

BOOK 1

Palmer-Hughes

ACCORDION COURSE



for
Group
or
Individual
Instruction

\$7.95 in USA



ALFRED PUBLISHING CO., INC.

PREFACE

THE PURPOSE OF THIS COURSE IS TO CREATE AND MAINTAIN INTEREST WHILE PROMOTING THOROUGH UNDERSTANDING AND GOOD MUSICIANSHIP.

1. Interest is created by emphasis on playing tuneful pieces, many of which are familiar. The student begins to play melodies with the very first lesson.

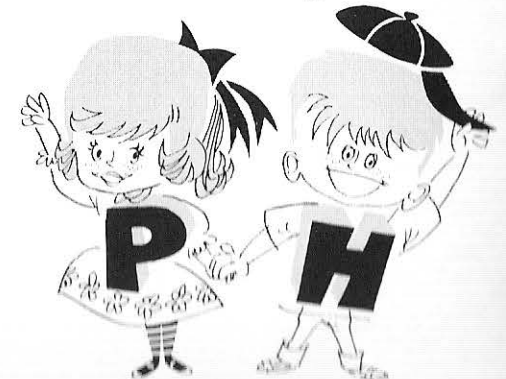
2. Thorough understanding is assured by presenting only subjects which can easily be understood.

EXAMPLE: First pieces have no time signature. Later, when rhythm and note values are understood, the time signatures are introduced. The student then fills in the missing signatures of earlier pieces.

3. Good musicianship is promoted by giving the student a chance to thoroughly absorb each new idea before another is introduced.

EXAMPLE: The first 31 pages of this book deal only with five treble notes, thus giving the student an opportunity to learn to read these notes fluently. Each new note is then introduced one at a time!

Introducing **"PAM"** and **"HAP"**. These two friends will guide you through this book and throughout the entire **PALMER-HUGHES ACCORDION COURSE**.



PAM HAP

A NOTE TO PARENTS

Dear Parents,

YOU HAVE A RIGHT TO BE PROUD!

Giving your child music training shows foresight and appreciation of a fine art.

Music is a language understood by people of all nations, for it is one of the basic mediums of expression. Improved coordination, a broadening of interests and human relationships, a discovery of the importance of self-discipline, and a world of pleasure and relaxation are only a few of the rewards that pupils receive. These are the wonderful doors you have opened by bringing music into your home through your child.

Parents must play an important role, however, in guiding their children's music training. One question asked by almost all parents is, "How long should my child practice?" Later on it will be important that your child practice a definite amount. As for now, the length of time is not so important, as long as they do the things they have been told EACH DAY.

REGULARITY in practicing IS important. Let your child help you select a regular time for the practice period to begin, then with your help, regular practice habits can be easily established. A reminder about 30 minutes before the practice period is to begin will be very helpful. There are, no doubt, many activities that absorb your child's interest and it is natural that they will not want to be interrupted with the blunt reminder to "Start practicing now."

For other pointers on practice, your teacher can give you valuable suggestions. When the time comes for your child to practice a specific length of time, you will be so advised.

To gain lasting benefits from music, the average pupil should study between two and three years. You, as parents, have the responsibility of showing an interest in your youngster's progress. Patience, sincere praise, and your occasional active participation in the home practice sessions can be most beneficial.

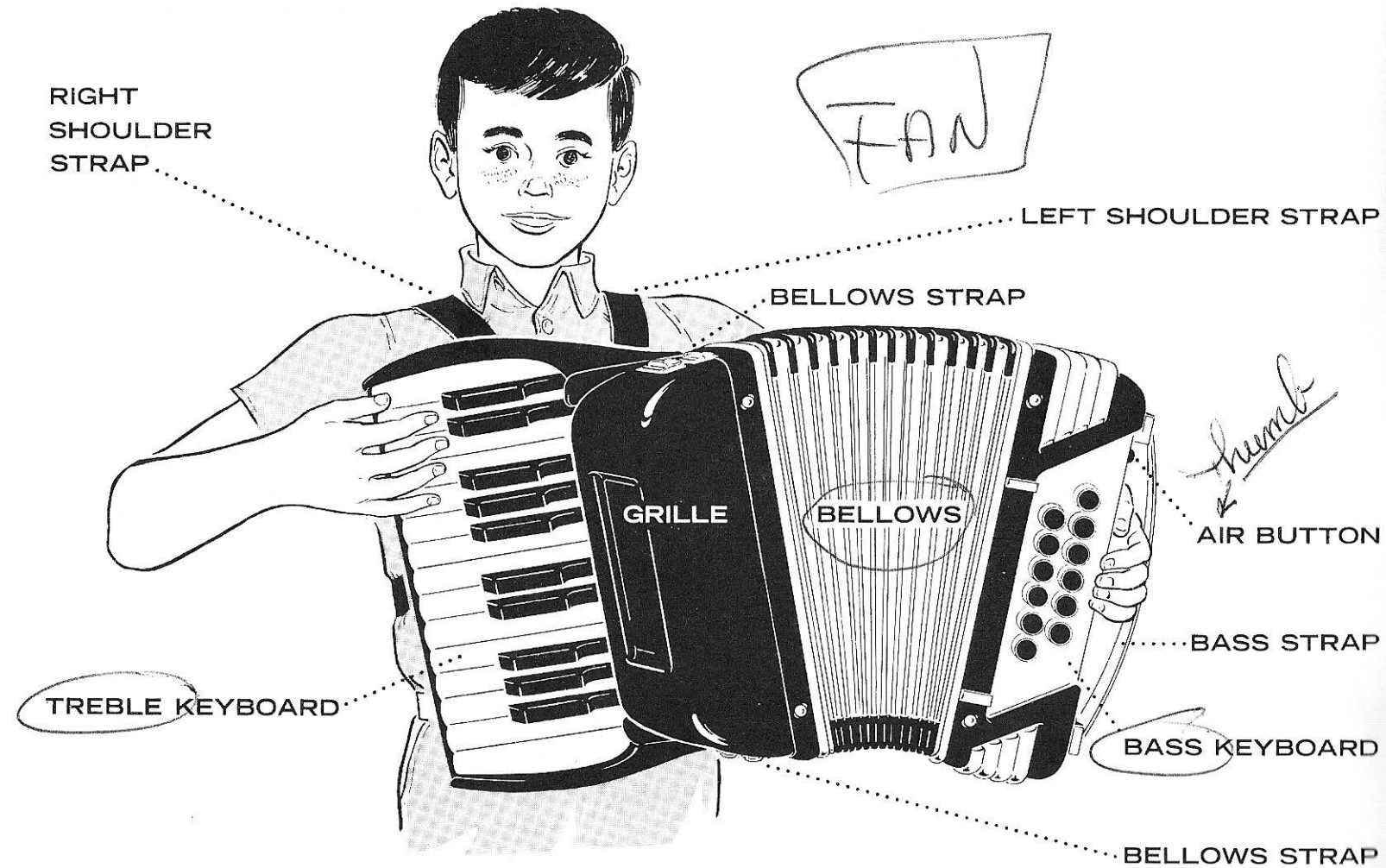
Your music teacher is an excellent one and we, as publishers, are happy for the opportunity to assist your teacher by supplying the Palmer-Hughes Accordion Course as study material.

When the time comes to purchase an accordion for your child, your teacher is the only one who can select the proper sized instrument. Be sure to consult with him for best results.

The best of luck to you and your child in your new adventure. It will be exciting and richly rewarding.

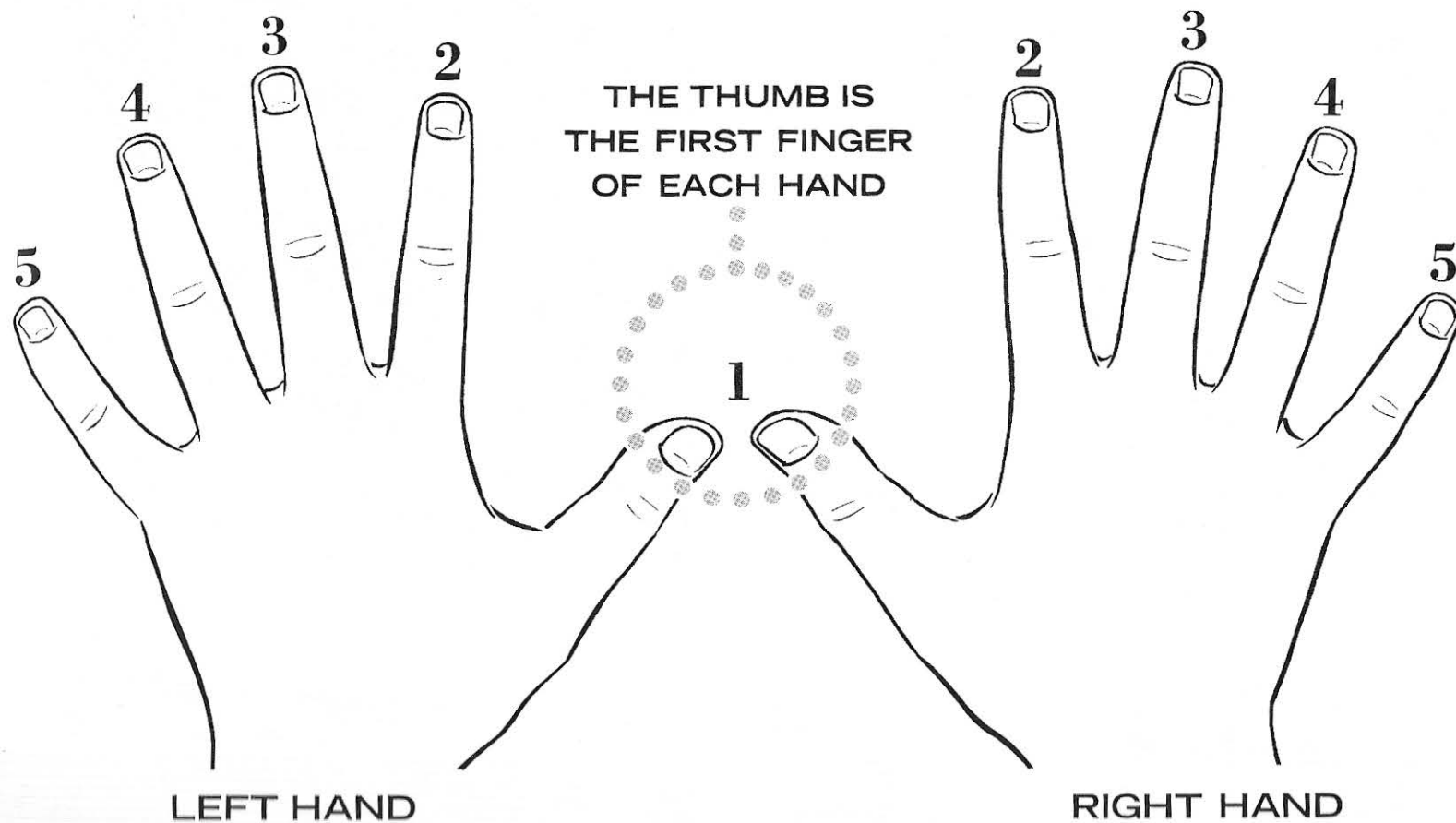
The Publishers

THE PARTS OF THE ACCORDION



Your INSTRUCTOR will see that your shoulder straps are properly adjusted and also will show you how to fasten and unfasten the bellows straps.

