

ACCORDION FOR COMPOSERS



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Prologue to the revised edition (2020)

This booklet was created with the intention of being a small practical manual that provided composers who are approaching the concert accordion for the first time with a basic knowledge of its technical and acoustic possibilities.

In the years that have gone by since the first edition of this booklet, first in Spanish and later in English, the repertoire for concert accordion —solo, chamber music and orchestra— has seen a tremendous growth. Any selection of works, in addition to the one we proposed at the time, would mean leaving out another collection of equally valid scores. That is why we have preferred to leave the reader of this revised edition —possibly accordionists who intend to offer composers with whom they collaborate a base on which they can consult the possibilities of our instrument— the freedom to complete the lists that we initially gave with the works they consider most appropriate.

In this review we have corrected some misprints and errors, and, in general, we have unified the contents of the appendices of the Spanish and English versions.

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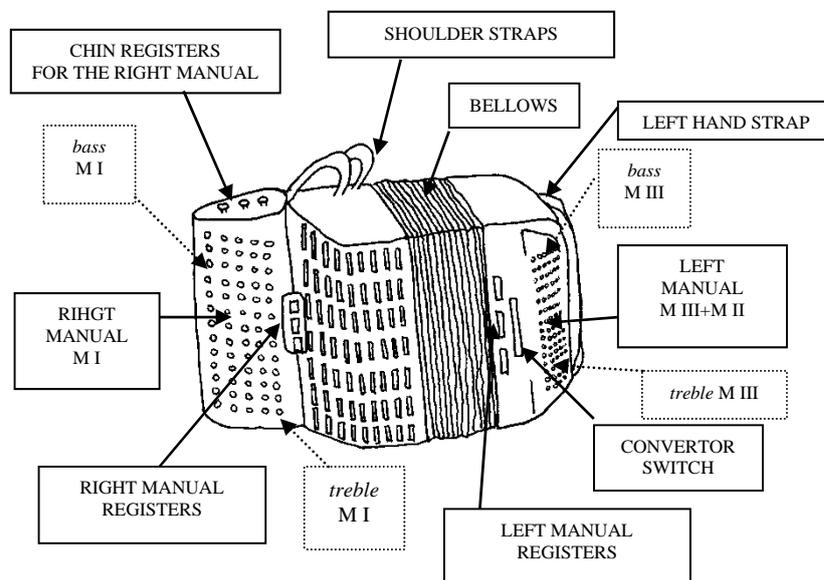
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ACCORDION FOR COMPOSERS

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Introduction

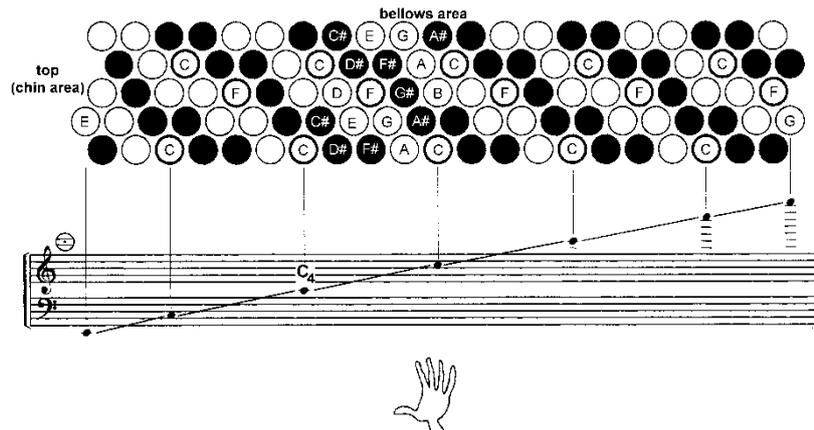
The present essay is born with the intention of being a small practical manual that will allow those composers coming closer to the concert accordion for the first time a basic knowledge of its technical and acoustic possibilities. It is evident that, when collaborating, the accordionist will give to the composer certain quantity of musical works and recordings that exemplify what we have summarised here. That is why we give some references of CDs and scores for accordion at the end of the article that can be useful for such an aim.



A. RIGHT HAND. MANUAL I. (M I).

1) Description of the manual

- 5 rows of buttons **chromatically** set in diagonal. Inside each row, the relationship existent intervallic relation between a button and its contiguous inferior is a third upward minor.
- The 4th and 5th rows are repetition of the two first, to make the fingerings easier.
- The buttons corresponding to the notes C and F are marked to facilitate the displacements of the right hand on the buttonboard.
- It is indicated by **M I** on the score.

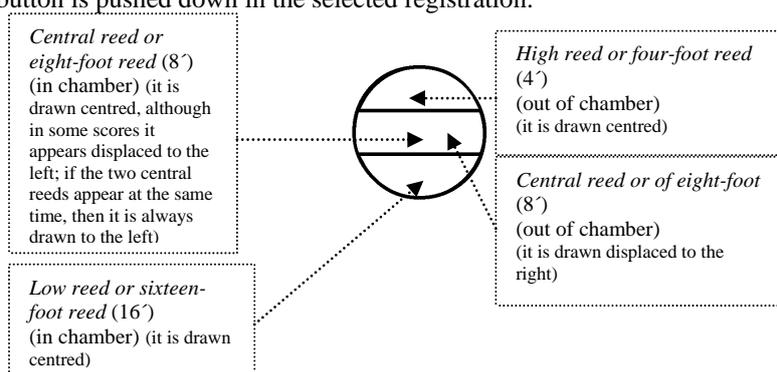


- Note: the graphic shown above corresponds with the most usual button system in Western Europe, the so-called Italian or C-griff system (C, D#, F# and A in the first row). This is the system with which we deal in this article, but there are some other systems: the Finnish or B-flat-griff system (A#, C#, E and G in the first row) and the Russian or B-griff system (B, D, F and G# in the first row). When writing for these other systems bear in mind the notes placed in the first row: it will be important when we study the left buttonboard and the possibility of using the thumb in the first row.

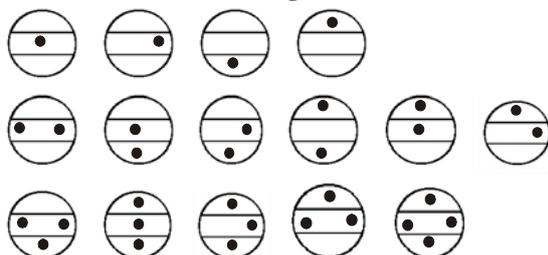
2) Registration

Graphic symbols

- The accordion has **4 reed sets** in its right manual. Each set consists on a complete and independent set of reeds (and therefore, of sounds) which is possible to be mixed with any of the other three games.
- There exist **two central reeds** (8'), a **low one** (16') and a **high one** (4'), giving a total of 15 different combinations. (For brevity, it is said "reeds" instead of "set of reeds"). The notation in "foot" is taken from the registration of the organ. The reed of 16' sounds an octave below those of 8' and the voice of 4' one octave above.
- The registers are symbolised by means of a **circle divided in three heights** (see the following figure). In the resulting spaces some dots are drawn meaning the quantity and the octave of the sounds (reeds) emitted when to button is pushed down in the selected registration.



- Therefore, the **available registers** will be:



Registers in chamber of resonance or cassotto

- The cassotto is a chamber of resonance working as a filter that attenuates the higher harmonics. So it makes that the reeds laid out in its interior (that of 16' and one of those of 8') project a **more rounded sound** that the one of those located outside of it (the other of 8' and that of 4'). To differentiate the two central reeds graphically, the dot corresponding to which is inside cassotto is drawn centred (or displaced to the left), while the point corresponding to which is outside of cassotto is drawn displaced to the right.

Chin registers

- Some registers are repeated in the chin area. They are changed with the chin (so their name) and **it is not necessary to leave time for their activating**.
- The registers usually located in the chin area:

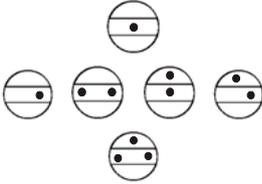
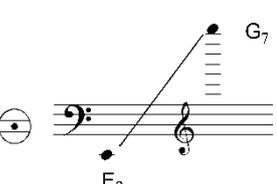
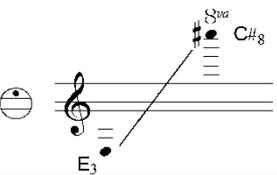


- Nowadays some models begin to incorporate a system of denominated "multichinregisters", by means of which it is possible to change any register with the chin.

3) Range

- The range of the right manual will depend on the family to which the used register belongs.

Register family	Register	Actual (and written) range
(16') family (those that have as lowest reed a 16' reed)		

<p>(8´) family (those that have as lowest reed an 8´ reed)</p>		
<p>the (4´)</p>		

- Comparing these charts of ranges, we observe what happens:
 - The range of the (8´) family is the same that the range of the single-reed (8´) registers (with or without cassotto) and it is the one that we had indicated in the previous graph of the manual I.
 - The range of the registers of the family of the (16´) results from lowering an octave the range of the (8´) registers.
 - The range of the (4´) registers raises an octave the range of the 8´ registers (except for the last notes, those that go from D₇ a G₇ that are same).
- The reason for this is that **the perceived height is determined by the height of the lowest reed** appearing in a register.
- In the writing of contemporary music it is very spread the so-called **exact pitch notation**, that consists in writing on the score the emitted real sounds. These are the ones **we have scored in the previous chart**.
- This way, **the composer will write the notes on the staff in the height in which he wants them to really sound**. Using a registration or another will fix the available range (and it will characterise the timbre). Later, in view of the requested registration, the accordionist will worry about playing on the buttons that emit the sounds with that registration in the corrected octave as *written* by the composer. It is recommended to indicate the expression “*exact pitch notation*” at the beginning of the work.

