

RC 1/A30)

The **MEISEL** SIMPLIFIED **METHOD**

HOW TO PLAY THE
GLOBE

ACCORDEON

Arranged by
JAMES C. MORRISON

**IRISH
STYLE**

AN EASY AND PRACTICAL METHOD FOR SELF-INSTRUCTION
ALSO CONTAINS SELECTIONS OF IRISH REELS, JIGS, HORNPIPER,
LONG DANCES, AIRS, BALLADS AND OTHER POPULAR MUSIC



PRICE
\$1.00

THE MEISEL METHOD FOR ACCORDEON

IRISH STYLE

By JAMES C. MORRISON

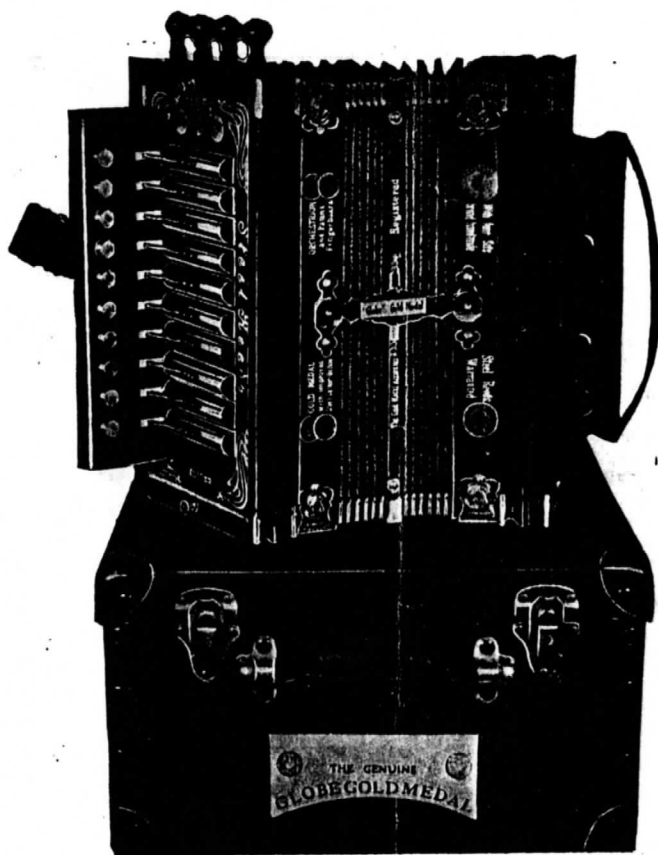
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GLOBE GOLD MEDAL

IRISH STYLE
ACCORDEON



"GLOBE" Accordeons are made with
Two, Three or Four Sets Of "Hand Made" Steel Reeds
The Two Sets Of Reeds Have 2 Stops
" Three " " " 3 "
" Four " " " 4 "

The above illustration shows a "Four Set" of Reed
"GLOBE ACCORDEON"

"GLOBE" Accordeons are also made with 6 sets of reeds for Professional Players. These have stops and are extra Loud and Powerful for Dance --- Radio and Recording Purposes.

Preface

To the Student

Music washes away from the soul the dust of every-day life. (Auerbach). Play some instrument, you will enjoy it. The extent of your study depends mainly on the musical instrument you choose to learn.

The ten-keyed "Globe" Accordeon does not require an extensive study. For every minute of study, you will be compensated by many hours of pleasure.

In this little work, in the simplest manner that I could devise, I have given you a varied selection of tunes many of which you are probably familiar with. They are not written with difficult turns and embellishments such as are played on the violin. Nevertheless, the traditional style remains the same and in a manner best suited for the accordeon. When you have learned the tunes by this method then we both have a work well done. If you should fail then I have failed with you.

James C. Morrison

First Lesson

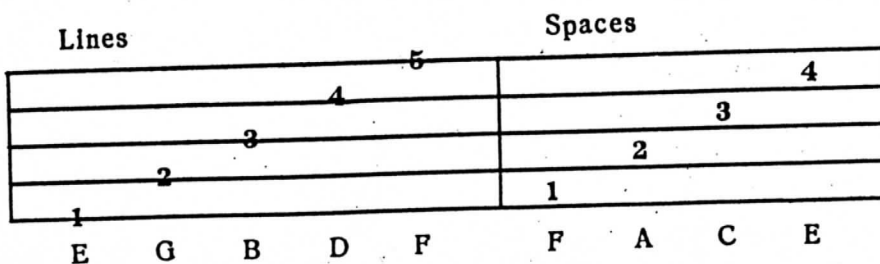
Music is the language of sounds. There are seven sounds in music and they are named after the first seven letters of the Alphabet, A, B, C, D, E, F and G. For higher or lower notes these letters are repeated.

