Rule:— A dot always takes half the value of whatever immediately precedes it, whether note or dot

Tied Notes

When two notes of the same pitch are connected by a tie viz:- () the first note only is played, but this note is prolonged by the value of the second note.

Examples:- (a)  (b) 

The same rule applies, whatever number of notes are tied together, e.g.:-






(a) 

(b) 




The prolonged sound is equal in duration to the collective values of all the notes so tied together.

Rests

Silences in music are indicated by Rests, which correspond in duration to the notes whose names they take.

e.g.    or  

Semibreve Rest Minim Rest Crotchet Rest Quaver Rest

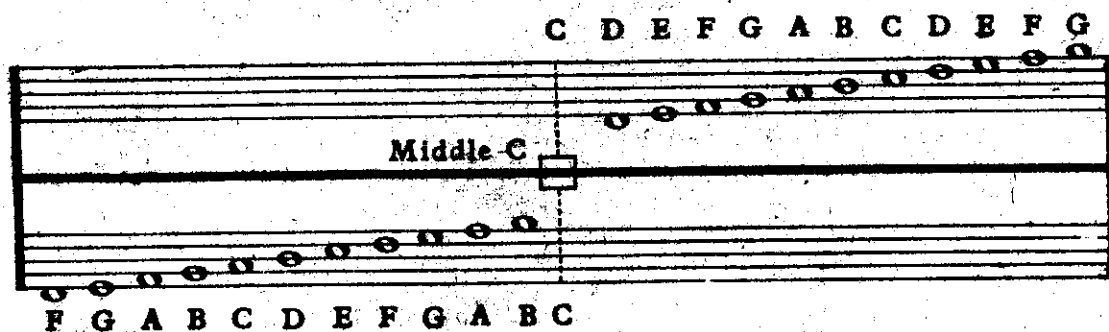
Semiquaver Rest Demi-semiquaver Rest Semi-demi-semiquaver Rest

Dots increase the duration of rests in the same manner as in the case of notes.

Examples $\dot{\text{c}} = \text{c} + \text{q}$
 $\dot{\text{q}} = \text{q} + \text{q}$

The Staff and Clefs

The "Great Staff" consists of 11 lines and the spaces above and below them. The following example shows the range of sounds, in alphabetical order, comprised within the limits of the "Great Staff."



N.B. Although this example is perhaps a trifle irrelevant with regard to *actual* Piano-Accordion music, I have included it merely to show the compass of sounds on the Great Staff, and a mental note of this will be beneficial to the student later on in the method.

The thick line with the note marked Middle C on it (so called because it is the note nearest the middle of the Pianoforte Keyboard) is represented on the Piano-Accordion R.H. Keyboard by the lowest C on that keyboard.

It is obvious now that the Staff is utilised to indicate the relative pitch of the various notes placed upon it: but to indicate the *definite* height or depth of any sound, certain signs called CLEFS are necessary. (This word "clef" is derived from the French "clef", meaning a key.)

There are three different kinds of clefs, viz.:-

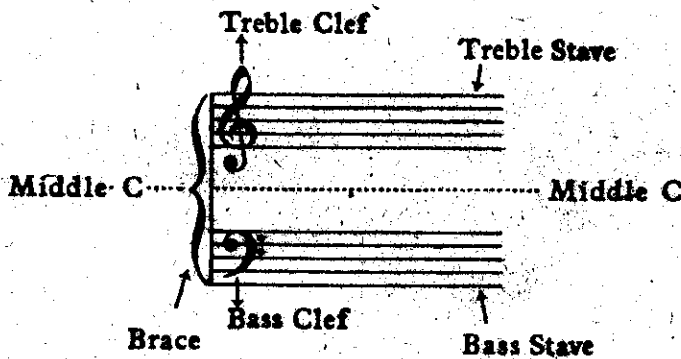
The G clef,  (Treble clef)

" C "  sometimes written  (Tenor, Alto and Soprano clefs)

" F "  " "  (Bass clef)

