

**Boehm**  
ORGELN | KEYBOARDS

**Installation and playing instructions**

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**Accordion  
Fascination**

**SEMPRA**

[www.boehm-orgeln.de](http://www.boehm-orgeln.de)

"Accordion Fascination" for SEMPRA - installation and playing instructions

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## General information

Hardly any other "mechanical" musical instrument comes in so many different variations as the accordion. This is shown by the many different terms for instruments of this genre, whereby one and the same instrument is sometimes given different names depending on the country and region. Even the attempt to classify the various designs into categories is only incomplete.

A distinction is made, for example, between alternating tones and equal-tone instruments. The alternating tone instruments produce different tones on one and the same key during pull and push. Equal-tone instruments, on the other hand, always produce the same tone regardless of the direction of the bellows movement on a key. Diatonic instruments are always alternating tones, but also have keys that are partly of the same tone. Chromatic instruments are usually of the same tone, but there are exceptions.

The differentiation between the knob handle and the piano keyboard is the most obvious outwardly, but (at least for the button accordions) says nothing about the type of tone assignment.



Figure 1: large, multi-choir piano accordion



Figure 2: Button accordion

Each design probably has its own special advantages, but is not always equally suitable for every type of music (or even every key). Furthermore, a variety of different playing techniques and notations have developed for these instruments.

Popular "big" accordions are usually built in 4 to 5 choirs. Analogous to the organs, we also speak of foot positions, namely 16', 8' and 4' as "even" (i.e. purely tuned) stops. In addition, there are up to two tremolo registers, which are also in the 8' pitch, but are tuned a little higher or lower in comparison.

Other accordions have instead of the detuned 8' stops the 16' and/or 8' stops in their own resonance chamber (Cassotto), which gives a rather dull and soft sound, and maybe additionally an open 8' stop in the same tuning. Still others even have a high fifth register (2 2/3'), but then usually do not have a detuned 8' register.

Although the keyboards of our instruments (here the organ is meant) differ only slightly from those of a (piano) accordion, it is often the way of playing that provides a "real" accordion sound. Just think of the bass (and chord) side of the accordion.

The assignment of complete chords in major, minor, seventh and diminished and the arrangement of the buttons (on the descant side of the button accordions) create a very special characteristic of accordion interpretation. The way the bellows are moved is also very important for the dynamics of the sound.

## **Around the world with 80 accordions**

But in order to create a really realistic sound impression, even with a practiced performance, authentic basic sounds are of course also required. And you get these with the sound package "Accordion Fascination" for your SEMPRA.

The basis of the 95 sounds in this package are not simply directly recorded complete accordion sounds, but rather individual accordion registers. We have recorded some typical single registers of different accordions and created a mix of single registers of any kind. These were put together by our musicians to create new, "virtual" accordions. The advantage of this mix is that you can combine individual registers from different accordions to a completely new "instrument" in the form of your own global presets (or even your own sounds).

As a replacement for the above mentioned technical features of mechanical accordions, SEMPRA provides us with the appropriate technical aids: Touch response, solo chord or even the foot swell are only the most important ones. But many basic characteristics are already pre-programmed for you in the new accordion sounds themselves - so you don't need to worry about them when playing.

When tuning the tremolo registers (in the "real" accordion), for example, care is taken to ensure that the resulting beat (i.e. the tremolo) is approximately equally fast over the entire manual range (slightly slower at the bottom than at the top). With the simple detune (i.e. the detuning) of one sound in relation to another, the detuning is always done in cents (i.e. 1/100 semitones). But this detuning produces a tremolo twice as fast per octave higher and vice versa! That's why we have broken down the tremolo registers into many small individual sounds (a new sample every two or three keys) and (just like on the real accordion) tuned them individually - or detuned them.

## Installation:

The data (sound data for the AMADEUS sound module(s) and sound presets) can be found in the "Accordion Fascination" folder on the installation USB stick that you received with your SEMBRA. These can be installed from the stick in the usual way:

- Insert the stick into the organ
- Press the **[USB]** button to open the USB menu.
- Select "**Installation**" in the left column (file type)
- Move the cursor to the Accordion Fascination folder in the file list.
- Tap on "Install Folder/File" in the right-hand column.
- When the display asks in which sound groups the sound data should be installed, select "all sound groups".

## The new accordion sounds

### Single registers and combinations

You will find the new accordion sounds on **sound bank 41**, here in places **1 to 95**, with sounds no. **1...80** being arranged into four fundamentally different accordion sets. Each set consists of 15 single stops or their combinations, just like you find them in the "real" instrument.

