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## PAGE 1

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> Diatonic Accordion Tutor book by Florence Pinvidic

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## PAGES 2 → 6

### Initial contact with your diatonic accordion

*Tune : « Staccato »*

**Basic advice before starting** : the better you'll know the tunes of this tutor book, the faster you will learn them. I advise you to listen to all the tunes, as of now, and regularly, so that they'll become familiar to you.

**Remark** : This tutor book is concrete and immediate, I chose to give the useful information gradually, lesson after lesson, not in the preamble as it is usually done.

### Position

A few advice that will be completed in due course :

At first, I recommend **the sitting position**. Devote time to **adjust the straps** (the longest for the right shoulder) so that your accordion rests on your knees, then **put your left hand under the wrist belt** which has to be adjusted : the hand has to be lightly pressed, but not jammed.

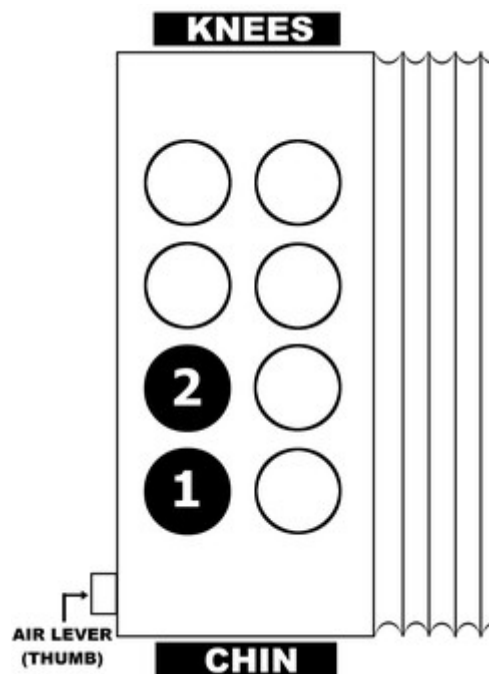
**Familiarize yourself with the air lever** (top of the left keyboard) : press with your thumb to open the bellows and to close it. Consider that the bellows is like the 'lung' of your accordion: it has always to be free to come and go, nothing has to block its 'breathing'. Practise without playing any note, using the whole length of the bellows.

### The left hand

The left hand is used to **accompany the melody** and to **give the rhythm** (I call it 'the engine').

**In this first tune, you will only use the index finger (numbered 1), and the middle finger (numbered 2)**. Later in this manual we'll employ the other fingers (ring finger, numbered 3, and pinkie : 4<sup>th</sup> finger). Indeed I think it's essential to use all the fingers of the left hand.

The following schema represents **the 2 keys used** for the tune 'Staccato' and the two corresponding fingers. The diagram is seen **in playing position, from above your accordion**. All the diagrams of this manual will work on this principle, therefore make sure that you understand it (possibly the videos will help you).



The finger 2 will play a “**bass note**” - The finger 1 will play a “**chord**”.

Press this 2 keys **alternately starting with the bass note** (finger 2), while working the bellows (opening it, then closing it).

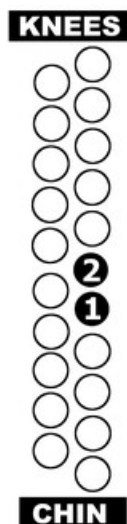
“**Strike**” the keys raising your fingers immediately **as if propelled by a spring**. You will obtain light and brief notes. That is called '**playing staccato notes**'.

## **The right hand**

**This hand plays the melody.**

The first note of 'Staccato' is : 6. Find it on the keyboard **counting the keys from the top of your accordion** (1, 2, 3, ...6), **on the exterior row** (which comprises 11 keys).

The right hand will press alternately the 6<sup>th</sup> key (finger 2) and the 5<sup>th</sup> one (finger 1) :



First familiarize yourself with this movement (6 5 6 5 6 5...)  
 ... playing 'staccato notes' as the left hand does.

If you listen to the recordings, you'll realize that the notes are very detached one from another. The title of this first tune ('Staccato') will be a good way for you to remember this very specific technique.

### Both hands playing together !

The great moment is happening : you'll start very soon to play the tune 'on its whole', that is with both hands working together : just play simultaneously the two movements you have learnt (left hand + right hand).

To start the tune, you'll have to play while 'pushing'. So you must open the bellows beforehand, **using the air lever imperatively**.

**Both middle fingers begin to play at the same time.** Both hands follow the same fingering and carry on alternating, together...

### Let's recapitulate observing the tablature !

**You'll read the tablature like a text.**

When the numbers are on the line of the **P**, you'll play them while 'pushing', that is closing the bellows.

When the numbers are on the line of the **T** ('Tiré' in French), you'll play them while 'pulling', that is opening the bellows.

Bar 3

Staff (for those who know how to read the notes)	[Musical staff with notes]							
Bar number (framed)	1							
Fingerings (start with the middle finger)		2						
Notation of the right hand, with the direction of the bellows : here you'll have to play 6 notes pushing, then 8 notes pulling*, then 2 notes pushing	<b>P</b>	6 5	6 5	6 5				7 6
	<b>T</b>				6 6	6 7	8 7	6 7
Notation of the left hand		G g	G g	G g	D d	D d	D d	D d
								G g

\* Note : in french, **T** is for 'Tiré', that is translated in English : "pulling"

Play the key 6 at the same time as the bass note (G)

Play the key 5 at the same time as the chord (g)

- **The left hand is written in letters : the bass note in capital letters, the chord in small letters.** In this tune : G/g pushing, which is transformed into D/d when pulling... Therefore **we stay on the same keys !**

- **A bar** (or a 'measure') is a unit of time, between two vertical lines, that is used, among other things, to locate extracts in the tune.

Whether you read the classical notation (notes) or the tablatures (numbers), you can now understand this score and the next ones.

It's up to you now to venture on the remainder of the tune. 'Set' the melody (right hand) gradually, taking the fingering into account (the hand is 'fixed').

Be careful : whatever happens with your right hand, make sure that 'the engine' (left hand) 'runs regularly' : alternation bass note - chord, 'staccato notes'...