Notes

We cannot write sounds.. Instead, we have sounds represented by signs called notes. These signs or notes are written on the Staff.

The Staff

A Staff is composed of five parallel lines and are counted from the bottom thus:-



Additional lines used above or below the staff are called ledger lines



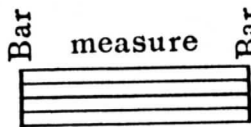
Second Lesson

The Bar

The bar is a perpendicular line drawn from the top line to the bottom line of the staff, thus:- 

The Measure

The measure is the notes written between two bars.

Example:- 

The double bar written , or the heavy bar written  signifies the end of the first part or the second part of a tune but not the end of the entire piece, this being shown by two heavy lines or a light and a heavy line written thus 

Repetition of a strain of music or a part of a tune is written thus: , the part to be repeated is that which is written between  and 

If a sign written % appears there is always another such sign somewhere on the staff and it calls for a repetition of the music between these two signs.

Third Lesson

Notes as Written

The notes used in music are measured according to their value or duration—Whole, Half, Quarter, Eighth, Sixteenth etc. To simplify the study of notes and rests, only those used in this work are given to the student.

The Relative value of notes and rests.

	Count 1-2-3-4	Count 1-2	Count 1	Count 1 for 2 such notes	Count 1 for 4 such notes
NOTES					
RESTS					
	Whole	Half	Quarter	Eighth	Sixteenth

NOTE: A rest cannot be played. It merely denotes the number of beats or part of a beat which is to elapse while no music is being played.

The Clef

The sign used in the left hand corner of the staff is called a clef. The clef used in this work for the accordion is called the G or treble clef. It is used for high-pitched instruments such as violin, mandolin, flute etc. and is written

thus:— 

Fourth Lesson

Time

Of greatest importance to the beginner on the "Globe" accordeon is the ability to count or measure the various notes in every bar, (as notes may be long or short) in order to interpret an unknown tune. For this reason many different examples of "time" are given on a succeeding page, in a manner exceedingly easy to understand and will be found by the beginner to be invaluable as a help.

Common Time is that used where each measure gets four counts or beats.



It is shown by the sign **C** or $\frac{4}{4}$.

$\frac{2}{4}$ time and **C** time (which is called cut time) are closely related to $\frac{4}{4}$ or common time.

Common time has accent on the first and third beat and is counted 1, 2, 3, 4.

C or cut time is not accented as a rule, and is played with twice the speed of Common time.



$\frac{2}{4}$ time is the half of $\frac{4}{4}$ or Common time.

Fifth Lesson

Triple Time

$\frac{6}{8}$ time is where the measures (or bars as commonly called) are made up of six, eighth notes or notes amounting to six, eighth beats. It is counted 1, 2, 3, 4, 5, 6 with the accent on the first and fourth beats in moderate time, but where the time is fast as in jigs or $\frac{6}{8}$ marches the six eighths are played in two groups of three eighths time each with the accent on the first note of each group and are therefore played to a count of 1, 2 for the entire bar.

$\frac{3}{4}$ time is identical with $\frac{6}{8}$ time and is counted 1, 2, 3 with the accent on the first beat.



Speed is regulated according to dance requirements

Sixth Lesson

Sharps and Flats

The sign # indicating a sharp raises a note a semi-tone.

The sign b indicating a flat lowers a note a semi-tone.

NOTE: As the pitch of a note cannot be raised or lowered at the will of the player on the ten-eyed accordion it is not necessary to make a study of flats and sharps. Besides care was taken in both the selection of the tunes and their arrangement for a correct and true rendition on the instrument.

Important

The figure written under each note signifies the key used to play that particular note. As each key on the fingerboard produces a note of a different pitch according to whether the bellows is drawn or pressed, the student must know when placing a finger on a key whether to use a press or a draw note. To make this recognizable at a glance, a heavy line is placed directly under a figure or group of figures which are played by a draw of the bellows. If no such line appears then it is not a draw. Instead the bellows is pressed.

