



Accordinas

Instructions

for Uses

Mastering technique and expressiveness

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Contents

	A FEW WORDS FROM MARCEL AZZOLA.....	4
	FOREWORD.....	5
	A STORY OF ACCORDINA.....	6
	THE DIFFERENT MODELS.....	7
1	GETTING STARTED.....	8
	FINDING YOUR NATURAL POSITION.....	9-11
	BREATH MANAGEMENT.....	12-13
	TECHNICAL ASPECTS AND FINGERINGS.....	14
2	PUTTING INTO PRACTICE.....	15
	AROUND THE MAJOR SCALE AND MORE.....	16
	AROUND THE MINOR SCALE AND MORE.....	17-18
	AROUND THE BLUES SCALE AND MORE.....	19-20
	AROUND BRAZILIAN MUSIC.....	20-21
	AROUND SOUL AND FUNK RIFFS.....	22
	WORKING ON EFFECTS.....	23
	COMPING OR PLAYING CHORDS.....	24
	REPETITION USING BREATH AND NOT FINGERING.....	25
	SLAPPING.....	26
	3-3-2 AND GHOST NOTES.....	26
3	PLAYING IN CONTEXT.....	27
	MARCEL.....	28
	COOL TIMES.....	29
	BLUES FOR MJ.....	30-32
	COLOURS DO BRASIL.....	33
	STUDIO A.....	34
	FOR STELI.....	35-36
	EASY LITTLE BOSSA.....	37-38
	INDIAN SUMMER TOWN.....	39-40
	BRINGING PEACE.....	41-42
	SAN FRANCISCO - VIENNA - PARIS.....	43
	AROUND TOOTS.....	44
	VENICE BEACH.....	45
	ABOUT THE AUTHOR.....	46
	MARCEL DREUX ACCORDINAS.....	47
	INSTRUCTIONS FOR AUDIO FILES DOWNLOADING.....	48

A FEW WORDS
FROM
MARCEL
AZZOLA

Marcel Azzola recorded with Mouloudji, Edith Piaf, Francis Lemarque and Gilbert Bécaud; he also accompanied Barbara, Juliette Gréco, Charles Trenet, Georges Brassens, Léo Ferré and of course, Jacques Brel.

It is the latter's famous exclamation "Chauffe Marcel " ("Warm up, Marcel!") when registering Vesoul (1968) that has earned celebrity to the expression.

*Handwritten letter from Marcel Azzola
welcoming the Marcel Dreux accordina
in the "great musical family"*

FOREWORD

When Marcel Dreux, whom I've known since my first accordina, asked me to write a method to help all the musicians to better master this instrument which is dear to us, I immediately accepted. However, we soon felt that a "method" might not be the right direction to take. That's why this book is named "Instructions for Uses". This book that you have in your hands does not pretend to give an exhaustive and academic vision or direction for the practice of the accordina, but rather to show the way forward to get rid of the accordion player's automatisms and to open up your playing to new styles and also to new techniques of expression using your breath.

These « Instructions for Uses » are divided into three distinct parts

GETTING STARTED

This first section will deal primarily with playing, posture and position to help you get familiar with the accordina. You will discover new lines of expression and technique by controlling your breath and fingering.

PUTTING INTO PRACTICE

In order to get acquainted with the accordina, once the basic questions have been solved, nothing better than working several phrases, patterns, chords, scales... by small sections. This work will be playful and musical, not seeking exhaustiveness but rather with a view to raising the musician's awareness to new techniques and forms of musicality. It will always be welcome to supplement the evoked notions by reading other more specialized books on Musical Theory, Jazz, etc.

PLAYING IN CONTEXT

In music, practicing and listening are two determining factors for the instrumentalist's progression. Listening to another musician's playing produces an imitation, sometimes even unconscious, that proves to be very positive. That is why you'll find in this book a dozen titles to play and listen to. To each piece corresponds a line of work in order to develop each individual capacity mentioned in the "Putting into Practice" part, even if in normal accordinist's play all acquired exercises will recur.

As you probably have understood, this book is directed to everyone, whatever your level and favourite style. Whatever your background, you will develop, in a playful and very instinctive way, your skill and your musicality with the accordina, a true medium of direct expression, without intermediary such as the accordion bellows. Finally note that all that is discussed here is fruit of my own vision only, resulting from years of experience, meetings, concerts, records and research with this instrument. By making you share my universe and my vision I hope I can help you develop your own playing identity. Welcome to the world of the accordina!

A STORY OF ACCORDINA

(Source: Website www.accordinas.com - Marcel Dreux)

"Those who listen to it for the first time have their ears prick up. Those who know it simply love it. Those who give it a try will never want to give it up." Marcel Dreux

Surprising bridge thrown between the accordion and the breath instruments, the accordina appears today to some, perhaps because an effect of fashion, as a mythical instrument created for jazz. The story of this small mouth accordion, although difficult to reconstruct, will actually prove the opposite.

Conceived by André Borel in the 1930s, the accordina was patented in December 1943. It borrows its free reeds and its chromatic keyboard (44 notes, 3 octaves and a half) to the accordion, and takes after the harmonica by the breath produced by the musician and the principle of its two lateral flaps that allow to modulate the sound, same as harmonica players with their hands.

It was not until the 1950s that it started to be manufactured, at the time when Borel created his commercial company (dissolved in 1954). In 1950, he gave a radio concert of accordina, with probably a prototype or one of the first models. To market his instrument, Borel favoured a partner of weight: the Beuscher establishments. Beuscher kept up the manufacturing until the mid-1970s, when it definitively stopped.

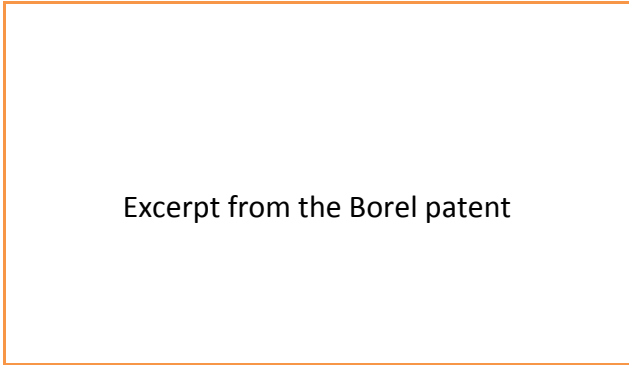
However ingenious and well crafted, the accordina failed to meet its audience, contrary to what we could think today. Borel and Beuscher were probably partly responsible, since they showcased it primarily like a travel accordion, a training instrument. A gadget, finally. Second mistake: they targeted an audience of accordionists, totally excluding the domain of the breath instruments. As bizarre as it sounds, this misunderstanding persists today, as evidenced by Francis Jauvain, saxophonist, accordionist and long-standing accordinist: "I consider the accordina as a breath instrument, it's even one of the few that allows polyphony. Taken as such, it requires a specific technique. For example, it only accepts exhaled air, therefore the inhalation must be rhythmic to fit into the musical phrase ". Hard to imagine if we think of it as an ersatz accordion! Jauvain would pursue his research around the accordina, in order to develop it as one would do for a specific, unique instrument; and conclude that there is a vital need for the accordina to be no more restricted to accordionists.

The Borel accordina has left but a few phonographic marks: the only old known recording is a single by André Astier. Today, however, Richard Galliano, Ludovic Beier, Francis Jauvain, Daniel Mille, Jean-Louis Matinier, Roland Romanelli or Julien Labro use it to explore a range of musical universes: jazz, French song (on tour Georges Moustaki preferred Jauvain's accordina to the traditional accordion), film music (Romanelli recorded the original soundtrack of an Alexandre Arcady's movie with the London Symphony Orchestra), contemporary (Jauvain created five pieces for the choreographer Régine Chapiro, where the accordina climbs on stage in improvised sessions with the dancers).

