

NAIARA DE LA PUENTE VADILLO

Artistry of the concert accordion in contemporary chamber music. A performer's journey through shaping artistic identity

Lectio praecursoria

The public examination (Artistic Programme) of Naiara De La Puente Vadillo was held on 28 September 2024 at the Camerata Hall of Helsinki Music Centre. The subject of the doctoral degree and the title of the written thesis: An Overview on the Artistry of the Concert Accordion in Contemporary Chamber Music. A Performer's Journey Through Shaping Artistic Identity. The Chair was DMus Assi Karttunen. The statement of the demonstration of artistic proficiency was presented by the Chair of the Artistic Board DMus Veli Kujala. The statement of the written thesis was presented by PhD Diāna Zandberga.

Musical performances during the lectio:

Audiovisual excerpts:

Jukka Tiensuu (b.1948): *Plus I* (1992) for clarinet and accordion

Pascal Gaigne (b.1958): *Avant la nuit* (2002) for string quartet and accordion

Sofia Gubaidulina (b.1931): *In croce* (1979) for cello and accordion

Sofia Gubaidulina (b.1931): *Silenzio* (1991) for violin, cello and accordion

Performers: Angel Molinos, Annemarie Åström, Eeva Oksala, Maria Puusaari, Siljamari Heikinheimo, Tomás Nuñez-Garcés, Hanna Hohti, and Naiara De La Puente.

Live performances:

Erkki Jokinen (b.1941): *Rise V* (2002) for flute and accordion.

Georgina Derbez (b.1968): *La Forza, il Sparvier* (2007) for recorders and accordion.

Performers: Iryna Gorkun-Silén, Eero Saunamäki, and Naiara De La Puente Vadillo.

When considering the significance of my pursuit of an artistic doctorate in chamber music, it is crucial to explore the events that have shaped my growth as an accordionist. Some of these events include the nature of my first musical studies, the process of my academic formation, and my involvement in several musical institutions over the years, as well as in diverse artistic projects. It is from these experiences that I drew the inspiration to broaden and intensify my comprehension of chamber music and to reflect upon its significance. Furthermore, my doctoral studies have served as a transformative process that has allowed me to shape and enrich my own artistic identity.

This process of reflection led me to ultimately write a section of my thesis dedicated to the formulation of what I call the artistic identity of the 21st-century concert accordionist. From this point of view, I looked back at the instrument's history, focusing on the figure of the accordionist as a subject, as well as providing an overview of the most significant historical developments of the accordion, tracing its evolution to the concert accordion as we know it today. Without a doubt, the evolution of the accordion has impacted the role of its performers; and, conversely, the increased skill and new needs of the accordionist have spurred further research in and improvements to the instrument.

This doctoral project included four concerts and an artistic thesis, comprised of an integrative chapter with three interrelated thematic sections. Section One is entitled "The accordion in contemporary chamber music repertoire", and delves into the artistic considerations that informed my study of the accordion in the context of contemporary chamber music. In Section Two, "Forming an artistic identity – an ever-changing path", I provide an overview of the transformative changes in the musicianship of professional accordionists, analysing and examining the evolution of the accordionist's artistic identity formation. In addition, it forms the foundation for the final section, where I present a personal perspective on the evolving role and potential needs of concert accordionists in today's musical landscape, and propose steps for their future growth and development. Besides drawing on personal experiences and insights, I have also relied on valuable research that has explored various aspects of the concert accordion, as well as interviews with prominent accordionists and pedagogues.

This doctoral research makes an original contribution to the field by exploring new knowledge and understanding related to artistic identity formation, specifically within the community of concert accordionists. Moreover, by integrating artistic processes, outcomes, documentation, interviews, and text, this research aims to provide new insights and findings for the field of artistic research and a more comprehensive understanding of the complexities and possibilities of modern accordion performance, professional career paths, and education.

It is important to note that this work is not intended to be a manual for accordionists. Rather, my goal is to provide thoughtfully argued guidelines and ideas that

can inspire and be applied to specific pieces, but more importantly to encourage exploration and innovation in accordion studies. I hope that this research will be inspiring for others who wish to study chamber music, and that it will encourage accordionists to push the boundaries of their art, to engage in artistic research, and to construct new types of knowledge that can benefit the wider community.

