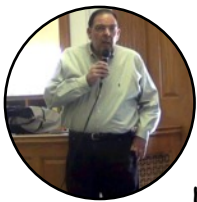


Massachusetts Accordion Association, Inc.

Newsletter

Looking back....

The April 28th MAAA meeting was a special one. It was the first meeting we had since our MAAA President and good friend Bob Guenther passed away.



Before the play-along took place, it was only fitting that a dedication to Bob was made and that dedication was handled in a most sincere and respectful manner by Tony Marini. Listening to Tony speak, I could not help but think about the great times and friendship we had with Bob. Tony had it right when he said that Bob would want us to have a really great meeting... and we did. Thanks Tony for a fine dedication.

MAAA Elections...

As you probably realize, the MAAA depends on its members in order to function. There are the Officers (President, Vice-President, and Treasurer) and also currently 4 Board members and one Board advisor.

The open positions for election which takes place at the October Annual Meeting are: President, Vice-President, Treasurer, and two Board

members. In addition, we would like to add another 2 Board members for a total of 3 Officers and 6 Board members.

If you would like to be considered for any of the open positions, contact Ed Wawrzynowicz at edchris@comcast.net

SOMERVILLE FESTIVAL 2013

Some information about the Accordion Festival taking place on June 15th, thanks Penny and Dave M.

LOCATION: It will be in Davis Square off of Holland St. at the Seven Hills Park. It's just behind the Davis Square T-stop. Meachem and Buena Vista Roads border it.

PARKING: You can park at Alewife for \$7 and take the T one stop and be there.

EVENTS:

1PM Big Stroll

Someone leads off with a tune and others joined in. (Dave M.)

3PM Concert

Sandy Theodoro (Greek music)

Ralph Tufo (Cajun)

Marié Abe Sextet with members of Debo band

Cory Pesaturo

Grand Fatilla *(continued Page 2)*

Volume 7, Issue 4

June 2013

Monthly meetings are the 4th Sunday of every month.....

1:30—4:00 pm

Ciociaro Social Club
144 Bridge St
Newton

Mark your calendars



Upcoming meetings:

June 23rd

July 28th

August 25th

September 22nd

October 27th

November 17th

Come and enjoy the fun!!!!

No experience is necessary, just a love for the instrument, either playing or listening, or both.

All instrument types, playing styles, and skill levels are welcomed.

The opportunities to perform on a sign up basis

Open forum accordion discussions are chaired to encourage MAAA member participation, involvement and resource sharing

(Continued from Page 1)

MC: Lady Kielbasia (a family friendly drag queen artist who plays accordion and is a Somerville resident).

ABOUT THE PERFORMERS:

Sandy (Matoula) Theodorou plays accordion and laouto, and sings with the Boston-based Greek bands, Rebetoparea ("Rebetika"/Greek urban blues) and Meraki ("Paradosiaka"/traditional Greek music). She has danced with the Boston Lykeion ton Ellinidon Greek folk dance group. Sandy was born in Pireas, Greece, with family roots in Greek villages in Epiros and the Ionian island of Kefalonia. Sandy is mother to a wonderful daughter and works professionally as a School Psychologist.

Ralph Tufo over thirty years has been a part of the Boston music scene as a player of piano accordion, Cajun accordion, concertina, and keyboards. One of the founding members of the Boogaloo Swamis with whom he won four Boston music awards, he now plays with the Squeezebox Stompers and the Gloucester Hornpipe & Clog Society.

His recordings are often played on NPR and is also a author of several collections of poetry and plays including the musical "Rockin' Ralph's Roadhouse" about the aftermath of Hurricane Katrina

Marié Abe is an active performer of the accordion and piano, with frequent concert tours and collaborations with recording artists from the United States and Japan. She is currently performing with the Boston-based Ethiopian groove collective, Debo Band (Sub Pop/Next Ambience), which has been featured in the New York Times, Rolling Stone Magazine, NPR, and other media. She is a co-producer of the NPR radio documentary "Squeezebox Stories" (premiered in Fall 2011), which tells stories from Californian immigration history using the accordion as a common trope. Abe holds an MA and a PhD in Ethnomusicology from the University of California, Berkeley, and a degree in sociology, anthropology, and ethnomusicology from Swathmore College, and is an Assistant Professor of Music at Boston University.

