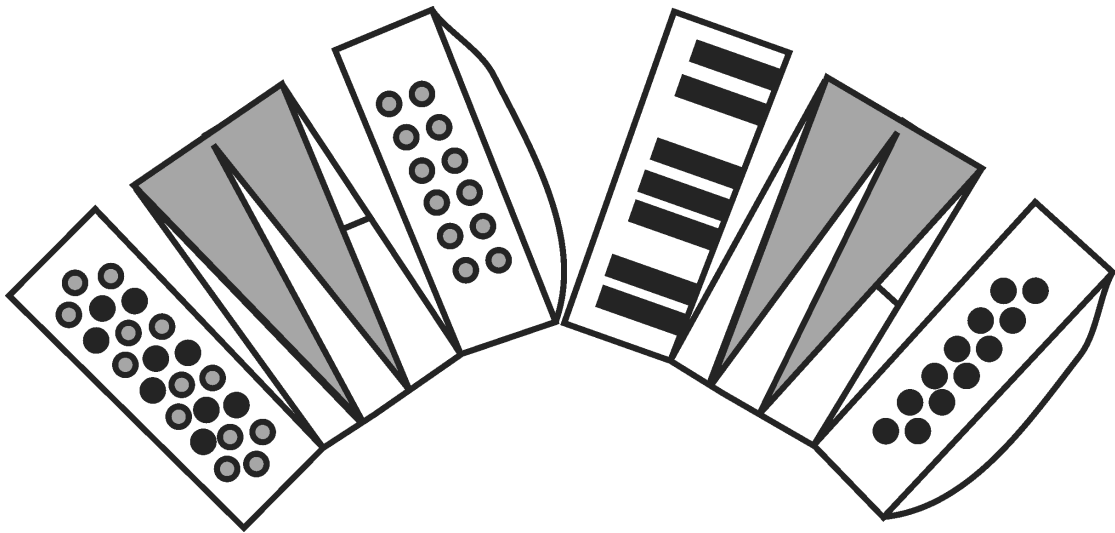


# Palmer & Hughes

## Book 3 – Session 2

### Instruction and Companion Material

**Presenters**  
**Shelia Lee & Mark Ropel**



**Master the Accordion Workshops**

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## ***Session 2***

### **Review of BK 3 SKILLS:**

During your practice sessions each week – please GRAB at least one or more drills AND one or more Scales. This way – you won't have to do all the drills every practice – but will HIT them at least once each week.

#### ✓ **Review of Drills**

- **Full “All White” block & Arpeggios (1+3+5+1)**
- **Full “All MAJOR” block & Arpeggios**
- **C , G, F, D, A, & Bb Scale – Full Octaves**
- **Major then Minor Chords – All White.** Block them in rhythmic pattern. Roll them in rhythmic pattern
- **Left Hand Major Scale & Bass Solo Exercises**

### **Song #2 - PH Book 3 – Riding on the Range**

#### **Companion Songs:**

1. **Hound Dog**
2. **Don't be Cruel**
3. **Waltzing Matilda**
4. **Here Comes Santa Claus**

#### **Intro to Chord Chart**

#### **Scales in 6ths**

#### **Bass Styles Intro**

#### **More Counting Exercises**

## ***Let's Get Started:***

### ✓ **Step 1. Play First**

- Perform 3 favorite songs to warm up
- Play at performance speed with NO STOPS FOR BOO-BOOs

### ✓ **Step 2. Theory – Review of Chord Structures**

- **Learn to Read and Use Chord Chart**
- **Practice Moving between Chords**

## ✓ Step 2. Chord Practice

- **Play ALL WHITE Block & Roll Chords (CM Scale)**
  - **Say Name of each Chord as you play it**
    - CM – Dm – Em – FM – GM – Am – B (half Dim)
  - **NOW SAY – the NUMBER for each Chord**
    - I – ii – iii etc (See chart below)
- **Play ALL WHITE Block & Roll Chords (DM Scale)**
  - **Start on DM** (play chords using Key of D Scale)
  - **Say Name of each Chord as you play it**
    - DM – Em – F#m – GM – AM – Bm – C (half Dim)
  - **NOW SAY – the NUMBER for each Chord**
    - I – ii – iii etc (See chart below)
- **Notice that the Major and Minor chords fall in the same position**
  - **This will be true for ALL KEYS!**

## CHORD NUMERIC NAMES

### LEARN Basic Triads in Major Keys

The most likely chords to show up in a key are the chords that are build on the **FIRST, FOURTH, and FIFTH** tones of the scale. The easiest way to identify these triads is by numbering them using **Roman Numerals from I to vii**. You can find all the basic triads that are usually used in a key by building one triad, in the key, on each note of the scale (each scale degree).

