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SAMPLE PAGES

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FOREWORD

Gary's professional music career, lasting over six decades, resulted in an impressive body of work including hundreds of individual arrangements and ten eBook collections. These popular arrangements are harmonically and melodically correct, show the power and beauty of the accordion, and will challenge the beginning, intermediate, and advanced accordion players. Each of Gary's arrangements came from his heart and offers a true musical experience that should be encountered by anyone who loves and enjoys playing the accordion!

Numerous requests from his students and members of the accordion community -- always searching for *high level professionally arranged piano accordion songs* -- inspired Gary to develop this library with a few simple goals:

- All arrangements are creative and harmonically correct.
- All arrangements contain a sensible degree of difficulty.
- All arrangements are enjoyable for you to play and therefore enjoyable to your audience.
- Each song book is in a convenient and accessible PDF format.

Each song book is organized to provide a collection of arrangements that are similar by theme, genre or type. This makes getting your favorite solos easy. Together these eBooks represent a huge repertoire for the modern accordion player and are guaranteed to satisfy even the most demanding audience.

DENNIS O'TOOLE

The artistic and easily read engravings throughout this book were provided by Dennis O'Toole, a professional music engraver specializing in the accordion.

CONTENTS

Samples: Only one page of each arrangement is included.

ARTICLE: ADVICE TO ACCORDIONISTS **2**
CHARLES MAGNANTE **4**
YOU BELONG TO MY HEART **5**
WALK ON BY **7**
VINCIN O MARE **9**
TUMBLING TUMBLEWEEDS **11**
EBB TIDE **13**
TIME TO SAY GOODBYE **17**
BABY FACE **20**
ROCKY TOP **23**
LARA'S THEME **25**
IMPOSSIBLE DREAM **29**
DANNY BOY **31**
IT'S ALL IN THE GAME **33**
CAN'T HELP FALLING IN LOVE **35**
CALIFORNIA DREAMING **37**
ADAGIO **41**
MUSIC OF THE NIGHT **43**
PORT ORCHARD BLUES (CAJUN BLUES) **46**
ELOISE (A CAJUN WALTZ) **48**
IT HAD BETTER BE TONIGHT **50**
ARTICLE: POPULAR MUSIC IN TODAY'S SOCIETY **53**
HELLO MY BABY **54**
THE GODFATHER **56**
WHAT A FRIEND WE HAVE IN JESUS **61**
THE BABY ELEPHANT WALK **62**
ABIDE WITH ME **65**
ROCKIN' THE BLUES **66**
LYIN' EYES **68**
PERDIDO **71**
II-V-I PROGRESSION EXERCISE **74**

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For best results: Use a 3-ring binder. **1.** Print the Foreword and Contents pages. **2.** Then print the front and back covers with photo paper using the glossy side. **3.** Print all of the song pages. **4.** Hole punch the right side of the song's first page and then the left side of the song's 2nd page so that both pages can be viewed simultaneously ...then, if needed, hole punch the right side of the 3rd page so that pages 3 and 4 can be viewed simultaneously and repeat depending on the length of the arrangement. Glue or use double stick tape for pages 2 and 3 to attach back to back. Make sure the holes line up accurately when attaching. Repeat the procedure depending on the length of the arrangement. You will then have a beautiful publisher quality book when completed. :)

ADVICE TO ACCORDIONISTS

Advice to Students

by Charles Magnante

Published in 1936

Choosing An Instrument

An accordion with 41 treble and 120 bass keys is recommended. The ultimate value of any musical instrument rests in its “listener appeal," in other words, what goes into the ear of the audience. So, a beautiful, rich tone is of foremost importance. The tone must be full, round and pleasing, and of sufficient volume. Large sums are paid for a master violin because it has a certain tonal richness and mellowness, while a new instrument with a loud rough tone may be bought for a comparatively small amount. Choose your accordion first for its tone, for its “listener appeal," regardless of model or size. It has been the rather raw, brassy-edged tone of many accordions that has done the instrument untold harm with sensitive and serious musicians.

Today it is possible to have an accordion with a refinement of voice or tone to compare with the rarest violin, cello, or piano. Next in importance is that your accordion have a smooth, flexible, rapid action, as nearly noiseless as possible. Thirdly, the response (air- tightness) is of vital importance in obtaining shading and dynamics in your playing.

Poor instruments with rasping, cutting tone, sluggish, heavy action, and lack of responsiveness (usually caused by air leaking around the reeds or a bellows leak) have given our beloved accordion in some circles a name that it will take some time to live down. Often the novice must start with a cheap instrument to obtain the fundamentals of accordion playing, but I advise that, as soon as possible, a fine-toned, reliable instrument be obtained. It will help your progress musically and make your services more in demand.

A fine instrument is a good investment, and its trade in or resale value is always comparative to the amount you invest in it. Remember, the three "vitals" of an accordion are, in turn, TONE, ACTION, RESPONSIVENESS.

It is not the purpose of this booklet to promote any particular music, study books, or makes of accordion. Many have asked me to write a strictly modern Accordion Method, right up to date, with advice on radio, solo, orchestral and accompanist playing. My time is so occupied with engagements and rehearsals that this is impossible. However, if you address me personally, I will gladly advise privately just what books I use and recommend. There are many that are deserving of praise.

Importance of a Qualified Teacher and Study Books

In the more populous districts there is usually a good accordion teacher, and I strongly recommend that you obtain his services. No matter what your natural talent may be, your way will be made smoother and easier, and your progress greater under the guidance of an experienced teacher. Bad playing habits will thus be nipped in the bud and months of effort necessary to undo some of these wrong impressions, will be saved for progressive study. I doff my hat to the many fine teachers who are bearing the brunt today in bringing the accordion and its playing to the front, they are the real heroes in the struggle to artistry.

CHARLES MAGNANTE

Correct sitting position. This is very important and should be carefully noted. Extend the right foot for bracing, as shown, with keyboard resting on the right thigh. Have bellows rest on left thigh. Unhook top bellow strap fist, and bottom bellows strap last.

Those of us who started playing the accordion during the 1950's and '60's are well acquainted with Charles Magnante. He was an accordionist who was held in high regard and had performed in the most famous concert venues in the United States. During the '50s and '60's he traveled to the Pacific Northwest to adjudicate regional competitions and performed in concert up and down the west coast. Tom Collins of Montana had great stories of "Charlie's" love for fishing. Tom took him on fishing trips and recalled Charlie's writing music as they traveled in the car together.

A brief biography of Magnante was printed in the opening pages of his method book published by Robbins Music Corporation, copyright 1937. Entitled *Biography of the Author*, the following information was given.

"Charles Magnante was born in New York City in 1905. At an early age he showed signs of unusual talent by singing along when his father played the accordion. A few years later, his dad, who was considered an excellent accordionist, found out that Charles was secretly practicing on his instrument, promised to buy one for his ninth birthday and give him lessons. From then on, his father was his only teacher.

"At fourteen he was playing professionally and at sixteen his solo work so impressed vaudeville agents that he received tempting offers to go on tours. Acceding to his father's advice, however, he continued his studies before seeking further notoriety.

"When radio station WEAF was opened he was invited to play over the air and soon became a member of the famous Roxy Gang. With this organization he introduced Frank Harling's Jazz Concerto, featuring the accordion. This was a marvelous opportunity to show his tremendous musicianship after several other players failed to overcome its difficulties. Soon after, he appeared at the Roxy Theatre with the Roxy Jazzmanians and the Grand Orchestra of 110 musicians. Later the R.C.A. Victor Co. engaged him exclusively for recordings. He also appeared on such radio programs as *Lucky Strike*, *Show Boat*, *Hammerstein Theatre of the Air*, *Texaco*, *Manhattan Merry-Go-Round*, and *Melodiana.*"

$7.80

YOU BELONG TO MY HEART

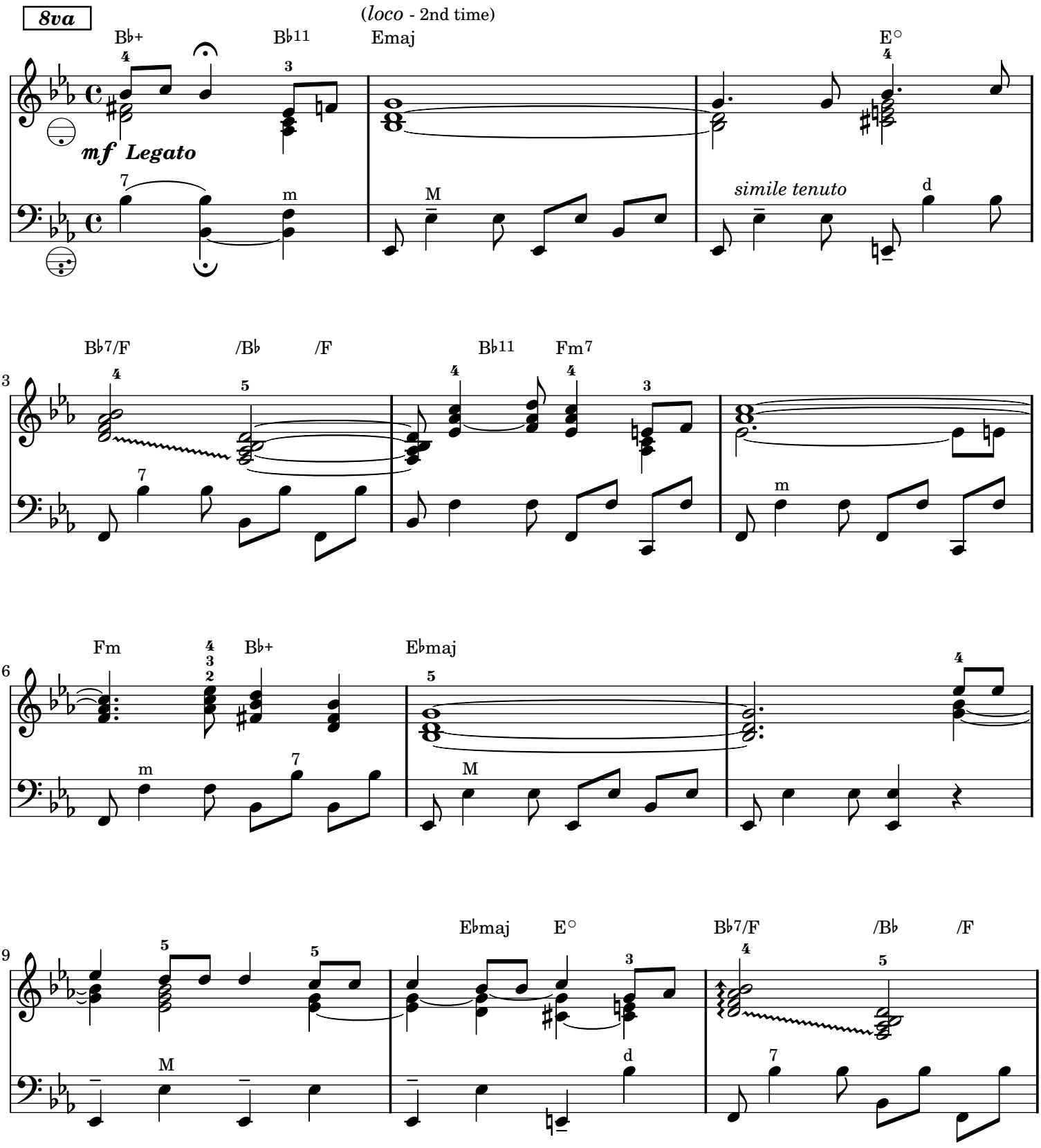
Solamente Una Vez

SAMPLE ONLY

Austin Lara

arranged by garydahl 11-02-08

Slow Beguine



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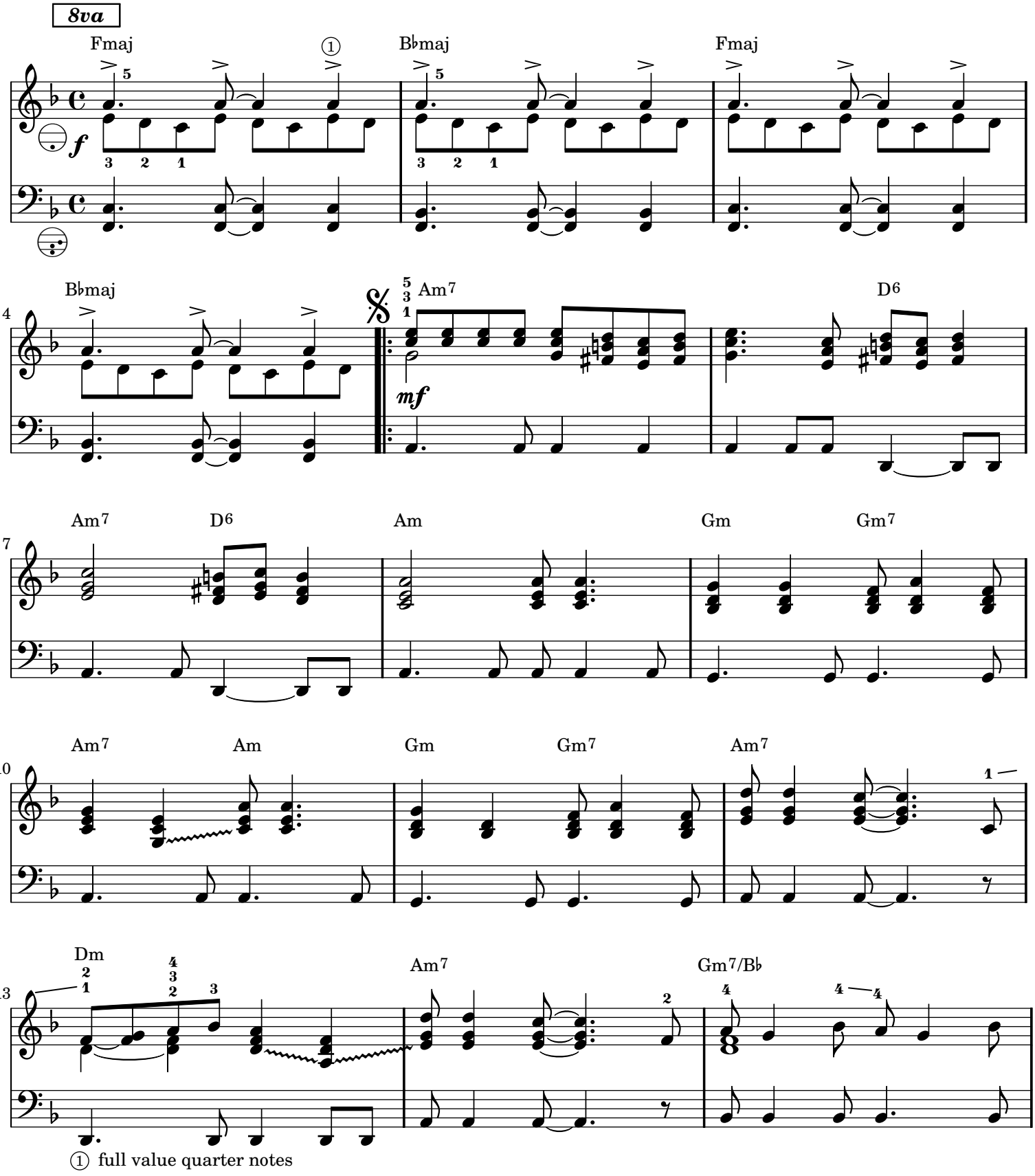
WALK ON BY

SAMPLE ONLY

Bacharach and David
arranged by garydahl 9-19-13

With a Beat (not too fast)



