

7-Day Intensive Training for Accordion Players

A Daily 35-Minute Practice Program

This practice program is designed to develop your accordion playing through a clear and progressive 7-day structure. Each session lasts a total of 35 minutes and includes warm-up, technique, improvisation and repertoire practice. The course is centered around the piece “Squeez Blues” through which you will work on bellows control, bass patterns, right-hand fingering, phrasing, rhythm and improvisation.

How to Use This Course

- Follow the exercises in the given order.
- Practice for approximately 35 minutes each day (at minimum).
- You can follow the program daily or repeat the 7-day cycle over several weeks – choose what works best for you.
- Practice each exercise carefully and with full focus. Do not rush.
- Keep a clock or timer nearby so you can track your time.
- If you take a rest day, simply continue from where you left off next time.
- You may repeat the same day’s practice multiple times if you wish.
- Use the videos to support your practice.
- Always read through the day’s instructions before starting to play.

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HERE YOU CAN FIND ALL THE VIDEOS FOR EACH DAY'S EXERCISES:

<https://youtube.com/playlist?list=PLwzAggpU7aspVQxiXD0sEI079pdhG2WhN&si=Kc1UOqfGIlE-S7F9>

You can also access the video playlist using this QR code:



Scan Me

Day 1

Welcome to the first practice session. Let's begin with a gentle warm-up exercise, focusing on the role of the bellows and the control of airflow. The bellows function as the "lungs" of the accordion. Through them air flows to the reeds, causing them to vibrate and produce sound. The bellows are the most essential element when it comes to the tone of the accordion. Let's begin the warm-up.

Warm-up (5 min): Starting and stopping the sound using the bellows

Press a key down but do not move the bellows at all. No sound will be produced yet. Let your finger rest on the key, and then begin to move the bellows — this is when the sound starts. Listen carefully to the tone. Stop the sound by stopping the movement of the bellows. Do not lift your finger from the key yet. Only after the bellows have completely stopped and the sound has faded, lift your finger from the key. Repeat the exercise with different notes. Practice this for 5 minutes. (see [VIDEO 1.1](#))

Next we will move on to the technique exercise to activate and warm up the fingers and arm muscles.

Technique (10 min): D blues scale with fingering

Are you familiar with the blues scale? Here is a brief introduction:



The blues scale consists of six notes: the root (1), minor third (b3), fourth (4), diminished fifth (b5), fifth (5), and minor seventh (b7). Therefore, the C blues scale consists of the following notes: C, Eb, F, Gb, G, Bb.

In today's technique exercise we will practice the blues scale in the key of D. The notation includes suggested fingerings for a button accordion using the Finnish system (C griff).

The fingerings are only suggestions. If a fingering feels unnatural or does not suit your hand, feel free to choose one that works better for you.

Remember to play these exercises at a slow tempo and in legato. You can find example performances of the following exercises here: [VIDEO 1.2](#)

(Play the fingerings marked in **bold** from the outer row in C griff.)

Exercise 1:

2 3 **1** 2 3 4 1 3 **4** 2 3 4 5 4 3 2 **1** 5 4 3 2 3 **4** 3

2 3 **1** 2 3 4 1 3 **4** 2 3 4 5 4 3 2 **1** 5 4 3 2 3 **4** 3

2 3 **1** 2 3 4 1 3 **4** 2 3 4 5 4 3 2 **1** 5 4 3 2 3 **4** 3

2 3 **1** 2 3 4 1 3 **4** 2 3 4 5 4 3 2 **1** 5 4 3 2 3 **4** 3 2

Exercise 2:

REPEAT AT LEAST 10 TIMES

2 3 **1** 2 3 4 5 3 2 **1** 3 2 **5** 4 3 2 3

Exercise 3:

REPEAT AT LEAST 10 TIMES



Practice these exercises for a total of 10 minutes.

Great! Next we will move on to today's improvisation exercise.

Improvisation (10 min): Get familiar with the chord progression of the A section of "Squeez Blues" and the notes of each chord

My composition "Squeez Blues" is at the core of this *7-day intensive training*. The accordion is also known in English as a "squeezebox," so the name Squeez Blues refers both to the instrument and to the blues style. The piece is therefore a fusion of accordion music and traditional blues.

Let's start getting to know the piece by first looking at the chord progression of the A section.

(Each box represents one bar.)

SQUEEZ BLUES: A section (chords)

| | | | |
|----|-------|----|-------|
| Dm | Gm Am | Dm | Gm Am |
| Dm | Gm Am | Dm | Dm Am |
| Dm | Gm Am | Dm | Gm Am |
| Dm | Gm Am | Dm | Dm |

Can you find all these chords on the right side of the accordion?

Let's take a moment to review which notes these chords are made of:

| | |
|---|--|
| <p>Dm</p>  | <p>Dm⁷</p>  |
| <p>Gm</p>  | <p>Gm⁷</p>  |
| <p>Am</p>  | <p>Am⁷</p>  |

Play through all the chords and their notes.

Open [VIDEO 1.3](#) which contains a backing track for you. Practice improvising along with it using the notes of the chords. You can use both triad and seventh chord tones. In the backing track the chords follow the A section chord progression of Squeez Blues. When the chord changes, try to improvise using the notes of the current chord. For example like this:

Squeez Blues: A.