4) Technical Conditions

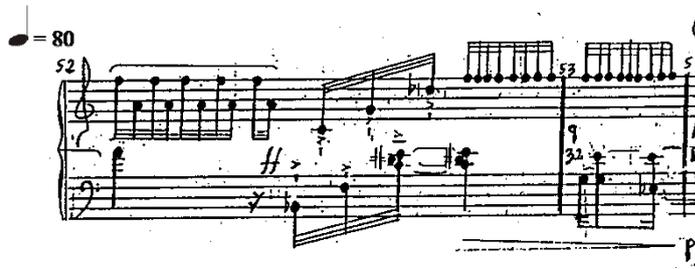
Embraced intervals

<i>Number of buttons pushed down simultaneously</i>	<i>Embraced interval (more comfortable conditions)</i>	<i>Embraced interval (extreme conditions)</i>
2 in chord texture	$8^{\text{ve}} + 8^{\text{ve}}$	$8^{\text{ve}} + 8^{\text{ve}} + \text{augmented } 4^{\text{th}}$
2 in counterpointistic textures	$8^{\text{ve}} + \text{major } 3^{\text{rd}}$	$8^{\text{ve}} + \text{major } 6^{\text{th}}$
3 in chord texture	$8^{\text{ve}} + \text{major } 6^{\text{th}}$	$8^{\text{ve}} + 8^{\text{ve}}$
4 in chord texture	$8^{\text{ve}} + \text{augmented } 4^{\text{th}}$, whenever the two intermediate voices are separated a maximum of an octave, being the most usual a interval of major sixth.	$8^{\text{ve}} + \text{major } 6^{\text{th}}$, whenever the two intermediate voices are separated a maximum of an octave, being the most usual a interval of major sixth.
5 in chord texture	8^{ve} The intermediate voices without limitation.	$8^{\text{ve}} + \text{minor } 3^{\text{rd}}$. The intermediate voices without limitation.

- The **maximum intervals pointed should be used as exception**, never as habitual. If we want to eliminate or to soften the restrictions for the intermediate voices, we can remove a (another) third minor to the maximum extensions written down. On the contrary, in the case of 4 and 5 buttons pushed down in chords textures, it is possible to embrace bigger intervals that the pointed ones, keeping then in mind that the limitations for the intermediate voices will be even greater.
- 3 voices in counterpointistic textures in the right hand can be carried out, but never moving the three voices simultaneously and, in the case of moving two, the third one will be still or practically still. Also, we will be no longer in disposition of demanding any articulation in each voice, independently of the other voices.
- The *finger 1* can press two contiguous buttons, what will imply a major 2^{nd} interval, a minor 2^{nd} or a minor 3^{rd} with a single finger, due to the layout of the buttonboard. The most comfortable option is to play a major or minor 2^{nd} interval (two buttons in diagonal).

Note repetition

- Without problems *if the note is alone*. It is carried out changing fingers on the same button or alternating the two buttons that produce the same sound (first and fourth rows or second and fifth ones).



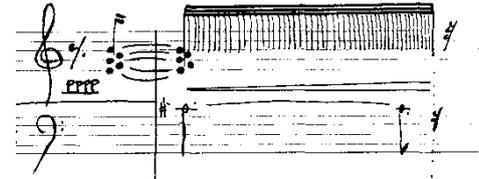
("Itzal" for solo accordion by Jesús Torres)
 (See also "Flashing" by Arne Nordheim)

- If you keep down *other(s) note(s) at the same time*, it is recommended to reserve the fingers 1 and 2 or 3 and 4 for the repetition of notes, at an approximate maximum distance of 8th from the held notes.



("Itzal" for solo accordion by Jesús Torres)
 (See also "Phantasie 84" by Jürgen Ganzer).

- It is also possible to repeat notes or chords (in this case with the same fingers) to enough speed by means of a quick articulation of forearm and wrist. It is recommended that this repetition doesn't last for long, for it is tiring.



("Alphabet" for accordion, soprano/baritone saxophone and percussion by Pascal Gaigne)
 (See also "Episoden, Figuren" by Mauricio Kagel).

Trills and tremolos

- The *trills* don't causes any problem, to exception of the interpreter's own fingers (the best fingers are the 2 and the 3, later the 4 and the 1, and finally the 5, which nevertheless can be used with anyone of the other ones except the 4).

♩ = 80

(“Itzal” for solo accordion by Jesús Torres)

74 *Agitato*

(“Des Ténèbres à la Lumière” for solo accordion by Edison Denisov)

(By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)

- The *tremolos* don't present problems either. For their extension keep in mind what we said on the extensions embraced by the right hand (two octaves without problems; more extension can be uncomfortable). The finger 1 can push down two contiguous buttons (what implies a major or a minor 2nd interval, or a minor 3th, due to the layout of the buttonboard).

♩ = 72

(“Akorda” for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University

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(See also “Jeux d’anches” by Magnus Lindberg).

Speed

- All type of textures can be carried out at great speed, although it will depend on the requested articulations: with a slight legato the biggest speeds are possible, the more we move towards extreme articulations (staccato or legatissimo), the more the speed decreases. If double notes are used, don't go beyond the octave if you want to write a virtuoso fragment.

♩ = 80

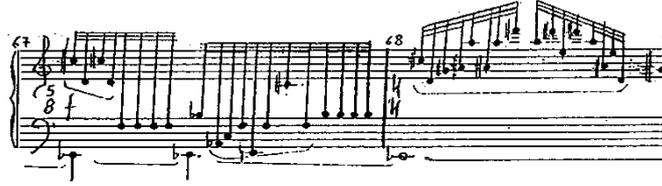
(“Itzal” for solo accordion by Jesús Torres)

(See also “Tears” by Bent Lorentzen. For quick legato thirds see “Sequenza XIII” by Luciano Berio).

Leaps

- *With a note:* in a distance of a twelfth any speed is practically possible.

♩ = 80



(*"Itzal"* for solo accordion by Jesús Torres)

- *With two or more notes:* inside an octave-leap there is no problem. As we consider bigger distances, the possibility to execute a passage with accuracy is more and more scarce if the same speed as with a single note is required. In these occasions it can be advisable to combine both hands and buttonboards.

♩ = 108



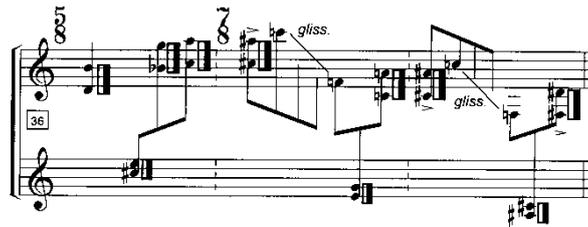
(*"Diario"* for accordion and piano by David del Puerto)

(See also *"Metalwork"* by Magnus Lindberg).

Clusters

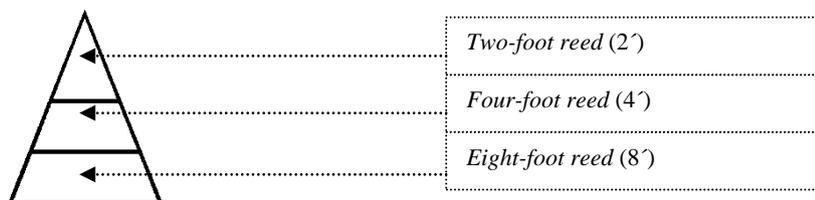
- From three notes (two correlative minor seconds) up to two octaves.

♩ = 160



(*"Estudio V "Densidades", op. 20"* for solo accordion by Enrique Igoa. Reproduce by permission of the "Editorial de Música Española Contemporánea" EMEC)

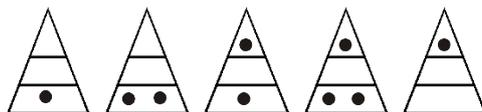
(See also *"Alone"* by Erkki Jokinen and *"De Profundis"* by Sofia Gubaidulina).



- According to the disposition of the 3 reeds in the left hand two main types of concert accordion can be obtained:

i) Accordions with “**double bass**”.

- First, let's say that in the free bass manual (M III) we call “bass” to the register (8'), although it emits sounds in real octave.
- The **available registrations** (8' + 8' + 2' registration) in this type of accordions are:



- The register (8'+8') it is the so-called “**double bass**” It has two **main functions**: to reinforce the left hand to look for the balance with the right and to provide the special timbric colour associated to this register.
- The register (2'), called **piccolo**, it is not always available for separate in the accordions with double bass. Nevertheless, in the last models it is coming separate and beginning from the third E of the buttonboard (real sound E₅ with this register) and until the highest C# of the tesitura (C#₈ with this registration).
- In the lowest octave of the tesitura the double bass (8'+8') doesn't sound like that, but as if it was a (8'+4').

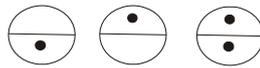
ii) Accordions **without double bass**.

- The **available registrations** (8' + 4' + 2' registration) in this type of accordions are:



- In view of the registrations allowed by this accordion type, we see that what gets lost in possible sound intensity (absence of double bass) it is won in timbric possibilities.
- The **piccolo** can sound alone in *all* its tesitura.

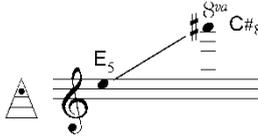
- In the lowest octave, there exist the possibility of working the so-called “**reinforcement**” that couples mechanically the upper octave of the pressed note.
- **Functions of the piccolo:** in any of the two types of accordions that we have mentioned, the piccolo is added to give color to the timbre, to reach pitches so high as in the right hand (whenever the piccolo can work independently), or to reinforce the left hand.
- Note: to facilitate the reading of some scores, let us say that in older or study accordions, with only two reed sets in the manual III, the registers were symbolized with a circle divided in two heights. The inferior floor corresponded with the (8′) and the superior with the (4′). The available registers were:



3) Range

- The range of the left manual will depend on the family to which belongs the used register.

Register family	Register	Actual (and written) range
(8′) family (those that have as lowest reed an 8′ reed)		
(4′) family (those that have as lowest reed a 4′ reed)		

the (2')		 <p>(in accordions with double bass)</p>  <p>(in accordions without double bass)</p>
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- The same as in the registration of the right buttonboard, **the perceived height is determined by the height of the lowest reed** appearing in a register and the same system of exact pitch notation is used.

4) Technical Conditions

Embraced Intervals

- *Using the thumb of the left hand in the first row* (notes: C; D#/Eb; F#/Gb; A; mnemonic trick: C; D/E; F/G; A):

<i>Number of buttons pushed down simultaneously</i>	<i>Embraced interval (more comfortable conditions)</i>	<i>Embraced interval (extreme conditions)</i>
2 in chord texture	8 th + perfect 4 th	8 th + 8 th , whenever they are approached with enough preparation and only in punctual moments.
2 in counterpointistic textures	8 th + minor 3 rd	8 th + perfect 5 th
3 in chord texture	8 th + augmented 4 th , whenever the intermediate voice is at least separated a major third from the lowest voice and the highest one.	8 th + major 6 th , whenever the intermediate voice is at least separated a perfect fourth from the lowest voice and the highest one.
4 in chord texture	major 7 th	8 th + augmented 4 th , whenever the two intermediate voices are separated a maximum of an major sixth.

