

# SELF INSTRUCTOR SERIES

# THE PIANO ACCORDION

## SIMPLE METHOD

Some little knowledge of music is needed if you wish to play correctly, and the purpose of this book is to teach you in the shortest possible time without drudgery.

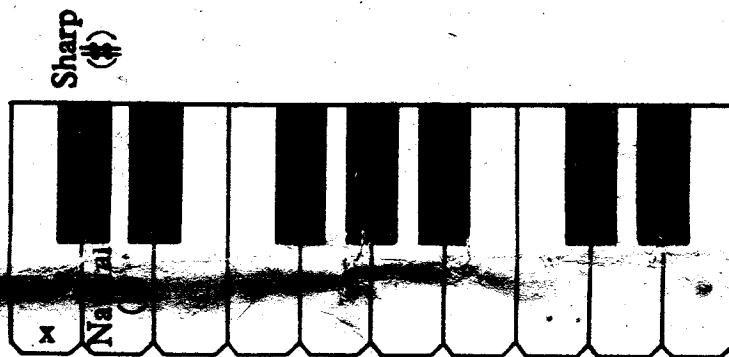
## ADVANTAGES OF ACCORDION

The piano accordion is a very simple instrument to play. It has the advantage of producing the tune or melody together with the accompaniment. A simple tune in single notes sounds very well owing to the fact that you can sustain a sound.

## PLAY BASS FIRST

Before bothering about music at all let's get the feel of the instrument. Whatever number of bass buttons your instrument has, don't worry about them. You'll soon find that these buttons produce the chords or vamps automatically owing to the ingenious mechanism inside. Now before we try to play on the bass buttons, a word of warning. Don't try to see where your fingers are going, this will only confuse you. Now first of all find the note C. This button is recessed on most accordions, and will be found in the top row of buttons on 8, 12, 16, 24 and 36 bass instruments. On the larger models it will be found on the second row. If the button is not recessed you can find it by its sound. It should make the same sound as the note marked with an (x) on figure 1. This is the note C: the first white note before the two black ones. By the way, the white notes are called naturals and the black ones are sharps or flats.

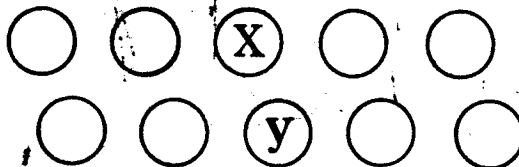
Figure 1.



Adjust the instrument as shown on front cover, release the top and bottom bellows straps. By pressing the bass buttons we are going to pass air on to the reeds which will vibrate and produce a sound. The accompaniment we are about to play will consist of a 'beat' and a 'vamp'. A group of notes played together is called a chord. On the piano these chords must be produced with different fingers, but on the accordion you can make them in the left hand by simply pressing a single button. Now it doesn't matter how many rows of bass buttons your accordion has, we're only going to deal with two at the moment, and not touch the piano keyboard yet.

On figure 2 the bass button C is again marked with the letter (x). Place your second finger on this button and hold it there lightly. Now tuck your first finger in behind the second on the button marked (y). This button will make the chord or vamp. By pulling the bellows out you can now play the x and y buttons alternately to make the chord or vamp - - "oom-pah", "oom-pah". Keep the bellows working smoothly. Now try a waltz rhythm. The waltz goes one, two, three, - - one, two, three. Play x on the first beat and y on the second and third.

Figure 2.



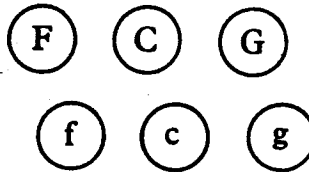
## SECTION OF BASS KEYBOARD

## EXTRA BASS BUTTONS

Now if you will play the corresponding two buttons on each side of the two we've just played you can produce a simple "vamp" or accompaniment. The diagram shows the names of the notes this time. The two buttons you have just played were C. and the C. chord. To distinguish them in the diagram I have used a small c. for the bass note and a capital C. for the chord. Now try this accompaniment using the bellows as marked.

*Bellows in* - c. C, f. F, g. G, c. C.  
*Bellows out* - c. C, f. F, g. G, c. C.

Repeat this several times.



## PHRASING BELLOWS

Proper control of the bellows is called phrasing. Music is made of little phrases and sentences just like speech. In speaking you take a breath at the beginning of a sentence and finish that sentence before taking another. With the accordion it's just the same; finish your phrase before changing over the bellows.

## READING MUSIC

Many beginners feel that it's much simpler to play by ear than to learn music. That is not so—the quickest way to learn is from music and learning music means that your repertoire of pieces is not limited. Popular song copies, as we shall see later, are now arranged in such a simple fashion that any piano accordion player can play them from sight.