### **Advice and precautions**

**(as long as you are a beginner, read these paragraphs from time to time)**

- Learn the tunes gradually, bar after measure, with both hands playing together, without hurry and rigorously. You know, learning something is easier than 'unlearning' a bad movement. By taking your time you will progress more effectively.
- When you are learning, play slowly. Try to get the right speed only when you control all the movements perfectly.
- Avoid looking at your keyboard when you are playing, because you might take a wrong posture (accordion lying more or less). Play as gropingly as possible, by appealing your ears !
- When you feel familiar with the know-how that you have learnt, you can go to the next stage. However, repeat every day all the tunes. I advise you to memorize them systematically in order not to 'stick' on your paper (sheet music or tablature).
- Don't cut the corners ! In particular don't yield to the easy way, that is skipping over some tunes. None of them is here by accident, each one will enable you to practise a facet of the instrument. If some tunes don't sound good, it means that you don't master them as yet.... Don't worry : with a patient practice, they will gradually sound better !
- This tutor book is programmed for an average progress, but it can't take each person into account (the same thing may seem easy for some people and difficult for others). Find a rhythm of learning suitable for you, and if some tunes are difficult for you, give yourself enough time to learn them.
- And finally, a few precautions :
  - 1) Never expose an accordion to high temperatures and humidity
  - 2) Do not open or close the accordion by forcing the bellows : use the air lever provided for this purpose.

### **PAGE 7 : Staccato**

**T +** : You'll find this symbol at the beginning of each tune. I will explain it later. For the moment you don't need to understand what it means.

**Bars 16 and 32** : the symbol **X** means : '**silence**'. The right hand don't play any note ; only the left hand plays (g)... Be careful !

**Note** : the symbol **X** will be used throughout this tutor book as well as in my other music books.

**PAGE 8 : Your first waltz – Tune : 'Janine bihan'**

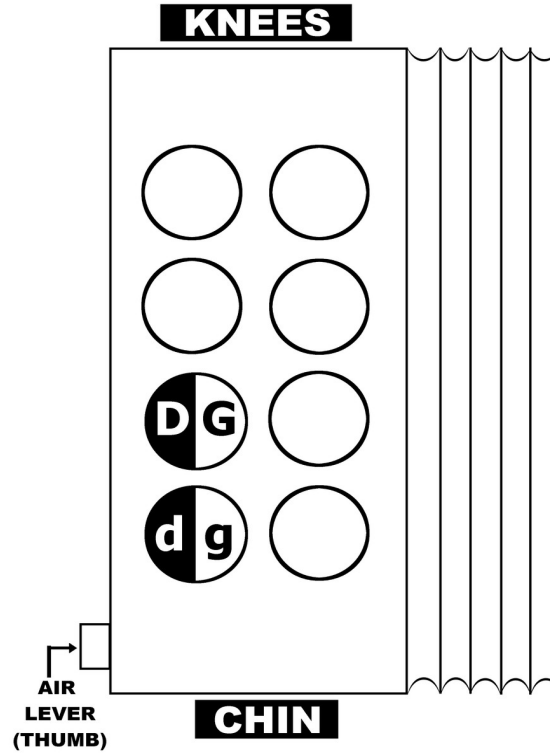
To accompany a waltz, the left hand plays **the bass note, then 2 chords**. In this tune, we'll play on the same keys as before ; practise at first, in order to familiarize yourself with this new 'engine', that is the waltz movement :

**G g g**  
Fingers : 2 1 1

Now you know that **G g g** becomes **D d d** when you pull (see the diagram). In French, we say that the diatonic accordion is 'bisonore', namely it produces 2 different sounds : one when you push the bellows, another one when you pull it.

Code used for all the left hand diagrams of this tutor book :

**Black = PULL - White = PUSH**



**Ideally, in a waltz, the bass note has to be extended and linked to the first chord. The chords have to be played 'staccato'.**



In other words, you release the bass note (G) just when you press the first chord (g).

Take your time to listen carefully to the left hand in the recording, in order to be able to recognize by ear when your waltz movement will be exact. **Train your left hand on its own, regularly, because this good movement will give 'style' to your waltzes !**

When your left hand is steady, listen again to the recording, in order to understand the articulation between the melody and the accompaniment in the first line, **then learn this phrase, and memorize it.** Do the same to learn the other phrases.

**PAGE 9 : Janine Bihan – Music by Florence Pinvidic**

- A waltz movement = Bass note – chord – chord
- Bar 2 : the finger keeps pressing the key 3 for the whole length of a waltz movement.
- Bars 10-11 : 3'= 3rd note of the 2<sup>nd</sup> row (inside row)
- New symbol : a line means that the note is prolonged. Example :

**3—**

In this tune we'll find the same left hand movement as in 'Staccato', again in G/D, but here the melody is a little bit more complex.

The main work, in this tune, consists in **keeping exact the 'staccato' (left hand) when the right hand plays a prolonged note** (you'll probably tend to prolong the bass note, by unconscious imitation of the right hand).

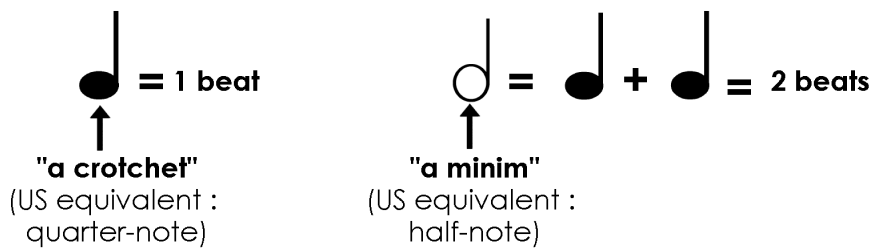
Remark : a line after a note means : 'prolonged' (the line is more or less long according to the duration of the note).

In the last tune ('Janine bihan') you have already met prolonged notes, but thanks to the waltz movement (bass note extended), you had not to do this dissociation (prolonged *versus* staccato).

**It's essential to control the 'staccato' (left hand), whatever the right hand plays, even if it's difficult.** Be rigorous from the very beginning of your learning. Indeed you will realize to your cost that correcting something wrong takes much more time than learning a new thing in a correct way.

**Do you know this ?**

Under this heading, you will find here and there some theoretical notion, intended for those who haven't this knowledge, always linked to the current lesson. So I invite you to observe the staff above the tablature :



In other words, this lesson might be named : 'Left hand playing staccato when the right hand plays minims'.

The symbol  means that you have to return to the previous symbol 

Here, for example, you'll have to play, in order :  
Bars 1 to 8 - Bars 1 to 8 - Bars 9 to 16 - Bars 9 to 16  
In other words, you'll have to play **each part twice.**

This tune will enable you to initiate yourself into the rhythmical accompaniment : **the right hand only plays chords, that is to say '3 keys together'** . In this tune 'L'escarpolette', there are 2 chords : g (soh) and d (re).

