

FOLKWAYS RECORDS FM 8363

Traditional Cajun Accordion

An Instruction Record by Gérard Dole



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1977

MUS LP



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FOLKWAYS RECORDS FM 8363

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- Band 2 Scale of C
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*Traditional
Gajun Accordion
An Instruction Record
by Gerard Dole*

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY NOELLE DOLE

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WAYS RECORDS Album No. FM 8363
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THE CAJUN ACCORDION or MELODEON

SIDE A

OCTAVES

- 1 - Principle and spacings
- 2 - Application to the scale of C

SCALE OF C

- 3 - Crotchets (quarter notes), slow
- 4 - Crotchets (quarter notes), medium
- 5 - Crotchets (quarter notes), fast
- 6 - Quavers (eighth notes), slow
- 7 - Quavers (eighth notes), medium
- 8 - Quavers (eighth notes), fast

BASS ACCOMPANIMENT OF TWO-STEP IN C

- 9 - Bass/Chord, slow
- 10 - Bass/Chord, medium
- 11 - Bass/Chord, fast

EXERCISE FOR COORDINATION OF RIGHT AND LEFT HANDS

- 12 - Example Treble and bass
- 13 - Bass only
- 14 - Treble only
- 15 - Treble and bass

RIGHT HAND CHORDS - C

- 16 - C/E 3 - 4/6 - 7/9 - 10/
- 17 - E/G 4 - 5/7 - 8/
- 18 - G/C 2 - 3/5 - 6/8 - 9/
- 19 - G/E/C 2 - 4 - 6
- C/G/E 3 - 5 - 7
- E/C/G 4 - 6 - 8
- G/E/C 5 - 7 - 9
- C/G/E 6 - 8 - 10

RIGHT HAND CHORDS - G

- 20 - B/D 2' - 3'/6' - 7'/

RIGHT HAND CHORDS - G7

- 21 - D/F 3' - 4'/7' - 8'/
- 22 - B/F/B 2' - 4' - 6'
- F/B/F 4' - 6' - 8'
- B/F/B 6' - 8' - 10'

TWO-STEP IN C: COLINDA

- 23 - Example of A music Treble and bass
- 24 - Analysis of octave jump
- 25 - A music Treble only, slow
- 26 - A music Treble only, normal speed
- 27 - Illustration of A music Treble and bass with vocal

TWO-STEP IN C: BAYOU POMPON

- 28 - Example of A music and B (bridge) music Treble and bass
- 29 - A music Treble only, slow
- 30 - A music Treble only, normal speed
- 31 - B music Treble only, slow
- 32 - B music Treble only, normal speed
- 33 - Illustration of A and B music Treble and bass with triangle and vocal

BASS ACCOMPANIMENT OF WALTZ IN C

- 34 - Bass/Chord-chord, slow
- 35 - Bass/Chord-chord, medium
- 36 - Bass/Chord-chord, fast

EXERCISE FOR COORDINATION OF RIGHT AND LEFT HANDS

- 37 - Example Treble and bass
- 38 - Bass only
- 39 - Treble only
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WALTZ IN C: GABRIEL

- 41 - Example of A music Treble and bass
- 42 - A music Treble only, slow
- 43 - A music Treble only, normal speed
- 44 - Illustration of A music Treble and bass with triangle and vocal

WALTZ IN C: LA VALSE DU GRAND MARAIS

- 45 - Example of A music and B (bridge) music Treble and bass
- 46 - A music Treble only, slow
- 47 - A music Treble only, normal speed
- 48 - B music Treble only, slow
- 49 - B music Treble only, normal speed
- 50 - Illustration of A and B music Treble and bass with triangle and vocal

SIDE B

SCALE OF G

- 1 - Crotchets (quarter notes), slow
- 2 - Crotchets (quarter notes), medium
- 3 - Quavers (eighth notes), slow
- 4 - Quavers (eighth notes), medium

RIGHT HAND CHORDS - D

- 5 - D/A/D 3' - 5' - 7'
- A/D/A 5' - 7' - 9'

TWO-STEP IN G: LA QUEUE DE TORTUE

- 6 - Example of A music and variation Treble and bass
- 7 - A music and variation Treble only, slow
- 8 - A music and variation Treble only, normal speed
- 9 - Illustration of A music and variation Treble and bass with triangle and vocal