Example:  This shows the 4th, 5th, 6th, and 7th keys to be played by pressing the bellows. In short they may be called "in" notes

Example:  This shows that the 4th, 5th, 6th, and 7th keys must be drawn or "out" notes

Example:  This shows 4th key "out", 5th key "in", 5th key "out" and 4th key "in"

Seventh Lesson

How To Handle The Globe Accordeon

The player should be seated in a comfortable position. The instrument, not being supported by a strap is rested on the left leg — the key-board controlled by the right hand and the bellows by the left hand. The thumb of the right hand is inserted in the thumb-strap which is attached to the back of the key-board and is placed against the edge of the key-board; the lower part of the palm of the hand, at a point near the little finger is also placed against the key-board edge. This gives freedom of action to the fingers and also strength of movement as the fingers should be placed on the keys in the most perpendicular position possible.

Next the key-board end of the Accordeon should be held close to the body and moved as little as possible — the left hand controlling all the "in" and "out" movements of the instrument.

Eighth Lesson

The Left Hand

The left hand is passed through the strap which is attached to the bass-board to a point where it is stopped by the thumb resting against the board at the top. This allows the little finger and the index finger to fall directly on the bases and at the same time gives absolute control of the valve.

The Valve

The valve is placed at the bellows end of the instrument and is so situated that it is easily controlled by the ball of the thumb of the left hand, a slight pressure only being necessary to operate it. It is never used when pressing the bellows to produce "in" notes. It may not be used either to produce "out" notes. Its main purpose is to allow the instrument to "open" quickly without exertion whenever necessary. This occurs very often, and is always the case where a tune has few "out" notes—many notes in succession being played with a continuous "in" motion. In such cases a very quick "draw" of the bellows must be executed and this is accomplished by use of the valve. Its operation is therefore very important.

Ninth Lesson

The Bases

The bases produce harmony to the tunes played. They are so constructed that they furnish both bass and harmony when used either on an "in" or "out" motion. They are controlled by the index and little finger of the left hand. The accompaniment played by the left hand must correspond to the "time" played by the right hand. In common time the bases are played alternately with each finger, beginning on the little finger and are counted 1, 2, 3, 4.

In $\frac{6}{8}$ time they are again alternately used beginning on the little finger and counted 1, 2. In $\frac{3}{4}$ time they are played to a count of 1, 2, 3. with the accent on the 1 as in the written music. The 1 beat is played with the little finger and the 2, 3 with the index finger.

The students 'ear' will always help in playing the bases.

The Stoppers

The stoppers control the number of sets of reeds playing:

For example, all stoppers up plays all sets of reeds; one stopper up plays only one set of reeds. This may be useful to remember when practising the instrument.

Examples In Common Time With The Addition Of "Key-Words" As A Means Of Helping The Student To Understand "Time."

"Time" is the number of beats in a bar whether 4, 3, 2 or 6; representing respectively common, three-fourth, two-fourth or six-eighth. But a 'beat' may be just one note or one and part of another, or three notes. Hence the student can readily see that while singing in some particular 'time' such as common, he may be called upon to play just one note while he counts "one;" and in the very next movement he must play two notes while he counts "one." The reason is obvious: a whole note being twice as long as a half; 4 as long as a quarter and so on. In studying the following examples the student should do three things:

- 1) Count each bar distinctly in moderate time 1, 2, 3, 4.
- 2) Read the words written under the notes in exactly the same speed as counted.
- 3) Let the spoken word be the guide to the "time" of the note or notes.

Count: 1 2 3 4	1 2 3 4	1 2 3 4
		
Read: Joe wants hard work	Joe wanted easy work	Mary eagerly wanted work
5 5 5 5	5 5 5 5	5 5 5 4 4 5 5 5

Here the student can see why the word "wants" becomes "wanted." "Hard" is changed to "easy" etc.

NOTE: The triplet with the word "eagerly" is played in the same time as the two eighth notes of the word "wanted" just as the word "eagerly" is spoken to a count of "one."

The use of the dot (.) after a note in Common time

A dot placed after a note increases it by half of its value. Thus a half note with a dot gets a count of three (see $\frac{3}{4}$ time) a quarter note with a dot is counted $1\frac{1}{2}$.