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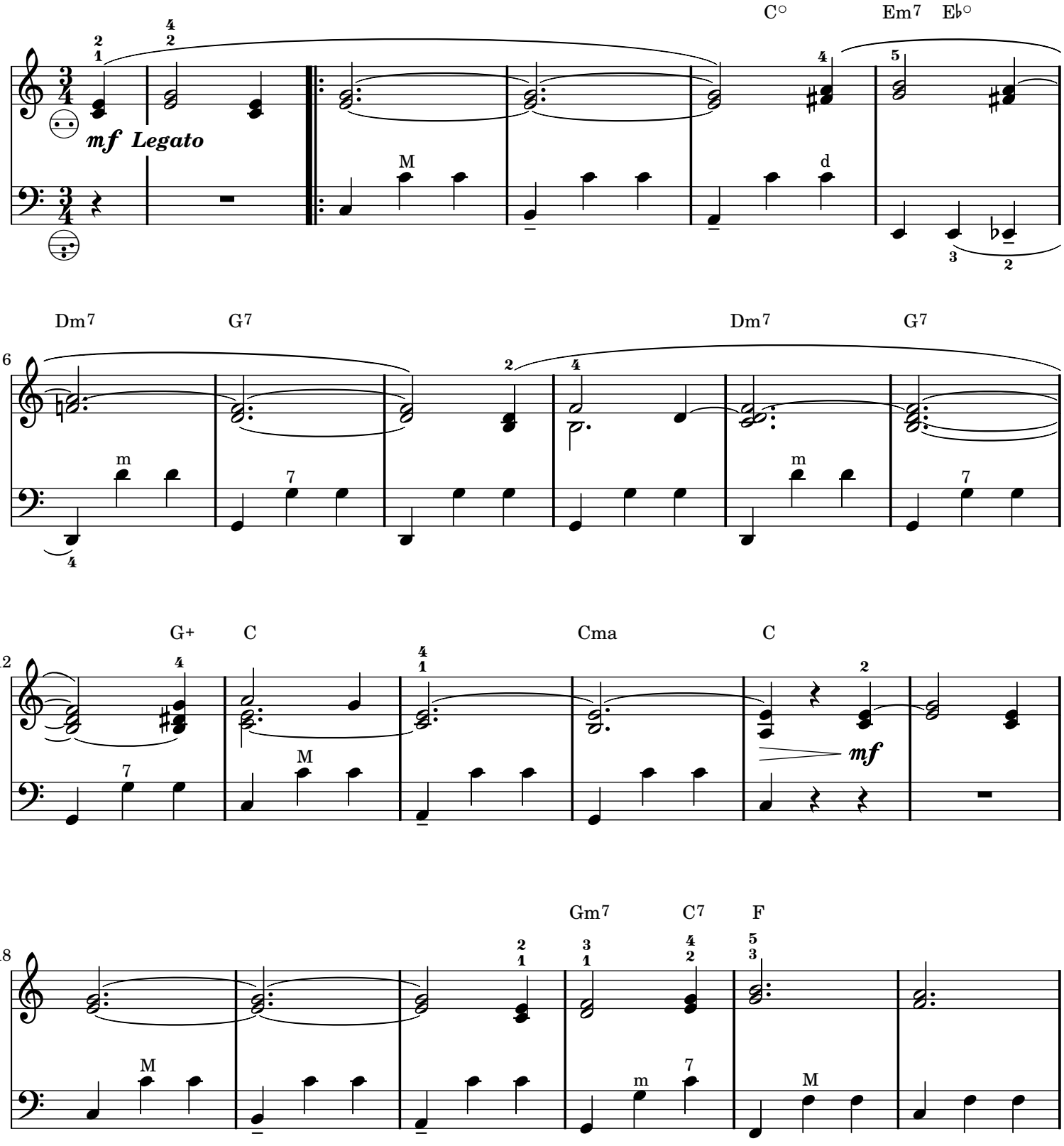
VINCIN O MARE

SAMPLE ONLY

Traditional
arranged by garydahl 8-20-10

Moderato



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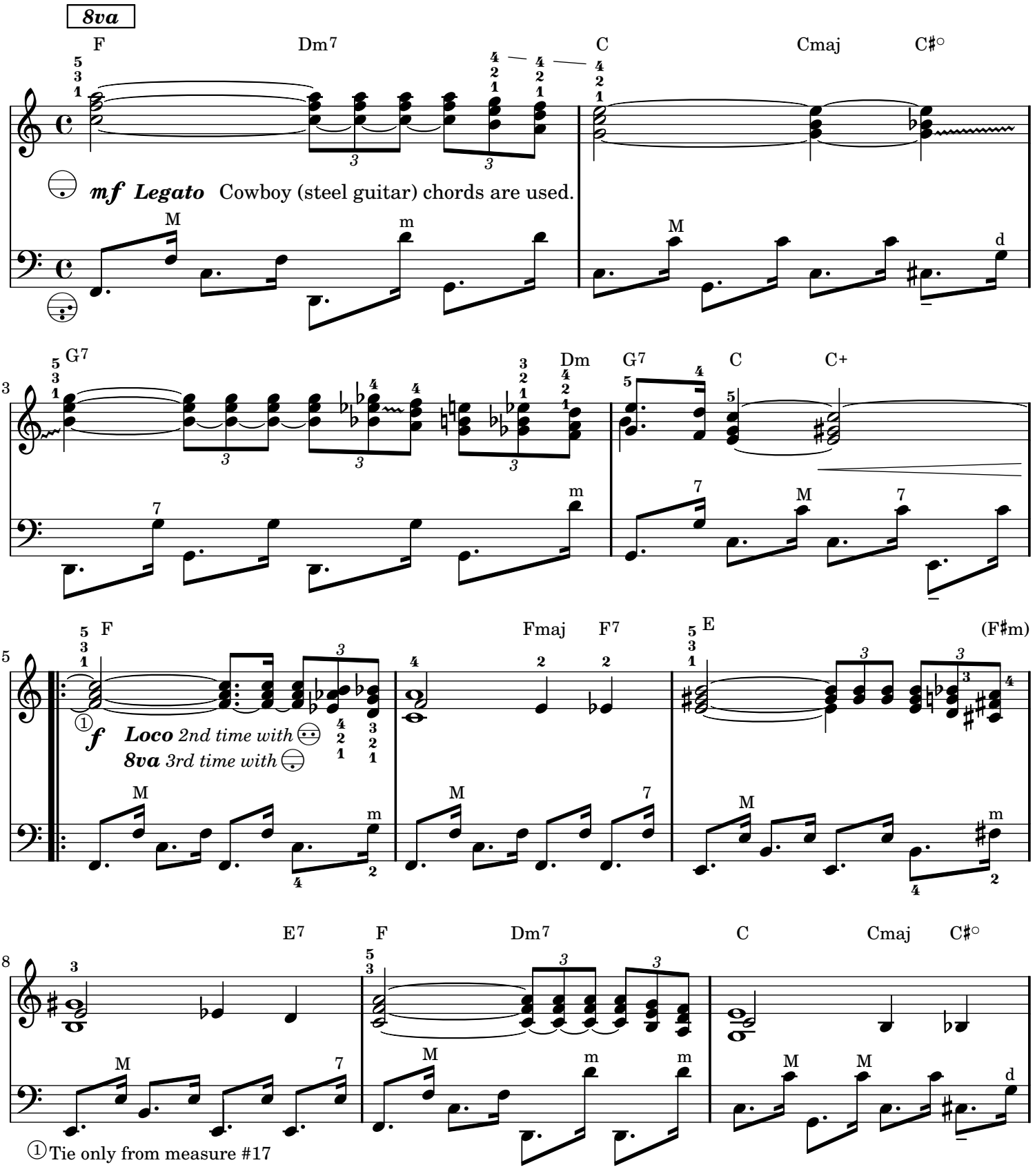
TUMBLING TUMBLEWEEDS

SAMPLE ONLY

music by Bob Nolan
arranged by garydahl 10-18-13

Slow Western Swing (slow shuffle)



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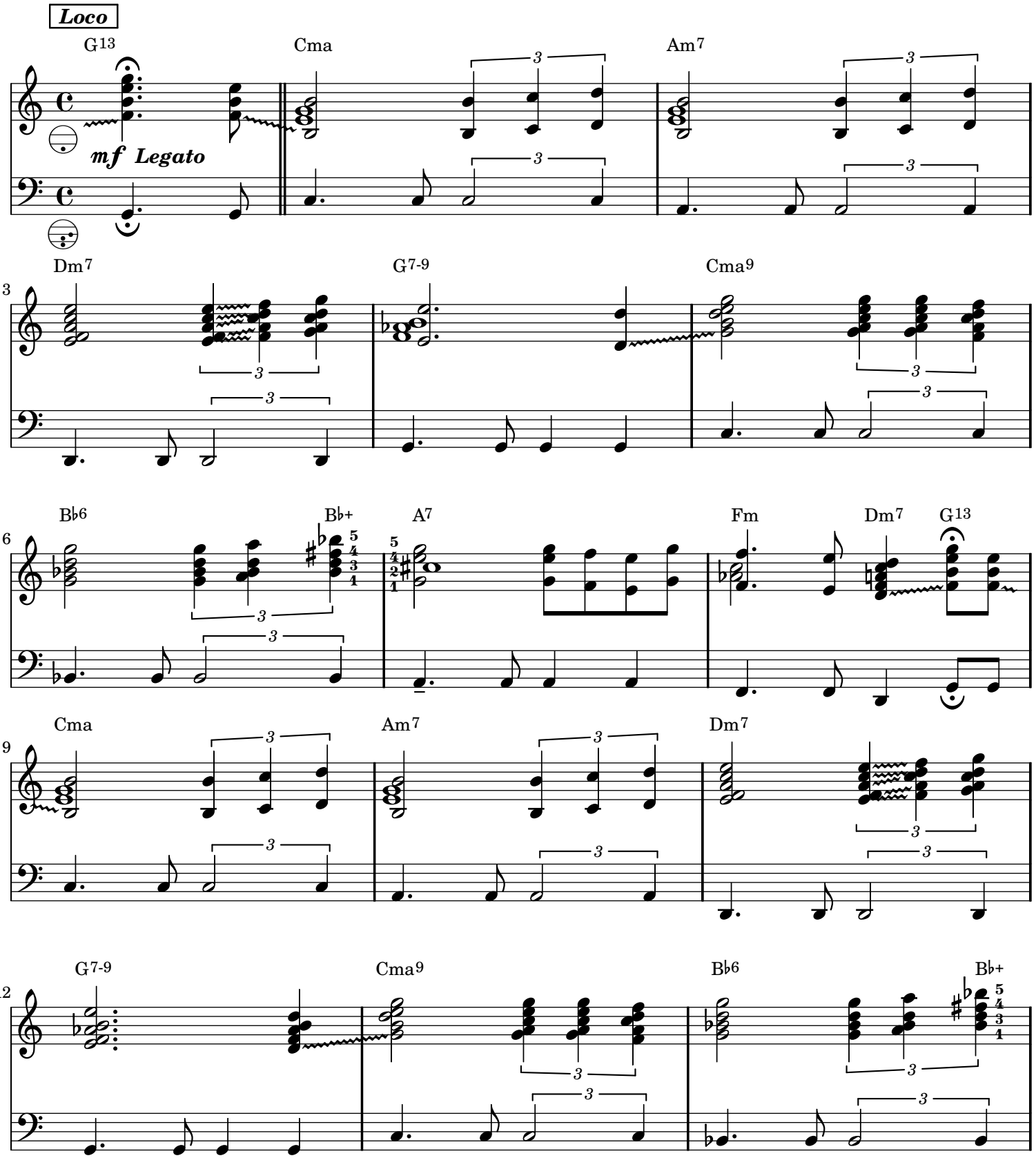
EBB TIDE

SAMPLE ONLY

Maxwell and Sigman
arranged by garydahl 8-1-96

Andante



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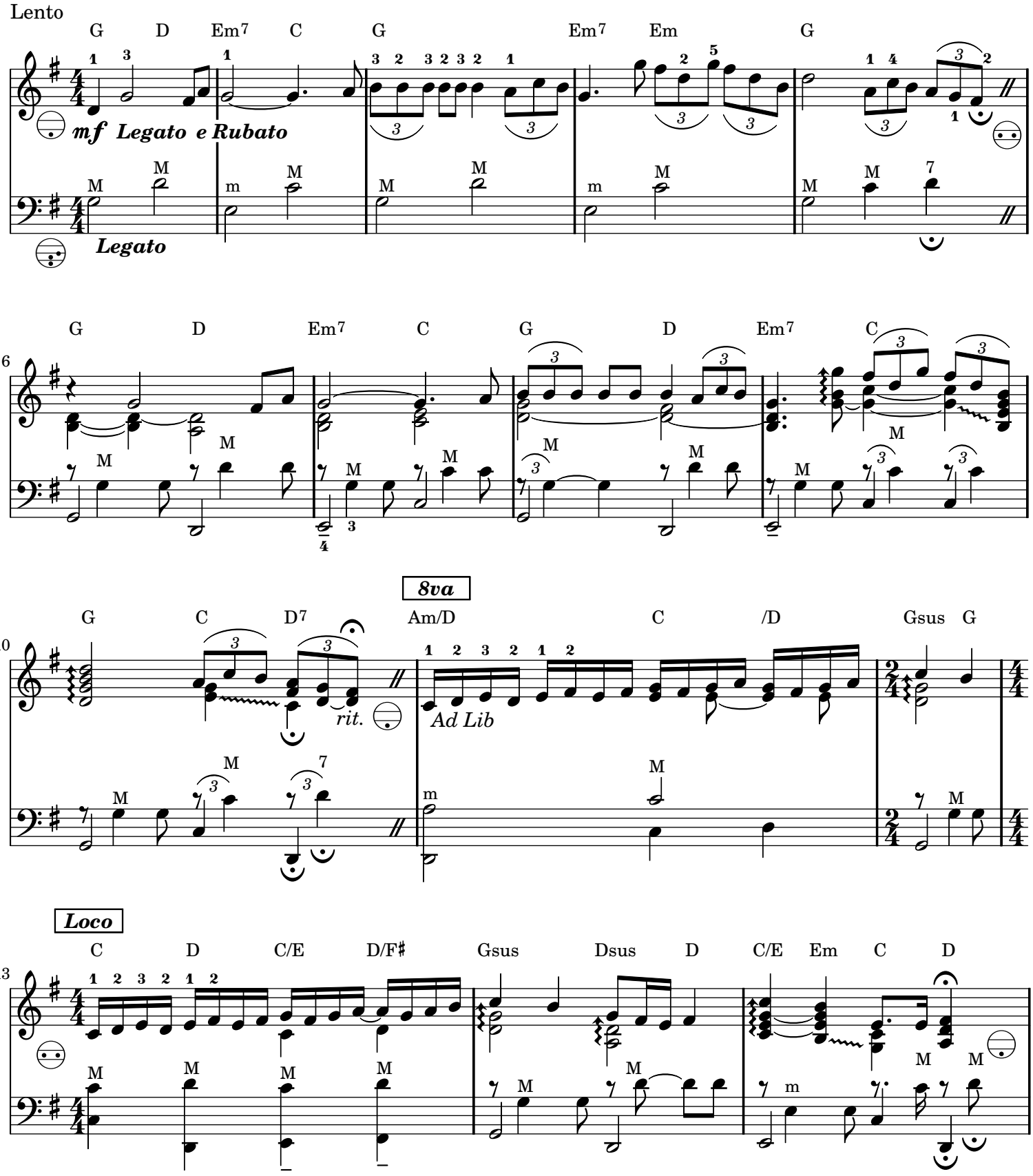
TIME TO SAY GOODBYE

(Con Te Partiro)