TWO-STEP IN G: MADAME BOSSO

- 10 - Example of A music Treble and bass
- 11 - Analysis of octave jump
- 12 - A music Treble only, slow
- 13 - A music Treble only, normal speed
- 14 - Illustration of A music Treble and bass with triangle and vocal

TWO-STEP IN G: ALLONS A LAFAYETTE

- 15 - Example of A music and B (bridge) music
Treble and bass
- 16 - A music Treble only, slow
- 17 - A music Treble only, normal speed
- 18 - B music Treble only, slow
- 19 - B music Treble only, normal speed
- 20 - Illustration of A and B music Treble and
bass with guitar and vocal

TWO-STEP IN G: J'ETAIS AU BAL HIER AU SOIR

- 21 - Example of A music and B (bridge) music
Treble and bass
- 22 - A music Treble only, slow
- 23 - A music Treble only, normal speed
- 24 - B music Treble only, slow
- 25 - B music Treble only, normal speed
- 26 - Illustration of A and B music Treble and
bass with guitar and vocal

WALTZ IN G: JOLIE BLONDE

- 27 - Example of A music and B (bridge) music
Treble and bass
- 28 - A music Treble only, slow
- 29 - A music Treble only, normal speed
- 30 - B music Treble only, slow
- 31 - B music Treble only, normal speed
- 32 - Illustration of A and B music Treble and
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APPENDIX

- 33 - Danse de Mardi Gras in A minor
- 34 - Danse de Mardi Gras in D minor
- 35 - Two-step in F: Cocodrie Stomp

DEFINITION

By ACCORDION is meant an instrument with free reeds and bellows possessing a system of pre-composed chords facilitating the accompaniment of the melody. (On the oldest models when only the right hand was used, each note was harmonised at the third and at the fifth.)

By MELODEON, on the other hand, is meant a particular type of instrument with fundamentally melodic potential, incompletely supported by two simple harmonies.

DESCRIPTION

The MELODEON is a small diatonic accordion initially manufactured in Germany in the second half of the nineteenth century. On the right hand (treble) side is a one-row keyboard with ten buttons. Each button controls two notes according to whether the bellows are pushed inwards or pulled outwards. This system is called "single action". Four stops on the right hand casing bring into action four banks of reeds tuned in octaves relative to each other. Note that the different banks of reeds are tuned in perfect octaves (called "dry" tuning, as opposed to the tuning known as "wet" or "tremolo"). On the left hand (bass) side is a keyboard in the form of a hand-grip, with two buttons giving respectively two bass notes and two chords, as well as an air button for the thumb which enables the rapid opening or closing of the bellows during playing.

BRIEF HISTORY

It seems that German emigrants of the middle of the nineteenth century were responsible for the introduction of the melodeon into Louisiana. In order to respond to the increasing demand, many trading companies such as C. BRUNO & SON of New York began to import the instrument from Germany around 1884.

The first instruments available carried the trade-marks BRUNO, LESTER, PINE TREE. They had the inconvenience of being pitched in A or F, keys practically impossible to accompany on the fiddle.

It was not until the beginning of this century that BUEGELEISEN & JACOBSON of New York brought in from RUDOLPH KALBES of Berlin the MONARCH, then the STERLING, in C and D. The Cajuns nicknamed them "Tits Noirs" ("Little Blacks") on account of their size and colour. (Their predecessors were larger, with uncoloured woodwork.) They acquired a great reputation, justified by the quality and reliability of their reeds.

The first local repairer was ARMAND THIBODEAUX of Sunset (1874-1907).

The import of German accordions ceased with the second world war.

During the fifties, certain makers such as SIDNEY BROWN of Lake Charles began to build melodeons after the style of the old MONARCH.

Since then, local manufacture has intensified, and it is not possible to talk of Cajun accordion without mentioning MARC SAVOY of Eunice who applies meticulous care to his ACADIAN.

REASONS FOR ADOPTION

Compared with the fiddle, the melodeon offered superior reliability and robustness. Thus, when a fiddler broke a string, he was faced with a serious problem to replace it - there was not a single music store for hundreds of miles around. The accordion had four reeds for each note - even if some of them were broken, enough still remained to make music. It was also the only instrument which could withstand the humidity of the region. It required only the minimum of maintenance and was easily repairable.