THE DIFFERENT MODELS

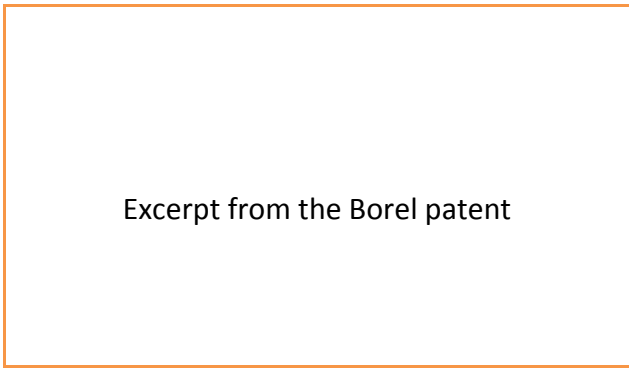
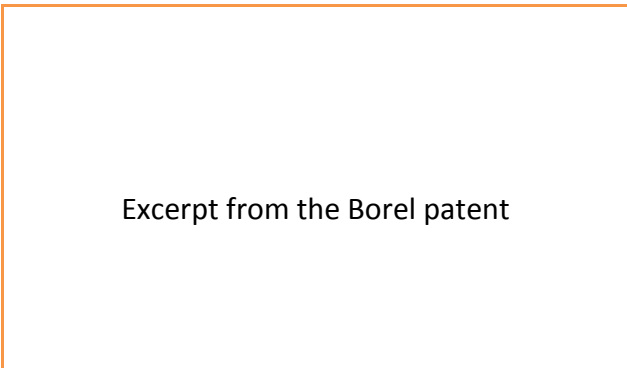
Over the course of its history, the Borel accordina has had many forms. The funniest thing is that it seems to never have looked like its patent presents it: as explained by Laurent Jarry, the first instrument maker to have it re-manufactured, "The patent of the instrument itself is quite different from what Borel actually built: the reeds are not intended for be mono-frame but are mounted on plates. A mechanism is provided at the bottom of the instrument to operate the two side flaps with a kind of button".

The most important developments that the accordina has undergone occurred in the late 1950s. Jarry recounts that, starting from 1959, appeared what Beuscher has called the "1959 new model". Changes are seen especially in the mouthpiece of the instrument. It is no longer a triangular metal piece welded to the wind trunk and "split" but a somewhat longer mouthpiece in which a plastic part is snapped.



The musics also have changed, probably in the same period: the brass reeds of the first models have by then been replaced by others in stainless steel. The accordina has also undergone other builds, like the "Gold" and "Silver" models made by Paolo Soprani during, probably, the second half of the 1960s. The instrument has long remained impossible to find, but now it has been re-manufactured by Laurent Jarry since 1995 and by Marcel Dreux since 2000.

(Blaise Goldenstein)



1 – GETTING STARTED

Cousin of the harmonica and equipped with the keyboard of a chromatic accordion with three rows of buttons, the accordina is an instrument in its own right; its mere existence gives it the status of a unique and playful instrument. The choice to associate the playing style with the accordion or rather with the harmonica should be done from the first notes played.

Indeed, the purely technical approach will be different if one opts for one or the other because the playing position will depend on the mouthpiece localization, on the top or on the side.

The position of the accordinist's keyboard is not without reminding that of the accordion with a more vertical space vision. This approach is more reassuring at first because the position of the hand is more natural for the accordionist musician.

Mouthpiece on the top
(photo)

The mouthpiece proximity with the keyboard and a more horizontal vision is akin to a "button harmonica". This approach is further away from the accordion and will therefore allow to escape from technical automatisms by opening up on a new technique and a "turned" hand position (for the hand supporting and surrounding the accordina).

Mouthpiece on the side
(Photo)

FINDING YOUR NATURAL POSITION

The body position in relation to the instrument is essential in order to thrive in the playing and the musicality. Everyone having their own morphology, it is impossible to define a common position for all musicians.

As a consequence, you must try to acquire a posture adapted to a relaxed playing, free of all muscular or physical tensions, allowing a release of the air column that will give the necessary exhalation to produce an accurate and pretty sound.

Accordina is not an instrument as light as it seems, so the golden rule to respect is to never feel pain or discomfort while playing! If you feel uncomfortable playing, try changing your posture.

Here are some examples of playing positions varying by the supporting angle, the position of the hands, as well as the inclination of the keyboard, because these are the three criteria that will characterize your natural playing position:

« **HARMONICA** » approach
with medium inclination
(Photo)

FINDING YOUR NATURAL POSITION

Right hand position
« **TURNED HAND** »
(Photo)

« **CARRYING** » position,
the left hand as support
(Photo)

FINDING YOUR NATURAL POSITION

« **HARMONICA** » approach
with steep inclination
(Photo)

« **ACCORDION** » approach
with medium inclination
(Photo)

WHICH POSTURE TO ADOPT?

After trying different playing positions, of hands, of holding the accordina, it's up to each player to decide on their vision. However, the more a position is played, the more it will be difficult to change. It is therefore important to quickly correct possible wanderings by measured and judicious choices.

I myself chose to see the accordina as a "**button harmonica**" and to adopt a keyboard touch distant from that of the accordion, by turning the right hand over the accordina, in order to approximate the pressure of the buttons with the breath.

Photo

BREATH MANAGEMENT

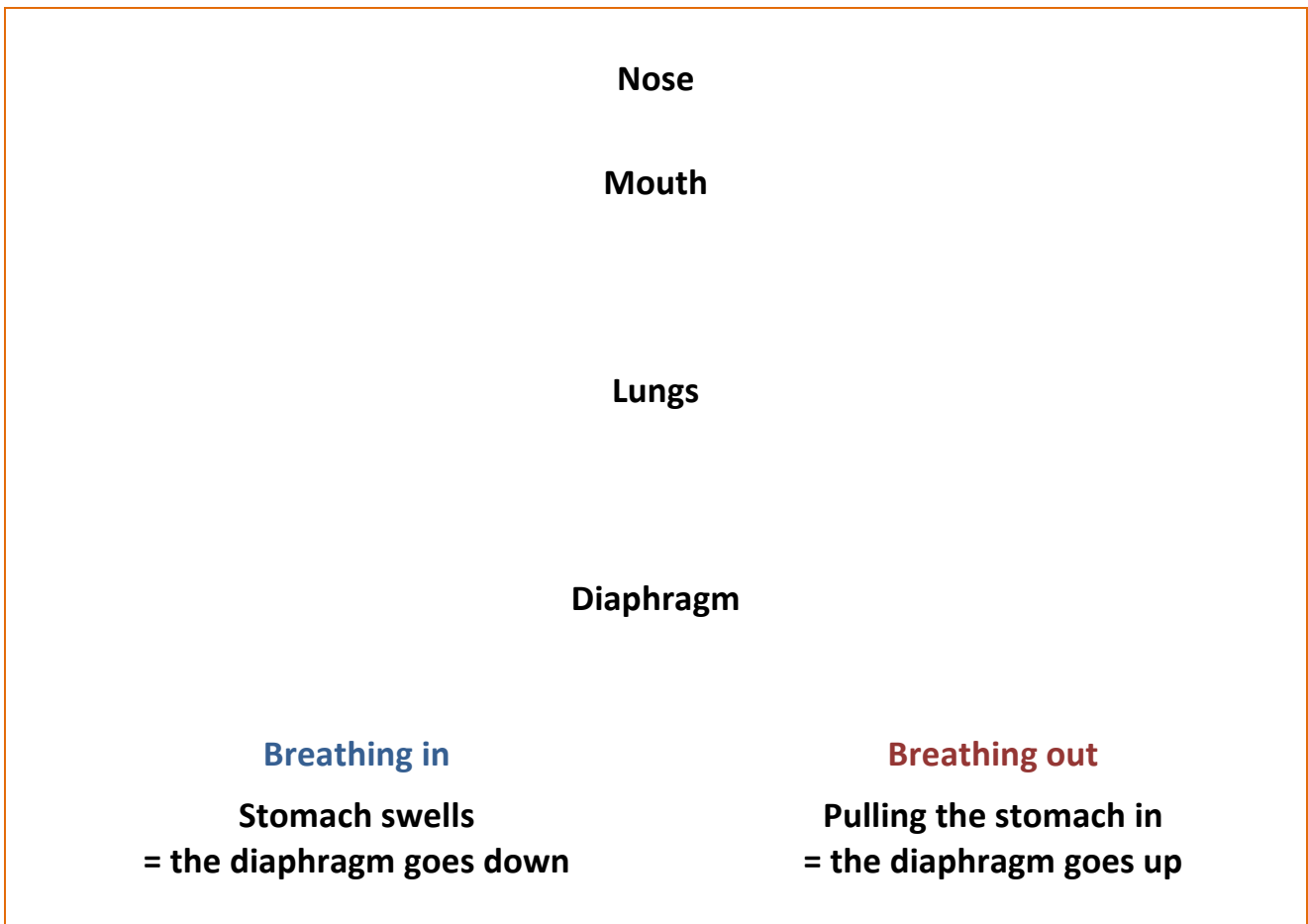
LEARNING TO BREATHE

If breathing is a natural action in everyday life, it is much less obvious when we play a wind (breath-driven) instrument.