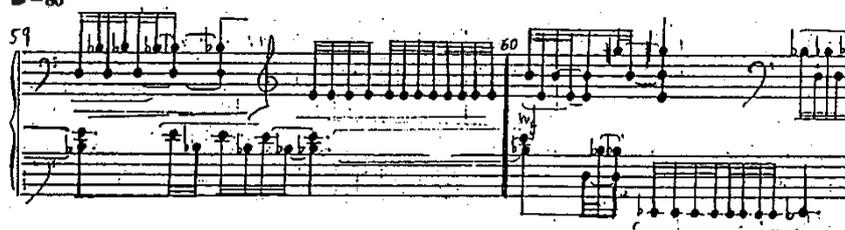
- Without using the thumb of the left hand:

Number of buttons pushed down simultaneously	Embraced interval (more comfortable conditions)	Embraced interval (extreme conditions)
2 in chord texture	8 th	8 th + minor 3 rd
2 in counterpointistic textures	major 6 th	8 th
3 in chord texture	minor 7 th	8 th + augmented 4 th , whenever the intermediate voice is at least separated a major third from the lowest voice and the highest one.
4 in chord texture	perfect 5 th	8 th , whenever the maximum distance among the contiguous voices is of major third.

- The **maximum intervals pointed should be used as exception**, never as a norm. If we want to eliminate or to soften the restrictions for the intermediate voices, we can remove a (another) third minor to the maximum intervals written down.
- *Use of the finger 1 of the left hand:* the left thumb can be used **with all naturalness** in the first row of the buttonboard, both in counterpointistic textures and in the formation of chords. In the second row, and especially in the third one, their use will depend on the physical characteristics and ability of the interpreter. The finger 1 can play two notes at the same time (a minor second, with the lowest note in the first row), but usually it is neither comfortable nor practical.

Note repetition

- Without problems, although it is not so easy as with the right hand, since **the left wrist is hold by the left hand strap and the freedom of movements is smaller** (keep this always in mind when writing for the left hand).



("Itzal" for solo accordion by Jesús Torres)

Accordion for composers

(See also “Flashing” by Arne Nordheim).

Trills and tremolos

- For the same reason that we saw in the previous point, the trills and tremolos are more tired that in the left hand than in the right.



(“Des Ténèbres à la Lumière” for solo accordion by Edison Denisov)
(By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)



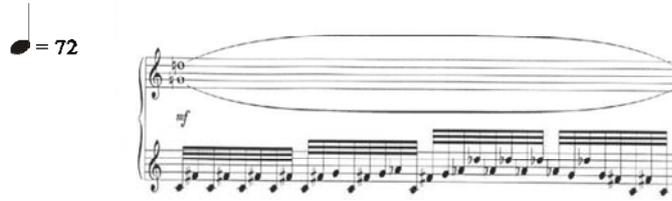
(“Alphabet” for accordion, soprano/baritone saxophone and percussion by Pascal Gaigne)

- With the *tremolos* there is no problem if the extension is not large (an octave approximately as maximum limit if the finger 1 is not used; with the finger 1 in the first row the limit can be enlarged until a major tenth).
- The *tremolos with double notes* in one of the ends are possible if the simple note is pressed down by the finger 1 or the 2. In these cases it is preferable to stay inside the octave. It is even possible to carry out tremolos with the fingers 1 and 3-4 while the finger 5 keeps another note pressed down.

Speed

- The left hand, due to its strap, is not as free as the right to make very quick passages. This way, it is a good piece of advice to **avoid virtuous fragments** that could be played better with the right hand: an allegretto can be considered as a maximum limit of tempo. (With double notes, the limitation in the speed is even more drastic than in the right hand and, for example, the rapid playing of double thirds in legato is not possible).

- Nevertheless, a pretty high execution speed can be reached *using the finger 1 as pivot in the first row*.



(© Property of “Le Chant du Monde”)

(See also “*Sequenza XIII*” by Luciano Berio and “*Episoden, Figuren*” by Mauricio Kagel).

- The same can be said *when there are only few steps (passes) of fingers or only small stretchings* carrying the hand little by little, like crawling, from a position to another, from a area to another of the left buttonboard. (In the particular case that the same position is taken by this procedure from an area to another the accesible speed is even greater).



(“*Aztarnak*” for solo accordion by Ramon Lazkano)

(© Property of “Le Chant du Monde”)

(See also “*Jeux d’anches*” by Magnus Lindberg).

Leaps

- Considering that the left buttonboard is not accessible to the sight, the small size of its buttons, and that any abrupt movement can disturb the correct control of the bellows, it is necessary to **leave a small time of preparation when making a leap bigger than an octave**. Anyway, remember that the

buttons corresponding to the notes C and F are marked to facilitate the orientation and displacement of the hand on the buttonboard of the manual III.



(“Tango” *Retratos y Transcripciones for solo accordion* by Luis de Pablo – Transcription by C. Jacomucci)

(© Property of Editorial Suvini Zerboni (Italy))

Clusters

- From three notes (two correlative major seconds) up to two octaves.

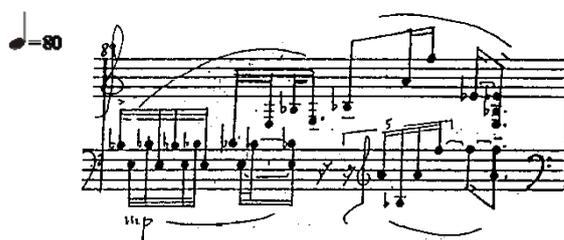


(“Noctur-Noctis 1” for soprano saxophone and accordion by Pascal Gaigne)

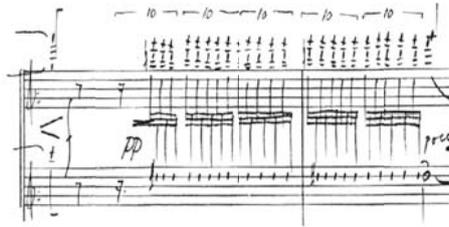
(See also “Alone” by Erkki Jokinen and “De Profundis” by Sofia Gubaidulina).

Stereo effects between both hands

- Very good effect at any speed. It is also possible to carry it out while the right hand keeps another voice at the same time, although in this case the maintained voice will remain practically still.



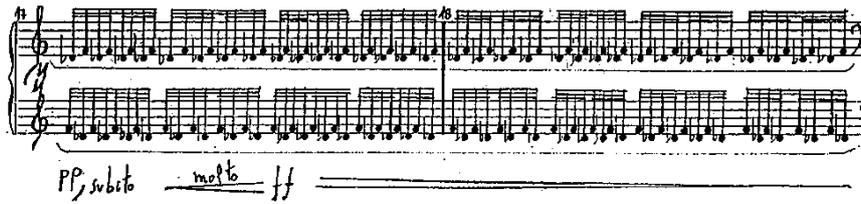
(“Itzal” for solo accordion by Jesús Torres)



(“Figuras y Reflejos” for accordion and piano by Antonio Lauzurika)
 (See also: “Fantasía 84” by Jürgen Ganzer, “Like a Water-Buffalo” by Yuji Takahashi and “Spur” by Arne Nordheim).

Overlapping between right and left hands

- Completely free. $\bullet = 80$



(“Itzal” for solo accordion by Jesús Torres)



(“Des Ténèbres à la Lumière” for solo accordion by Edison Denisov)
 (By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)

5) Pedal basses (M II)

- They are the 5th and 6th rows of the free bass manual.
- Disposition in **circle of perfect fifths** starting from a C in the center of the fifth row.
- The 6th row is a repetition of the 5th one, but displaced in such a way that there is an “upward” major 3rd between a button of the 5th row and the adjacent button of the 6th row.

- When playing a pedal bass, **the emitted sound is always inside the lowest octave (from an E to a D#) of the corresponding registration.** (For that reason we have quoted the word “upward” in the previous paragraph, since sometimes it will be an upward major third and others a descendent minor sixth).
- **Mix of the pedals with the first four rows of the free basses:**
 - To achieve chords or leaps with very wide intervals (up to three octaves).
 - To create textures of accompaniment of the type low bass plus high chord (um-pa-pa).
 - For counterpointal textures of the type very low and quiet voice plus a not very active (never a lot) high voice. If one wants to obtain a clear result, this last is only practical with only one-reed and without reinforcement registrations.
- It is indicated by **M II** on the score (also by **S.** or even by **S.B.**).

Tranquillo, poco rubato
(8)

109

ppp dolcissimo

M I

M III

M II (pedal)

9:6

(8)

(“Des Ténèbres à la Lumière” for solo accordion by Edison Denisov)
(By authorization of Alphonse Leduc & Cie, owner and publisher for the world, Paris-France)

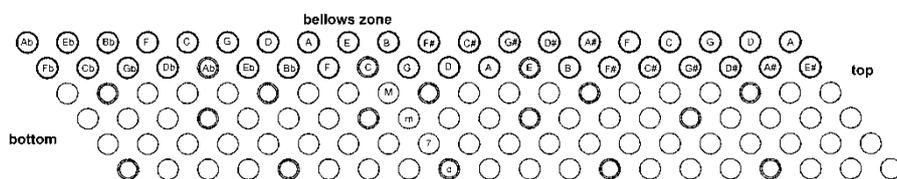
C. LEFT HAND. MANUAL II. (M II). **(Standard bass, Stradella bass or traditional bass)**

1) Description of the manual

- 6 rows of buttons.
- To change from the manual III (free bass) to the manual II (standard bass) a convertor switch located next to the registrations of the left buttonboard must be pushed down. If this kind of changes from a manual to another is included

inside a work, keep in mind **that a small lapse of time will be needed to press this mechanism.**

- The **5th and 6th rows** (the nearest to the bellows and denominated respectively of fundamental basses and counterbasses) emit free notes according to a circle of fifths **always contained inside a range of one octave** (from an E to a D#), as we have seen for the pedals.
- In the other rows (4th, 3rd, 2nd and 1st), next to each “bass”, we have its **major triad** (4th row), **minor triad** (3rd row), **dominant seventh chord** (2nd row) and **diminished seventh chord** (1st row). It has been suppressed the fifth to the seventh chords.