SAMPLE ONLY

music by Sartori
arranged by garydahl 2-5-09



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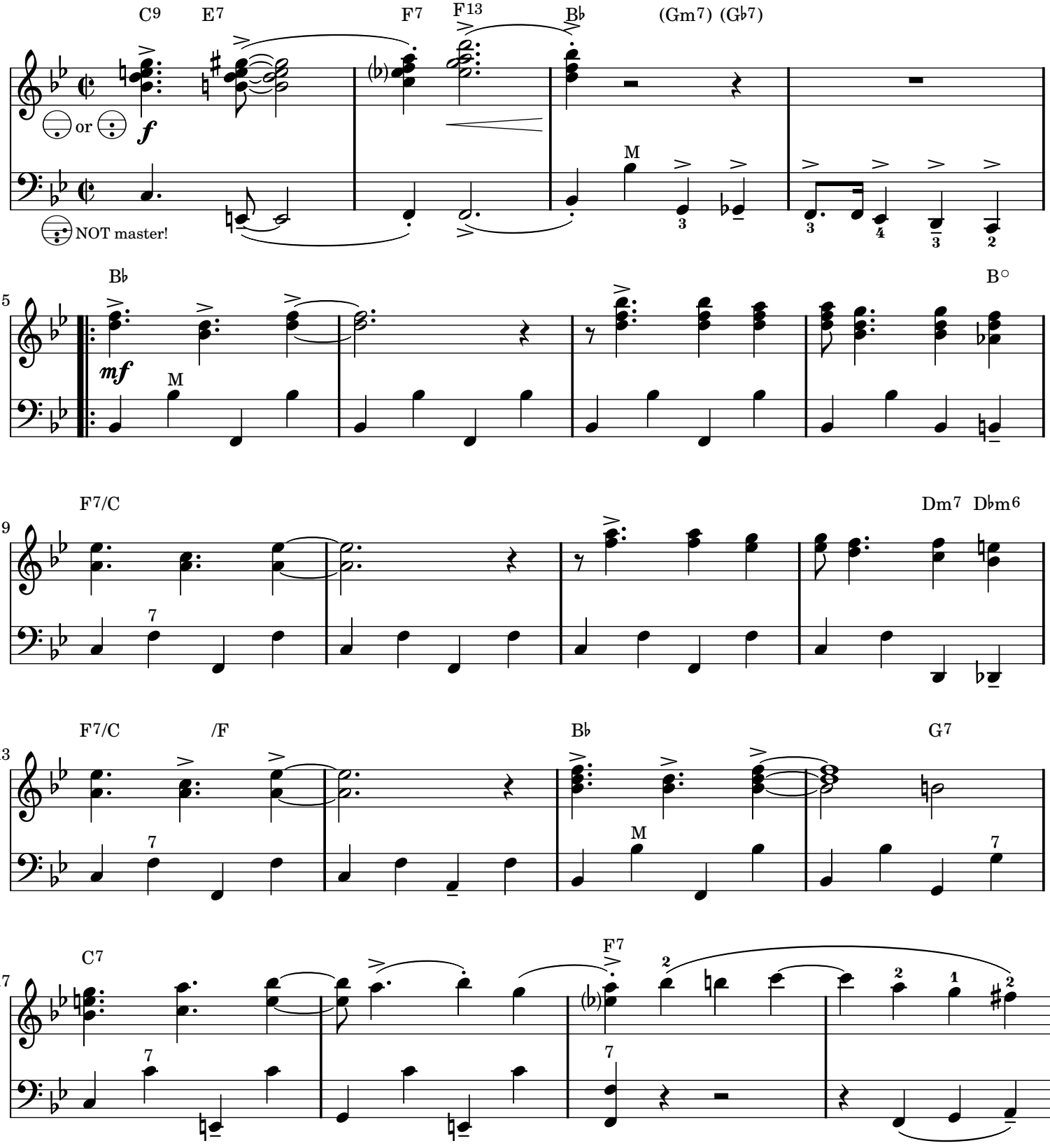
BABY FACE

SAMPLE ONLY

Akst & Davis
arranged by garydahl 10-18-06

Dixie
Allegretto



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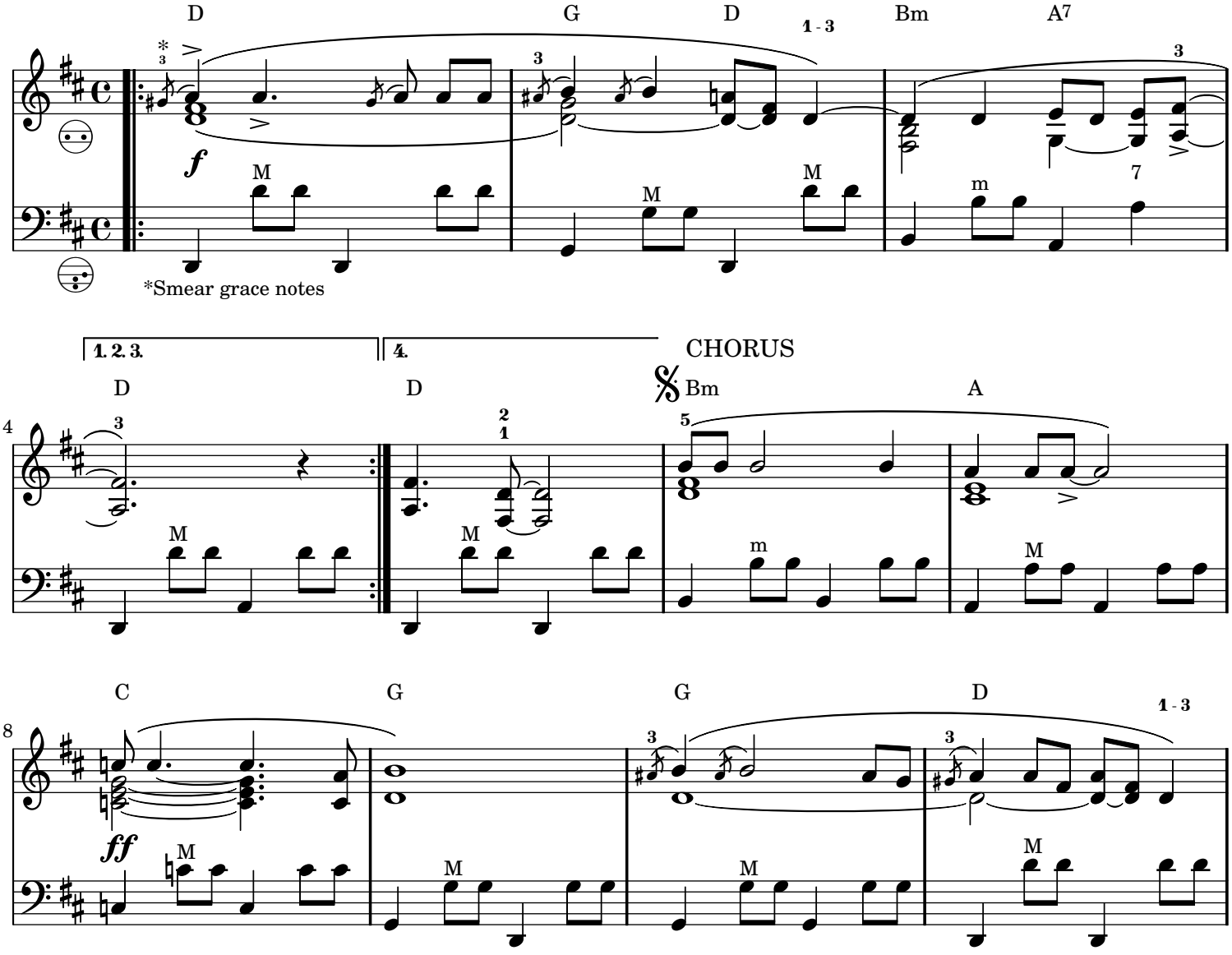
ROCKY TOP

SAMPLE ONLY

Felice and Bryant
arranged by garydahl 9/1/06

Lively Country



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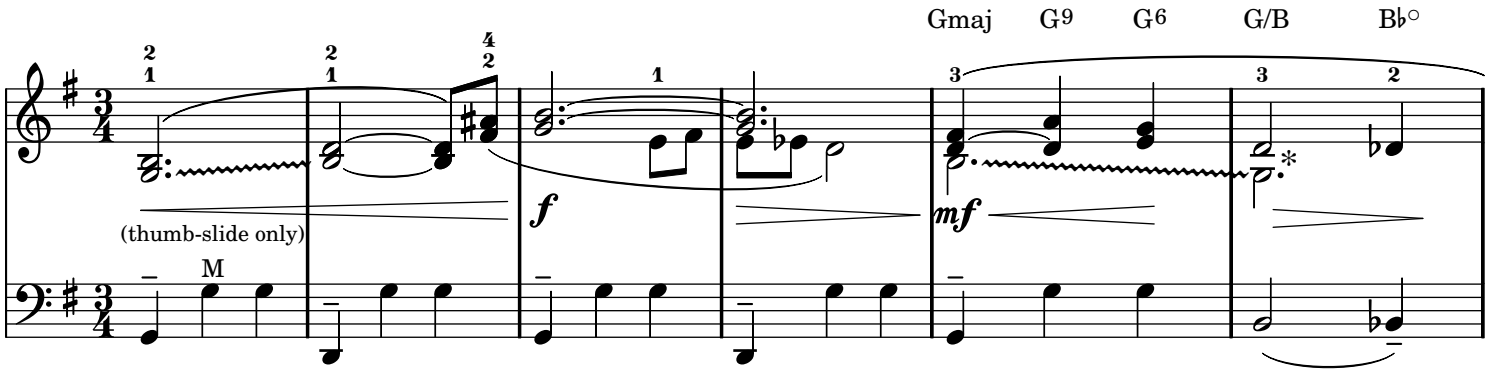
LARA'S THEME

SAMPLE ONLY

Jarre

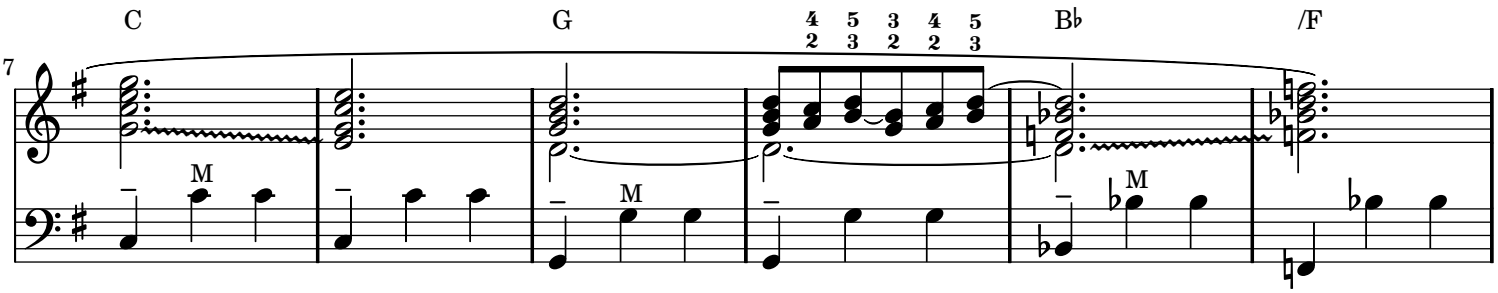
arranged by garydahl 6-01-06

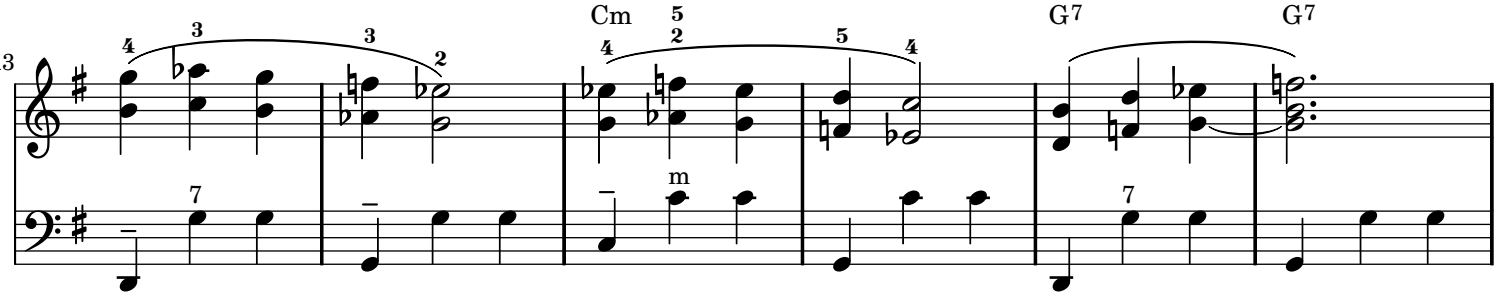
Antante and Rubato

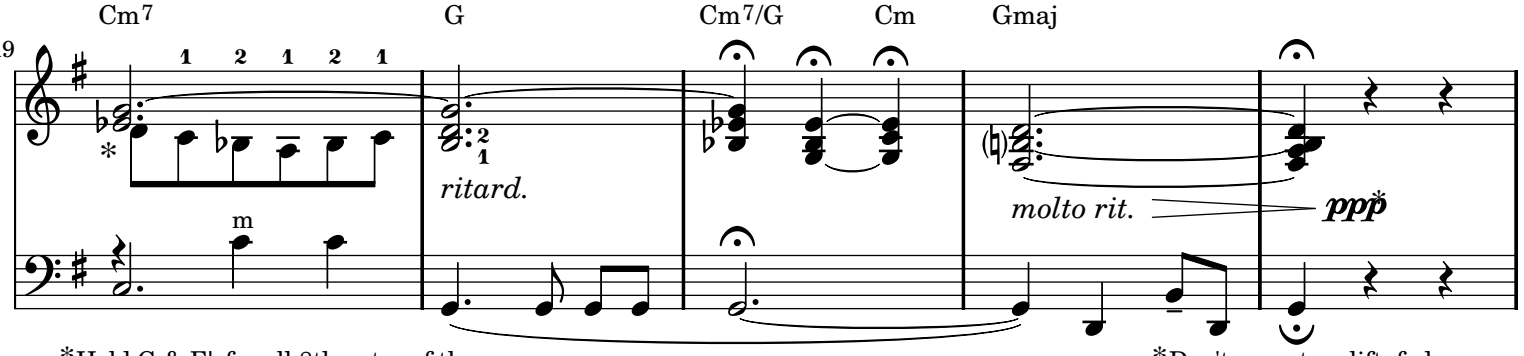


Long bases; do not slur (connect to chord).

* Hold G for a full 3 counts into F# of next measure







*Hold G & E♭ for all 8th notes of the measure

*Don't accent on lift; fade away.

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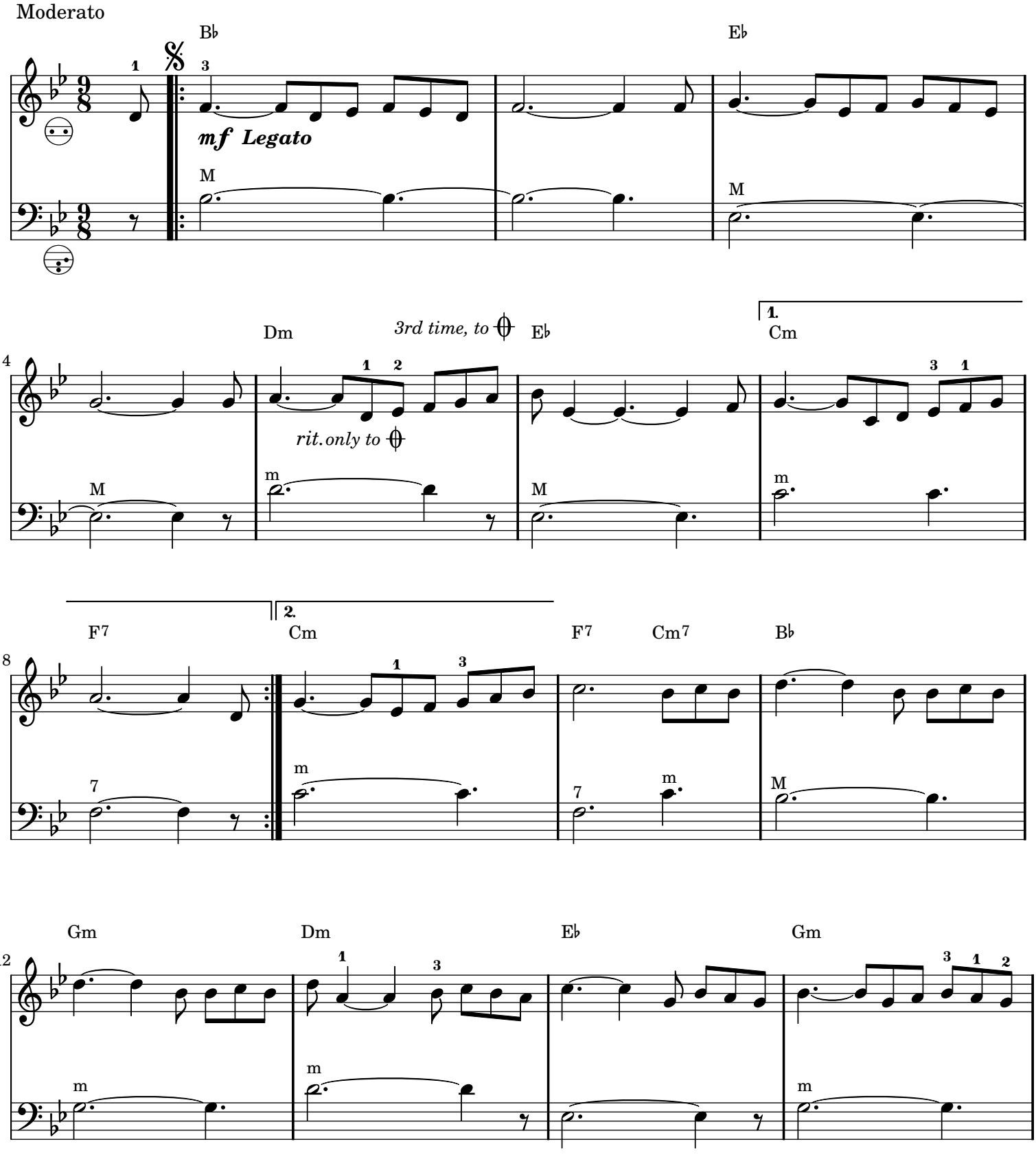
THE IMPOSSIBLE DREAM