(säv. Anne-Mari Kanninen)



The musical notation consists of four staves of music in 4/4 time, each starting with a treble clef. The chord progressions are as follows:

- Staff 1: Dm (measures 1-2), Gm (measures 3-4), Am (measures 5-6), Dm (measures 7-8), Gm (measures 9-10), Am (measures 11-12).
- Staff 2: Dm (measures 1-2), Gm (measures 3-4), Am (measures 5-6), Dm (measures 7-8), Dm (measures 9-10), Am (measures 11-12).
- Staff 3: Dm (measures 1-2), Gm (measures 3-4), Am (measures 5-6), Dm (measures 7-8), Gm (measures 9-10), Am (measures 11-12).
- Staff 4: Dm (measures 1-2), Gm (measures 3-4), Am (measures 5-6), Dm (measures 7-8), Dm (measures 9-12).

Create your own improvised variations using the chord tones and play along with the backing track in [VIDEO 1.3](#). Practice this improvisation exercise for a total of 10 minutes.

Great! You're making excellent progress.

Next let's move on to the piece.

Repertoire (10 min): "Squeez Blues" – learning the A section with the right hand

Let's learn the melody of the A section of "Squeez Blues" on the right side. Here is the notation:

Squeez Blues: A

(säv. Anne-Mari Kanninen)

The musical notation for the A section of "Squeez Blues" is presented in 4/4 time. It consists of a melody line and four accompaniment lines. The melody line is written in treble clef with a key signature of one flat (Bb). The accompaniment lines are also in treble clef. The chords for each measure are indicated above the staff: Dm, Gm, Am, Dm, Gm, Am. The melody line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second measure has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The fourth measure has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The fifth measure has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The sixth measure has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5.

You can play and practice this melody along with the backing track in [VIDEO 1.3](#). Repeat the exercise as many times as needed until you can play along smoothly, but for at least 10 minutes.

Great work! You have now completed the first 35-minute practice session of the *7-day intensive training*.

You can repeat the session again later the same day if you like. You've also earned a break.

Day 2

Welcome to a new practice day. In this session we will focus more on the left side of the accordion. Let's begin again with a warm-up.

Warm-up (5 min): Practicing dynamics using the bellows

We will do a similar exercise as yesterday but now we will add dynamics — variation in volume — to the sound. Start from silence. Press a key down but do not move the bellows yet. No sound will be produced. Let your finger rest on the key, and then begin to move the bellows so that the sound starts. Listen carefully to the tone. Now increase the pressure of the bellows so that the sound becomes louder. Once you reach what feels like the maximum volume, gradually reduce the bellows pressure so that the sound begins to fade. Take your time, allowing the sound to fade out smoothly and beautifully. Stop the sound by stopping the movement of the bellows. Do not lift your finger from the key yet. Only after the bellows have completely stopped and the sound has faded lift your finger from the key. Repeat the exercise with different notes. You can also try the exercise in both bellows directions: pushing and pulling. However, make sure not to change the bellows direction while the sound is still playing. Practice this exercise for 5 minutes.

(see [VIDEO 2.1](#))

Next we will move on to the technique exercise.

Technique (10 min): Bass patterns with left hand

This exercise is played using only the left side of the accordion. You can let your right hand rest comfortably on your lap. Take a couple of deep breaths and make sure your shoulders are relaxed. Then let's begin.

Play through all of the following exercises on the left side. (Note that in addition to single bass notes and chord buttons some notes are played from the inner row of the left side.)

Exercise 1:

D Dm F Dm G Gm A C D Dm F Dm 1. D Dm C A 2. D

Exercise 2, 3 & 4:

D F G A C A G F D F G A C A G F

G B \flat C D F D C B \flat D F G A

C A G F A C \sharp E A G B D G D

D Dm D F Dm F G Gm G B \flat Gm B \flat A Am A C Am C 1. D Dm D A C 2. D

D C D F D C A C D C D F D

G F G B \flat G F D G A G F E D

In accordion notation bass notes are written so that single bass notes are placed in the lower register of the staff, while chord buttons are placed in the upper register. You can find example performances of these exercises in [VIDEO 2.2.](#)

Go through all of these bass exercises at least once. You can also repeat them if you wish. Practice these bass technique exercises for a total of 10 minutes.

Let's move on.

Improvisation (10 min): Improvising with the blues scale (freely, without structure)

In today's improvisation exercise we will use the blues scale introduced yesterday. If needed, you can review the structure of the blues scale from the previous day's material.

In this exercise we will use the D blues scale as it is also the key of "Squeez Blues". However, you are welcome to try improvising in other keys as well using the blues scale. We will do this exercise by improvising on the right side of the accordion. If you like you can also find the D note on the left side and play it rhythmically into your improvisation.

Visual memory is a powerful learning tool so here is the D blues scale over two octaves to support the exercise:



Here is the sheet music for the left side:

Squeez Blues: A

(säv. Anne-Mari Kanninen)

The sheet music consists of four staves of music in bass clef with a key signature of one flat (B-flat). The music is written in a 4/4 time signature. Above each staff, the chords are indicated: Dm, Gm, Am, Dm, Gm, Am. The first staff contains the first six measures. The second staff contains the next six measures, including a triplet of eighth notes in the final measure. The third staff contains the next six measures. The fourth staff contains the final six measures, also including a triplet of eighth notes in the final measure. The piece concludes with a double bar line.

You can find an example of this exercise here: see [VIDEO 2.4](#).

Practice this on the left side until you can play the A section mostly fluently and without mistakes. Repeat this exercise for at least 10 minutes. Remember to keep your shoulders relaxed.