Natural breathing uses only part of our capacities. They increase during sport practice, for example, but when it comes to blowing into a mouthpiece, the goal is different. This goal is above all to produce a sound.

In order to produce a note and that the sound emitted is accurate, the player must learn the **technique of the air column**. Practiced by singers and all wind instrumentalists, it consists of breathing by creating a pressure (the air hardens) which will allow the attack of a note when the finger will press the key.

Breathing in we will inflate our lungs down, which will allow us to use the abdominal muscles and thus to give the desired pressure. That is, we breathe through the belly.



BREATH MANAGEMENT

THINGS YOU MUST NOT DO

Do not blow continuously and end up out of breath. Our breathing is not a way to make sound, it is a means of expression intimately linked to musicality.

Indeed, each note, each musical phrase must be apprehended with breathing "points" in order to obtain the desired articulations and effects: tied, detached, staccato, vibrato, bending (stretched)...

For example, the player can exert a pressure of the tongue against the palate in order to detach each note, and even detach them excessively in order to obtain a "slapping" effect.

PHYSICAL PRINCIPLES

Breathing in:

Everything depends on the diaphragm, which turns out to be a muscle intimately linked to the lungs. Its role is to stretch the lungs down, so that they can, in the manner of magnets, attract the air. The diaphragm will therefore contract the ribs down and out. If you breath in without inflating your chest, by trying to inflate your stomach, you should feel your floating ribs expand.

Breathing out:

Breathing out will naturally contract the diaphragm and pull the air out of the lungs. It's at that precise moment that the player will be able to create the pressure. The muscular issue is therefore very important because it is through it that the sound can be mastered.

DEVELOPING AND IMPROVING YOUR BREATHING

Controlling your breathing is essential when you play a wind instrument because simply ignoring it will produce adverse effects in the quality of play: approximate sound, jerky phrasing and features...

The breathing that must therefore be adopted is the "abdominal breathing", more commonly known as "belly breathing". To become conscious of this, you can easily put your hand on your stomach and get used to breathing in by inflating it while breathing out in a continuous and relaxed manner. Practically, this will result in trying to produce the longest possible accordina sound and stopping it only when you start to feel intensity decrease.

Here are some exercises that you can do to work on your breathing:

- Working the attack, that is to say, giving enough pressure to avoid sudden and/or imprecise sound starts.
- Exploring all forms of dynamics, pp to fff.
- Sustaining a note and a sound as long as possible with the same intensity.

TECHNICAL ASPECTS AND FINGERINGS

As the keyboard has only three rows, one can wonder about the importance of a dogmatic fingering that would suit everyone.

Everyone being different when it comes to the technical approach, it is advisable to leave open the way to all possibilities if these serve the musicality and result in a precise sound.

To tell the truth, since many accordinists are also accordionists, many technical habits will transpose naturally with the exception of a few differences, namely:

- **the position of the hand**
- **the absence of the 4th and 5th rows** (Photo)
- **the feeling of expression through breathing**

The only advice to give is to use all 5 fingers of the hand, in order to achieve a homogeneous and not "broken" position, leaving the wrist free and relaxed to better manage the touch.

On the other hand, knowing the keyboard and its organization is a prerequisite for technical clarity.

Keyboards C-Griff and B-Griff, the most widespread:

Italian - C first row



(Photo)

Russian - C third row



(Photo)

2 – PUTTING INTO PRACTICE

In order for you to discover and develop your playing at the accordina, I propose some opening exercises that will allow you to acquire in a very musical way some frequently used phrasings in various musical styles.

The purpose of these short phrases is to encourage the acquisition of so-called "imprint" reflexes, that is to say to master in a natural and automatic way intervals, scales, arpeggios, sequences, motifs and chords that you will find frequently in many styles.

The working method is based on listening to your own playing which must be technically fluid, hence the need to give full attention to the use of your five fingers, but also on the spatial visualization of the accordina keyboard: as for the piano, it is the musician's hand which is positioned above the keyboard.

The field of possibilities being very vast when it comes to exploring interpretation, these phrasings and motifs will be the privileged terrain when exploring the different articulations related to the blowing technique: tied, detached, breaths.

Finally at the end of this work, your ear will be familiar with the way you make the accordina sound. If that does not yet sound satisfying, you can continue to develop your approach by doing these short exercises again.

YOUR GOALS

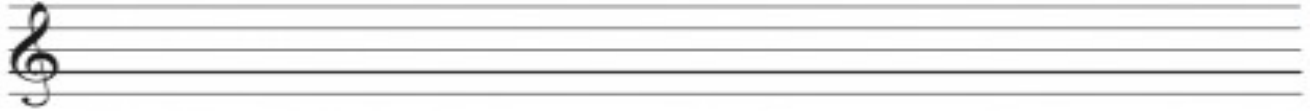
WORKING YOUR BLOWING TECHNIQUE	WORKING YOUR TECHNIQUE ON THE KEYBOARD	MUSICALITY AND LISTENING
(Photo)	(Photo)	(Photo)

AROUND THE MAJOR SCALE AND MORE

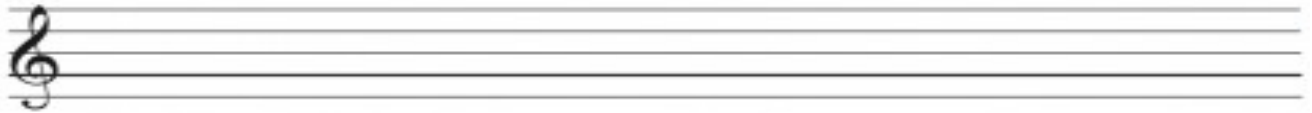
(Audio samples on the website: www.accordinas.com)

*For teaching purposes, the motifs are in C; feel free to develop them in all keys so as to enrich your palette. **The first three exercises are to be started with the thumb.***

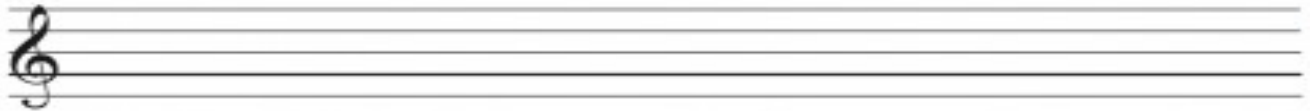
Motif to be played tied, breathing once.



Motif to be played detached, breathing before the last B:

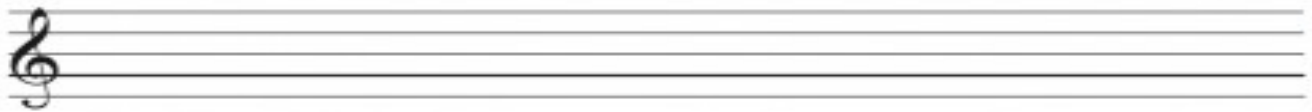
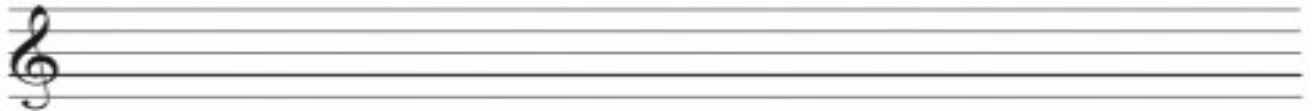


Motif to be played detached while breathing out with each note:

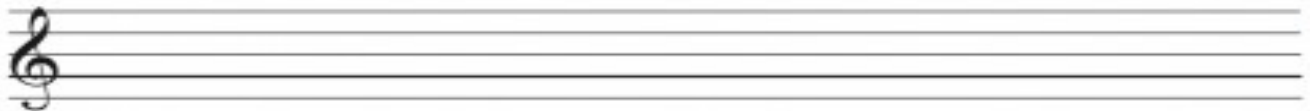


From now on, choose your fingering!

