

MARIO MILANI

**METODO PER FISARMONICA  
A BASSI CROMATICI C/GRIFF**

*CHROMATIC BASS ACCORDION METHOD C/GRIFF*



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Questo metodo si rivolge ai fisarmonicisti che già suonano, anche da poco tempo, lo strumento a bassi standard e decidono di dedicarsi allo studio “classico”, con la conseguente necessità che il manuale sinistro suoni ad altezze reali.

Dopo anni di insegnamento con adattamenti, tra gli altri, dal repertorio pianistico, organistico, clavicembalistico e l'utilizzo di metodologie didattiche straniere, (sempre difficili da reperire), ho deciso di creare un metodo che potesse consentire all'allievo di passare al nuovo strumento nel più breve tempo possibile (naturalmente, sempre con l'aiuto di un ottimo insegnante), con esercizi rivolti, soprattutto, alla tecnica del manuale sinistro, tali da poter consentire l'approccio a studi e composizioni più avanzate nel futuro.

Il metodo è suddiviso in tre parti:

1. Antecedente a ogni studietto a mani unite c'è un esercizio preparatorio per la mano sinistra in posizione fissa (utilizzando da 2 a 5 note) senza passaggi o cambi di dita, finalizzato a una visione graduale della tastiera.
2. In questa parte gli studi abbandonano lo schema fisso della mano sinistra e conferiscono alle composizioni più interesse musicale.
3. Introduzione di composizioni e studi di autori dal '700 in poi di difficoltà progressiva, che agevolano lo studente ad avere una padronanza tale da poter eseguire opere di media difficoltà.

Ho ommesso la diteggiatura della mano destra per consentire allo studente (sostenuto dal proprio insegnante) la libertà di mettersi la propria, in funzione al sistema dello strumento che utilizza.

Ho cercato, comunque, sin dall'inizio, di creare qualcosa di originale sotto forma di piccoli pezzi, allontanando il più possibile la tediosità e l'accademismo, pensando di poter raggiungere, in egual modo e con più interesse, il risultato prefisso.

*Voglio ringraziare l'editore, che mi ha dato fiducia nella realizzazione di questo progetto, e, soprattutto, due persone che hanno contato molto nel mio percorso artistico: mio padre Renzo (allievo del famoso M° Luigi Oreste Anzaghi), che mi ha avvicinato alla fisarmonica, assecondandomi e spronandomi nello studio della musica, e il mio più importante Maestro, Emanuele Spantaconi, che mi ha insegnato ad amare e a conoscere la musica in tutte le sue sfaccettature.*

This method is aimed at accordionists who are already playing a standard bass instrument and have decided to dedicate themselves to "classical" study, with the consequent need to play a free-bass left-hand manual.

After years of teaching with adaptations from the piano repertoire, organ, harpsichord, etc., with the use of foreign teaching methodologies, (always difficult to find) I decided to create a method, which could give the students the opportunity to switch to the new instrument in the SHORTEST TIME possible (naturally always with the help of an excellent teacher), giving an overview and technique of the left-hand manual such as to be able then to continue with more advanced studies and compositions in the future.

The method is divided into three parts:

1. Prior to each two-hand study, there is a preparatory exercise for the left hand in fixed position (using 2 to 5 notes) without passages or finger changes, giving a gradual overview of the manual.
2. In this part the studies abandon the left-hand-fixed pattern, giving the compositions more musical interest.
3. Introduction of compositions and studies by authors from the 18th century onwards, of progressive difficulty, leading the student to have mastery to perform works of medium difficulty.

I have omitted the fingering of the right hand, leaving the students (supported by his teacher) the freedom to use their own, according to the system of the instrument they use.

I have tried from the very beginning to create something original in the form of small pieces, keeping away tediousness and academicism as much as possible, with the aim of being able to achieve the prefixed result in the same way and with more interest.

First of all, I want to thank the publisher who trusted me in the realization of this project, but above all two people who have counted a lot in my musical journey, my father Renzo (pupil of the famous Maestro L.O. Anzaghi) who initiated me into the study of the accordion and supported and encouraged me in the study of music, and my most important teacher, Emanuele Spantaconi, who thanks to his artistic and human teaching, I learned to love and know music in all its facets.