## PITCH

Our first step is to distinguish between high and low sounds. This is called "pitch" and we determine the pitch of a note in music by its position on a staff of five lines.

A staff with two notes written on it is now shown and you can easily see that the second note is higher than the first.



## NAMES OF NOTES

Notes can be placed on the lines or between the lines (spaces), and the next diagram, which you must memorise, shows us the names of the lines and spaces. Now a few minutes concentration will give you these names so don't shirk it. The popular way to remember the names of the notes on the lines is by the sentence:—

"Every Good Boy Deserves Fun"

the first letter of each word giving you the notes. The spaces are easily remembered by the word:—  
 F. A. C.-E.



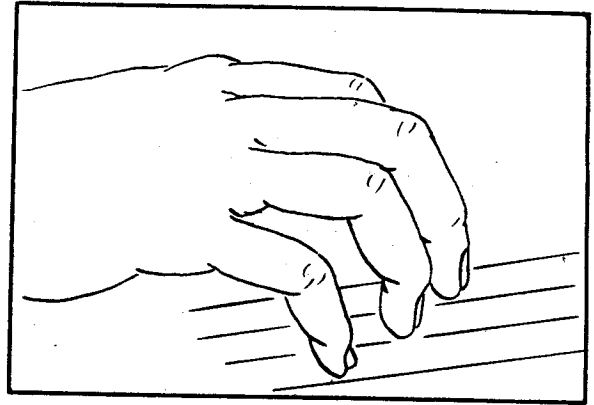
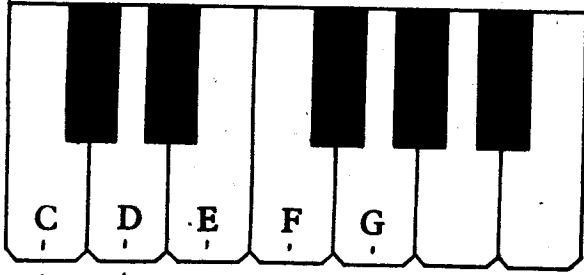
## LEGER LINES

It's easy to see that we must have extra notes besides those mentioned, so we write notes above and below the staff.



## FIVE FINGER EXERCISES

The basis of good technique on the accordion is the five finger exercise. You must play these exercises over and over again with the correct fingering. Your thumb is counted as 1. Keep your fingers curved as shown.



### HOW LONG A NOTE IS HELD

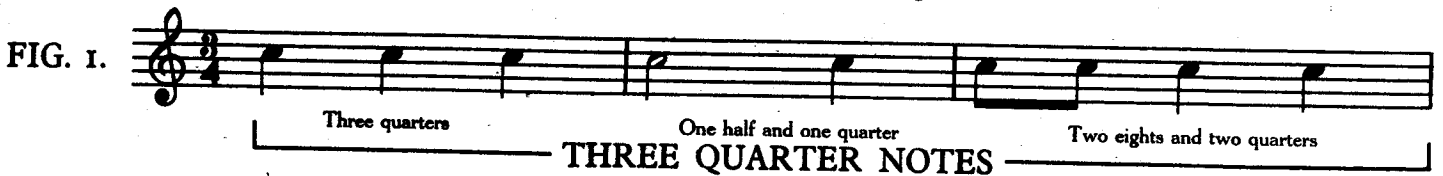
You'll recognise this next exercise, fig. (1) as the old minstrel ballad "Camptown Races" and you'll play the time correctly by ear. Playing time correctly is easy when you know the tune but you must learn to READ time. Now you will notice in the piece that some notes have a different *shape* to others. This is the way in which we decide how long they must be held. The longest note is called a whole note. We hold on to a half-note half as long. The next diagram shows their comparative values, fig. (2). The names below need not be committed to memory, as they do not assist you to understand time value. Continue to think of values in fractions.

FIG. 1.



### READING TIME

Music is broken up into "bars" by means of the vertical lines seen in the last exercise. Now each bar must contain the same value in notes. At the beginning of each piece we must have a "time signature" which tells us the rhythm of the piece and the number of notes in each bar. Waltz rhythm, for example, is three-four. Now you can easily understand this as there are three definite beats in the waltz. The time signature is easy to understand as the top figure tells us the *number* of beats in the bar and the bottom figure tells us the type of beat. The waltz is three quarters—*three* beats of the quarter *type*. You can have any other arrangement of the fractions so long as the total comes to three quarters. Fig. 1. shows various bars. A dot placed after a note increases the time value one half, fig. 2.