Count: 1 2 3 4	1 2 3 4	1 2 3 4
		
Read: Mary wants an easy job	Joe Bill & Mary went a	walking over hills to-day
5 5 5 4 5 5 5	5 5 4 4 4 5 5	5 4 5 5 6 7 6

Here the student can easily see a decided halt on the word "wants" with the "an" being added to the word "easy." Similarly there is a halt on the word "Bill" the "&" being added to the word "Mary." Also a decided halt on the word "went" the "a" being joined to the word "walking" etc.

Follow this system, using such words as Joe-wants; Mary-wanted; eagerly - merrily etc. Each 'beat' or 'count', and "time" becomes an easy problem.

Eleventh Lesson

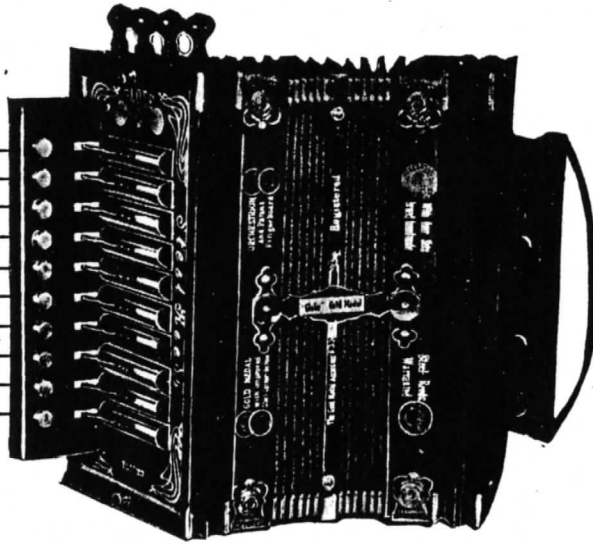
Study For The "Globe" Accordeon Key-Board And The Staff

Notes on each Key

Notes	
IN	OUT
F	A
A	C
D	E
F	G
A	B
D	C
F	E
A	G
D	B
F	C

Key No

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____



Key of D

1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 10 9 10

F# A A C# D E F# G A B C# D E F# G A B C# D F#

The student who diligently studies the above will have very little difficulty in learning the "Globe" accordeon. In fact, in a short time, he may read the music without reference to the numerals under the notes which indicate the key to be used "in" or "out". He has also the advantage of playing the notes, as written for the violin, mandolin or flute which enables him to play tunes written in the key of "D"—although not written for accordeon. Whether his accordeon is a "D," "G" or "C" the fingering remains the same—the pitch being different.

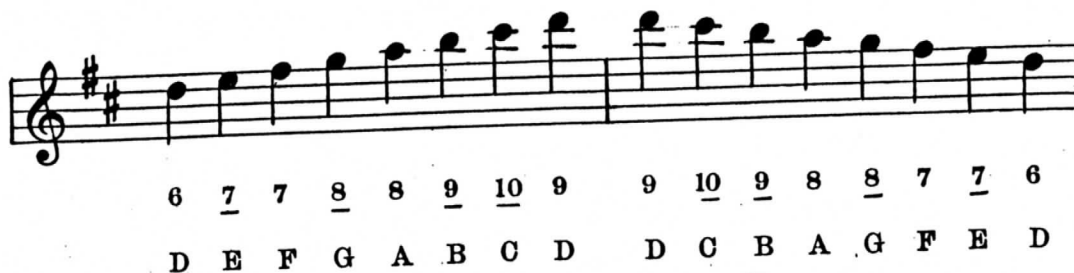
Twelfth Lesson

The scale of "D" major for the Ten-keyed
Globe "D" Accordeon in the first register



The student should practise this scale and be able to play it
from memory before attempting to learn a tune

The Same Scale in the second register



The student should now practise this register to perfection and
then proceed to learn his first tune.