HOW THE FINGERS ARE NUMBERED



THE TREBLE KEYBOARD

THE TREBLE CLEF
SIGN MEANS
PLAY ON
TREBLE
KEYBOARD



Diagram illustrating fingerings for the Treble Keyboard exercises:

Exercise 1: Ascending Scale (C to F)

OPEN BELLOWS: 1 2 3 4 5 (C D E F F)

CLOSE BELLOWS: 1 2 3 4 5 (C D E F F)

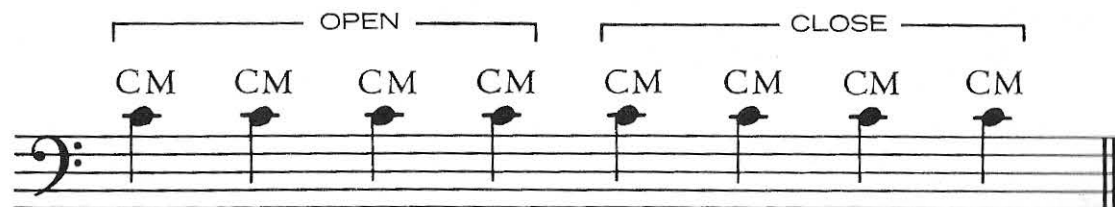
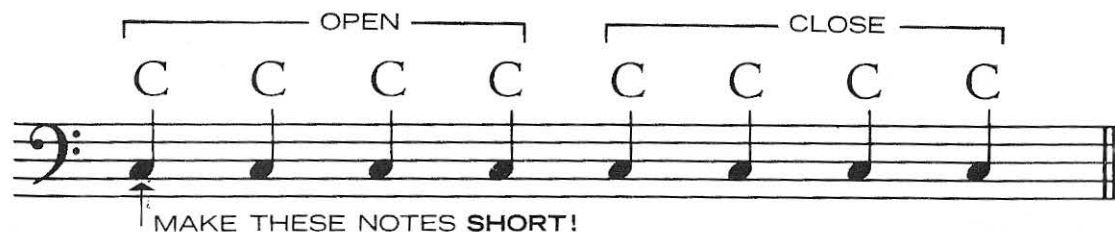
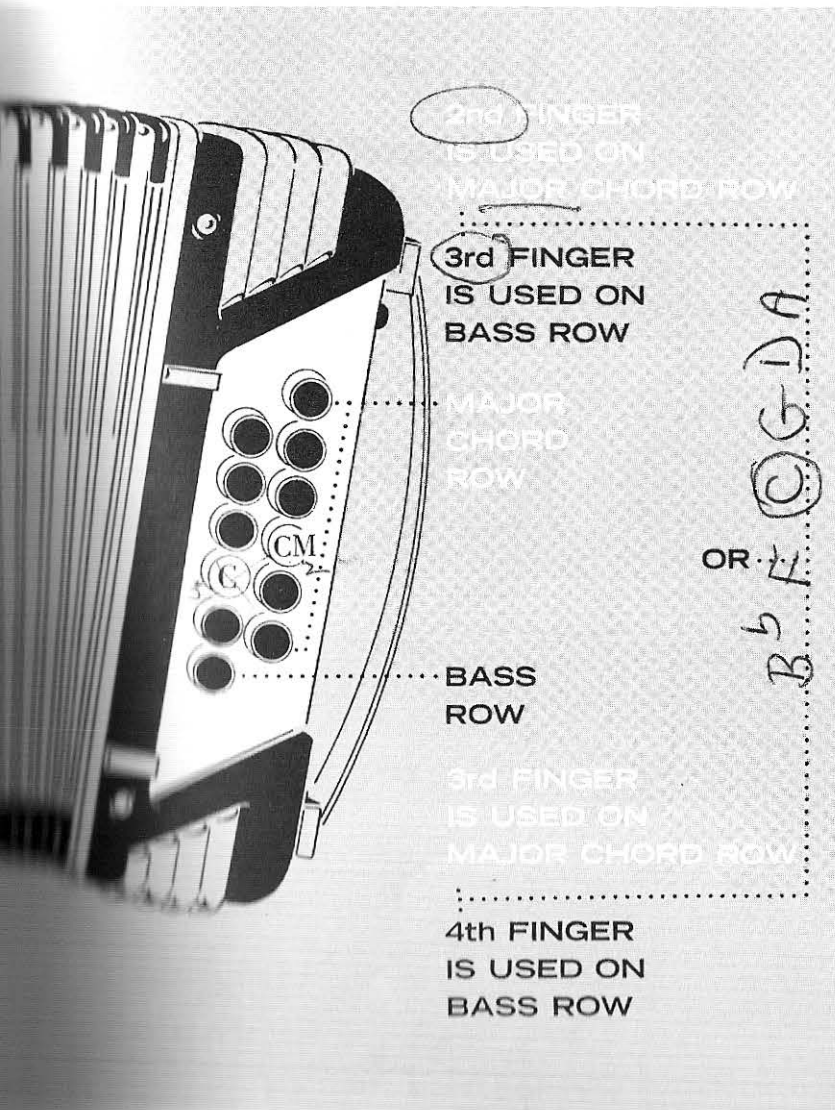
Exercise 2: Descending Scale (G to C)

OPEN BELLOWS: 5 4 3 2 1 (G F E D C)

CLOSE BELLOWS: 5 4 3 2 1 (G F E D C)

THE BASS KEYBOARD

THE BASS CLEF SIGN
MEANS PLAY ON
BASS KEYBOARD



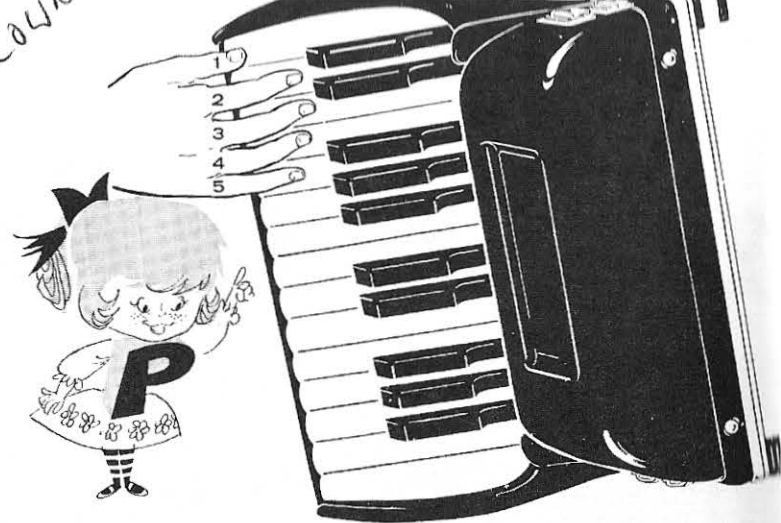
C MEANS PLAY C BASS NOTE
CM MEANS PLAY C MAJOR CHORD

A



TUNE

d. = dotted half = 3 counts

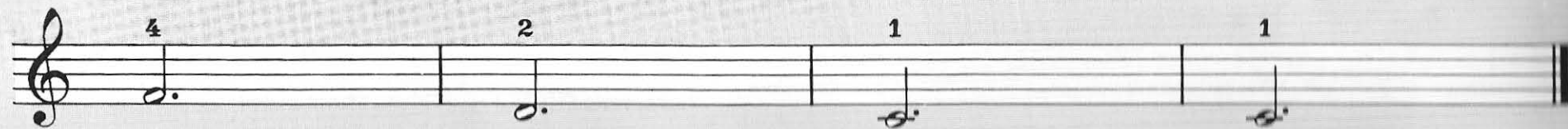
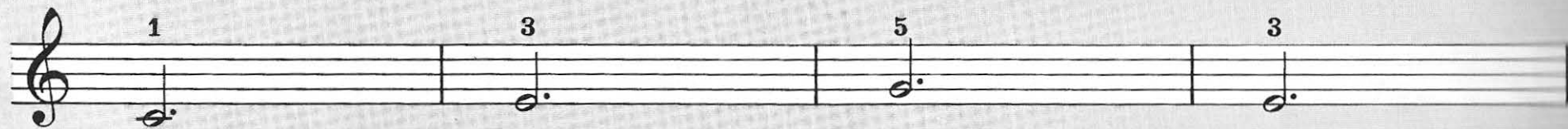
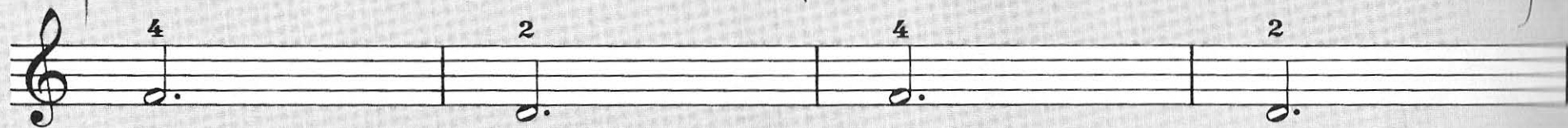


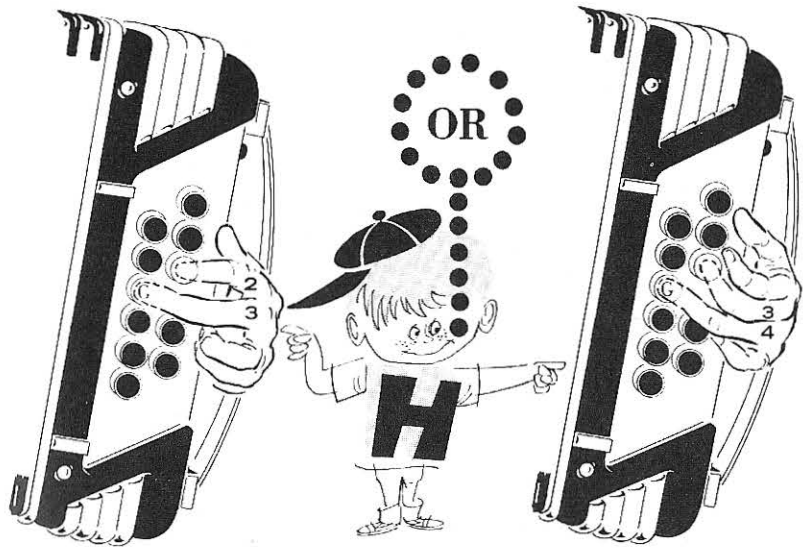
OUT



FOR THESE NOTES *d.* SAY "ONE-HOLD-IT," etc.

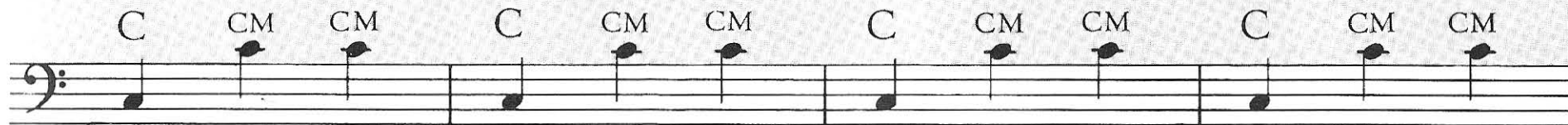
IN





Quarter = 1

A WALTZ



↑ MAKE THESE NOTES SHORT!