from Man of La Mancha

SAMPLE ONLY

Leigh

arranged by garydahl 9-01-06



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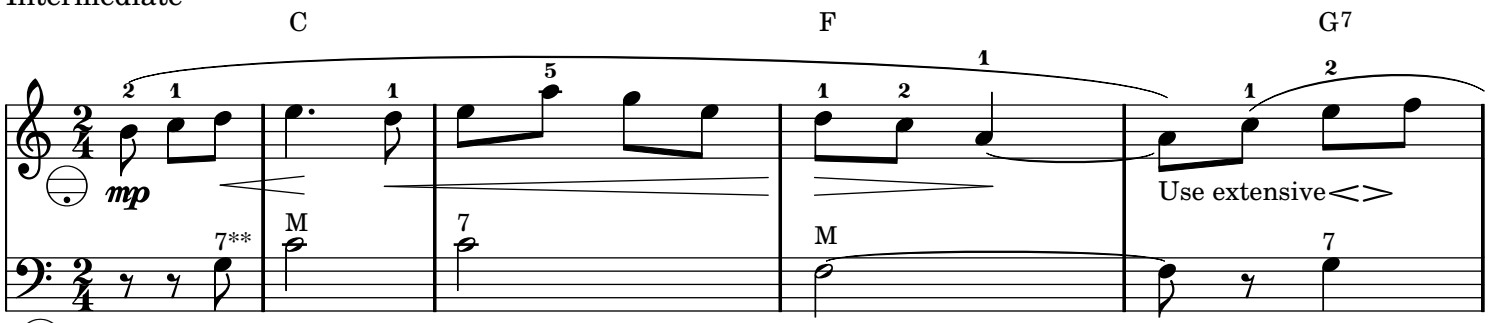
DANNY BOY

SAMPLE ONLY

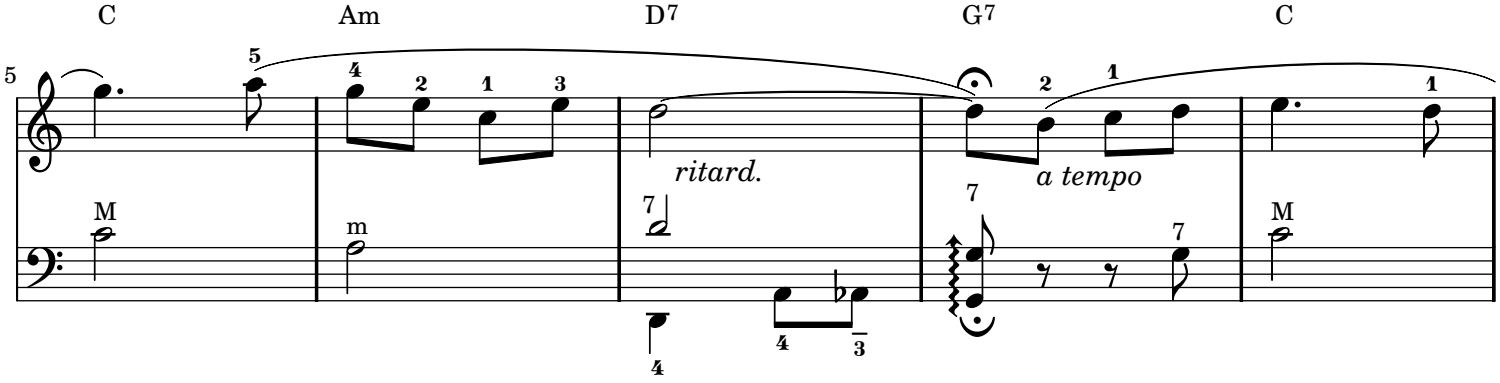
Irish Traditional
arranged by garydahl 1-30-2008

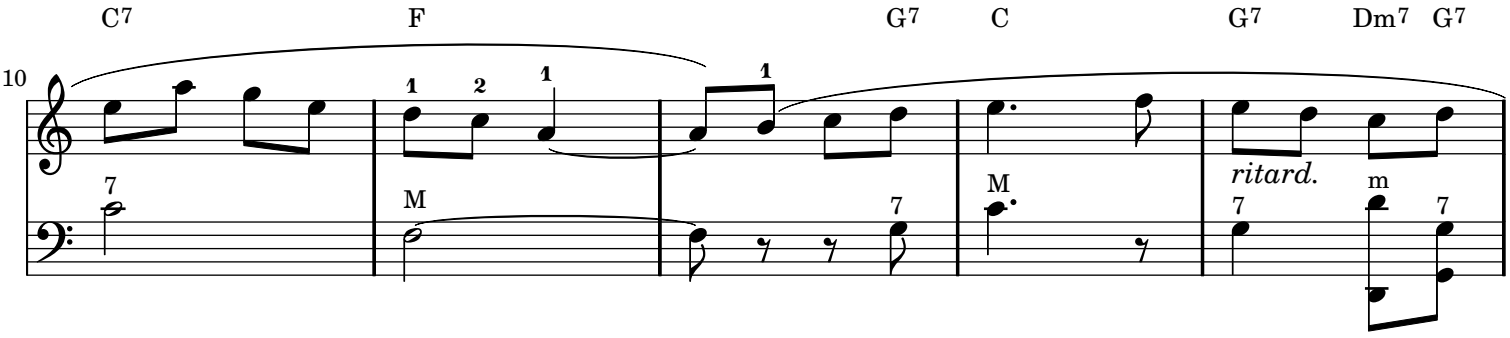
Intermediate

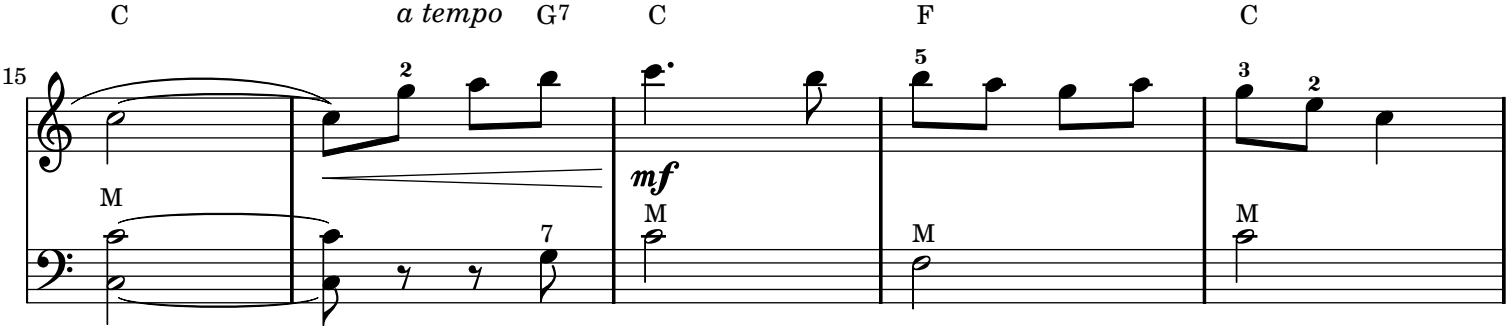


*Use only your chord finger ... keep non-playing bass row finger on the root bass for the location.

Left hand ***Legato* as much as possible.







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IT'S ALL IN THE GAME

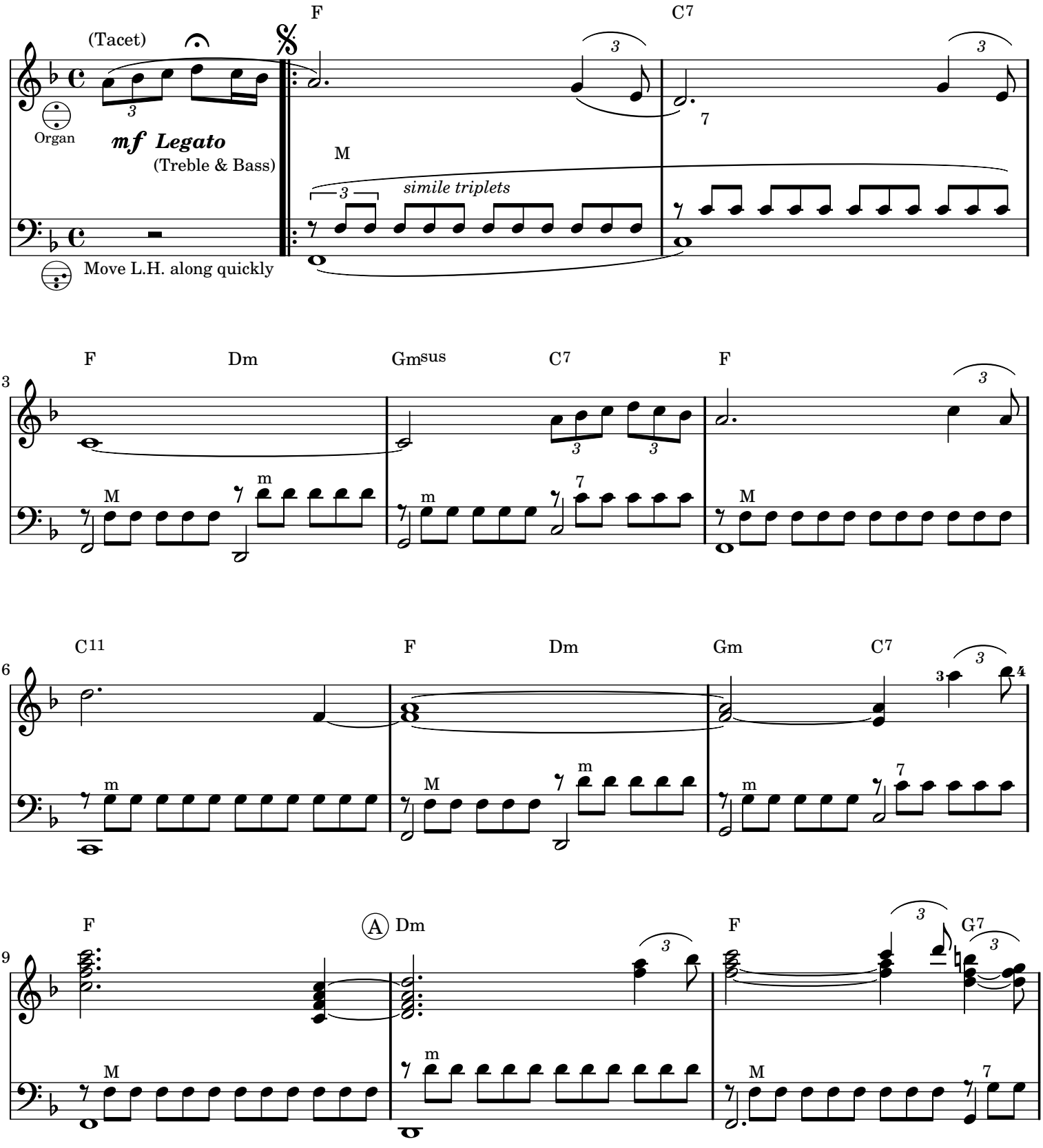
1951 Gold Hit by Tommy Edwards

SAMPLE ONLY

Dawe, 1912

arranged by garydahl 10-27-08

Slowly (Du-wop Style)



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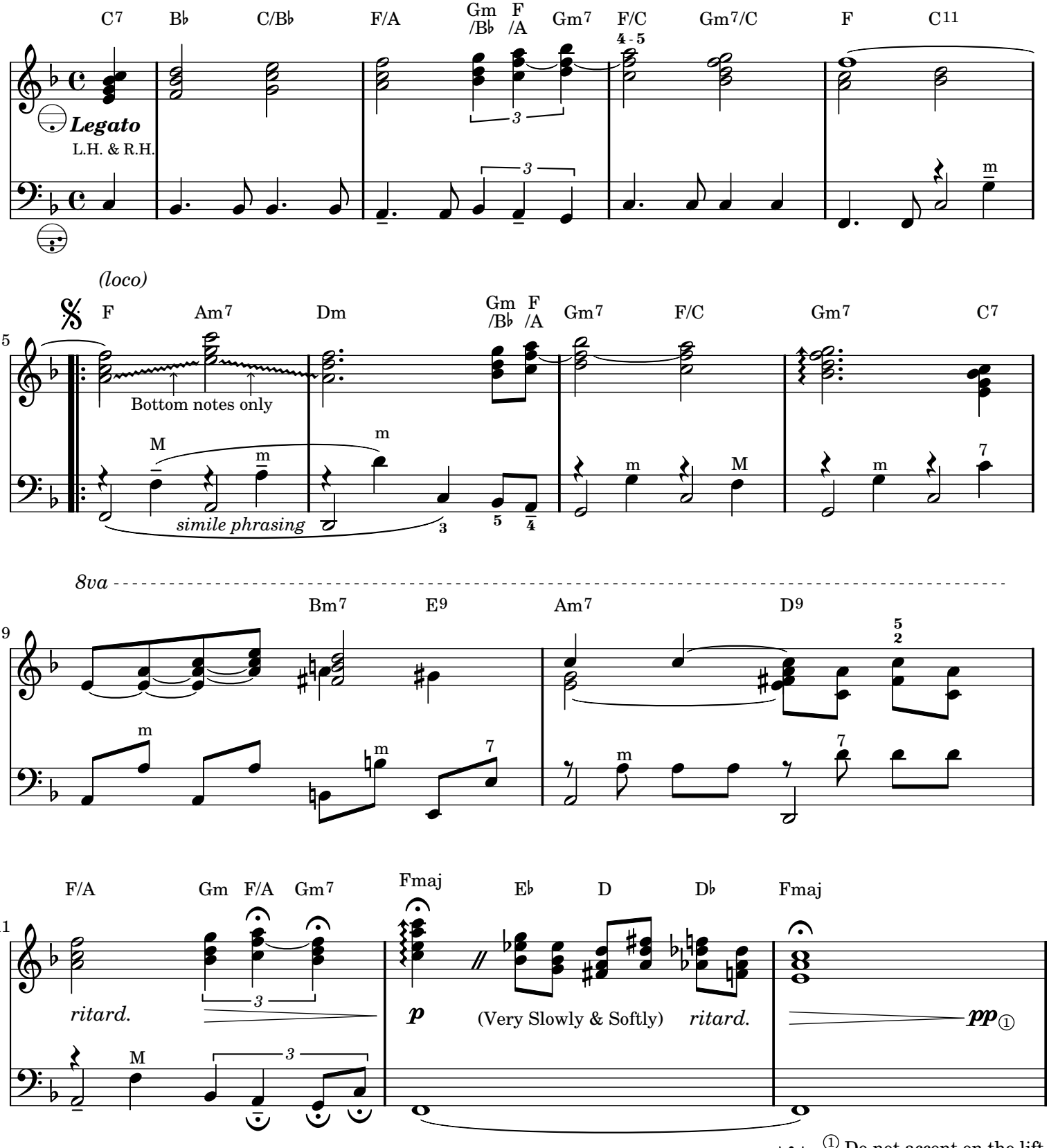
CAN'T HELP FALLING IN LOVE