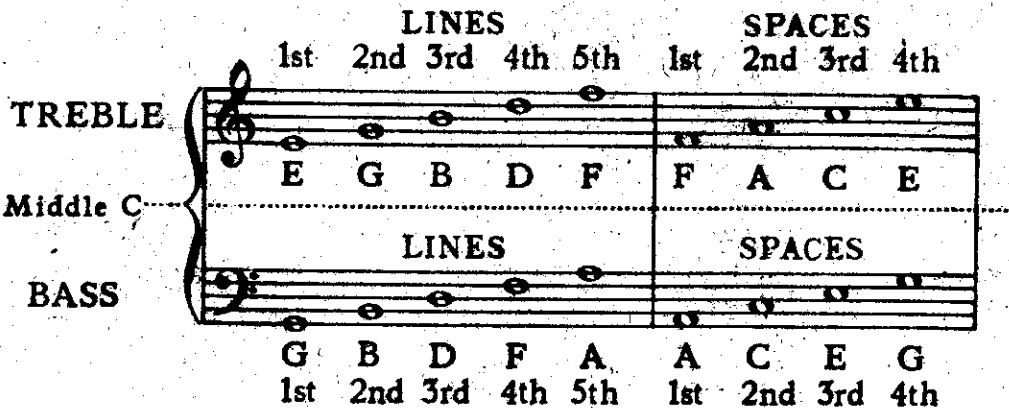
In forming our Staves for the Piano Accordion we can dispense with the C clef.

Thus we have:-



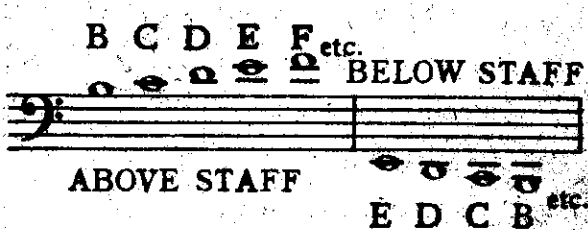
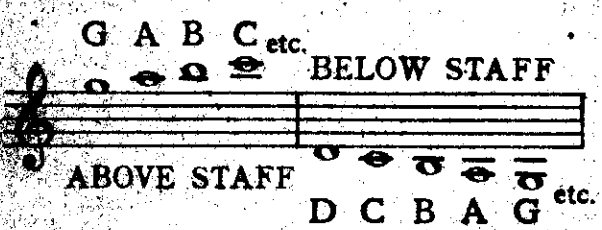
It will be seen that the two staves are connected by a sign called a Brace, and unless specially indicated otherwise the notes in the Treble Clef are played with the right hand, and those in the Bass with the left hand.

The notes on the two staves controlled by the Treble and Bass Clefs are as follows:-

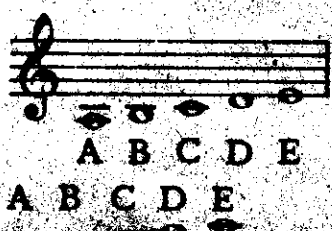


Middle C is equi-distant from the first line E on the Treble Clef and the fifth line A on the Bass Clef, and is written on what is called a LEDGER LINE.

Other notes above and below the pitch of those on the staves are indicated by similar ledger lines, and the spaces between them, e.g.:-



Similarly it might be shown in this example that the notes



on the Treble Clef are equivalent, or identical, in pitch to those written on the Bass Clef

Sharps and Flats

KEY SIGNATURES:— When a sharp, (written #) or flat, (written b) is placed immediately after the clef all the notes of the *same name* occurring during a composition are *sharpened* or *flattened* unless *otherwise indicated*, or until the *Key signature is changed*. e.g.



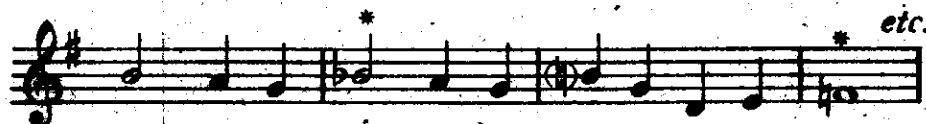
signifies that all F's are to be sharp



signifies that all B's and E's are to be flat

Then again, it is sometimes necessary to temporarily sharpen or flatten a note. When this does happen the sharp or flat is placed immediately *before the note* and is called an **ACCIDENTAL**.