Faster motifs to be played with different articulations:



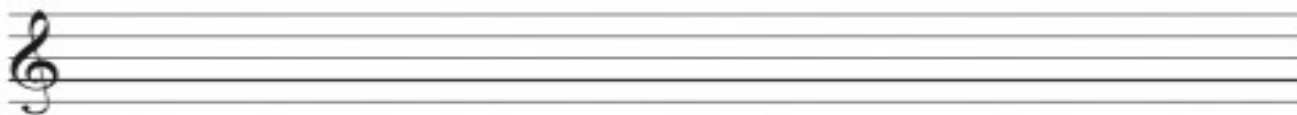
Short melody to be played varying the articulations, breaths and tempo:



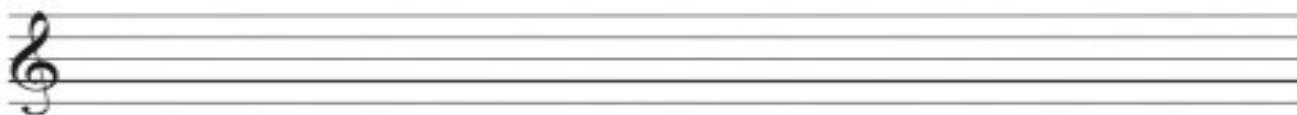
AROUND THE MINOR SCALE AND MORE

(Audio samples on the website: www.accordinas.com)

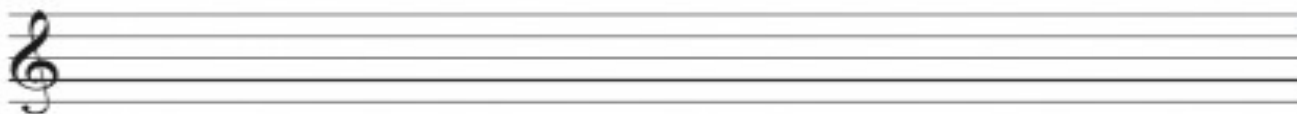
*For teaching purposes, the motifs are in C; feel free to develop them in all keys so as to enrich your palette. **The first three exercises are to be started with the thumb.***



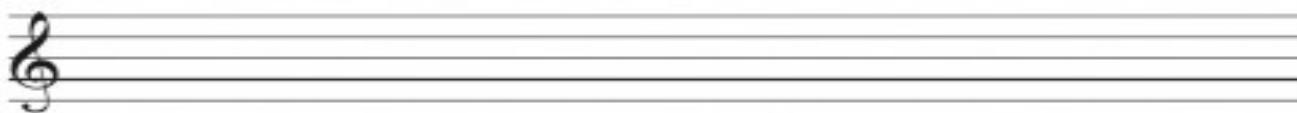
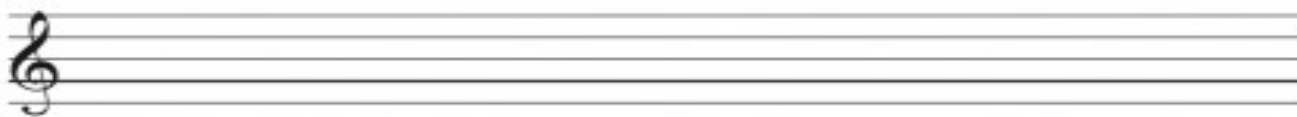
Motif to be played detached, breathing before the last G:



Motif to be played detached while breathing out with each note:



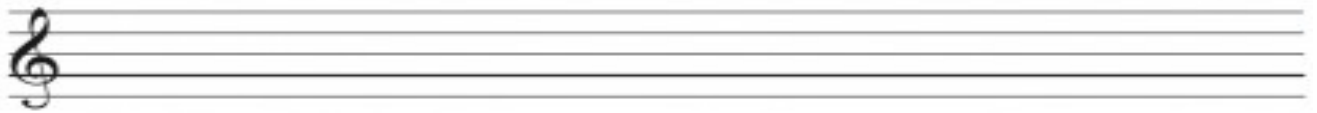
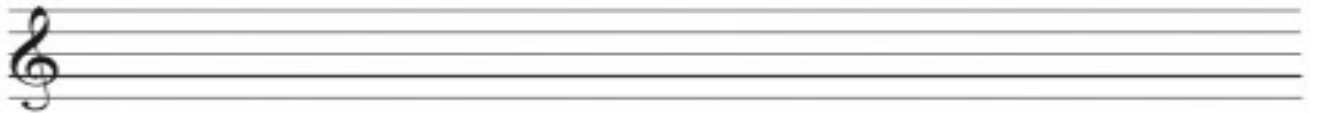
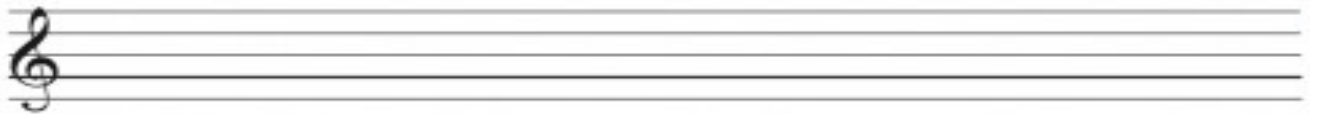
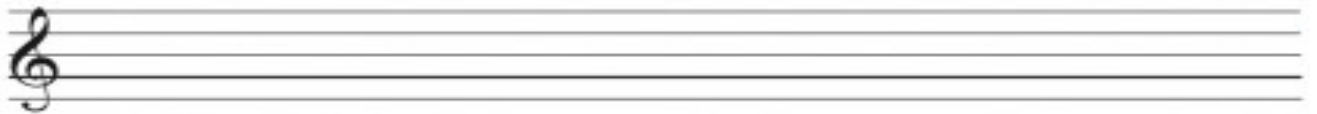
Short melody to be played varying the articulations, breaths and tempo:



AROUND THE MINOR SCALE AND MORE

(Audio samples on the website: www.accordinas.com)

Motifs to be played with multiple articulations and tempo

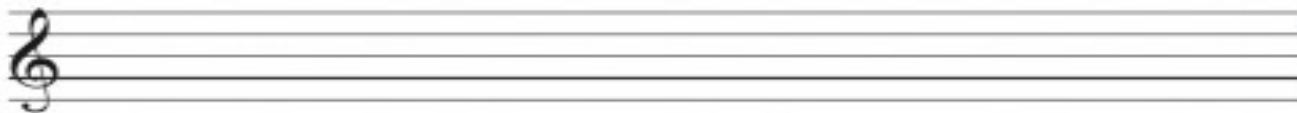
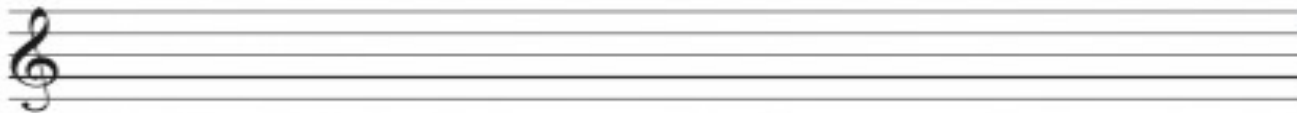


AROUND THE BLUES SCALE AND MORE

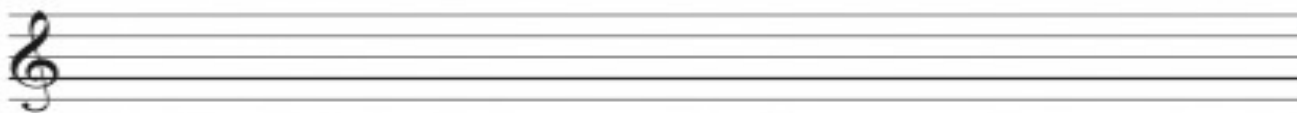
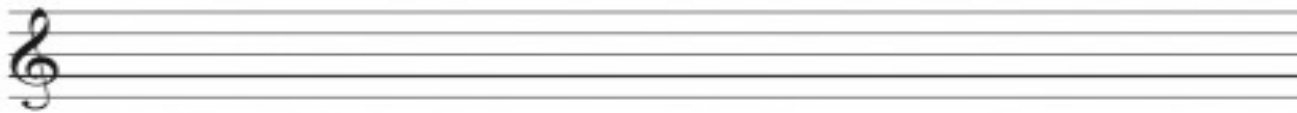
(Audio samples on the website: www.accordinas.com)

Play each motif trying to get closer to the harmonica, varying articulations and breaths