2) Notation in the staff

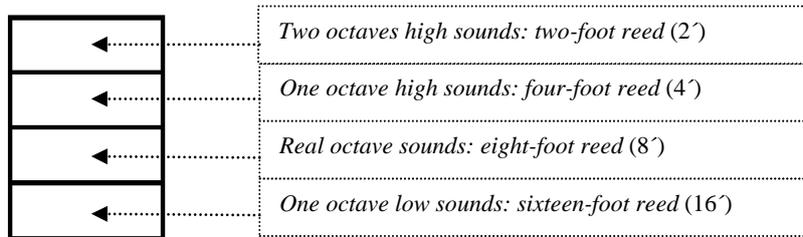
- Always in bass clef. It is indicated by **M II** (also by **S.B.**).

Notation M II	
Bass	Chords
	With an initial (M, m, 7, d) to indicate the kind of chord. If the chord repeats, although with different bass, the initial it is not written again.

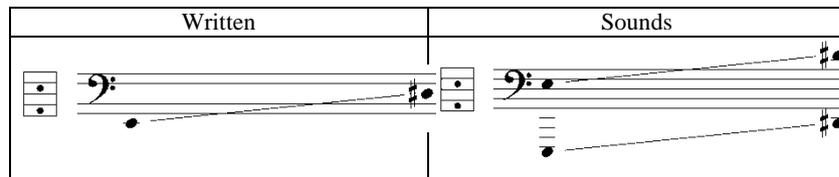
- We see that the notation **S.B.** means both the standard bass and the pedal basses on which one can play without necessity of using the convertor lever.
- **M, m, 7, d**: respective abbreviations of the chords of the M II: major, minor, dominant seventh and diminished seventh.

3) Registration

- A **square with four floors**. The four floors influence in the sound emitted by the rows of **basses** (5^a and 6^a).



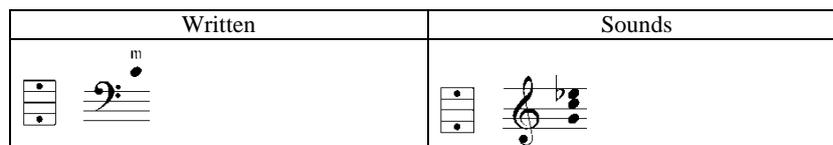
This way, for example,



There exists all type of combinations (but, contrarily to what happened in the free basses, not single-reeds combinations are possible, so that the sensation of pitch can be not very precise).

- The chords come only determined by the two superior floors of the square that symbolizes the registration. This way, all the registrations have some dot marked in some of the two highest floors, since otherwise such registrations would not emit chords.

Therefore (remembering that, for this kind of accordions, the octaves for the voices forming the chords go from E to D#)



since the (16') reed doesn't contribute to the formation of the chords.

4) Use in contemporary music

- Historically, the accordion developed this manual in order to provide the left hand an easy accompaniment to melodies executed with the right hand. These

melodies were taken both from popular airs and from works of the romantic period.

- Because of the the evident limitations of this manual (impossibility of choosing the wanted chord or group of sounds, their disposition, inversion or their pitch, as well as the little control of three sounds emitted at the same time with only one pulsation), the standard bass has been used in contemporary music with the following main purposes:

- to obtain textures formed by **more or less quick series of chords**:



(*"Ekia"* for accordion orchestra , tenor and soprano, by Zuriñe Fernández)
(See also *"Modal Music"* by Ton de Leeuw, *"Jeux d'anches"* by Magnus Lindberg and *"Sequenza XIII"* de Luciano Berio)

- to create **clusters** of chords:



(*"Lux"* for accordion solo by Agustín Charles)
(See also *"Anatomic Safari"* by Per Nørgård).

D. THE BELLOWS

1) Introduction

- It is important to point out that the production of the sound in the accordion is similar to that of any other wind instrument. **When we let go of a button, the corresponding sound disappears instantly**, this is, there is neither some pedal effect like in the piano nor some fall of the sound like in the chelo, guitar or harpsichord.

- The accordion, by means of its bellows, breathes in a similar way to an instrumentalist of wind or singer: if the direction of the bellows is changed while a note is kept pressed, the sound is interrupted. The effect is similar to the change of direction of the arch in a violin. In general, we can say that the louder the dynamics, the more reeds are needed by means of registration, and the lower the emitted sounds, the more is the air needed to be used. Therefore, if a perfect legato or continuous emission of sound is sought after **don't write tones or endless sentences**, although, of course, long notes or chords can be played. The fact that the cut is noticed more or less will depend on the interpreter's technique (apart from other evident factors such as the choice of the point of change). As example, we recommend the analysis and listening of the work "*Des Ténèbres à la Lumière*" by Edison Denisov, in which the execution of very wide written legatos is implemented by means of a good technique of bellows change.
- *Notation*: to facilitate the reading of some scores in which the bellows changes are written, to say that (⌈, ⌋) (Π, ∨) (∨, ∧) are some habitual ways to indicate the movement of opening/closing of the bellows.

2) Dynamics

- The accordion allows a **great dynamic range**, from the pianissimo up to the fortissimo, but it is important to keep in mind that **the pressure exerted by the bellows affects equally to all the manuals**: forte in the right hand implies forte in the left hand. It is not possible to play forte in a hand and at the same time pianissimo in the other. To stand out a note dynamically over other notes played at the same time in the same manual it is not possible either.
- Nevertheless:
 - By means of the registration, duplication of octaves and articulation is possible to stand out a hand over the other. In this sense, it is also convenient to observe that the minimum or maximum level of intensity varies from a registration to another. So it will be kept in mind the relative of the dynamic indications, depending on what registrations are used. This way, the level of sonority considered as piano will be smaller when it is carried out with a single reed register than when it is with one of three reeds.
 - Similarly to the noise produced by the keys of the piano ("upper key noise"), the **noise of the buttons** of the accordion in very attacked passages contributes to the forte or to the accentuation effects.
 - In the left hand, with one-reed registers, a small additional control of the dynamics can be achieved by lifting the buttons lightly. For it a calm or slow tempo is required. One can take advantage of this effect to **stand out**

the right hand a little when the left is limited to sustain a long note with a one-reed register.

- In the *low pitch areas of the one-reed registrations* ((16^ˆ) in the right hand and (8^ˆ) in the left one) it is necessary to keep in mind that the reeds (of relatively big size) will take a long to respond and can even be smothered if they are attacked in forte or fortissimo, especially when closing the bellows.

3) Combined attacks of bellows and fingers

- Combining bellows and fingers a very wide variety of attacks (and of extinctions) included between two extreme cases is got.
 - 1st bellows, 2nd fingers: hard or fingers attack (taa).
 - 1st fingers, 2nd bellows: soft or bellows attack (uaa).
- The speed with which the button is pushed down or released has also a small influence in the hardness of the attack or extinction. The smaller this velocity, the less the hardness. This is better appreciated with one-reed registrations and in piano dynamic. Anyway, it is a very small effect.

4) Effects

Non-tempered glissandi

- The accordion can produce non-tempered glissandi whenever these are **no greater than a major 2nd interval (a minor 2nd is more habitual and easier to carry out)**. They can be made in descending or ascending direction. In this last case they can be hardly appreciated and may even not be very musical because of the preparation required. For it, the continuous descending and descending-ascending glissandi are the most used. The effect is **easy to carry out in the lowest zone of the range of the right manual with (16^ˆ) (preferable) or (8^ˆ) one-reed registrations.**



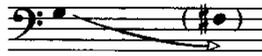
("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Grave



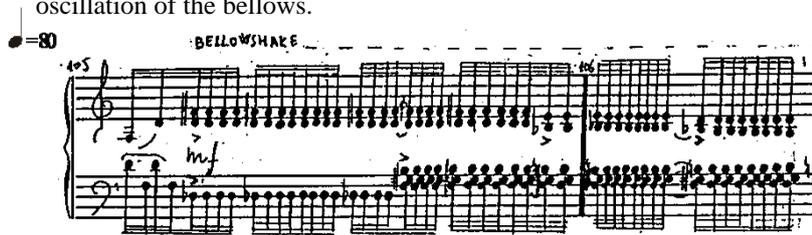
(“Sonata n°2” for solo accordion by Aitor Furundarena)
 (See also “Metalwork” by Magnus Lindberg and “Sonata n°2” by Kalevi Aho).

- *Notation:* it is indicated by means of a downward or upward depending on the direction of the glisando.



Bellows shake

- It is the tremolo generated by the rhythmic articulation of the sound by means of the alternate movement of the bellows, similar to the bow tremolo in the bowed string instruments. It is possible to carry it out at great speed and even while both hands move on the buttonboards. In this last case, keep in mind that the higher the speed of the bellows shake, the lesser the displacements of the hands on the manuals, especially the left hand for it must carry out the own oscillation of the bellows.



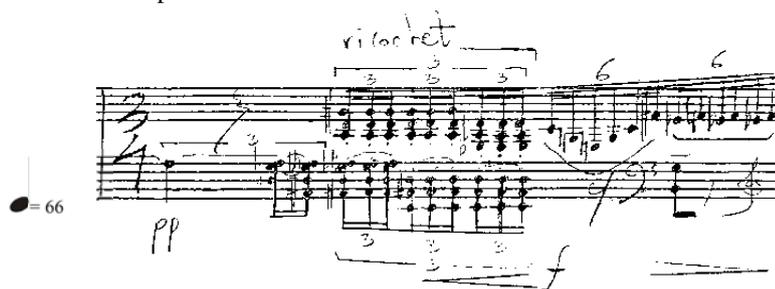
(“Itzal” for solo accordion by Jesús Torres)
 (See also “De Profundis” by Sofia Gubaidulina and “Jeux d’anches” by Magnus Lindberg).

- *Notación:* it is indicated by **B.Sh.** (sometimes also b.s.). It can be also indicated by means of the bellows articulations on the explicit notes that form the fragment to which the effect is applied. On the other hand, **N.B.** is the abbreviation of “normal bellow”, to point out where the bellows shake stops.

Ricochet

- It is the rhythmic articulation of the sound produced by the crash of the top borders (and also the lateral ones depending on the ricochet type) of the right

and left manuals soundboxes, combined with the articulation of the bellows. It turns out to be a rhythmic variant of the bellows shake, being a similar effect to the ricochet in the bowed string instruments. It can be triple, quadruple or quintuple, according to the number of articulations (3, 4 or 5) of each cycle, the triple one being the most habitual and comfortable. See the notación in the own examples.