Maggie In The Woods

(Polka)

4 3 4 5 5 7 7 8 7 6 5 5 4 5 5 5 5 5 4 3 4 5

5 7 7 8 7 6 5 5 5 5 4 4 8 7 7 6 7 7 8 7

6 5 5 4 5 5 5 5 8 7 7 6 7 7 8 7 6 5 5 5 5 4 4

Thady Ragen

(Polka)

4 5 5 5 6 6 6 6 7 7 8 7 7 6 5 5 5 5 4 4 5 5 5 6

6 6 6 7 7 8 7 7 6 5 5 5 7 8 8 7 7 6 6 7

7 8 8 7 7 6 7 7 8 8 7 7 6 6 7 7 8 7 7 6 5 5 5

The Farmer's Daughter

(Polka)

7 7 6 5 5 4 5 5 5 6 6 7 6 7 7 7 7 8 7 7 6 5 5 4

5 5 5 6 6 7 6 7 7 6 6 8 7 7 7 8 8 8 7

7 8 8 7 7 6 7 7 8 8 7 7 6 6 7 7 8 7 7 6 5 5 5

SNOWY BREASTED (Waltz Song) PEARL

5 5 6 6 6 5 5 6 5 5 5 4 3 3 3 4 4 5 4 3

4 4 3 3 3 3 3 5 4 4 5 5 6 6 6 5 5 6 6

5 5 5 5 5 5 6 6 7 7 6 6 5 5 5 5 5 6 6 6 5 5

6 4 5 5 4 3 3 3 4 4 5 4 3 4 4 3 3 3 3 3 3

Pull Down The Blind (Waltz)

5 3 4 4 5 5 5 6 7 7 8 8 8 7 7 6 7 7 6 5

5 4 3 3 4 4 5 5 5 6 7 7 8 8 8 7 7 6 5 5 7 7 6

6 7 7 6 7 7 6 7 6 6 5 5 4 5 5 6 6 6 6 7 6 5 5 4 5

7 6 7 7 6 7 6 6 5 5 4 5 5 6 6 6 5 5 7 7 6 D.C.

Swanee River (Southern Air)

4 3 3 4 3 3 6 5 6 5 4 3 3 4 3 3 4 3

3 6 5 6 5 4 3 3 3 3 6 6 7 5 5 5 5 6

6 5 4 5 5 4 3 3 4 3 3 6 5 6 5 4 3 3 3 8

Dixie

Southern Air

6 3 3 3 3 4 4 5 5 5 4 5 5 5 5 5 5 5 6 6 7 7 6 5 6 4 4 5 3 4 3

5 6 7 7 6 5 6 6 5 7 5 7 5 6 7 7 6 5 6 6 5 5 4 6 4

4 3 4 3 4 3 5 5 4 7 7 7 6 3 4 3 5 5 4 7 7 7 6

Yankee Doodle

March Song

d d e f a f e c d a e f d c a d d e a g f e d c a b c d d

6 6 7 7 6 7 7 6 6 6 7 7 6 6 5 6 6 7 7 8 7 7 6 6 5 5 6 6 6

5 5 5 5 5 6 6 5 5 5 4 4 4 5 5 5 5 5 6 6 5 5 6 6 7 6 6

O'Donnell Abou

Irish March

3 4 4 5 4 5 7 6 5 5 4 4 3 3 4 4 4 3 3 4 4 5 3 4 4 5 4 5 7 6 5 5 4 4 3 7 6 6 5 5 6 6 6 6 6

7 7 7 6 5 5 6 6 5 5 4 3 4 5 4 4 5 4 3 3 3 3 5 4 3 3 4 4 5 4 5 7 6 5 5 4 4 3 7 6 6 5 5 6 6 6 6 6

The Geese in the Bog (old)

Jig

6 6 4 4 5 4 4 6 4 4 5 5 6 6 4 4 5 4 3 4 5 5 5 5 6 6 4 4 5 4 4 6 4 4 5 5 6 6 6 5 5 4 3 4 5 5 5

Frost is all Over

Jig



5 6 7 6 7 6 5 6 5 4 3 2 3 3 4 5 5 4 5 5 6 6 7 7 8 7 6 7 6 5 6 5 4 3 2 3 3 4 5 5 4 5 5 6 6 6



8 7 8 8 8 7 6 8 7 8 9 8 8 7 8 8 8 7 6 8 7 8 7 7 8 7 8 8 8 7 6 8 7 8 9 8 8 7 8 8 7 7 8 7 6 6 6

The Top of Cork Road

Jig



5 6 5 4 3 4 5 6 7 6 6 5 5 6 6 6 7 7 8 7 6 7 7 6 5 6 5 4 3 4 5 6 7 6 6 5 5 6 6 6 7 7 8 7 6 6 6