"Swing" phrases to be played ternary rhythm



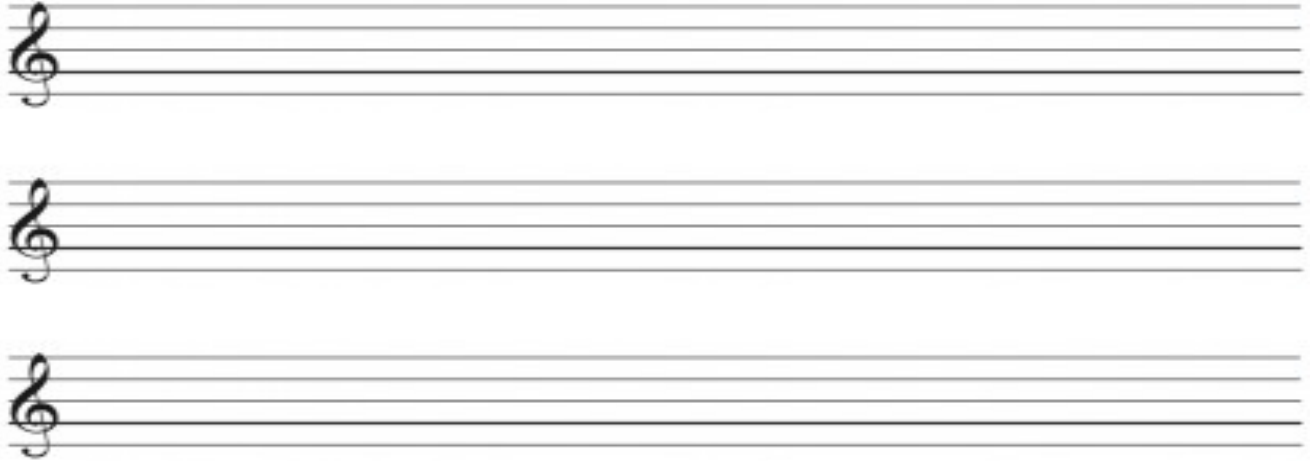
"Swing" phrasing to be played ternary in chords, harmonica style



AROUND THE BLUES SCALE AND MORE

(Audio samples on the website: www.accordinas.com)

Blues theme to be played ternary rhythm in different tempos

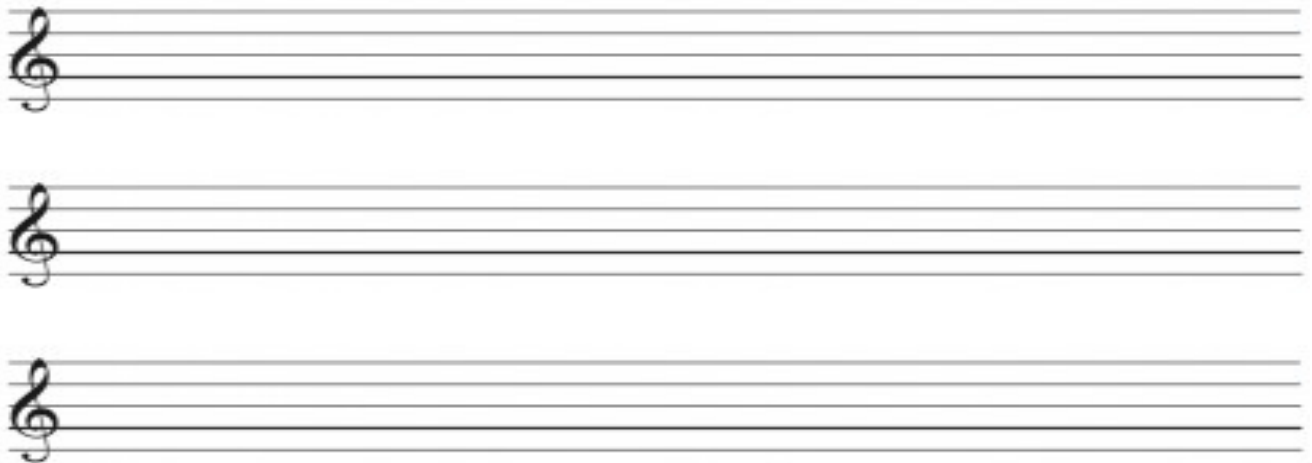


AROUND BRAZILIAN MUSIC

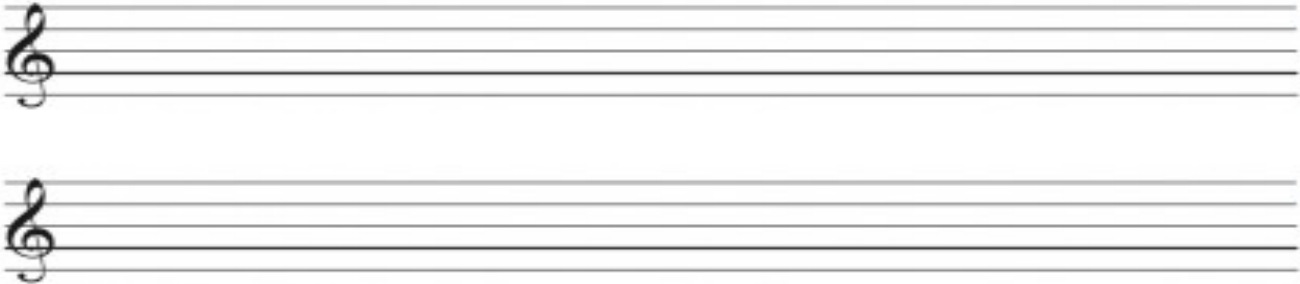
(Audio samples on the website: www.accordinas.com)

In addition to the typical phrasing, play the following motifs working your breath control in order to give strong dynamics and relief.