<b>g</b> (soh)	<b>d</b> (re)
<b>PUSH</b>	<b>PULL</b>

**First step : set up the rhythmical structure**

Rhythmical structure that you have to repeat  
**x -**  
**G g**

**x** = silence (right hand : no note)  
**-** = right hand chord (3 notes played together)

So we'll play **the bass note alone (G)**, then **the right hand chord (567) at the same time as the left hand chord (g)**.

Do the same pulling ; only shift the index finger to the key 3' (the 3rd key of the 2nd row).

Practise first, in order to be able to connect the 2 chords (for example 4 by 4) :

$\frac{7}{6}$	$\frac{7}{6}$	$\frac{7}{6}$	$\frac{7}{6}$	$\frac{7}{6}$	$\frac{7}{6}$	$\frac{7}{6}$	$\frac{7}{6}$
$\frac{5}{5}$	$\frac{6}{5}$	$\frac{6}{5}$	$\frac{6}{5}$	$\frac{6}{3'}$	$\frac{6}{3'}$	$\frac{6}{3'}$	$\frac{6}{3'}$
x -	x -	x -	x -	x -	x -	x -	x -
G g	G g	G g	G g	D d	D d	D d	D d

**If you manage to go naturally from G to D, then from D to G, you are ready for the next step !**

**2nd step : play that rhythmical structure following the 'chords line' of the tune**

(the line below the tablature, written in letters)

**Example, bars 1 to 4 :**

As in the other tablatures, the line written above is only for those who read the classical notation fluently

$\frac{4}{4}$				
<b>P</b>	x - x -			x -
<b>T</b>		x - x -	x - x -	x -
	G g G g	D d D d	D d D d	D d G g

**3rd step : whistle or sing the melody accompanying yourself with your accordion !**

**You have already learnt, in this tutor book, two tunes that you will enjoy playing with others.**

Indeed '**Janine Bihan**' is a canon, that is to say all the phrases may be 'superimposed'.

However, here it is more melodious to play like this :

- The first accordionist (or the first group) plays alone the phrases 1 and 2.
- The second accordionist (or the second group) starts the tune when the first one begins the phrase 3.

You can also play '**L'escarpolette**' together with its rhythmical accompaniment.

**Be careful** : when playing with others, the beginners instinctively produce too much sound, in order to hear themselves (it's a normal reflex), whereas it's important, on the contrary, to hear the 2 voices, with the same loudness. To achieve that aim, you'll have, on the one hand, '**to loosen your grip**', and on the other hand, '**to control your sound volume**'. Indeed you have probably noticed that **the more you exert force on the bellows, the more you produce sound ; and conversely.**

In a general way, you'll have to learn to control your sound volume (playing softly or very loudly) according to the places (inside – outside) and according to the circumstances (including the neighbourhood !)

**Important remark** : playing together may unfortunately further the '**photocopying**'. It's legitimate to enjoy sharing music with others, but do not forget these few obvious things :

- **The numerous hours of work** that it takes to compose, to transcribe, to write only one sheet music, all the more so a tutor book or a music book...
- **The production costs**, and sometimes the royalties to pay to the publishing houses.

**If you like our musics and if you want us to be able financially to carry on publishing, I invite you to go and buy our productions on our website shop. Please do not yield to the temptation of copying.**

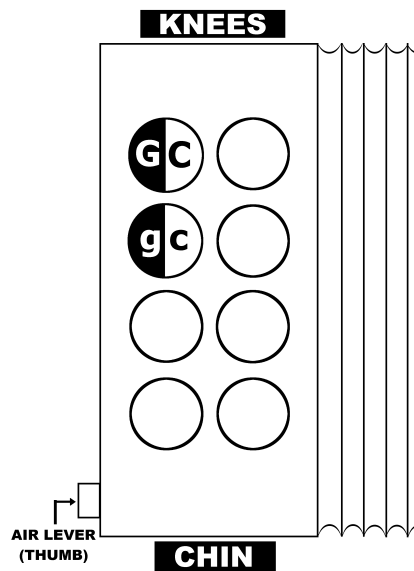
Here you'll change the direction of the bellows (push or pull) on longer phrases (all the more because the tune has to be played very slowly, as a lullaby). **So you'll have to think about it ahead by opening the bellows amply before starting**, because the first phrase is 'pushed'.

In this tune we'll find again the waltz movement studied before, but in another key (I'll explain this word later).

#### **LEFT HAND**

Let's go to the bottom of the keyboard, with **the 4<sup>th</sup> finger (pinkie) for the bass note (C/G) and the 3<sup>rd</sup> finger (ring finger) for the chord (c/g).**





NOTA BENE : **Another G on your accordion, but this time it is pulled !**

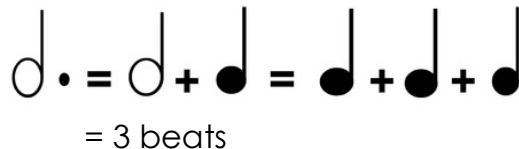
### RIGHT HAND

As in 'Janine bihan', we'll explore the low notes of the keyboard, but this time **on the inside row (near the bellows)**. The **apostrophe (')** differentiates the two rows on the tablature :

- 2 = 2<sup>nd</sup> key on the outside row
- 2' = 2<sup>nd</sup> key on the inside row

### **Do you know this ?**

A **dot** placed after a note increases the duration of that note by 50%. Example : dotted minim, bar 4 :



### **PAGE 15 : Lennic** – Music by Florence Pinvidic

Bar 2 : the finger keeps pressing the key 4' for the length of 2 left-hand-notes (C c). The note 3' has to be played at the same time as the 3<sup>rd</sup> left-hand-note, that is to say the 2<sup>nd</sup> chord (c). You will find this new case in the following bars : 5, 6, 10, 11, 14, 15, 17.

In this tune you'll find again the repeat marks studied before, with a little variant, the symbols :



which mean respectively : 'first end' and "second end'. Here, for example, you'll have to play in order : bars 1 to 8 - bars 1 to 7 - bars 9 to 17 - bars 10 to 15 - bars 18 to 19.