7 7 6 7 7 8 8 7 6 7 7 7 8 7 6 7 8 8 7 7 6 5 5 5 5 4 5 6 6 5 5 4 3 3 4 5 6 6 6 7 7 8 7 6 6 6

Cannaught Man's Rambles

Jig



5 4 5 5 6 5 5 5 5 5 6 5 4 4 5 5 6 7 7 7 6 5 5 5 4 4 5 5 6 5 5 5 5 5 6 7 7 8 7 7 6 7 7 7 6 5 5



5 8 9 9 7 8 8 7 7 7 6 7 7 8 9 9 7 8 8 7 7 6 7 8 7 9 9 7 8 8 7 7 7 6 7 7 8 7 7 6 7 7 7 6 5 5

Haste to the Wedding

Jig



6 5 5 4 5 5 8 7 7 6 7 7 6 5 5 4 5 6 6 5 5 4 3 3 5 5 4 5 5 8 7 7 6 7 7 6 5 5 4 5 7 8 7 6 7 6 6



7 8 7 8 8 7 8 9 8 9 9 8 9 8 7 8 8 7 6 8 7 8 7 7 8 8 7 7 6 7 7 6 5 5 4 5 7 8 7 6 7 6 6

Happy to meet and sorry to Part

Jig



The wind that shakes the Barley

Reel



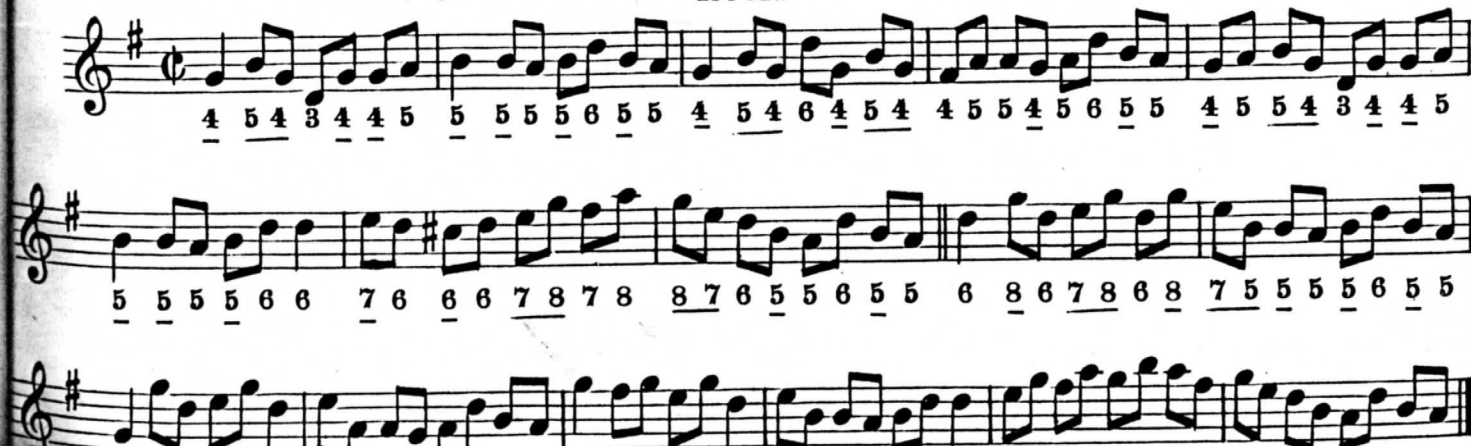
Shannon Breezes

Reel



McLeod's

Reels



Maid of Sligo

Reel



5 5 5 5 6 7 7 8 7 6 5 5 4 3 4 4 5 5 4 5 3 4 3 3 4 5 5 4 6 5 5 5 5 6 7 7

8 7 6 5 5 4 3 4 4 5 5 4 5 5 4 3 3 3 4 5 5 5 7 8 8 8 8 8 9 8 8 7 8 7 6 7 8 8 7 8 8 8 7

6 7 8 8 9 8 8 8 7 8 8 8 8 8 7 8 8 7 8 7 6 7 8 8 8 7 6 5 6 6 5 8 6 5 5 5

Tap Room

Reel



3 5 3 6 3 5 6 6 5 5 4 3 3 4 3 3 5 3 6 3 5 6 6 5 5 6 5 3 3 5 6 7 8 7 6 7 6 6 5 5 4 3 3 4 5