↑ G BASS IS ABOVE C

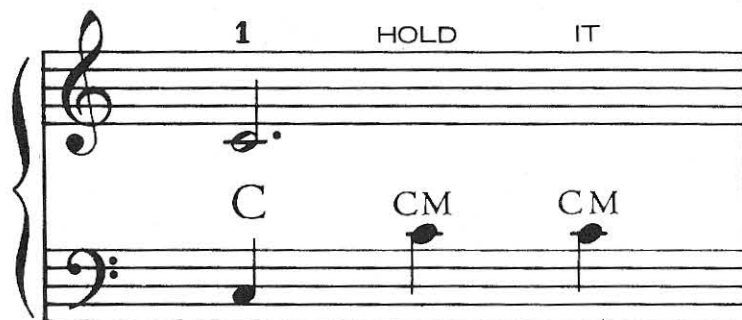


PLAY BASS AND CHORD TOGETHER

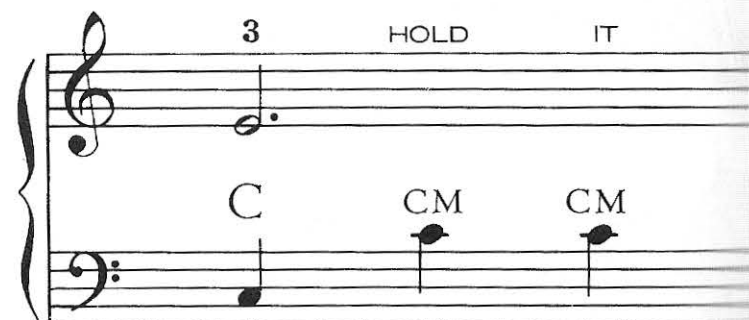


Belows

PLAYING AND TOGETHER

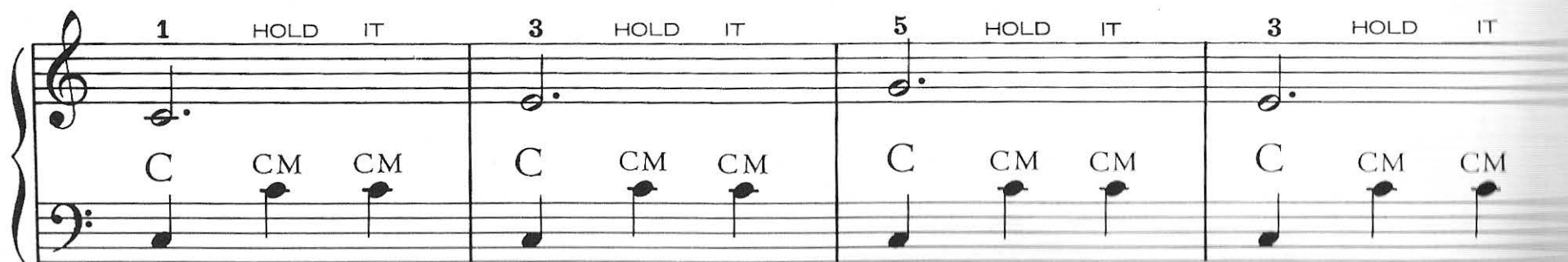


REPEAT
SEVERAL
TIMES



PLAY 1 AND C BASS EXACTLY TOGETHER
HOLD 1 DOWN WHILE YOU PLAY ALL
THREE BUTTONS • C CM CM

REPEAT UNTIL YOU PLAY
IT PERFECTLY • THEN REPEAT
A FEW MORE TIMES



MAKE BASSES AND CHORDS SHORT!

Basses
Shot +

memorize



BATTER-UP!

Slower

1 3 5 3 4 2 4 2

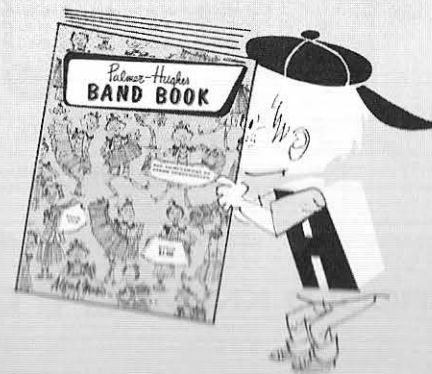
1 3 5 3 4 2 1 1

C CM CM C CM CM C CM CM C CM CM G GM GM G GM GM G GM GM G GM GM

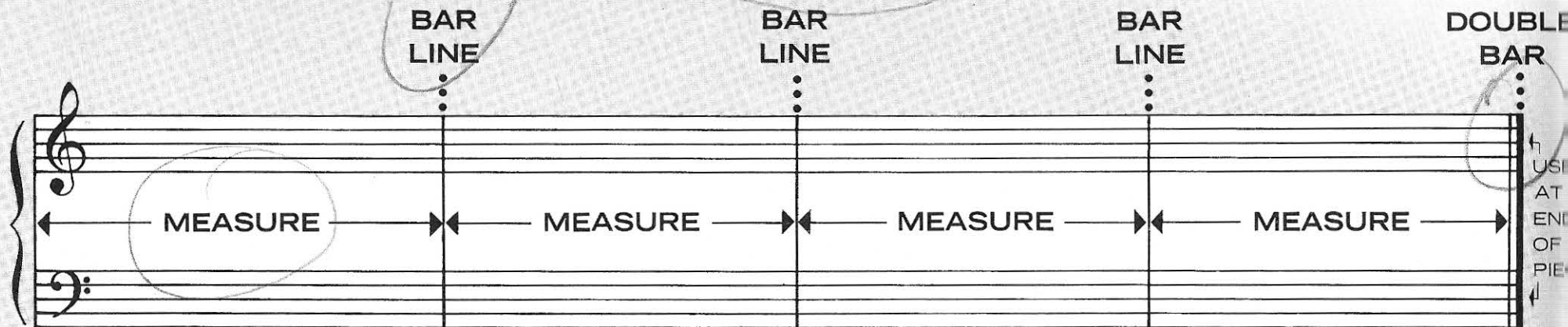
C CM CM C CM CM C CM CM C CM CM G GM GM G GM GM C CM CM C CM CM

Btss chord chord

THE PALMER-HUGHES BAND BOOK WHICH
UTILIZES ALL SOLOS OF BOOK 1 IN BAND
ARRANGEMENTS MAY NOW BE INTRODUCED!



THE GRAND STAFF



HOW TO TELL CHORDS FROM BASSES

CHORDS ARE WRITTEN ABOVE THIS LINE.
BASSES ARE WRITTEN BELOW THIS LINE.

BASS STEMS POINT UP!
CHORD STEMS POINT DOWN!

WHEN BASS AND CHORDS ARE PLAYED TOGETHER BOTH NOTES ARE ON ONE STEM, WHICH MAY POINT EITHER WAY...

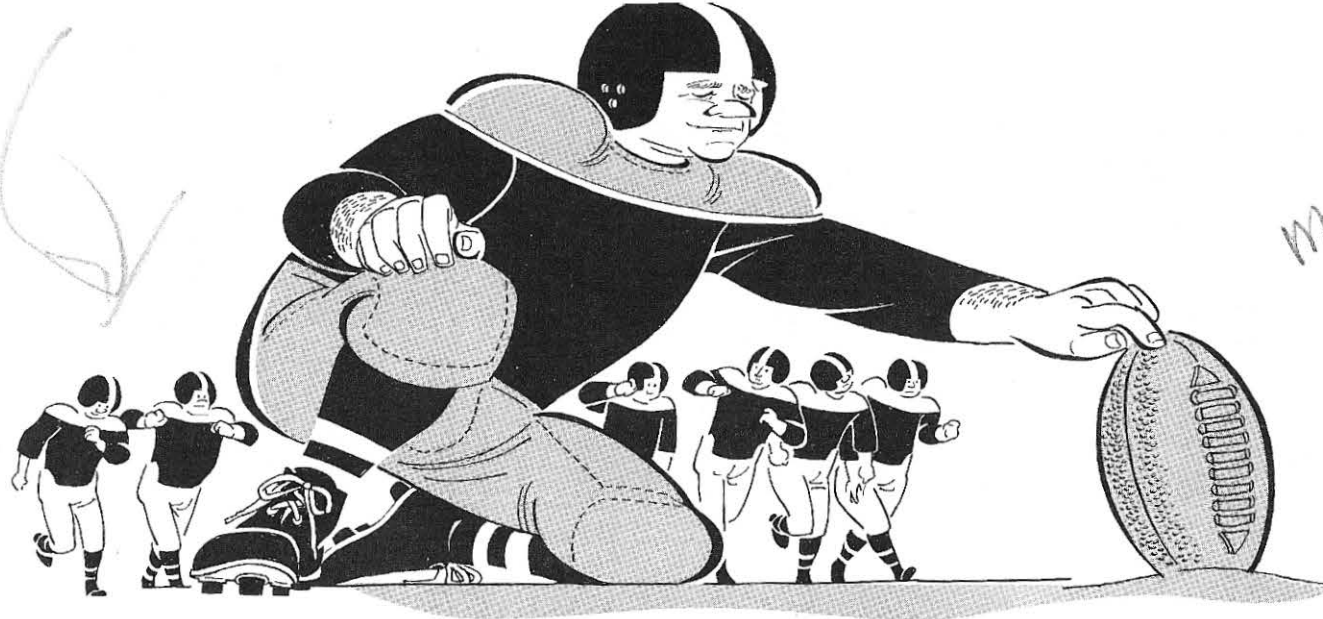
P

H

PLAY:

YOU SHOULD KNOW C, C CHORD, G, G CHORD BY RECOGNITION!

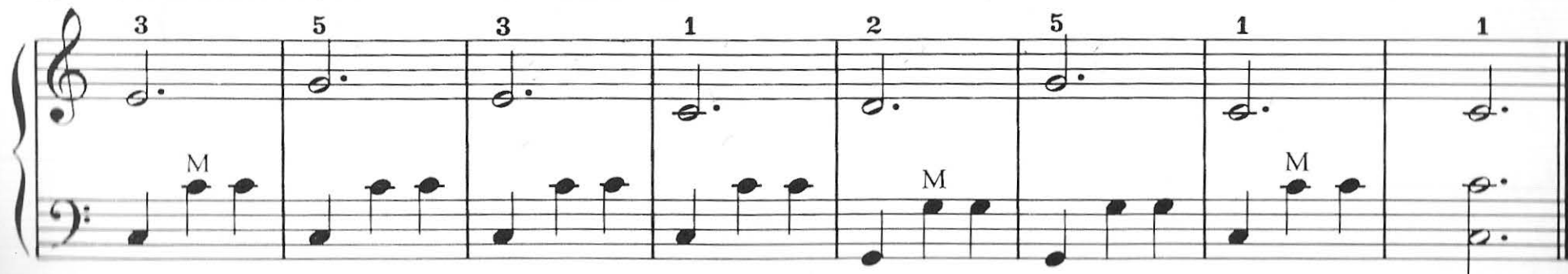
memorize
Dec 5-08



THE KICK-OFF!