In addition, you will find a tremolo register at position **16** or, on accordion 4, the quint register as a single register. This is for combining with registers from the other 3 accordion sets.

### Chord Sounds

At positions 17 and 18 you will find chord sounds. They play DUR chords on the lower octave (keys 36 - 47), MOLL chords on the second octave (keys 48 - 59) and simple fifth chords on the higher keys (repeating).

As a special feature, we offer you sounds on positions 19 and 20, with which you can play the complete accompaniment. The first pressed manual key plays the corresponding keynote. A fifth higher, the second key plays the corresponding DUR chord.

For C major, for example, play as follows:

C	->	Bass
bound to g	->	C-maj chord
offset to G	->	Alternating bass
bound to g	->	C-maj chord
and so on		

## Bonus Sounds

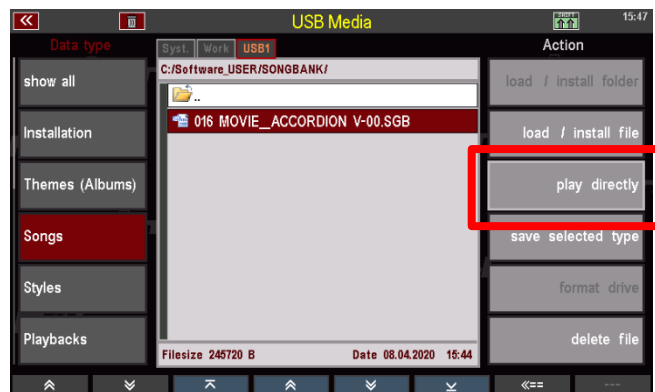
On sound squares **81** to **83** you will find typical accordion basses. From place **84** on, we also provide you with the characteristic stops of a Styrian accordion. By the way, the matching bass for this would be the one on place 83.

Finally, numbers 91 to 95 are followed by a few more chord sounds for the lifelike accompaniment.

## Example SONGS with presets for the Accordion Sounds

On the BÖHM website we have put a SONG bank for download, where you can find sample SONGS for the sound packages ACCORDION FASCINATION and also MOVIE SOUND. This bank occupies the user soundbank 16 when inviting to the SEMPRA. **Attention!** Your own SONGS, which you might have already saved there, would be lost when loading! So you might have to move them to other banks first.

We recommend that you use the MOVIE / ACCORDION Bank via the "Direct Play" function in the USB menu.



In this case the bank is temporarily available for playing as a "USB SONG Bank". But the data will not be loaded, so no data in the organ will be overwritten.



Of course you can move SONGS from this USB bank that you like and want to use more often to free user slots within the 16 USER-SONG banks of the SEMPRA.

An overview of the sample SONGS in the file can be found in the appendix to this operating manual.

## Appendix

### Overview of the new accordion registers:

The new accordion sounds can be found in sound(preset) bank 41 of your Böhm instrument. Within the sound numbers 001 - 080 of this bank the registers for 4 different accordion types are available.

On the places 081 - 095 you will find further additional sounds.

**Type Akk 1:** Sound No. 001 - 020

**Type Akk 2:** Sound No. 021 - 040


**Type Akk 3:** Sound No. 041 - 060

**Type Akk 4:** Sound No. 061 - 080

Supplementary Sounds No: 081 - 095

Name			Register symbol	RemarkName	Comment	Accordion Register		
001	021	041		Acc 1...3 4'	high octave	061	Akk 4 4'	high octave
002	022	042		Acc 1...3 8'	one-choral middle octave	062	Akk 4 8' C	middle octave in cassotto
003	023	043		Acc 1...3 16'	low octave	063	Akk 4 16' C	low octave in cassotto
004	024	044		Acc 1...3 16' + 8'	one-choir middle octave + low octave	064	Akk 4 16' C + 8' C	middle octave + low octave (both in cassotto)
005	025	045		Acc. 1...3 8' + 4'	one-choral middle octave + high octave	065	Akk 4 8' C + 4'	middle octave in cassotto + high octave
006	026	046		Acc 1...3 16' + 8' + 4'	one-choir middle octave + high octave + low octave	066	Akk 4 16' C + 8' C + 4'	middle octave in cassotto + high octave + low octave in cassotto
007	027	047		Acc 1...3 16' + 4'	low octave + high octave	067	Akk 4 16' C + 4'	low octave in cassotto + high octave
008	028	048		Acc 1...3 8' + 8°	two equal choirs (tremolo)	068	Akk 4 8' C + 8'	two equal choirs (duo), one in cassotto, one free
009	029	049		Acc 1...3 16' + 8' + 8°	Tremolo + low octave	069	Akk 4 16' C + 8' C + 8'	Duo + low octave
010	030	050		Acc 1...3 8' + 8° + 4'	Tremolo + high octave	070	Akk 4 8' C + 8' + 4'	Duo + high octave