5 6 6 7 8 7 6 7 6 6 5 5 6 5 3 3 5 6 6 7 8 7 6 7 6 6 5 5 5 6 7 7 8 8 7 8 7 7 6 7 6 6 5 5 6 5 8 8

Drowsy Maggie

Reel

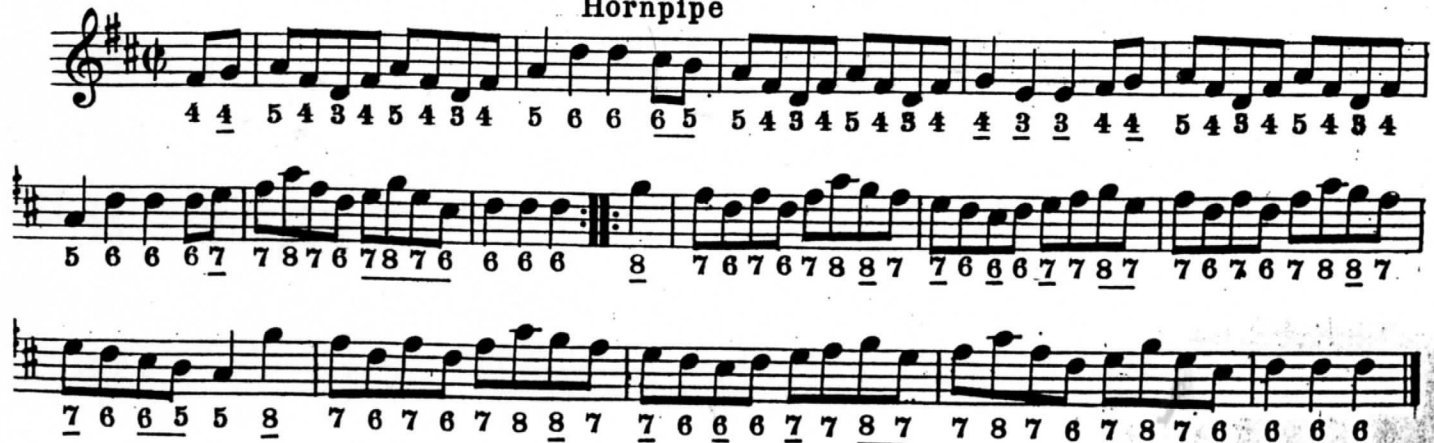


3 5 3 6 3 5 3 3 5 4 5 4 3 4 3 5 3 6 3 5 3 5 5 5 6 6 5 4 3 5 5 5 6 6 5 4 5 6 7 6 6 6 7 6

6 5 6 7 8 8 7 6 7 7 6 6 6 7 6 5 5 5 6 6 5 4 5 6 7 6 6 6 7 6 6 7 6 7 8 8 9 7 8 7 8 7 7 6 5 5 5 6 6 5 4 3

Soldiers Joy

Hornpipe



4 4 5 4 3 4 5 4 3 4 5 6 6 6 5 5 4 3 4 5 4 3 4 4 3 3 4 4 5 4 3 4 5 4 3 4

5 6 6 6 7 7 8 7 6 7 8 7 6 6 6 6 8 7 6 7 6 7 8 8 7 7 6 6 6 7 7 8 7 7 6 7 6 7 8 8 7

7 6 6 5 5 8 7 6 7 6 7 8 8 7 7 6 6 6 7 7 8 7 7 8 7 6 7 8 7 6 6 6 6

The Liverpool

Hornpipe



5 4 4 8 4 5 6 7 8 7 8 7 6 7 6 6 5 5 4 5 4 5 4 5 4 5 8 4 4 5 4 4 8 4



4 8 4 5 6 7 8 7 8 7 6 7 6 6 5 5 6 7 8 7 9 8 7 6 6 7 7 6 6 5 5 6 6 7 6 7 6 7 5 6 6 7 6 6 5 5



4 5 4 5 4 5 4 5 8 4 4 5 4 4 8 4 4 8 4 5 6 7 8 7 8 7 6 7 6 6 5 5 6 7 8 7 9 8 7 6 6 7 7 6 6

Rights of Man

Hornpipe



4 5 5 6 5 5 5 4 5 4 4 4 4 8 4 4 5 5 7 7 8 7 7 6 5 6 8 7 7 8 7 6 5 5 4 5 5 6 5 5 4 4 4 3 4 3 3