This has been a demanding training session for the muscles of your left hand. You can stretch your hand by extending your arm forward and gently pulling the fingers of your left hand towards your elbow with your right hand. Finally, shake both hands out gently at your sides.

You have now completed two days of practice. Great work and a strong start to this intensive training — congratulations! Don't give up now that you've already built such good momentum.

You can repeat today's practice session again later if you wish, but remember to take a break between sessions.

Day 3

In the previous two days we have focused on the A section of “Squeez Blues” and the exercises related to it. The piece is already well underway and you are about halfway through learning it. Over the next few days we will move on to the B section and at the same time deepen our work on improvisation and musical expression.

Let’s begin today’s warm-up exercise.

Warm-up (5 min): Accents using the bellows

The bellows are the most important part of the accordion when it comes to musical expression: they start and stop the sound, control dynamics, shape articulation and phrasing of phrases and individual notes and also play a key role in the rhythmic aspect of the instrument.

Now we will practice creating accents using the bellows.

Pull the closed bellows slightly outward but do not press any keys yet. You will feel a slight pressure in the muscles on your left side. The air valves inside the accordion may give up slightly under the pressure, so do not pull too forcefully. Instead, think of creating an air column inside the instrument — like gently stretching a rubber band. Prepare to press a key on the right side, but first imagine the process so you understand what should happen: When you press the key while the bellows already contain this “air column,” the sound starts immediately and naturally has weight — this is the accent. To make the accent sound beautiful and rounded the sound must also be stopped immediately with the bellows. Just as in the first day’s exercise. Stop the bellows movement right away and only lift your finger from the key after the sound has fully stopped. Let’s go through the sequence once more:

1. Pull the bellows slightly outward to create an air column
2. Press the key and let the note begin with an accent
3. Stop the sound immediately by stopping the bellows movement, creating a clean and rounded accented note
4. Lift your finger only after the sound has completely stopped

Now try this in practice. Remember: patience is rewarded. Through repetition this will become a tool that allows you to play even subtle accents without a harsh or forced playing style. I will show you a few examples here: **see [VIDEO 3.1](#)**.

Practice this warm-up exercise for 5 minutes.

Good. Let’s move on.

Technique (10 min): Chord arpeggio exercise in D minor

A chord arpeggio means that the notes of a chord are played one after another as individual notes. I have created a few technique exercises using chord arpeggios in the key of D minor.

Play all the exercises as legato as possible.

Exercise 1:

1 2 3 1 2 3 4 3 2 1 3 2 1 2 3 1 2 3 4 3 2 1 3 2 1

Exercise 2:

3 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 5 4 3 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2

Exercise 3:

2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 3 2 1 4 3 2 4 3 2 4 3 2 4 3 2 1

Exercise 4:

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 2 3 4 2 3
5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 2

You can find example performances here: [VIDEO 3.2.](#)

After practicing this exercise for 10 minutes we can move on.

Improvisation (10 min): Get familiar with the chord progression of the B section of “Squeez Blues” and the notes of each chord

Let’s now get to know the chord progression of the B section of “Squeez Blues”.

(Each box represents one bar.)

SQUEEZ BLUES: B section (chords)

| | | | |
|----|----|----|----|
| Gm | Gm | Dm | Dm |
| Gm | E7 | A7 | A7 |

Can you find all these chords on the right side of the accordion?

Let’s also review which notes these chords are made of:

| | |
|-----------|------------|
| <p>Gm</p> | <p>Gm7</p> |
| <p>Dm</p> | <p>Dm7</p> |
| <p>E7</p> | <p>A7</p> |

Play through all the chords and their notes.

Open [VIDEO 3.3](#) and practice improvising using the notes of the chords. You can use both triad and seventh chord tones. In the backing track, the chords follow the B section chord progression of “Squeez Blues”. When the chord changes, improvise using the notes of the current chord. For example like this:

Squeez Blues: B

(säv. Anne-Mari Kanninen)

The image shows two staves of musical notation in G minor, 4/4 time. The first staff contains a melody line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5, Bb4, A4, G4. The second staff contains a bass line with notes G3, F3, E3, D3, C3, Bb2, A2, G2, A2, Bb2, C3, D3, E3, F3, G3, and a whole rest. Chord changes are indicated above the staves: Gm (measures 1-4), Dm (measures 5-8), Gm (measures 9-10), E7 (measures 11-12), and A7 (measures 13-14).

Create your own improvised variations using the chord tones and play along with the backing track in [VIDEO 3.3](#). Practice this improvisation exercise for a total of 10 minutes.

Amazing! You’re doing really well and making great progress. Let’s keep it going.

Repertoire (10 min): “Squeez Blues” – learning the B section with the right hand

Next we will learn the melody of the B section of “Squeez Blues” on the right side. Here is the sheet music.

Squeez Blues: B

(säv. Anne-Mari Kanninen)

The first staff of music is in 4/4 time, starting with a Gm chord and a Dm chord. The second staff continues the melody with Gm, E7/G#, and A7 chords, featuring triplets and slurs.

You can play and practice this melody along with the backing track in [VIDEO 3.3](#). Repeat as many times as needed until you can play along accurately but for at least 10 minutes.

Please note that the most technically challenging part of the entire piece is in the B section: the last four bars.