Finally, it was fully in tune and ready to play, while its bass section effectively supported the melody and gave a fullness and resonant power which could not be equalled by a fiddle.

TRANSFER OF THE REPERTOIRE

Towards the end of the nineteenth century, after a period of experiment, the first melodeon players transferred, or rather adapted, the fiddle dances: contredanse, cotillion, galop, valse (waltz), valse à deux temps (two-time waltz), polka, mazurka, varsovienne.

It was thought then that the new instrument was only suitable for playing a few pieces, and in any case almost incapable of "turning" them (that is, playing the B music or bridge).

In fact, the fixed diatonic scale of the melodeon contrasted with the delicacy and scope of the fiddle, only allowing partial realisation, without modulation, of most tunes. The inevitable need to make opposing strokes of the bellows further reduced its possibilities, making a clumsy contrast with the rhythmic flexibility of the fiddle bow. The rigid and simplistic system of its pre-composed bass/chord accompaniment was at odds with the harmonic subtleties of double stopping.

The importance of the left hand side of the accordion, the obvious ease of an alternating bass/chord accompaniment, the real difficulties of a rapid and constant succession of "push-pulls" on the bellows, and the restrictions of the diatonic scale consequently came to "degrade" the dances, classifying them from then on into two distinct categories according to a bass/chord or bass/chord-chord accompaniment scheme depending on their duple or triple time rhythms.

Later, with the decay of the old repertoire and the new demands of the gramophone, the slow dances in triple time became schematised as VALSES (WALTZES) and the fast dances in duple time as ONE- and TWO-STEPS.

DEVELOPMENT OF TECHNIQUE

The scanty technique of the first players must have enriched itself very quickly through a natural tendency to ornament the melody, fill in gaps, and play double or multiple notes, raising accordion playing to a level of speed and virtuosity close to that of the fiddle.

ACCOMPANIMENT

The accordion players had themselves "seconded" (backed) by a triangle (tit fer - "little iron") player, because the Cajun fiddlers, proud guardians of a long tradition, mostly refused to accompany the melodeon on account of their inability to harmonise with the first models in F. The arrival of the MONARCH in D solved the problem. In the twenties, some players partnered themselves with a guitar as rhythmic element and complementing harmony.

ADVICE

As with other orally transmitted musical traditions, Cajun music was never meant to be written down. This study is therefore only a guide, a "short cut", towards what is a rather difficult playing style. It is essential to steep oneself as much as possible in this music by listening live or on record before aspiring to play it.

At first, learn alone, acquiring the indispensable basic techniques, then have yourself seconded by a triangle or guitar which will provide a complementing rhythmic foundation.

Never start on a new tune without having in your head its entire melodic and rhythmic development - be able to whistle it, for example, before trying to reproduce it on the melodeon.

Don't simplify - the technical appeal lies largely in the rhythmic complexity and wealth of ornamentation.

HOLDING THE INSTRUMENT

The right hand casing of the melodeon is placed on the left or right leg (player seated), leaning slightly outwards.

The thumb of the right hand is passed through the leather loop fixed behind the treble keyboard. The base of the thumb is supported firmly against the edge of the keyboard, steadying the balance. The fingers pass freely over the ten buttons.

The left hand is passed under the strap of the bass keyboard.

The tip of the thumb, behind, and the second and third fingers, in front, hold the keyboard in a pincer grip. The inside of the thumb controls the air button, and the index and little fingers control the "chord" button and the "bass" button respectively.

The left hand operates the bellows and the left hand casing moves following the push-pulls. The right hand casing, on the other hand, does not move and the fingers can thus apply themselves freely to the buttons of the treble keyboard without ever taking part in the movements of the bellows.

A strap attached to the top and bottom of the right hand casing will enable playing while standing.

RANGE OF THE TREBLE KEYBOARD

(All the text which follows has been written for the case of a melodeon in the key of C.)

BUTTONS	1	2	3	4	5	6	7	8	9	10
PUSH	E	G	C	E	G	C	E	G	C	E
PULL	G	B	D	F	A	B	D	F	A	B

Initially, the melodeon was conceived so as to be played with the maximum of ease in a minimum of time, so that all the pushed notes on the treble keyboard belong to the tonic chord C (C - E - G - C), likewise all (but one) of the pulled notes belong to the dominant chord G or G7 (G - B - D - F).