BAHIA



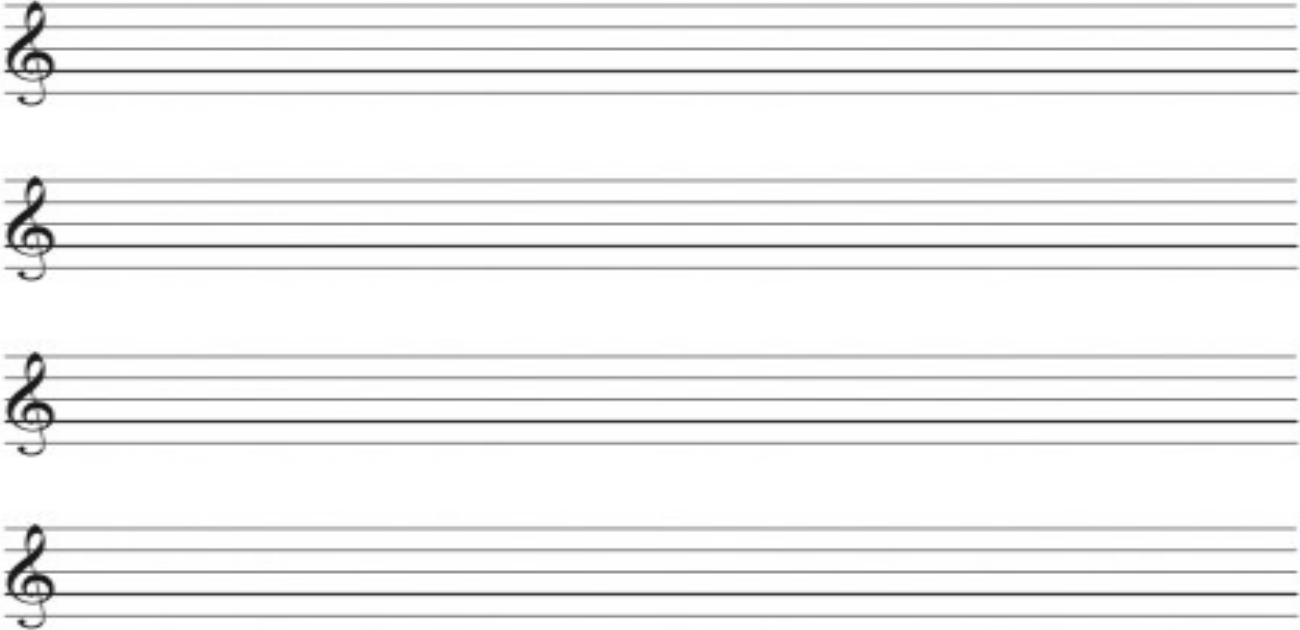
RIO



RECIFE



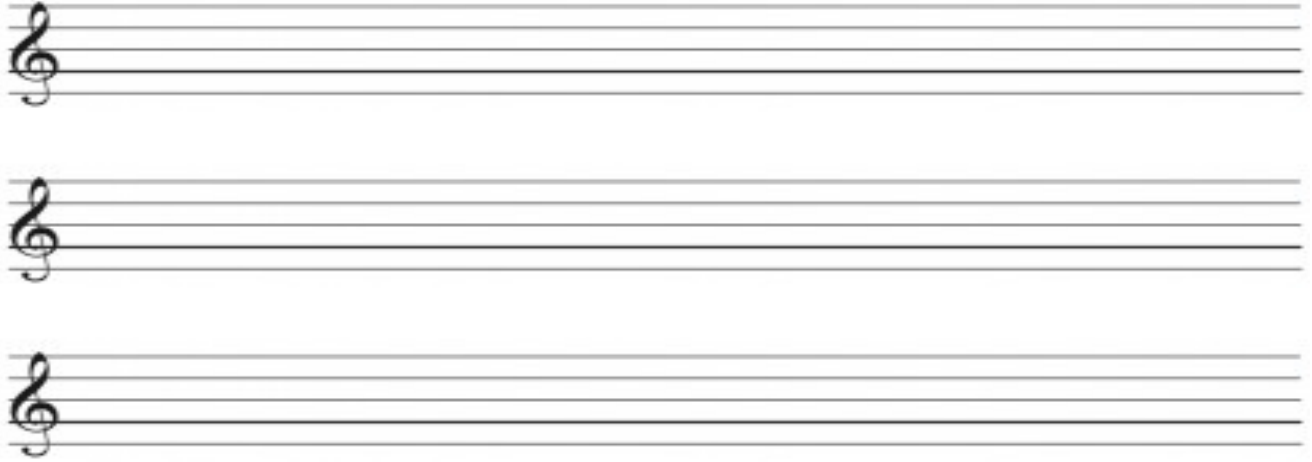
CARNIVAL



AROUND SOUL AND FUNK RIFFS

(Audio samples on the website: www.accordinas.com)

To be played very detached and dynamic



Initiation to the "blown" revision: reproduce the sixteenth notes with the breath and not with the keyboard



WORKING ON EFFECTS

(Audio samples on the website: www.accordinas.com)

BENDING

This is the most sought-after and most used effect when referring to harmonicists' playing, such as Toots Thielemans. The "bend", which accordionists call distortion, is obtained putting a lot of air pressure in contact with the reed, while pressing the button as gently as possible. The effect therefore produces a vibration that does not allow the reed to play its note perfectly tuned. With a little mastery you can even manage to "attack" the note practically a 1/2 tone lower. Note that with this effect, it is impossible to "climb" the note, physically you can only attack "from below".

A variant of this effect is also the principle of going back and forth between the tuned note (On Pitch) and its "Detuned" version, which produces a kind of "wah-wah" sound recalling the famous guitar effect pedal.

PRACTICING

By working on this little phrase, we can apply the above-mentioned process.

Breathe out producing a constant pressure, using the air column, then press the key very delicately, while maintaining control of the touch:



When the technique of the bend is more or less acquired, we can now work the principle of going back and forth on our arrival note, making it varying from B to Bb



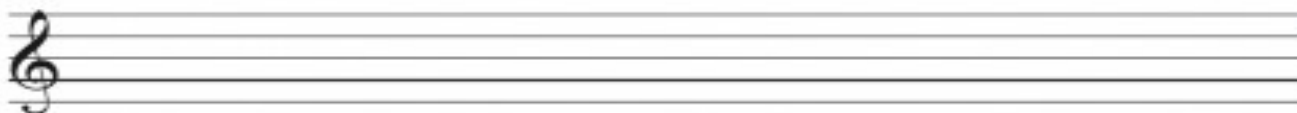
COMPING or PLAYING CHORDS

Most wind instruments such as the clarinet, the saxophone or the flute are monophonic instruments. But one of the particularities of the accordina is that it is quite possible to play chords. Of course, the more notes you play at the same time, the greater your need for air and therefore for breath control!

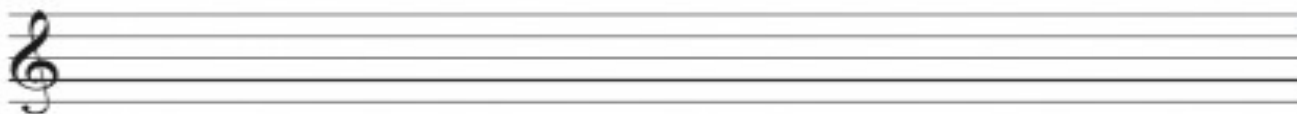
This being said, it becomes very interesting to develop a different breath technique.

In order to repeat rhythmic patterns such as a guitarist would do, simply place the tongue against the palate for produce a "percussive" sound created by an expiration at each note figure.

Let's take for example these two chords



Then let's work on this motif using only our breath to give rhythm to the chords

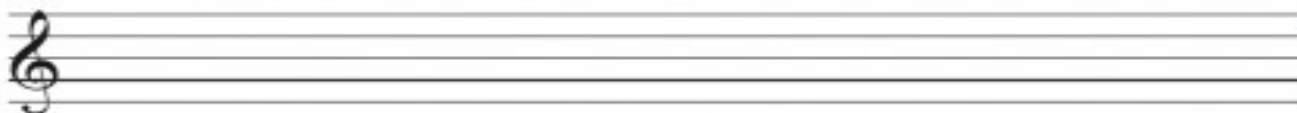


Note: On the keyboard, the hand does not move, it only plays whole notes!

Let's work more simply with a single note, in order to acquire the basic technique



Then let's go back to chords



REPETITION USING BREATH AND NOT FINGERING

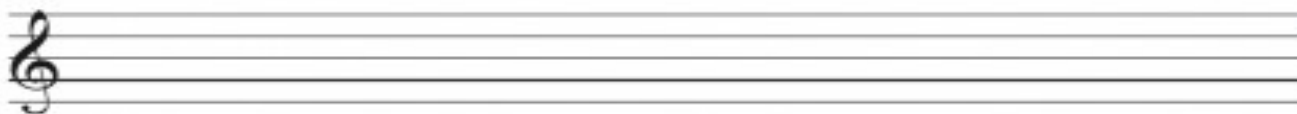
As you have understood before, it is not necessary to press a button in order to inflect a rhythmic figure.

Here is an example of how to work for acquiring this effect

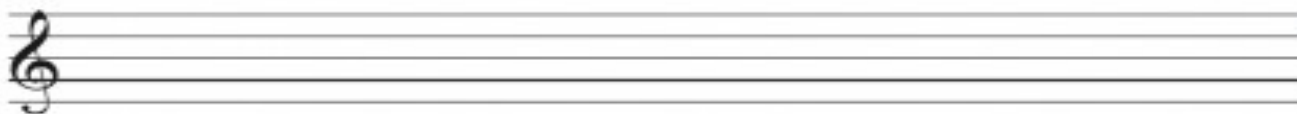
The first sentence corresponds to what the musician must play "mechanically": the fingers play this precise rhythm:



The previous sentence is immutable, now it will only be the breath and the air column that will allow us to change the quarter notes into eighth notes