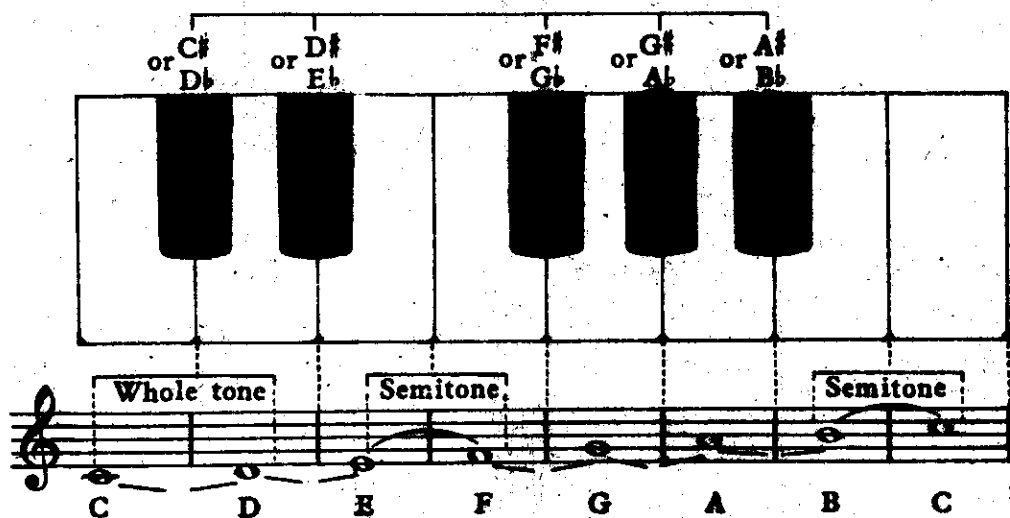
For instance in the following example:—



it will be seen that all F's are to be made sharp. The asterisks denote the accidentals. An accidental holds good for one bar only, (unless contradicted in the same bar) and if the composer desires the same note to remain sharp or flat in the next bar he will repeat the sharp or flat sign before that note. In the third bar the B \flat is restored to B \natural and sometimes, as in this case, a natural sign in brackets is placed before the note to act as a reminder that the note should assume its natural form. Again, if an accidental is to apply to notes of the same name, *but in a different octave*, it should be indicated again in that particular position:— e.g.



SHARPS AND FLATS



The above diagram shows one octave of the R.H. Keyboard of the Piano Accordion and the sounds represented in order by the white keys.

The distance between any two white keys when a *black note comes between* is called a *whole tone*.

There are two instances in the octave where two white notes come together *with no black note between*, (i.e., between E and F; and between B and C). These distances are called *semitones*.

The black keys represent the sounds lying at a distance of a semitone above or below the adjacent white keys, and are called *sharps* and *flats*.

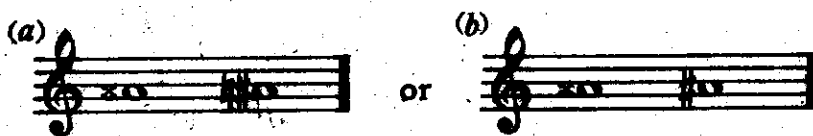
Other Chromatic signs are the Double-Sharp (written \times), and the Double-Flat (written $\flat\flat$).

TABLE:-

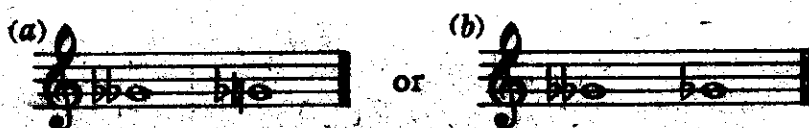
- # A Sharp raises the pitch of a note one semitone
- \flat " Flat lowers " " " " " " " " " "
- \natural " Natural cancels the effect of a previous sharp or flat
- \times " Double-Sharp raises the pitch of a note *two semitones* or *one whole tone*
- $\flat\flat$ " Double-Flat lowers " " " " " " " " " " " "

In contradicting double-sharps and double-flats, two methods can be employed.