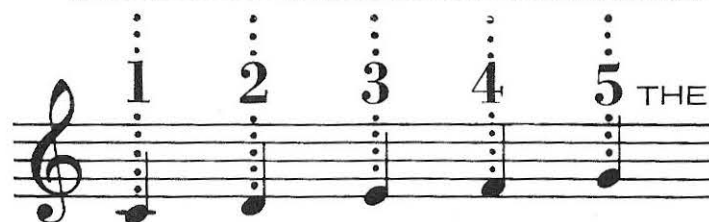
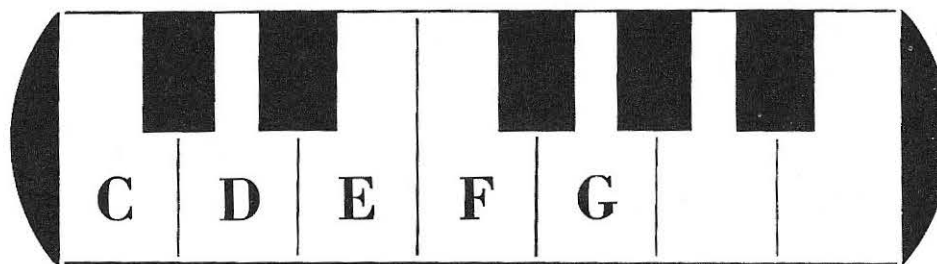
LETTER NAMES IN BASS HAVE BEEN PURPOSELY OMITTED!



"BATTER-UP" and **"THE KICK-OFF"** may be played as a **DUET!**

MAGIC PAGE

THIS IS CALLED THE MAGIC PAGE, BECAUSE IF YOU DO EXACTLY AS IT SAYS EVERY DAY FOR ONE WEEK, YOU WILL NEVER HAVE ANY TROUBLE READING NOTES.



THE NUMBERS SHOW WHICH FINGERS TO USE

THE NOTES SHOW WHICH KEYS TO PLAY



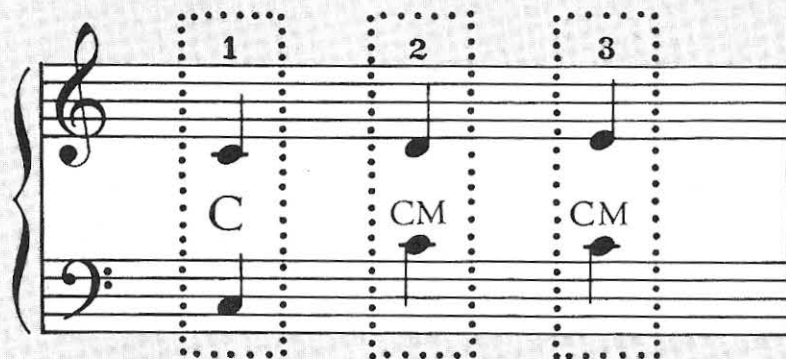
1 . NAME EACH NOTE.

2 . PLAY EACH NOTE. DO THIS **DAILY!**



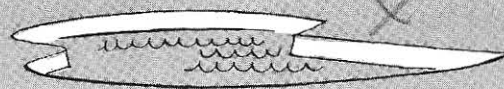
WARM-UP TIME

DRILL 1. PLAY NOTES IN EACH BRACKET TOGETHER



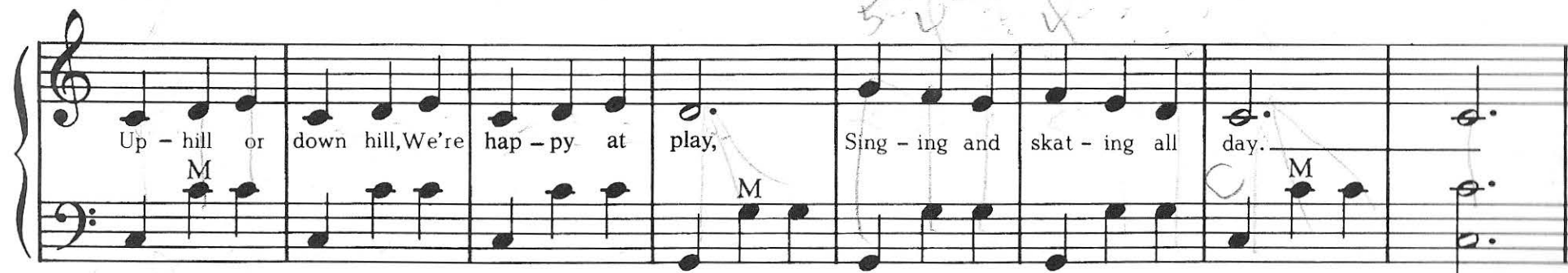
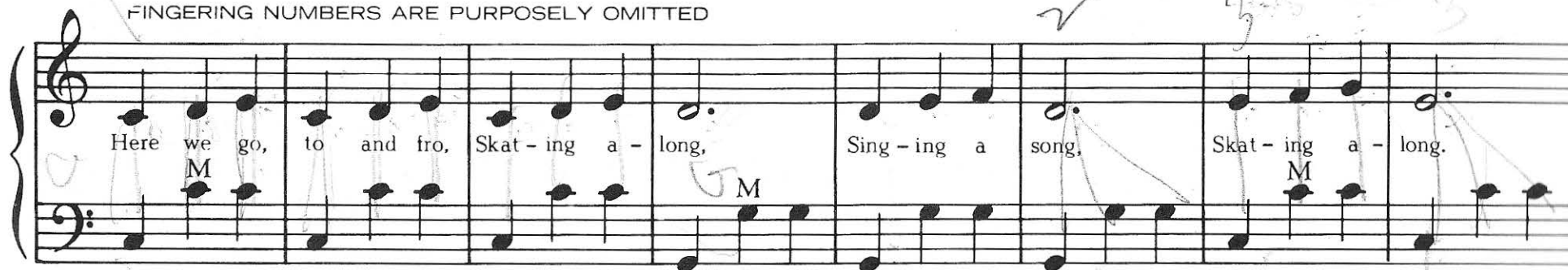
DRILL 2. REPEAT UNTIL SMOOTHNESS IS ATTAINED





SKATING

FINGERING NUMBERS ARE PURPOSELY OMITTED

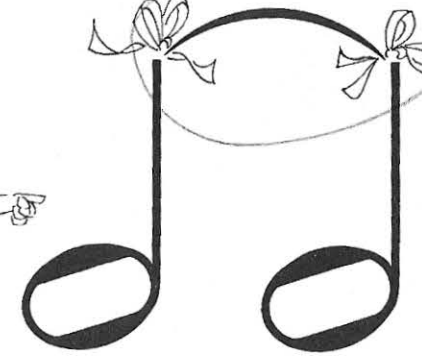


PRACTICE EACH PIECE IN 3 WAYS:



TIED NOTES

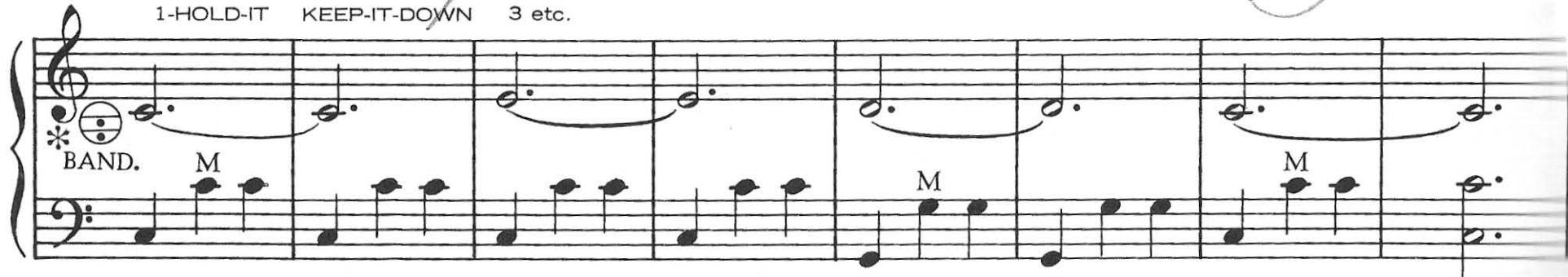
Tie = Hold



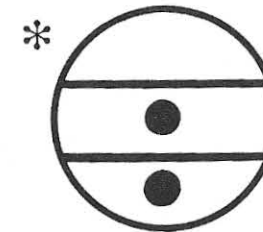
WHEN TWO NOTES OF THE SAME LINE OR SPACE HAVE A CURVED LINE BETWEEN THEM, THEY ARE CALLED "TIED NOTES". THE SECOND OF

THE TWO NOTES IS HELD DOWN—NOT STRUCK AGAIN

1-HOLD-IT KEEP-IT-DOWN 3 etc.



GO 'WAY



THIS IS A SHIFT MARK. IF YOU HAVE A 120 BASS ACCORDION YOU MAY USE THE PROPER SHIFT, WHICH WILL MAKE THE MUSIC SOUND MUCH BETTER!



F BASS IS BELOW C

Go 'way from my back yard, Don't call an - y more.

M M M M M M

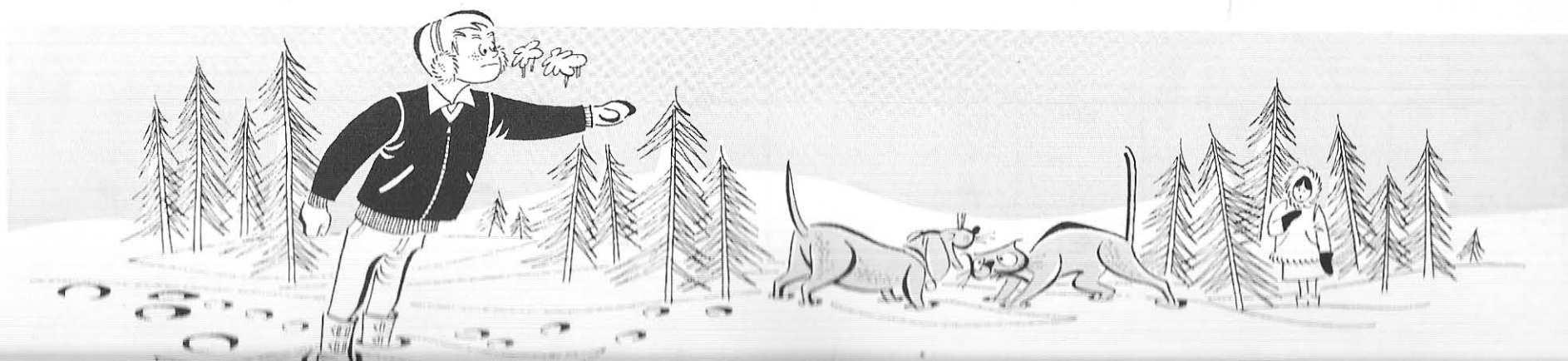
HOLD

I'm thru with your fight - ing, Why must you be bad?

