

Bulgarsk Dansesuite

Bulgarian Dance Suite

1. Pajduska

Presto

Jeanette & Lars Dyremose

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

mf

SB

A₃ a₂ 3 2

G₄ gm₂ 4 2

D₃ G₄

simile

E₂ A₃

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

p

A₃ a₂ 3 2

G₄ gm₂ 4 2

4/16

4/16

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

f

A₄ a₃ 5 4

A₃ e^o₂ B₃ e₇₂

E₄ e₇₂ A₄ a₃

E₃ e₂ A₄ a₃

3 4 343 1 2 1 3 2 1

simile

simile

3 1 4 3 2 1 3 232 1

pp *cresc.* *simile*

A₄ a₃ 2 3 2

p *cresc.*

mp *cresc.*

System 1: Treble clef, key signature of two sharps (F# and C#), 4/16 time signature. The piece begins with a *mf* dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a melodic line with eighth notes and a final measure with a fermata. A *cresc.* marking is placed above the second measure.

System 2: Treble clef, key signature of two sharps, 4/16 time signature. The piece continues with a *f* dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with eighth notes and a final measure with a fermata. A *simile* marking is placed above the fourth measure.

System 3: Treble clef, key signature of two sharps, 4/16 time signature. The piece continues with a *f* dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with eighth notes and a final measure with a fermata. A *simile* marking is placed above the second measure.

System 4: Treble clef, key signature of two sharps, 4/16 time signature. The piece continues with a *f* dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with eighth notes and a final measure with a fermata. A *simile* marking is placed above the second measure. The system concludes with the instruction *D.C. al* and a repeat sign, followed by *ad. lib*.

System 5: Treble clef, key signature of two sharps, 4/16 time signature. The piece continues with a *f* dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with eighth notes and a final measure with a fermata. A *rit.* marking is placed above the fourth measure. The system concludes with the instruction *ad. lib*.

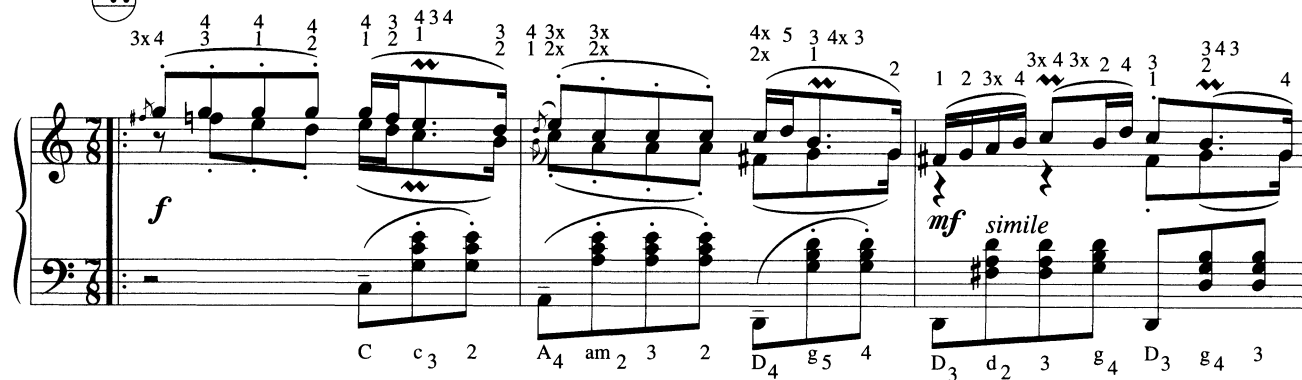
Below the bass line, the following chord and fingering notations are provided:

- ♯ E₃ e₂ A₄ a₃
- A₃ g₄ 3 4
- A₃ a₂ 3 2
- A₃ g₄ 3 4
- a₂ A₃

2. Hjortedans

Deerdance


 *Allegro*



Musical notation for the first system of 'Hjortedans'. The piece is in 7/8 time and begins with a forte (*f*) dynamic. The right hand features a complex melodic line with various fingerings and triplets. The left hand provides a steady accompaniment with chords and moving bass lines. Chord symbols below the staff include C, c₃, 2, A₄, am₂, 3, 2, D₄, g₅, 4, D₃, d₂, 3, g₄, D₃, g₄, 3.