## READING BASS

At the beginning of each piece the staff written for the treble keyboard has the sign  $\text{G}$ . This is the G. or treble clef and curling round the line G. it fixes the position of the notes on the staff. There are various ways of writing for the bass hand, but the easiest method to understand is that which is adopted in America. This system will be used in the beginning of this book. Notes *below* the middle line of the staff refer to the single basses—notes above the middle line refer to the chords. The chord symbol will also be given and will serve for reading from piano copies.



### CHORD SYMBOLS

So far we have only dealt with two rows of buttons on the bass side. Twenty-four, thirty-six and forty-eight bass instruments have minor chords which will be indicated in the music by the small letter 'm' placed after the symbol, e. g. Cm. Gm. Fm. Sixty bass instruments and upwards have seventh chords indicated by the number 7 after the symbol, e. g. C7. G7. F7. If your accordion is not fitted with these extra buttons, substitute single bass note for minor chord (first row) and major chord for seventh (second row).

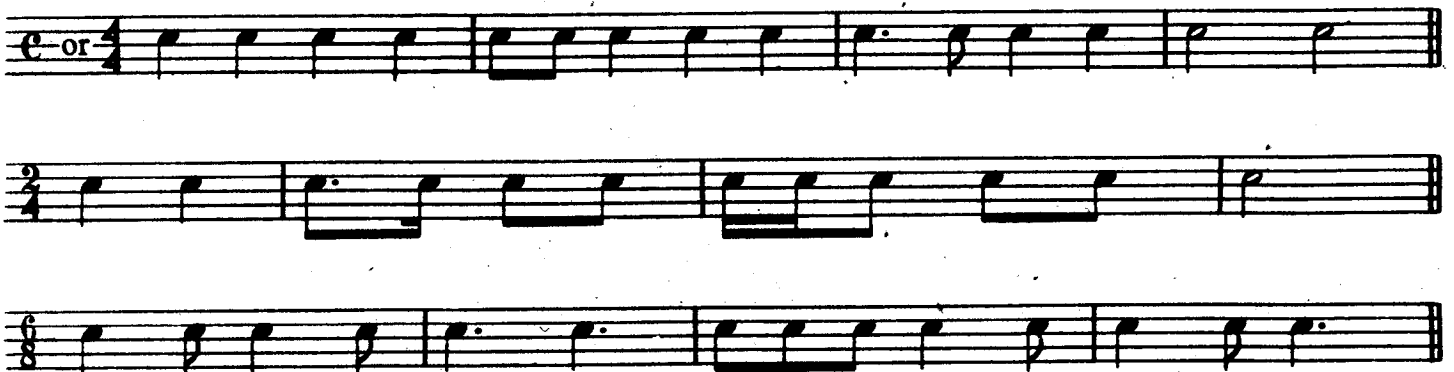
### SCALE PRACTICE

The quickest way to success is scale practice, so let's pay careful attention to our first scale. Finger exactly as written and try to pass the thumb under without breaking the continuity of the scale.



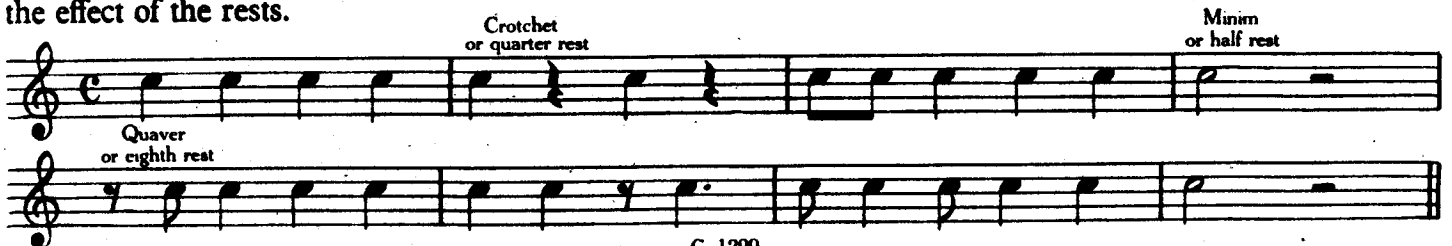
### OTHER TYPES OF TIME

We have seen how the time for waltz rhythm is written, but as all music is not written in waltz time we must now consider other types. Music of the foxtrot type, for example, is written in Common or 4/4 time; that is, you have four beats of the quarter type. Some marches are written in 2/4 time, which is half of the quarter type or their equivalents. The last type shown is 6/8 time in which marches are also written. In counting this type of time it is best to accent the first and fourth beats of the bar . . . that is, the beats on which the foot falls in walking.



