

Accordion-concertina Repair Technicians' School

offers

Certification Diploma

as

Accordion-Family-Instruments Repair Technician

held at

Harrington ARTS Center

in conjunction with

A World of Accordions Museum

1401 Belknap Street, Superior, WI 54880

(715) 395-ARTS (2787)

www.accordionworld.org

Program Description

This course of studies presents and occupational certification relatively new to the United States, and is the only known school of its kind in the world. The curriculum, established in 1991 as a continuous nine-month series, is now offered in individually self-contained one-month seminars that may be taken in any order. Each seminar involves actual repairs and studies on functional instruments from many countries or origin, manufacturing styles and eras of technology, of wide-ranging complexities and values. Repeated hands-on experience and an individualized approach to learning promote maximum skills-development. The course seeks to provide students with knowledge-based resources for successful careers, and as well, with informative materials that will be needed in future years.

The course encompasses a “total proficiency” standard for independent work which includes familiarity with many disciplines: acoustics, ethics, aesthetics, construction, reconstruction, business administration,

metals/plastics/woods, machinery and power tools, hand tools, music and performance, to name only a few. All individual seminars interact to provide a true and in-depth appreciation of the family of instruments. Subjects discussed in theory are put to practical application in progressive layers of increasing depth and difficulty.

In general, teaching methodology is by concept and then specifically applied. Repair procedures evolve from simple to complex in logical sequences. Therefore, no prior knowledge or experience is required from the prospective student.

Instruments studied come from ARTS inventory of hundreds from all the family types. Studies also take advantage of the 1,000 instruments of "A World of Accordions Museum." Many are rare, hybrid, or unique, providing students with familiarity of recognition for future customers' less-common presentations. Focus, however, remains on instruments in common usage.

Instruments also come from the general public, sent to the school for repair from diverse sources. Students gain experience in live shop operation first by observing the instructors interact with customers, and later, by dealing directly with customers under supervision of instructors and peers. At appropriate times, students may include work on their own instruments, if they wish.

The course and its individual seminars require of the student mental disciplines involving academic learning, recall, auditory perception, physical skills, emotional stability, and concentration stamina. The status of certified technician can be achieved by most people of conventional abilities. The field is most attractive to those who are creative, enjoy problem-solving, are self-motivated, can work successfully alone and with others. Rewards of the profession offer excitement and challenge with skills developing for a lifetime.

BUSINESS OPPORTUNITIES OF THE PROFESSION

Job positions are available in industry, in music businesses, with instrument makers, in sub-specialty manufacture, and in other arenas calling for qualified professional technicians specializing in accordion family instruments. Perhaps the most lucrative opportunities exist in self-employment: most technicians choose when and how much they work, set their own fee schedules, and can choose the area of the country in which to set up shop. The work lends itself to part-time or to full-time status. Age and gender of the technician have little impact on likelihood of success.

The school will provide students with available job opportunities. There are always more technicians sought-after than can fill the jobs. Most graduates have chosen to build their own businesses. In any case, the instructors act as guides and mentors in planning careers.

THOSE WHO ATTEND THIS COURSE

Almost every player understands the importance of proper repair services, often not available locally and time-delayed by the need for shipping to few national centers. It behooves serious musicians to know their instruments and to be able to make their own repairs and improvements as needed. Even basic maintenance is a priority that brings performers to at least some seminars.

Those who should consider attending are amateur or untrained repair people wanting to upgrade their skills, retired people wanting additional productivity, under-employed musicians, people changing professions or wanting to add to their portfolios of qualifications, and of course, those who desire professional distinction in this uncommon field. All are attracted to the occupation in part because of its lucrative, in-demand status, and primarily because of its creative aspects in an industry nationally on the rise. Prior experience with music is an advantage, but certainly not a requirement. Everything necessary is taught in class. Prior experience with accordions/concertinas is an advantage, but all students find themselves on a par in learning to handle unfamiliar members of the accordion family. Classes begin at the beginning for everyone.

ARTS bestows three kinds of documents on successful candidates. Each person successfully completing a seminar will receive a frame-worthy document. Students who successfully complete the nine-month curriculum will receive technician-status certification through diploma. Technician Specialist status is conferred on those who, after graduating from ARTS, apprentice at ARTS and AWAM for an additional six months.

STUDENT FOR A DAY

Any prospective student may attend a full or partial day to see firsthand what the learning environment entails. There is no charge for this participation. Please contact the school in advance to schedule this visit.