M M M M M M

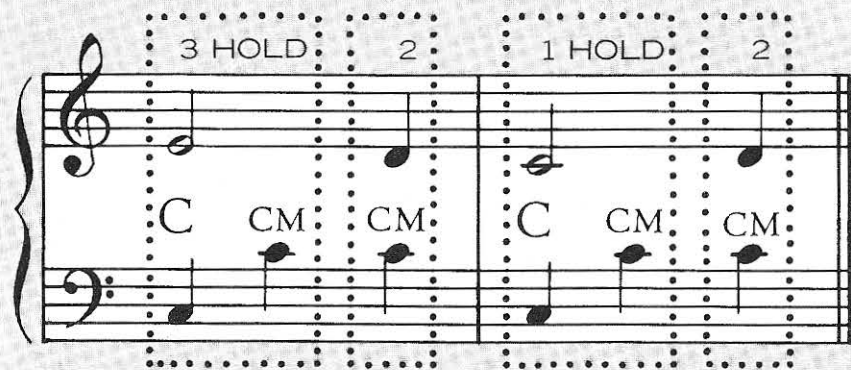
We could be such good pals, And we'd al - ways be mer - ry and glad.

M M M M M M

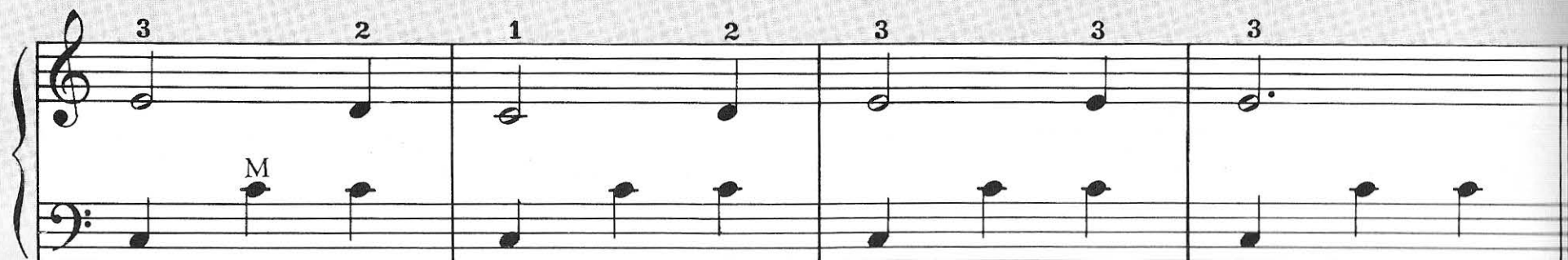


WARM-UP TIME

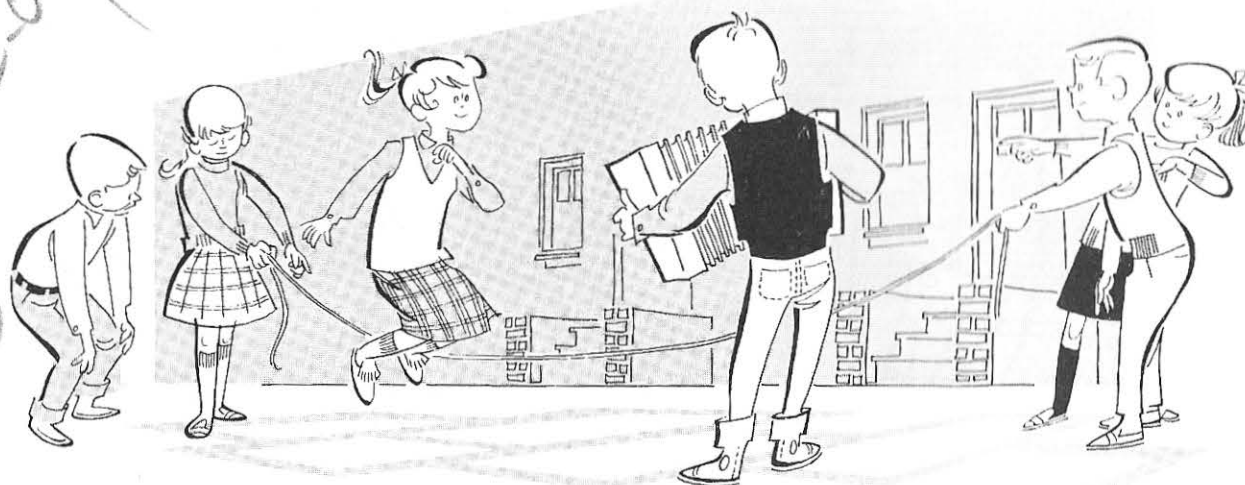
DRILL 1 • LEARN EACH BRACKET SEPARATELY



DRILL 2 • REPEAT UNTIL SMOOTHNESS IS ATTAINED



Handwritten notes:
Helen
Jan 209
XALF-2
7A4



MERRILY WE PLAY ALONG

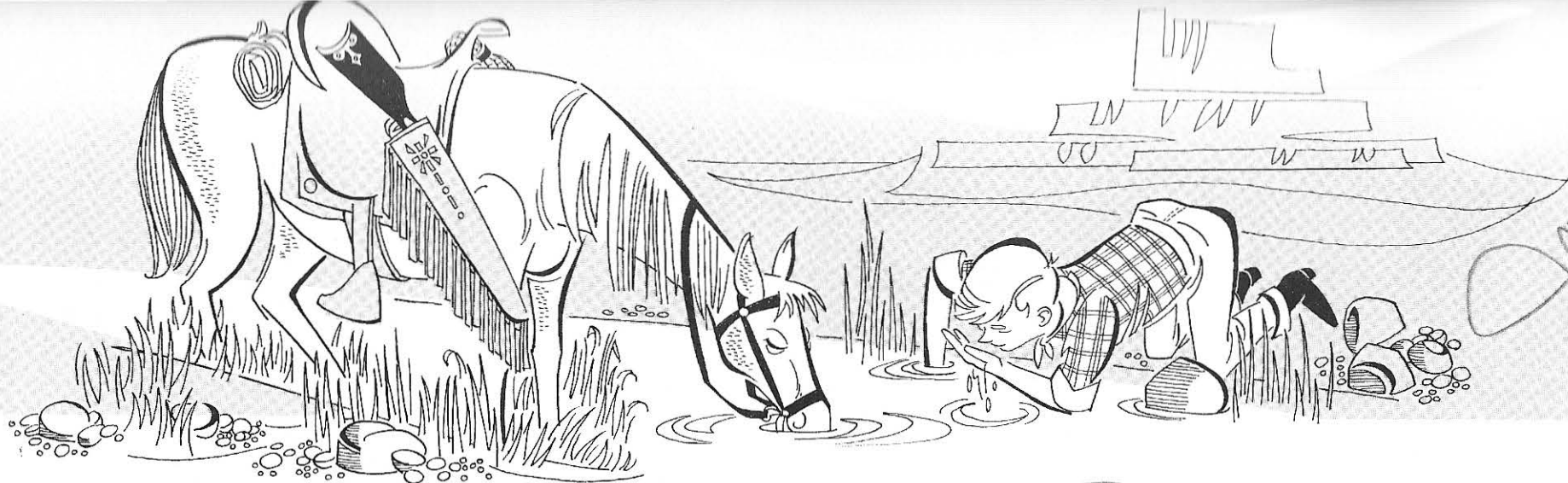
Handwritten notes: *2 1 2 3 3 3*

3

CLARINET M

Mer - ri - ly we play a - long, play a - long, play a - long,

Mer - ri - ly we play a - long, Till we learn this song.



HORSE SENSE

1

BANDONEON

I'm rid - ing the plains on my fav - o - rite horse, His

M M M

SLUR • PHRASE MARK

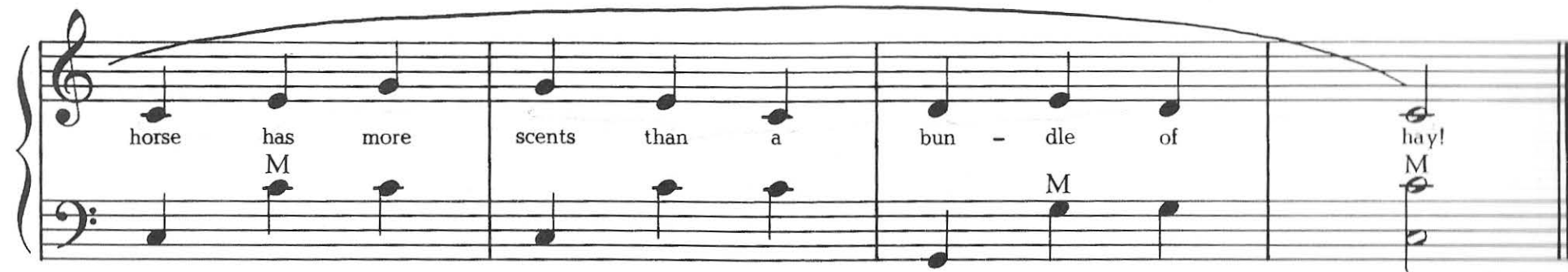
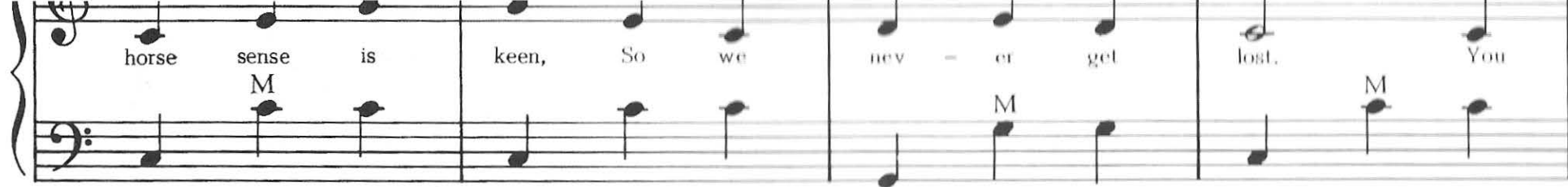


REST •

A SIGN OF
SILENCE

SLUR •

THIS CURVED LINE IS CALLED A SLUR, IT DIVIDES THE MUSIC INTO PHRASES. SLURRED NOTES SHOULD BE CONNECTED TOGETHER AS SMOOTHLY AS POSSIBLE. A PHRASE IS A MUSICAL SENTENCE.



ALWAYS LOOK AT YOUR MUSIC...
NOT YOUR HANDS!

WARM-UP TIME

ALTERNATE
BASS



FOUR NOTES IN EACH MEASURE (ONE BASS AND **THREE** CHORDS)

Handwritten annotations: *circles around notes, 'M' above notes, '1 3 2 1' above the first system, and '1 1 1 2 3 HOLD 3 HOLD 3 HOLD IT 5 1 HOLD IT DOWN' above the second system.*

System 1: Four measures of music. The bass line consists of quarter notes. The treble line consists of half notes. The notes are: G2, B1, D2, F2 (first measure); G2, B1, D2, F2 (second measure); G2, B1, D2, F2 (third measure); G2, B1, D2, F2 (fourth measure).

System 2: Four measures of music. The bass line consists of quarter notes. The treble line consists of half notes. The notes are: G2, B1, D2, F2 (first measure); G2, B1, D2, F2 (second measure); G2, B1, D2, F2 (third measure); G2, B1, D2, F2 (fourth measure).

System 3: Four measures of music. The bass line consists of quarter notes. The treble line consists of half notes. The notes are: G2, B1, D2, F2 (first measure); G2, B1, D2, F2 (second measure); G2, B1, D2, F2 (third measure); G2, B1, D2, F2 (fourth measure).

