



Mahtasormit 1

Ohjelmistoa harmonikalle

Magic Finger

Repertoire for accordion

Ari-Matti Saira

AMS-production 2008

Taikasormi 1

Tämä nuottikirja pitää sisällään sooloja harmonikalle. Tarkoituksena on näiden kappaleiden kautta harjottaa niin tekniikkaa kuin mieltäkin. Siten näitä kappaleita voidaan hyvällä syyllä luokitella etydeiksi. Taso-
suorituksiin 1 ja 2 sekä niiden ohjelmistoihin ajateltuina niitä voi myös käyttää vapaavalintaisina numeroina.

Säveltäjänä toivon soittajien jaksavan tehdä töitä kappaleiden viimeistelyssä siinä määrin että he saisivat niistä mahdollisimman paljon musiikkia irti. Usein pikkutarkkuutta on syytä vaatia itseltään rytmeissä ja artikulaatioissa, joskus taas voimakkuuksien säätämisessä tai fraseerausessa.

Hyviä musiikkihetkiä toivottaen,

Ari-Matti Saira

Sisältö

En tiedä (1994)	2
Hämähäkki -etydi (1988)	3
Suunnistusta (1993)	4
Yliveto -polkka (1990)	5
Nakkigrilli -etydi (1990)	6
Puolukanvarpu (1994)	7
Etydetti (1987)	8
Dippitrippi -etydi (1992)	10
Kopo - tiko - poti (1988)	12
Pakkasaamuna (1993)	14
Myötätuulella (1994)	17
Vanha samovaari (2002)	20
Follow me (1993)	22
kappaleista	26

Contents

I don't know (1994)
The spider -etude (1988)
Navigationing (1993)
The Super-polka (1990)
The "Street Grill" -etude (1990)
A cowberry twig (1987)
Etydetti (1987)
Dippitrippi -etude (1992)
Kopo - tiko - poti (1988)
Frosty morning (1993)
Tail wind (1994)
The old samovar (2002)
Follow me (1993)
about the pieces

Magic finger 1

This is a book for accordion solos. With this book music players can train their technical skills as well as musical minds. Therefore it is natural to call these pieces as etudes, too.

As composer I hope that the players have enough energy to finish these works - this is necessary for the music. Sometimes this means working with details of rhythm and articulation, sometimes with details of dynamics and musical lines.

I wish good moments with this music for everybody.

Ari-Matti Saira

Nakkigrilli-etydi

the "street grill" -etude

A-M. Saira

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 simile...

The first system of the etude consists of two staves. The treble clef staff is in G major (one sharp) and 2/4 time. It features a series of eighth-note runs. The bass clef staff has a simple accompaniment of quarter notes and rests. A fingering sequence '1 2 3 4 5 4 3 2' is written above the first two measures, and '1 2 3 4 5 4 3 2' is written above the next two measures. The word 'simile...' is written above the final measure. A fingering 'M' is placed above the first note of the bass staff in the second measure.

The second system continues the piece with two staves. The treble clef staff has eighth-note runs. The bass clef staff has a simple accompaniment. A fingering '7' is placed above the final note of the treble staff in the fourth measure.

The third system consists of two staves. The treble clef staff has eighth-note runs. The bass clef staff has a simple accompaniment. A fingering '4 5 4 3 2 1 2 3' is written above the first two measures, and '4 3 2 1 3 4 3 2 1...' is written above the next two measures. Fingering 'm' is placed below the first measure of the bass staff, '7' below the second, 'M' below the third, and '7' below the fourth.

The fourth system consists of two staves. The treble clef staff has eighth-note runs. The bass clef staff has a simple accompaniment. The system is divided into two first endings. The first ending is marked '1.' and the second ending is marked '2.'. Fingering 'm' is placed below the first measure of the bass staff, '7' below the second, 'M M' below the third and fourth, and 'M 7 M' below the fifth, sixth, and seventh measures.

Myötätuulessa

tail-wind

♩ = ca 115

A-M. Saira

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line of eighth notes, starting on G4 and moving up to D5, with a long slur over the entire phrase. The lower staff is in bass clef and provides accompaniment with quarter notes. Chord symbols 'M', 'm', and '7' are placed above the notes. The system concludes with a repeat sign.

The second system continues the piece. The upper staff has a melodic line with a slur, ending with a whole rest. The lower staff continues with quarter notes and rests. Chord symbols 'M' and '7' are present.

The third system continues the piece. The upper staff has a melodic line with a slur, ending with a whole rest. The lower staff continues with quarter notes and rests. Chord symbols 'M' and '7' are present.

The fourth system continues the piece. The upper staff has a melodic line with a slur. The lower staff continues with quarter notes and rests. Chord symbols 'm' and 'M' are present.

