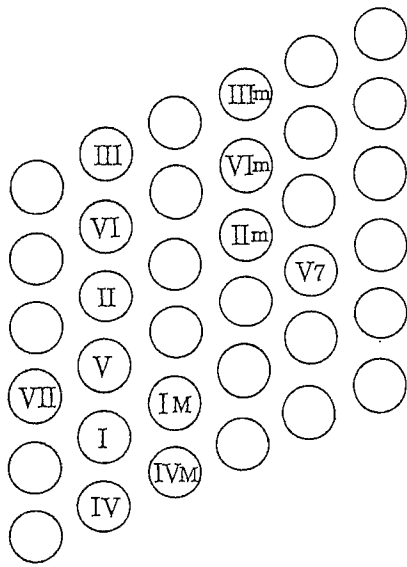


# MORE BASSES "BY THE NUMBERS"



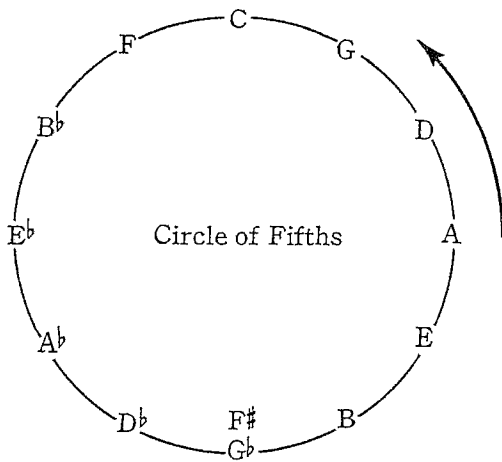
The DIATONIC SEVENTHS of the right hand may be harmonized more satisfactorily if the V7 CHORD is used instead of V MAJOR.

Since the DIATONIC SEVENTH CHORD OF VII is the same as the V9th chord (in the treble), it may be harmonized by playing the COUNTER-BASS of V (which actually IS VII), together with the V7 CHORD:

KEY OF C:

**IMPORTANT! PLAY: I II III IV V VI VII I WITH BOTH HANDS, IN THE KEYS OF F, C, G AND D.**

## THE TURN-AROUND



Jazz musicians who play the piano, guitar, or any other instrument except the accordion, must memorize the CIRCLE OF FIFTHS, which is shown at the left.

Accordionists do not have to memorize this. THEY ALREADY KNOW IT! If you look at it closely, you will see that it is only a chart of fundamental bass buttons, in circular form!

The ARROW, which points COUNTERCLOCKWISE on the circle of fifths, would point DOWNWARD on a chart of the bass buttons. This arrow shows the normal progression of jazz chords. In other words, an A chord tends to progress to a D chord, which tends to progress to a G chord, etc.

The use of this chart may be more fully shown by considering a very common and popular type of jazz progression called the TURN-AROUND.

A turn-around starts on the key-center (I chord). It skips clockwise around the circle of fifths to another chord, then returns by playing one chord at a time COUNTERCLOCKWISE around the circle of fifths.

OR, IN "ACCORDION LANGUAGE":

A TURN-AROUND STARTS ON THE I CHORD, SKIPS TO A HIGHER BASS BUTTON, SUCH AS THE VI CHORD, AND RETURNS, MOVING DOWN ONE ROW AT A TIME.