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SEMPRA 2.0

Installation and playing instructions



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„Accordion Fascination“ for SEMPRA 2.0 instruments – Installation and playing instructions

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Responsible for the content of this website

KEYSWERK Music Electronic GmbH

Warbersche Str. 32

31675 Bückeburg

Germany

Phone: 05722 - 905088

Fax: 05722 - 287555

Internet <http://www.boehm-organs.com>

E-mail info@boehm-organs.com

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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 (**piccolo**) or lower (**musette**) 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 2.0.

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, Solochord resp. SemptraChord or even the swell pedal 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:

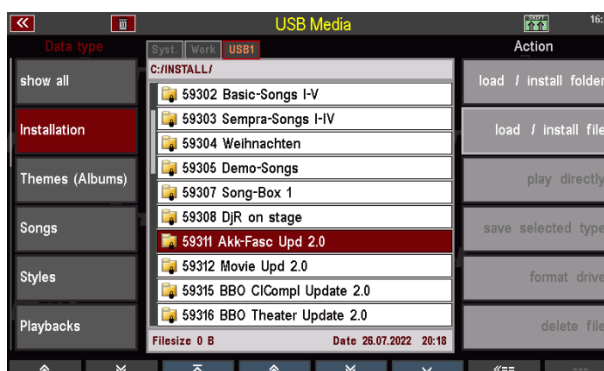
You will receive the package "Accordion Fascination" as usual either on USB stick or online via e-mail or WeTransfer.

- If you have received the installation data online, please first copy the supplied INSTALL.ARC file (archive file with the installation data for the package) on your PC to the top directory level of a USB stick formatted in your SEMPRA (you can also use your factory data stick that you received with the SEMPRA).
- Then insert the stick into the SEMPRA. The INSTALL.ARC file is recognized, and the display asks whether the data should be unpacked into the installation directory on the stick (USB1). Confirm with **[Enter]**. The data will now be unpacked.



After the process is complete, the data on the stick will be ready for installation. The actual installation of the "Accordion Fascination" data starts now:

- Press the **[USB]** button to open the USB menu.
- Select the field "**Installation**" in the left column "File type". You will now see the contents of the "INSTALL" folder present on the stick (or created automatically during the previous unpacking).



- The pack "Accordion Fascination" includes the two folders **59311 Akk-Fasc Upd 2.0** (contains the sound presets and the SONGs with the sample registrations) and **59341 Akk-Fascination Pro-D** (contains the AMADEUS sound data and also the sound presets for the accordion sounds).

When installing "Accordion Fascination" **for the first time**, both folders must be installed. It does not matter which of the two folders you install first.

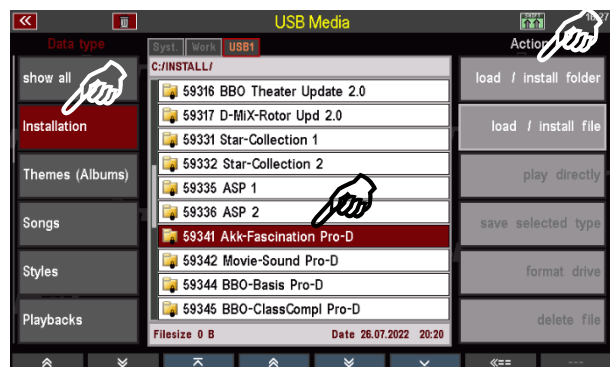
In case of later reinstallations, e.g. if you create new user accounts in which "Accordion Fascination" is also to be used, it is sufficient to install the folder **59311 Akk-Fasc Upd 2.0** again in such accounts.

The sounds themselves are already present on the AMADEUS sound module(s) in SEMPRA after the initial installation and do not need to be reinstalled each time.

However, if a second or additional AMADEUS module is added to SEMPRA at a later time, the sound data, i.e. the folder **59341 Akk-Fascination Pro-D**, must also be reinstalled.

Let's start now with the installation of the sound data, i.e. the folder **59341 Akk-Fascination Pro-D**:

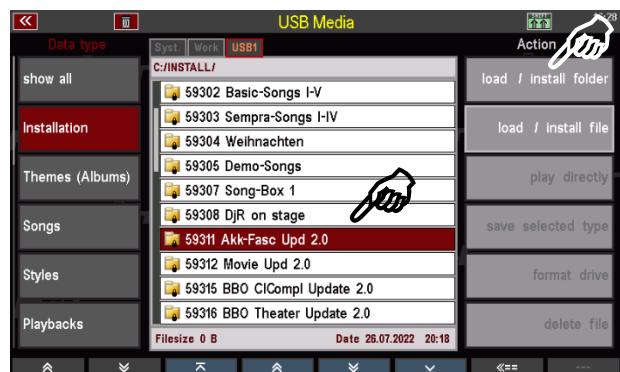
- Use the **data wheel** to position the cursor on the folder **59341**.
- Tap **Load/Install folder** in the right column and confirm the security prompt in the display with **[Enter]**. The installation of the sound data and sound presets now starts.