Musical notation for the second system of 'Hjortedans'. The dynamics shift to piano (*p*) and *simile*. The melodic line continues with intricate patterns and triplets. Chord symbols below the staff include A₄, a₃, 2, 3, D₄, d₃, 2.



Musical notation for the third system of 'Hjortedans'. The dynamics return to forte (*f*). The piece features a variety of rhythmic patterns and fingerings. Chord symbols below the staff include G₄, g₃, 4, C#₂, D₃, g₄, C#₂.



Musical notation for the fourth system of 'Hjortedans'. The dynamics remain forte (*f*). The piece concludes with a series of chords and melodic fragments. Chord symbols below the staff include G, g₃, 2, 3, C#₂, D₃, g₄, 3.

2 3x 4 3 2x 3 2 3x 3x 4 3x 2

mf
simile

G g₃ 2 3 D₄ d₃ 2

1 3x 4 3x 2 1 2 3

G gm A a D d₃ 2

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

p *mf*

G gm₂ 3 2 D d₃ 2

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

p

D gm₂ 3 G₄ gm₂ 3 4 A₂ gm₃ 2

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

f

4 A₃ a₂ G₄ gm₂ A₃ a₂ 3 A₄ a₃ 4 D#₂ E₃ a₄ D#₂

3 4 3 2 ³⁴³ 2 1 2 ³⁴³ 1

mf

A₃ gm₄ 3 4 A₃ a₂

Detailed description: This system contains the first two measures of a piece. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes (343) and a sequence of notes (2 1 2) with a slur and accent. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present. Fingering numbers are provided for the right hand.

5 4 3 2 ³⁴³ 2 1 1

f

Detailed description: This system contains the next two measures. The right hand continues the melodic line with a triplet (343) and a descending sequence (5 4 3 2). The left hand accompaniment remains consistent. The dynamic marking changes to *f*. Fingering numbers are provided for the right hand.

mf simile

Detailed description: This system contains the next two measures. The right hand features a more complex melodic line with slurs and accents. The left hand accompaniment continues. The dynamic marking is *mf simile*.

p

Detailed description: This system contains the final two measures. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues. The dynamic marking is *p*.

First system of musical notation. Treble clef: Melodic line with eighth and sixteenth notes, including a triplet. Bass clef: Chordal accompaniment with eighth notes. Dynamics: *f*. Accents are present over several notes.

Second system of musical notation. Treble clef: Chordal accompaniment with eighth notes. Bass clef: Chordal accompaniment with eighth notes. Dynamics: *f* and *mf*.

Third system of musical notation. Treble clef: Chordal accompaniment with eighth notes. Bass clef: Chordal accompaniment with eighth notes. Dynamics: *p*.

Fourth system of musical notation. Treble clef: Chordal accompaniment with eighth notes. Bass clef: Chordal accompaniment with eighth notes, ending with a fermata. Dynamics: *ff*. Chord labels below the staff: G, g₃, 2, 3, C#₂ D₃, d₇. Fingerings: 3, 2x, 3, 5, 1, 3, 5.

3. Ringdans

Circle Dance

Presto

SB

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

pp *p* *mf* *f* *mf* *f*

D d F# d E a7 A a7 D d A d D d A d D d F# d E a7 A a7 D d A d D d F# d E a7 A a7 D d A d D d F# d E a7 A a7

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

mf *simile*

D d A d A₄ d₅ A₄ e₂ A₄ b₂ A₄ e₂ A₄ a₃ A₄ d₅ A₄ a₃ A₄ e₂ A₄ b₂ A₄ b₂ A₄ e₂ E₃ A₄ a₃ a₂