011	031	051		<b>Acc 1...3</b> 16' + 8' + 8° + 4'	full work (4-course treble)	071	<b>Akk 4</b> 16' C + 8' C + 8' + 4	full work (4-course treble)
012	032	052		<b>Acc 1...3</b> 8' + 8° + 8o	three equal choirs (double tremolo)	072	<b>Akk 4</b> 8' C + 8' + 4' + 2 2/3'	duo + high octave + fifth
013	033	053		<b>Acc 1...3</b> 16' + 8' + 8° + 8o	double tremolo + low octave	073	<b>Akk 4</b> 16' C + 4' + 2 2/3'	low octave (in cassotto) + high octave + fifth
014	034	054		<b>Acc 1...3</b> 8' + 8° + 8o + 4'	double tremolo + high octave	074	<b>Akk 4</b> 16' C + 8' C + 4' + 2 2/3'	full work with fifth (4-course treble)
015	035	055		<b>Acc 1...3</b> 16' + 8' + 8° + 8o + 4'	full work (5-course treble)	075	<b>Akk 4</b> 16' C + 8' C + 8' + 4' + 2 2/3'	full work with fifth (5-course treble)
016	036	056		<b>Acc 1...3</b> 8°	one choir higher tuned middle octave	076	<b>Akk 4</b> 2 2/3'	unacoustic fifth
017	037	057		Acc 1...3 Choir 1	DUR/MOLL/Quint chords 1	077	Akk 4 Choir 1	DUR/MOLL/Quint chords 1
018	038	058		Acc 1...3 Choir 2	DUR/MOLL/Quint chords 2	078	Akk 4 Choir 2	DUR/MOLL/Quint chords 2
019	039	059		Acc 1...3 Bass+Chrd1	Bass + chord (staccato/legato) 1	079	Akk 4 Bass+Chrd1	Bass + chord (staccato/legato) 1
020	040	060		Acc 1...3 Bass+Chrd2	Bass + chord (staccato/legato) 2	080	Akk 4 Bass+Chrd1	Bass + chord (staccato/legato) 2
						081	Battery Bass 1	
						082	Acc.Bass 2	
						083	Acc.Bass 3	
						084	Akk5 8'	
						085	Akk5 8' + 8m	
						086	Akk5 8' + 8p	
						087	Akk5 8' + 8p + 8m	
						088	Acc5 8p + 8m	
						089	Akk5 8p	

							090	Akk5 8pp	
							091	Choir 1	
							092	Choir 2	
							093	Choir 3	
							094	Choir 4	
							095	Choir 5	

### Overview Example SONGs ACCORDION FASCINATION:

Bank:	No.	Name
016	023	AccFasc Basic
016	024	Nossa - Ai Se
016	025	Lambada
016	026	Biscaya
016	027	Seemann
016	028	Polka steirisch
016	029	Tango Totale
016	030	Maratonga
016	031	LaBoca
016	032	Akk. - Fox
016	033	Akk. - Rumba
016	034	Akk. - Walzer
016	035	Akk. - Slow Walt
016	036	Akk.-Marschpolka
016	037	Akk. - Polka
016	038	Akk. - Marsch
016	039	Akk. - 8 Beat
016	040	Akk. - Beatpop
016	041	Akk. - Cha Cha
016	042	Akk. - Jive
016	043	Traumakkordeon
016	044	Countryakk.
016	045	Sailor
016	046	Handgem.Akk.Walz
016	047	Handg.Akk.Polka
016	048	Handg.La Paloma
016	049	Handg.Akk.Rheinl
016	050	Akk.-Rheinländer
016	051	Zillert. Akk.
016	052	AccFasc Polka
016	053	AccFasc Seemann
016	054	AccFasc Folk
016	055	AccFasc Stimmung
016	056	AccFasc Fernweh
016	057	AccFasc Paris
016	058	AccFasc Tango





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