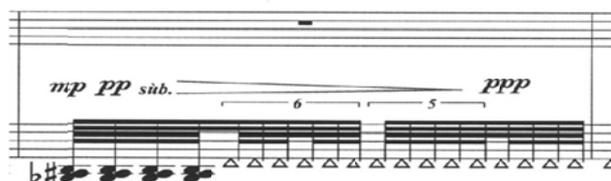
(“Accentus” for accordion and piano by Jesús Torres)
(See also “Et exspecto” by Sofia Gubaidulina)

Vibrato

- According to its characteristics: speed, regularity, possibility to speed up... the dynamic vibrato can be made in different ways: hands, legs, flexion-stretching of the left foot, left forearm, fingers of the right hand on the own buttons or on the edge of the right butonboard...
- *Notation:* it is indicated by \sim . The form of the wave graphic usually indicates the degree of intensity and frequency of the vibrato.

Air valve

- By means of the pressing of the air valve of the bellows with the thumb of the left hand an effect of continuous wind (with dynamic gradation if wanted) and diverse rhythmic effects can be adhieved.



(“Changing Roles” for accordion and piano by Victor Rebullida)

(See also “*Anatomic Safari*” by Per Nørgård and “*De Profundis*” and “*Et exspecto*” by Sofia Gubaidulina)

- *Notation:* the air valve is indicated Δ . Any rhythmic value can be given substituting the head of the corresponding figure for the symbol of the air valve.

E. OTHER EFFECTS

Glissandi

- Right hand:
 - *Of a note (minor 3rds):* without problems, both from bass to treble and in the opposite direction.



(“*Estudio VI “Secuencias”, op. 22c*” for solo accordion by Enrique Igoa; Reproduced with permission of the Editorial de Música Española Contemporánea EMEC)

- *Of several notes:* better from bass to treble. In the opposite direction, it is preferable that they are of two notes at most.
- *Of clusters:* in any direction.



(“*Sonata n°2*” for solo accordion by Aitor Furundarena)

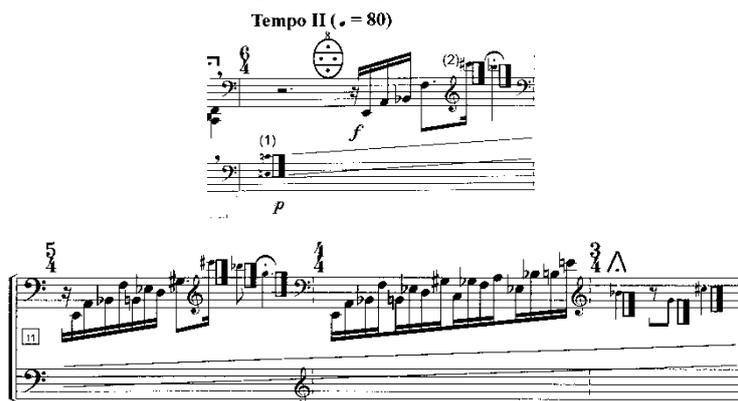
- Left hand:

- They are not possible, except as **clusters** glissandi and with *not very long distance* (see previous example), or combined with the right hand.



(“Sonata n°2” for solo accordion by Aitor Furundarena)
(See also “De Profundis” by Sofia Gubaidulina)

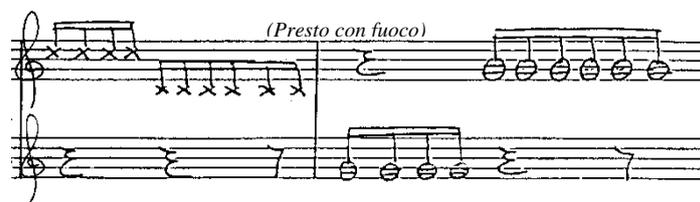
- With *long distance traveled* it is recommended to give enough time so that the left hand goes moving little by little, and from bass to treble.



(“Estudio V “Densidades”, op. 20” for solo accordion by Enrique Igoa; Reproduced with permission of the Editorial de Música Española Contemporánea EMEC)

Diverse percussions

- There are many ways to produce percussive sounds: right hand on the front part of the bellows while at the same time the left hand can be played, noise produced by the change of registers or even of the convertor switch, noise of the buttons being abruptly pushed down to the bottom and with the bellows stopped...



(“Sonata n°2” for solo accordion by Aitor Furundarena)
 (See also “Anatomic Safari” by Per Nørgård)

- *Notation:* on the front part of the bellows, on the buttonboards... they are indicated by \times with the wished rhythmic figuration. If they are percussions produced by the change of registers it is enough with writing the empty symbols of registers of the corresponding manual. (See previous example).

F. ACCORDION WITH OTHER INSTRUMENTS

1) General characteristics

- A section of this type would require a wider and deeper study that the one that is possible to develop here, therefore we will limit ourselves to point out some general aspects of the combination of the accordion with the other instruments. Nevertheless, in the final section of resources we give a wide list of works in which the accordion appears with all kind of instrumental combinations. A detailed study of any of the works contained in each section of that list will facilitate very much the knowledge of the accordion in connection with the other instruments.
- In general, we can say that the accordion **is not an instrument with a very powerful sound**, especially in its lowest range. This way, when we mix it using registers whose timbre fits very well with certain other instrument or instrumental group, it will be necessary to keep in mind the possibility that it is not heard appropriately inside the group.

Some advice to stand out the accordion inside an instrumental ensemble

- The use **registers with piccolo** ((4[^]) in the manual I and (2[^]) in the manual III) facilitates the resulting timbre to stand out.
- Another resource is to take advantage of its **richness of articulations** (both fingers and bellows articulation).
- It can also be interesting to **support** and even to **duplicate the right hand with the left hand**.

- The **wide range** of the accordion can be used to stand out him inside a group.
- Finally, to say that in most of the accordions **the left hand presents a smaller sonority** (and a different timbre) than the right one. So what we had exposed in the previous paragraphs will be kept in mind even more when a design in the left hand is to be appreciated inside a group.

Advises to achieve the fusion of the accordion inside an instrumental ensemble

That same variety of timbres achieved by means of the registration and the richness of attacks and articulations got thanks to the combined action of fingers and bellows has also caused that sometimes some composers consider the accordion like a **multitimbric instrument** giving unity to the different instruments of an ensemble. (We can find examples of this treatment in “*Concert for Eight*” by Roberto Gerhard, in “*Partiels*” for 18 instruments by Gérard Grisey and in “*Chemins VI*” for trumpet and instrumental ensemble by Luciano Berio). Although the distribution of the harmonics and its evolution in time characterizes the timbre of an instrument, such properties will depend on factors so diverse as the height and the dynamics of the sound, the emission way, the design and materials of the own instrument and even the characteristics of the room. Therefore to try to summarize all these characteristics in few lines it is an impossible task. Nevertheless, we can give the following orientations, very general, to achieve the timbric mixing:

- The use of **single reed registers (and in cassotto in the right manual)** provides a less rich sound in harmonics. It favors an excellent *mixing with the bowed strings instruments and with the woodwinds family* (especially in the treble area of the range of this family, where the number of harmonics is smaller).
- The employment of **multi-reed registers (especially if they are outside of cassotto)** provides a richer timbre in harmonics, what can be taken advantage of to achieve a *good fusion in simultaneous attacks with the metals and with the percussion*. This effect is remarkable with the (8´)+(4´) in the right manual.

In the following section we analyze with certain detail and exemplify the diverse theoretical combinations that we have exposed.

2) Relationship with the diverse instrumental families

Woodwinds.

- Inside the family of the woodwinds, the clarinet, oboe, bassoon and flute are instruments that can present sonorities similar to the accordion.

- The group of saxophones is above the volume of the accordion and habitually it is advisable to use amplification, especially if we refer to the baritone and bass saxophones.
- Although in the high register all the woodwind instruments tend to sound shrill, the timbre of the accordion in this register helps to identify the instrument, especially if a compound registration incorporating the piccolo (4') registration is used. In the middle and low register the balance is simpler to achieve, for the balance of sonorities and for the timbric resemblance if we use one-reed registrations in cassotto.
- We can observe this balance in the following example, where the use of the (8') registration in cassotto in combination with the clarinets results in a perfect sound assembling.

The image shows a musical score for the piece "Akorda" for accordion and orchestra by Gabriel Erkoreka. It features three staves: Clarinet (Cl.), Bass Clarinet (B.C.), and Solo Accordion. The accordion part is marked with dynamics like *mf* and *pp*. The clarinet parts also have dynamic markings. The score includes various musical notations such as triplets, slurs, and dynamic markings.

("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Metals

- In spite of the great sound power of this family, the possibility to keep a sound in its initial intensity during the required time allows the accordion to be distinguished among these instruments. The trumpet and the French horn are the metals with which is easiest to get balance. Regarding instruments such as the tuba or the trombone, the possibility of very varied timbric combination usually helps in the perception of the accordion, especially if they combine very opposed registers.
- In the following example, the counterpunctal use of the accordion by means of sustained values and the contribution of the (4') reed of the M I gives a perfect fusion with the muted metals as well as the easy perception of the instrument because of the mentioned registration.

♩ = 72

Trpt 1 (c.s.) *p ten. sempre*

Trpt 2 (c.s.) *p ten. sempre*

Tbn 1 (c.s.) *p ten. sempre*

Tbn 2 (c.s.) *p ten. sempre*

Solo Acc

("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Bowed strings

- A great fusion with these instruments can be achieved by using the registrations in cassotto of the M I or the combination of the two (8') reeds.

♩ = 72

perc 1 (Tomb.) *(shake)*

perc 2 (Bass Dr.) *DDD p*

Solo Acc

Vln I (1 Solo) *ff p sf mf*

Vla (1 Solo) *sf mf p*

Vcl (1 Solo) *sf mf p*

("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

- If we are dealing with a great orchestra, the timbric contrast obtained by the registration can also play an important role. In the registration it is interesting to use of the registers in cassotto to achieve fusion, together with the (4') to give brightness or different colour.