Then, eighth notes in sixteenth notes



And by extension more complex figures

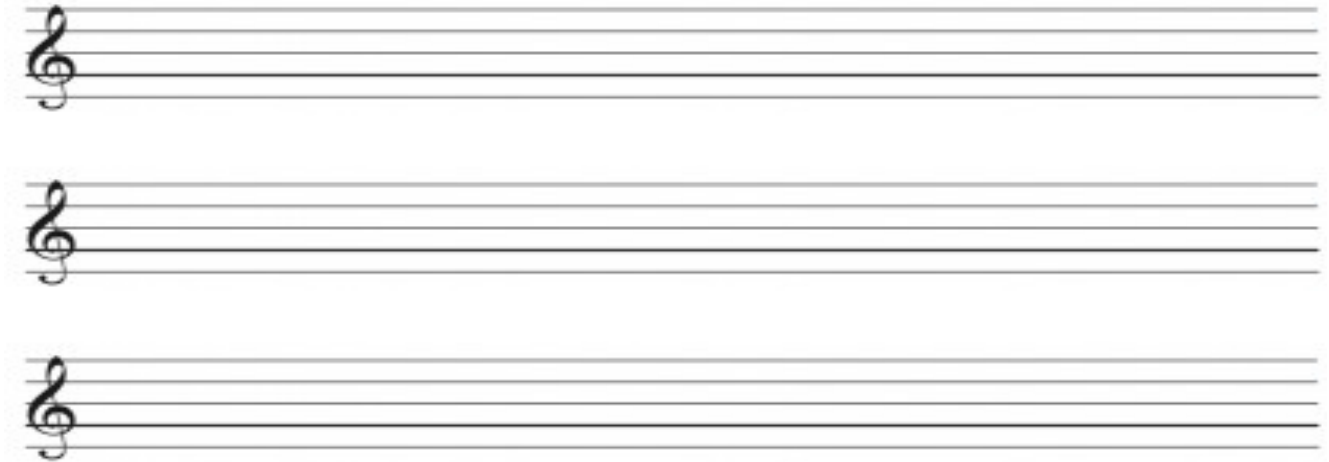


SLAPPING

This effect is perhaps the most amazing of all. It is enough to blow hard enough, that is to say with a strong pressure, while lightly touching the keys. The obtained effect is quite unique because it produces a very percussive sound that is comparable to the slap from a bass guitar or "funk strums" from a guitar.

In order to achieve this, it is necessary to have practiced the bending effects beforehand.

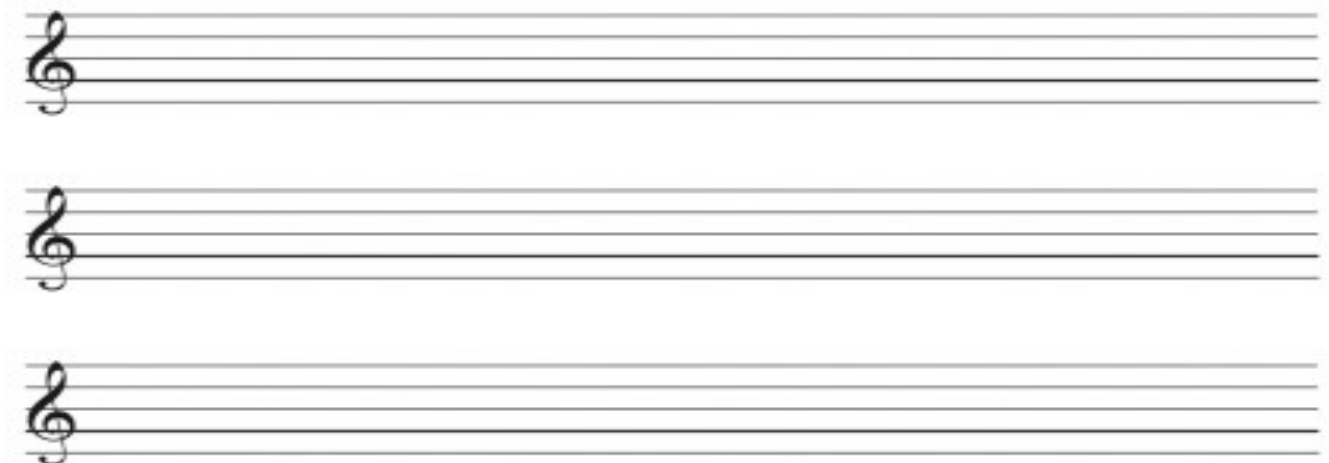
Here is a motif that will easily lend itself to "slap" playing



3-3-2 AND GHOST NOTES

This recurring rhythmic figure, especially in modern tango, allows introducing the practice of "ghost notes". A kind of "comping", this rhythmic figure has the peculiarity of leaving a rhythmic "vacuum" on the last beat of the bar. We will therefore take the opportunity to slip in a rhythmic "restart", based on the "slapping" principle.

In this motif, it will be enough to give character to the sixteenth notes by a "slapped" version. Thereafter it will be possible to develop this space and insert various figures...



AFTER PRACTICING

After practicing these few motifs and phrasings it is now possible to approach their use in what is called a "context". Of course, I suggest you keep an eye on these short exercises and transpose them according to the keys in which you will play.

While having fun playing real themes, I also encourage you to constantly apply the above-discussed notions, especially the breath technique and the "blown" repetitions, together with the technical fluidity.

3 – PLAYING IN CONTEXT

The range of expression being quite large with the accordina, the styles that can be approached are rather numerous: jazz, world music, pop, brazilian, funk, etc.

To become familiar with these different but complementary styles, I propose that you acquire the experience and necessary skills by playing 10 titles with their accompaniment.

Connect to the website: <https://www.accordinas.net/> and listen to the played versions, as examples, and then interpret them yourself.

To access the audio data, please consult the explanatory sheet at the end of this book.

LIST OF TITLES WITH PLAYBACKS TO LISTEN TO

01 Marcel Version Accordina_CD.wav
 01 Marcel Version Playback_CD.wav
 02 CoolTimes 2018 Version
 Accordina_CD.wav
 02 CoolTimes 2018 Version Playback_CD.wav
 03 Blues for MJ Version Accordina_CD.wav
 03 Blues for MJ Version Playback_CD.wav
 04 Couleurs Do Brasil Version
 Accordina_CD.wav
 04 Couleurs Do Brasil Version
 Playback_CD.wav
 05 Studio A Version Accordina_CD.wav
 05 Studio A Version Playback_CD.wav

06 For Steli Version Accordina_CD.wav
 06 For Steli Version Playback_CD.wav
 07 Easy Little Bossa Version
 Accordina_CD.wav
 07 Easy Little Bossa Version Playback_CD.wav
 08 Indian Summer Town Version
 Accordina_CD.wav
 08 Indian Summer Town Version
 Playback_CD.wav
 09 Bringing Peace Version Accordina_CD.wav
 09 Bringing Peace Version Playback_CD.wav
 10 SVP Version Accordina_CD.wav
 10 SVP Version Playback_CD.wav



1. MARCEL - Ludovic Beier

(To Marcel Dreux)

Genre: Jazz Ballad

Difficulty: 2/5

Line of work: Placement of sound, development of vibrato techniques, bending and repetitions, implementation of the phrasing evoked in the section "Around the Major Scale".

Slow and Soft

The image shows eight blank musical staves, each with a treble clef on the left side. The staves are arranged vertically and are completely empty, intended for the student to write their musical notation for the piece 'MARCEL'.

2. COOL TIMES - Ludovic Beier

Genre: Ternary "Funky" Groove

Difficulty: 2/5

Line of work: Precision and fluidity of touch, application of "funk & soul" motifs, exploration of "short" (detached) articulations



3. BLUES FOR MJ - Ludovic Beier

Genre: Binary and groovy slow

Difficulty: 3/5

Line of work: Placement of the breath and sound, technical approach in A Major, Bending







4. COLOURS DO BRASIL - Ludovic Beier & Estelle Sauvain

Genre: Brazilian rhythm, Samba.

Difficulty: 4/5

Line of work: Implementation of the Brazilian phrasing with the fluidity of touch, breathing, control of air column and repetitions.



5. STUDIO A - Ludovic Beier

Genre: Ternary Groove Jazz

Difficulty: 2/5

Line of work: Exploration of breathing spaces and of the various possibilities for long notes with vibrato technique.



6. FOR STELI - Ludovic Beier

Genre: Binary Funky « Californian ».

Difficulty: 4/5

Line of work: Opening with a rather modern style, rhythmic and harmonic placement in A Major with various modulations, use of "chorus" and "detune" effects on the accordina.





7. EASY LITTLE BOSSA - Ludovic Beier

Genre: Bossa Nova

Difficulty: 3/5

Line of work: Rhythmic approach of the Brazilian style taking as reference Toots Thielemans' harmonica, bending.





8. INDIAN SUMMER TOWN - Ludovic Beier

Genre: Soul Ballad

Difficulty: 3/5

Line of work: Implementation of sound placement and bending, vibrato and repetitions.