- **Attention:** If your SEMPRA has several AMADEUS sound modules, the display first asks in which sound groups the sound data should be installed. select here "**all sound groups**" and confirm with **[Enter]** to start the installation.
- The sound data is now installed and then the sound presets are loaded. The content of the folder 59341 is now completely installed.

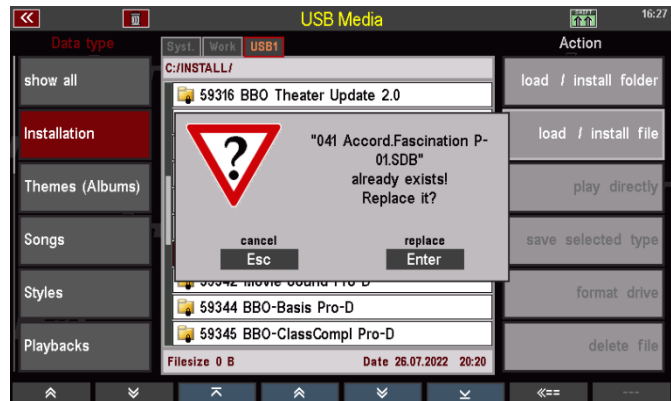
Now we can install the other data from the folder **59311 Akk-Fasc Upd 2.0**:

- Use the **data wheel** to position the cursor on the folder **59311**.
- Tap **Load/Install folder** in the right column and confirm the security prompt in the display with **[Enter]**. The installation of the data now starts.



- During the installation the display will ask you:

The mentioned file is the sound presets for the accordion sounds. This file was also previously installed from the 59341 folder along with the sound data. Now the system detects that the file already exists.



Just confirm the prompt with **[Enter] Replace**, the file will be installed again over the already existing file.

Note: We have provided the soundpreset file as an account specific file in both folders, so that in case of later supplementary installations you only need to install this folder 59311.

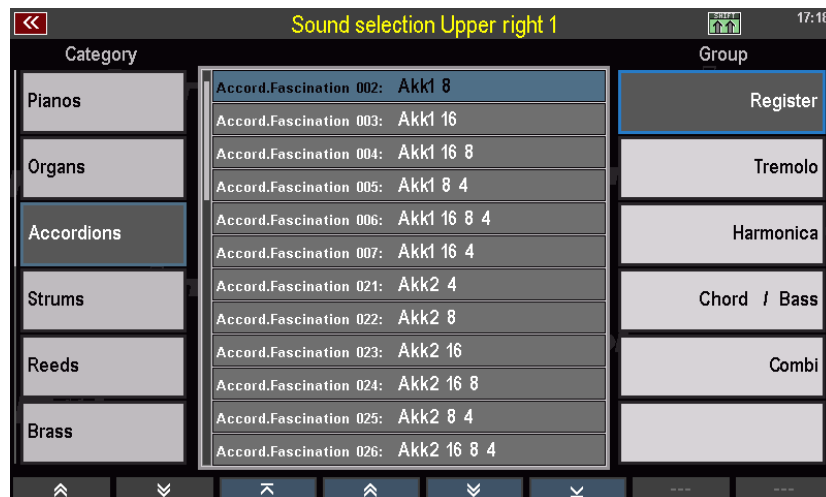
Now all data of the package "Accordion Fascination" is installed and the new sounds and registrations can be used.

More details about the new sounds and sample registrations can be found on the following pages.

The new Accordion sounds

The package "Accordion Fascination" consists of the actual sounds and sound presets for the altogether 95 new accordion sounds and 3 SONGs with total 18 example registrations.

After successful installation you will find the new accordion sounds in the sound bank **41 Accord.Fascination**, here on the places 1 to 95, respectively in the corresponding sound groups of the category "**Accordion**" of the **Sound Selector**. You can recognize the sounds there by the prefixed bank name "Accord.Fascination".



Accordion Fascination sounds inside the Sound Selector

If you want to view or play through the entire bank, the easiest way to do this is to call up sound bank 41 in the **Soundpreset Editor**. You can reach the Soundpreset Editor from the **Sound Selector** shown above (please place the cursor on one of the Accordion Fascination sounds) by pressing the button combination **[SHIFT] + [F7] SoundPre. Edit**:



Sound bank 41 Accordion Fascination inside the Soundpreset Editor

Single and combination stops

The sounds no. **1...80** of the Accordion Fascination Soundbank are arranged to four basically different accordion sets (Akk1...Akk4). Each set consists of 15 individual stops or their combinations, just as you would find them in the "real" instrument.