4 2 1 4 2 1 3 3 5 4 3 2 1 4 232 343 1 1 5 4 3 2 1 4 232 232 1

f

3 4 5 3 4 2 343 1 454 1 3 1 4 3 4 2 343 1 343 2

mf *f*

simile

a₃ A₄ e₂ A₄ a₃ A₄ a₂ A₄ a₃ A₄ d₅ A₄ a₃ A₄ e₇ A₄ A a

4 1 4 343 1 4 1 4 343 1 4 1 3 4 1 3 4 1 4 343 1

pp subito *p*

4 1 4 343 1

mp *mf* *f*

232 1 343 1 4 5 1 5 4 3x 2 4 2 3x43x 2

mf

am₂ A₄ am₂ C₅ am₂ B₅ am₂ A₄

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

simile
 $a^{\circ}2$ A_4 am_2 A_4 dm_2 A_3 am_2 A_4

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

mp
 am_3 A_4 $a^{\circ}2$ am_3 em_2 am_3 $a^{\circ}2$ am_3 am_3

Coda

pp
 am_3 a_3

D.C. con ripetizione
 (+ Coda)

p

mp

First system of the musical score. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a harmonic accompaniment. The dynamic marking *mf* is present.

Second system of the musical score. The treble clef staff continues the melodic line. The dynamic marking *f* *accel.* is present.

Third system of the musical score, marked *Prestissimo*. The treble clef staff includes fingering numbers (4, 3, 1, 3, 2, 3, 4, 1, 3, 2, 1, 2, 4, 3, 2, 1, 2, 1, 2, 3, 2, 1, 2, 3, 4, 3) above the notes. The bass clef staff includes chord symbols: E, a7, A, a7, D, d, A, d, A, a, A, a7, d, D.

Fourth system of the musical score. The treble clef staff includes fingering numbers (4, 3, 1, 3, 2, 3, 4, 1, 3, 2, 1, 2, 4, 3, 2, 1, 2, 1, 2, 3, 2, 1, 2, 3, 4, 3, 3x). The bass clef staff includes chord symbols: E, a7, A, a7, D, d, A, d, A, a, A, a7, d₃, D₄, d₃, C#₂, d₃, C₅, g₃, B₄, gm₂, Bb₅, a₇₂, A₄, A₃. The dynamic marking *ff* is present.

Fifth system of the musical score. The treble clef staff includes fingering numbers (5, 4x, 3x, 5x, 2x, 4, 3, 5, 2, 3, 4, 1, 3, 4) and slurs. The bass clef staff includes chord symbols: D₄, A₃, A₂, F#₄, D₃, D₄, A₂, d₃, F#₄, d₃, G₅, d^o₂, G#₃, d₄, A₃, a₇₂, A₄, d.

Jeanette & Lars Dyremoses harmonikastykker blev til, efterhånden som der i autorernes daglige virke opstod behov for pædagogisk supplement til opøvelse af forekommende instrumentale tekniske krav. Mange års undervisende virksomhed afslørede ofte „huller“ i det forhåndenværende læremateriale - både det elementære, det avancerede og graderne derimellem - og disse „huller“ inddækkedes da med nye stykker i passende sværhedsgrader til de forskellige alders- og dygtighedsgrupper. Stykkerne er overvejende originale kompositioner, men lån fra Eurofolkloren forekommer, når denne har kunnet tjene stykkerne til underbyggelse af især metodeformålet *Det levende bælgspil*.

Mange af Dyremosestykkerne har opnået international udbredelse og mange har været benyttet som pligtstykker ved både nationale og internationale konkurrencer. De elementære og middelsvære stykker benyttes i undervisningen ved musikskoler i mange lande, og de vanskeligere kompositioner indgår i adskillige fremragende solisters diverterende repertoire.

Den årligt tilbagevendende konkurrence *Dyremose Prisen* i autorernes hjemstavn har medvirket yderligere til behovet for den række hæfter med tilhørende CD's, som herved udgør udgivelsen af de samlede Dyremose Stykker.