It is important to establish a good fingering for this passage early on, so that it becomes part of your muscle memory and does not cause problems later. In general difficult passages should always be practiced separately from the rest of the piece as slowly as possible and in legato. This ensures that both your technique and fingering are solid. There should be no tension or pain in your hand while playing. Once the fingering and movement feel natural, you can gradually increase the tempo.

Here is a suggested fingering for this challenging passage (in C griff). You are also welcome to create your own fingering.

The suggested fingering for the challenging passage is: 1 2 3 4 1 2 ③ 4 1 2 3 4 3 1 2 3 4 5 4 2 1 2 4 3 2 1 3 1 3 2 4 3 2 4 3 2

Great work and excellent progress!

Now it's time to take a break. Remember that learning continues even during rest. Your brain processes what you've practiced subconsciously.

If you like you can repeat today's *Day 3* session again later.

Day 4

In the previous warm-up exercises we focused a lot on bellows control and technique. From this day onward, the warm-ups will focus more on activating the muscles of the right hand. However, it is important to revisit the bellows techniques from time to time so that using the bellows becomes a natural tool for you and an integral part of your musical expression. This will make your playing sound clean and professional.

Let's begin the warm-up.

Warm-up (5 min): Whole tone scale exercise

Yesterday we learned the B section of "Squeez Blues". In the last four bars of that section there is a scale used as a color element: *the whole-tone scale*. The whole-tone scale consists of six notes where each note is a whole step apart from the next. On a button accordion this means that the scale can be fingered quite easily by using three rows and following the diagonal patterns across the keyboard.

Let's explore this in practice: play the following exercises calmly. Spend a total of 5 minutes on these.

Example performances: see [VIDEO 4.1](#)

Exercise 1:

(C:)

2 1 2 3 4 2 3 4 2 3 4 2 3 2 1 3 2 4 3 2 4 3 2 1 2

Exercise 2:

(F:)

2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 3 2 4

3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2

Let's take a closer look at how the right side of the accordion works when playing legato. When you press a key the lever mechanism opens a valve (pad) at the other side. Beneath the valve is an opening and on the other side of it is a reed attached to the reed block. When you push or pull the bellows, air is pumped through the instrument and the airflow passes through the open valve to the reed. The reed then begins to vibrate due to the air pressure, producing sound. This means that the reed will start sounding even if the key is not pressed all the way down. On the other hand, if you press the next key only after the previous valve has already closed, a physical gap will occur between the notes before the next valve opens. For this reason when playing legato, the next note should be opened slightly before the previous one closes. See [VIDEO 4.2](#).

When you develop good legato technique listeners can understand your musical ideas and phrasing more clearly. This is especially important in improvisation where you play at the speed of your thoughts without pre-planning everything.

Play the following exercises as legato as possible and at a slow tempo. Imagine that the notes are like pearls and you are observing their beauty one by one. If the chain between the notes breaks the entire string of pearls breaks and the notes fall and scatter onto the floor. Practice these exercises for a total of 10 minutes.

Example performances: [VIDEO 4.3](#).

Exercise 1:



Exercise 2:



Exercise 3:



Exercise 4:



Exercise 5:



Exercise 6:



Excellent work!

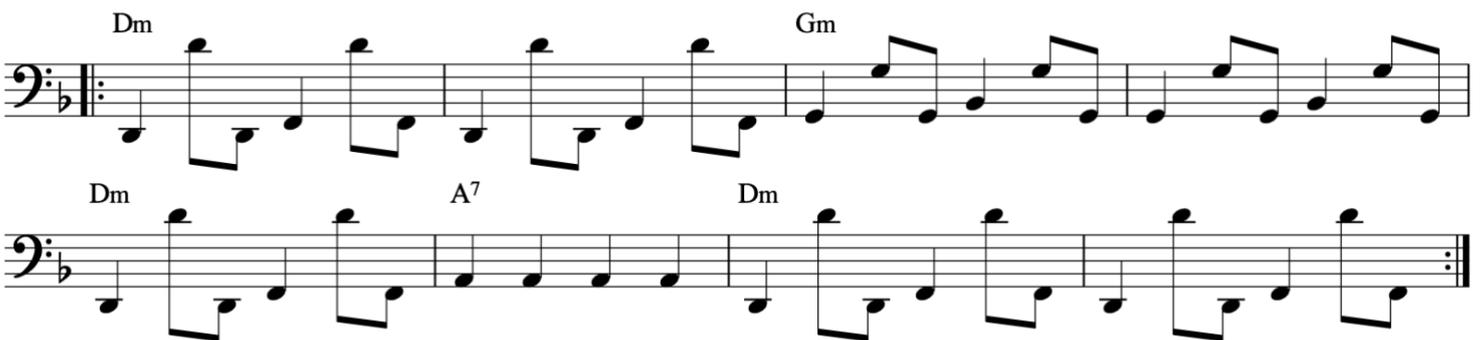
Focus is everything and you can congratulate yourself for staying patient and concentrated while completing this very detailed exercise.

Next we will move on to today's improvisation exercise.

Improvisation (10 min): Rhythmic variation using the note D in the right hand, with a static accompaniment in the left hand

Let's focus on playing with rhythm. In the right-hand improvisation, use only one note: D.

For the left side we choose a familiar and simple pattern based on the bass line from "Squeeze Blues":



Practice the exercise as follows: play the eight-bar chord progression on the left side, and on the right side improvise rhythmic variations using only the note D. Example: see [VIDEO 4.4](#).