### RESTS

It is easy to understand that in music there are times when you DON'T play, so that you must have "rests" to correspond in value with all the notes. Check the time in the following bars and you will see the effect of the rests.



## PHRASING

Let's take the first simple piece in waltz time. The smooth, flowing rhythm of the waltz will assist you to learn smooth phrasing of the bellows. The right hand notes have been made very simple. Concentrate on keeping the bellows smooth and use a steady pressure. Change over the bellows exactly as marked at the end of the four bar phrase.

The rhythm will come to you more easily if you accent the first beat of each bar. ONE, two, three, ONE, two, three. You can do this easily by holding down the bass note in the first beat of each bar and releasing the chord buttons quickly on second and third beats. Notice the bars marked G7. These must be played on the third row of chords on the larger accordions, but the first row of chords which produces G. can be used on the smaller models.

### CHORDS

A combination of notes played together is called a chord. In this little book we will not bore you with the theory of the matter, but you must know that certain chords in the key are more important than others. These are actually known as the three Primary TRIADS, but for the purpose of this book let's call them the three vamping chords, as they provide the harmonies to many hundreds of tunes of the folk song type. Here they are in C and they will be given later on in other keys.

### SCALE OF C

### SHARPS

At the beginning of both exercises you will find a sign (#) on the top line. This sign is called a sharp and indicates that the note F must be played half a tone higher in each case. Actually we are now going to play in the key of G. Music would be very monotonous if one key were always used. Now you have already played the scale of C, so you must now tackle the scale of G. before playing the exercise. Observe that the fingering is exactly the same as the scale of C. In the piece which follows keep the bellows working steadily and change at the end of each four bar phrase.

### SCALE OF G

### CHORDS OF G

## MORE ABOUT THE BASS BUTTONS

We have learned about the "beat note" or fundamental row of the basses and about the major chords. Now according to the size of instrument you buy so will the number of basses vary. The more basses you have on your instrument the better. Extra basses don't complicate matters . . . they just mean that you can play richer harmonies. The next row beneath the Major chords are Minor chords which you will find chiefly in music of a plaintive nature such as Tangos. These are marked in popular music with a small letter m after the name of the chord. Beneath them again we have the seventh chords which are indicated with the numeral 7 after the letter name of the chord.

Basses	(e $\flat$ )	(b $\flat$ )	(f)	(c)	(g)	(d)	(a)	(e)
Major Chords	(E $\flat$ )	(B $\flat$ )	(F)	(C)	(G)	(D)	(A)	(E)
Minor Chords	(E $\flat$ min)	(B $\flat$ min)	(F min.)	(C min.)	(G min.)	(D min.)	(A min.)	(E min.)
Seventh Chords	(E $\flat$ 7)	(B $\flat$ 7)	(F7)	(C7)	(G7)	(D7)	(A7)	(E7)