- Capital Roman numerals are used for Major Chords (I, IV, V)
- Small Roman numerals for Minor Chords (ii, iii, vi)
- Small Roman numerals with a small circle (degrees sign – °) used for diminished chords (vii°)

C Major Scale

D Major Scale

Many folk songs and other simple tunes can be accompanied using only the I, IV, and V (or V7) chords of a key, a fact greatly appreciated by many beginning musicians.

## Chord Chart for ALL KEYS

KEY		Third		Fifth	Relative Minor	7th (flatted)	
I	II	III	IV	V	VI	VII	I
I			IV	V7			
<b>C</b>	D	E	F	G	A	B	C
<b>D</b>	E	F#	G	A	B	C#	D
<b>E</b>	F#	G#	A	B	C#	D#	E
<b>F</b>	G	A	Bb	C	D	E	F
<b>G</b>	A	B	C	D	E	F#	G
<b>A</b>	B	C#	D	E	F#	G#	A
<b>B</b>	C#	D#	E	F#	G#	A#	B
<b>Bb</b>	C	D	Eb	F	G	A	Bb
<b>Eb</b>	F	G	Ab	Bb	C	D	Eb
<b>Ab</b>	Bb	C	Db	Eb	F	G	Ab
<b>Db</b>	Eb	F	Gb	Ab	Bb	C	Db
<b>F#</b>	G#	A#	B	C#	D#	E#	F#

**MAJOR CHORD** – Play I + 3 + 5 (I + III + V)

**DOMINATE 7<sup>TH</sup> CHORD** – Play I + 3 + 5 + 7b (I + III + V + VIIb)

**MINOR CHORD** – Play 1 + 3b + 5 (I + IIIb + V)

### Chord Structure for most Songs:

Chords Built on the **I, IV, and V** tone of the Key Signature (Scale)  
 (7<sup>th</sup> Chord - built on 7<sup>th</sup> tone is USUALLY a Dominate 7<sup>th</sup>)

**✓ Step 3. New Song Technique - Block/Absorb/Vertical**

- **Don't Be Cruel & Hound Dog**
  - **Key of C**
  - **Middle & Lower Reed shift**
  
- **Absorb**
  - **Play C Major Scale RH AND LH**
  - **Play F Major Scale RH and LH**
  - **Play G Major Scale RH and LH**
  - **Run the Bass Solos**
  
- **Block**
  - **Play Chords ONLY (Put 5 on C)**
  - **Block out Hand positions**
  - **Dynamics** –you should crescendo into the phrase and diminuendo toward the end
  
- **Vertical**
  - **Do Counting Exercise** – One –Two Te-Three - Four
  - **Notice all 7<sup>th</sup> chords alternate first**
  
- **Now Use Sight Reading Rules and Play**
  - **Play slowly no stops**
  - **Create a Unique Ending**

# Don't Be Cruel



Otis Blackwood

arr. by Shelia Lee

1

You know I can be found sit-ting home all a - lone. If

CM C7

6

you can't come a - round a least, please tel - e - phone. Don't be cruel,

FM CM Dm

11

to a heart that's true. I don't want no oth-er love

G7 CM CM FM G7

16

ba - bay its just you I'm think-ing of.

FM G7 CM

Don't be Cruel

20

Don't stop think - ing of me don't make me feel this way come

CM C7

Detailed description: This system contains measures 20 through 23. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as CM and C7.

24

on o-ver here and love me you know what I want you to say don't be

FM CM

Detailed description: This system contains measures 24 through 27. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as FM and CM.

28

cruel to a heart that's true why

Dm G7 CM

Detailed description: This system contains measures 28 through 31. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as Dm, G7, and CM.