AN OVERVIEW OF THE THESIS

The first section of the thesis reports on the concerts' content and context, artistic goals, and implications. Through these concerts, I address key research questions that delve into the role and integration of the accordion in contemporary chamber music. These include exploring the significance of the accordion within this genre and examining how composers harness its technical and artistic potential in ensemble settings. Additionally, I investigate the performance practices relevant to the accordion when playing alongside other instruments, as well as how these practices shape musical outcomes. Another focus is on understanding how the diverse cultural and historical contexts of accordion music influence composers' approaches to writing for the instrument. Lastly, I reflect on the challenges and opportunities inherent in collaborating with other musicians within a chamber music framework.

To address these questions, and bolster my statements and reflections, I analyse significant musical examples from the artistic components of my doctoral project, illustrating the diverse musical languages explored and the collaborative processes developed with my chamber music partners. Using the musical excerpts and audiovisual material, I present the collaborative musical decisions made, the resulting musical outcomes, the challenges encountered, and the strategies employed to overcome them. Throughout my analysis, I concentrate on highlighting how to effectively approach the key elements and sections of the score, identifying the features that I believe are most critical to achieving a compelling and accurate musical result. This audiovisual material is available on the Research Catalogue platform and is organised by instrumental formations, categorised as follows: accordion and clarinets, accordion and flute, accordion and recorder, and accordion and bowed string instruments.

The second and third sections of the thesis analyse and discuss the evolution of the accordionist's artistic identity formation, and provide a personal perspective on the evolving identity of concert accordion players. My research explores the professional outlook of 21st-century accordionists, concentrating on the emergence of new artistic identities they can adopt in the modern world. Central to this investigation are questions such as, what is the current state of the accordion within the classical music panorama, and what are the professional demands and expectations faced by accordionists in today's landscape. Additionally, the research identifies the qualities and

proficiencies necessary to excel in the professional accordion field. Finally, it considers the skills that concert accordionists must master to meet the demands of the classical and contemporary music scene and successfully achieve their artistic goals. Building on this question, I further inquire what areas should be improved in the early stages of accordion education, and what subjects should be included at the university level of accordion education to help students achieve their future goals in music.

The primary methodological perspective of this project is grounded in the discipline of artistic research. One of the primary objectives of artistic research is to shed light on the insider's expert perspective on art making and to explore the implicit knowledge embodied in the creative process. As I delved deeper into the nuances of artistic research, I came to realise that my own experiences and perspectives formed an integral component of the study and a crucial source of knowledge.

In my research, I examine, reflect upon, and experiment with music as an embodied experience. To gather data, I described my artistic processes and analysed these elements within my practice as a performer, striving to develop new insights into the embodied accordion interpretation. The artistic research approach framed concerts and rehearsals as a distinctive experimental setting, where new ideas could be observed and tested to attain the best musical outcomes and collect pertinent data for the thesis. To formulate the first section of this study, I drew upon a wide range of artistic research and the cognitive theory of embodiment as a theoretical frame of reference for my research.

Documented rehearsals with my chamber music partners, along with subsequent reflections, provided insights and ideas regarding the working process, including communication and body language, as well as consideration of the relationship between their instruments and my accordion playing. Their way of shaping various musical details has also opened new avenues for approaching these works.

For the second and third sections, I have relied on the valuable work conducted by accordionists, manufacturers, and pedagogues, in addition to interviews with leading figures in the field of accordion performance and pedagogy, with the aim of uncovering deeper insights into the subject and obtaining a first-person account of the topic in question. To substantiate my arguments and address the research questions, I have consulted reflective and critical texts by experts in the accordion field on contemporary topics including pedagogy, professional development, and personal reflections on the field of the concert accordion.

To sum up the theoretical and methodological framework, this study is rooted in the discipline of artistic research, with research methods aligned to the autoethnographic tradition, utilising self-reflection as a tool to examine my own artistic work and profile. Additionally, I employed semi-structured narrative interviews, undertook a detailed analysis of the performed scores, and documented rehearsals, all of which contributed to a comprehensive understanding of the subject. Finally, this research has been conducted in accordance with the guidelines for responsible conduct of research.

THE ACCORDION IN CONTEMPORARY CHAMBER MUSIC REPERTOIRE: PERSPECTIVES ON THE ARTISTIC POSSIBILITIES OF THE CONCERT ACCORDION

In the artistic part of my doctoral degree, discussed in the first section of the thesis, I aimed to comprehensively examine various aspects of performance practices related to the concert accordion's role in different chamber music ensembles, while also exploring the artistic possibilities this versatile instrument offers to composers, and how they have harnessed its richness to develop their own musical language.