Play, challenge yourself, and explore different rhythms: long notes, short accents, rests, and fast rhythmic patterns.

Practice this improvisation exercise for 10 minutes.

I hope you enjoyed your own creativity. You are truly brave.

Let's move on to the next exercise.

Repertoire (10 min): "Squeez Blues" – learning the B section with the left hand

"Squeez Blues" is coming along nicely. Now we will continue working on the B section, focusing only on the left side. You can once again let your right hand rest on your lap.

Here is the sheet music for the left hand accompaniment of the B section:

Squeez Blues: B

(säv. Anne-Mari Kanninen)

The image shows two staves of sheet music for the left hand. The top staff is in bass clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E35

Day 5

The 7-day intensive course has now passed the halfway point. All the exercises we have done so far can also be applied to other pieces. I hope these exercises give you useful tools for your own practice and above all, the motivation to continue playing regularly. Music is a gift to life.

Let's begin the day, as usual, with a warm-up.

Warm up (5 min): Chord arpeggio exercise

Previously we practiced chord arpeggios using only the key of D. Now we will do a warm-up exercise by playing the same pattern in all keys. Play the exercise in a medium tempo and remember to play legato. Example performances: [VIDEO 5.1](#)

The image shows a musical score for a chord arpeggio exercise in six keys: C, F, B \flat , E \flat , A \flat , and D \flat . Each key is represented by a staff with a treble clef, a key signature, and a sequence of notes with fingerings (1-5) and triplet markings (3). The exercise is designed to be played in a medium tempo and legato.

C
2 1 2 3 2 3 4 2 3 4 3 2 3 4 5 4 3 4 3 2 4 3 2 4 3

F
2 1 2 3 2 3 4 2 3 4 3 2 3 4 5 4 3 4 3 2 4 3 2 4 3

B \flat
2 1 2 3 2 3 4 2 3 4 3 2 3 4 5 4 3 4 3 2 3 4 3 2 4 3 jne.

E \flat
2 1 2 3 2 3 4 2 3 4 3 2 3 4 5 4 3 4 3 2 3 4 3 2 4 3

A \flat
2 1 2 3 2 3 4 2 3 4 3 2 3 4 5 4 3 4 3 2 3 4 3 2 4 3

D \flat
2 1 2 3 2 3 4 2 3 4 3 2 3 4 5 4 3 4 3 2 3 4 3 2 4 3

As you may have noticed the exercise moves through all keys following the circle of fifths. You can repeat the exercise if you wish but practice it for at least 5 minutes.

If you like, you can also easily apply this exercise to minor keys or to seventh chords.

Let's move forward.

Technique (10 min): Practising the fast passage of the B section of "Squeez Blues" with eight-note rhythms

Now I will share a tip that is extremely effective for practicing difficult passages. You can apply this technique to any challenging section, but in this exercise we will focus on the last four bars of the B section of "Squeez Blues" that we worked on earlier.

I have divided the notes of this passage into groups of four. In this exercise we vary the rhythmic emphasis of the eighth notes. This requires concentration, but it helps to clarify phrasing and makes difficult passages more manageable.

Play through the entire exercise slowly, and if you like, repeat it again at a medium tempo:

Improvisation (10 min): Call and response-improvisation exercise

Today's improvisation exercise is simple. See [VIDEO 5.3](#).

We will create a completely free musical dialogue. Follow the video and play along with me.

First 5 minutes: I ask (by playing), and you answer (by playing).

Next 5 minutes: Play both roles yourself: ask a question and answer it through your playing.

Try to make the question and answer different from each other. For example, a short question and a longer answer, or the other way around.

This is also a great exercise to use as a warm-up.

Music is creativity and play: Let's PLAY!

Next, we move on to today's piece / repertoire exercise.

Repertoire (10 min): "Squeez Blues" – the structure and playing through the whole piece

Now we will review the entire "Squeez Blues" piece and play it from beginning to end.

There is an improvised solo section within the piece. In today's practice you can either include improvisation in that section or focus on the structure of the piece.

Your task is to play the entire piece without video or backing track (these will be added later).

Let's first review the structure as shown in the sheet music:

(intro – A – A – B – A – solo improvisation: A A B A x times – A – A – B – A)

In other words: Intro (eight bars of bass riff), followed by the A section, second A section, B section, and A section. Solo section: A – A – B – A (repeat as many times as you like). And finally the theme: A – A – B – A

Good luck with the full play-through — you've got this!

Squeez Blues

(accordion)

by Anne-Mari Kanninen

intro

Chord progression for the first system (intro):
Measure 1: Dm
Measure 2: Gm Am
Measure 3: Dm
Measure 4: Gm Am

Chord progression for the second system:
Measure 1: Dm
Measure 2: Gm Am
Measure 3: Dm
Measure 4: Am

Chord progression for the third system (marked A):
Measure 1: Dm
Measure 2: Gm Am
Measure 3: Dm
Measure 4: Gm Am

Chord progression for the fourth system:
Measure 1: Dm
Measure 2: Gm Am
Measure 3: Dm
Measure 4: Am

Chord progression for the fifth system (marked A):
Measure 1: Dm
Measure 2: Gm Am
Measure 3: Dm
Measure 4: Gm Am

Chord progression for the sixth system:
Measure 1: Dm
Measure 2: Gm Am
Measure 3: Dm
Measure 4: D7

B

A

(intro - A - A - B - A - solo improvisation: A A B A x times - A - A - B - A)

That went incredibly well, congratulations! Play the piece again or take a break.

