

ACCORDION MODELS

Make a short pause in between every bar

MODELS 1

Accord. $\text{♩} = 60$

(with a lot of air) (no air)

8

Accord.

The first model consists of two staves of music in 4/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked as quarter note = 60. The music is divided into four measures. The first two measures are marked with dynamics *p* and *mf*. The last two measures are marked with dynamics *p* and *mp*. Above the first two measures, there are two circles: a white circle with a black dot (labeled '(with a lot of air)') and a solid black circle (labeled '(no air)'). Above the last two measures, there are two circles: a white circle with a black dot (labeled '(with a lot of air)') and a solid black circle (labeled '(no air)'). The notation includes various chord symbols and dynamic markings with slanted lines indicating the transition between them.

MODELS 2 * start with slower gliss. (quasi gliss, use a lot of air) which is almost unnoticeable - by the end make it bigger with *decrescendo molto*

Accord.

15

gliss. gliss. gliss. gliss.

The second model is a single staff in treble clef, 6/4 time. It consists of four measures. The first two measures are marked with dynamics *p* and *mf*. The last two measures are marked with dynamics *p* and *f*. Above the first two measures, there are two circles: a white circle with a black dot (labeled '(with a lot of air)') and a solid black circle (labeled '(no air)'). Above the last two measures, there are two circles: a white circle with a black dot (labeled '(with a lot of air)') and a solid black circle (labeled '(no air)'). The notation includes glissandi markings and dynamic markings with slanted lines.

MODELS 3

* gliss. around the given pitch - it starts with slower-range glissandi, ends up with a thrill.

Accord.

19

The third model is a single staff in treble clef, 8/4 time. It consists of four measures. The first two measures are marked with dynamics *mp* and *mf*. The last two measures are marked with dynamics *mp* and *f*. The notation includes glissandi markings and dynamic markings with slanted lines.

MODELS 4

(gradually faster tremollo) (gradually faster tremollo) (gradually faster tremollo)

Accord.

23

pp — *cresc. molto* — *fff* *pp* — *cresc. molto* — *fff* *pp* — *cresc. molto* — *fff* *pp* — *cresc. molto* — *fff*

The fourth model is a single staff in treble clef, 8/4 time. It consists of four measures. The first two measures are marked with dynamics *pp* and *fff*. The last two measures are marked with dynamics *pp* and *fff*. The notation includes tremollo markings and dynamic markings with slanted lines.

2

27

Accord.

(gradually faster tremollo)

(gradually faster tremollo)

(gradually faster tremollo)

(gradually faster tremollo)

pp — *cresc. molto* — *fff* *pp* — *cresc. molto* — *fff* *pp* — *cresc. molto* — *fff* *pp* — *cresc. molto* — *fff*

MODELS 5 (*you don't need to have precise pauses)

31

Accord.

mf *sf*

38

Accord.

mf

MODELS 6 (hamonics)

45 ○ (almost only air sound)

Accord.

p — *mp* — *p* — *mp* — *p* — *mf* — *p* — *mf* — *p* — *mp*

50

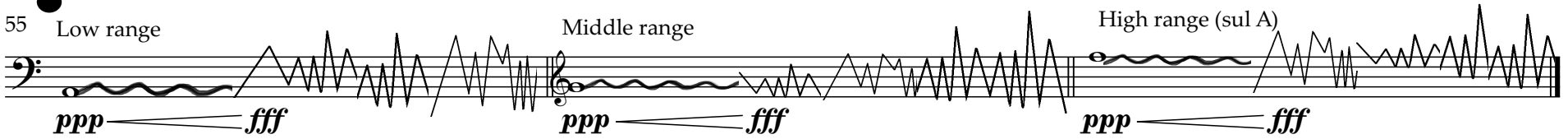
Accord.

p — *mp* — *p* — *mp* — *p* — *mf* — *ppp* — *p* — *p* — *mp*

MODELS 7 (free impro/gliss)

Free gliss: irregular, start slowly, gradually as fast as possible. Play each one for approx 20 seconds

55 ●

Accord. 

Low range

Middle range

High range (sul A)

ppp ————— *fff*

ppp ————— *fff*

ppp ————— *fff*