In chapter one of the first section of the thesis I present the artistic components of my doctoral work. These concerts were intricately linked to the subject matter of my written work, with new music serving as the overarching theme that unites the four performances. Each concert showcased a range of musical expressions and aesthetics, with carefully curated instrument combinations – including duos, trios, and string quartets with accordion – that created a unique sonic journey. Furthermore, every concert featured at least one renowned composition, selected from the solo accordion repertoire as a representative work.

With respect to the performed works, I carefully selected a cross-section of stylistically diverse pieces from different periods within the original literature for my instrument – I aimed to create musical connections and showcase the versatility of the accordion within each concert programme. I believe that the diverse languages and timbres offered by the different chamber groups added depth and richness to each performance. The criteria for selecting the works were the following: high-quality compositions that have stood the test of time; works composed by renowned composers that have made significant contributions to the accordion repertoire; compositions that challenged me to explore and develop specific technical or musical aspects in a detailed and insightful manner; and compositions that require meticulous attention to the specific aspects I aimed to develop.

In addition to curating the selection of works, I took care in considering the concert venues and provided artistic ideas for the lighting design for each performance. In essence, my choice of certain colours or atmospheres was informed by the character of the work and its intended impact on the audience. Finally, each concert was structured around a thematic concept, namely “Accordion Meets Composers”, “Mysticism – The Perennial Yearning”, “Contrasts – Finnish Chamber Music for Accordion”, and “Sonorities. Coloring the Horizon”.

Winds of expression. The significance of the bellows

Moving on to the second chapter of the section, I concentrate on the fundamental role of the bellows, aiming to highlight its significance in accordion playing and its

crucial role as the instrument's mode of expression.

My aim was to illustrate the diverse ways the bellows are applied, adapting to different musical contexts, while also highlighting its evolving role in contemporary playing techniques throughout 20th and 21st-century music. Additionally, I sought to address the primary challenges I faced in mastering the bellows, particularly its use as a tool for shaping phrasing, expression, dynamic richness, and articulation.

To provide further insight, I supplement my arguments with audiovisual material from several compositions, including works by Sofia Gubaidulina (b.1931), Georgina Derbez (b.1968), Otto Romanowski (b.1952), and Yūji Takahashi (b.1938).

The artistic core of the doctoral degree: the four doctoral concerts

My first doctoral concert, entitled “Accordion Meets Composers”, featured a selection of significant compositions that represent some of the earliest engagements that composers had with the classical concert accordion, such as the renowned Toshio Hosokawa (b. 1955) and Sofia Gubaidulina who, throughout their careers, have dedicated significant attention to this instrument. Other prominent names featured in this concert were Isang Yun (1917–1955), Tapio Nevanlinna (b.1954), and Gérard Grisey (1946–1998).

I believe that a retrospective analysis of the accordion's historical trajectory provides a valuable insight into its early development, including the ways in which performers and composers collaborated. Moreover, it allows me to trace the evolution of the accordion's repertoire over time and demonstrates respect for the pioneering efforts of those who established the accordion within the realm of classical music.

Each of these works has its own unique style and demonstrates a distinctive use of the accordion, demonstrating these pioneering composers' approaches to understanding and exploring the instrument's technical and sonic capabilities and its potential applications, particularly during the latter half of the twentieth century. As an example of the music performed at this concert, I presented an excerpt from *In croce* (1979), Gubaidulina's composition for accordion and cello.

The second doctoral concert, titled “Mysticism – The Perennial Yearning”, highlighted a range of compositions written by both established and emerging composers who have dedicated themselves to the concert accordion. Similarly to my first recital, this concert demonstrated a stylistic diversity that included compositions from distant cultural backgrounds, including Spain, Finland, Japan, and Brazil. The concert theme revolves around mysticism and spirituality, which serve as a common thread throughout the pieces. Gubaidulina uses symbolism related to ascension, while Takahashi's composition for accordion and viola takes its spiritual themes from Dhammapada, a collection of Buddha's verses. Edler-Copês bases his piece on three of *The Cantigas de Santa María* by Alfonso X, el Sabio, while Kaipainen and Gaigne drew inspiration from a variety of texts and poems related to Mother Earth.