Each pushed note on the treble keyboard automatically corresponds with a bass note and a chord of the tonic C on the bass keyboard, and each pulled note with a bass note and a chord of the dominant G.

TABLATURE SYSTEM

The ten buttons of the treble keyboard are numbered from 1 to 10, from top to bottom or low to high notes.

A plain number, for example 5, means that the 5th button from the top must be pressed while pushing the bellows.

A number followed by a prime sign, for example 5', means that the 5th button must be pressed while pulling the bellows.

Two numbers, one on top of the other, for example $\frac{5}{8}$, mean that the 5th and 8th buttons must be pressed simultaneously.

ACCOMPANIMENT

The two bass/chord accompaniment buttons which the Cajuns call "seconds" because they "second" or back up the melody are not written in the tablature system since they automatically follow the push-pulls of the treble keyboard.

AIR CONTROL

The opening or closing of the bellows is designated by a B, Bo signifying that the bellows must be opened, and Bc that the bellows must be closed. The number or fraction following the B denotes the necessary opening.

For example: Bo 1 = open to full extent, Bo $\frac{1}{2}$ = open to half extent, etc.

When playing certain tunes, long successions of pushed or pulled notes may occur. It is then necessary to take advantage of any note played with an opposing stroke of the bellows by simultaneously pressing the air button and rapidly returning the bellows to a more suitable playing position.

SIDE A

OCTAVES

A 1 - Principle

An essential characteristic of the Cajun accordion style is the constant use of octaves. Most of the notes of the melody are doubled at the octave, the index and little fingers pressing simultaneously on two buttons separated by a variable spacing. A more rounded tone, greater volume, and sharper attack with possibilities of slur and trill effects, result from this octave playing.

- Spacings and fingering

The spacing between the buttons of the octave changes according to whether the notes played are pushed or pulled.

For example: C - D

PUSHED NOTES

Index finger . 3 (C)
.
.
Little finger . 6 (C)

PULLED NOTES

Index finger . 3' (D)
.
.
Little finger . 7' (D)

The index finger stays in position on button 3, and the little finger slides from button 6 to button 7 to pass from C to D.

- Slur

The slur effect is obtained by very slightly delaying the attack of the little finger relative to that of the index finger.

- Trill

The trill effect is obtained by a fast rocking movement between the index and little fingers.

OCTAVES

A 2 - Application to the scale of C

We will climb then descend the scale of C in slurred octaves, according to the principle explained above.

Open the bellows half way and place your fingers in position:

Bo $\frac{1}{2}$	C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Index finger	3	3'	4	4'	5	5'	6	6'	6	5'	5	4'	4	3'	3
Little finger	6	7'	7	8'	8	9'	10'	9	10'	9	8'	8	7'	7	6

N.B. Attack each note cleanly, in steady time. Finger each note separately - never keep a finger pressed on the same button while taking advantage of a push-pull of the bellows.

STRAIGHT PLAYING

By STRAIGHT PLAYING is meant that, on a melodeon in C, the performer plays in the key of C major. The corresponding accompaniment is the bass note and the chord of the tonic C with all pushed notes, and the bass note and the chord of the dominant G with all pulled notes. The advantage of STRAIGHT PLAYING, for which the diatonic accordion was designed, is that the accompaniment, although harmonically restricted, rarely sounds an outright dissonance against the melody. Its drawback is that quite a wide initial opening of the bellows, and frequent intakes of air, are necessary, otherwise the bellows close themselves too quickly. When there is less air pressure, less volume and attack are possible.

SCALE OF C

We will climb then descend the scale of C at different speeds: slow - medium - fast.

A 3 - A 4 - A 5 - Each note of the scale is represented by one crotchet (quarter note).

A 6 - A 7 - A 8 - Each note of the scale is represented by two quavers (eighth notes).

3 3 3' 3' 4 4 4' 4' 5 5 5' 5' 6' 6' 6 6 7' 7' 7 7 8' 8' 8 8 9' 9' 10' 10' 9

BASS ACCOMPANIMENT OF TWO-STEP

Only the rhythm of the accompaniment is important, since the harmony automatically follows the push-pulls of the melody.

The accompaniment of the Two-Step is of the ALTERNATING BASS/CHORD type - the little finger presses the lower button and sounds the bass note, and the index finger presses the upper button and sounds the chord. The chord is always accentuated.