32

should we be a - part? I real - ly love you

FM G7 FM

Detailed description: This system contains measures 32 through 34. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as FM, G7, and FM.

35

ba - bay cross my heart.

G7 CM

Detailed description: This system contains measures 35 through 37. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated as G7 and CM.

# Hound Dog

Jerry Leiber & Mike Stoller

arr. by Shelia Lee

First system of musical notation (measures 1-4). The treble clef staff contains the melody with lyrics: "You ain't nothin' but a hound dog cry in all the time". The bass clef staff contains the accompaniment. A chord symbol "CM" is placed below the bass staff in the second measure. A repeat sign is present at the beginning of the second measure.

Second system of musical notation (measures 5-7). The treble clef staff contains the melody with lyrics: "You aint nothin' but a hound dog cry in all the". The bass clef staff contains the accompaniment. Chord symbols "FM" are placed below the bass staff in the sixth and seventh measures.

Third system of musical notation (measures 8-11). The treble clef staff contains the melody with lyrics: "time well you ain't never caught a rabbit and you ain't no friend of". The bass clef staff contains the accompaniment. Chord symbols "CM", "G7", and "FM" are placed below the bass staff in the eighth, tenth, and eleventh measures respectively.

Fourth system of musical notation (measures 12-15). The treble clef staff contains the melody with lyrics: "mine. When they said you was high classed well that was just a". The bass clef staff contains the accompaniment. Chord symbols "CM" and "CM" are placed below the bass staff in the twelfth and thirteenth measures respectively. A box containing the number "14" is located above the treble staff in the thirteenth measure.



Hound Dog

2

16

lie. When they said you was high classed well that was just a

FM FM

Detailed description: This system contains measures 16 through 19. The treble clef staff has a key signature of one flat (Bb) and a common time signature. Measure 16 starts with a whole rest, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 17 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 18 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 19 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff has a key signature of one flat and a common time signature. Measure 16 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 17 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 18 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 19 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Chords FM are indicated above the bass staff in measures 18 and 19.

20

lie. Well\_ you ain't nev er caught a reb bit and you ain't no friend of

CM G7 FM

Detailed description: This system contains measures 20 through 23. The treble clef staff has a key signature of one flat and a common time signature. Measure 20 starts with a whole rest, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 21 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 22 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 23 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff has a key signature of one flat and a common time signature. Measure 20 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 21 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 22 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 23 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Chords CM, G7, and FM are indicated above the bass staff in measures 20, 22, and 23 respectively.

24

mine. You ain't noth in but a mine.

CM CM

1. 2.

Detailed description: This system contains measures 24 through 27. The treble clef staff has a key signature of one flat and a common time signature. Measure 24 starts with a whole rest, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 25 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 26 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. Measure 27 has quarter notes G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff has a key signature of one flat and a common time signature. Measure 24 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 25 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 26 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 27 has quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Chords CM are indicated above the bass staff in measures 24 and 26. A first ending bracket covers measures 24-25, and a second ending bracket covers measures 26-27.

✓ **Step 2. Theory Exercise**

○ **Scales in 6ths**

- **Play Slowly - watch options for fingering**
- **Repeat and play 8<sup>th</sup> notes for each tone**

## C Major Scale In 6ths

C on Bottom

3 4 5 3  
1 1 1 1

3 4 5 4  
1 1 1 1

C on Top

2 3 4 5  
1 1 1 2

4 4 4 5  
1 1 1 1

### ✓ **Step 3. New Song Technique - Block/Absorb/Vertical**

- **Riding the Range**
  - **Key of C**
  - **Middle & Lower Reed shift**
- **Absorb**
  - **Play C Major Scale RH AND LH**
  - **Play F Major Scale RH and LH**
  - **Play G Major Scale RH and LH**
  - **Run the Bass Solos**
- **Block**
  - **Play Chords ONLY (Put 5 on C)**
  - **Block out Hand positions**
  - **Dynamics** –you should crescendo into the phrase and diminuendo toward the end
- **Vertical**
  - **Do Counting Exercise** – One –Two Te-Three - Four
  - **Notice all 7<sup>th</sup> chords alternate first**
- **Build the song backwards**
  - **Play slowly no stops**
  - **Create a Unique Ending**