Working with a string quartet in Gaigne's composition was one of my greatest artistic goals for this project. In this chamber music setting, I was particularly interested in developing communication through body language and fostering mutual understanding. My experience was especially enlightening, as it presented the challenge of becoming an integral part of the quartet rather than simply an external performer. Subtle gestural communication and reciprocal listening played a crucial role in achieving this deep level of integration within the ensemble.

For my third doctoral concert, "Contrasts – Finnish chamber music for accordion", I curated a selection of works that showcase the Finnish accordion repertoire by renowned composers born in the 1940s and 1950s, including Magnus Lindberg (b.1958), Jouni Kaipainen (1956–2015), and Pehr-Henrik Nordgren (1944–2008). These composers were pioneers in the concert accordion scene in Finland, and their work was instrumental in fostering collaborations with Finnish accordionists. Another piece in the concert was *Hiding* (1994), Otto Romanowski's composition for accordion and tape, acting as a musical bridge between the two solo works.

The concert began with *Rise V* (2002) for accordion and flute by Erkki Jokinen (b.1941). This composition served as a case study for the rich colours and articulations achievable in this duo combination, showcasing a vibrant and dynamic character with deep contrasts and interplay between the two instruments. The performance of the entire composition presented the musical and artistic outcomes of the collaborative work.

The last concert, "Sonorities. Coloring the horizon", showcases music from distant regions across three continents: Europe, Asia, and North America. This versatile chamber music programme presented a diverse palette of works from composers with vastly different backgrounds. Reflecting on my studies, I sought out new musical collaborations and explored the potential of different partners for the accordion, such as in Mexican composer Georgina Derbez's work for accordion and recorders. The clarinet and accordion come together in Jukka Tiensuu's *Plus* series, while the cello serves as the perfect partner for exploring the meditative world of Yuri Takahashi's music. To provide a compelling contrast, Ramón Lazkano's solo composition highlighted the instrument's virtuosity in its upper register while exploring its full range. An important aspect of this project was highlighting the work of women composers, as well as the performers. To that end, I included Gubaidulina's *Silenzio* (1991) for violin, cello, and accordion, as well as Derbez's duo *La Forza, il Sparvier* (2007). Before our performance, I briefly introduced Derbez's work and offered an overview of our collaborative efforts.

Derbez's duo for accordion and alto and tenor recorders pushes the boundaries of both instruments. The structure of the work is readily discernible and features a combination of delicate, melodious passages that build up through the layering of accordion notes. This technique creates clusters with varying sonorities and densities, leading to multiple climaxes throughout the piece. Derbez makes use of the

entire dynamic range to establish each section's atmosphere, transitioning smoothly between them and creating a coherent discourse.

In preparing this work, we focused on preserving the stylistic integrity of the piece. A key aspect on the accordion was the subtle manipulation of the bellows to enhance phrasing, creating constant dynamic fluctuations and swift changes in articulation that reinforced the recorder's prominent solo role. These nuanced adjustments allowed us to maintain the expressive quality of the original piece while bringing out the distinctive voice of each instrument. One of the elements I emphasised was ensuring that the dynamic capabilities of the accordion were carefully matched with those of the recorders. This allows both instruments to blend seamlessly, resulting in a well-balanced interplay of phrasing and musicality.

In addition to the compositions performed and the audiovisual resources utilised during this presentation, the study also incorporates musical excerpts from several other works featured in the concerts. All of these resources are accessible through the Research Catalogue.

In the section centred on bowed string instruments, I included excerpts from works representing diverse aesthetics, such as Nordgren's *Distance-Dreams* (1998) and Kaipainen's *Elemental Chanting* op.87 (2009), with its four movements of contrasting and descriptive character. To further complement the bowed string family, Takahashi's *The Dream Carp* (1992) for cello and accordion, and *Like swans leaving the lake* (1995) for viola and accordion, were also analysed. Finally, under the category of accordion and clarinets, we have the composition by Japanese composer Toshio Hosokawa, alongside *Plus I* by the esteemed Finnish composer Jukka Tiensuu.

As a conclusion to this first section, throughout this study I have drawn upon my personal experiences as a performer to shed light on innovative ways of playing and reflecting that align with the principles of artistic research. In doing so, I have also sought to understand the meaning and implications of incorporating the concept of embodiment into musical practice.

FORMING AN ARTISTIC IDENTITY – AN EVER-CHANGING PATH

In the second section of the thesis, "Forming an Artistic Identity – An Ever-changing Path", I provide an overview of the transformative changes in the musicianship of professional accordionists.