Open the bellows half way and place your fingers in position:

Bo 1/2 PUSH PULL



We will play the bass accompaniment of the Two-Step at different speeds: slow - medium - fast.

A 9 - A 10 - A 11

As already explained above, the pushes give the bass note C and the pre-composed chord of C (C - E - G), while the pulls give the bass note G and the pre-composed chord of G (G - B - D).

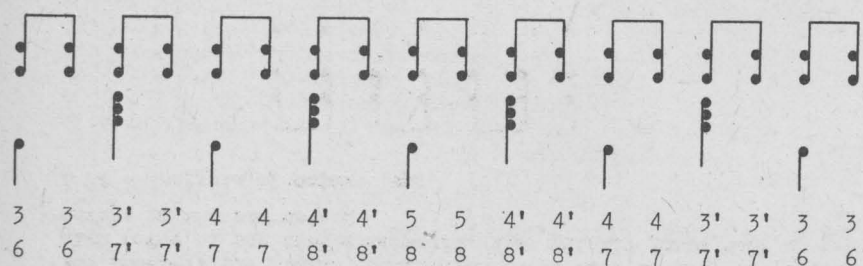
TREBLE-BASS COORDINATION

Independence of the two hands should be acquired. The left hand should provide a steady accompanying rhythm while the right hand plays the melody.

EXERCISE FOR COORDINATION OF LEFT AND RIGHT HANDS

The exercise is demonstrated then broken down as follows:

- A 12 - Example Treble and bass
- A 13 - Bass only
- A 14 - Treble only
- A 15 - Treble and bass



RIGHT HAND CHORDS

Many chords can be played along with the melody. Here are the most usual ones:

RIGHT HAND CHORDS - C

- A 16 - C/E 3 - 4 / 6 - 7 / 9 - 10 /
- A 17 - E/G 4 - 5 / 7 - 8 /
- A 18 - G/C 2 - 3 / 5 - 6 / 8 - 9 /
- A 19 - G/E/C 2 - 4 - 6
- C/G/E 3 - 5 - 7
- E/C/G 4 - 6 - 8
- G/E/C 5 - 7 - 9
- C/G/E 6 - 8 - 10

RIGHT HAND CHORDS - G

- A 20 - B/D 2' - 3' / 6' - 7' /

RIGHT HAND CHORDS - G7

- A 21 - D/F 3' - 4' / 7' - 8' /
- A 22 - B/F/B 2' - 4' - 6'
- F/B/F 4' - 6' - 8'
- B/F/B 6' - 8' - 10'

THE DANCES

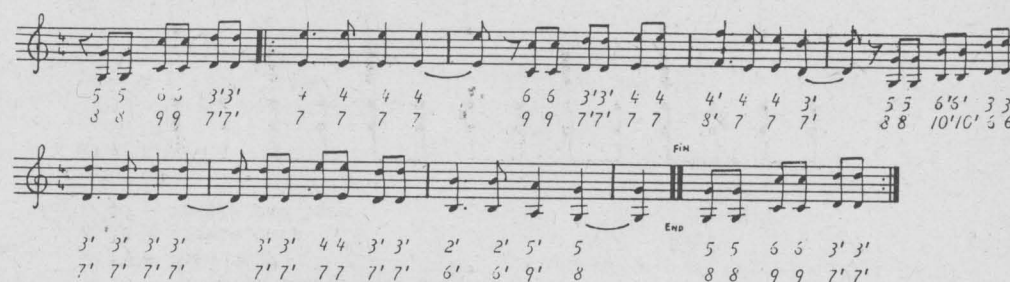
Cajun dances nowadays almost invariably consist of a "THEME" or "A music" of 16 BARS, followed by a "BRIDGE", "TURN" or "B music", also of 16 BARS. The turn serves to break the monotony, and as a display of the performer's prowess.

The oldest dances, on the other hand, generally had no bridge as such, but rather a variation or paraphrase of the melody. The bar structure of the old tunes was often quite irregular.