The image shows a handwritten musical score for the piece "Akorda" for accordion and orchestra by Gabriel Erkoreka. The score is arranged in a system with multiple staves. At the top left, there is a circled number "72" indicating the starting measure for the Solo Acc part. The Solo Acc part is written on a grand staff and includes dynamic markings of *mf* and *f*. The orchestral parts are labeled as VI I (1. Solo, 2. Solo), VII (1. Solo, 2. Solo), Vla (1. Solo, 2. Solo), and Vcl (1. Solo, 2. Solo). The score contains various musical notations, including articulations, fingerings (e.g., 3/2, 3, 5/4, 3-2), and a circled "3" above a measure in the Solo Acc part.

("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Percussion

- Although the amplification of the accordion facilitates the combination with any instrument of the family of the percussion (except for the marimba and the vibraphone where it is not necessary), the wide timbric diversity of the accordion and the percussion offers the possibility of a considerable balance. In some cases like the following example, the use of very strident sounds allows the instrument to stand out without necessity of amplification.

♩ = 66

The musical score consists of three staves. The top staff is for Percussion 1 (Tambourine), the middle for Percussion 2 (Bass Drum), and the bottom for Solo Accordion. The percussion parts feature complex rhythmic patterns with various dynamic markings (pp, f, mf). The accordion part is highly rhythmic and includes a note marked with an asterisk and the text '* Sounds higher than written.'.

("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

Plucked strings

- In spite of the good balance of sonorities between the accordion and the plucked strings family, the difference in the way of production of the sound can help both families to be easily distinguishable, achieving a result of great timbric wealth and variety. It is advisable to use the accordion with their purest (one-reed) registrations.

Orchestral combination

- There exist in the accordion registrations like the (16') and (4') that jointly (or even only the (4') for separate) can make it stand out above wide orchestral masses without necessity of using the tutti (four-reed) registration. The combination of the octaves and appropriate timbres make possible these sonorities. As example we present a passage of the work "Akorda" by Gabriel Erkoreka: the accordion uses a wide extension and it is reinforced in an important way for the basses and treble which contribute an excellent colour with the (4') in combination with the (16'). The result is a sound perfectly fused at the same time that it allows the total perception of the instrument.

● = 48

251

Picc

Tuba

Perc 1

Perc 2

Harp

Solo Acc

Vl I (Div.)

Vl II (Div.)

Vla (Div.)

Vcl (Div.)

Dbass (Div.)

("Akorda" for accordion and orchestra by Gabriel Erkoreka. © Copyright Oxford University Press 2000. Reproduced by permission)

(Due to the variety of timbre and texture combinations that they present, we also recommend studying the works "A Dirge: other echoes inhabit the garden" for accordion and orchestra by Ivar Frounberg and "Concerto" for accordion and chamber orchestra by Erkki Jokinen).

APPENDIX I. Brief history of the accordion

From the tcheng to the Demian's accordion

- It can be said that the accordion is the result of the desire to create of a portable organ with expressive capacity. All the predecessors of the accordion go back to the Chinese mouth organ or **tcheng**, which appeared around the year 2700 B.C. The tcheng consisted of a pumpkin that received the air from the interpreter's mouth through a mouthpiece and some bamboo tubes that acted as resonators with free metallic reeds in their interior. Each bamboo tube had a hole so that the reed of its interior didn't sound when it was covered.
- The date of the **arrival of the tcheng to Europe** is not known with accuracy, but the first description of the free reed appears in 1619 in the second part of the "Syntagma Musicum" by Michel Pretorius.
- **At the beginning of the 19th century**, and mainly in Germany, the manufacturers of organs created a series of instruments based on the free reed. Such instruments received names as diverse as **Eolodicon, Melodion, Uranion, Organ-violin, Aeoline, Tarpodion, Physharmonica, Eolina, Aura, Handaeoline, Mundaeline** and **Symphonium**.
- In May 6, 1829, in Vienna, the Viennese builder of organs and pianos *Cyril Demian* patents the "**accordion**". It was a small instrument that approximately measured 22cm x 9cm x 6cm, with three leather folds as bellows and **only five keys in the right hand, each one giving two different chords, one when opening and the other one when closing**.
- A little later, in June 19 of the same year, in London, the physicist *Charles Wheatstone* patents its **concertina**, that **emitted free notes (and not chords) both in its right manual and in its left manual**. Although the Wheatstone's concertina was much closer to the current concert accordion than the Demian's accordion, it was this last one which enjoyed an immediate success and a great diffusion, first in Vienna and then in Paris.

From the Demian's accordion to the current accordion

- In 1832, *Mathieu François Isoard*, Parisian manufacturer, transforms the accordion of Demian so that **each key only emits a sound** (instead of a chord), still different when opening and when closing. The instrument this way modified could emit two complete diatonic ranges and it had a great success first in Paris, before arriving in their new form to different big cities of neighboring countries. The following steps in their evolution were:
- 1840: *L. Douce* invents an accordion (**harmonious accordion**) that, for the first time and thanks to its double bellows, gives the **same sound when opening and when closing**. This "unisonority" did not succeed and it would not be imposed until the end of the century (by means of a different method: placing two identical reeds over two openings made in the front and backsides of a rectangular plate called piastrino, so that one reed vibrates when opening the bellows and the other one when closing). This was the first accordion that presented keys (in number of eight) in the left manual.

- 1846: *Alexandre*, Russian manufacturer of organs, constructed the first accordions with **registrations**.
- 1853: *Auguste Alexandre Titeux* and *Auguste Théopile Rousseau* patented the accordéon-orgue, the first **unisonoric** accordion with a **piano-type keyboard in its right hand manual**.
- Towards the end of the 19th century, the current **standard bass system for the left manual** (MII) appeared. However, there is no agreement as to the date and author of the invention.
- In the second half of 20th century, there appears the **chromatic system** (layout in semitones like the current accordion) with buttons for the right manual. (The expression “chromatic accordion” has one meaning more: it is normally used also to mean “accordion that gives the same sound when opening and when closing”, in opposition to “diatonic accordion” that means “different sound when opening and when closing”).
- Since the end of the 19th century the accordionists had the desire to be able to play melodies in their left hand manual, and various artisans found different solutions to that need. Around the turn of the century, the **first free bass accordions** appeared. Rows of buttons that emitted single notes were added to the left pre-made chord keyboard.
- Throughout the 20th century, some **converter mechanisms** emerged. They transform part of the standard basses of the left manual into a single note keyboard. There have been various converter systems, the one described in this manual being the one that has been finally most widely adopted. The various sources do not agree on the date and authorship of the invention.
- The *construction of the current accordion* continues in *evolution*. The main investigations are centered in the improvement of the playing conditions on the left buttonboard and in the attainment of a better sound quality by means of the employment of diverse materials in the construction of the accordion and the application of different designs for its interior.

APPENDIX II. Creation of an original repertoire

First intents

- There have been different phases in the creation of an own repertoire for the accordion, often coincident in the time and in the space, depending on which country we are dealing with.
- During the whole **19th century** we find with an almost total absence of concert literature. We can find the reasons both in the precarious development of the instrument and in the fact that at the beginning the accordion was adopted first by the bourgeois classes for a music of mere amusement (folkloric airs, themes from operas...), without any claim to transform it into a serious concert instrument. Later on, approximately since 1870, the accordion passed from the rich classes to the popular ones, eliminating the possibility to contact with established composers.
- Although it is certain that **at the end of the 19th century and beginnings of the 20th** the accordion was used sporadically in some works by **famous composers**, it was

generally used in its facet of popular instrument or using only some of the possibilities that it already offered as a concert instrument, so that by no means we can consider these contributions as really substantial for the formation of an own repertoire. This way, we can mention the following composers:

- **Tchaikovsky**: Scherzo Burlesque of the “*Suite n°2 en do mayor, op.53 para orquesta*” (1883)
 - **Giordano**: he used the accordion shortly to accompany a song intoned by a shepherd in their opera “*Fedora*” (1898).
 - **Hindemith**: he included the harmonium in the “*Kammermusik, op.24, n°1*” (1921), for twelve instruments; then rewrote that part for accordion, although using only the right keyboard.
 - **Berg**: in his opera “*Wozzeck*” (1922) he used the accordion to give (popular) realism to a tavern scene.
 - **Prokofiev**: he used the accordion to accompany folk Russian dances in his “*Cantata for the Twentieth Anniversary of the Revolution of October, op.74*” (1936).
- Returning to the study of the formation of a repertoire that considered the accordion like a concert instrument, we see that **at the beginning of the XX century**, the organologic development of the accordion (mainly thanks to the appearance of the free bass accordion) allows better **transcriptions** of well-known classics works. On one hand, it imitates the work of transcription made with the piano during the whole XIX century. On the other hand, the organistic repertoire from Bach to Messiaen is interpreted. It must be emphasized the influence that this conception of the instrument as transcriber has had and it continues having in different accordionistic schools, sometimes impeding the creation of an original repertoire or limiting it to a writing not in accordance with the characteristics of the instrument.

Germany: Hugo Herrmann and the Trossingen School

- In 1927, the German factory of accordions Hohner asks the German composer **Paul Hindemith** to compose a work for solo accordion. Hindemith rejects the responsibility, but recommends his colleague **Hugo Herrmann** (1896-1967). So the work titled “*Seven New Compositions*” is born. From that moment on, Hohner’s settles down an accordion school in Trossingen and, via Hugo Herrmann, there were established a number of contacts with diverse composers for the creation of all kind of works with accordion. Thanks to the influence of this school, there were created more than 250 works between 1927 and 1957.

Denmark: Mogens Ellegaard

- We should point out the influence of the Danish *Mogens Ellegaard* (1935-1995) in three aspects: for their career like international performer, as indefatigable collaborator with composers with the purpose of increasing the original repertoire for accordion and, lastly, in connection with this work of creation, like a model to follow for a great number of young performers that nowadays try to make their way in the international musical circuits and look for the collaboration with composers.
- The beginnings of the collaboration of Ellegaard with Nordic composers go back to 1957. When getting out of a concert in Copenhagen in which the Danish accordionist

interpreted a concert written by Vilfrid Kjaer, the Danish composer and orchestra conductor Ole Schmidt, present in the concert, came closer to congratulate Ellegaard, reproaching him that the interpreted work didn't use the accordion in a suitable manner. Ellegaard took advantage of the opportunity to request him to write some work. This way, in 1958, Schmidt finished for Ellegaard his "*Symphonic Fantasy & Allegro, Op.20*" for accordion and orchestra. This work was the germ of a fertile collaboration between Ellegaard and a long list of Nordic composers such as **Torbjörn Lundquist, Niels Viggo Bentzon, Ib Nørholm, Per Nørgård, Paul Rovsing Olsen, Leif Kayser, Arne Nordheim, Vagn Holmboe, Steen Pade, Ivar Frounberg...** up to complete more than two hundred works in which the accordion participates.

