

Lars Dyremose:

## Mads Hansen Suite

1. *Forårsblomster til Jeanette*
2. *Stille fryd*
3. *Hymne til Danas have*

Af alle danske dialekter er det nok de fynske der synger mest. Det er således ikke tilfældigt at Danmarks store komponist **Carl Nielsen** trådte „fynske barneskø“, for fynboernes musikalitet og talrige spillemandsslægter rækker mange aner bagud.

En af de berømteste fynske musikere - smed og spillemand - **Hans Hansen**, som levede i tiden fra 1817 til 1878, arbejdede en del sammen med digteren og landmanden **Mads Hansen**, som levede fra 1834 til 1880.

Samarbejdet resulterede i mange gode danske sange. To af dem er *For alle de små blomster der dog er til i år*, (som ligefrem er blevet de fynske „nationalsang“) og *Jeg er en simpel bondemand*. Og til en anden dansk melodi skrev Mads Hansen : *Jeg ved hvor der findes en have så skøn*.

Lars Dyremose har villet påpege forbindelsen og slægtkabet bagud til de fynske bondeslægters spillemand og digtere, som direkte årsag til muligheden for et musikalsk genis fødsel - musikgeniet **Carl Nielsen**, - og således inspireret skrev han **Mads Hansen Suiten** til ære for de fynske musiske aner - og for netop **harmonikaen**, som for ikke så længe siden var blot - og kun - et folkemusikinstrument.

Lars Dyremose:

## Mads Hansen Suite

1. *Spring Flowers For Jeanette*
2. *Silent Joy*
3. *Hymn To The Garden Of Dana*

Of all Danish dialects the one spoken in Funen is the most melodious. Thus, it is hardly a coincidence that Denmarks great composer, **Carl Nielsen**, grew up in Funen, where the musical instinct dates back many generations, as evidenced by numerous families of musicians.

**Hans Hansen**, who lived from 1817 to 1878 was one of the most famous of the Funen musicians - combining the work of a blacksmith and that of a musician. He worked a good deal with the poet/farmer **Mads Hansen**, who lived from 1834 to 1880.

This cooperation resulted in many songs, several of which are still popular today. Two of these are *For All The Little Flowers This Year Has Brought About* (almost the national theme of Funen) and *I Am A Simpel Farmer*. For still another Danish tune, he wrote *I Know Where To Find A Beautiful Garden*.

It has been the aim of Lars Dyremose to honour the connection and the kinship, to the many “Funish” families of poets and musicians, the creators and carriers of the Funen tradition for poetry and folk music. He saw that tradition as the prerequisite for the appearance of the musical genius of **Carl Nielsen**. Thus inspired Lars Dyremose wrote the **Mads Hansen Suite**, dedicated to the Funen musical tradition and to the **Accordion** which not so long ago was just - and only - an instrument for folk music.

## Mads Hansens slægtsgård Sterregården

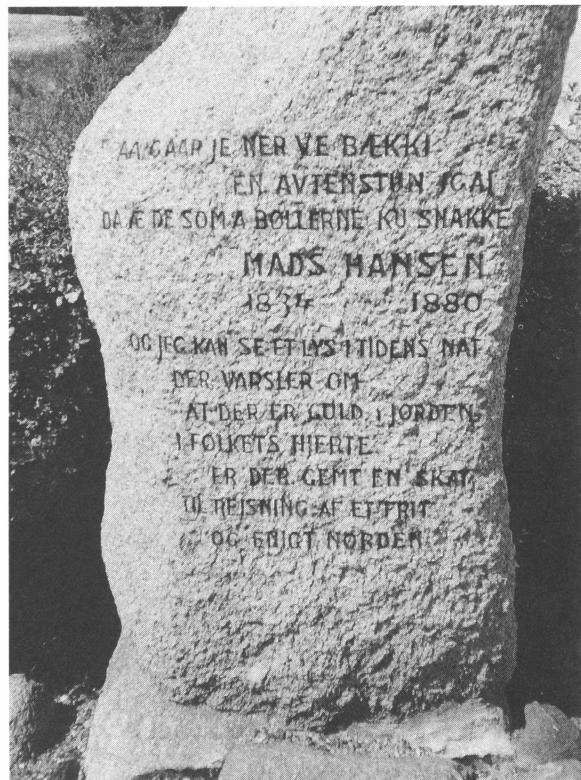
Sterrebyvej 22 i Hundstrup på Fyn

Mads Hansens hus og have, som han selv byggede og anlagde, bebos nu af Anders og Birgit Østerlund Larsen, som begge sætter en øre i at vedligeholde ejendommen, så den stadig fremstår som på Mads Hansens tid.