From now on, for the dances presented on this record, we will adopt the following scheme:

- Example of A music
or of A music and B (bridge) music } Treble and bass
- A music Treble only, slow }
- A music Treble only, normal speed }
- B music Treble only, slow }
- B music Treble only, normal speed }
- Illustration of A music
or of A and B music } Treble and bass with
triangle or guitar and vocal

TWO-STEP IN C : COLINDA

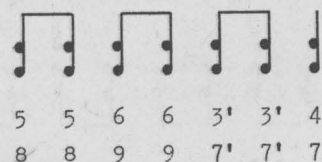


A 23 - Example of A music Treble and bass

THE OCTAVE JUMP

The index-little finger combination drops down to play an octave in the high notes of the treble keyboard, then quickly jumps back up to play an octave in the low notes.

A 24 - Analysis of octave jump



A 25 - A music Treble only, slow

A 26 - A music Treble only, normal speed

A 27 - Illustration of A music Treble and bass with vocal

TWO-STEP IN C : BAYOU POMPON

A 28 - Example of A music and B (bridge) music Treble and bass

A 29 - A music Treble only, slow

A 30 - A music Treble only, normal speed

A 31 - B music Treble only, slow

A 32 - B music Treble only, normal speed

A 33 - Illustration of A and B music Treble and bass with triangle and vocal

BASS ACCOMPANIMENT OF WALTZ

The bass accompaniment of the Waltz is of BASS/CHORD-CHORD type - the little finger presses the lower button and sounds the bass note, and the index finger presses twice on the upper button to sound two chords.

Open the bellows half way and place your fingers in position:

Bo 1/2 PUSH PULL



We will play the bass accompaniment of the waltz at different speeds: slow - medium - fast.

A 34 - A 35 - A 36

Once again, the pushes give the bass note C and the pre-composed chord of C (C - E - G), while the pulls give the bass note G and the pre-composed chord of G (G - B - D).

EXERCISE FOR COORDINATION OF LEFT AND RIGHT HANDS

The exercise is demonstrated then broken down as follows:

A 37 - Example Treble and bass

A 38 - Bass only

A 39 - Treble only

A 40 - Treble and bass



WALTZ IN C : GABRIEL

A 41 - Example of A music Treble and bass

A 42 - A music Treble only, slow

A 43 - A music Treble only, normal speed

A 44 - Illustration of A music Treble and bass with triangle and vocal

WALTZ IN C : LA VALSE DU GRAND MARAIS

A 45 - Example of A music and B (bridge) music Treble and bass

A 46 - A music Treble only, slow

A 47 - A music Treble only, normal speed

A 48 - B music Treble only, slow

A 49 - B music Treble only, normal speed

A 50 - Illustration of A and B music Treble and bass with triangle and vocal

CROSSED PLAYING

By CROSSED PLAYING is meant that, on a melodeon in C, the performer plays in the key of G major. The corresponding accompaniment is the bass note and the chord of the tonic G with all pulled notes, and the bass note and the chord of the sub-dominant C with all pushed notes. The advantage of CROSSED PLAYING, doubtless "invented" by the Creole negroes, is that the note F natural, the minor seventh degree of the scale of G, lends a "blues" sound to the melody. The air pressure of the bellows is stronger than with straight playing, allowing greater volume and attack. Its drawback is that the bass accompaniment lacks the harmony of the dominant D. However, the resulting dissonances are an essential feature of the Cajun accordion sound.

SCALE OF G

We will climb then descend the scale of G at different speeds: slow - medium.

B 1 - B 2 - Each note of the scale is represented by one crotchet (quarter note).

B 3 - B 4 - Each note of the scale is represented by two quavers (eighth notes).



5 5 5' 5' 6' 6' 6 6 3' 3' 4 4 4' 4' 5
8 8 9' 9' 10' 10' 9 9 7' 7' 7 7 8' 8' 8

RIGHT HAND CHORDS - D

To make up for the absence of the dominant harmony in the accompaniment, the right hand can play D chords along with the melody.