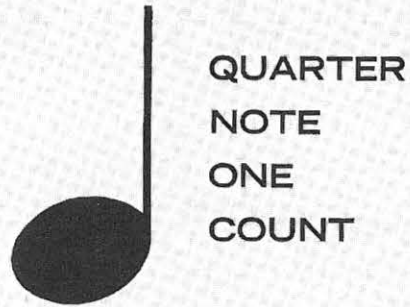
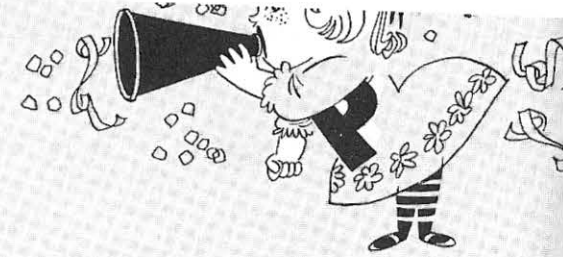


3 2 3 2



SOUND-OFF!

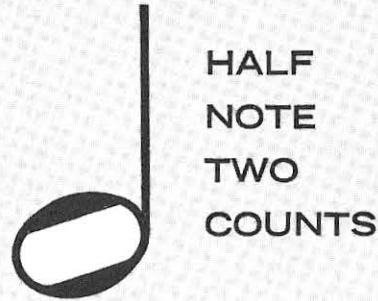
(HOW TO COUNT TIME)



QUARTER
NOTE
ONE
COUNT



COUNT: 1 2 3 4



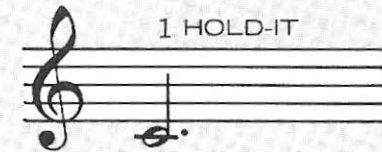
HALF
NOTE
TWO
COUNTS



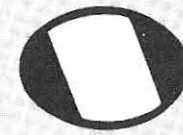
COUNT: 1 2 3 4



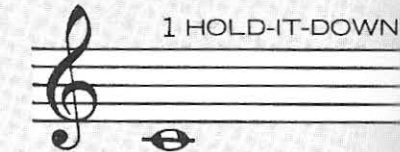
DOTTED
HALF NOTE
THREE
COUNTS



COUNT: 1 2 3



WHOLE
NOTE
FOUR
COUNTS



COUNT: 1 2 3 4

TIME SIGNATURES

EACH PIECE OF MUSIC SHOULD HAVE NUMBERS AT THE BEGINNING, CALLED **TIME SIGNATURES**. THESE NUMBERS TELL US HOW TO COUNT TIME.

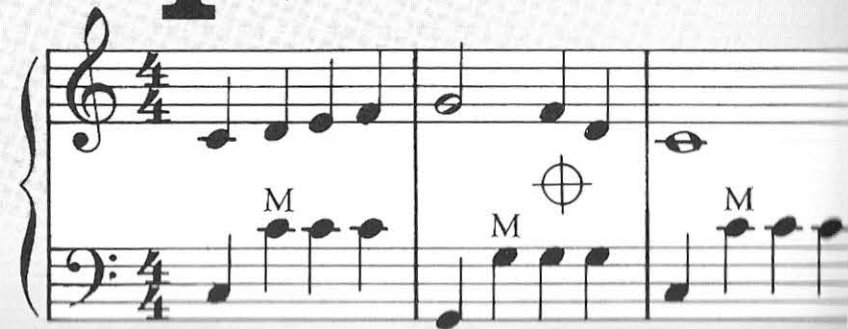
3/4

THE TOP NUMBER TELLS US TO COUNT THREE TO EACH MEASURE
.....
THE BOTTOM NUMBER TELLS US THAT A QUARTER NOTE GETS ONE COUNT

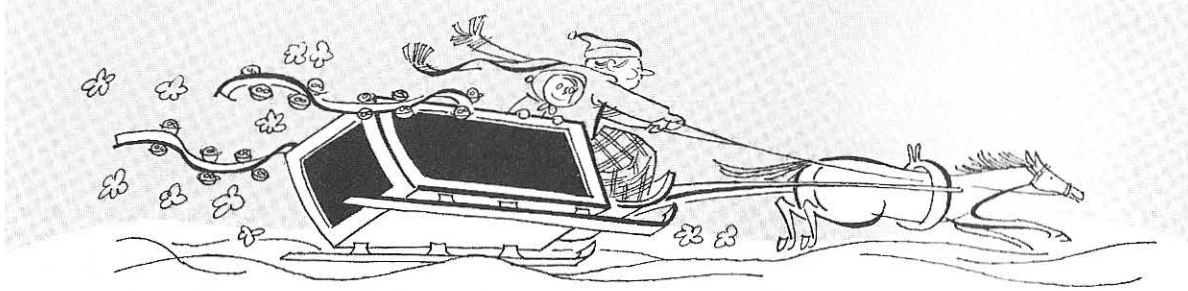


4/4

COUNT FOUR TO EACH MEASURE
.....
A QUARTER NOTE GETS ONE COUNT



IMPORTANT! FILL IN THE MISSING TIME SIGNATURES OF SONGS ALREADY LEARNED



JINGLE BELLS

FILL IN THE TIME SIGNATURE

3

CLARINET

Jin - gle bells, jin - gle bells, jin - gle all the way! Oh what fun it

M M F FM M M

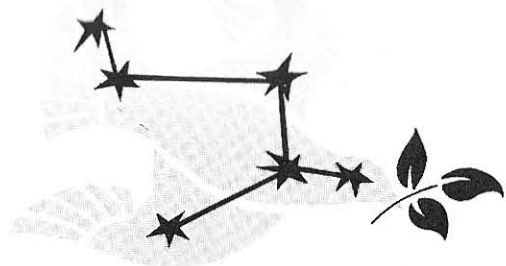
is to ride a one horse o - pen sleigh! Jin - gle bells, jin - gle bells,

M D DM DM DM M M

D BASS IS ABOVE **G**

jin - gle all the way! Oh what fun it is to ride a one horse o - pen sleigh!

M M M M M M



ALL THROUGH THE NIGHT

(WITH ORGAN STYLE BASS)

CLARINET

Sleep, my child, and peace at - tend thee, All through the night.

M M M M M

5 2 3 5 3 4


THIS IS CALLED **B** FLAT CHORD. IT IS JUST BELOW **F** CHORD.

Guard - ian an - gels God will send thee, All through the night.

M M M M M

4 5 2 3 5 3 4



- * FOR A VERY NICE EFFECT REPEAT THE ENTIRE PIECE, USING  BANDONEON, THE SECOND TIME.
- ** STUDENT MAY PLAY BASS AND CHORD TOGETHER IN EACH MEASURE, IF THE TEACHER PREFERS.





JOIN THE FUN!

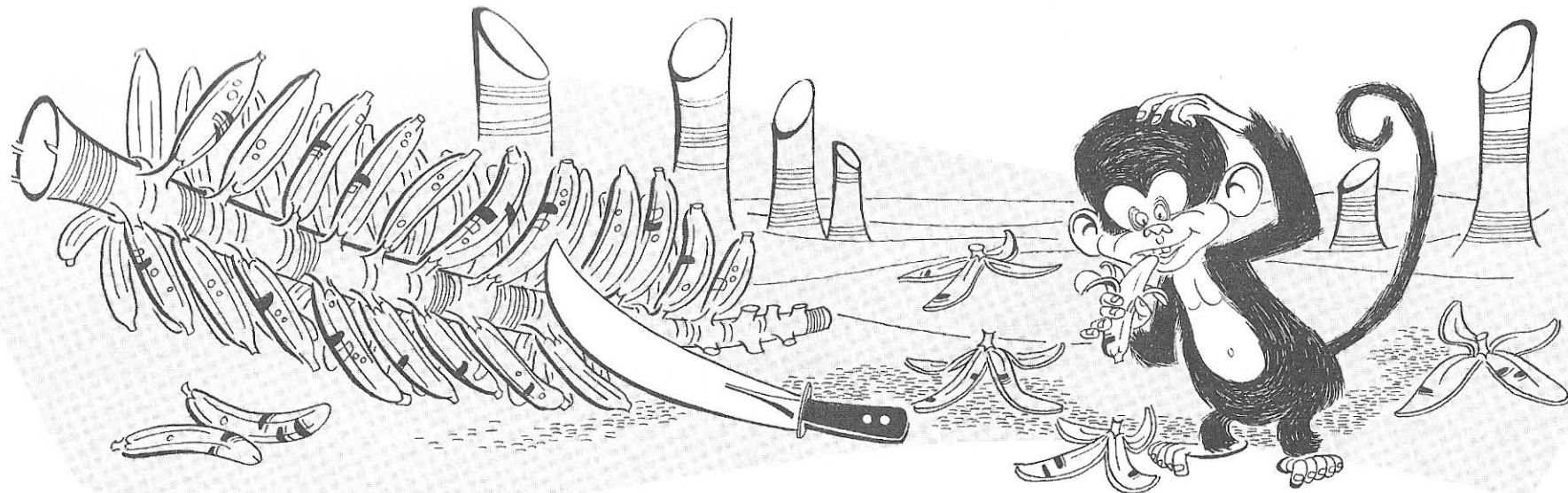
BANDONEON

Ev-ry one join the fun, Laugh and sing your cares a-way. Come and play ev-ry day, We can have such fun.

M M M M M M M

We'll go swimming in the sound, That's where laugh-ter's al-ways found. Come with me and you'll see, We'll have lots of fun!

M M M M M M M



CHARLIE THE CHIMP!

5

CLARINET

Now I will tell a tale, Most pe - cu - liar tale.

M M M M M

'Bout a Chimp named Char - lie, Boy he could sing. Most a - ma - zing thing.

M M M M M

He'd sing loud and strong, Sang the whole day long, just one song! *Fine*

M M M M

Char - lie sang the same song, on - ly one he knew!

M M M M

If you don't be - lieve me, Just go to the zoo!

M M M M

D.C.al Fine

Da Capo al Fine

MEANS REPEAT FROM
THE BEGINNING
AND PLAY TO THE
END (**Fine**).

IT IS USUALLY
ABBREVIATED
D.C. al Fine

1

Fine Da Capo al Fine

2

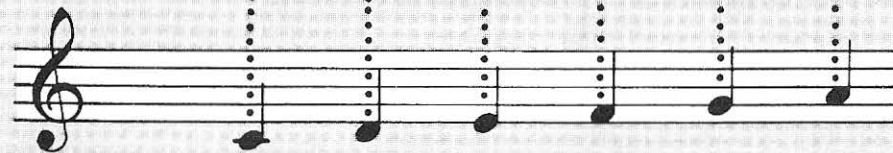
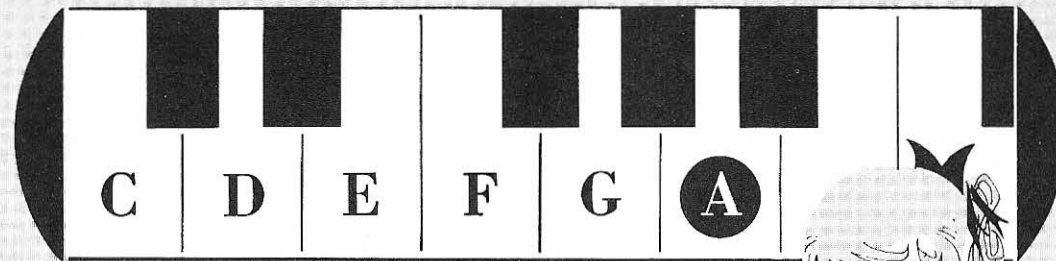
Fine Da Capo al Fine

3

Fine Da Capo al Fine



INTRODUCING A



FIVE FINGERS CAN PLAY SIX NOTES!