SAMPLE ONLY

Creatore, Paretti & Weiss
arranged by garydahl 9-14-08

Slowly



① Do not accent on the lift & use keyboard vibrato

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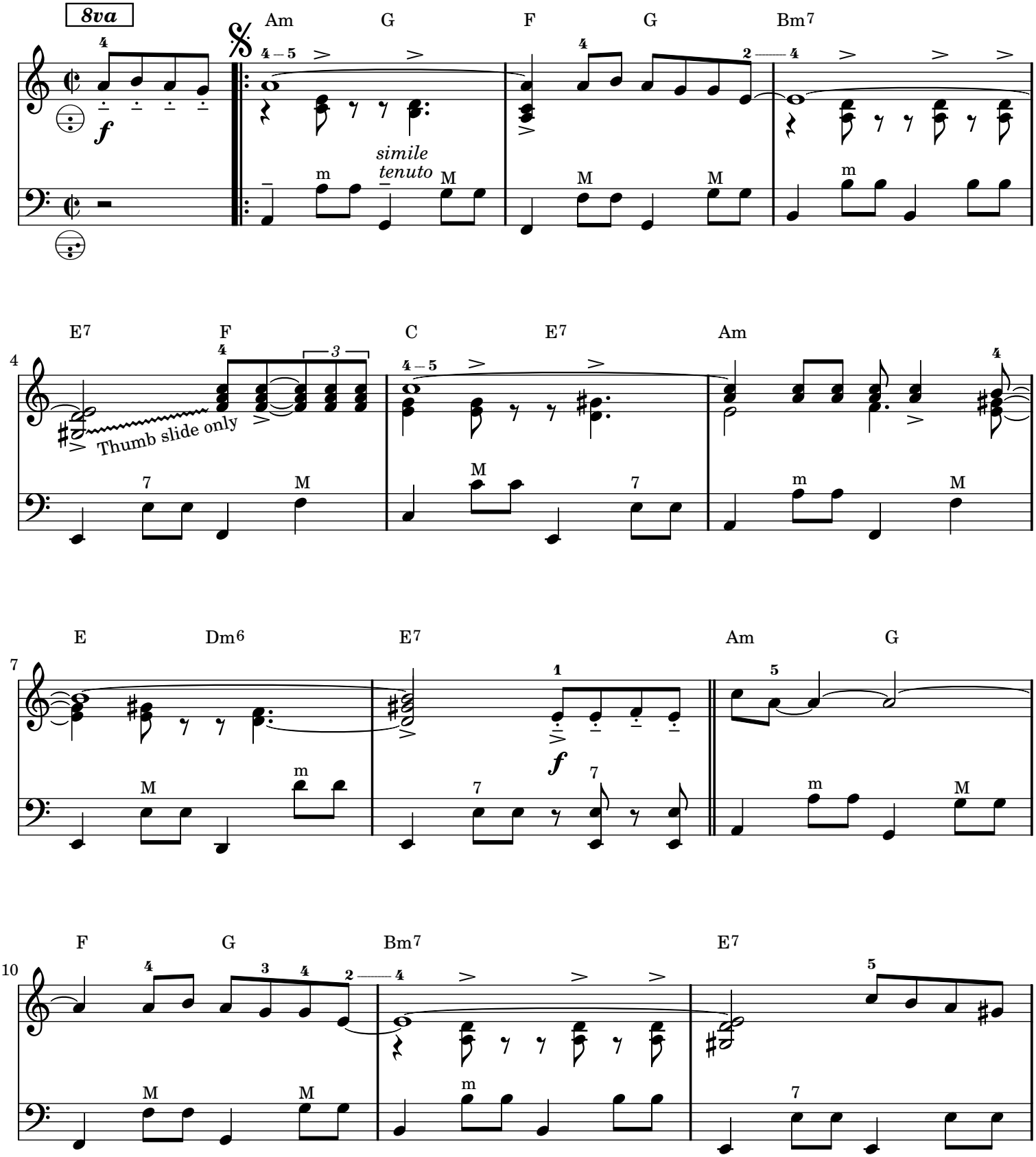
CALIFORNIA DREAMIN'

SAMPLE ONLY

Phillips & Phillips
arranged by garydahl 10-18-13

Medium Rock



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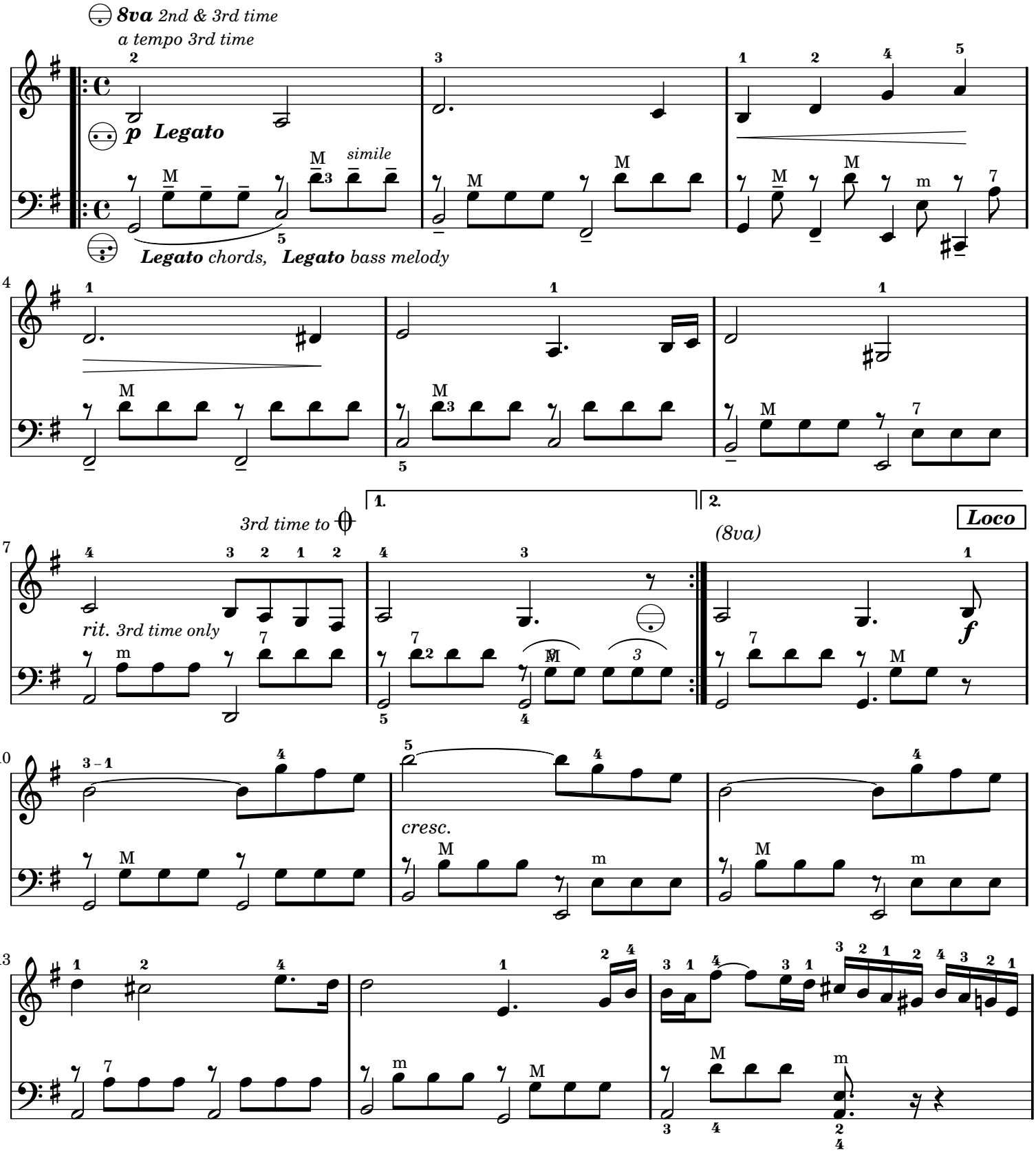
ADAGIO

from The Pathetique Sonata

SAMPLE ONLY

Beethoven
arranged by garydahl 6-19-12

Adagio Cantabile



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THE MUSIC OF THE NIGHT

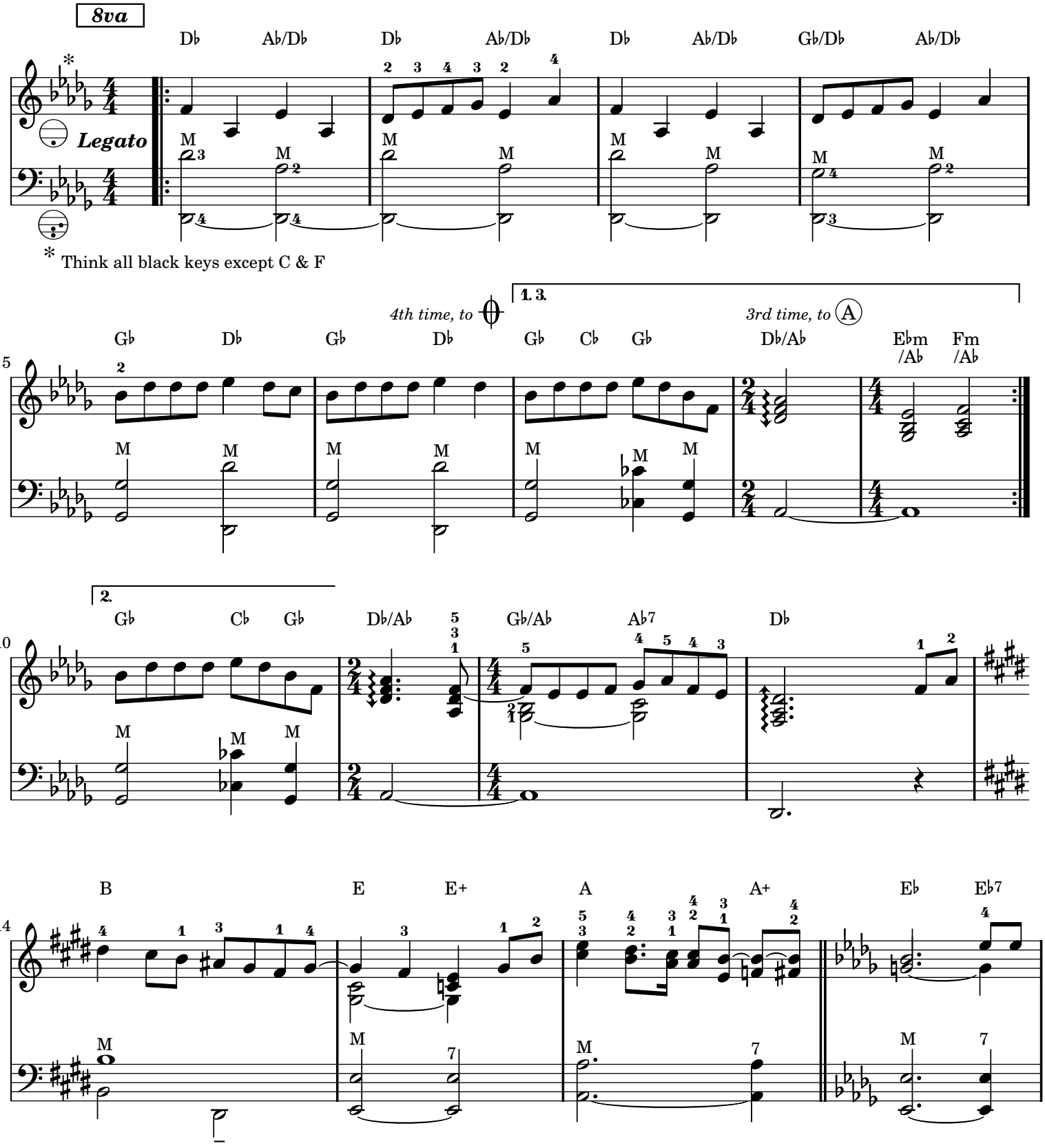
from *The Phantom of the Opera*

SAMPLE ONLY

Webber

arranged by garydahl 2-21-09

Slowly



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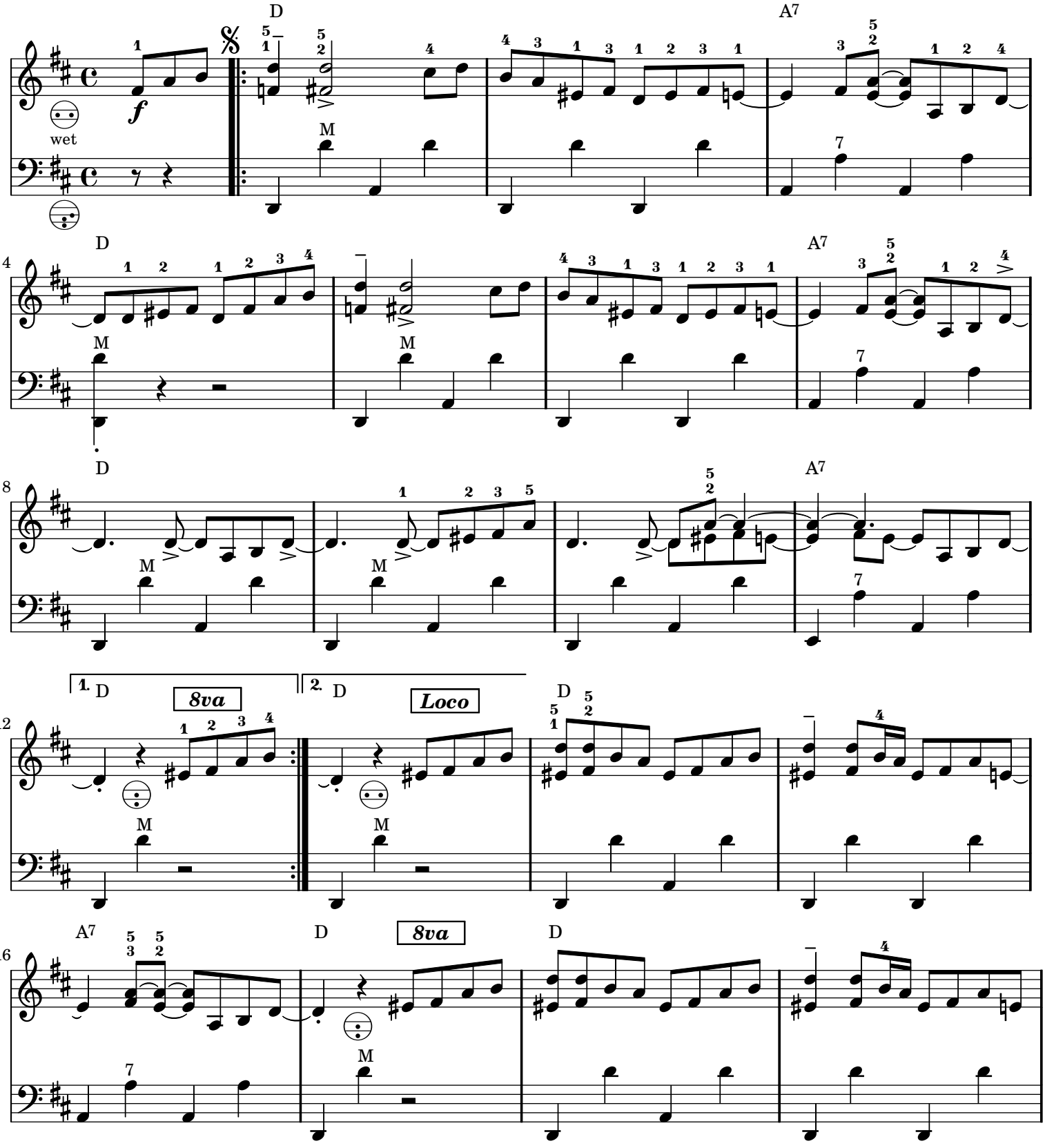
PORT ORCHARD BLUES