STATEMENT OF MISSION

Accordion-concertina Repair and Technicians' School is dedicated to providing high-quality post-secondary instruction in an environment that facilitates individual occupational and personal development. The goal of the school is that its graduates are informed and capable in the specifics of accordion-family-instruments repair, its manual skills, its human relations skills, its business opportunities, in order to foster and promote productive members of society.

Adjunct concerns of Accordion-concertina Repair and Technicians' School are several:

- (1) to promote accordion-family-instruments as valued, functional, beautiful, artistic musical instruments;
- (2) to provide a facility to display or study accordion-family-instruments in a noble setting that preserves cultural and ethnic heritages associated with them;
- (3) to provide a serious setting for research and learning;
- (4) to provide a library repository for printed and manuscript music, historic documents, recordings, books, and artifacts pertaining to the history and evolution of the instruments;
- (5) to accept donations and to make purchases that enhance the resources of the institution.

ADMISSION REQUIREMENTS and STUDENT STATUS

It is the policy of ARTS to admit to Student Status any individual who shows himself/herself to be desirous of the education offered by the school. The seriousness of a prospective student's intentions are evaluated by instructor(s) or Administration through personal observations and conversations, by examinations as may be deemed necessary, by payment of registration and tuition fees, and by other means appropriate to special circumstances.

It is the policy of ARTS that every qualified person be allowed to enroll in the program regardless of religion, race, gender, age, or marital status. Students may be enrolled if they hold a high school diploma or GED; are not a high school graduate but are at least 18 years of age and have been out of school one full year; are not yet 18 years of age but have been declared emancipated. Some persons who do not meet these criteria may be admitted under special conditions.

Advanced Standing* may be permitted at the discretion of the instructor(s), for a student who believes he/she can satisfy sub-set requirements of a seminar. Advanced Standing must be justified by examination, by observed application of specific skills, or by any reasonable or appropriate measures. Special fees for such tests and evaluations will be assessed. Advanced Status may allow an enrolled student to foreshorten the number of seminars completed, or for other variance from normal routine of coursework at the discretion of the instructor (s) and/or Administration.

(* Advanced Standing may be appropriate for a person who has worked in the accordion industry for more than a year, has been recognized for accordion scholarship/research, has established and operated a repair facility that included accordion-family-instruments, has attended previous ARTS studies, or for other considerations.)

Special Standing may be requested by an entering or readmitted enrollee, for focused study in an area of specialization, or for other variance from normal routine in seminar studies. Special Standing is at the discretion of instructor(s) and/or Administration. Special Standing does not affect tuition rates.

(* Special Standing may be appropriate for handicapped/disabled individuals, for a person who intends to work with only one kind of accordion-family-instrument, for a person who intends to specialize in one aspect of accordion-family-instruments work, or for other considerations.)

Audit Students may be admitted if they do not wish to participate in grading or evaluation procedures leading to certification as a repair technician. Audit students will not receive technician-certification diplomas. Any enrolled student may change from Student Status to Audit Status at any time.

Students are expected to attend all sponsored artist-concerts, workshops, and special events at *Harrington ARTS Center*. Enrolled students are charged discounted rates for tickets to these events. Students are also expected to participate at in-house and away-events where ARTS is presented. All students are expected to conduct AWAM tours.

Status as a student of ARTS must be maintained by regular attendance, satisfactory class participation, appropriate and cooperative behavior, grade-average of “B” (80%) or better, and other criteria conventional in institutions of higher learning.

REGISTRATION, ENROLLMENT and TUITION

Enrollment as an incoming Student of ARTS begins with Administration interview, acceptance into the course, completion of registration forms, and full payment of tuition for the first seminar. Returning students apply for readmission, and if accepted, pay full tuition to the next seminar. All Students, regardless of admission status, will pay full tuition for each of nine seminars.

Tuition for all students is \$1,500.00 per seminar. There will be no refunds for any cause, including withdrawal or dismissal.

Students who have successfully completed curriculum requirements of each seminar may apply for Comprehensive Final Examinations, for which a fee of \$200.00 will be assessed. Successful completion of these examinations will result in awarding of Certification as Accordion-Family-Instruments Technician diploma.

BOOKS, TOOLS, SUPPLIES

Students must buy their own books, tools, supplies and materials, clothing-protectors, safety items, or other necessities for each seminar. Eye protectors/safety glasses, air filter nose masks, chemical gloves, and the like, must be purchased and renewed as needed. All personal possessions must be marked to identify the owner.