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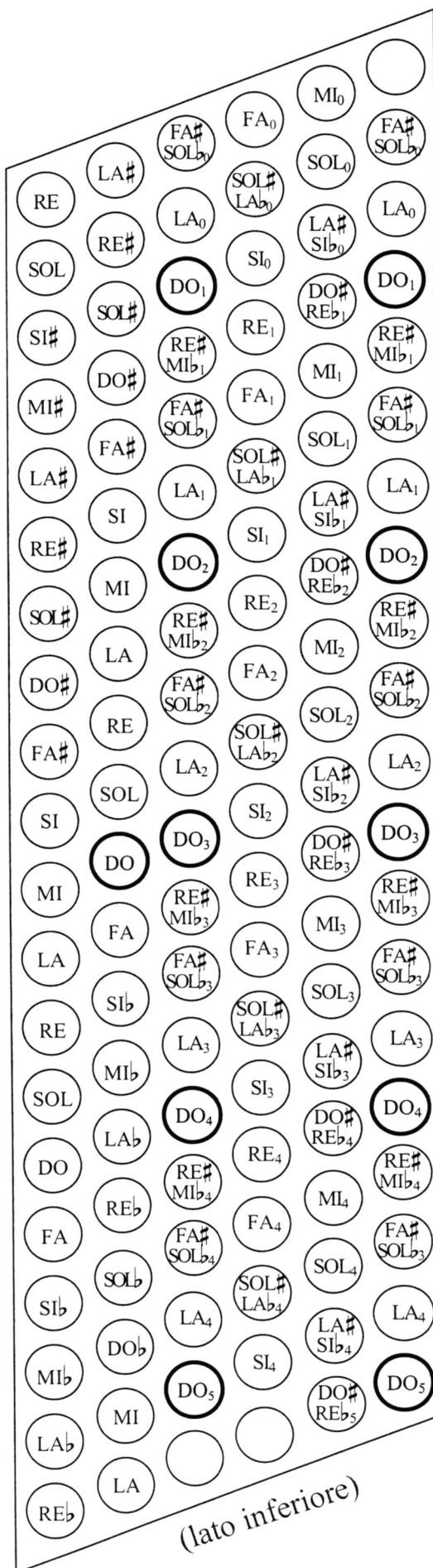
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# MODELLO CONVERTITORE

SISTEMA  
PER TERZE MINORI

LATO DEL MANTICE



# **METODO PER FISARMONICA A BASSI CROMATICI (C/griff)**

## **PARTE I**

Esercizio preparatorio mano sinistra

Musical notation for a preparatory exercise for the left hand, consisting of two staves in treble clef with a common time signature. The first staff contains a sequence of notes: a quarter note G4 with a '4' below it, a quarter note F4 with a '3' below it, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The second staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

**Andante**

Musical notation for an **Andante** exercise, consisting of two systems of two staves each. The first system is marked with a '1' and a brace on the left. The top staff of the first system contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff of the first system contains a sequence of half notes: G3, F3, E3, D3. The second system contains a sequence of quarter notes in the top staff: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff of the second system contains a sequence of half notes: G3, F3, E3, D3.

Esercizio preparatorio mano sinistra

A single staff of music in treble clef with a common time signature (C). The exercise consists of a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, followed by a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first four notes are grouped with fingerings 4, 3, 2, 3 respectively.

**Allegretto buffo**

The first system of a two-staff piece. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is 'Allegretto buffo'. The music features a simple harmonic structure with dotted quarter notes in the upper staff and eighth notes in the lower staff.

The second system of the two-staff piece. It continues the harmonic pattern from the first system, with dotted quarter notes in the upper staff and eighth notes in the lower staff.

The third system of the two-staff piece. It introduces a melodic line in the upper staff with a slur over two notes, while the lower staff continues with eighth notes.

The fourth system of the two-staff piece, concluding the piece. It features a melodic line in the upper staff with a slur and a final cadence, while the lower staff continues with eighth notes.

Esercizio preparatorio mano sinistra

2 3 4 5

**Allegro con brio**

22

Esercizio preparatorio mano sinistra

2 3 4 5

Andantino

52

*f*

# PARTE II

Allegro con brio

59

*mp*

1 3 2 3 4  
1 2 3 4 5

*f*

Andante in due

90

*mp*

*mf*

*mp*

*f* *dim.* *p*

*rall.*

2 1 3 1 3 1 4

5 2 1 3 1 3 ④ 5

1 1 3 ④ 3 1

3 2 1 3 ④ 3 ⑤ ④ 1 3 2 1 3 ④

5 4 ③ 4 2 1 3 2 1 ④ 3 3 ② 3

# MINUETTO

L.Mozart

Moderato

109

*mf*

3 2 1 3 4 2 1 2 3

⑤ 4 2 ⑤ ④ 4 ③

④ 5 4 3 4 3 5 2

③ 4 5 4 3 4 5 3

3 2 5 1 3 1 4

# CAPRICCIO IN DO MAGG.

Allegro

Lebert e Stark

118

The image shows a four-measure musical score for a piano piece. The score is written in treble and bass clefs with a common time signature (C). The tempo is marked 'Allegro' and the dynamics are marked 'f' (forte). The piece is in D major. The first measure (measure 118) features a treble clef with a half note D4 and a bass clef with a half note G3. The second measure (measure 119) has a treble clef with a half note E4 and a bass clef with a half note A3. The third measure (measure 120) has a treble clef with a half note F#4 and a bass clef with a half note B3. The fourth measure (measure 121) has a treble clef with a half note G4 and a bass clef with a half note C4. The score includes various musical notations such as slurs, ties, and fingerings. Fingerings are indicated by numbers 1-5, with some numbers circled. The first measure has a fingering of 2 3 2 3 2 3 4 5 in the bass clef. The second measure has a fingering of 3 in the bass clef. The third measure has a fingering of 4 in the bass clef. The fourth measure has a fingering of 4 in the bass clef. The score also includes a large number '8' in the treble clef of the third measure, which likely indicates the measure number.