Forlagsredaktionen

Forklaring:

- * De noterede fingersætninger er for knapharmonika med C (Do) i yderste række (C-Griff). Når der er placeret et x ved siden af et fingersætningstal (f.eks. 3x), betyder det, at den pågældende tone skal gribes i fjerde eller femte række.
- ** For diskantsidens vedkommende anvendes de internationale registersymboler.
For bassidens vedkommende benyttes manualtegnene SB (standardbas) og BB (barytonbas).
For SB anvendes et 5-punkts oktavkoblingsregistersymbol. Forefindes angivne oktavkoblings-kombination ikke på det forhåndenværende instrument, vælges den nærmestklingende kombination.
For BB anvendes internationale registersymboler.
- *** Når det på titelbladet angives, at stykkerne er ordnet i progressiv rækkefølge efter skønsmessigt sværhedsgradsprincip, skyldes det, at der i samlingen forekommer suiter med satser skrevet som pligtstykker for forskellige alderskategorier. F.eks. børnesuiten *Hejevarje* i hæfte 3.

Jeanette and Lars Dyremose composed their accordion pieces as in their daily teaching they realized the need to supplement the existing accordion literature with works focusing pedagogically on the development of specific skills necessary to master the technical demands of the instrument.

Many years of teaching frequently revealed insufficiencies in the available teaching material - for the elementary and advanced levels as well as for the levels in between - and these insufficiencies were rectified by the authors' creation of new pieces of relevant difficulty corresponding to the needs of the various categories (of age as well as of skill).

The pieces are predominantly original compositions. However, loans from European folklore do occur in cases where such folklore will support the pieces in accordance with the intentions described in the purpose of the methodology known as *The Life-Giving Bellows Playing*.

A considerable number of the Dyremose accordion pieces have become internationally known, many of them having been used as compulsory works at national as well as international accordion competitions. The pieces written for the elementary and medium levels are used for teaching purposes at schools of music in many countries, and the compositions written for the advanced level are included in the performing and entertaining repertoires of several outstanding soloists.

Furthermore, *The Dyremose Prize*, the annually recurrent competition taking place in the authors' home town, has contributed to the need for the publication of this series of music books and CD's which will constitute the release of the complete collection of *Dyremose Accordion Pieces*.

The Editor.

Explanation:

* The fingering indicated is for the accordion with C (Do) in the farthest row (C-Griff). When an „x“ is placed next to a fingering figure (for instance 3x) this means that the note in question shall be gripped in the fourth or fifth row.

** The international register symbols are used as far as the treble side is concerned.

The manual symbols SB (Standard Bass) and BB (Baritone Bass) are used as far as the bass side is concerned.

An octave coupling register symbol of 5 points is used for SB. If the octave coupling combination indicated does not exist on the available instrument, the closest sounding combination shall be chosen.

International register symbols are used for BB.

*** On the title page it is indicated that the pieces are arranged in progressive order according to the principle of estimated degree of difficulty which is owing to the fact that the collection includes suites in movements written as compulsory pieces for various age groups. For instance the suite for children „*Hejevarje*“ included in booklet No. 3.

Det kunstneriske harmonikaspils forudsætning

DET LEVENDE BÆLGSPIL

Harmonikainstrumenternes **eneste originale egenartige** bestanddel er **bælgen**. Enhver idé, som kan virke intensiverende på bælgespillet, og derigennem på **dynamikken, artikulationen og fraseringen**, fremmer muligheden for **kunstnerisk harmonika-spil**.

Bas- og akkordværkets indretning, med åbning/spærring for mange lydkanaler samtidig ved blot enkeltvis tasttryk og -slip, kræver hurtigt skiftende større eller mindre luftforbrug. Dette tvinger til rask vekslende **bælgræk/trykintensitet**. Denne **foræring** til det **levende** bælgespils opøvnings, passer fortrinligt til de mindste børns musikalske behov, idet bas- og akkordværket er **oplagte** klangelementer for de enkle rytmiske homofone former.

De mindste børn - 3- til 7-årige - bør derfor begynde harmonikaspillet med lille instrument med bas- og akkordværk! Eller et lille instrument med mulighed for skift til fribas/barytonbas/MIII, (eller hvad det nu hedder rundt omkring), et såkaldt **converter** instrument.