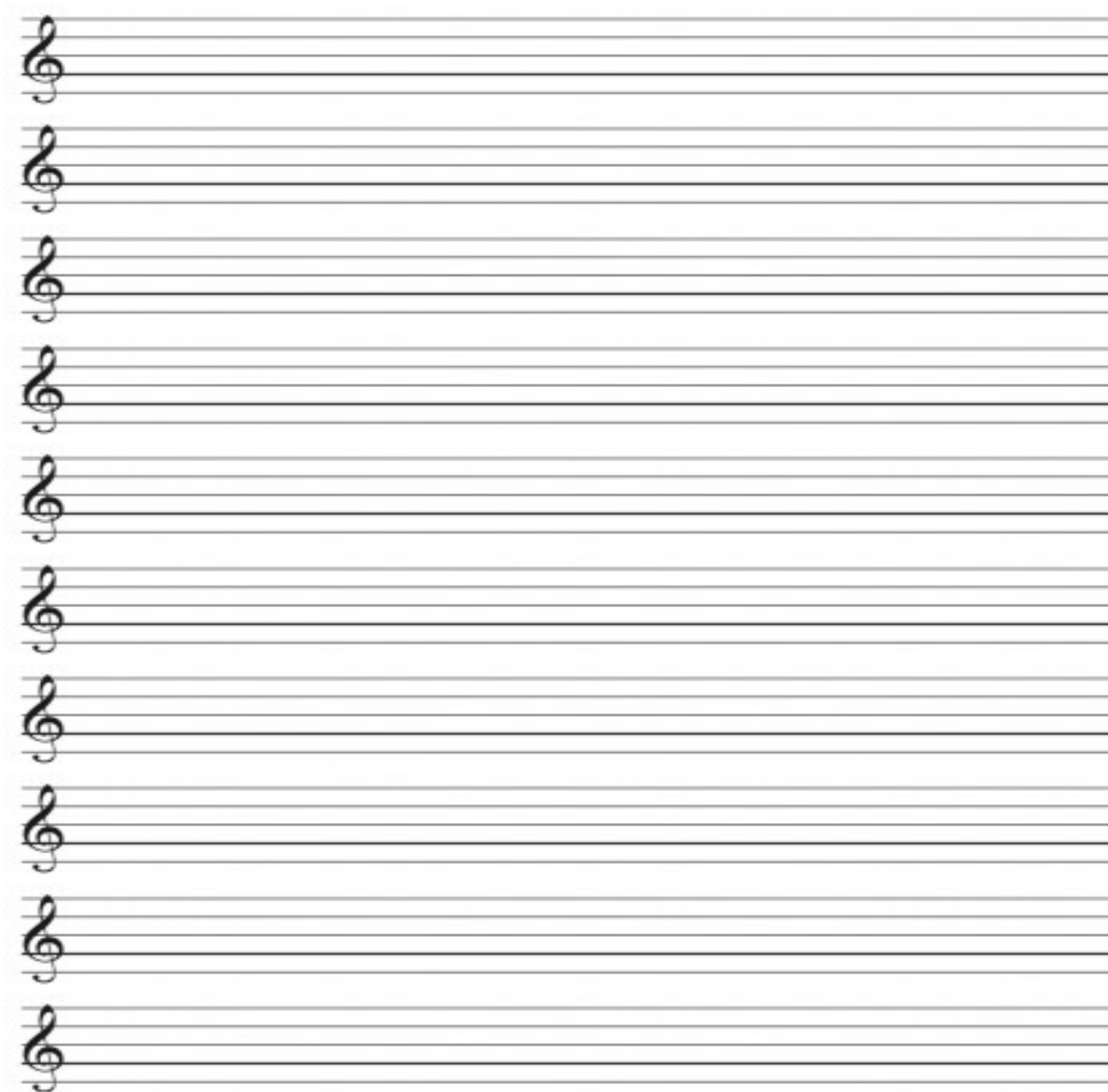


9. BRINGING PEACE - Ludovic Beier

Genre: Melody

Difficulty: 2/5

Line of work: The breath for a very soft and melodic approach, precision of sustained notes and vibrato.





10. S-V-P, SAN FRANCISCO – VIENNA - PARIS - Ludovic Beier

Genre: Cuban Rumba

Difficulty: 2/5

Line of work: Revision of all notions addressed through this light Latin theme.



The next two themes, "Around Toots" and "Venice Beach" do not have a playback version so this allows you to play them solo.

This exercise is not one of the easiest, but it will allow you to take stock of your progress since the very beginning of this method. Indeed, playing alone will give you the opportunity to identify your positive but also negative points, especially with regard to the rigor of breath and sound techniques.

11. AROUND TOOTS - Ludovic Beier



12. VENICE BEACH - Ludovic Beier

The image displays ten blank musical staves, each consisting of five horizontal lines. On the left side of each staff, there is a decorative treble clef symbol. The staves are arranged vertically and are currently empty, intended for the user to write the musical notation for the piece 'Venice Beach' by Ludovic Beier.

ABOUT THE AUTHOR

Photo of Ludovic Beier

Born in 1978, Ludovic Beier already has an impressive career of jazz artist. Recognized worldwide for his scenic experiences and prestigious encounters, he is today the leader of two groups where he proposes an accessible, cross-cultural, both playful and intimate jazz.

Enriched by his collaborations on the American continent, in particular with James Carter, Anat Cohen and his beautiful encounters with Toots Thielemans, Herbie Hancock or Ivan Lins and Melody Gardot, he gives us a music loaded with sincerity, truth and mastery.

In 2017, he was the first accordinist artist to pay tribute to Toots Thielemans with the "Toots En Scène" project, on the stage of the Touraine Jazz Festival.

Selective discography around the accordina :

2006 - **PORTRAIT OF ACCORDINA** (Marianne Mélodie)

2012 - **TWIN BROTHERS** (City Record / Marcel Dreux - Socadisc)

2015 - **BLACK FRIDAY**

(Photos of CDs' covers)

www.ludovicbeier.com

FROM THE SAME AUTHORS

METHOD FOR 6 TO 9 YRS-OLD CHILDREN

(Photo of book's cover)

Pedagogy : Estelle Sauvain / Ludovic Beier

Layout & illustrations : Mito Mann

Through very progressive lessons and the complicity of Mito Mann's Green Mice, children approach one by one the fundamental notions of the accordion, and discover for their utmost pleasure a series of easy pieces to get acquainted to their favorite instrument.

Parents have not been forgotten and can follow their child's progress with advice and a guide dedicated to them. With this collection, learning music becomes a real moment of pleasure and complicity to share between kids and adults.

This method is intended to be clear, playful, very progressive and in perfect agreement with 6 to 9 years old children who want to successfully learn the accordion, while having fun and ... very simply.

Éditions F2M - www.faitesdelamusique.fr

Photo of ACCORDINA
MARCEL DREUX
MODEL: SIGNATURE
LUDOVIC BEIER

The model built for and with Ludovic Beier is a "2000" model with matte black lacquered brass covering.

The keyboard is black and white. It is equipped with axes that allow to make the "Bend" effect.

The keyboard has been slightly hardened through stronger springs. It is tuned at 441 Hz. This accordina comes with a case with reinforced protection.

MARCEL DREUX ACCORDINAS

The accordina "A04" model was created in 2004, as its name suggests. It was the successor of the "2000" series which was a carbon copy of the Borel accordina with a synthetic base and neoprene seals to avoid problems related to condensation.

The A04 accordina has borrowed many of its elder's pieces including stainless steel reeds, axes and buttons. The reeds are pasted on a bed of beeswax. They are perfectly blocked on the whole surface of the chassis avoiding the constraint due to screw tightening. Thus the contact with the base is better, and that's what gives the A04 its so special sonority.

"The base is made of synthetic material, I chose it for its compactness, its regularity of manufacture, and especially because the sound it generates is, of all the materials I tested, the one that I preferred."(Marcel Dreux)

Photo accordina

Photo accordina

Photo accordina

The A04 accordina is available in various styles of grids and mouthpieces. The Italian system keyboard has a 3.5 octaves range, F3 - C7 tuned to 440 Hz. Other types of keyboards are available depending on demand.

Photo accordina signature Richard Galliano

Photo accordina signature Aurélien Noël

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INSTRUCTIONS FOR ACCESS AUDIO AND PLAYBACKS FILES

Examples and audio titles are accessible on the website : www.accordinas.com
For streaming listening to examples and playbacks enter the code : ●●●●●●●●●●

Screenshot from Marcel Dreux accordinas website

- 1) Go to «**Ouvrage**», then «**extraits audio**»

Screenshot from Marcel Dreux accordinas website

- 2) Listening to audio examples
- 3) Access to playbacks
- 4) Titles' selection

Screenshot from Marcel Dreux accordinas website