### ✓ Step 3. New Song Technique - Block/Absorb/Vertical

- **Waltzing Matilda**
  - **Key of G**
  - **Middle & Lower Reed shift**
- **Here Comes Santa Claus**
  - **Key of F**
  - **Middle & Lower Reed shift**
  
- **Absorb**
  - **Play G Major Scale RH AND LH**
  - **Play D Major Scale RH and LH**
  - **Play C Major Scale RH and LH**
  
- **Block**
  - **Play Chords ONLY (Put 5 on G)**
  - **Block out Hand positions**
  - **Dynamics** –you should crescendo into the phrase and diminuendo toward the end
  
- **Vertical**
  - **Do Counting Exercise** – One –Two Te-Three - Four
  - **Notice the bass pattern**
  
- **Now Use Sight Reading Rules and Play**
  - **Play slowly no stops**
  - **Create a Unique Ending**
  - **You can “lilt” the 8<sup>th</sup> notes – (long-short)**
  
- **Shotgun Bass**
  - **Spot it** – will usually always be ½ step up from the current bass noted
  - **Use your knowledge of CHROMATIC Bass location**
  - **Locate the COUNTERBASS first**
  - **THEN curl 2<sup>nd</sup> finger along the 3<sup>rd</sup> finger and hit the diminished chord noted.**

# Waltzing Matilda

A.B. Paterson, Marie Cowan  
arr. by Shelia Lee

Once a jol-ly swag-man camp'd by a bil-la-bong un - der the shade of a  
Down came a jum-buck to drink at the wa-ter hole Up jumped the swag man and

cool - li - bah tree and he sang as he watch'd and wait - ed til his bil - ly boiled  
grabbed him with glee and he sang as he stowed him a - way in his tuck - er bag

You'll come a waltz - ing Ma - til - da with me. Waltz - ing Ma - til - da Waltz - ing Ma - til - da

you'll come a waltz - ing Ma - til - da with me and he sang as he watched and

wait - ed till his bil - ly boiled you'll come a waltz - ing Ma - til - da with me.

Chords: GM, DM, Em, CM, D7, GM, DM, Em, CM, GM, D7, GM, GM, CM, GM, CM, GM, Em, CM, GM, D7, GM

# Here Comes Santa Claus

Gene Autry and  
Oakley Haleman  
arr. by Shelia Lee

**A**

1 4 4

Here comes San-ta Claus! Here comes San-ta Claus! Right down San-ta Claus Lane!

FM C7

5

5 5-2

Vix-en and Blit-zen and all his rein-deer are pull-ing on the reins.

C7 FM F7

**B**

1 4 3

Bells are ring-ing, chil-dren sing-ing, all is merry and bright. Hang your stock-ings and

B $\flat$ M F\*dim/B FM D7 Gm C7 FM B $\flat$ M F dim/B

14

1. 2.

say your pray-ers 'cause San-ta Claus comes to-night. San-ta Claus comes to-night.

FM D7 Gm C7 FM Gm C7 FM

\*"Shotgun" Bass position: Locate F dim chord with 2nd finger and then take 3rd finger directly across to B - counterbass of G

## ✓ Step 5. Cool Down Section

- **Play 3 Easy Tones** – can be same 3 you started with
- **End each song with a unique ending**
- **Add a bass solo at phrase ending or the end with a Arpeggio**

## ***CONGRATULATIONS!*** *Look at what you have LEARNED!*

### **Remember to follow these steps for each of your practice sessions:**

1. **Warm Up** - Start each practice session with your favorite 3 songs
2. **Technique Builder** – do a drill or 2
3. **Work on New Songs** – practice assigned songs
4. **Sight Reading** read a new song or 2 (sight-read)
5. **Cool Down** – with your favorite 3 songs

## **Music Notebook**

You will have over 40 Songs in your EASY TUNE section of your Ring Binder and you should be **practicing them ALL** for your FUTURE WARM UP or COOL DOWN TUNES.

### New Selections From PH3

William Tell Overture  
Happy Wanderer  
Jingle Bell Rock  
Walk Like A Man  
Hound Dog  
Don't Be Cruel  
Riding on the Range  
Here Comes Santa Claus  
Waltzing Matilda