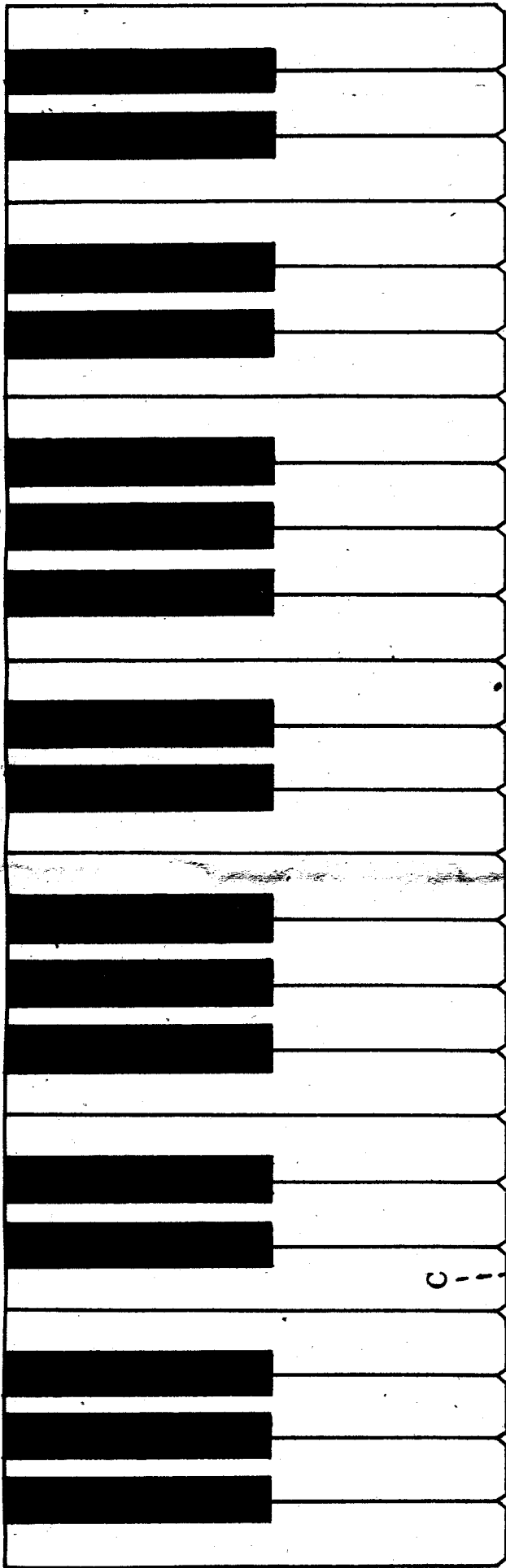
### SECTION OF THE BASS KEYBOARD

## Waltz in G

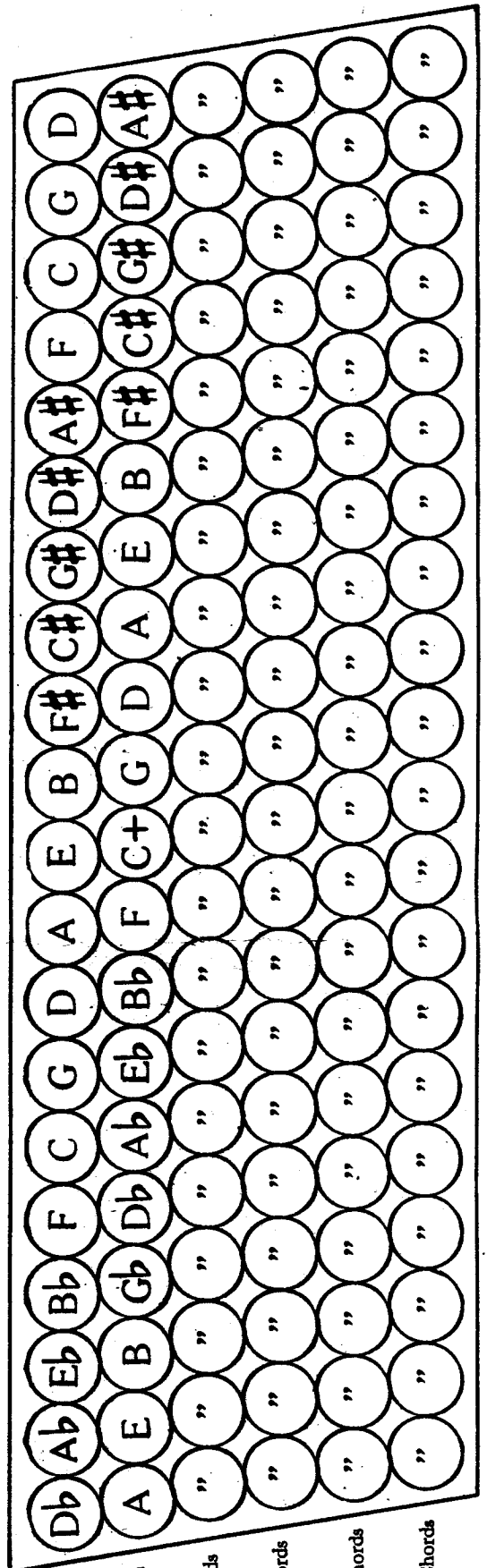
This little waltz introduces some of the chords mentioned in the last paragraph. As mentioned previously, you can use the Major chords in place of the Dominant Seventh if your accordion is forty-eight bass or less. See the diagram above for the position of the chord Am. Waltz time is excellent practice as the smooth rhythm of the waltz helps your phrasing. Don't "drone" on the basses. Touch them sharply and release your fingers quickly.

The musical score for "Waltz in G" is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. Fingerings are indicated by numbers 1-5 above notes. Chords are indicated in the bass staff: G, D7, C, E7, Am, and G.

# FULL SIZE TREBLE KEYBOARD (41 Keys)



# 120 BASS KEYBOARD



Counter Bass

Bass

Major Chords

Minor Chords

Seventh Chords

Diminished Chords

## BASS CLEF

Music is arranged in two clefs... Bass and Treble. So far we have only dealt with the treble clef and in this clef you knew that the second line was G and the second space was A and so on. This is the purpose of a clef... to fix one note so that the others may be calculated from it. Thus in the treble clef the note G is fixed because the clef curls round the line G. In the bass clef a different symbol is used. This symbol has a dot which falls on the line F and is called the F or Bass clef. A simple way to learn the clef is to count a line or a space UP from what the note would have been in treble clef. Thus what looks like A on the second space is really C and so on.