for John Oren

SAMPLE ONLY

garydahl 9-8-13

Medium Fast Zydeco



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ELOISE

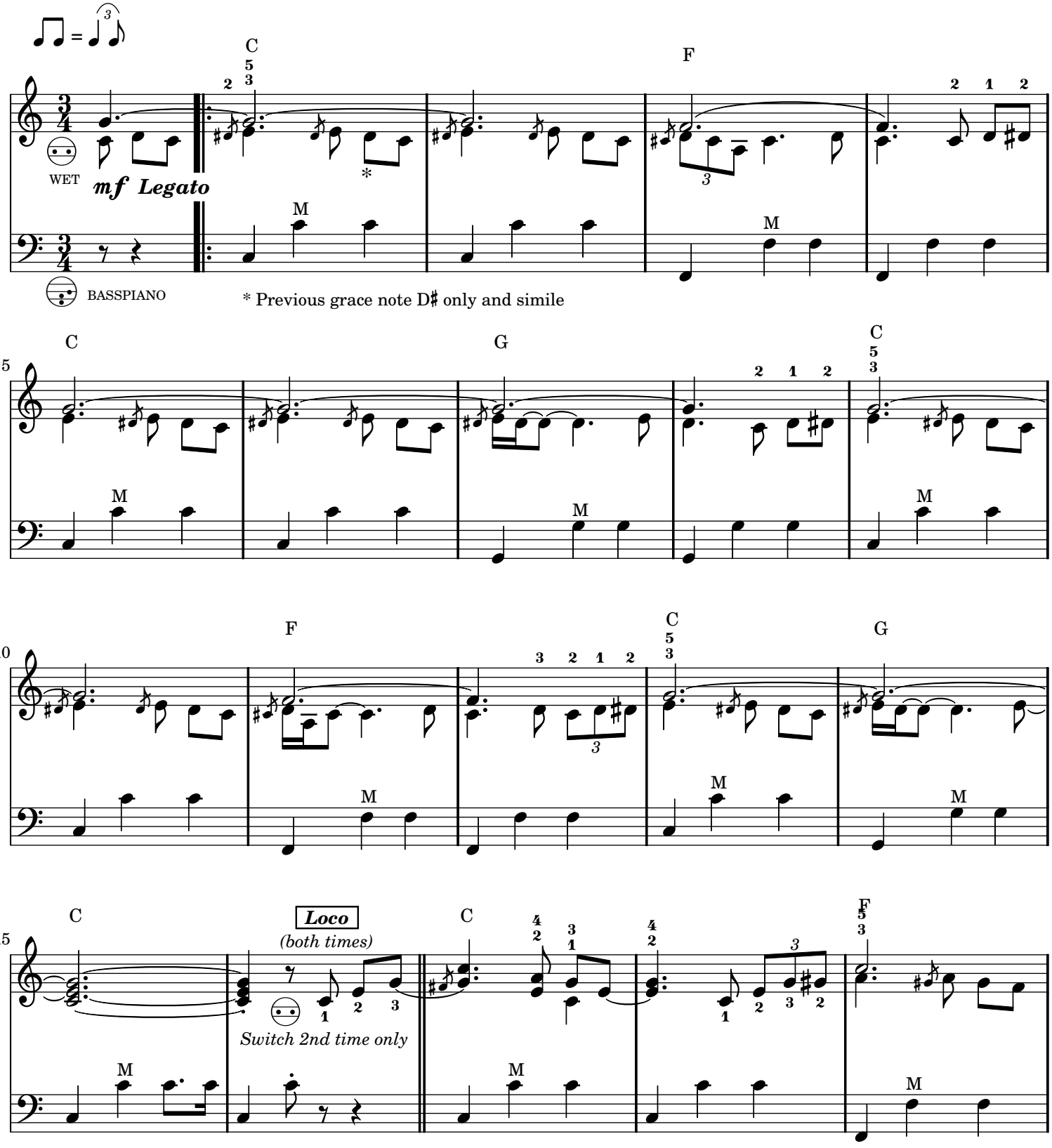
A Cajun Waltz

SAMPLE ONLY

Dahl

arranged by garydahl 9-23-09

Rhythmic Cajun Waltz



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IT HAD BETTER BE TONIGHT

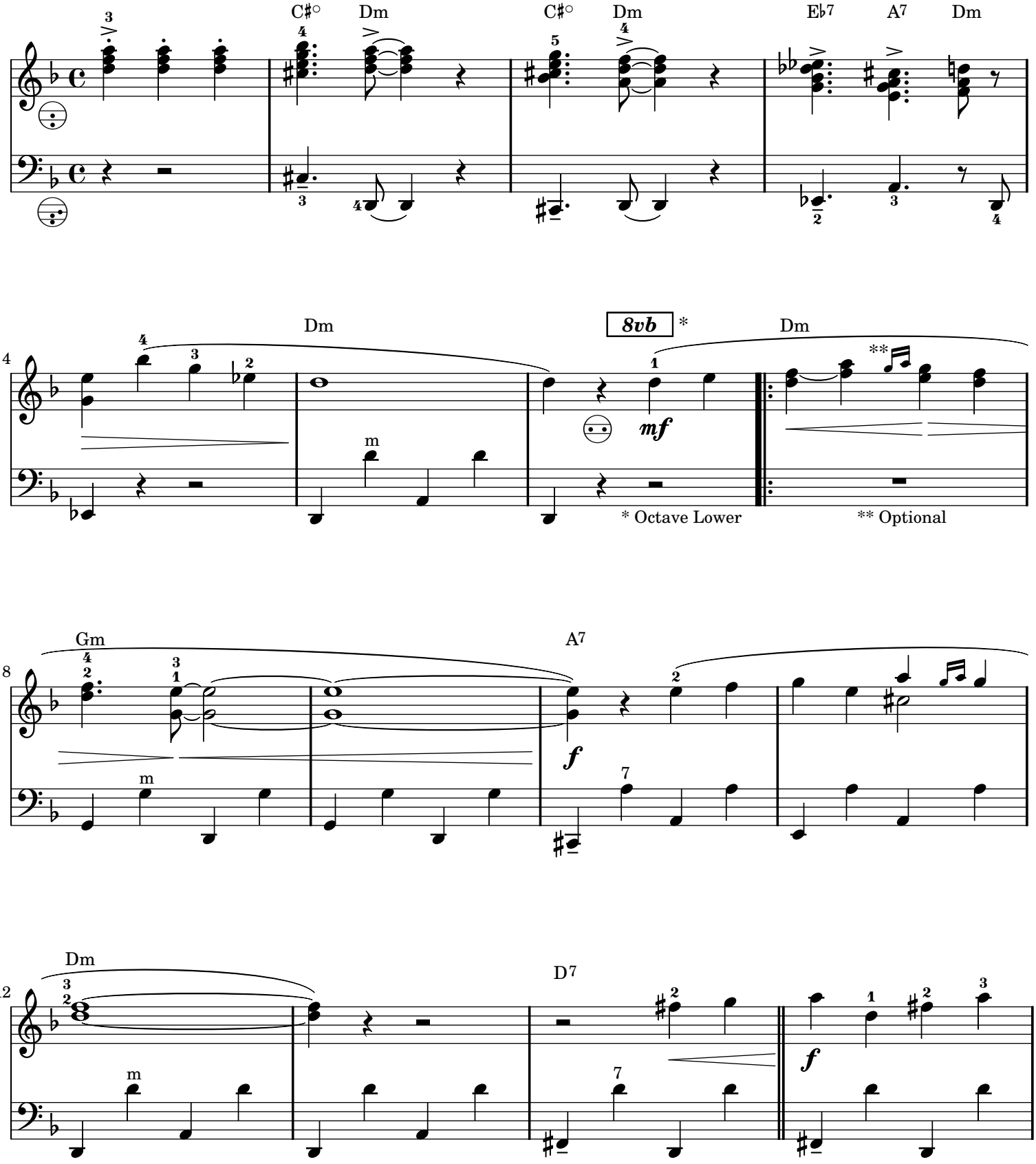
from *The Pink Panther*

SAMPLE ONLY

Mancini

arranged by garydahl 5-09

Fast Samba



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POPULAR MUSIC IN TODAY'S SOCIETY

by Gary Dahl

Today's popular music is a group of various styles...jazz, swing, country, blues, rock, Cajun, zydeco, and others. The accordionist of today must gather together the knowledge of the melodic and harmonic flow of music to play in various genres and improvise/arrange skillfully. One cannot simply sit down to improvise successfully over 12 bar blues without having first studied how; similarly one cannot simply play a Beethoven sonata without first having studied how to play Beethoven.

What is needed, then, to accomplish professional-level playing in various genres? The answer is thorough knowledge of harmony, chord structure, rhythm, and melody (including melodic improvisation). Don't be afraid by that statement; qualified instruction can provide useful tools toward this end. Along with this every accordionist needs to remember the basic rule of switch selection: use good taste appropriate to the style in which you are playing. Play polkas with a dry switch, play jazz with the bassoon switch, use musette tuned middle reeds for French musette, etc. (don't mix wet middle reeds with the bassoon and or piccolo reeds because it irritates the non accordion public and also just sounds horrible...this is similar to an orchestra badly out of tune).

To play popular music skillfully one needs to use all the aforementioned skills together to develop a good playing technique. Once that has been accomplished tricky passages will be easier and open chords can be smoothly executed even in awkward positions. A popular accordionist in most cases can certainly play Dizzy Fingers etc.; this develops good technical skills which are applicable to any style. I know of several accordion soloists who perform primarily from music arranged by others. These same soloists would dearly love to be able to read lead sheets and improvise appropriately (lead sheets are melodies written on a single staff line with chord symbols written above the staff).

A fully accomplished accordionist, possessing all the previously mentioned skills, can take a seemingly simple tune and play it with symphonic sophistication. Having this ability is similar to comparing skills required for kindergarten arithmetic to the skills required for a doctorate in mathematics! It raises the accordionist to an entirely new level. Why did Mozart, who could compose new melodies at will, write several variations on his older melodies? Why does a competent accordionist write, arrange, and improvise? A drawing from a 5-year-old child, while possessing artistic qualities, lacks the development and refinement of a trained visual artist.

The first place to begin is listening: all of the great musicians of the world listened to music with an attentive ear. Listen closely for the movement of harmony and the way instruments are used in an arrangement. Listen also to the variety of tempos and rhythms, keeping in mind that tempo refers only to speed and rhythm refers to the organization of the notes. The accordion is a very sophisticated instrument, encompassing the equivalent of a melodic instrument (right-hand keyboard) with it's own backup combo (left-hand keyboard).

Everything present in music today has evolved from something previous-new styles have their own idiosyncrasies which must be learned individually (jazz, rock, Cajun, polka, etc.), they all depend on the same core elements...functional harmony, rhythm, and melody. Every style is accessible if one only has a grasp of those central elements. Remember, merely buying paints and brushes doesn't make one the next Rembrandt; similarly, merely buying an accordion doesn't make one the next great accordionist.

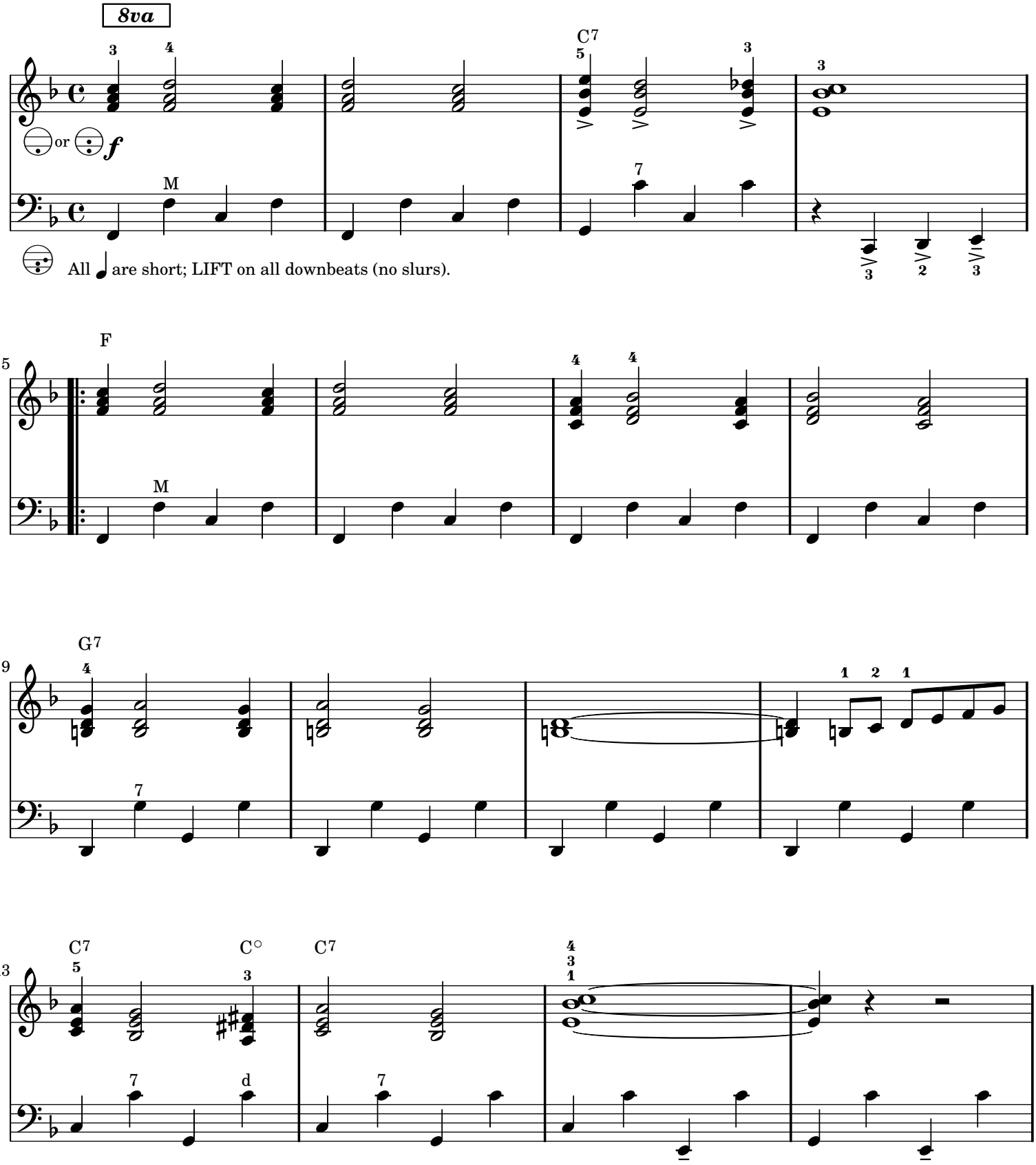
$5.80

HELLO! MY BABY

SAMPLE ONLY

Howard and Emerson
arranged by garydahl 5-01-06

Moderately Fast (Dixie)



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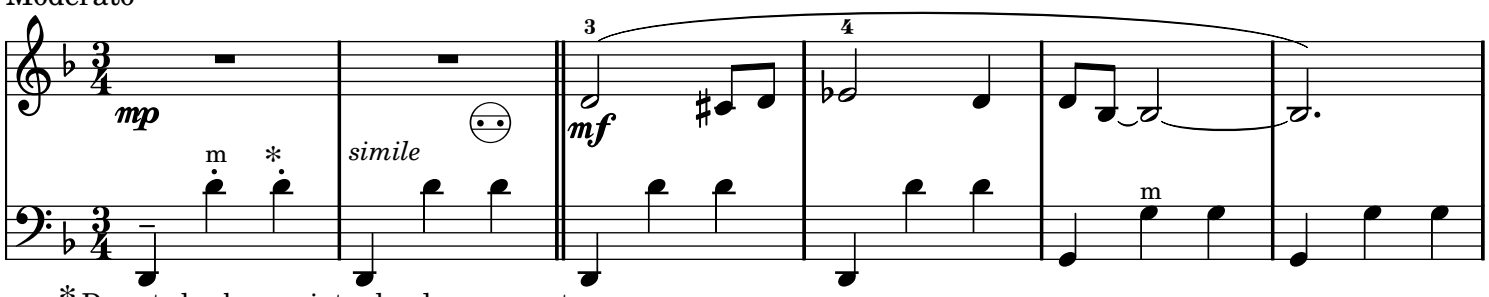
THE GODFATHER MOVIE THEMES