SECOND
FINGER ON E

DREAMING

I like sunshine and flow - ers, I like laughter and fun.

BANDONEON M

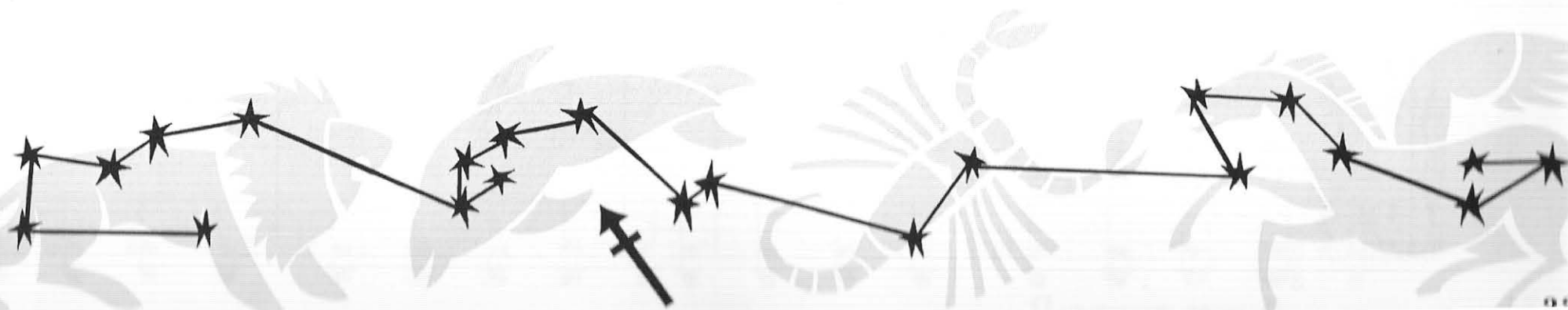
2

I like spend - ing my hours — Dream - ing of things that are fun. Dream - ing of

things that are fun. Who cares what I leave un - done? So I just

STRETCH

Hmm, Hmm, Hmm, Hmm, Dreaming of things that are fun!





INDIAN SONG

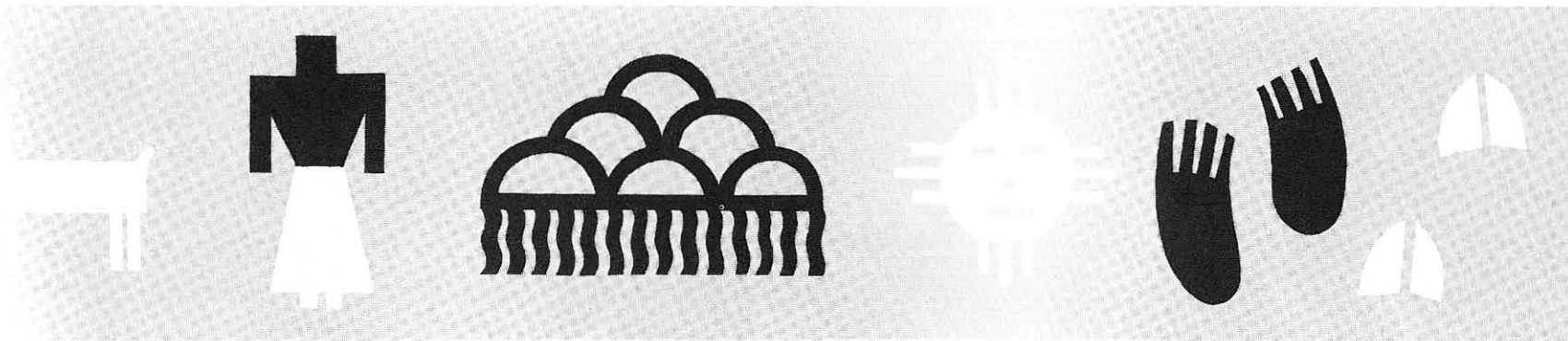
1

BAND. I A A A A
D D D D

know what the In - dians know.

3

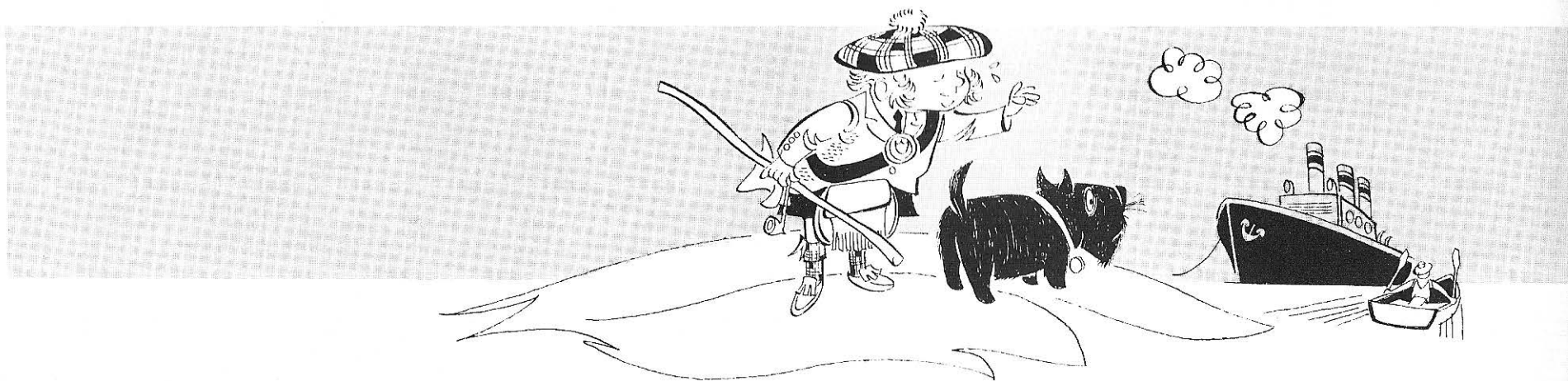
A BASS IS ABOVE D



I go where the In - dians go. *Fine*

I watch Big Chief smoke his peace pipe. To the pa - poose I'm a friend.

We go hunt - ing in the for - est, We are broth - ers to the end! *D.C. al Fine*



INCOMPLETE MEASURE

NOTE THAT THE FIRST MEASURE IS INCOMPLETE. START ON THE THIRD COUNT. THE FIRST AND SECOND COUNTS ARE FOUND IN THE LAST MEASURE.

MY BONNIE

CLARINET

1 5 4 3 4 3 2 2 1 1 5

My Bon - nie lies o - ver the o - cean My Bon - nie lies o - ver the sea My

B \flat B \flat M B \flat M

M M M

2

Bon - nie lies o - ver the o - cean Oh, bring back my Bon - nie to me.

M M M M M

BANDONEON

1 4 1 4 3 2

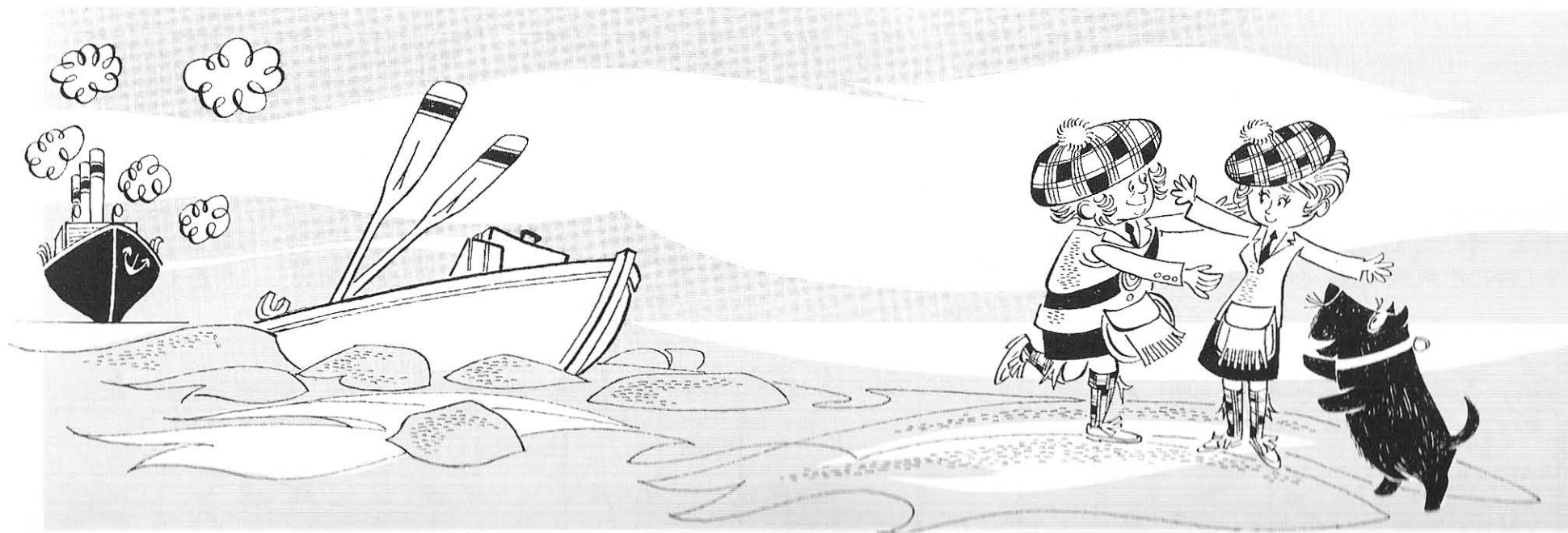
Bring back, bring back, Oh, bring back my Bon - nie to me, to me.