Større børn, unge og voksne bør vide, at: Det kunstneriske harmonikaspil forudsætter beherskelse af tre faktorer. Tre faktorer som den udøvende må kunne kombinere på alle måder det foreskrevne måtte lægge op til.

Det er **bælgføringen, fingerspillet og registreringen**.

Eller bedre sagt:

- * **Bælgføringen.**
- * **Bælgføringen i tæt kombination med fingerspillet.**
- * **Bælgføringen i forbindelse med hensigtsmæssig registrering.**

Bælgen er ikke bare visuelt harmonikaens vigtigste særkende. Den er simpelthen instrumentets livgivende element. Harmonikaens tonefrembringelsesmåde og tekniske konstruktion yder eksempelvis ikke umiddelbart praktisk hørbar efterklang ved simpel lufttilførsel og tasttryk. Efterklangen må fralokkes instrumentet af spilleren selv, og det sker via bælgføringen i tæt kombination med fingerspillet. Ligeledes med musikens andre formnings-faktorer. Det er måden hvorpå luften tilføres stemmetungerne, og lufthvirvlernes egne bevægelsesmønstre, der er udslagsgivende for karakteren af alle klangsignaler der udgår fra instrumenter med bælgefunktion.

Det er bælgen der puster liv i musikken, og ud fra denne erkendelse bør det musikalske stof analyseres og tilrettelægges.

Harmonikaen kan gengive artikulationsønsker på flere måder. Disse måder kan opdeles i tre hovedgrupper:

1. **Bælgartikulation.**
2. **Fingerartikulation.**
3. **Kombineret finger-bælgartikulation.**

De væsentligste elementære bælg-artikulationsmåder, som bør indlæres straks fra begynderstadiet er:

1. **Bælgstop**
2. **Bælgportamento**
3. **Spring- og vekselbælg**
4. **Spændbælg**

Jeanette Dyremose

The Prerequisite for Artistic Accordion Playing:

THE LIFE-GIVING BELLOWS PLAY

The **bellows** are the **only original peculiarity** of the accordion and are the most important factor of fine accordion playing. Every idea to intensify the bellows play - thereby improving **the dynamics, the articulation and the phrasing** - increases the possibilities for **artistic accordion playing**.

The way in which the **standard bass and standard chords (SB)** mechanisms are constructed, opening or closing for many sound channels simultaneously, simply by activating or releasing individual keys, requires a rapidly changing flow of air. This necessitates a rapidly alternating intensity in the pushing and pulling of the bellows. This **gift** to the development of **sensitive bellows control** excellently fits the musical needs of the youngest children, as the bass and chord mechanisms are **obvious** sound elements for simple rhythmic homophonic forms.

The youngest children - from three to seven years of age - therefore should start their accordion training with a **small** instrument with **bass and chord mechanisms (SB)**! Alternatively, a **small** instrument allowing change to free bass/baryton bass/MIII etc. - a so-called **converter** instrument, - may be used.

More experienced students should know that artistic accordion playing requires mastery of three elements. Three elements which the accordion player must be able to combine in any way indicated by the musical work being performed.

These elements are: **Handling of the bellows, finger technique, and using the registers.**

Or expressed in another way:

- * **bellows technique,**
- * **bellows technique closely combined with finger technique,**
- * **bellows technique combined with appropriate use of the registers.**

The bellows are not just the most visually unique characteristic of the accordion, they are the life-giving heart of the instrument. For example, normal air supply and key activation will not produce any audible reverberations, due to the technical construction of the instrument and the tone production

Reverberations will only be heard when the performer develops sufficient bellows/finger technique to produce this effect. The same applies to all other decisive factors of musical presentation. The way the air enters the reeds as well as the eddies of air currents within the instrument determine the characteristics of all sound signals produced by instruments functioning via bellows.

The bellows breathe life into the music, and the performer must analyze, arrange and prepare the musical works according to this realization.