To gain a deeper understanding of the characteristics and qualities of a modern accordionist's identity in the current musical landscape, it is necessary to examine the transformative changes that accordionists have experienced throughout the history of the instrument, identifying the key features that have influenced the shift in the accordion's status and accordionists' professional opportunities.

To address the questions that arise and bolster my reflections and statements, I drew upon a diverse selection of research articles and accordion literature as sources of information. Additionally, the historical perspective and knowledge on the development of organology and repertoire for the concert accordion was presented through the works of Matti Rantanen, who provides a first-hand view of the development of the accordion and its pedagogy, particularly in Finland, but also in Europe. In addition, I deemed it pertinent to engage in conversation with Finnish concert accordionist and pedagogue Marjut Tynkkynen, since she embodies the first generation of students in the accordion class at the Sibelius Academy. Lastly, throughout the text my personal and professional background and education in Spain and Finland also serve as a source of data.

So, what kind of artistic identities did accordionists have before the emergence of the concert accordion? Can we affirm that accordionists' musical identity has undergone a significant process of transformation throughout its relatively brief history?

The first chapter of this section, titled "Brief historical overview", delves into various key stages of the accordion's evolution, beginning with the origin of the accordion and continuing through the first accordionists' identities in the 19th century and the connection between the accordion and folklore. It also highlights the initial signs of an original repertoire, marking the early steps towards a new identity for accordion players in classical music. It then addresses the evolving identity of accordionists in the early and mid-20th century, emphasising the interplay between traditional and classical music. Finally, the text explores the accordion as a symbol of ethnic identity, noting its strong associations with traditional music worldwide and its role in shaping community identity.

Following this, I briefly examine the development of the accordion into a concert instrument, and I refer to the expansion of the accordion's sound spectrum through innovations such as the quarter-tone accordion and the electroacoustic accordion. This second section of the research served as the foundation for understanding the diverse aspects that may shape an accordionist's artistic identity in the 21st century. Additionally, it provides essential context for the final section, helping to clarify its purpose and the reasoning behind its focus.

THE ARTISTIC IDENTITY OF PROFESSIONAL ACCORDIONISTS IN THE 21ST CENTURY

In the third and final section, I explore and reflect on the professional perspectives of the accordion in the 21st century, examining the new artistic identities that accordionists can adopt in today's music world. The inspiration for this chapter came from my years of observation of the diversity of work that a musician of our time can undertake, the variety of professional paths that accordionists have opened, and the

diverse skills that this artistry may require. So, what does it mean to be an accordionist in the 21st century? With reference to the title of this chapter, it is important to note that one's artistic identity is a dynamic entity that is constantly evolving, shaped by a range of cultural, educational, personal, and even political factors.

Thus, formulating this artistic identity involves understanding the evolving role of accordionists throughout history, as the historical development of the accordion has significantly impacted the status of accordion players and reshaped the role of the performer. Therefore, in the opening chapter of this section, I examine the establishment of the concert accordion and its impact on accordionists' musicianship, exploring how pioneers shaped the evolution of the instrument in classical music. Their efforts, along with those who followed, have opened new possibilities, transformed the role of the accordionist, and pushed the boundaries of what the instrument can achieve.

In the subsequent chapter, I address the transformation of the accordionist's role from an entertainment musician to a concert performer, marking a crucial turning point in the instrument's history. Although it is not my objective to provide a comprehensive historical account, it is clear that key moments have significantly shaped the accordion's evolution and influenced the status of accordionists, opening new avenues for their practice.

In this context, as the accordion transitioned from a folk instrument to a concert instrument, important questions arise: did early pioneers have to distance themselves from its folk associations to establish it as a legitimate concert instrument? I was interested in understanding the particularities of the Finnish context and comparing them with my own experiences, and through my conversations with Rantanen I gained a valuable understanding of how the concert accordion embraced the instrument's folk origins while simultaneously expanding into classical and contemporary repertoires.

The last chapter, entitled "Formulating the Artistic Identity of a Professional Concert Accordionist", draws from my own professional background and experiences, as well as numerous observations, reflections, and insights gathered over the years. I also address questions related to educational aspects and examine certain cultural influences that have shaped my musical education and, ultimately, my current artistry. Indeed, reflecting on my own education in comparison to that of other professional accordionists has served as the inspiration for this chapter.