## Perky Polka

The musical score for "Perky Polka" is presented in a grand staff format, consisting of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. Chord markings (G, D7 or D, C) are placed above the bass staff. The piece consists of 16 measures, with each system containing four measures.

**System 1:**  
 Treble: 1 2 | 1 5 | 1 2 | 1 | 4 | 3 | 5  
 Bass: G | G | D7 or D | G

**System 2:**  
 Treble: 4 | 4 2 4 | 5 | 7  
 Bass: G | G | D7 or D | G

**System 3:**  
 Treble: 5 | 4 3 | 2 3 2 1 | 4 3 2 1 | 3 2 | 7  
 Bass: C | G | D7 or D | G

**System 4:**  
 Treble: 5 | 4 3 | 2 4 2 1 | 5 4 3 2 | 1 3 | 1 | 7  
 Bass: C | G | D7 or D | G



# Over the Waves

This favourite waltz will require no explanation. Phrase the bellows smoothly. In playing the bass buttons always touch lightly as if the buttons were red-hot. This gives a clean, rhythmic effect and safeguards against the nauseating drone which is heard when the accordion is badly played. In the third bar you will see a note "tied" on to another note of the same pitch in the next bar. The curved line which joins them together is called the tie or bind and indicates that the first note only is to be struck but the time value sustained for the duration of both.

The musical score for 'Over the Waves' is presented in four systems. Each system contains a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Chords are labeled as G, D7, and Am. Ties are used in the first two systems. The key signature has one sharp (F#).

A flat (b) is a sign placed before a note which lowers it one half tone in pitch. Just as we have keys with one or more sharps, we have keys with one or more flats. We must now pay particular attention to flat keys as most "popular" music is pitched in these keys. Practice the scale of F before commencing the exercise. Some difficulty will be found here in passing the thumb under.

## SCALE OF F

Musical notation for the scale of F major. The treble clef, key signature has one flat (Bb), and common time signature. The scale is written as a single line of music with fingerings 1-4 for the ascending and 4-3-2-1 for the descending.

## CHORDS OF F

Musical notation showing the chords of F major: F, Bb, C, and F. Each chord is shown as a single line of music with its constituent notes.

# Simplicity Waltz

First system of musical notation for 'Simplicity Waltz'. The treble clef staff contains a key signature of two flats (Bb) and a 3/4 time signature. The bass clef staff shows chords: F, Bb, F, F, C7, C7. Fingerings are indicated above the notes: 3, 3, 5, 4.

Second system of musical notation. Treble clef staff has fingerings: 3, 4, 3, 2, 1, 4, 4. Bass clef staff has chords: F, F, Bb, C7, F, F, G7.

Third system of musical notation. Treble clef staff has fingerings: 3, 4, 5, 5, 2, 4, 3. A double bar line with two dots is present. Bass clef staff has chords: G7, C7, C7, F, C7, F, F.

Two dots placed beside double bar-lines means that the movement is to be repeated. Second time omit four first time bars.  
 Now consider the key of Bb

A single staff of musical notation in the key of Bb. Fingerings are shown below the notes: 2, 1, 2, 3, 1, 2, 3, 4, 1, 3, 5, 3, 1, 5, 3, 1. Chords Eb and F are indicated below the staff.

In the following waltz we can make use of the counter basses (top row on instruments of forty-eight bass or more). Notes to be played on this row marked (x). Smaller accordions play usual chord "beat note."

# Counter Waltz

First system of musical notation for 'Counter Waltz'. Treble clef staff has fingerings: 5, 4, 3, 5, 1, 3, 2, 3, 2, 3, 2. Bass clef staff has chords: Bb, Eb, Eb, F7, F7, Bb, Bb. Notes on the top row of the bass clef staff are marked with (x).

Second system of musical notation for 'Counter Waltz'. Treble clef staff has fingerings: 5, 4, 3, 5, 1, 3, 2, 3, 2, 3, 5. Bass clef staff has chords: Bb, Eb, Eb, F7, F7, Bb. Notes on the top row of the bass clef staff are marked with (x).

5 5 4 3 2 1 3 2 3 1

Chords: Eb Eb Bb Bb F7 F7 Bb Bb

X x x x

5 5 4 3 2 1 2 2 5

Chords: Eb Eb Bb Bb F F Bb Bb

x x x

An accidental is a sharp or flat which is not shown in the key signature. The accidental holds good only for the bar in which it is shown. Three types are met with in the following exercise.-The sharp (#) raising the note half a tone, the flat (b) lowering the note half a tone, and the natural (n) restoring the original sound.