Omkring åen, hvor Mads Hansen gerne op holdt sig og i naturen lod sig inspirere til sine mange digte og sange, har man rejst en sten til hans minde.

Af teksten på stenen forstår man blandt andet, at urdanske Mads Hansen gerne ønskede sig et frit og enigt Norden. At drømmen om skandinavisk forbrødring senere skulle breste, har dog nok anet Mads Hansen, som livet lærte et og andet om nordisk menigmands tankegang. Mads Hansen skriver:

*Når man vil gå den lige vej  
og holde med det rette,  
og laste hvad der duer ej,  
man kommer let i trætte.  
Men når man er som folk er flest,  
som skik og brug er vorden,  
og taler, som det passer bedst,  
se - det er i sin orden.*



Jeanette & Lars Dyremose ved  
Mads Hansen-Mindestenen



# Mads Hansen Suite

## 1. Forårsblomster til Jeanette

*Springflowers for Jeanette*

Lars Dyremose

*Vivace*

SB

*meno mosso*

BB

SB

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## 2. Stille fryd

*Silent joy*

*Andante semplice*

Sheet music for the first system of 'Stille fryd'. The music is in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The tempo is indicated as *mp*. The first measure shows a grace note (indicated by a circle with two dots) followed by a quarter note (2). The second measure consists of eighth-note pairs (5 1, 4 1). The third measure has a single eighth note (3 1). The fourth measure features a sixteenth-note pattern (4 1 3, 4 3 2, 3 1) with a fermata over the third note. The fifth measure contains eighth-note pairs (4 3, 5 1). The sixth measure has a single eighth note (4 3). The seventh measure consists of eighth-note pairs (5 2, 3 1). The eighth measure ends with a single eighth note (3 1).

Sheet music for the second system of 'Stille fryd'. The music continues in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The first measure shows eighth-note pairs (4 1). The second measure has a single eighth note (5 2). The third measure consists of eighth-note pairs (4 3, 5 2). The fourth measure has a single eighth note (5 3). The fifth measure features a sixteenth-note pattern (4 2, 4 3, 5 1). The sixth measure ends with a single eighth note (3 1).

Sheet music for the third system of 'Stille fryd'. The music continues in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The first measure shows eighth-note pairs (4 2x, 5 3). The second measure has a single eighth note (3 1). The third measure consists of eighth-note pairs (4 1). The fourth measure has a single eighth note (4 3). The fifth measure features a sixteenth-note pattern (5 2, 3 1). The sixth measure ends with a single eighth note (3 1).

A musical score for two hands on a four-line staff. The top hand (right) starts with a sixteenth-note pattern: 5, 1, 4, 3, - (rest), 2, 3, 2, 4, 3, 4, 5, 2, 1, 3, 1, 4, 1, 3, 1. The bottom hand (left) begins with eighth-note pairs: 4, 4, 2, 2, 3x, 2, 4, 4, 5, 5, 4x, 2x, 3, 4x, 3, 4. Measure numbers 1 through 10 are indicated above the notes. A dynamic marking *mp* is placed over the right hand's eighth-note pair in measure 10.

The image shows two staves of sheet music. The top staff uses a treble clef and has a dynamic marking of *mf*. The bottom staff also uses a treble clef. Various rhythmic patterns are indicated by numbers below the notes: 2, 3, 4x, 5, 5, 3, 4, 4, 2, (.), 5, 2, 3, 4x, 5, 3, 4x, 3x, 2. The note heads are black dots, and stems extend either up or down. Some stems have small dots at their ends. The music concludes with a final dynamic marking of *ten.* and a repeat sign with the letter 'C'.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a half note on the bass staff followed by eighth-note patterns on both staves.