**PAGE 16 : Linking 2 tunes together – 'En piste' & 'Touttitpolka'**

These tunes are not very difficult technically (at least when played separately), except two things :

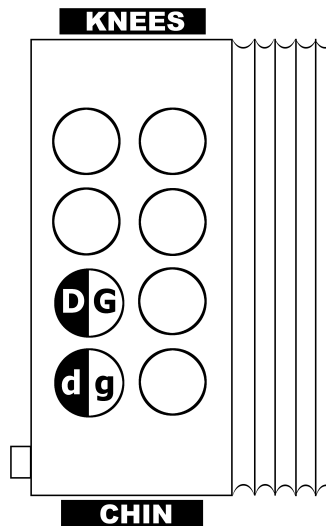
1- **the bar 4 ('En piste')** that you should learn carefully :

Key 5 : 1 note left-hand (G)

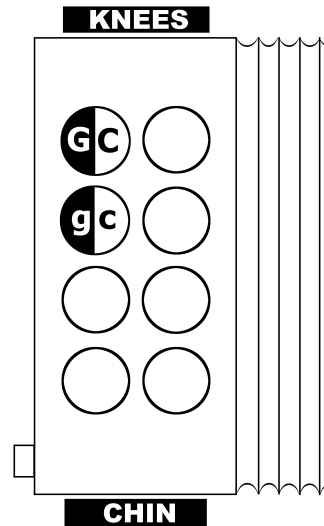
Key 4 : 3 notes left hand (g G g)

2- Bars 2 and 6 : notes that last 4 beats

The real difficulty, here, will be to go from one tune to the other **without 'breaking the rhythm'** :



“En piste”



“Touttitpolka”

**I always advise my students 'to extract the difficulty' and to work it on its own** : play each passage many, many times (until your fingers can play them 'on automatic pilot'). Be careful to use the right fingerings !

Passage from 'En piste' to 'Touttitpolka' :

Musical notation for the transition from 'En piste' to 'Touttitpolka'. It shows a staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff are three lines of fingerings: 3 2, 3 3, 6—; 3 2 1 2, 5' 4' 3' 4'; 3 4 3, 5' 6' 5'—; 6—5—, 6—. Below the fingerings are three boxes of notes: D d D d, D d G g, C c C c, C c C c.

Passage from 'Touttitpolka' to 'En piste' :

Musical notation for the transition from 'Touttitpolka' to 'En piste'. It shows a staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff are three lines of fingerings: 2 2 2 1, 2 1 1, 2 3 1 2, 3; 4' 4', 3'—, 5 6 4 5, 6—; 4' 3', 4' 3'. Below the fingerings are three boxes of notes: C c G g, G g C c, G g G g, D d D d.

**Do you know this ?**

'Semibreves' (US equivalent : whole-notes): that is the name given to the notes which last 4 beats :

$$\bigcirc = \bigcirc + \bigcirc = \bullet + \bullet + \bullet + \bullet = \bullet + \bigcirc \cdot$$

= 4 beats

**New repeat mark** : the symbol  sends you back to the previous sign 

Here, you will have to play in order :

**'En piste'** : bars 1 to 4 – bars 1 and 2 - bars 5 and 6 - bars 1 to 4 – bars 1 and 2 - bars 5 and 6 - bars 7 to 10 – bars 7 and 8 - bars 11 and 12 - bars 7 to 10 – bars 7 and 8 - bars 11 and 12

**'Touftitpolka'** : bars 1 to 4 – bars 1 to 3 – bar 5 - bars 1 to 4 – bars 1 to 3 – bar 5 - bars 6 to 9 – bars 6 to 8 – bar 10 - bars 6 to 9 – bars 6 to 8 – bar 10

**PAGE 18 : The 'push & pull' playing – Tune : 'Loustik'**

**The 'push & pull' playing is peculiar to the diatonic accordion**, which is 'two-sound' : one sound when pushing, another sound when pulling. We'll use all the possibilities of the keys 6-7-8 (right hand), by changing the direction of the bellows very often (nearly for each note !)

Remark : for this tune as for the others, I advise you to listen carefully to the recording. **Imbue yourself with the melody for a long time** (you can sing or whistle it...)

- 1- It will be a time-saving for you
- 2- It will develop your ear
- 3- You won't become 'tablature addict' (or 'score addict'... that's the same !) as many musicians are unfortunately. The paper is a help intended to check the correctness of what you are learning, but it's not an end in itself.

Henceforth I will only mention on the tablature **the finger to use to start the tune ; unless otherwise indicated, your right hand has to keep fixed**. Nevertheless I will indicate the ambiguous fingerings.

Remark : I cannot conceive 'anarchical' fingerings. Indeed, I have noticed on many occasions that 2 different fingerings on the same musical phrase produce interferences which delay the learning considerably.

**PAGE 19 : 'Loustik' – Music by Florence Pinvidic**

**INSP.**

I will explain this symbol later.

**PAGE 20 : Transpositions**

In this lesson you won't learn a new tune. Only a new version of several tunes that you already know : 'Lennic' and 'Loustik'.

**'Transposition' = the shifting of a tune from one key to another.** I don't want to swamp you with theory, so here are two concrete examples of transposition :

**Beginning of "Loustik" transposed to C (doh) :**      **Beginning of "Lennic" transposed to G (soh) :**

P	3	8'	7'	6'	8'	7'	7'	7'	
T		8'	8'	8'	8'	7'	8'	7'	
		C	g	C	c	C	g	C	c

P	1	2	1	3	2	4	3	2	1
T	2	3	2	4	3	5	4	3	2
	G	g	g	G	g	g	G	g	g

The few possibilities of transposition that exist on a G/C accordion can help you, for example **to accompany somebody singing** (when the key doesn't match his/her voice because it's too high or too low). For example, 'Loustik' transposed to C matches better the children voice.

**The transposition also create, for the ear, a feeling of 'renewing'** : for example, play twice 'Escarpolette' (melody) in G, then once in C.

**Until now almost all the tunes that you have learnt** (except 'Janine bihan') **are transposable**. It's up to you to make use of this new know-how, by going over all the tunes since the beginning... Thus you will have the opportunity (among other things) to 'develop the muscles' of the fingers 3 & 4 of your left hand when playing in C !

Remark : the majority of the next tunes won't be transposable (for harmony reasons)... But many traditional tunes are !

**Do you know this ?**

It is said that your diatonic accordion is in G/C because the outside row is composed of **all the notes of the G scale** (G A B C D E F# G = soh - lah - si - doh - re - mi - fa sharp - soh), and the inside row is composed of **all the notes of the C scale** (C D E F G A B C = doh - re - mi - fa - soh - lah - si - doh).

You will find a glossary and some other useful pages at the end of the book, which will answer to questions that you might have.

**PAGE 21 : The 'breathing' - Tune : 'A bout de souffle'**

*(Translation : 'Out of breath' !)*

At the beginning of this tutor book, I have composed the tunes in order that they are as 'well-balanced' as possible with regard to the 'air' (as many pushed notes as pulled notes). The following tunes will be less balanced, or not balanced at all... for example this tune, especially planned **to make you activate the air lever while playing**. Intentionnally I didn't tackle this matter too early, in order not to 'slow down' those who do that instinctively.