Cory Pesaturo from Cumberland, Rhode Island, World Digital Accordion Champion (Coupe Mondiale) and World Acoustic Accordion Champion (Primus Ikaalinen) Cory Pesaturo (C Pez) is the only person to ever win world championships on Acoustic Accordion, Digital Accordion, and Jazz performance. Pesaturo's extensive performance resumé includes stages throughout the world and at four appearances at the White House for President and Senator Clinton. The first being when he was 12. While in town, Pesaturo occasionally performs with the Fringe with whom he has recorded two CD's.

Bios about the other Festival performers Grand Fatilla and Lady Kielbasia are continued on the bottom of Page 5 !

Strange accordions... they do exist!!

There have been some very strange accordions, strange in that they are *different* from what we are used to here. Here are a few: (Note: all pictures are the property of their respective owners.)



Whoa! Supposedly, this accordion, exhibited in Germany, can be played by up to 6 people simultaneously. The accordion itself is reportedly six feet high. It is said to cover more than 10 octaves and the bottom is on castors to make moving the accordion easier.

The accordion at the left being played by the man is a regular sized accordion shown there to give a feeling for the size of the giant one. I really don't know if this accordion exists (or existed) but it is pretty neat if it did or does! I'd hate to have to make the bellows!

Now, this one on the left is a really strange looking one! Most of it looks kind of normal but check out the strange treble keyboard. Unlike the one above, this one appears to exist for sure. The right side picture is a close-up of the treble keyboard. Anyone know what the heck it is?



I have to tell you, I was a classroom teacher for 33 years. We had all kinds of requirements for graduation and certification, but nothing like this.



In the 1990's all teachers in North Korea were required to play the accordion--and that you needed to pass an accordion test before getting your teaching certification. Didyouknow.co

Strange accordions... they do exist!!

Continued from Page 3



Okay, this one is a Schrammel accordion (German: Schrammelharmonika), an accordion with a melody (right hand) keyboard in the chromatic B-Griff system and a twelve-button diatonic bass keyboard. In most cases, it has two or three sets of reeds tuned in unison configuration. The sound is quite different or special, when compared to modern chromatic button accordions (CBAs). This is because it is much smaller and lighter than modern CBAs



The Saratovskaya Garmonika (Саратовская Гармоника) is named after the Russian city of Saratov, and is a one-row diatonic button accordion similar to the melodeon, except that it is arranged to have the tonic major on the draw of the bellows, and the dominant on the press. Also, there is an additional centerbass button producing a drone of the dominant tone.



The Livenka (Ливенка), or Livenskaya Garmoshka (Ливенская Гармошка) is a class of diatonic button accordions that take their name from the Russian city of Livni, where they originated. They are unisonoric, and limited to a diatonic scale. The right hand buttons play the notes of the mixolydian mode. The left hand valves play thirds and fourths and are arranged to be played in pairs to make chords. Some instruments also have bisonoric chord buttons on the end of the left side, situated to be operated with the thumb. The bellows of these instruments are usually quite long, sometimes nearly two meters, and containing forty folds.

A VERY interesting accordion link below (thanks Cordeenman and Penny):

Here is another interesting Accordion Tid-Bit that appeared on CBS World News - Find out what legendary jazz accordionist Art VanDamme had to say about the future of the accordion! <http://www.cordeenman.com/vid/>

HELP NEEDED: The MAAA is looking for someone to take over the production of the monthly newsletter. If you can help us out in this it would be greatly appreciated. If you can, contact [Jim](#)



Accordions Now!