One of the key starting points was the inquiry into whether the professionalisation of the accordion has led to new opportunities for collaboration and performance. As I reflect on the varied roles that accordionists can play in today's professional world, it becomes necessary to consider what skills and knowledge these performers require. Is there a need to develop a specific skill set to succeed in the professional accordion music scene? This question has prompted me to explore this issue in my work, while also examining what might be considered ideal in shaping

an accordionist's education. In order to address these questions, I engage in personal reflection on the potential qualities, challenges, and opportunities that define the role of today's concert performer. In addition, I draw upon conversations and collaborative reflections with Veli Kujala and Niko Kumpuvaara to inform the analysis of the identifying characteristics and labour needs of the modern concert accordionist.

Additionally, throughout this chapter, I have referenced the work of several accomplished accordionists, presented their reflections, and engaged in scholarly dialogue with them on specific topics outlined in their literature, with the aim of formulating the Artistic Identity of a Professional Concert Accordionist. To that end, careful observation of the current landscape, discussions held with my peers, and an analysis of the existing literature have revealed that versatility, adaptability, and a high level of technical skill are some of the defining characteristics of today's professional accordionists.

This new generation of accordionists is not only accomplished, but also often possesses an entrepreneurial spirit and an innovative approach, which have led to the creation of new artistic projects and opportunities, further contributing to the evolution of the accordionist's identity. Furthermore, they are deeply committed to pedagogy and the development of high-quality educational materials. In recent years, they have also undertaken a critical examination of key topics relevant to the accordion, as reflected in their published books and articles.

This section provides an overview of the challenges and opportunities facing modern accordionists, including artistic and career-related aspects. The ability to adapt and transform one's identity as a musician is crucial to establishing a successful career. By carving out new spaces for the accordion, performers elevate the instrument's status, bringing it into new venues and increasing its visibility. In doing so, they not only enhance their own careers but also contribute to the instrument's ongoing evolution. It is my hope that this research will not only deepen our understanding of the accordion's role in modern music but also stimulate critical thinking and reflection, thereby better preparing future accordionists for a dynamic and fulfilling professional career.

A LOOK INTO THE FUTURE OF THE CONCERT ACCORDION SCENE

In the final chapter, as I look ahead to the future of the concert accordion music scene, I offer both a personal reflection and an analysis complemented by existing literature and insights from interviews. I discuss the key aspects that, in my view, would benefit students as they prepare for their professional careers, emphasising the teacher's pivotal role in shaping well-rounded future accordionists.

In relation to the key topic of this work, chamber music, I assert that education in this area should be regarded as a fundamental component of the curriculum

from the early stages of musical training, allowing students to experience the benefits of performing within multi-instrumental ensembles and collaborating closely with other musicians. The strengthening of subjects such as ensemble playing and free accompaniment in university-level training would be beneficial for developing musical skills and enhancing students' artistic potential. Additionally, I address the importance of teaching students how to collaborate effectively with composers, as well as the growing need for entrepreneurial education to equip aspiring accordionists with the skills to navigate the modern music industry.

Along the same line, an education that promotes equity and is diverse and open-minded is beneficial in developing more proficient musicianship, but it should not be limited to this; it should also be about identifying opportunities and preparing students to take advantage of them. In doing so, they will be empowered to chart their own paths, define their preferences, and make their own choices.

I concur with the idea proposed by accordion Professor Geir Draugsvoll of combining forces and knowledge to further advance the future of the accordion's musical landscape.¹ It is my firm conviction that looking towards the future by exerting one's best effort and placing emphasis on musical excellence above any other consideration would help achieve greater success.

In summary, this thesis provides an overview and understanding of the challenges and opportunities of modern accordion performance and education, identifying the key qualities and proficiencies that appear to be needed to excel in this field. Furthermore, it promotes artistic freedom and innovation, encouraging the development of new approaches and techniques and fostering artistic research within the field to enrich the existing literature and broaden the horizons of accordionists, readers, and audiences.

Audiovisual material related to the thesis and lectio can be found in the following exposition at the Research Catalogue:

<https://www.researchcatalogue.net/view/2094503/2094504>



¹ Draugsvoll, Geir 2013. "Perspectives on Accordion Pedagogics on Academic Level". In Claudio Jacomuzzi (ed.) *Modern Accordion Perspectives* 1. Cava dei Tirreni: Grafica Metelliana. 22–24 (pp. 24).