**First play the left hand on its own :**

**G g G g G g D d** **INSP.** = 'inspiration' (breathing in) = pull and activate the air lever while playing

You 'll tell me : 'I have no sound !', that is right. **Just open the bellows far more energetically !** First do the exercise above many times successively, until you will obtain a 'sound volume' as loud when pulling (with the air lever) as when pushing (without the air lever). Be careful : **don't break the rhythm** and **keep on playing staccato**.

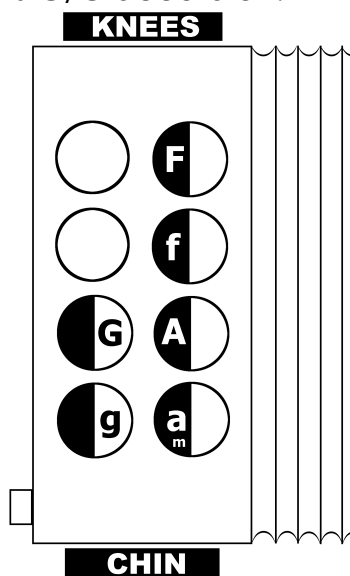
When you think you have found the correct 'measuring out', then **play the tune on its whole taking the symbol INSP into account.**\*\*

Be careful : for the first time, your left hand will have to shift in the course of the tune ! (bars 9-10-11)

Now you can make use of this new know-how by going over 'Loustik', in order to be able to play this tune several times in a row...

## **PAGE 22 : Two news chords – Tune : 'Patte de velours'**

All the chords met before this tune are 'Major chords' (I will explain this word later in the book), but here you are going to meet the **Am (A minor)**. In fact it is the only minor chord that exists on a 2 rows G/C accordion.



Even if the bass note **F (fa)** seems out of reach to you, **you will have to learn to play it with the 4<sup>th</sup> finger (pinkie)**. It depends of the 'morphology' (some people won't have any problem to 'catch' the F), but for those who have small-sized hands (like mine !), it's essential to **refine your posture** :

I advise you to lower your wrist as much as possible in the left wrist-belt, then to pull up your hand until you place your pinkie (4<sup>th</sup> finger) on the key F. Keep in mind that your thumb has to be able all the same to activate the air lever without any tension. **Your elbow has to be lower than your hand**. To achieve that aim, if you play in sitting position, you can slightly raise your legs if necessary (a chair rung, a dictionary, a little bench...)

Moreover remember to use the know-how you have just learnt (the 'breathing') **in order to be able to play the tune several times successively**. Here you will have to 'expire' = push and activate the air lever while playing (the symbol EXP on the score).

And don't forget :

- **Bass note : extended**
- **Chords : 'staccato'**

You have probably noticed that we often give 2 names to the left hand notes ; see here the **correspondences between the two notations** :

A = Lah

(B = Si)\*

*\*There is no B on the left keyboard of a 2 rows G/C diatonic accordion !*

C = Doh

D = Re

E = Mi

F = Fa

G = Soh

**Do you know this ?**

The letters are historically the former notation. For the anecdote, about the end of the 10<sup>th</sup> century, a monk of Arezzo (in Tuscany) replaced the letters in Italy and in France, taking the beginning of each line of Saint John's hymn !

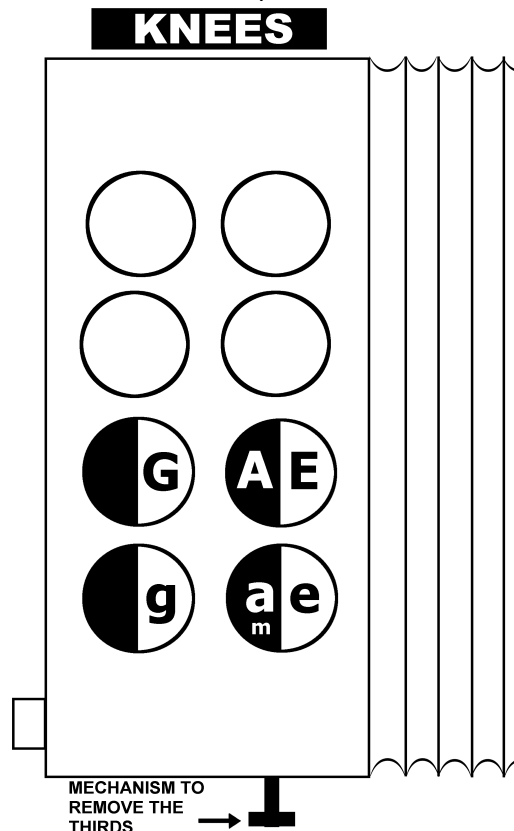
"**U**t queant laxis **R**esonare fibris **M**ira gestorum **F**amuli tuorum **S**olve polluti **L**abii reatum, **S**ancte **I**oannes".

Later on, an italian musician named **D**oni replaced the name 'ut' by 'do' (but the word 'ut' is in common use).

**PAGE 24 : The chord E (mi) – Tune : 'Taiga'**

Here is a Slavonic-sounding tune, to 'journey' with your accordion, in the literal and in the figurative meaning (frequent changes of chords).

Here we are again at the top of the left keyboard. However, **henceforth adopt systematically the posture you have just learnt as if there was a F in all the tunes**. The faster you will adopt this posture, the faster you'll find it natural.



If you watch the diagram, you will notice that the **chord 'e' is Major on your accordion.** (as they are all of them, except A), whereas **on the tablature it's written 'minor' (em).** 2 cases :

1) **Your diatonic accordion has a 'mechanism to remove the thirds'** (I'll explain this word later). The most common system is a mechanism that you will simply have to lower or to lift (it depends on the models) in order to **cancel the third (which is essential for this tune).** Your ear can help you to determine when the chord is 'full' (a chord = 3 notes played together) and when it is 'incomplete' (there are only 2 notes in the chord, instead of 3, when the third is removed). Maybe your salesman/saleswoman can help you if necessary.

2) **Your diatonic accordion has not this mechanism** : your accordion maker can easily remove the thirds ; this operation isn't expensive. **Clearly specify** to your accordion maker the chords on which he'll have to operate : **e**, **d**, and **a**.

Don't worry : afterwards you'll be able to play all the tunes (only the left hand chords will be less 'rich', less 'colourful').

