

Accordion to the top

Book Two

Iwan Michailov

and
Hans van Schuppen



www.les-editions-du-nord.com • info@les-editions-du-nord.com

Inhoudsopgave

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Voorwoord

Deze nieuwe methode is voor iedereen die plezier wil beleven aan het bespelen van een accordeon.

De kracht van deel 2 van deze methode is dat de opbouw zeer geleidelijk gaat en naadloos aansluit bij deel 1. Dit is mogelijk doordat naast een aantal populaire songs gebruik gemaakt wordt van zelf gecomponeerd materiaal. Daarnaast wordt enige elementaire theorie uitgelegd.

In deel 2 worden technieken verder uitgebreid zoals onder- en overzetten van vingers, gebruik van achtste-noten en spelen in andere toonsoorten.

Veel succes en speelplezier.

*Iwan Michailov
en
Hans van Schuppen*

This method is for everyone who wants to derive pleasure from playing the accordion.

Part 2 strong points are its steady increase in difficulty and its direct follow-up to part 1. It consists of a number of popular songs as well as pieces composed by the authors. The authors have also included several elementary theory concepts to help you in your understanding of the music.

In part 2, technique is expanded to include things such as under and over placement of the fingers, the use of eighth notes and playing in different key signatures.

We wish you success and pleasure with the accordion.

Iwan Michailov

and

Hans van Schuppen

Let in de song "Drink To Me Only" op de vingerzetting vanaf maat 17 en in de bas de begeleiding van maat 8 en 16.

In the following song, pay attention to the fingering from measure 17 onwards and the bass accompaniment of measures 8 and 16

Drink To Me Only With Thine Eyes

Oefening 2 / Exercise 2 :

Musical score for the first system of the exercise. It consists of two staves. The top staff is in treble clef, 3/4 time, and has a dynamic marking of **p**. The bottom staff is in bass clef, 3/4 time. The notes are labeled with chords: C, c, c, G, g7, g7, C, c, c, F, f, f. The bass staff features continuous eighth-note patterns.

Musical score for the second system of the exercise. It consists of two staves. The top staff has a dynamic marking of **f**. The bottom staff features continuous eighth-note patterns. The notes are labeled with chords: C, c, c, G, g7, g7, C, c, c, c, c.

Musical score for the third system of the exercise. It consists of two staves. The top staff has a dynamic marking of **mf**. The bottom staff features continuous eighth-note patterns. The notes are labeled with chords: C, c, c, G, g7, g7, C, c, c, F, f, f.

Musical score for the fourth system of the exercise. It consists of two staves. The top staff has a dynamic marking of **mf**. The bottom staff features continuous eighth-note patterns. The notes are labeled with chords: C, c, c, G, g7, g7, C, c, c, c, c.

mp

Dit is de afkorting van mezzo piano en betekent matig zacht spelen.
Let ook op de vingerspreiding in maat 1.

This is the abbreviation for the term mezzo piano. It tells us to play medium soft. Pay attention to the finger extension in measure 1.

Let op je balgwisselingen. Als het stuk met een opmaat begint wissel je met de balg altijd voor de opmaat.
Zie voorbeeld.

Pay attention to the alternation of the bellows. If the piece begins on the upbeat, you always change the bellows before the upbeat. See the example.

On Top of Old Smokey

Oefening 4 / Exercise 4 :

The musical score consists of three staves of music for a band instrument, likely bassoon. The music is in 3/4 time. The first staff starts with a treble clef, a bass clef, and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff starts with a bass clef and a key signature of one sharp. The music includes dynamic markings such as **mp**, **f**, and **1**, **2**, **3**, **4**, **5**. The first three measures show a melodic line with fingerings and bellows changes. The last two measures show sustained notes and bellows markings.



Oefening 9 / Exercise 9:

Tel : 1 2 3 4 1 en 2 en 3 en 4 en 1 2 en 3 4 en 1 en 2 3 en 4
 Count : 1 2 3 4 1 and 2 and 3 and 4 and 1 2 and 3 4 and 1 and 2 3 and 4

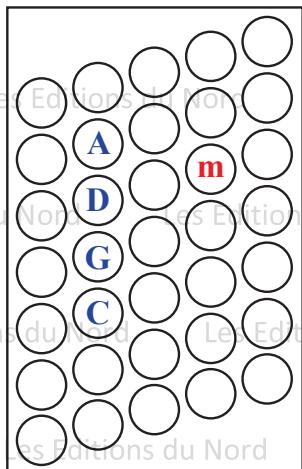


Probeer deze oefening ook met de C bas te spelen, bv. 4-3-4-3 of 4-3-3-3 (4 is grondbas en 3 is majeur akkoord). Alleen de eerste achtste noot krijgt een bas, de tweede achtste noot klinkt vrij.