The accordion may reproduce the desired articulations in several ways. These ways may be divided into three main groups:

1. Articulation by use of **the bellows**
2. Articulation by use of **the fingers**
3. Articulation by **the combined use of bellows and fingers.**

The most essential basic ways of articulating by use of the bellows are:

1. **Bellows stop**
2. **Bellows portamento**
3. **Jump- and alternating bellows**
4. **Press bellows.**

These means of articulation should be trained all the way from the beginners level.

Jeanette Dyremose
(Translation: Ida Holbek/Henry Doktorski)

Voraussetzungen für das künstlerische Akkordeonspiel

DAS LEBENDIGE BALGSPIEL

Allen Harmonikainstrumenten ist **ein Bestandteil eigen: der Balg**. Jede Idee, die intensivierende Wirkung auf das Balgspiel und somit auch auf **die Dynamik, die Artikulation und die Phrasierung** hat, fördert die Möglichkeiten des **künstlerischen Akkordeonspiels**.

Die Einrichtung von **Baß- und Akkordwerk**, mit dem öffnen und schliessen von vielen verschiedenen Klangkanälen, durch einfachen Knopf - bzw. Tastendruck - und Loslassen des Knopfes - bzw. der Taste -, erfordert einen rasch wechselnden Luftverbrauch und erzwingt eine schnell wechselnde **Balgzug- und Balgdruckintensität**. Diese Tatsache zur Ausübung eines **lebendigen Balgspiels** paßt ausgezeichnet zum musikalischen Bedarf der kleinen Kinder, bei dem das Baß- und Akkordwerk **einleuchtende** Klangelemente der schlichten rhythmischen homophonen Formen sind.

Die kleinsten Kinder (3-7 Jahre) sollten deshalb das Akkordeonspiel auf einem kleinen Instrument mit Baß- und Akkordwerk beginnen, oder auf einem Converter instrument, das die Möglichkeit auch zum Wechsel auf Baritonbässe (MIII) bietet.

Größere Kinder, Jugendliche und Erwachsene sollten wissen, daß das künstlerische Akkordeonspiel die Beherrschung von 3 Faktoren erfordert, die man in jeder Hinsicht kombinieren können muß, damit es der Aufführungspraxis der verschiedenen Musikepochen entspricht.

Das ist die **Balgtechnik**, die **Fingertechnik** und die **Registrierung** oder besser gesagt:

- * **Balgtechnik.**
- * **Balgtechnik in enger Verbindung mit der Fingertechnik.**
- * **Balgtechnik in Verbindung mit entsprechender Registrierung.**

Der Balg ist nicht nur visuell das wichtigste Sonderkennzeichen des Akkordeons, sondern es ist ganz einfach das Element, das dem Instrument Leben verleiht. Die Tonerzeugung beim Akkordeon und seine technische Konstruktion leisten beispielsweise bei bloßer Luftzufuhr und Tastendruck nicht unmittelbar einen hörbaren Nachklang.

Erst der Spieler selbst kann in enger Verflechtung von Fingerspiel und Balgführung dem Instrument diesen Nachklang entlocken. Ebenfalls mit anderen Bildungsfaktoren der Musik. Die Art und Weise wie die Luft den Stimmzungen zugeführt wird und die eigenen Bewegungsmuster der Luftwirbel sind ausschlaggebend für alle Klangsignale, die von Instrumenten mit Balgfunktion ausgehen.

Es ist der Balg, der die Musik erst zum Leben erweckt. Von dieser Erkenntnis aus sollten der musikalische Stoff und Inhalt analysiert und ausgewählt werden.

Das Akkordeon kann Artikulationswünsche auf verschiedene Art und Weise erfüllen. Man kann 3 Hauptgruppen einteilen:

1. **Balgartikulation**
2. **Fingerartikulation**
3. **Kombinierte Finger-Balgartikulation**

Die wesentlichen Arten der Balgartikulation, die gleich vom Anfängerstadium erlernt werden sollten, sind:

1. **Balgstopp**
2. **Balgportamento**
3. **Spring- und Wechselbalg**
4. **Spannbalg**

*Jeanette Dyremose
(Übersetzung: Ulf Seifert)*