3 2 C C G C C

2 3 4 5 1 2 3 4 1 2 1 2 3 4

Chords: C G F F F

5 2 3 4 5 1 2 3 4 1 2 1 2 3 4 5 2 3 4 5

Chords: C7 C7 C7 C7 F F

1 2 3 4 2 3 2 1 2 1 2 5 1 2 5 1 3 5 1 3 5 1 3 5 1 3 5 4

Chords: F F Bb Bb F C F

Charts of the bass buttons are now shown. It will be seen that the eighty, sixty and forty-eight bass accordions have two rows of single notes. We will now play the scale of C. on the fundamentals and counter basses. The notes which are to be played on the counter basses are underlined beneath the number which shows the finger (3).



### 24 BASS KEYBOARD .

Fundamental Bases	A $\flat$	F $\flat$	B $\flat$	F	C	G	D	A
Major Chord	A $\flat$	E $\flat$	B $\flat$	F	C	G	D	A
Minor Chord	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am

### 36 BASS KEYBOARD

Fundamental Bases	D $\flat$	A $\flat$	E $\flat$	B $\flat$	F	C	G	D	A	E	B	F $\sharp$
Major Chord	D $\flat$ m	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am	Em	Bm	F $\sharp$ m
Minor Chord	D $\flat$ m	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am	Em	Bm	F $\sharp$ m

### 48 BASS KEYBOARD

Counter Bases	F	C	G	D	A	E	B	F $\sharp$	C $\sharp$	G $\sharp$	D $\sharp$	A $\sharp$
Fundamental Bases	D $\flat$	A $\flat$	E $\flat$	B $\flat$	F	C	G	D	A	E	B	F $\sharp$
Major Chord	D $\flat$ m	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am	Em	Bm	F $\sharp$ m
Minor Chord	D $\flat$ m	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am	Em	Bm	F $\sharp$ m

### 80 BASS KEYBOARD

Counter Bases	B $\flat$	F	C	G	D	A	E	B	F $\sharp$	C $\sharp$	G $\sharp$	D $\sharp$	A $\sharp$	F	C	G
Fundamental Bases	G $\flat$	D $\flat$	A $\flat$	E $\flat$	B $\flat$	F	C	G	D	A	E	B	F $\sharp$	C $\sharp$	G $\sharp$	B $\sharp$
Major Chord	G $\flat$ m	D $\flat$ m	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am	Em	Bm	F $\sharp$ m	C $\sharp$ m	G $\sharp$ m	D $\sharp$ m
Minor Chord	G $\flat$ m	D $\flat$ m	A $\flat$ m	E $\flat$ m	B $\flat$ m	Fm	Cm	Gm	Dm	Am	Em	Bm	F $\sharp$ m	C $\sharp$ m	G $\sharp$ m	D $\sharp$ m
Dominant 7th	G $\flat$ 7	D $\flat$ 7	A $\flat$ 7	E $\flat$ 7	B $\flat$ 7	F7	C7	G7	D7	A7	E7	B7	F $\sharp$ 7	C $\sharp$ 7	G $\sharp$ 7	D $\sharp$ 7

# La Paloma

The musical score for 'La Paloma' is presented in a grand staff format (treble and bass clefs) with a 2/4 time signature. The piece consists of six systems of music. Fingerings are indicated by numbers 1-5 above or below notes. Chords are labeled as C and G7. The score includes various musical notations such as slurs, ties, and repeat signs. A specific symbol (a circled asterisk) is used to denote a repeat of the previous bar.

⊛ This sign means repeat previous bar

First system of musical notation (measures 1-5). The treble clef contains a melody with fingerings (4, 3, 4, 3, 2, 1, 1, 3, 4, 2, 3, 1, 2, 3, 4) and slurs. The bass clef contains a bass line with chords G7, C, Cdim., C, C, and G7. Fingerings 3 and 4 are indicated for the bass line.

Second system of musical notation (measures 6-10). The treble clef contains a melody with fingerings (5, 3, 4, 2, 3, 1, 2, 3, 5, 4, 1, 2, 3, 5, 4, 2, 3, 4, 2, 3). The bass clef contains a bass line with chords G7, G7, G7, C, C, Cdim., and C. Fingerings 3 and 4 are indicated for the bass line.

Third system of musical notation (measures 11-15). The treble clef contains a melody with fingerings (1, 2, 1, 3, 5, 4, 3, 4, 2, 1, 2, 3, 5, 4, 1, 2, 3, 5, 4, 1, 2). The bass clef contains a bass line with chords C, Cdim., G7, C, C, and C. Fingerings 3 and 4 are indicated for the bass line.