De volgende song bevat ritmische elementen uit oefening 9. Let ook op de bas in de laatste twee maten.

Try this exercise using C in the bass; example 4-3-4-3 or 4-3-3-3 (4 is the bass ground tone and 3 is the major chord). The first eighth note is the only one that the bass is played with; the second eighth note is free. The following song contains rhythmic elements from exercise 9. Pay attention to the bass in the last two measures.





De a mineur bas ligt boven de d mineur bas, zie de tekening van de bassen.
The a minor bass is found above the d minor bass. See the illustration

Bulgarian Folk

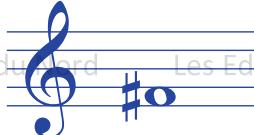
Oefening 13 / Exercise 13 :

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Een kruis voor een noot betekent dat deze noot een halve toon verhoogd moet worden. In maat 6 en 22 wordt de f een fis. De fis is de zwarte toets rechts boven de f.

The sharp placed before a note means that this note is raised $\frac{1}{2}$ step. In measures 6 and 22 the f becomes an f sharp. The f sharp is the black note to the right of f.

Late Evening

Oefening 19 / Exercise 19 :

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1 p



C c c

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fis



G G7 G7 D dm dm

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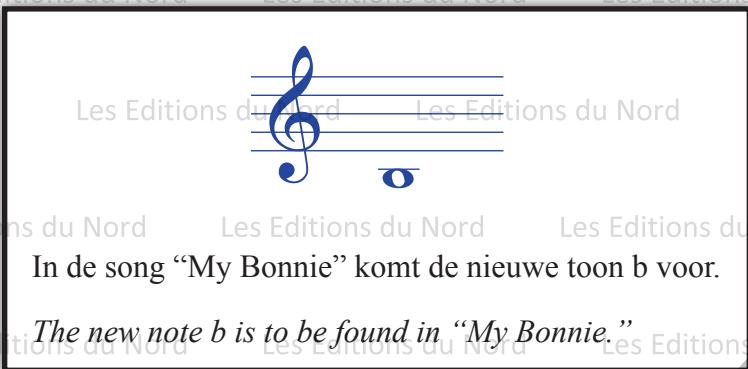
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1 2 4



C C C F f f



*Moderato betekent matig snel spelen.
Moderato tells us to play medium fast*

My Bonnie

Oefening 25 / Exercise 25 :

A musical score page featuring two staves. The top staff is in treble clef with a key signature of one sharp, and the bottom staff is in bass clef with a key signature of one sharp. Measure 11 starts with a half note in the treble clef staff followed by a whole note in the bass clef staff. Measure 12 begins with a dotted half note in the treble clef staff, followed by a sixteenth-note pattern in the bass clef staff consisting of three groups of four notes each, separated by vertical bar lines.

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is in common time. Measures 1-4 show a melodic line in the treble clef staff with eighth-note patterns. Measures 5-8 show a harmonic pattern in the bass clef staff with eighth-note chords. Measures 9-12 continue the melodic line in the treble clef staff. Measures 13-16 show a harmonic pattern in the bass clef staff. Measures 17-20 continue the melodic line in the treble clef staff. Measures 21-24 show a harmonic pattern in the bass clef staff. Measures 25-28 continue the melodic line in the treble clef staff. Measures 29-32 show a harmonic pattern in the bass clef staff. Measures 33-36 continue the melodic line in the treble clef staff. Measures 37-40 show a harmonic pattern in the bass clef staff. Measures 41-44 continue the melodic line in the treble clef staff. Measures 45-48 show a harmonic pattern in the bass clef staff. Measures 49-52 continue the melodic line in the treble clef staff. Measures 53-56 show a harmonic pattern in the bass clef staff. Measures 57-60 continue the melodic line in the treble clef staff. Measures 61-64 show a harmonic pattern in the bass clef staff. Measures 65-68 continue the melodic line in the treble clef staff. Measures 69-72 show a harmonic pattern in the bass clef staff. Measures 73-76 continue the melodic line in the treble clef staff. Measures 77-80 show a harmonic pattern in the bass clef staff. Measures 81-84 continue the melodic line in the treble clef staff. Measures 85-88 show a harmonic pattern in the bass clef staff. Measures 89-92 continue the melodic line in the treble clef staff. Measures 93-96 show a harmonic pattern in the bass clef staff. Measures 97-100 continue the melodic line in the treble clef staff.