2013

Lots of accordions, lots of music, lots of fun

It's almost that time again, time for the Accordions Now 2013 coming up the weekend of August 9th - 11th, 2013. It is co-sponsored by The New Hampshire Accordion Association and The Accordion Connection LLC. It is held at The Courtyard Nashua, 2200 Southwood Drive, Nashua.

I attended last year's weekend and the year before and had a really great time. They always have a slew of talented well-known players performing. In addition there is a Cabaret Open Mic which is fun, a performance by the Accordions Now! Festival Orchestra (which you can participate in if you register early enough), Saturday luncheon buffet, Saturday night Gala Dinner and concert, a Just-for-fun play-along created and led by our own Dan Mackowiak, and perhaps my favorite, the night-owl jam sessions. Last year we were still jammin' at midnight.

If you are interested, contact:

Donna Maria Regis 603.216.9582

ACCORDIONS NOW! Music Festival

accordionsnow@yahoo.com

or Sue Welch 800.328.5227

(*FESTIVAL continued from page 2*) **Grand Fatilla** began as an informal trio when Club d'Elf bassist, Mike Rivard; electric mandolinist, Matt Glover; and accordionist Roberto Cassan got together to explore their mutual love for folk music from all over the world, especially the styles born out of the gypsy diaspora. Like an iPod on shuffle the group jumps from Argentine Tangos to Italian Tarantellas...from Turkish sacred Sufi songs to Irish reels...Moroccan trance to Bulgarian dance music, all performed with an emphasis on improvisational group interplay and playful spontaneity. In this age of heightened global consciousness the repertoire that Grand Fatilla performs acknowledges and pays homage to the idea that it is indeed One World that we all live in, and the music of diverse cultures enriches us all.

Lady Kielbasia is an Accordion-Playing Drag Lunch Lady. She's been voted Best Drag Queen with an Accordion in San Francisco, and was named Provincetown's Family Favorite.. After a long and illustrious career in cabaret, burlesque, and shameless private party entertainment in San Francisco, Provincetown, LA, and NYC, she is now semi-retired with her kitty and garden in Somerville.

MAAA Interviews member Ollie Luey

In the last issue, we stated that it would be great to interview MAAA members and get to know them better. Thanks to Penny, and her grandson Michael Hanna, this month we get to know member OLLIE LUEY!



It's Saturday afternoon in Harvard Square. People are milling around, shopping and enjoying the atmosphere and suddenly there's an accordion player surrounded by balloons accompanied by a juggling clown with a clown nose! Who is it? It's Ollie Luey and her friend Bianca Mase putting on a show as they have for the last three years!

Ollie's accordion playing started nine years ago in third grade after her elementary school music teacher mounted a poster on the music room door. It read "Accordion lessons available from Dr. Emilian Badea in Natick". Ollie's mom saw that poster and in no time Ollie started playing. In just a few years Ollie was in middle school, playing her accordion with the high school pit orchestra in the musical *Fiddler on the Roof*.

When Ollie was 14, she and Bianca, a juggler and player of ukulele and banjolele, decided to try performing in Harvard Square. With their distinctive clown look and colorful balloons, "Ollie & Bianca" have become a familiar sight on Brattle Street whenever the weather is nice.

At the 2012 Roland Junior Championship Ollie added a trophy to the piles of ATAM New England Music Festival and AAA trophies she had already collected. This April 2013 she won the ATAM's New England Accordion Entertainment Championship in Newton.

Ollie Luey plays both the Roland FR-3X digital accordion that she won in 2012 and her Titano Parade accordion, especially enjoying "upbeat tunes like polkas", Charles Magnante's "Accordion Boogie" and pop music like "Tea For Two" and "Bluesette". Her preference for music that people recognize and like is not surprising, as she plays not only in Harvard Square but also at kids' parties.



Ollie lives in Dover, MA and is currently a junior at Dover Sherborn High School. She is one of MAAA's newest members; some of you have had a chance to hear her play either at a competition or at MAAA, or maybe out on Brattle Street in the Square. Ollie is proud to say that all her friends know she plays the accordion and consider her choice of instrument "cool". Ollie loves the accordion calling it "the most unique instrument". She doesn't have any favorite players but does encourage all of us to try playing popular music that others would recognize and enjoy.