Day 6

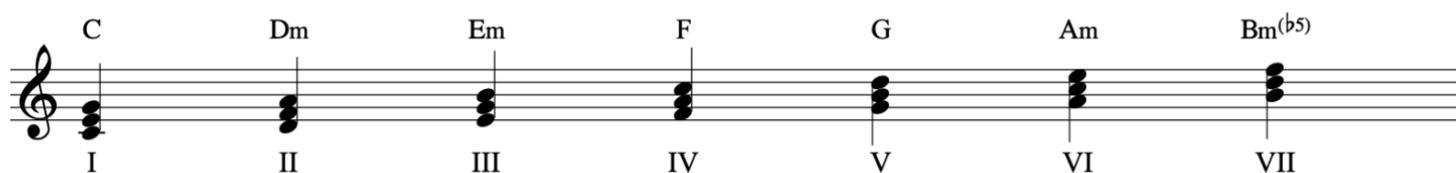
I am truly proud of you. You have practiced consistently to get this far and have done a wonderful job. Let's continue for a couple more days. You are already very close to the finish line.

Let's move on to today's warm-up.

Warm-up (5 min): I-chord pattern in all keys

When talking about chords, the term chord degree is also used. A chord degree is determined by the root note of the key. In every major and minor key there are seven chord degrees meaning that each note of the scale can function as the root of a chord. Chord degrees are marked using Roman numerals. For example, in C major: I = C, II = Dm, III = Em, IV = F, V = G, VI = Am and VII = Bm(b5) (half-diminished).

This notation example illustrates the same concept on the staff:



A musical staff in treble clef showing seven chords: C, Dm, Em, F, G, Am, and Bm(b5). Below each chord is its corresponding Roman numeral: I, II, III, IV, V, VI, and VII. The chords are represented by their constituent notes on the staff.

Each chord degree determines the quality of the chord according to the key.

In this warm-up exercise we will play a pattern based on the I chord degree in all keys. In this exercise we will use minor scale, meaning a scale with a minor third.

Play through all the exercises at a medium tempo focusing on phrasing (remember legato).

Example performances: [VIDEO 6.1](#)



Three musical staves in 4/4 time, each showing a scale pattern for a different key. The first staff is for Cm, the second for Fm, and the third for Bbm. Each staff shows a sequence of notes: C-B-A-G-F-E-D (Cm), F-E-D-C-B-A-G (Fm), and Bb-A-G-F-E-D-C (Bbm). The patterns are played in a legato style.

The image displays nine musical staves, each representing a different mode. Each staff begins with a treble clef and a key signature symbol. The modes are: Ebm, Abm, Dbm, F#m, Bm (Hm), Em, Am, Dm, and Gm. Each staff contains a sequence of notes and rests, with a final measure containing a fermata over a whole note rest.

Great job working through all the keys. This is a very effective way to practice especially for your aural memory.

Let's move on to today's technique exercise.

Technique (10 min): Triplet pattern exercise for developing fingering technique in different modes

Have you ever heard of modes?

Even if you haven't heard of modes before that's completely fine. In this exercise we won't go into them in depth. Instead we'll get to know them through a practical exercise. Perhaps you will remember at least some of the modes in the future.

Here are the modes presented briefly:

C
Ionian



Dm
Dorian



Em
Phrygian



F
Lydian



G7
Mixolydian



Am
Aeolian



Bm(b5)
Locrian



You can play through them if you like but we will focus more on the following triplet exercise.

We will do the triplet exercise in the same key (D), but we will go through all of its modes.

Play through all the triplet exercises for the modes keeping your ears and senses open. It's okay if you don't have time to go through all the modes completely. You can return to them later if you want to.

Practice this exercise for a total of 10 minutes.

Example performance: [VIDEO 6.2](#)

Exercise 1 (IONIAN):

The musical score for Exercise 1 (IONIAN) is written in 4/4 time and starts on the D note. It consists of four staves of music, each containing triplet exercises. The first staff is marked with a 'D' and contains four measures of eighth-note triplets. The second staff contains four measures of eighth-note triplets. The third staff contains four measures of eighth-note triplets. The fourth staff contains four measures of eighth-note triplets, ending with a whole rest.

Exercise 2 (DORIAN):

Dm

Exercise 2 (DORIAN) is a four-line musical exercise in treble clef, starting with a Dm chord. The first line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The second line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The third line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The fourth line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The exercise concludes with a whole rest in the final measure.

Exercise 3 (PHRYGIAN):

Dm

Exercise 3 (PHRYGIAN) is a four-line musical exercise in treble clef, starting with a Dm chord. The first line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The second line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The third line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The fourth line contains four measures of eighth-note triplets: D4-E4-F4, G4-A4-B4, C5-B4-A4, and G4-F4-E4. The exercise concludes with a whole rest in the final measure.

Exercise 4 (LYDIAN):

Musical notation for Exercise 4 (LYDIAN) in D major. The exercise consists of four staves of music, each containing a sequence of eighth notes with triplet markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The second staff continues with: E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The third staff continues with: E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8. The fourth staff continues with: E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9. The exercise concludes with a whole rest on the final staff.

Exercise 5 (MIXOLYDIAN):

Musical notation for Exercise 5 (MIXOLYDIAN) in D major. The exercise consists of four staves of music, each containing a sequence of eighth notes with triplet markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The second staff continues with: E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The third staff continues with: E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8. The fourth staff continues with: E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9. The exercise concludes with a whole rest on the final staff.