**Careful !** Some tablatures publishers don't specify the 'minor chords' on the scores, which seems to me an aberration. In this tutor book and in my recent publications, moreover I add another symbol that you have already met :

**T+** : you can keep the thirds

**T-** : you have to remove the thirds

**PAGE 25 : 'Taiga' – Music by Florence Pinvidic**

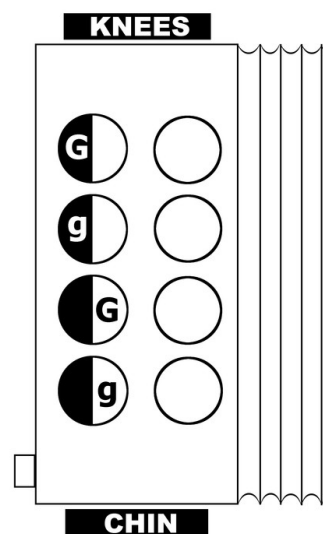
Bar 3 : for the first time you will play going from one row to another (I'll call that : the '2 rows playing')

**PAGE 26 : The '2 rows playing' – Tune : 'Valse en salves'**

This 'musette-sounding' waltz will permit you to familiarize yourself with this new technique (the '2 rows playing') which consists in playing **going from one row to another** on the right keyboard (we slightly touched this technique in the previous chapter).

Don't imagine that we can equally choose either technique ('push & pull playing' or '2 rows playing'). Indeed, most of the time, **the harmonization (left hand) imposes the '2 rows playing'**.

Moreover **it doesn't sound alike**. To become aware of that, you can listen to the recording of 'Duplicata' : I especially conceived that tune to practise alternating between one technique and the other.



The aim of the diagram above is to attract your attention on the fact that you

will find the two G ('pulled' or 'pushed') in this tune. **So pay attention to the bars 23 & 24.**

[Remark, bars 23-24 : the melody note could also be played 'pushed' (8 pushed). **I chose the G pulled so that the tune will be more balanced with regard to the 'air'.**

Indeed the 'breathing' is one of the things that we have to take into account when we compose (or adapt) musics for the diatonic accordion.]

**Remark :** if you know how to play correctly a waltz movement (see my explanations before), you have probably noticed that accordingly your right hand plays 'softer'.

**Do you know this ?**

A **tie** (curved line that joins two notes – example, bars 23-24 and 31-32) indicates that the duration of the 2<sup>nd</sup> note is added to the first. Here the note lasts for the equivalent of two dotted minim, that is  $2 \times 3 = 6$  beats.

**PAGE 27 : 'Valse en salves' – Music by Florence Pinvidic**

Bars 23-24, be careful : the G is pulled ! 'Breathe in' (INSP) for the whole duration of the 7' **in order to be able to play the waltz several times successively !**

**PAGE 28 : Your first quavers (push & pull playing) - Tune : 'Cap'tain crochet'**

[US equivalent : 'eighth note']

The exploration of the left hand keyboard is now finished. Henceforth please **refer to the end of this tutor book (cover)** where you will find a **complete and detailed diagram**. However I advise you (if not done !) **to memorize all your left keyboard, with the two names** : it will be time-saving for you, and afterwards it will make easier your 'dialogue' with the other musicians, accordionists or not.

Now let's watch the tablature (bars 1 & 2) : you can notice that the right hand plays 11 notes, whereas the left hand only plays 8 notes...

The image shows musical notation and tablature for two bars of music. The top part is a treble clef staff in 4/4 time with a key signature of one sharp (F#). The first bar contains a melody starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The second bar contains a melody starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. Below the staff is a tablature for the left hand with two rows: 'P' (Push) and 'T' (Pull). The first bar of the left hand has notes 8, 7, 7, 6. The second bar has notes 6, 7. Below the tablature are the corresponding notes: G pulled (G), g, G pulled (G), g in the first bar; and D pulled (D), d, D pulled (D), d in the second bar. Arrows point from the tablature notes to the corresponding notes on the staff.

**Bar 1 :** the 8 pulled is **placed between the bass note and the chord**. Ditto for the 7 pulled.

**Bar 2 :** the 6 pushed is placed between the bass note and the chord. The 7 pushed is placed between the chord and the bass note.

If you listen to the recording, at slow velocity as well as at normal velocity,



you will realize that the left hand movement remains absolutely regular. Therefore make sure that you don't break the rhythm...

Surprise-test ! In that extract, are you sure that your middle finger don't lag systematically on the last bass note (D) ? If that's the case, please reread my advice (translation p.6, 'L'escarpolette'), and go over all the tunes that include that case.

**Do you know this ?**

A **quaver** [US equivalent = 'eighth note'] lasts ½ beat :



**PAGE 29 : 'Cap'tain Crochet' – Music by Florence Pinvidic**

Be careful : don't try to play quickly, but strive to play the quavers exactly.

**PAGE 30 : Quavers, other examples - Tune : 'Elias polka'**

**Example 1 : quavers after a rest (silence), bars 1, 3, 6, 8, 10, 12**  
**x = silence (only the left hand plays !)**

1  
P .6 x 7 6 7 6 7  
T :  
G g G g

**Example 2 : 'two rows playing' (bar 14)**

3 2 3 1 2  
P  
T 8 7' 8 6' 7 6  
D d D d

**Example 3 : 'triple notes' (bars 5 and 15)**  
**Careful : 2 different fingers on the same key !**

1 1 2 1  
P 6 6 6 6 x  
T  
G g G g

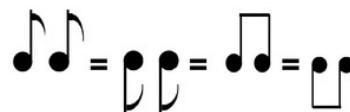
**Remarks**

- 1) **In the 1st example, the first note has to be played 'staccato'.**
- 2) In order to acquire a 'square' playing, that is to say more precision and more clearness (you don't have to 'swallow' any note), **play systematically all the quavers 'staccato'** (until you will be able to add some 'style', for the moment be 'schoolish' as much as possible even if your playing seems to you too 'jerky').

3) **Mind again the regularity of the rhythm.** On many occasions I have observed, among my students, that their 'engine' (left hand movement) has a tendency to 'race' when they learn something new (here, the quavers).

**Do you know this ?**

The quavers can have **several appearances** :



Attached in pairs or not ; with the stem placed sometimes at the bottom, sometimes at the top... That's only to make them easier to read...