Canada, Russia, Finland... and other countries

- In 1969 the accordionist *Joseph Macerollo* was able to introduce the accordion in the Real Conservatory of Music of Toronto. From then on, the own Macerollo has got that a great number of composers (**Samuel Dolin, Gerhard Wuensch, Edwin Avril, Murray Schafer, Morris Surdin, Walter Buczynski, James Hiscott, Barbara Pentland, Alexina Louie...**), Canadians mainly, write music for accordion.
- In Russia, country in which the accordion has had famous interpreters, but where a good part of the repertoire is based on popular material (often pursuing the orchestra's imitation in not really modern works), and written by the own accordionists, there stands out, from the ends of the 60s, *Friedrich Lips*. Professor of the Russian Academy of Music (previously Academy of Music Gnessin), he gets the collaboration of composers like **Sofia Gubaidulina, Sergei Berinsky** and **Edison Denisov**.
- From 1977, in Finland, *Matti Rantanen* assumes the accordion classes at the Academy Sibelius of Helsinki, collaborating amongst others with **Jukka Tiensuu, Erkki Jokinen, Magnus Lindberg, Kalevi Aho** in the creation of works in which the accordion intervenes.
- Similar collaboration movements between interpreters and composers have been happened and they are still happening in different countries. This way, we can mention the cases of Germany with the accordionists *Hugo Noth, Teodoro Anzellotti, Stefan Hussong* and *Elsbeth Moser*, France with *Pascal Contet* and *Max Bonnay*, Japan with *Mie Miki*, Great Britain with *Owen Murray*, Denmark with *Geir Draugsvoll*, Canada with *Joseph Petric*, Italy with *Claudio Jacomucci*, Holland with *Miny Dekkers*, Spain with *Ángel Luis Castaño* and *Iñaki Alberdi...*

APÉNDICE III. Resources

Recommended recordings

- Mogens Ellegaard
"Contemporary Danish Accordion Music"
1987, Independent Music / OH Music; P.O. Box 49, DK-2680 Solrød Strand, Denmark
- Matti Rantanen

- “*Jeux d’anches, Finnish Works for Accordion*”
 1991, Finland Records FACD 404, Fazer Music Inc.; Finland
- Friedrich Lips
 “*The seven last words*”
 1990, SUCD 10-00109, Melodiya Record Company; Russia
- Hugo Noth (accordion) & James Creitz (viola); Stefan Hussong (accordion) & Mika Yamada (piano)
 “*Uros Rajko: Chamber Music*”
 1999, Col Legno WWE 1CD 20017; Simperetsweg 18, D-83707 Bad Wiessee, Germany
- Friedrich Lips
 “*Schneefall bei Nacht*”
 1996, Dr. Herbert Scheibenreif; Resselgasse 2, 2620 Neunkirchen, Austria
- Joseph Macerollo
 “*Persuasion*”
 1996, CBC Records/Les disques SRC; P.O. Box 500, Station A, Toronto, Ontario, Canada M5W 1E6
- Stefan Hussong
 “*Akkordeonmusik des 20. Jahrhunderts*”
 1993, CTH 2184 Thorofon Schallplatten KG; D-30892 Postfach 10 02 32, Germany
- Hugo Noth (accordion) & James Creitz (viola)
 “*Couleurs I*”
 1996, Hohner Records HR 08.099.431 LC 0779, Matth. Hohner AG-Verlag; D-78647 Trossingen (Württemberg), Germany
- Elsbeth Moser (accordion) & Karine Georgian (cello)
 “*New works for cello & accordion*”
 1997, Cord Aria CACD 512; Hindenburgstr. 8, 30175 Hannover, Germany
- Marjut Tynkynen
 “*Kalevi Aho: Black Birds*”
 Alba Records Oy; P.O. Box 549, FIN-33101, Tampere, Finland
- Mogens Ellegaard (accordion) & Márta Bene (accordion) & Gert Sørensen (percussion)
 “*Jeux à trois*”
 1996, G.E.M.-CD 2001, Nordisk Musikimport; DK-2750 Ballestrup, Denmark.
- Geir Draugsvoll
 “*Ivar Frounberg, composer*”
 1996, dacapo (8.22.4027), MVD Music and Video Distribution GmbH; Oberweg 21C-Halle V, D-82008, Unterhaching, Munich, Germany
- Geir Draugsvoll
 “*Works for Classical Accordion*”
 1996, Dacapo (8.224028), MVD Music and Video Distribution GmbH; Oberweg 21C-Halle V, D-82008, Unterhaching, Munich, Germany
- Miny Dekkers
 “*The Accordion in Contemporary Netherlands Music*”
 1990, NM Classics 92013, Centrum Nederlandse Muziek; Holland
- Mie Miki (accordion) & Nobuko Imai (viola)
 “*Into the Depth of Time*”
 1998, BIS-CD-929 STEREO, Grammofon AB BIS; Bragevägen 2, S-182 64 Djursholm, Sweden
- Duo Novair: Miny Dekkers (accordion) & Henry Bok (clarinete bajo, alto saxophone)
 “*Duo Novair*”
 1995, GLO 5135, Klaas Posthuma Productions; Germany
- Max Bonnay (accordion), Michel Gastaud (percussion), Elena Rassadkina (piano), Ives Severe (clarinet)
 “*Des Ténèbres à la Lumière*”
 DTL09, APDA-1; chemin de la Ginestière-Saint-Isidore, 06200 Nice, France

- Pascal Contet
"Per Tre & Contours"
Agon/Audivis N PV 72208; France
- Teodoro Anzellotti
"Musik für Akkordeon"
1994, Koch International GmbH 3-1356-2 H1; Austria
- Teodoro Anzellotti and others
"Berio: Sequenzas"
1998, Deutsche Grammophon GmbH 457 038-2; Hamburg, Germany
- Joseph Petric
"Gems"
ConAccord 490491-3, Canadian Music Centre, Canada
- Aitor Furundarena
"Akordeoi Klasikoa"
1995, LA-3009 Lagin; Mariarats 4, E-20200 Beasain (Guipúzcoa), Spain.
- Angel Luis Castaño and others
"La Musique Aujourd'hui: Jean-Yves Bosseur"
1993, Harmonia Mundi MAN 4803; France
- Iñaki Alberdi & Iñigo Aizpiorea
"Colección Jóvenes Intérpretes N° 8"
2001, Juventudes Musicales de España – Fnac, M- 10855-2001Madrid, Spain.

Recommended works

- **Accordion(s)**

- "Metamorphoses" (1965), for solo accordion, by **Torbjörn Lundquist** (Hohner Verlag GmbH, Germany).
- "Anatomic Safari" (1967), for solo accordion, by **Per Nørgård** (Wilhelm Hansen, Denmark).
- "Sonata n°3" (1972), for solo accordion, by **Vladislav Zolotarev** (Intermusik Schmülling, Germany).
- "Acco-Music" (1975), for solo accordion, by **Ernst Krenek** (Ernest Deffner Publications, USA).
- "Aufschwung" (1975), for solo accordion, by **Jukka Tiensuu** (Finnish Accordion Institute, Finland).
- "Modal Music" (1977-8), for solo accordion, by **Ton de Leeuw** (Donemus, Holland).
- "De Profundis" (1978), for solo accordion, by **Sofia Gubaidulina** (Intermusik Schmülling, Germany).
- "Alone" (1979), for solo accordion, by **Erkki Jokinen** (Jasemusikki, Finland).
- "Melodia" (1979), for solo accordion, by **Toshio Hosokawa** (Hohner Verlag GmbH, Germany).
- "Stomp" (1981), for solo accordion, by **Michael Finnissy** (manuscript, British Music Information Centre, Great Britain).
- "Phantasie 84" (1984), for solo accordion, by **Jürgen Ganzer** (manuscript).
- "Excursion with Detours" (1984), for solo accordion, by **Steen Pade** (Samfundet, Denmark).
- "Sonata n°1" (1984-89), for solo accordion, by **Kalevi Aho** (Modus Musiikki, Finland).
- "Like a Water-Buffalo" (1985), for solo accordion, by **Yuji Takahashi** (manuscript)
- "Tears" (1985), for solo accordion, by **Bent Lorentzen** (Samfundet, Denmark).
- "mutta" (1985), for three accordions, by **Jukka Tiensuu** (Finnish Music Information Centre, Finland)
- "Auf Flügen der Harfe" (1985), for solo accordion, by **Nicolaus A. Huber** (Breitkopf & Härtel, Germany)