For instance in order to *lower a double-sharp* by a semitone, to a single sharp, it could be written either of the following ways:-



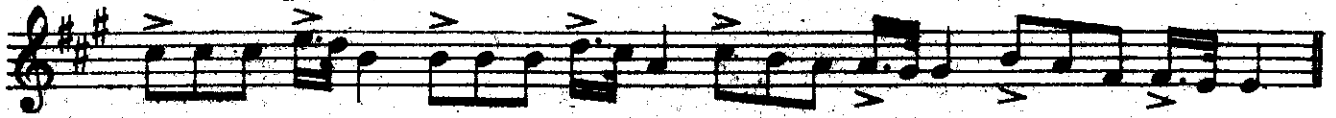
Similarly, in order to *raise a double-flat* to a single flat, either of the following methods is utilised:-



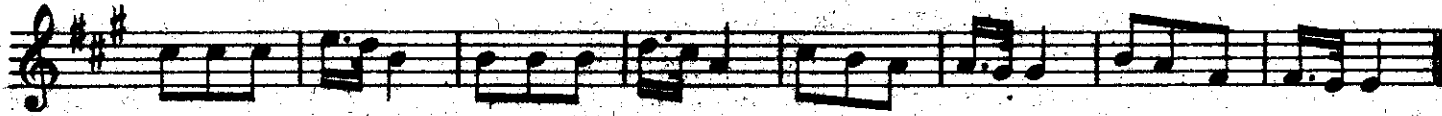
Time Value and Accentuation

(Embracing musical punctuation)

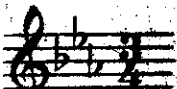
TIME, in music, is the grouping of sounds into sets by means of accentuation. For instance, in any melody, certain sounds are accented more strongly than others, e.g.



Without these accents music would be vague, and in order to indicate their exact positions in the music, perpendicular lines are placed immediately before them— from top to bottom of the staff. For example the above passage would appear as follows:—



These perpendicular lines are called *Bar-lines* and the music contained between any two successive bar-lines is called a *Bar* or *Measure* of music. But, in analysing any bar of the above example we discover that each bar contains three quavers, or their equivalent, and to convey to us the particular *kind of Time* in which the music is written, we must needs have a *Time-signature*.

The time-signature consists of two figures, an upper and a lower (viz. $\frac{4}{4}$, $\frac{3}{8}$, $\frac{2}{4}$, $\frac{2}{8}$ etc.) and is placed at the beginning of a composition, immediately after the *Key-signature*. e.g. 

The top figure shows the number of *divisions* or *beats* in the bar and the bottom figure states their specific *quality*, or *value*.

The *foundation* time-signature is $\frac{4}{4}$, (often written **C**). This is frequently termed *Common Time* and indicates that there are to be *four crotchet beats in a bar*. Sometimes the time-signature **C** is halved by a small perpendicular line, viz., **C**. This indicates that each bar should be counted *two minim beats* in the bar instead of four crotchet beats, the accents falling on the 1st and 3rd crotchets. **C** is sometimes incorrectly called *Alla Breve Time*, or correctly *Cut Common Time*.

Again, when each beat of a bar is *divisible by two*, (i.e., when it can be represented by *two* of the notes, immediately smaller in value), the time is called *Simple*.

Thus we have

Simple Duple Time (meaning that each bar can be divided into *two beats of equal value*).

Simple Triple Time (in which each bar can be divided into *three beats of equal value*).

Simple Quadruple Time (in which each bar can be divided into *four beats of equal value*).

The more usual time-signatures are described in the following:—

Simple Duple Time $\left\{ \begin{array}{l} 2 \\ 2 \end{array} \right.$, or two minim beats in a bar
 $\left\{ \begin{array}{l} 2 \\ 4 \end{array} \right.$, or two crotchet beats in a bar
 $\left\{ \begin{array}{l} 2 \\ 8 \end{array} \right.$, or two quaver beats in a bar

It will be seen that in each case the numerator of the fraction is divisible by *two*

Simple Triple Time $\left\{ \begin{array}{l} 3 \\ 3 \end{array} \right.$, or three minim beats in a bar
 $\left\{ \begin{array}{l} 3 \\ 4 \end{array} \right.$, or three crotchet beats in a bar
 $\left\{ \begin{array}{l} 3 \\ 8 \end{array} \right.$, or three quaver beats in a bar