**PAGE 31 : 'Elias Polka' – Music by Florence Pinvidic**

Have you understood the meaning of the repeat marks ? Here, you will have to play in order :

**1<sup>st</sup> part :**

- Bars 1 to 4 (**first end**)
- Bars 1 to 3, then bar 5 (**second end**)

First part **x 2**, because of the symbol :



**2<sup>nd</sup> part :**

- Bars 6 to 13 (**first end**)
- Bars 6 to 11, then bars 14 and 15 (**second end**)

**PAGE 32 : Double notes - Tune : 'Tite Valse'– Music by Florence Pinvidic**

You will find in this waltz your first double notes, which is pleasant musically, because it's like playing 2 parts on one's own !

Here, intentionally, there isn't any quaver, so that you will be able to supervise your right hand, which may have a tendency to play too 'jerky', because of the 'push & pull playing' which may shorten the bass note. **Listen carefully to your waltz movement, strive to keep it exact.**

Bar 12, careful : **G pulled** !

**PAGE 33 : Gymnastics & Muscle-development ! - Tune : 'Manade'– Music by F. Pinvidic**

If you have started to put my posture advice into practice (translation p.13 'Patte de velours'), now the key F is probably more within your reach.

Here you won't have any new knowledge to acquire, but on the other hand the fingers 3 and 4 of your left hand will be severely tested... So **beware of tendinitis** ! At the beginning don't play this tune for too long periods ; go progressively, as every athlete does !

**PAGE 34 : 'Café du port' – Music and lyrics by Florence Pinvidic [simplified version]**

Here is your first **sung waltz**, which will enable you to learn to play **'legato', that is to slur the notes** (right hand) : the finger has to keep pressing the key until the following note (you don't have to hear any silence). Listen carefully to the recording, particularly **from the bar 21 to the bar 26**, where it is easier to practise at first.

The difficulty will be **to keep exact the waltz movement (chords to play 'staccato')** although the right hand plays 'legato'.

Later in the tutor book you will learn a second voice... Thus you will be able to play 'Le café du port' (English translation : 'The harbour pub') with other musicians : **3 accordions (first voice + second voice + rhythmical accompaniment) + the sung words !** All that will enable you varied arrangements...

**PAGE 35 : Initiation into the rhythmical accompaniment (2)**

**First step** : learn how to go from one chord to another, but now with the rhythmical structure peculiar to the waltz, that is :



As for 'Escarpolette', practise first, in order to be able to connect the 3 chords (for example 4 by 4) :

Am = 345 pulled

G = 345 pushed

E7 = 1'45 pushed

**Second step** : adapt this rhythmical structure to the 'chords line' of the tune (see the example for the bars 1 to 16 – view also the corresponding video).

**Third step** : sing or whistle the whole melody following the 'chords line' of the score (page 34). Pay attention to the repeat marks !

**PAGE 36 : 'Le ban pellenesque' – Music by Florence Pinvidic**

**Learning objective** : triple notes with fingers 3 and 4 (Bars 9-11-13)

Remark, bar 16 : play together 6 + 7 + G + g (prolonged end)

**To go further...**

I wrote this tune to accompany a dance-game, so listen carefully to the execution, particularly to the tempo changes.

**PAGE 37 : 'Gaby scottish' – Music by Florence Pinvidic**

**Learning objective** : to strive after the right execution tempo (abbreviation : T°)

In my books, the tempo that I write corresponds with the bass note, as explained for the bars 1 to 4



: This symbol corresponds with the 'click' of the metronome.

**Piece of advice** : of course you won't reach now the tempo 100. Thus you can start at tempo 50, and increase progressively. **Stop when you reach the maximum speed that you can manage without straining your arms and without 'swallowing' any note.** Don't cut the corners ! You will acquire the speed as time will go by...

**PAGE 38 : 'Duplicata' (1), 'push & pull' playing** – Music by Florence Pinvidic

**Learning objective** : on the same melody (composed in such a way that you can equally play it 'pushing-pulling' or playing on two rows), you will learn to play **using the two techniques alternatively**, with the purpose of making your playing more precise. Indeed I have noticed that the two techniques are complementary : the one contributes to the other, and vice versa...

I advise you, regularly, to work on this exercise again...

**PAGE 39 : 'Duplicata' (2), 'two rows playing'**

**Posture advice :**

- 1- If your accordion has a tendency to move this way and that when you gain speed 'pushing-pulling', that means that you aren't precise enough, you play by sheer effort. In that case, slow down ! Be patient ! The 'push & pull' technique is not tiring when it's played exactly, you will acquire the speed as time will go by...
- 2- Make sure as well that your right arm don't move over too much from your chest. Neither 'stick' it against yourself. Your arm simply has to be relaxed enough and your wrist flexible enough so that your hand can freely navigate the whole keyboard.
- 3- You'll discover other postures as time will go by (including the standing position). Whenever it is possible, rotate them...

**PAGE 40 : 'Clair-obscur' (1)** – Music by Florence Pinvidic

**First learning objective :**

On a new key (D minor), you will learn how to play a **dotted crotchet + quaver** [US equivalent = dotted quarter-note + eighth-note].

**Example, bar 1** (it will be the same throughout the tune)

The musical notation shows a treble clef and a 4/4 time signature. The melody consists of three notes: a quarter note D, a dotted quarter note D, and an eighth note D. Below the staff, there are two rows of labels: 'P' and 'T' in a black box, and '3', '3', and '3' below. Arrows point from these labels to the notes above. At the bottom, the notes are labeled 'D', 'd<sub>m</sub>', and 'd<sub>m</sub>'.

**Do you know this ?**

A dot placed after a note increases the duration of that note by 50%. Example, for a **dotted crotchet** :

**PAGE 41 : 'Clair-obscur' (2) – Music by Florence Pinvidic**

**Second learning objective** : arpeggios.

Arpeggio : the notes of a chord are played one after the other rather than simultaneously.

**To go further...**

When you will start to 'master' the tune, **do not hesitate to play 'with your heart'**. That is an integral part of the learning : play with feeling and musicality.

**PAGE 42 : 'Azaz – Music by Florence Pinvidic**

**Learning objective** : agility work for the fingers 3 and 4 (right hand). In order to get more benefit from the exercise, practise playing it, **sometimes 'legato' (slured notes), sometimes 'staccato'**... And return to it regularly !

You will find, at the end of this tutor book, a waltz exclusively played with two fingers : 'Daouvizvalz' !

Pay attention to the dotted crotchet, bar 2 : the left hand plays 2 'staccato' notes. In general, in this tune, the left hand has to play 'staccato', whichever way the right hand plays.