- “Phantasmagorien” (1985), for solo accordion, by **Krzysztof Olczak** (Ricordi, Italy).
 - “Flashing” (1986), for solo accordion, by **Arne Nordheim** (Wilhelm Hansen, Denmark).
 - “Et exspecto” (1986), for solo accordion, by **Sofia Gubaidulina** (Intermusik Shmülling, Germany).
 - “Gena” (1987), for solo accordion, by **Jouni Kaipainen** (Wilhelm Hansen, Denmark).
 - “Jeux d’anches” (1990-91), for solo accordion, by **Magnus Lindberg**. (Wilhelm Hansen, Denmark).
 - “Sonata n°2, Black Birds” (1991), for solo accordion, by **Kalevi Aho** (Modus Musiikki, Finland).
 - “Whose Song” (1991-92), for solo accordion, by **Uroš Rojko** (Ricordi, Italy).
 - “Sen V” (1992), for solo accordion, by **Toshio Hosokawa** (Schott Japan, Japón).
 - “Fiddlers” (1952 for solo piano / 1993 for solo accordion), for solo accordion, by **Einojuhani Rautavaara** (Warner-Fazer, Finland)
 - “Episoden, Figuren” (1993), for solo accordion, by **Mauricio Kagel** (Peters C. F., Germany)
 - “Medusa” (1989/1993), for solo accordion, by **Dieter Schnebel** (Schott, Germany)
 - “Winter Seeds” (1993), for solo accordion, by **Klaus Huber** (Ricordi, Italia)
 - “Dialog über Luft” (1994), for solo accordion, by **Vinko Globokar** (Ricordi, France).
 - “Des Ténèbres à la Lumière” (1995), for solo accordion, by **Edison Denisov** (Alphonse Leduc, France).
 - “Feux Follets” (1995), for solo accordion, by **Tapio Tuomela** (Finnish Accordion Institute, Finland).
 - “Sequenza XIII” (1995), for solo accordion, by **Luciano Berio** (Universal, Austria).
 - “Itza” (1994-96), for solo accordion, by **Jesús Torres** (manuscript).
 - “Lluvia” (1998), for solo accordion, by **Sofía Martínez** (manuscript).
 - “Cuatro Diferencias” (1998), for solo accordion, by **Gabriel Erkoreka** (Oxford University Press, Great Britain).
 - “Aztarnak” (1998-2000), for solo accordion, by **Ramon Lazkano** (Le Chant du Monde, Francia).
 - “Trama de Aire y de Sombras” (2001), or solo accordion, by **Antonio Lauzurika**.
- **Accordion and recorded tape**
 - “Dinosaurus” (1970), for accordion and recorded tape, by **Arne Nordheim** (Wilhelm Hansen, Denmark).
 - “Earth Cycles” (1987), for accordion and recorded tape, by **Alexina Louie** (Canadian Music Centre, Canada).
 - “Fallen, fallen... und liegen und fallen” (1989), for accordion, soprano, tuba and recorded tape, by **Gerhard Stäbler**.
 - “Blütenweiss” (1996), for accordion and recorded tape, by **Bent Lorentzen** (Music Sales Ltd., Great Britain).
- **Accordion and strings**
 - “Miniaturen” (1967-68), for accordion, violin and guitar, by **Jindrich Feld** (Hohner Verlag GmbH, Germany).
 - “Prince Bajaja” (1970), for accordion, violin and guitar, by **Vaclav Trojan** (Cesky hudebni fond, Czech Republic).
 - “Sinistro” (1977), for accordion and guitar, by **Jukka Tiensuu** (Finnish Music Information Centre, Finland).
 - “Duetto” (1982), for accordion and viola, by **Tapio Nevanlinna** (Finnish Accordion Institute, Finland).
 - “Concertino” (1983), for accordion and string quartet, by **Isang Yun** (Bote & Bock K. G., Germany).
 - “A Bird’s Eye View” (1988-9), for accordion and violin, by **Chiel Meijering**.

- "...*pressentir...*" (1989), for accordion and double bass, by **Erkki Jokinen** (Finnish Music Information Centre, Finland).
 - "*Silenzio*" (1991), for accordion, violin and cello, by **Sofia Gubaidulina** (Sikorski, Germany).
 - "*Bias-chant of tenth...*" (1991), for accordion and cello, by **Harri Suilamo** (Finnish Music Information Centre, Finland).
 - "*Am Horizont*" (1991), for accordion, violin and cello, by **Wolfgang Rhim** (Universal, Austria).
 - "*Elegia per Hugo*" (1994), for accordion and viola, by **Uroš Rojko**.
 - "*Molitve*" (1994), for accordion and viola, by **Uroš Rojko**.
 - "*Trigonalia*" (1994), for accordion, guitar, percussion and chamber orchestra, by **Zbigniew Bargielski**.
 - "*In die Tiefe der Zeit*" (1994), for accordion and cello, by **Toshio Hosokawa** (Schott Japan, Japan).
 - "*Like Swans leaving the Lake*" (1995), for accordion and viola, by **Yuji Takahashi**.
 - "*Distance-Dreams*" (1995), for accordion and cello, by **Per-Henrik Nordgren** (Finnish Accordion Institute, Finland).
 - "*Figura*" (1997-2000), for accordion and string quartet, by **Matthias Pintscher**.
 - "*Avant la nuit*" (2002), for accordion and string quartet, by **Pascal Gaigne**.
- **Accordion and percussion**
 - "*Duell*" (1966), for accordion and percussion, by **Torbjörn Lundquist** (Hohner Verlag GmbH, Germany).
 - "*Metalwork*" (1984), for accordion and percussion, by **Magnus Lindberg** (Wilhelm Hansen, Denmark).
 - "*Jeux a Trois*" (1989), for two accordions and percussion, by **Georg Katzer** (manuscript).
 - "*Distorsion-Commentary*" (1992), for four accordions and percussion, by **Klaus Ib Jørgensen** (Samfundet, Denmark).
 - "*Puccini a Caccia*" (1995), for accordion and percussion, by **Sylvano Bussotti**. (Bussotti Opera Ballet, Monte Carlo).
 - "*Black Paint*" (1998), for accordion and percussion, by **Klaus Huber**. (Ricordi, Italy).
- **Accordion and piano or accordion and harpsichord**
 - "*Duo*" (1966), for accordion and piano, by **Poul Rovsing Olsen** (Hohner Verlag GmbH, Germany).
 - "*Seven Inventions*" (1957), para acordeón y clave, de **Leonid Bashmakov** (Finnish Music Information Centre, Finland).
 - "*Marilina*" (1987), for accordion and piano, by **Heikki Valpola** (Modus Musiikki, Finland).
 - "*Bagatellen*" (1994), for accordion and piano, by **Uroš Rojko** (Neue Musik / Editions Margaux, Germany).
 - "*Accentus*" (2001), for accordion and piano, by **Jesús Torres**.
 - "*Diario*" (2001), for accordion and piano, by **David del Puerto**.
 - "*Soinua*" (2001), for accordion and piano, by **Gabriel Erkoreka** (Oxford University Press, Gran Bretaña).
 - "*Figuras y Reflejos*" (2002), for accordion and piano, by **Antonio Lauzurika**.
 - "*Rain Dance*" (2002), for accordion and piano, by **Kevin Mayo**.
 - "*Sin Sueño*" (2002), for accordion and piano, by **Giorgio Colombo Taccani**.
- **Accordion and winds**
 - "*Foto*" (1986), for accordion and clarinet, by **Tapio Nevanlinna** (Finnish Accordion Institute, Finland).

- “*Fallen, fallen... und liegen und fallen*” (1989), para accordion, soprano, tuba and recorded tape, by **Gerhard Stäbler** (Ricordi, Italy).
 - “*Night&Day*” (1992), for accordion and bass clarinet, by **Jacob ter Veldhuis**.
 - “*Plus I*” (1992), for accordion and clarinet, by **Jukka Tiensuu** (Finnish Accordion Institute, Finland).
 - “*Persuasion*” (1993), for accordion and bass clarinet, by **Norman Symonds**.
 - “*Kol Od (Chemins VI)*” (1996), for trumpet and instrumental ensemble (accordion included), by **Luciano Berio** (Universal, Austria).
- **Accordion and voice**
 - “*La Testa d’Adriane*” (1978), for accordion and soprano, by **Murray Schafer** (Canadian Music Centre, Canada).
 - “*Insonnia*” (1987), for accordion, soprano, bass clarinet and percussion by **Jacob ter Veldhuis** (Donemus, Holland).
 - “*Fallen, fallen... und liegen und fallen*” (1989), for accordion, soprano, tuba and recorded tape, by **Gerhard Stäbler** (Ricordi, Italy).
 - “*...I’ve never seen a Butterfly here*” (1990-92), for accordion, soprano and violin by **Andy Pape**.
 - “*Carpe Diem*” (1995), for accordion and soprano, by **Aitor Furundarena** (manuscript).
 - “*Réponse à letters après second thoughts*” (1995), for soprano, flute, accordion and percussion, by **Vinko Globokar** (Ricordi, Italy).
 - “*Galgenlieder à 5*” (1996), for voice, flute, accordion, double bass and percussion by **Sofia Gubaidulina**.
 - “*Sobre la Noche*” (2002), for accordion and soprano, by **David del Puerto**
- **Accordion and orchestra**
 - “*Symphonic Fantasy & Allegro, op. 20*” (1958), for accordion and chamber orchestra, by **Ole Schmidt** (Wilhelm Hansen, Denmark).
 - “*Spur*” (1977), for accordion and orchestra, by **Arne Nordheim** (Wilhelm Hansen).
 - “*The Seven Last Words*” (1982), accordion, cello and string orchestra, by **Sofia Gubaidulina** (Sikorski, Germany).
 - “*Concerto*” (1987), for accordion and chamber orchestra, by **Erkki Jokinen** (Fazer Musiikki Oy, Finland).
 - “*Cobweb*” (1987), for accordion and orchestra, by **Steen Pade** (Samfundet, Denmark).
 - “*A Dirge: Other Echoes Inhabit the Garden*” (1988), for accordion and orchestra, by **Ivar Frounberg** (Samfundet, Denmark).
 - “*Concerto*” (1992), for accordion and orchestra, by **Murray Schafer** (Arcana, Canada).
 - “*Plus V*” (1994), for accordion and string orchestra, by **Jukka Tiensuu** (Finnish Music Information Centre, Finland).
 - “*Trigonalia*” (1994), for accordion, guitar, percussion and chamber orchestra, by **Zbigniew Bargielski**.
 - “*Concierto*” (1997), for accordion and chamber orchestra, by **Agustín Charles** (published by the author, Spain).
 - “*Akorda*” (1999), for accordion and orchestra, by **Gabriel Erkoreka** (Oxford University Press, Great Britain).
 - “*Concierto para acordeón*” (2003), for accordion and orchestra, by **Ramon Lazkano** (Le Chant du Monde, France)
- **Accordion in a large instrumental ensemble**
 - “*El Mar, La Mar*” (1952), for piccolo, Bb-clarinet, bass clarinet, accordion, harp, violoncello and double bass, by **Luciano Berio** (Universal, Austria).

- “*Nonet*” (1956), for accordion, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone and tuba by **Roberto Gerhard**.
 - “*Concert for Eight*” (1962), for accordion, flute, clarinet, mandolin, guitar, percussion, piano and double bass by **Roberto Gerhard** (Oxford University Press, Great Britain).
 - “*Partiels*” (1976), for 18 instruments (including the accordion) by **Gérard Grisey** (Ricordi, Italy)
 - “*Orchestrion-Straat*” (1995-96), for chamber orchestra (including the accordion), by **Mauricio Kagel** (Peters C.F., Germany).
 - “*Kol Od (Chemins VI)*” (1996), for trumpet and instrumental ensemble (including the accordion), by **Luciano Berio** (Universal, Austria).
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To all the composers and publishers who have allowed to reproduce fragments of their works to exemplify the text.

Dedication

A Miren Iñarga y Carlos Iturralde.

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