8 4 4 5 5 7 7 8 7 7 6 5 6 8 7 7 8 8 8 8 9 8 8 9 8 7 7 8 8 9 8 9 8 8 7 8 7 7



6 6 6 6 6 6 7 7 8 8 7 6 7 8 8 7 7 6 7 7 8 7 8 8 9 8 8 8 7 8 7 7 6 8 7 7 6 5 6 8 7 7 3 3

Harvest Home

Hornpipe



5 8 5 4 5 3 5 4 5 6 7 7 6 6 6 5 5 7 5 7 5 8 5 7 5 7 7 7 6 6 5 5 5 5 4 4 3 3 5 4 5 3 5 4 5



6 7 7 6 6 6 5 5 7 8 7 8 8 7 6 7 6 7 7 6 6 6 6 7 5 5 5 7 5 5 5 8 5 7 5 7 5 5 5 7 8 7 8 8 7



7 7 7 6 6 5 5 5 5 4 4 3 3 5 4 5 3 5 4 5

Peggy Thought SHE'D MARRY

Barn dance

5 4 5 6 7 7 5 4 5 6 7 7 8 7 7 6 6 5 7 7 7 6 6 5 5 5 4 5 4 5 6 7 7

5 4 5 6 7 7 8 7 7 6 6 5 5 6 6 7 6 6 6 6 9 8 7 6 6 6 9 8 7

8 7 7 6 6 5 6 6 7 7 7 6 6 5 5 6 6 6 9 8 7 6 6 6 9 8 7 8 7 7 6 6 5 5 6 6 7 6

If There Weren't Any Women In The World

Barn dance

7 8 8 9 8 7 6 7 7 6 5 5 5 6 7 7 8 8 8 8 9 8 7 6 7 7 8 8 9 8 7 6 7 7 6

5 5 5 6 7 7 8 8 7 7 6 7 7 6 8 7 8 9 9 10 9 10 9 8 8 6 7

7 7 7 7 7 7 8 8 7 7 7 8 8 9 8 7 6 7 7 6 5 5 5 6 7 7 8 8 7 7 6 7 7 6

Sean Hayes

Barn dance

2 4 4 4 4 5 5 6 6 6 5 5 4 4 4 4 5 3 2 4 4 4 4 5 5 6 7 7

6 5 4 5 5 4 3 2 3 6 6 6 7 6 4 6 6 5 3 2 3 3 4 4 5 5 6

7 7 7 6 6 5 5 6 6 6 7 6 4 6 6 5 3 2 3 3 4 4 5 5 6 6 6 6 7 7 6

Keel Row

Fling



Love Will You Marry Me

Fling



Green Grows The Rushes O,

Fling



Stack O'Barley



TURKEY IN THE STRAW

Southern Air

TURKEY IN THE STRAW

Handwritten: E D C D E D F G A B A F A D E

7 7 6 6 6 7 6 4 4 5 5 5 4 5 6 7 7 7 7 7 6 7 7 7 7 7

6 6 6 7 6 4 4 5 5 5 4 5 6 7 7 8 8 7 6 7 7 6 6

7 8 0 7 8 8 7 8 0 7 8 8 9 8 9 9 8 9 8 9 8 9

9 9 8 8 7 7 7 6 7 7 8 8 7 6 7 7 6 6

The Blackbird

Old Irish Air

5 4 3 4 5 4 4 3 3 3 3 3 3 4 4 8 5 5 5 5 5 5 4 3 2

3 3 3 2 2 2 2 2 2 3 3 6 5 5 5 5 5 5 4 8 2 3 3 3 2 2 2 2

5 5 6 5 5 5 6 6 7 7 7 7 6 6 6 7 6 6 6 6 6 6 7 7 6

6 7 6 6 5 5 5 6 5 5 5 6 6 7 7 7 7 6 6 6 7 6 6 7 6 6 5 5

5 5 6 6 7 7 6 6 6 7 6 6 5 6 6 6 5 5 4 3 3 3 4 4 5

5 5 5 6 6 7 3 3 3 3 3 2 2 2 3 5 5 5 5 5 5 4 3 2 3 3 3 2 2 2 2

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PROFESSIONAL DE LUXE

Accordeon



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