In each case the numerator of the fraction is divisible by *three*

Simple Quadruple Time $\left\{ \begin{array}{l} 4 \\ 2 \end{array} \right.$, or four minim beats in a bar
(This is correct "Alia Breve" time because the value of one whole bar is equal to one Breve)
 $\left\{ \begin{array}{l} 4 \\ 4 \end{array} \right.$, or four crotchets beats in a bar
 $\left\{ \begin{array}{l} 4 \\ 8 \end{array} \right.$, or four quaver beats in a bar

In each case the numerator of the fraction is divisible by *four*

When the beats of a bar are *dotted*, the time is called *Compound*, and in a similar manner to Simple Time we have Compound Duple Time, Compound Triple Time and Compound Quadruple Time, the more usual time-signatures being:—

Compound Duple Time $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right.$, or two *dotted* minim beats in a bar
 $\left\{ \begin{array}{l} 6 \\ 8 \end{array} \right.$, or two *dotted* crotchet beats in a bar
 $\left\{ \begin{array}{l} 6 \\ 16 \end{array} \right.$, or two *dotted* quaver beats in a bar

Compound Triple Time $\left\{ \begin{array}{l} 9 \\ 4 \end{array} \right.$, or three *dotted* minim beats in a bar
 $\left\{ \begin{array}{l} 9 \\ 8 \end{array} \right.$, or three *dotted* crotchet beats in a bar
 $\left\{ \begin{array}{l} 9 \\ 16 \end{array} \right.$, or three *dotted* quaver beats in a bar

Compound Quadruple Time $\left\{ \begin{array}{l} 12 \\ 4 \end{array} \right.$, or four *dotted* minim beats in a bar
(One rarely meets with this time-signature)
 $\left\{ \begin{array}{l} 12 \\ 8 \end{array} \right.$, or four *dotted* crotchet beats in a bar
 $\left\{ \begin{array}{l} 12 \\ 16 \end{array} \right.$, or four *dotted* quaver beats in a bar

Abbreviation Signs

The sign \frown , (called a Pause) over or under a note or rest means that the note or rest has to be prolonged, and the amount of prolongation is left to the discretion of the performer.

Sometimes the words *Lunga pausa* (long pause) are written over the pause sign. This means that the pause is to be of much longer duration than the ordinary pause.

The words *Da Capo* (often written D.C.) mean that the composition has to be repeated from the commencement.

The words *Dal Segno* (often written D.S.) signify a repeat from a sign marked $\text{\textcircled{S}}$.

In both cases bracketed above the repetition is continued until the word *Fine* (the end) occurs. Sometimes the finish of a composition is shown by substituting a pause for the word *Fine* over a double bar.

A double bar, || , marks the finish of a strain, or a section of same. In vocal music a double bar is often used to signify the finish of a particular line of the words.

The following two signs ||: and :|| are called repeat signs and indicate that the music written between them should be repeated.

When, after repetition of a passage, an alteration of the finish is necessary, it is indicated in the following manner.



When the repeat is made the bars marked 2nd time are substituted for those marked 1st time. (1st time) and (2nd time) when expressed in Italian are written (*1ma volta*) and (*2da volta*) respectively.

Sua ----- :- This sign means that all notes which fall under it are to be played an octave *higher* in the treble clef. *Sua bassa* under the bass staff indicates that such notes are to be played an octave *lower*. Usually, when the composer desires to return to the ordinary pitch, he will write the word *loco*. If not, the cessation of the dots suffices for this purpose.

:- The curved line, (called a slur) over the notes, indicates that the first note should be played with additional stress and the second note made lighter and shorter.

Notes which have to be played in a short, crisp manner are indicated by the word *staccato*, or merely by placing dots above or below them.

Mezzo-staccato (written staccato) means that the music which falls under this sign must be detached, but not made so short and crisp as *staccato* (half-staccato approximately).