Costs vary according to the tool choices of the student. Most tools can be acquired sequentially to stagger expenses. A realistic estimate of basic tools and minimal supplies is \$500.00. A list of suggested items will be available at the time of enrollment. ARTS offers many items at discounted prices to students.

Text books will be available on or before the first day of each seminar. Procedure sheets, work records, and photocopied documents are assembled in loose-leaf folders each seminar. Costs will vary per seminar. Methods classes are taught from Palmer-Hughes Accordion Course Books 1-2-3. Many students prefer to have multiple

copies of P-H Book 1 so they may add fingerings, key charts, and specific instructions for various instruments. These books are discounted for students.

Instruments needed for Methods classes will be provided by ARTS for class use and student practice. These are not to be removed from the building for personal use.

HOMEWORK and EXAMINATIONS

As in all courses of study, students are expected to keep tidy notebooks and work areas, review daily work, do homework, contribute to class projects, pursue individual research, and complete all assigned projects. After-school plans must include time for repair projects, construction projects, performance practice, and study. All support papers must be typed/printed and submitted in duplicate.

Student Status will/must be maintained by regular attendance, studious preparations and satisfactory class participation, appropriate and cooperative behavior, grade-average of "B" (80%) or better, and other criteria conventional in institutions of higher learning. Grades below "C" (70%) are unsatisfactory, requiring repetition of work.

Seminar examinations will be by specific and general repair exercises, assessments demonstrating experience and perspective, verbal and written tests, peer evaluations, and other proofs of performance skills. Students who have successfully completed curriculum requirements of each seminar may apply for Comprehensive Final Examinations. Diploma "Certification as Accordion-Family-Instruments Technician" will be awarded to the student who has: successfully completed the Comprehensive Final Examinations, cleaned and reorganized the work areas, submitted all projects and constructions, settled all debts and tuitions to ARTS.

INCLEMENT WEATHER

Students are encouraged to call when weather conditions might cause school closure. In general, if public schools are closed due to inclement weather, ARTS will follow suit.

INSURANCE

Professional technicians must carry personal health, injury, and liability insurance coverage. Students are encouraged to obtain similar policies during their studies.

DRESS CODE

All students are expected to dress in accordance with prevailing safety codes and in a manner appropriate to professional technician status. Jewelry and adornments are discouraged. Hair must be contained so as not to interfere with vision or risk entanglement in tools. Clothing should be appropriate to the weather and protected by cover-up.

STUDENT SUSPENSION AND DISMISSAL POLICY

Suspension or dismissal from ARTS will be in writing for infractions of a serious nature, whether deliberate or incidental, against the school itself, against Harrington ARTS Center, against A World of Accordions Museum, against any objects of the facilities, against person or property of any teacher or student or employee or visitor of the school, for dishonorable or unethical actions, for cheating, for failure to perform the curriculum mandates, for absence from classes, for abusive verbal or other behaviors contrary to professional technician status, for thievery, for use of illegal drugs or intoxicants, or for other actions disruptive or demeaning to the learning environment of the school. When offenses are not egregious, two warnings either verbal or written will precede suspension or dismissal. When faculty or Administration determines an egregious offense, dismissal from the

school will be immediate and documented in writing. Actions for suspension or dismissal are final and irrefutable.

This information is for general clarification concerning ARTS.
It is not considered a contract between ARTS and others.
All provisions are subject to variation or changes.

Daytime Class Schedule:	Mon-Tues-Wed-Thurs	9:00-11:00AM 12:00-2:00PM
Workshops Access:		2:00-5:00PM
Tuning Room Access:	By Assignment	
Library Access:	By Assignment	
Optional Private Lessons:	By Scheduled Appointment	(Extra Charge)

Months 1-6 (Daytime) may be coupled with Months 7-9 (Evenings).
Evening Classes when offered: Mon-Tues-Wed-Thurs 7:00-9:00PM
Guest Speakers, Guest Artists, Field Trips are scheduled as possible.

Seminars can be taken in any order, but suggested sequencing is best. We cannot bring students up-to-date for unfamiliar skills, though repetition of basic principles can be expected in each seminar. Each student will be assigned clean-up chores. Special projects for extra credit may be allowed at the discretion of the instructor. In-house repairs may be offered for compensation or future tuition credit.