You can watch her on YouTube:

Playing with some friends: <http://www.youtube.com/watch?v=xdsYcpAL4X8>

In April at the ATAM Entertainment competition: <http://www.youtube.com/watch?v=IPM31MYtofY>

She has been the subject of articles in The Baltimore *Sun* and The Dover-Sherborn *Patch*

The *Patch*: <http://dover.patch.com/articles/two-teens-clown-around-to-raise-money-for-peace-abbey>

So now that she has shared with you, you can greet her when you see her - and share your accordion story!

At the May meeting Patty Simmons gave a workshop on chord structure in the "12-Bar Blues."

The "Blues" began in the South as a rhythmic call and response musical form sung by the West African slaves. The content of the lyrics was primarily suffering and woe, coping with hardship, and sexual innuendo. Over time, chord accompaniment on the banjo was added.

The music had a fascinating and powerful evolution in America throughout the 19th and 20th centuries, too complex to cover here. Most popular music, especially Rock n' Roll, Jazz, and Bluegrass, has been touched by the Blues.

What does "I-IV-V" mean? Every diatonic (or major) scale has 7 notes or degrees. When chords are built from these scale tones, Roman Numerals are used to designate the chord. The triadic (3 note) chords are built with the scale tone as root, plus a *triad composed only of scale notes*. The chords built on the 1st, 4th, and 5th notes of any given scale will be major chords.

For instance, in the key of C, "I" chord refers to the major triadic chord with the 1st note of the scale, "C", as the root. Adding E and G, you have C major. The "IV" chord has the 4th note of the scale, "F", as the root. Adding A and C, you have F major. And the "V" chord has the 5th note of the scale, "G", as root of the G major chord (G-B-D).

Understanding this allows you to know the I-IV-V chords *in any key*, as long as you know the major scale notes associated with that key.

Another nomenclature you might see: I = Tonic; IV = Subdominant; V = Dominant.

Back to the blues: the lyrical structure of blues often involved starting out with a comment or notion of some sort (2 measures), and repeating it (2 measures)—then having someone answer (2 measures) and perhaps also repeat what you said (2 measures)—then having a bit of a conversation (2 measures)—then coming to a close or deciding to do it all over again (2 measures). THERE YOU GO, A 12 BAR (OR MEASURE) CONVERSATION!!
The rhythmic structure? 4/4 time.

The sequence of chords reflects the content and tune of blues songs, and here it is:

I - I - I - I (4 measures, 4 beats each measure)

IV - IV - I - I (same)

V - V(IV) - I - I (same)

Notice that the tenth measure might be either the IV or the V chord.

(Continued Next Page)

(Continued from previous page)

MUSICAL UNDERSTANDING comes best with listening to music, so let's listen to a sampler of songs with this progression loud and clear:

Jamey Aebersold "Slow Blues in F" from "Nothin' But Blues" Part II; "St. Louis Blues (Bessie Smith, Louis Armstrong); "Boogie Woogie Stomp", Bob Seeley; "In the Mood" Glenn Miller; "Sweet Little Angel", B.B. King; "Johnny B. Goode", Chuck Berry; "Tutti Frutti", Little Richard; "Hound Dog", Elvis Presley; "Can't Buy Me Love", Beatles; "Pride n' Joy", Stevie Ray Vaughn; "Lemon Song", Led Zeppelin; "After Hours", Sonny Rollins.

Patty displayed cards with number of the chords throughout each song—same progression over and over!

Finally, she introduced the notion of the Blues Scale, intended for more focus in future workshops. It is not technically a scale, but here it is in terms of scales tones: 1, flat 3, 4, flat 5, 5, flat 7. (So for any given scale, the 3 -5-7 notes are flattened or "blues" notes).