Fourth system of musical notation (measures 16-19). The treble clef contains a melody with fingerings (5, 2, 4, 2, 4, 2, 5, 2). The bass clef contains a bass line with chords C, G7, G7, and C. Fingerings 1 and 2 are indicated for the bass line.

Fifth system of musical notation (measures 20-25). The treble clef contains a melody with fingerings (5, 4, 5, 4, 5, 3, 5, 4, 3, 2). The bass clef contains a bass line with chords C, G7, G7, C, C, and Dm. Fingerings 3 and 4 are indicated for the bass line.

Sixth system of musical notation (measures 26-31). The treble clef contains a melody with fingerings (4, 2, 4, 2, 4, 2, 5, 4, 2, 3, 5, 5, 5). The bass clef contains a bass line with chords G, C, Dm, G7, C, C, and C. Fingerings 1 and 2 are indicated for the bass line.

⊗ Two dots placed beside double bar-lines means that the movement is to be repeated.

# Santa Lucia

## Waltz

Neapolitan Song

First system of musical notation for 'Santa Lucia'. It consists of a treble and bass clef staff. The treble staff contains a melody with various fingerings (e.g., 2 1, 2 1, 5 3, 5 3, 4 2, 4 2, 3 1, 3 1, 5 3, 5 2, 4 2, 2) and a dynamic marking of *mf*. The bass staff contains a bass line with chords labeled C, G7, G7, C, and A7.

Second system of musical notation. The treble staff continues the melody with fingerings (4 3 2, 3 2, 5 4, 2 1, 2 1, 5 3, 5 3, 4 2, 4 2) and a dynamic marking of *dim.*. The bass staff contains chords labeled Dm, G7, C, C, and G7.

Third system of musical notation. The treble staff continues the melody with fingerings (3 1, 3 1, 5 3, 5 4, 4 2, 4 2, 2 5, 4 3, 2 3, 2 1, 5 2, 4 2). The bass staff contains chords labeled G7, C, A7, Dm, and C.

Fourth system of musical notation. The treble staff continues the melody with fingerings (5 3, 4 2, 3 1, 2 1, 5 3, 5 4, 3 2, 1 2, 1 4, 5 4, 4 2, 2 1). A dynamic marking of *mf* is present. The bass staff contains chords labeled C, F, and C.

Fifth system of musical notation. The treble staff continues the melody with fingerings (2 1, 5 2, 5 2, 3 5, 4 1, 5 3, 4 2, 3 1, 4 2, 3 5, 5 3, 4 2, 3 1). A dynamic marking of *mf* is present. The bass staff contains chords labeled Dm, G7, C, and F.

Sixth system of musical notation. The treble staff continues the melody with fingerings (2 1, 4 5, 4 2, 2 1, 2 1, 5 2, 4 1, 5 2, 4 1, 5 2, 4 1). A dynamic marking of *f* is present. The bass staff contains chords labeled C, Dm, C, G7, and C.

# Sweet and Low

1 4 2 5 4 3 2 1 2 3 2 1 4 3 1 3

*p* G dim. G dim. G D A7 D G dim. G A7

5 3 4 2 3 2 1 1 3 2 1 2 1 1 4 2 1 1 3 2 1 2 1

D G A7 D *mf* D7 G dim. G D7

1 5 2 1 5 4 3 2 1 1 2 1 1 2 1 4

G dim G Em B7 C Cm G D7 G Gm D7 G7 C G

## POPULAR MUSIC

You may now try to play some popular music on your accordion. You will find that all the song copies are marked with chord symbols in the same fashion as the pieces in this book have been. Occasionally you may come across some symbols which are unknown to you and for which you have no button on the accordion. Some examples of the more common ones are given below. Each example is quoted on the root note C but the remarks apply to other notes.

C6... sometimes written C+6 is known as the chord of the added sixth and simply means that you play the chord of C and add in the sixth note from C... that is c, d, e, f, g, A. You can, if you wish, play the A in the counter bass row or add it in to the treble chord... just as you wish.

C9... This a variation of the chord of the Dominant Seventh and the Seventh chord is quite adequate.

Caug... This is the Augmented chord which is just like the ordinary common chords you have learned in your exercises but has the fifth of the chord raised a semi-tone. This may sound very technical but remember that you can always play the single note in the bass hand and you won't be wrong.

In playing popular music don't be discouraged if you find that the chords in the treble hand are a little complicated. Remember that a single note sounds very well played on a sustaining instrument like the accordion so that you can always play the voice line. And it is much better to play the voice line really well with pleasing phrasing than to blunder through a more difficult part.