Exercise 6 (AEOLIAN):

Musical score for Exercise 6 (AEOLIAN) in D minor. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (D minor), indicated by the chord symbol 'Dm'. The music is written in a 4/4 time signature and features a series of eighth-note triplets. The first staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (D, E, F), and the second measure has four groups of three eighth notes (G, A, B). The second staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (C, B, A), and the second measure has four groups of three eighth notes (G, F, E). The third staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (D, E, F), and the second measure has four groups of three eighth notes (G, A, B). The fourth staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (C, B, A), and the second measure has four groups of three eighth notes (G, F, E). The piece concludes with a final whole note on G.

Exercise 7 (LOCRIAN):

Musical score for Exercise 7 (LOCRIAN) in D minor. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (D minor), indicated by the chord symbol 'Dm(b5)'. The music is written in a 4/4 time signature and features a series of eighth-note triplets. The first staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (D, E, F), and the second measure has four groups of three eighth notes (G, A, B). The second staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (C, B, A), and the second measure has four groups of three eighth notes (G, F, E). The third staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (D, E, F), and the second measure has four groups of three eighth notes (G, A, B). The fourth staff contains two measures of eighth-note triplets: the first measure has four groups of three eighth notes (C, B, A), and the second measure has four groups of three eighth notes (G, F, E). The piece concludes with a final whole note on G.

Thank you for staying open and playing the exercise through to the end. You are wonderful.

Let's continue, as usual, with improvisation.

Improvisation (10 min): Improvising with phrases, musical storytelling

We will do a completely free exercise where you learn to express ideas musically. Find different images around you. For example paintings on your walls, photos on your phone, pictures in magazines, drawings, or anything similar. Choose a few images and keep them nearby.

Your task is to tell a musical story about the images using a few phrases. You can describe, through your playing, what is happening in the image, what kind of atmosphere it has, or what thoughts it evokes in you.

See [VIDEO 6.3](#). I will play a few examples of this kind of improvisation for you.

Now it's your turn to play your own stories and ideas based on the images you have chosen.

Let go and be brave. Allow your imagination to take you to a world where there are no mistakes or wrong notes: only atmosphere and magical music.

Practice this exercise for 10 minutes.

You are a truly wonderful musician and improviser. You can be very proud of your skills.

Let's do one final exercise for today.

Repertoire (10 min): Add an improvised solo to the piece "Squeez Blues"

Now we will add an improvised solo to the middle of "Squeez Blues" at the point indicated in the structure. Take out the "Squeez Blues" sheet music from the *Day 5* exercise (pages 27 and 28).

Open the video: [SQUEEZ BLUES – BACKING TRACK](#). This is the backing track for "Squeez Blues" following the structure indicated in the sheet music.

Play the piece along with the backing track and add a freely improvised solo in the middle following the structure.

Use your imagination. Try to combine all the tools we have explored during this intensive course into your improvisation. Listen to the chord changes and aim to find the characteristic tones of each chord as anchor points for your improvisation. Let go, enjoy the freedom of playing, and play with rhythm: be bold and don't be afraid if you get lost in the jungle of improvisation from time to time. The backing track will take care of the accompaniment and keep you on track.

Play the piece again with the backing track for at least 10 minutes.

Wonderful! You have done truly amazing work!

Now you've earned a good break.

But if you feel inspired and don't want to stop yet, keep going. Play from the heart and enjoy exploring your instrument.

There is just one more day of practice left. I hope this journey has been motivating for you. Let's return to it after a break.

Day 7

The warm-up for the final day is calling — are you ready?

Warm-up (5 min): II–V–I-chord progression pattern in all keys

In the previous day's exercise we briefly explored chord degrees and their Roman numeral notation. One of the most common chord progressions in Western popular music is **II–V–I**. It appears in almost all styles of music regardless of genre. That's why we will now practice a pattern based on this chord progression as a warm-up playing it through in all keys.

Play these exercises and spend at least 5 minutes on them. Example performance: [VIDEO 7.1](#)

II - V - I

The image displays five staves of musical notation, each representing a different key for the II-V-I chord progression. Each staff begins with a treble clef and a 4/4 time signature. The notes are written in a simple, rhythmic pattern: the II chord is played for two measures, the V chord for two measures, and the I chord for two measures. The keys and their corresponding chords are: 1. Dm7, G7, C; 2. Gm7, C7, F; 3. Cm7, F7, Bb; 4. Fm7, Bb7, Eb; 5. Bbm7, Eb7, Ab.

Ebm7 Ab7 Db
 G#m7 C#7 F#
 C#m7 F#7 B
 F#m7 B7 E
 Bm7 E7 A
 Em7 A7 D
 Am7 D7 G

Great work!

This kind of practice, going through a simple pattern in all keys, helps you connect your visual, tactile, and aural senses. It also helps you become more familiar with the layout of your accordion keyboard. It supports every aspect of your playing: learning new material, refining technique, expressing yourself and improvising.

Let's move on to the next exercise.

Technique (10 min): Double-stop exercise for fingering technique

As you have probably already noticed in the second A section of “Squeez Blues” some phrases are played as double stops. Now we will do an exercise that helps refine your double-stop technique and develop even coordination between the fingers.