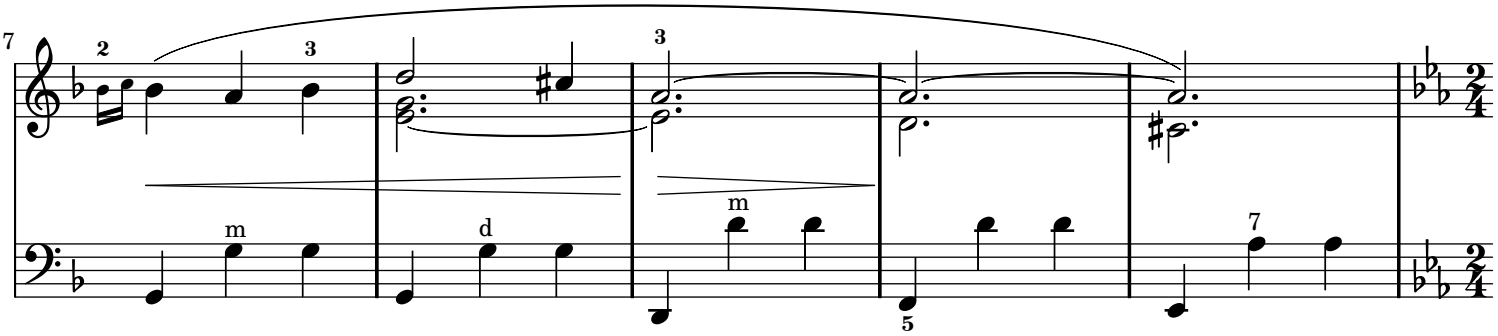
SAMPLE ONLY

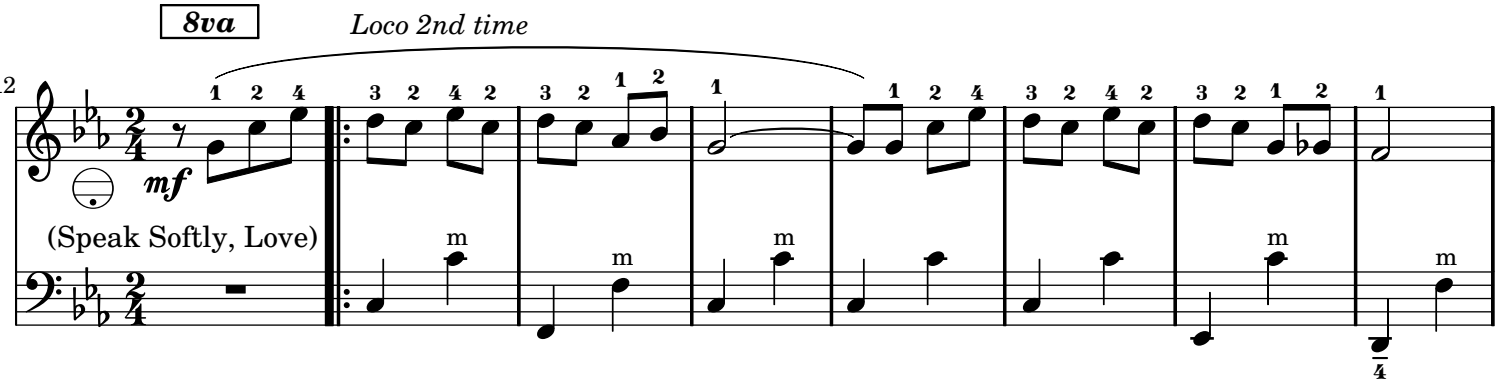
Rota - Coppola
arranged by garydahl 10-11-16

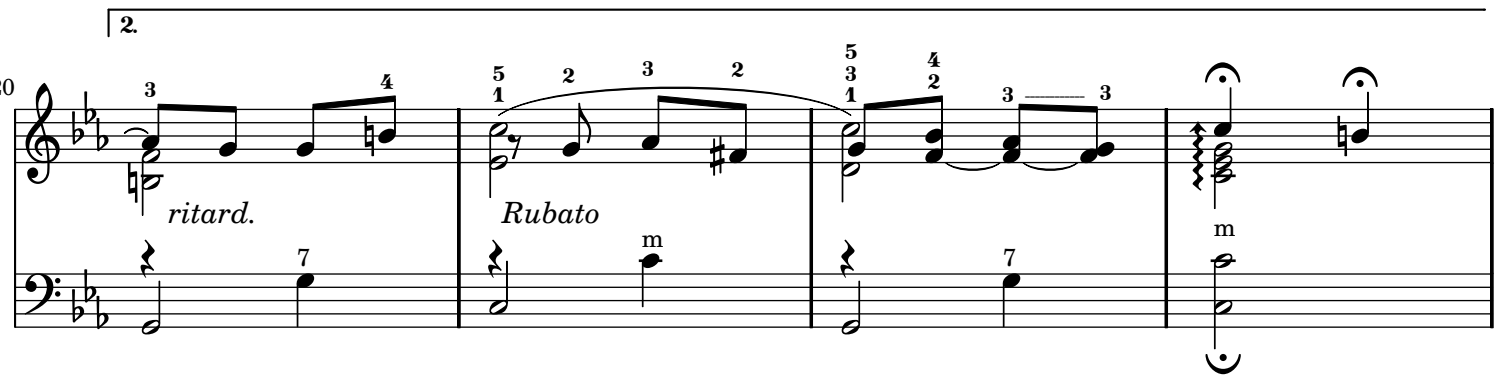
Advanced Intermediate
Moderato



* Do not slur basses into chords ... separate.
** _ (Tenuto) = slightly held.







$3.80

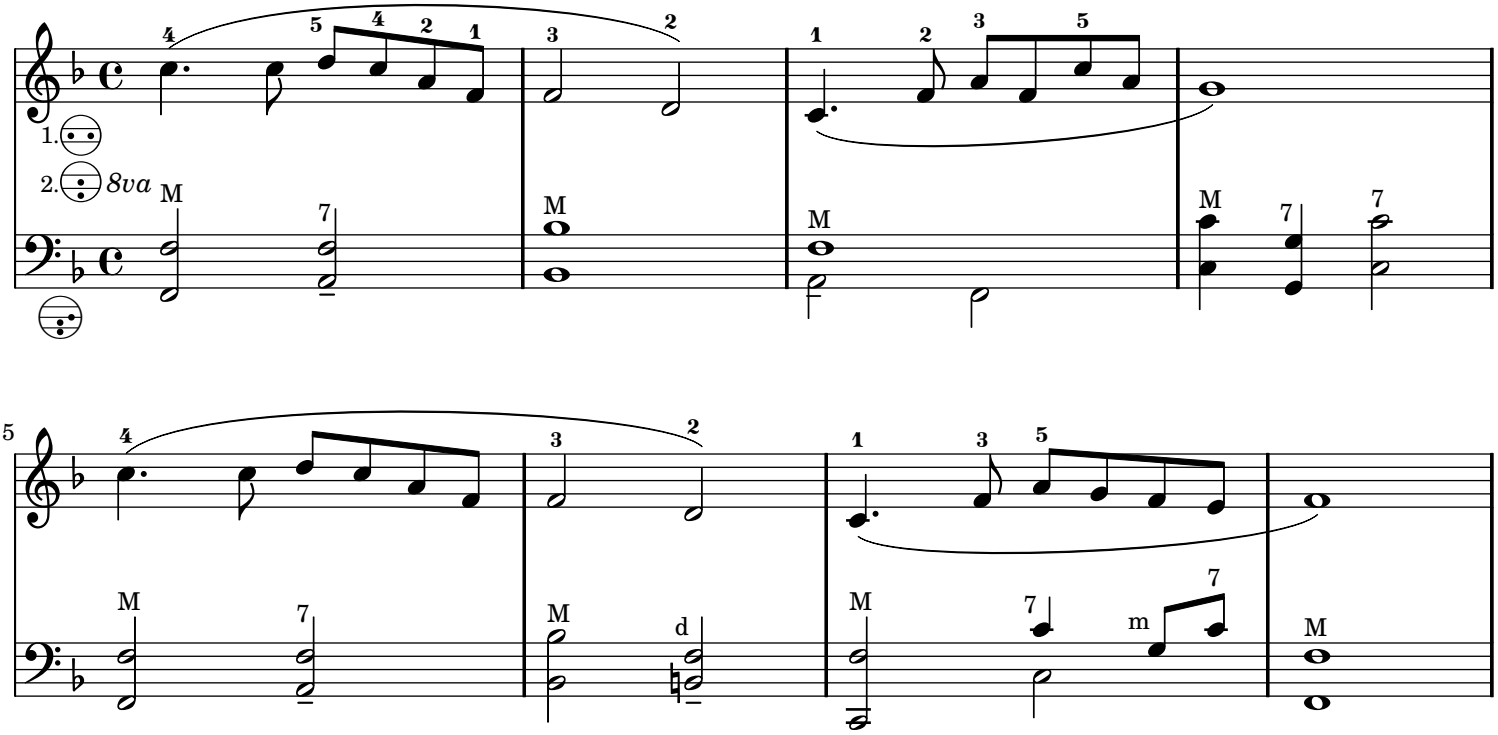
WHAT A FRIEND WE HAVE IN JESUS

SAMPLE ONLY

Charles Converse

arranged by garydahl 9/27/13

Andante



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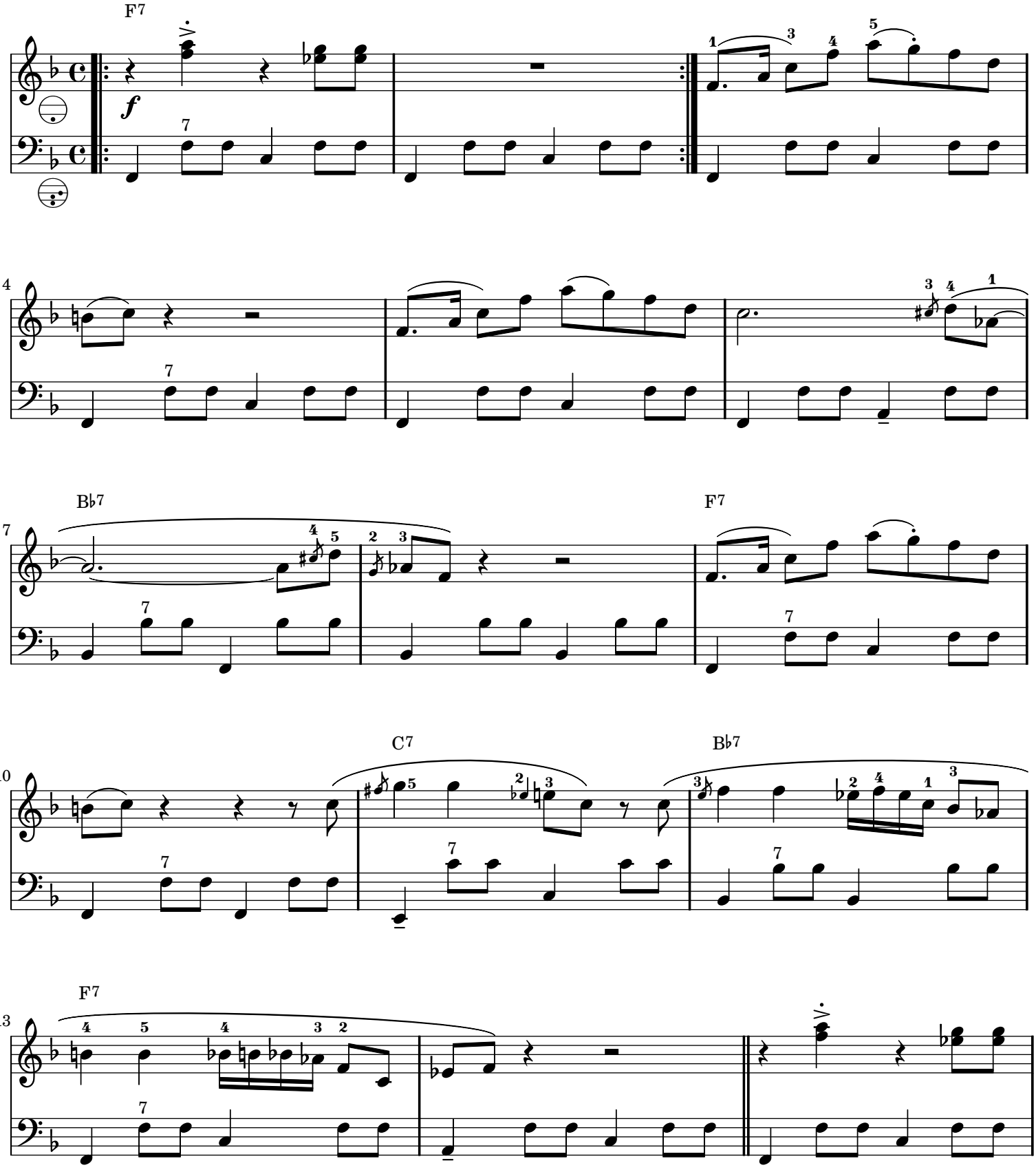
BABY ELEPHANT WALK

SAMPLE ONLY

Mancini

arranged by garydahl 7-18-13

Funky



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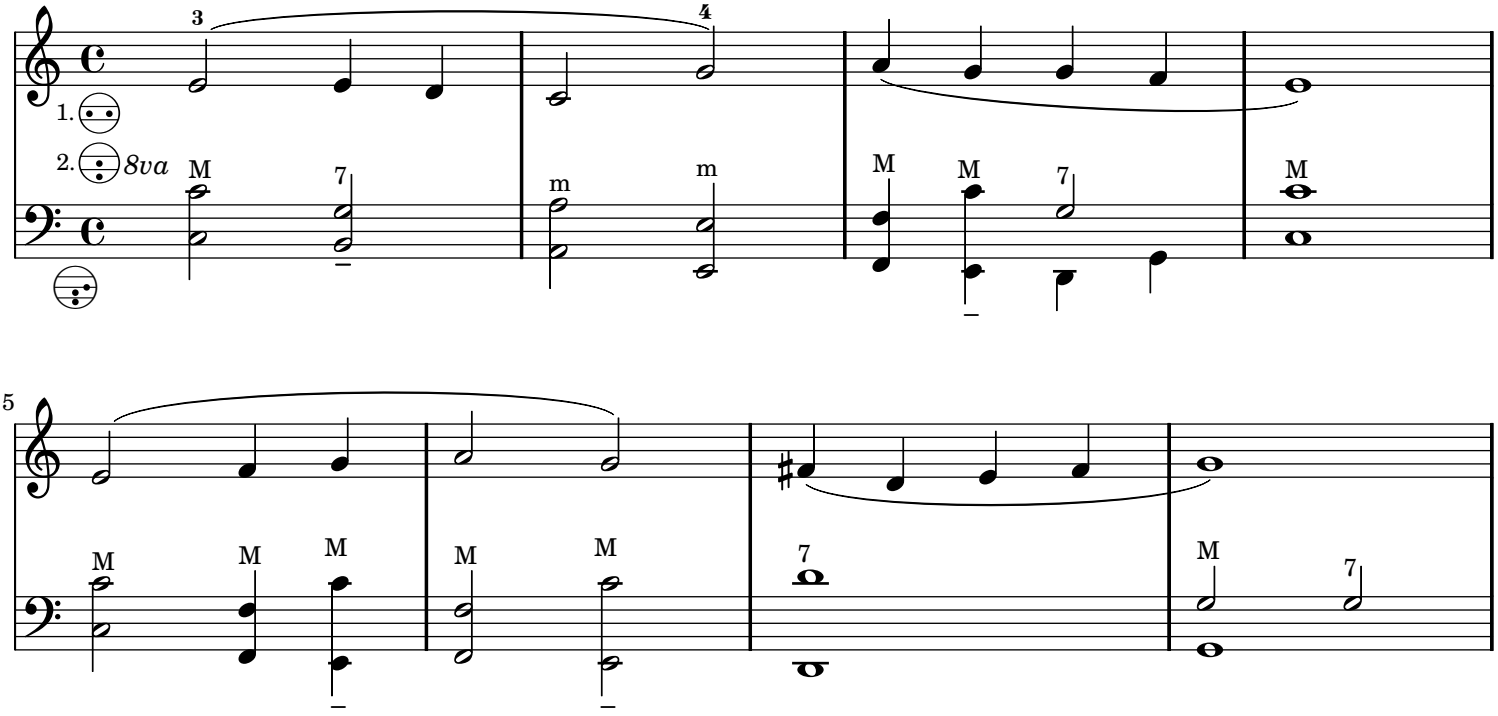
ABIDE WITH ME