**PAGE 43 : 'Azaz – Music by Florence Pinvidic**

= the same tune, written using the **Corgeron's tablatures system**

In this tutor book, as well as in my other diatonic books of scores, I use the tablatures system known as 'push-pull system' or 'CADB system' (Collective of the Diatonic Accordionists in Brittany), but you'll probably find tablatures written using the Corgeron's system.

When the numbers are on the **line of the C**, you'll have to play them on the **inside row**. When they are on the **line of the G**, you'll have to play them on the **outside row**.

**The pulled notes are underlined**. The other notes are pushed.

**PAGE 44 : Introduction to the 6/8 rhythm- Tune : 'Exer6/8'**

This new rhythm is the one used in the jigs, tarantellas, circassian circles...

I advise you to train your left hand first. **Listen carefully to the recording, in order to understand this very specific rhythm** (the notes are 'grouped' two by two) :

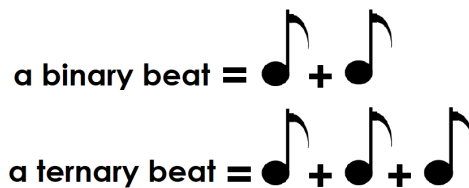
## G gG gG gG gG ...

- Line 1 : the right hand plays only one (double) note, while the left hand plays 4 notes... Keep the rhythm !
- Line 2 : there's a melody note on each left hand note... So you can hear well the 6/8 rhythm.
- Lines 3 and 4 : the right hand plays one note, while the left hand plays 2 notes

**Be careful : the left hand has to be played 'staccato', in rhythm !**

### **Do you know this ?**

You have learnt that a quaver [US equivalent = 'eighth-note'] lasts  $\frac{1}{2}$  beat. It's necessary to add that it is only valid when the beat is 'binary' (divisible by two). As for the 6/8 rhythm, that's not true. Indeed **the beat is divisible by three, it's 'ternary'** :



In other words, in 6/8, a quaver [US equivalent = 'eighth-note'] =  $\frac{1}{3}$  beat...  
... and a crotchet [US equivalent = 'quarter-note'] =  $\frac{2}{3}$  beat ! The beat of reference is the dotted crotchet.

### **PAGE 45 : "Exer6/8" – Music by Florence Pinvidic**

Intentionnally I didn't mention any tempo. Start slowly. Increase the tempo only when you feel sure of yourself... **Make sure that you don't extend the bass notes** from the bar 10 !

### **PAGE 46 : "Café du port" (2<sup>nd</sup> voice) – Music by Florence Pinvidic**

**Learning objective** : dotted crotchets + quavers, as in the tune 'Clair-Obscur', but here it is the 'push & pull' technique.

### **PAGE 47 : Off-beat rhythm - Tune : 'Valerian's tune' (part 1) – Music by F. Pinvidic**

What is it ? It's a kind of '**time-lag between the melody (right hand) and the accompaniment (left hand)**'. The tablature is explicit.

**Play all the notes 'staccato'** ! Make every endeavour to play exactly.

#### **Bar 8 : stop dead ! (shortly)**

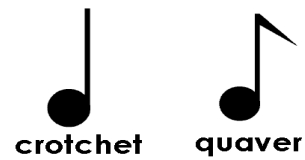
Right hand chord + bass note (G) + chord (g) ... played together, very briefly !

Then you'll have to **breathe in (INSP.) without playing any note, keeping the rhythm** (see the video), in order to replay the tune.

**Do you know this ?**

A rest is an indication of silence. For each note, there is a corresponding rest, which lasts the same length. You'll find 2 rests in this tune :

Notes :



crotchet

quaver

Corresponding rests :



crotchet rest

quaver rest

1 beat

1/2 beat

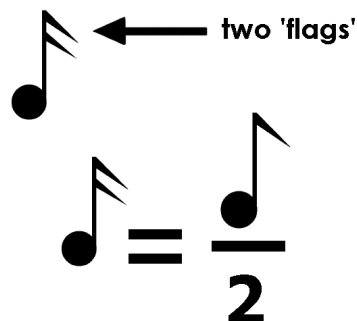
**PAGE 48 : 'Vire'** – Music by Florence Pinvidic

**Learning objective :** series of 2 tunes, with a change of key.

Don't forget : the left hand has to play 'staccato'. Moreover, remember to practise separately the transition from one tune to the other (see page 10 of the translation, 'En piste' & 'Toustitpolka').

**Do you know this ?**

A new note, bar 7 : the **semiquaver** [US equivalent = 'sixteenth-note'], which is represented with 2 'flags'. A 'flag' divides the length of a note by two :



**PAGE 49 : 'Volte'** – Music by Florence Pinvidic



I remind you that this symbol corresponds with **the 'click' of the metronome.**

132 : you'll have to strive after this tempo. Read again my advice about the gathering of speed (page 20 of the translation, 'Gaby scottish').

**PAGE 47 : The grace-notes - Tune : 'Escale'** – Music by F. Pinvidic

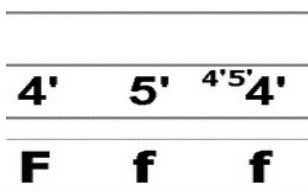
**Grace-notes :** brief notes added to the melody to embellish it, to give 'style'.

There are several kinds of grace-notes ; we'll study here **the most common : the mordent and the appoggiatura.**

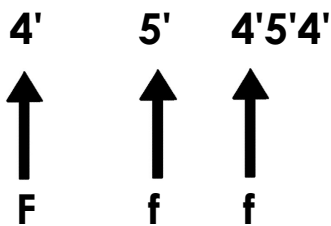
A **mordent** is a very quick 'coming and going' between the melody note and another note which is generally higher.

A **appoggiatura** is a slightly lower note, or a slightly higher note, which is placed before the melody note.

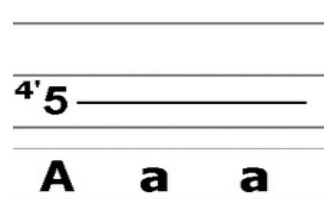
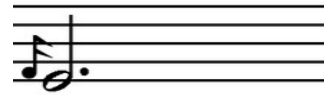
**Example, bars 2-6-10**



Here you have to play :



**Example, bar 8**



**Do you know this ?**

The **grace-notes** are written in smaller notes. They aren't taken into account for the calculation of the beats in the bar.

**PAGE 51 : 'Escale' – Music by Florence Pinvidic**

For the moment it's only an introduction to the grace-notes. You'll study them thoroughly later in this tutor book. **Only focus on the 2 examples** to understand how it works. The other mordents and appoggiaturas are written as examples, they are optional. In general, don't make rigid your playing by systematic and fixed grace-notes.