Follow Me

A-M. Saira

Lively

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a rhythmic pattern of eighth notes and quarter notes, with a slur over the final two measures. The lower staff is in bass clef with the same key signature and time signature, providing a bass line of eighth and quarter notes. A dynamic marking 'M' is placed above the first measure of the bass line.

The second system of musical notation continues the piece. The upper staff maintains the treble clef, key signature, and time signature, with a similar rhythmic pattern and a slur over the final two measures. The lower staff continues the bass line. A dynamic marking 'm' is placed above the third measure of the bass line.

The third system of musical notation continues the piece. The upper staff maintains the treble clef, key signature, and time signature, with a similar rhythmic pattern and a slur over the final two measures. The lower staff continues the bass line. A dynamic marking '7' is placed above the third measure of the bass line.

The fourth system of musical notation concludes the piece. The upper staff maintains the treble clef, key signature, and time signature, with a similar rhythmic pattern and a slur over the final two measures. The lower staff continues the bass line. A dynamic marking 'M' is placed above the third measure of the bass line.

Kappaleista

En tiedä

Kädet ovat helpot soittaa yksin. Mutta tarkoitus onkin kokeilla niitä yhteen kaikilla eri tavoilla.

Hämähäkki-etydi

Korosta Hämähäkki-teemaa palkeella niin kappale alkaa toimimaan. Pyri saamaan tekniikkaan staccatoa.

Suunnistusta

Alussa C-perusbasso on kuin kompassin keskiö, josta uudet soinnut poukkoilevat joka suuntaan. Toisessa osassa huomaa fraasit.

Yliveto-polkka

Valitse itsellesi paras sormitus vaikka opettajan kanssa. Synkoopit tarkasti.

Nakkigrilli-etydi

Kappaleen ideana on käyttää kaikkia "nakkeja" eli peukalosta pikkurilliin. Pyri tasaisuuteen ja tarkkaile käden asentoa.

Puolukanvarpu

Asteikkosoittoa vasemmalla kädellä pikkurillillä käyttäen. Sitä tässä vahvistetaan.

Etydetti

Kappaleen vauhdin voi valita kykyjen mukaan. Soita aina silti sitkeästi painaen. Ranteen asento on myös tärkeä.

Dippitrippi-etydi

Ensimmäinen osa rytmipainotteisesti ja toinen melodiaa vaalien. Fraseeraa hyvin ja muista vaihdella voimakkuuksiakin.

Kopo-tiko-poti

Laske mielessäsi *kopoti-kopoti* ja *kopo-tiko-poti*. Ero löytyy myös tämän kappaleen sisältä.

Pakkasaamuna

Tässä otetaan soittajasta ja hänen palkeestaan mittaa. Oikea fraasietydi joka ei ihan pienellä soittimella taida onnistuakaan.

Myötätuulessa

Koululainen palaa kotiinsa fillarilla. Selässä on reppu ja mukana hyvin mennyt koe. On myötätuuli ja on helppoa polkea. Pieni ylämäki ennen kotitaloa hidastaa vain hiukan. Älä aja päin seinää vaan jarruta lopuksi!

Vanha samovaari

Vaarin tekemä tee on todella hyvää. Ja isosta samovaarista riittää moneen kuppiin. Lopulta monen tarinan jälkeen kuitenkin juomakin loppuu ja viimeiset tipat tippuvat yksitellen.

Follow me

Basson linja on tärkeä ja sen pitää kuulua selvästi. Oikea käsi kujeilee - sitä veikeämmin, mitä paremmin kuviot ovat hallussa.

About the pieces

I don't know

It is easy to play separately right or left hand. But you must try together different variations.

The spider -etude

The accents with the bellow are necessary to pick up the theme. The finger articulation should be staccato.

Navigationing

In the beginning the bass-C is like the center of a compass. New chords are navigationing to all directions. Note the musical lines in the second part.

The Super -polka

The fingering is important. Your teacher could propably help you to find the best one. Make sharp syncopation.

The "Street Grill" -etude

The original idea is to use all "sausages" (fingers). Play smoothly and control your arm, too.

A cowberry twig

Playing scales using left hand's little finger. You must make it stronger.

Etydetti

Don't play too fast. Press firmly and remember to control the position of your wrist.

Dippitrippi -etude

There is rhythmical moments as well as melody phrases. Change also dynamics.

Kopo-tiko-poti

What is the different with *kopoti-kopoti* and *kopo-tiko-poti*. You'll find the answer with playing.

Frosty morning

How long is your bellow? These lines are easier to play with a bigger instrument.

Tail wind

The boy is cycling home from school. He is happy because he has an exam with good grade with him. Tail wind blows behind him and it is easy to drive. A small slope before his home hardly slows down his speed. USE YOUR BRAKES before the wall!

The old samovar

The grandfather makes the best tea. His big samovar last long. But - after enough many stories the tea will be finish. The last drops are dripping one by one.

Follow me

Themes in bass are important and you must play them clearly. Right hand is joking all the time but you have to handle the figures.