Seminar Curricula Leading to Certification

MONTH 1

Accordion Family Instruments History

week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, early industry procedures and visual characteristics. Special emphasis is on prevailing instruments from 1829 to 1900. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Basic Cleaning and Analysis: Disassembly/Assembly

week 1

This seminar prepares the student to disassemble, clean, and reassemble instruments. Procedure sheets help to determine the sequences and nature of actions. Students also learn to aurally discriminate likely internal problems, assessments of repairs, and estimates of shop time. Basic cleaning procedures are at the heart of regular instrument maintenance, and represent a large percentage of expected work income. Focus will be on instruments in common usage. Some antiques may be chosen for repeated experience.

Small Accordions

Piano Accordions (12-bass to 48-bass), Button Diatonic Accordions (1-row and 2-row). We use these instruments as introductory to learning procedures for maintenance and cleaning of other accordion types.

Hex Anglo Concertinas

Customers often begin their free-reed instruments experience with these small, popular modern versions, which frequently evidence problems caused by construction short-cuts as well as poor handling.

Larger Accordions

week 2

Piano Accordions (41/120), Button Diatonic Accordions (2 ½-row, 3-row, 4-row). These are popular instruments throughout the nation and are usually found on workshop tables.

Larger diatonics

Chemnitz Concertinas, Bandonions. While not as common in the populace, only a few repair people specialize in work on larger diatonics. Experience with older instruments will be focal.

Chromatic Button Accordions

week 3

Chromatic button accordions are organized differently from piano accordions despite their obvious commonalities. Some repair aspects are very complex and extend beyond this seminar.

English Concertinas

Only modern versions will be approached here.

Chromatic Bandonions

Although similar in appearance to diatonic concertinas and bandonions, the Chromatic Bandonion is unique and increasingly popular.

Keybed Cleaning

week 4

Under-key cleaning is critical to many repair jobs, including restoring key movement, speeding actions, replacing key-stops, pallet and pan work. This work involves pulling axles, though not all axles should be pulled. Many special procedures will be approached.

Axles

Pallet restoration and pan cleaning

Individual key-anchors

MONTH 2

Accordion Family Instruments History

week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, early industry procedures and visual characteristics. Special emphasis is on unusual and hybrid instruments from 1829 to 1900. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Workshop Organization and Safety

week 1

Selection and organization in the workshop are essential elements in the success of its operation. This seminar introduces hand and power tools and to the safe and proper handling of common shop equipment. Specialty tools and devices will be made and decisions about purchases can be made after comparisons in the ARTS workshop.

Power tools

Hand tools

Chemicals

Adhesives

OSHA regulations

Inventory and Suppliers: Stocking the Workshop

Having the right items in useful quantities is a paramount concern for a successful workshop. Suppliers addresses and catalogs will be studied. Supplies distributors tempt repair people with endless purchase options of which only some are appropriate for a beginning workshop. ARTS suggestions and experience help the newcomer choose wisely while deciding on the set-up of worktables and cabinets.

Tools

Parts

Ordering/Selecting/Buying

Making Tools/Devices

week 2-3

Some jigs and helpful devices exclusive to accordion repairs are not available by purchase. Some that can be made inexpensively in this seminar will provide daily benefit to the repairperson. Tuning table designs will be studied. Use of power tools and heavy machinery is needed.

Small devices

Half-bellows

Bass-buttons holder

Treble keys holder

Bellows tape cutter

Reed-block holder

Bellows retainer

Rheostat

Making Reed Wax

Reed wax is one of the most important substances at the technician's disposal. Good reed wax leads to long-lasting customer satisfaction in a high percentage of common repairs. Good reed wax is virtually never available through suppliers, therefore it is necessary for the technician to learn the "secrets" of its mixture.

Cosmetics

week 2-4

All players place high value on cosmetic attractiveness of their instruments. Making a used instrument look new, knowing what to do, as well as what cannot be renewed, will benefit the technician on daily basis.

Exterior Appearance

Buffing

Scratch removal

Polishing

Ornamentation

Paints

Plating/Replating

Rhinestones

Grills and Bass plates

Replacing cloths

Removing dents

Celluloid work

Hardware: Making, Buying, Ordering

Not all items that need replacement can be ordered. Students will learn how to make unique types by hand and leather sewing machine. Some commonly used items can be made quickly and inexpensively from hardware-store stock—if one knows where to look and what to buy.