Other Abbreviation Signs



Signs for reiterated notes:-



Short Dictionary of Musical Terms

Indicating speed

Adagio, molto adagio.....	Slow, very slow
Adagissimo.....	Slower than Adagio
Allegro.....	Fast, lively
Allegretto.....	Not so fast as Allegro
Andante.....	Moderately slow
Andantino.....	Not so slow as Andante
Grave.....	Grave, solemn
Largamente } Largo }	Slow, broad
Larghetto.....	Not so slow as Largo
Lento.....	Very slow
Moderato.....	At a moderate speed
Presto.....	Quick, lively
Prestissimo.....	Very quick, very lively
Vivace.....	Vivaciously, lively, quickly

Indicating modification of speed

Allargando.....	Decreasing and broadening the speed
A tempo.....	In time
Ad libitum.....	At pleasure
A piacere.....	Pointedly, or same as Ad libitum
Doppio movimento.....	At double the pace
L'istesso tempo.....	In the same time
Meno Allegro.....	Less quickly
Meno mosso.....	Slower
Più mosso.....	Quicker
Ritardando (ritard.) } Rallentando (rall) }	Getting slower
Ritenuto (rit.).....	Slower, held back
Accelerando (accel.).....	Getting faster
Stringendo.....	Pressing onwards

Expression marks

Crescendo (cresc.) or \llcorner	Getting louder
Decrescendo (decreasc.) } Diminuendo (dim.) }	Getting softer
Forte (<i>f</i>).....	Loud
Fortissimo (<i>ff</i>).....	Very loud
<i>fff</i>	Louder than Fortissimo
Mezzo-forte (<i>mf</i>).....	Half-loud
Mezzo-piano (<i>mp</i>).....	Half-soft
Piano (<i>p</i>).....	Soft
Pianissimo (<i>pp</i>).....	Very soft
(<i>ppp</i>).....	Softer than Pianissimo
Dolce.....	Sweetly
Calando.....	Decreasing
Morendo } Perpendosi } Smorzando }	Getting slower and softer
Forte piano (<i>fp</i>) } Sforzando (<i>sf</i>), > or \wedge } Forzato (<i>fz</i>) } Rinforzando (<i>rf</i> or <i>rinf.</i>) }	Terms used to indicate increased accent on a single note or chord

Other terms indicating character or manner of performance

Affettuoso.....	<i>Affectionately</i>
Agitato.....	<i>Agitated</i>
Amabile.....	<i>Amiably</i>
Amoroso.....	<i>Lovingly</i>
Animato.....	<i>Animated</i>
Appassionato.....	<i>Passionately, full of passion</i>
Ben marcato.....	<i>Well marked</i>
Brillante.....	<i>Brilliantly</i>
Brioso } Vigoroso }	<i>With vigour</i>
Cantabile or Cantando.....	<i>In a singing style</i>
Come prima.....	<i>As at first</i>
Coda.....	<i>For concluding a movement</i>
Con amore.....	<i>With love</i>
Con brio.....	<i>With brightness</i>
Con anima.....	<i>With soul</i>
Con moto.....	<i>With motion</i>
Con spirito.....	<i>With spirit</i>
Deciso.....	<i>With decision</i>
Doloroso.....	<i>Sorrowful</i>
Grazioso.....	<i>Gracefully</i>
Giocososo.....	<i>Gaily, in a jocular manner</i>
Grandioso.....	<i>Grandly</i>
Impetuoso.....	<i>Impetuously</i>
Legato.....	<i>Smooth</i>
Leggiero.....	<i>Lightly</i>
Maestoso.....	<i>Majestically</i>
Maggiore.....	<i>Major</i>
Marcato.....	<i>Marked</i>
Minore.....	<i>Minor</i>
Molto.....	<i>Much</i>
Mosso or Moto.....	<i>Movement</i>
Pastorale.....	<i>In a pastoral style</i>
Pesante.....	<i>Heavily</i>
Poco a poco.....	<i>Little by little</i>
Pomposo.....	<i>Pompously</i>
Replica.....	<i>Repeat</i>
Risoluto.....	<i>Resolutely</i>
Scherzando.....	<i>In a playful manner</i>
Semplice.....	<i>Simply</i>
Senza.....	<i>Without</i>
Sostenuto.....	<i>Sustained</i>
Sotto voce.....	<i>Under the voice</i>
Strepitoso.....	<i>In a boisterous fashion</i>
Tempo rubato.....	<i>Robbed time</i>
Tenuto.....	<i>Held, sustained</i>
Veloce.....	<i>Rapidly</i>
Vivo.....	<i>With vivacity</i>