B 5 - D/A/D 3'-5'-7'
- A/D/A 5'-7'-9'

TWO-STEP IN G : LA QUEUE DE TORTUE

B 6 - Example of A music and variation Treble and bass

B 7 - A music and variation Treble only, slow

B 8 - A music and variation Treble only, normal speed

B 9 - Illustration of A music and variation Treble and bass with triangle and vocal

TWO-STEP IN G : MADAME BOSSO

B 10 - Example of A music Treble and bass

B 11 - Analysis of octave jump



5 5 6' 6' 3'
8 8 10' 10' 7'

B 12 - A music Treble only, slow

B 13 - A music Treble only, normal speed

B 14 - Illustration of A music Treble and bass with triangle and vocal

TWO-STEP IN G : ALLONS A LAFAYETTE

B 15 - Example of A music and B (bridge) music Treble and bass

B 16 - A music Treble only, slow

B 17 - A music Treble only, normal speed

B 18 - B music Treble only, slow

B 19 - B music Treble only, normal speed

B 20 - Illustration of A and B music Treble and bass with guitar and vocal

TWO-STEP IN G : J'ETAIS AU BAL HIER AU SOIR

B 21 - Example of A music and B (bridge) music Treble and bass

B 22 - A music Treble only, slow

B 23 - A music Treble only, normal speed

B 24 - B music Treble only, slow

B 25 - B music Treble only, normal speed

B 26 - Illustration of A and B music Treble and bass with guitar and vocal

WALTZ IN G : JOLIE BLONDE

B 27 - Example of A music and B (bridge) music Treble and bass

B 28 - A music Treble only, slow

B 29 - A music Treble only, normal speed

B 30 - B music Treble only, slow

B 31 - B music Treble only, normal speed

B 32 - Illustration of A and B music Treble and bass with guitar and vocal

APPENDIX

B 33 - DANSE DE MARDI GRAS in A minor

This is to my knowledge the only dance played in a minor key on the melodeon.

The choice of key is readily understood, since A minor is the relative minor of C major. Without worrying about harmonic niceties, the Cajuns play the C and G major accompaniment along with the minor melody.

B 34 - DANSE DE MARDI GRAS in D minor

The same Mardi Gras dance can be played in D minor on a melodeon in C. Since the bass accompaniment cannot be used, the right hand supports the melody with D chords (see B 5).

B 35 - Two-Step in F : COCODRIE STOMP

A diatonic scale of F may also be played on a melodeon in C, the fourth degree of the scale, B flat, being replaced by a B natural.



4' 5 5' 6' 6 3' 4 4'
8' 8 9' 10' 9 7' 7 8'

I composed COCODRIE STOMP to illustrate this tonality. Only the accompanying harmony of C can be played with certain pushed notes of the melody.

COLINDA

Allons danser Colinda (ter)
Pour faire fâcher les vieilles
femmes

Let's dance Colinda (3x)
To make the old ladies mad

BAYOU POMPON

Oh catin, ça m'fait du mal à moi
Mais moi tout seul ce soir
Dessus l'bayou Pompon
Oh catin, si tu voudrais tite
fille
Mais t'en r'venir me r'joindre
Sur l'bord du bayou Pompon

Oh doll, it hurts me
All alone tonight
On Bayou Pompon
Oh doll, if you wanted, little
girl
To come back and rejoin me
By the side of Bayou Pompon

GABRIEL

Oh Gabriel c'était mon parrain
Et Madeleine c'était ma marraine
Gabriel il était pas beau
Et Madeleine elle en vallait pas
mieux

Oh Gabriel was my godfather
And Madeleine was my godmother
Gabriel wasn't good-looking
And Madeleine, she was no
better

LA VALSE DU GRAND MARAIS

Moi j'm'en vas mais si loin z'à
Grand Marais
C'est pour voir mon tit bébé mon
coeur espère
L'est si canaille dedans sa robe
de grand barré
J'veux la ram'ner z'avant
longtemps
Mais avec moi dans ma maison

I'm going so far away to Grand
Marais
To see my little baby, my heart's
desire
She is so mischievous in her wide-
striped dress
I want to bring her back before
long
With me to my home

LA QUEUE DE TORTUE

Tite fille quand j'vas mourir
Enterre moi pas dans un cimetière
Mais enterrez moi dans l'coin
d'la cour
Dans l'coin d'la cour chez ton
papa

Little girl when I die
Don't bury me in a cemetery
But bury me in the corner of the
yard
In the corner of your papa's
yard

Mais laisse mes yeux sortir
Que j'voie tes yeux qu'moi j'aime
autant
Oh j'vas rester mais si canaille
Et pour t'faire rire chaque fois
qu'tu viens

But let my eyes wander
So I see your eyes I love so
much
Oh I'll stay there so
mischievous
To make you laugh each time you
come