Bellows straps

Thumb straps

Hand straps

Shoulder straps

Back pads

MONTH 3

Accordion Family Instruments History

week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, industry procedures and visual characteristics. Special emphasis is on prevailing instruments from 1900 to 1930s. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Reeds I

week 1

This introduction to accordion, concertina, chromatic, diatonic, long-plate, helicon, treble and bass reeds, nomenclature, their materials and problems is one of the most important of the seminars. Students are introduced to the fine points of reed construction, tongue alignments, adjustments, metal cleaning, waxing, leather replacement and many other topics indispensable to successful technicians.

Waxing reeds

Removing from blocks and cleaning

Reed-holder

Rewaxing

Sorting/Classifying

Leathers

Reed Problems: preliminary approach

Tongues, Apertures

Rivets

Flashings

Tuning errors
Cracked reeds
Replacing tongues
Soaking vs. Cleaning
Rebluing
Tapping rivets

Tuning 1

week 2

The first step in learning to tune accordions depends on experience with individual reed plates. Pitch discrimination by ear and with the help of tuning devices will be emphasized. Exercises with many reeds lead to “the practiced hand.”

Loose reeds exercises

Using tuners

Electronic tuners

Tuning table (Provino)

Reference keyboards

Tuning on the Table

Tuning Unisons and Octaves by ear

Listening for upper partials

Listening for “beats” of P5 and P4

Tuning on the reed-blocks

Using the instrument as the standard

Tuning 2

week 3

Frequency charts help students understand tuning theory, and then learn to apply it for retuning at A=440 standard.

Laying the Fundamental Octave in Equal Temperament

Concert Tuning (“Dry”)

Practicum

week 4

Most instruments are tuned in Equal Temperament, but imperfectly. Students will work with as many examples as speed and skills allow.

“Touch Tuning”

Finding the most offensive pitches

Deciding on the extent of corrections

MONTH 4

Accordion Family Instruments History

week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, industry procedures and visual characteristics. Special emphasis is on experimental designs from 1900 to 1930s. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Reeds II

week 1

This seminar concerns issues that affect the repair persons’ ability to satisfy more difficult, more subtle discriminations of informer performer-customers.

Tuning 3

Various tremolo tunings are observed and practiced. This segment can be expected to earn the repair technician reputation and substantial recompense—if tuning jobs are well done. This is an extremely important seminar at the heart of much instrument work.

Tremolo Tuning (“Wet”)

Proportional vs. Uniform tremolo

Musettes

Quint reeds

Reeds III

week 2

Reed Issues: the next steps week 3
 Long plates
 Rust/Rebluing
 Tongue alignments
 Apertures, Flashings
 Tangential partials

Shifts week 4
 Standard type machines, treble and bass
 Quint
 Replacing, Making
 Analysis
 Coordinating shifts with reed banks
 Pan analysis

MONTH 5

Accordion Family Instruments History week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, industry procedures and visual characteristics. Special emphasis is on prevailing instruments from 1930s to 1960s. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Machines and Keyboards week 1

Alignments, treble and bass
 Small Diatonics
 English Concertinas
 Piano Accordions

Grill Mutes

Machines, Stradella Bass week 2

Removing, replacing, cleaning
 Marking bass buttons
 Sorting button rods
 Systems analyses

Italian, German, East German types

Pallets organization

Chords

Free-Bass Machines

Quint Converters

Chromatic Converters

Bellows week 3

Metal corners

Leather Diamonds

Bellows Gaskets

Retaping

Patterns

Pallets week 4

Repositioning

**Replacing
Releathering
Air-tight Efficiency
Springs and Tensioners**

MONTH 6

Accordion Family Instruments History

week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, early industry procedures and visual characteristics. Special emphasis is on special instruments from 1930s to 1960s. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Employability Skills

This segment of the curriculum is required in Technical College programs. It is fundamental to the establishing of solid financial and legal aspects of small business. Instruction and information on job-seeking and job-keeping skills, writing application letters, preparing for the employment interview, resume writing, advertising, and running your own shop. Special attention is given to customer-relations policies, ethics, professional technician behaviors.

SBM-Legalities

week 1

Resume writing

Business plans

Buying/Selling issues

Location

Full-time and Part-time business

Industry employment

Financial issues

The Customer-Technician Relationship

week 2

This segment is not only fun but highly practical. Students are given the opportunity to reflect on and react to various types of customer-attitudes. Development of technician behaviors and vocabulary styles can be practiced.