M M M M M

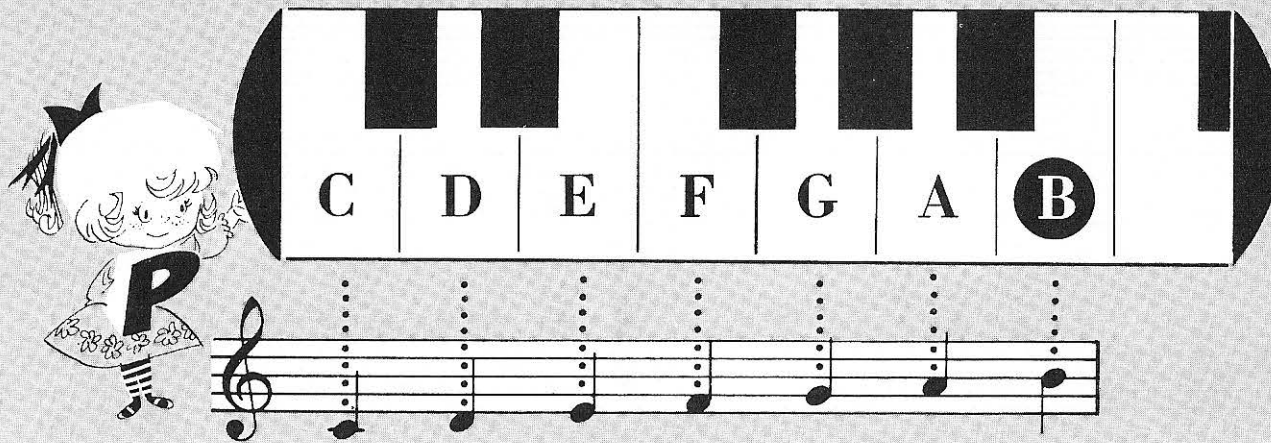
1 4 1 4

Bring back, bring back, Oh, bring back my Bon - nie to me. —

M M M M M

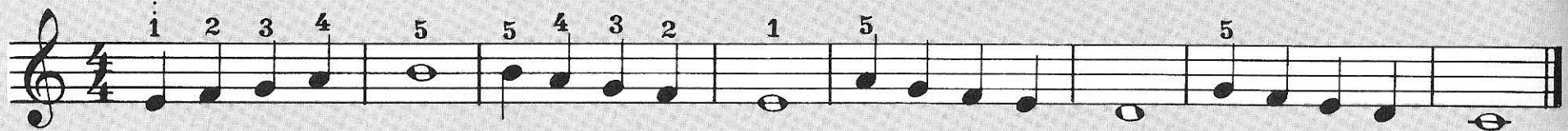



INTRODUCING *B*



FIVE FINGERS CAN PLAY SEVEN NOTES!

THUMB ON **E**



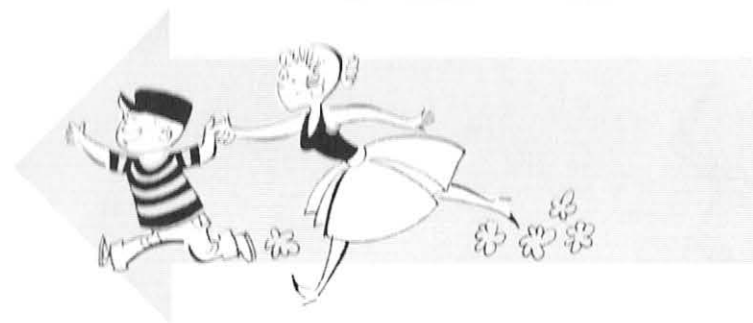
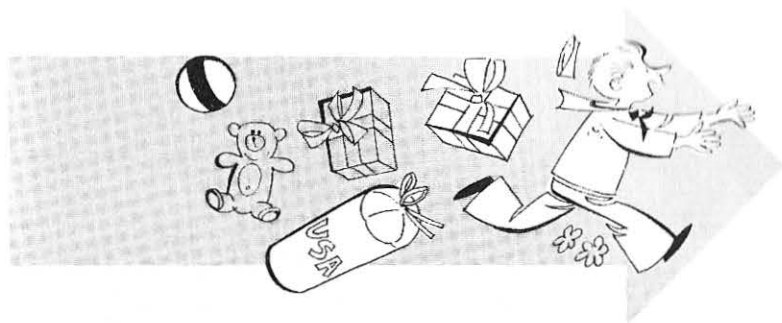
 = QUARTER REST
SILENCE FOR ONE COUNT

THERE'S NO PLACE LIKE HOME

5 5 1 5 4 4 1 4 3

My Dad's seen ev-'ry sight, Spain, Rome, Pa-ris at night.

BANDONEON M M M M M M M



5

Trains, ships, e - ven by air, My Dad's been ev - 'ry - where. *Fine*

M

1 1 2 1 3 5 5 3 3 2

He liked In - do - Chi - na, And North Ca - ro - li - na, But there's just one place to be. Though




M

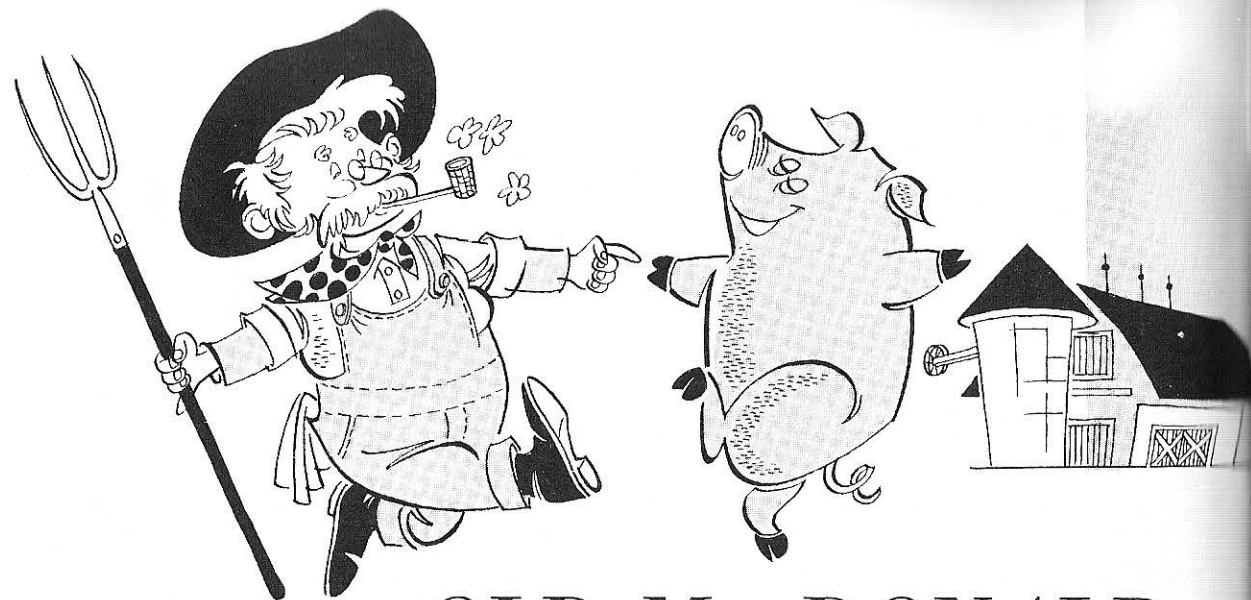
1

the world may be splen - did His tra - vels have end - ed. He loves home with Mom and me.

M

D.C. al Fine

 = 1 COUNT
 = 2 COUNTS
 = 4 COUNTS



OLD MacDONALD

BANDONEON

3 1 5 1
 Old Mac - don - ald had a farm, E - I - E - I - O! And
 M M M M

3 5 1
 on that farm he had a duck, E - I - E - I - O! A
 M M M M



quack quack here, A quack quack there, Here a quack quack, There a quack quack.

Old Mac - don - ald had a farm, E - I - E - I - O!

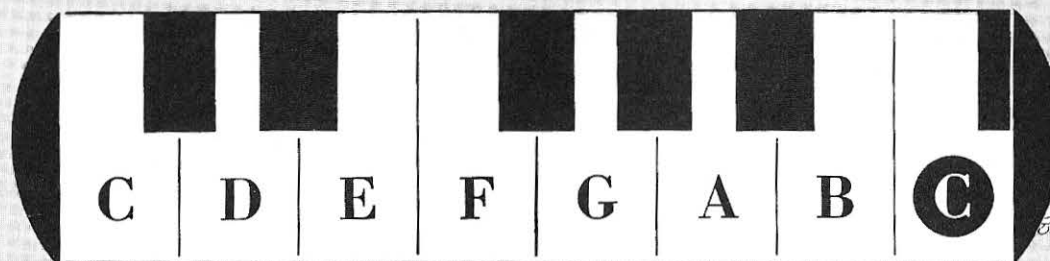
M M M M

INTRODUCING A NEW C

WE NOW HAVE
A FULL OCTAVE
(8 NOTES)

AND WE CAN
PLAY THE

C
SCALE



FIVE FINGERS CAN PLAY EIGHT NOTES!

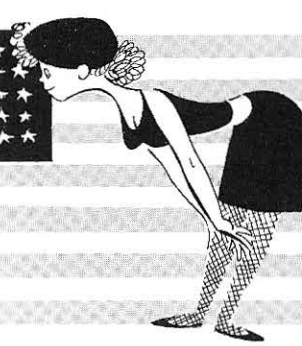
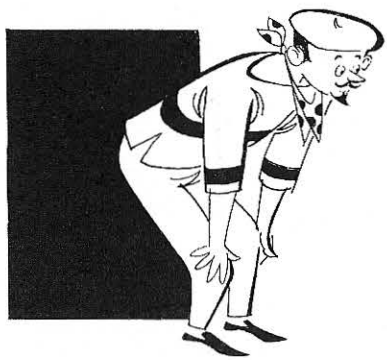


THUMB UNDER THIRD FINGER

THIRD FINGER OVER THUMB

THE CAN-CAN





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

Pol - ka, Do the dance that you can see in Gay Pa - ree, Yes

M M M

1 5 5 4 5 2 3

Let's do the Can Can Pol - ka, I'll teach you this

M M M

1 2 2 4

Pol - ka, Fol - low me and soon you'll find that you can.

M M M

USE CORRECT FINGERING - IT IS ESSENTIAL FOR SMOOTH PLAYING.



VEGETABLES ON PARADE

3 4 5

BANDONEON

M

You must eat, with your meat, Vege - ta - bles each day!

M M M

4 1 3 2

I like car - rots you like green peas, But we both a - gree. Most de - fi - nit - e -

M M M



1 3 2 1 5

ly, Most de - fi - nit - e - ly! That to be health - y, You must eat your

M M M



1 2

Vege - ta - bles each day. Yes, you must eat, with your meat, Vege - ta - bles each day.

M M M M M

20 QUESTIONS



1.  = _____ clef sign.  = _____ clef sign.


2. Bar lines divide music into _____.


3.  = _____ note. It gets _____ counts.

4.  = _____ note. It gets _____ count.

5.  = _____ note. It gets _____ counts.


6.  = _____ note. It gets _____ counts.

7.  This curved line is a _____.

8.  This curved line is a _____.

9. A phrase is a musical _____.

10. Rests are signs of _____.

11.  = a _____ rest. It gets _____ counts.

12.  = a _____ rest. It gets _____ counts.

13.  = a _____ rest. It gets _____ counts.

14. Fine means _____.

15. D. C. al Fine means _____.

16.  This is a _____.

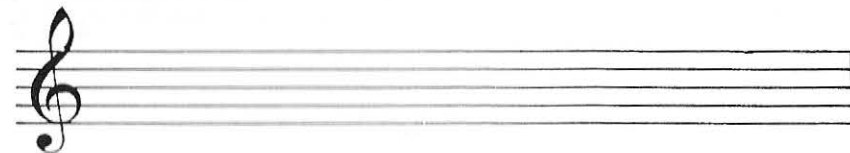
17. It indicates _____ counts in each measure and a _____ note gets one count.

18. When a piece starts with an incomplete measure, the missing counts are found in the _____ measure.

19. Write the names under the following notes:



20. Write a "C" scale with correct fingering.



Certificate of Promotion



This certifies that



has mastered and perfected
Book One of the Palmer-Hughes Accordion Course
and is hereby promoted into

Book Two of the Palmer-Hughes Accordion Course
or Book Two A of the Palmer-Hughes Prep Accordion Course

Teacher _____

Date _____

**OF THE
12 AND 120
BASS ACCORDION**