Play through the following exercises, first slowly and then at a medium tempo. Remember legato. Practice these for 10 minutes and repeat if needed.

Example performance: [VIDEO 7.2](#)

Exercise 1:

4 3 4 5 4 3 4 3 4 3 4 3 4 3 1
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

Exercise 2:

4 3 4 3 4 3 4 3 4 3 4 3 4 3 4
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

Exercise 3:

4 3 4 3 4 3 4 3 4 3 4 3 1 2 1
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

Exercise 4:

4 3 4 3 4 3 4 3 4 3 4 3 4 3 1
1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

Great work! Let’s keep going at the same pace.

Improvisation (10 min): Using prepared phrases in improvisation and varying them

Here is a “phrase bank” that you can use to support your improvisation in “Squeeze Blues”.

Example performances: [VIDEO 7.3](#).

Sometimes when improvising, the music moves forward quickly and your thoughts may not fully keep up. In these situations improvisation can feel challenging. This is where prepared phrases can help. When you have a few phrases ready you can use them as support in your solo and develop them further as you improvise.

Of course it is not necessary to use a phrase bank in the moment if your improvisation flows naturally without it. However, it is important to have practiced a few phrases in advance as they can help generate ideas and shape your solo. Prepared phrases are also easy to vary and transform. Don't be afraid to experiment.

In improvisation there is no right or wrong answer — only the moment, flowing notes, and the atmosphere.

Here are some phrases for your “toolbox” that you can use in suitable places within your “Squeeze Blues” solo. Play through all the phrases and, using the sheet music (pages 27 and 28), consider where they might fit best. Then practice building your solo without a backing track using these phrases as support.

You can also think in advance about the overall shape of your solo. For example:

- a calm beginning, a rhythmically denser middle, and an energetic ending
- or a rhythmic opening, a harmonically rich middle section, and a fast, flowing ending

Practice and plan your “Squeeze Blues” solo for at least 10 minutes.

Phrase 1:

Musical notation for Phrase 1: A single staff in 4/4 time with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Chords Dm, Gm, and Am are indicated above the staff.

Phrase 2:

Musical notation for Phrase 2: A single staff in 4/4 time with a key signature of one flat. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Chords Dm, Gm, Am, and Dm are indicated above the staff.

Phrase 3:

Musical notation for Phrase 3 in G minor, 4/4 time. The melody consists of four measures. The first measure starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a dotted quarter note D5, an eighth note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a dotted quarter note C4, an eighth rest, and a quarter rest. Chord symbols Dm, Gm, Am, and Dm are placed above the first, second, third, and fourth measures respectively.

Phrase 4:

Musical notation for Phrase 4 in G minor, 4/4 time. The melody consists of four measures. The first measure starts with a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a dotted quarter note D5, an eighth note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a dotted quarter note C4, an eighth rest, and a quarter rest. Chord symbols Dm, Gm, Am, and Dm are placed above the first, second, third, and fourth measures respectively.

Phrase 5:

Musical notation for Phrase 5 in G minor, 4/4 time. The melody consists of four measures. The first measure starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a dotted quarter note D5, an eighth note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a dotted quarter note C4, an eighth rest, and a quarter rest. Chord symbols Gm and Dm are placed above the first and fourth measures respectively.

Phrase 6:

Musical notation for Phrase 6 in G minor, 4/4 time. The melody consists of four measures. The first measure contains a dotted quarter note G4, an eighth rest, and a quarter rest. The second measure contains a dotted quarter note A4, an eighth rest, and a quarter rest. The third measure contains a dotted quarter note Bb4, an eighth rest, and a quarter rest. The fourth measure contains a dotted quarter note C5, an eighth rest, and a quarter rest. Chord symbols Gm and Dm are placed above the first and third measures respectively.

Phrase 7:

Musical notation for Phrase 7 in G minor, 4/4 time. The melody consists of four measures. The first measure starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a dotted quarter note D5, an eighth note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a dotted quarter note C4, an eighth rest, and a quarter rest. Chord symbols Gm, E7/G#, and A7 are placed above the first, second, and third measures respectively.

Phrase 8:

Musical notation for Phrase 8 in G minor, 4/4 time. The melody consists of four measures. The first measure contains a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a dotted quarter note D5, an eighth note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a dotted quarter note C4, an eighth rest, and a quarter rest. Chord symbols Gm, E7/G#, and A7 are placed above the first, second, and third measures respectively.

Wonderful work. You have developed tremendously over the course of this week.

Now it's time to finalize "Squeez Blues" and bring this *7-Day Intensive Training* course to a close.

Repertoire (10 min): "Squeez Blues" – finalizing with dynamic variation

Open the video: [SQUEEZ BLUES – BACKING TRACK](#). Now play "Squeez Blues" along with the backing track. Add an improvised solo in the middle, enjoy your playing, and explore the ideas you have learned. You can refine the expression of the piece by using dynamic variation with the bellows, for example, moving from piano to forte and back.

If you would like to hear my solo accordion version of "Squeez Blues", open [VIDEO 7.4](#).

However, make sure to play Squeez Blues yourself with the backing track for at least 10 minutes.

Congratulations!

You now have "Squeez Blues" under your control and are able to play your own improvised solo with it.

During this week, you have learned new practice techniques and perhaps also developed a new kind of practice routine.

Thank you for being part of this course. Thank you for your persistence and above all: for playing live music.

I wish you all the best on your musical journey!

- *Anne-Mari Kanniainen*