SAMPLE ONLY

Lyte

arranged by garydahl 3/10/09

Andante



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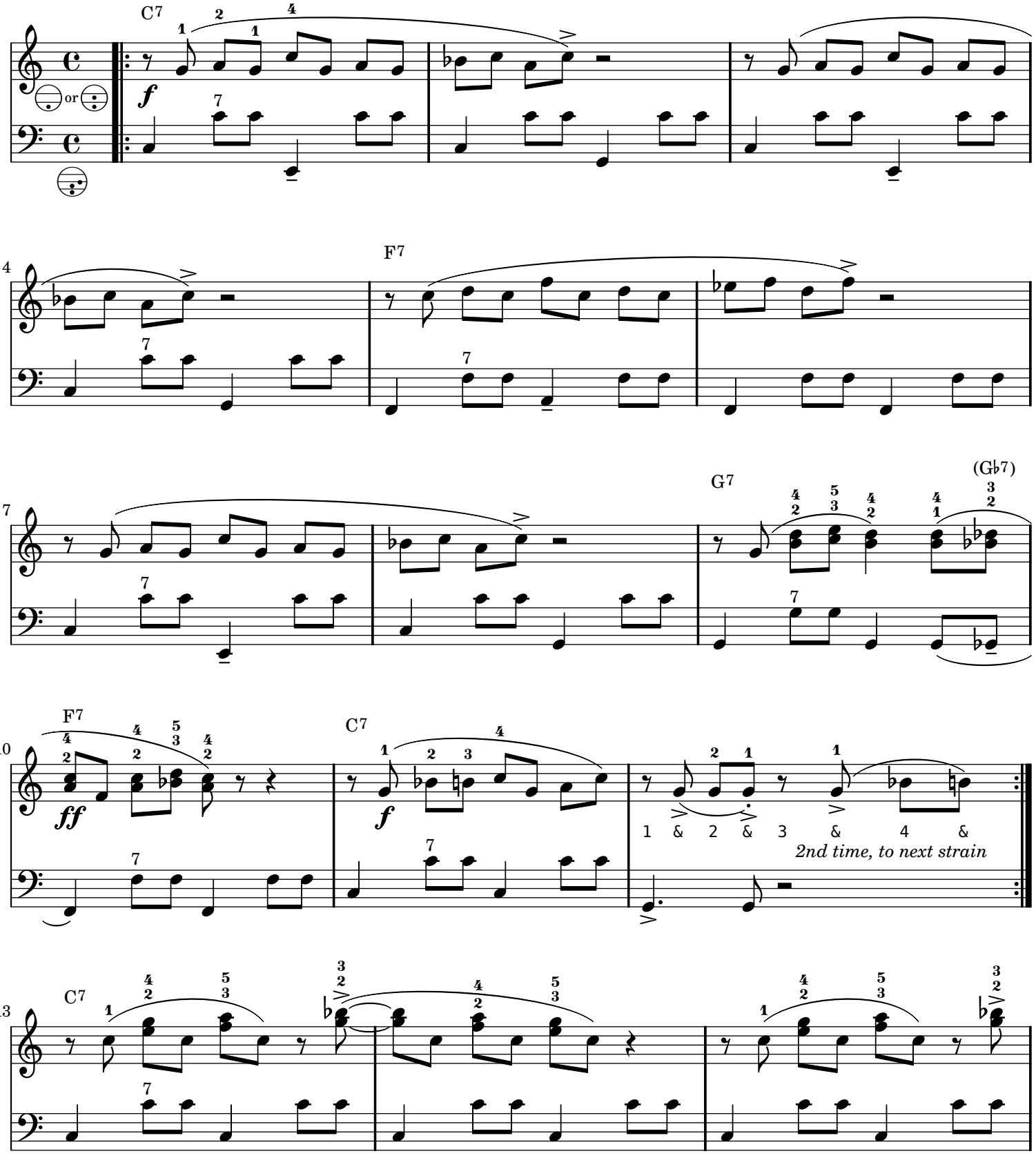
ROCKIN' THE BLUES

SAMPLE ONLY

garydahl 10-17-13

Groove Tempo -- Medium



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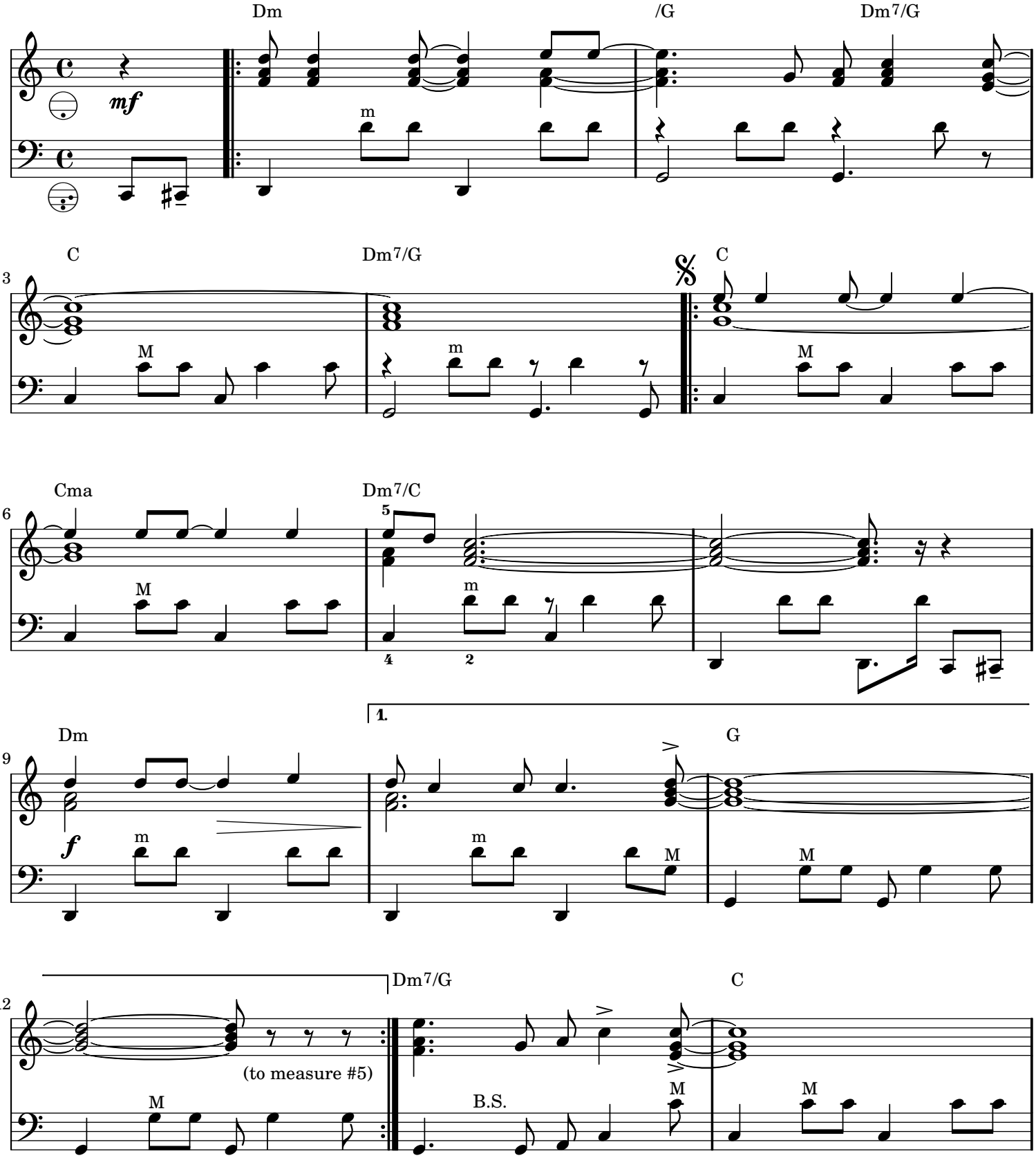
LYIN' EYES

Henley and Frey
arranged by garydahl 10-19-13

Medium Country Rock tempo and feel



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PERDIDO

SAMPLE ONLY - Systems not in sequence

Tizol

arranged by garydahl 10-15-13

Medium Swing

8va

Cm7 Ebm7

(Intro Optional)

Cm7 F7 Cm7 F7 B♭ Cm7

simile

Dm7 G7 Cm7 F7 Cm7 F7+9

2.

B♭ /D E♭7 E° B♭/F E13 E♭13

D13 D9 (D°) Am7/D Am7 A♭9 G13

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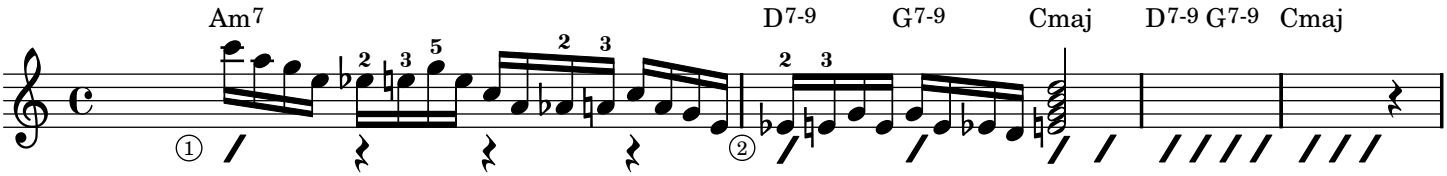
II V I PROGRESSION EXCERCISE*

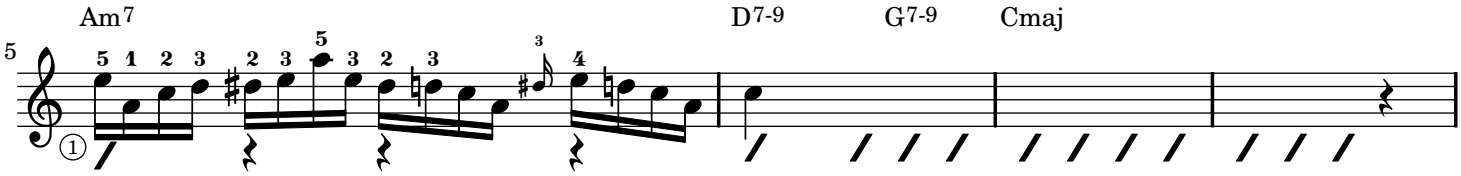
SAMPLE ONLY

by garydahl 10-15-13

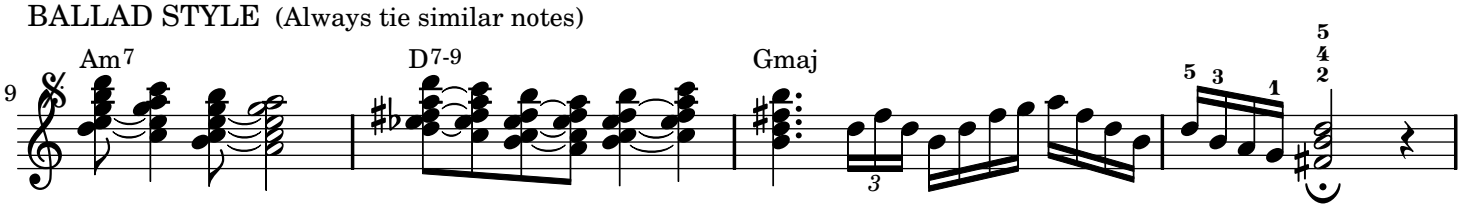
(Improv. R. H.)



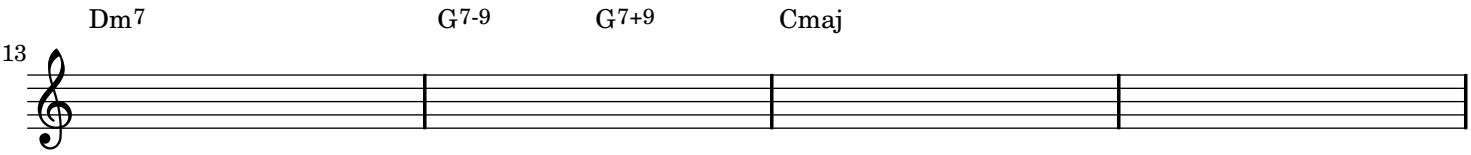
Use and bass piano only



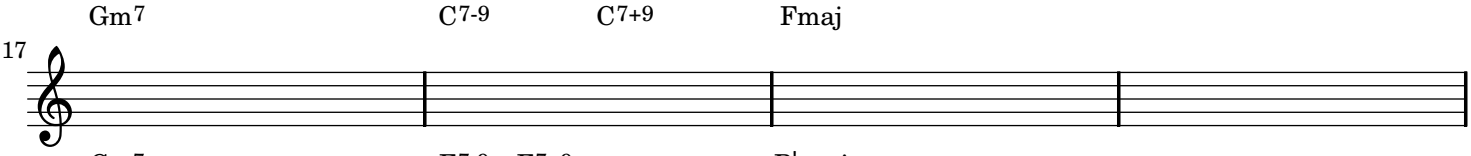
BALLAD STYLE (Always tie similar notes)

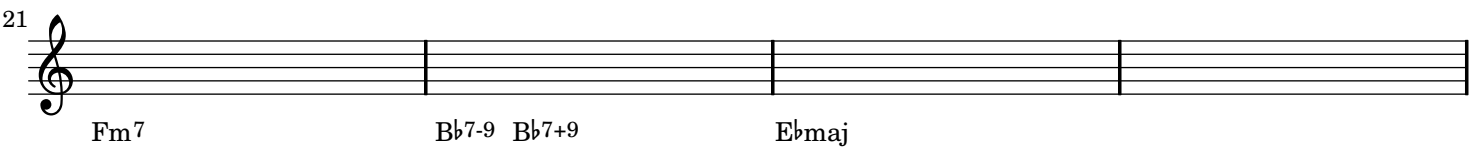


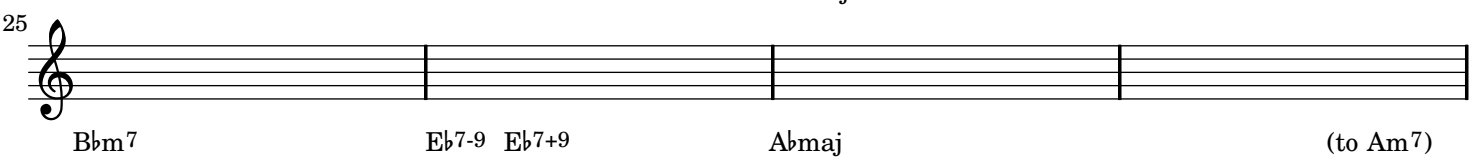
II - V - I Progression (a basic Pop/Jazz progression)
Bass in 4

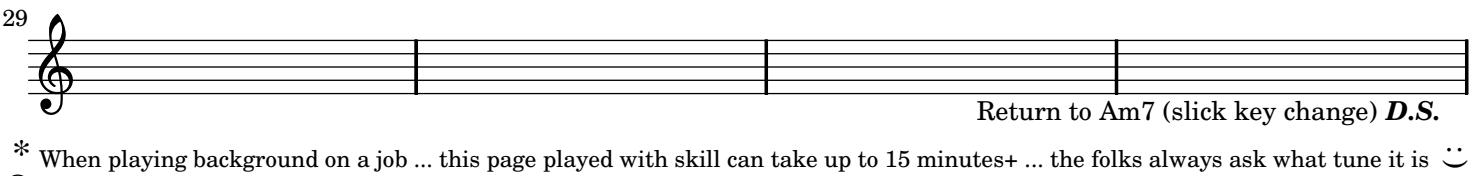


Try your own improv. based on the II V I harmony









Return to Am7 (slick key change) ***D.S.***

* When playing background on a job ... this page played with skill can take up to 15 minutes+ ... the folks always ask what tune it is ☺

① Play L.H. on 1 only

② Play L.H. bass and chord together in 4/4 guitar style. Only use bass piano.

Engraved by Dennis O'Toole

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