Tite fille chaque fois qu'je
passe
Devant la porte chez ton papa
Y a ton papa qu'est si canaille

Little girl each time I pass
In front of your papa's door
There is your papa, so
mischievous
With his pipe in his mouth,
laughing

MADAME BOSSO

Madame Bosso tirez moi pas
C'est pas moi qu'est derrière les
veaux

Madame Bosso don't shoot me
It's not me behind the calves

Madame Bosso tirez moi pas
C'est Clofa y veut pas dire
Y a la Caillette à Lison
Y en a z'une qu'a la queue coupée
Y en a z'une qu'a la tache dans
l'front

Madame Bosso don't shoot me
It's Clofa and he won't say
There's Lison's Caillette
There's one with a docked tail
There's one with a spot on its
brow

Madame Bosso tirez moi pas

Madame Bosso don't shoot me

Madame Bosso tirez moi pas
C'est pas moi qu'a pris ta fille

Madame Bosso don't shoot me
It's not me that took your
daughter

C'est Clofa y veut pas dire
Madame Bosso tirez moi pas
Oui c'est lui qu'a pris ta fille

It's Clofa and he won't say
Madame Bosso don't shoot me
Yes it's him that took your
daughter

La plus belle et la plus jolie
Moi j'suis blanc, j'le connais
pas
Madame Bosso tirez moi pas

The most beautiful and prettiest
Me I'm innocent, I don't know
anything
Madame Bosso don't shoot me

ALLONS A LAFAYETTE

Allons à Lafayette
C'est pour changer ton nom
On va t'app'ler madame
Madame canaille comme moi
Petite et trop mignonne
Pour faire ta criminelle
C'est pas tout ça tit monde
Viens m'rejoindre dans ma maison

Let's go to Lafayette
For to change your name
You'll be called madame
Madame mischievous like me
Little and too cute
To be so cruel
That's not all little thing
Come rejoin me at home

J'ETAIS AU BAL HIER AU SOIR

J'étais au bal hier au soir
J'vas r'tourner encore à soir
Si l'occasion se présente
J'vas r'tourner demain au soir
J'étais au bal hier au soir
Mais tout 'billé z'en noir
J'ai fait serment de n'plus
r'boire
Pour courtiser ma belle

I went to the dance last night
I'll go back again tonight
If I get the chance
I'll go back tomorrow night
I went to the dance last night
Dressed all in black
I promised not to drink anymore

To court my sweetheart

JOLIE BLONDE

Oh ma jolie blonde, jolie
Quoi faire donc, cher bébé, tu
m'fais du mal
Y a plus moyen mais jamais t'voir
Ma jolie blonde, mais cher tit
monde
Dedans l'pays des Cajuns ça
m'fait du mal

Oh my pretty blonde, pretty
What can I do then, dear baby,
you hurt me
There is no way to see you again
My pretty blonde, dear little
thing
In the Cajun land, that hurts me

Recorded at home on a NAGRA III Mono with one or two BEYER M260 and M69N
microphones in August and September 1977.

GERARD DOLE plays a C ACADIAN melodeon hand-made by MARC SAVOY.

GEORGE "Tama Cool" VADUNTHUN plays triangle and guitar (MARTIN 2-17 1930)
on all titles except B 9.

RENE DOLE (GERARD's father) rings the iron he forged himself on LA QUEUE
DE TORTUE.

Cover photo: a MOUTON hand-made in Crowley, replica of the old MONARCH.
Picture taken by NOELLE DOLE.

I am indebted to MARC SAVOY and PIERRE DAIGLE for information on the
history of Cajun accordion.

PIERRE DAIGLE is the author of "Tears, Love and Laughter", of which one
half tells the story of the Acadians, while the other is devoted to a
marvellous collection of photographs of Cajun musicians, mostly accordion
players, along with their musical biographies. The book can be ordered
from: PIERRE DAIGLE Rt. 3 Box 362 Church Point Louisiana 70525.

Special thanks to DAVE SMITH of London for translating my French into
English. DAVE SMITH is an accordion player and Cajun devotee.

I would love to possess a MONARCH or a STERLING. If you know of one for
sale, please contact me.

You can also write to me for any further details on Cajun accordion and
music: GERARD DOLE 10 rue de Buci Paris 75006 FRANCE. Tel: 325 97 72.

LITHO IN U.S.A.