Finding the Customer

Types of Customers: Satisfying various demands

Conventional player

Professional

Artist

Advertising

Shop Signage

Policies

Ethics

Basic Accordion Analysis

week 3

These skills are irreplaceable and of daily necessity for the technician. While appraising and estimating repair fees have been approached many times, they are focal concerns in this seminar.

Appraising

Repair Estimates

Electronic Applications

week 4

While this curriculum cannot create electronic engineers, students can be shown the salient elements of electronic systems used in accordions. Students will be able to determine which jobs they can perform, and which should be referred to others.

Installing Pick-ups

Cleaning Contacts

Oscillators

Understanding MIDI

MONTH 7

Accordion History

weeks 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, industry procedures and visual characteristics. Special emphasis is on prevailing instruments from 1960s to the present. Since most instruments in common usage were built during this timeframe, it is a most important seminar. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Taxonomy

Classification system for musical instruments as begun by Curt Sachs.

Organology

Construction and design evolutions, acoustic balance changes, size and content varieties, musical purpose.

Quality Classifications

Accordions are graded in five quality rankings. Students will continue determining difference that cause value hierarchies.

Manufacturing styles from various countries

Instruments from various countries have strong ethnic and cultural connections. Construction in small shops, factories, and in mass production are associated with production from various parts of the world.

Accordion brands

Hundreds of brand names have been used. Some brands have long and noble reputations.

Examining instruments

Some models, even from good companies, are undesirable. The technicians learns what to expect, what to avoid.

MONTH 8

Accordion Family Instruments History

week 1-4

This overview is repeated and varied in each seminar. It includes the development of the free-reed principle, early accordions and their predecessors, general instrument classifications, industry procedures and visual characteristics. Special emphasis is on fine and world-class instruments from 1960s to the present. This is the most challenging and eye-opening of the series and it requires experience in handling each member of the family of instruments. It is only when the technician realizes the full range of accordion qualities that their artistry and refinements can be truly appreciated. History comes to life as students examine and hear actual instruments. This segment interacts with all others in providing perspective on aesthetic balance incorporated in construction, appraisals of intrinsic value, and performance expectations.

Methods*

Customers are always influenced by the technician's grasp of the instrument presented. One of the most persuasive proofs of understanding and competence is relayed through proper handling and performance. By understanding the demands the instrument imposes, and by observing the skill of the customer, the technician can better assess the extent of the repair work to be performed. Each instrument type does some musical chores better or easier than others; each is charming in its own right. Appreciation will be enhanced along with insight for instrument usage. Pitch charts for all types studied will be provided.

Basic music theory

week 1

Reading notes and tablatures

Understanding Stradella Bass

Piano Accordions (P-H Bks 1-3)

One-row Button Diatonics (P-H Bk 1)

Hex Anglo Concertinas (P-H Bk 1)

Chromatic Accordions (P-H Bks 1-3)

week 2

Multi-row Diatonics (Special music)

week 3

Two-row Diatonics

Three- and Four-row Diatonics

Chemnitz Concertinas (Special music)

week 4

English Concertina (Special music)

Bandonion (Special music)

(* Basic proficiency is required, according to Palmer-Hughes Books 1-3.)

MONTH 9

Accordion Family Instruments History

week 1-4

As musical demands on accordions increased, so did the refinements of their constructions. Focal instruments will be those sounded in the Accordion Literature seminar. Customers always expect technicians to be familiar with favorite performers and famous names of the industry. Students will be able to relate on yet one more conversational level.

Accordion Literature

This is a deeply insightful study, taught only at this institution. Students will gain overview of music that affected evolution and refinements in accordion-family-instruments. In focusing on performance practice, many complex topics are approached. Evaluations of acoustic balance between sections of accordions used in concert recordings serve as important references to instruments studied in other settings. The world of original music for accordions, performed by some of the world's finest artists, will become familiar. Careful listening and specific comparisons are critical in this seminar.

Ethnic-World Music

week 1

British Isles, Scandinavia, France, Italy, Slovenia, Mexico

American School

week 2

Composers, performers, styles, compositions, developmental issues

German School

week 3

Composers, performers, styles, compositions, developmental issues

Russian School

week 4

Composers, performers, styles, compositions, developmental issues

Accordion-Family-Instruments Technician Specialist

(Advanced Status)

(Apprenticeship Practicum, 6 months)

Tone Chambers

Antique Instruments

Museum-quality restoration

Veneers/Abalone

Rare/Hybrid Instruments

Advanced Problems

Mildew treatments

All the reeds are loose

Keyboard painting