*8va* - - - - - *Loco* 



The musical score is divided into four systems. The first system starts with a treble clef, 4/4 time, dynamic *p*, and a bass clef, 4/4 time, dynamic *mp*. The second system begins with a treble clef, 4/4 time, dynamic *mf*, and a bass clef, 4/4 time, dynamic *ten.* The third system begins with a treble clef, 3/4 time, dynamic *mp*, and a bass clef, 3/4 time. The fourth system begins with a treble clef, 3/4 time, dynamic *rit.*, and a bass clef, 3/4 time. The score features various dynamics, articulations, and performance instructions like *rit.* and *ten.*

### 3. Hymne til Danas have

*Hymn To The Garden Of Dana*

8 *Maestoso*

Treble staff dynamics: *mf*

Bass staff dynamics: *f*, SB

Hand positions: 1, 2, 3, 4, 5; x

Treble staff dynamics: *f*

Bass staff dynamics: *f*

Hand positions: 1, 2, 3, 4, 5; x

*Loco* *leggiero e leggiadro*

Treble staff dynamics: *mf*, rit.

Bass staff dynamics: *p*, BB

Hand positions: 1, 2, 3, 4, 5; x



11

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

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

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

3      2      3 4      2 3 2

*giocoso*

*mf*

*piu mosso*

8      3x      5

8  
osssia  
Loco

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have black and white keys. Various dynamic markings are present, including slurs, grace notes, and arrows indicating performance techniques. The first measure on the treble staff has a slur over the first four notes with a '3' above it, and a grace note '5' before the fifth note. The second measure has a '2x 3x 2' marking over a group of notes. The third measure has a '3' over a group of notes. The fourth measure has a '3' over a group of notes. The bass staff has a '3' over a group of notes in its first measure. The second measure on the bass staff has a '3' over a group of notes. The third measure has a '3' over a group of notes. The fourth measure has a '3' over a group of notes.

The image shows three measures of musical notation for a guitar. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 consists of eighth-note pairs connected by horizontal beams. Measure 2 starts with a sixteenth-note followed by eighth-note pairs. Measure 3 features a complex pattern of sixteenth-note groups and eighth-note pairs. Above the third measure, there is a technical diagram for right-hand fingering: it shows a vertical column of dots with '3x' above it, followed by a horizontal row of dots labeled '4 3 2 1 3 1 3 2'. Below the staff, there are several performance markings: a 'v' under a beam in the bass staff, a 'v' above a beam in the treble staff, and a '3x' above the first measure.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with fingerings (3, 1, 5; 4, 1, 3, 2, 3, 2, 1; 2, 5, 4, 3, 2, 1, 3, 1, 3; 4, 3, 2, 1) and a dynamic marking *mf*. The bottom staff uses a bass clef and includes a dynamic marking *ritenuto*, a measure repeat sign, and a bass drum symbol (BB).

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

2 1 3 1 2 3 4 5      2 1 4  
 5 1 2 4

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

4 3 2 1

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

*Maestoso*  
*a tempo I°*

*f*

**SB**

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 1: Treble staff has eighth-note pairs with a bracket labeled "portamento". Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth notes.

The image shows four staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The notation includes various dynamics such as *ff*, *p*, *rit.*, *meno mosso*, *Adagio*, and *pp*. Fingerings are indicated by numbers above or below the notes, such as '1', '2x', '3x', '4', '5', and '3 2 1'. Performance instructions like 'Loco' and 'BB' (with a circle containing a dot) are also present. The music consists of a mix of eighth and sixteenth note patterns, with some sustained notes and grace notes.

Jeanette & Lars Dyremoses harmonikastykker blev til, efterhånden som der i autorernes daglige virke opstod behov for pædagogisk supplement til opøvning af forekommende instrumentaltekniske 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 dygtighedsggrupper. Stykkerne er overvejende originale kompositioner, men løn 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 skønsmæssigt sværhedsgradsprincip, skyldes det, at der i samlingen forekommer suiter med satser skrevet som pligtstykker for forskellige alderskategorier. F.eks. børnesuiten *Hejearje* 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 „Hejvarje“ 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 bælgspillet, 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 enkeltvise tasttryk og -slip, kræver hurtigt skiftende større eller mindre luftforbrug. Dette tvinger til rask vekslende **bælgtræk/trykintensitet**. Denne **foræring** til det **levende** bælgspils opøvning, 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 beher skelse af tre faktorer. Tre faktorer som den udøvende må kunne kombinere på alle måder det fore skrevne 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 tonefrem bringelsesmåde og tekniske konstruktion yder ek sempelvis 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 musikkens andre formnings-faktorer. Det er måden hvorpå luften tilføres stemmetunerne, og lufthvirvlernes egne bevægelsesmønstre, der er udsaggivende for karakteren af alle klangsignaler der udgår fra instrumenter med bælgfunktion.

**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 Akkord-werk**, 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 Balgdruck-intensität**. 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)*