The group gathered with accordions on, and with Jim Avedisian providing rhythm and bass notes in the I-IV-V pattern., everyone practiced playing 12 bars of chords in the blues format, all together. Dan Mackowiak noted that the accordion bass lends itself nicely to this, with the IV chord just below the I buttons, and the V chord just above!

Then with the background chords, folks were encouraged to start playing some of the blues scale notes to get an idea of how they sound against the chord progression!

To be continued!!!

EDITOR'S NOTE: Dan's comment is so true. Stradella Bass relationships also make doing things like walking bass lines more easily done because of its pattern consistency.

You may have noticed that I do a lot of walking bass when I play at open mic. The great thing about Stradella is the consistency. Consider the I, IV, V blues pattern Patty showed:

Once I get the walking bass pattern I want, for instance C, Ccounterbass(E), G, Fcounterbass (A), and Bb, I know that the pattern is exactly the same everywhere. So doing the above gives me the I for the blues, doing the exact same *pattern* starting on F gives me the IV, and the same *pattern* starting on G gives me the V. So, if I represent counterbasses in red I get:

C E G A Bb A G E , F A C D Eb D C A , G B D E F E D B
I IV V

Some pics from May 26th, 2013 Meeting

(Best viewed at 150% zoom)

President -

Bob Guenther

Vice-President -

Jim Avedisian

vze2v42i@verizon.net

Treasurer\Secretary -

Patty Simmons

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Lewis Howes

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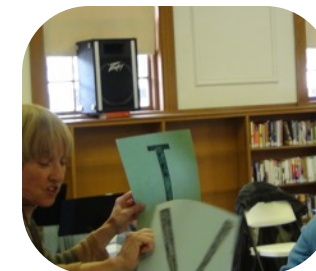
Penny Yunuba

PYunuba@comcast.net

Board Advisor

Tony Marini

amarini@aamcpa.com



9/27-29 Squeeze-In in western MA. www.squeeze-in.org discounts till 6/30
Check it out at the link given. It looks extremely interesting!!

New and Pre-owned Accordions

- [Monte School of Music](#) (Wellesley Hills, MA)
- [Falcetti Music](#) 413-543-1002 (Springfield, MA)
- [Accordion Connection](#) (Gilmantin, NH)
- [Luca Music](#) (North Providence, RI)

Accordion Teachers

- [Janet Borelli](#) - 508-752-6213 (Paxton, MA)
- [Paul Monte](#) - 781-237-0554 (Wellesley Hills, MA)
- [Emilian Badea](#) - 508-653-8441 (Natick, MA)
- [Falcetti Music](#) - 413-543-1002 (Springfield, MA)
- [Bill LaPolla](#) - 401-245-5209 (Barrington, RI)
- [Inessa Gilmore](#) - inessagilmore@yahoo.com

Accordion Music and Lesson Books

- [Falcetti Music](#) (Springfield, MA)
- [Accordion Connection](#) (Gilmantin, NH)
- [Mel Bay Publications](#) (Web)

Other Accordion Clubs

- Connecticut (Cheshire/Plantsville) www.ctaccordion.com
- NH Accordion Association (Gilmanton, NH) 1-800-328-5227
- Central MA Accordion Club (Rutland, MA) 1-508-885-2083

Where knowledge
and fun meet

WWW.MAaccordion.com

4th Sunday of every month
Check the newsletter or
website for locations



MAaccordion phone:
(508) 529-6163

E-mail: use our website for
direct contact

▶ Your music club where
fellow accordionists meet
for an afternoon of music
and discussions.

A Note About the Businesses Listed here:

The businesses listed both
here and on the MAAA
website are for informa-
tional purposes only as a
service for members.

In fairness, the MAAA
cannot endorse any partic-
ular business but we do
encourage you to patronize
them.



OLD CORDOVOX AD: First
paragraph reads: and then they
heard the rich warm sounds of
a jazz organ, the throbbing
beat of rock and roll, even the
strains of an Hawaiian Guitar.



Meeting reminders for the next two

June 23

July 28