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

Chord sounds

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

As a special feature, we offer sounds on positions 19 and 20, with which you can play the complete accompaniment. The first pressed manual key plays the corresponding root note. A fifth higher, the second button plays the corresponding DUR chord when played in tied mode.

For C major, for example, play as follows:

C (-key in the 2nd octave)	->	root bass
tied to g (key g in the 2nd octave)	->	C major chord
detached to G (key G in the 1st octave)	->	alternating bass G
tied to g (key g in the 2nd octave)	->	C major chord
...etc.		

Attention: With SE10 dB or depending on the split configuration on the manual concerned, the parts on which these sounds are to be played may have to be octavated so that the required notes are available.

Bonus sounds

On sound positions **81** to **83** you will find typical accordion basses. Starting at position **84**, we also provide you with the characteristic registers of a Styrian harmonica. By the way, the matching bass would be the one on position 83.

Finally, on numbers **91** to **95** you will find some more chord sounds for natural accompaniment playing.

Example registrations to Accordion Fascination

After installing the package, you will find in the factory SONG bank **101 Sound Basics** 3 "Acc. Fasc." SONGs with 6 registrations each (SONG presets "Variation 1...6"). These registrations give you a good overview of the tonal range of the package and can of course also serve as a basis for your own accordion registrations based on the Accordion Fascination sounds..

he presets in the SONGs **Acc. Fasc. 1** and **2** were arranged "classically" with style accompaniment. In the SONG **Acc. Fasc. 3 (no acc)** on the other hand, the 6 registrations were deliberately created with muted accompaniment. On the pedal here you will find typical accordion bass stops. So with the 6 registrations in this SONG a complete trio playing of melody, chords and bass is possible like on a real accordion.



We wish you a lot of fun playing with these registrations and later on creating your own SONGs/presets with Accordion Fascination!

Appendix

Overview of the new accordion stops:

The new accordion sounds are located in the sound (preset) bank **41 Accordion Fascination** of your SEMPRA.

Within the sound numbers **001 – 080** of this bank the stops for **4 different accordion types** are available. The sound names indicate the foot positions of the individual voices (numbers 16 - 8 - 4), or whether they are beat stops with slightly higher (**piccolo**) or lower (**musette**) tuning. A **C** after the foot position indicates **Cassotto** stops.

On positions **081 - 095** you can find more complementary 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

Register symbol

				Accordion stops					
Name			Register symbol	Name	Comment		Name	Comment	
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' + 8p	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' + 8p	Tremolo + low octave		069	Akk 4 16' C + 8' C + 8'	Duo + low octave

010	030	050		Acc 1...3 8' + 8p + 4'	Tremolo + high octave	070	Akk 4 8' C + 8' + 4'	Duo + high octave
011	031	051		Acc 1...3 16' + 8' + 8p + 4'	full work (4-course treble)	071	Akk 4 16' C + 8' C + 8' + 4	full work (4-choir discant)
012	032	052		Acc 1...3 8' + 8p + 8m	three equal choirs (double tremolo)	072	Akk 4 8' C + 8' + 4' + 2 2/3'	duo + high octave + fifth
013	033	053		Acc 1...3 16' + 8' + 8p + 8m	double tremolo + low octave	073	Akk 4 16' C + 4' + 2 2/3'	low octave (in cassotto) + high octave + fifth
014	034	054		Acc 1...3 8' + 8p + 8m + 4'	double tremolo + high octave	074	Akk 4 16' C + 8' C + 4' + 2 2/3'	full work with fifth (4-choir discant)
015	035	055		Acc 1...3 16' + 8' + 8p + 8m + 4'	full work (5-course treble)	075	Akk 4 16' C + 8' C + 8' + 4' + 2 2/3'	full work with fifth (5-choir discant)
016	036	056		Acc 1...3 8°	one choir higher tuned middle octave	076	Akk 4 2 2/3'	one choir fifth
017	037	057		Acc 1...3 Choir 1	Maj/Min/Quint chords 1	077	Akk 4 Choir 1	Maj/Min/Quint chords 1
018	038	058		Acc 1...3 Choir 2	Maj/Min/Quint chords 2	078	Akk 4 Choir 2	MAJ/Min/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	Akk Bass 1	Bass sound
						082	Acc.Bass 2	Bass sound
						083	Acc.Bass 3	Bass sound
						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	Chord 1	
							092	Chord 2	
							093	Chord 3	
							094	Chord 4	
							095	Chord 5	



KEYSWERK Musikelektronik GmbH

Warbersche Str. 32

31675 Bückeburg

Germany

Tel.: +49 5722 905088

Internet <http://www.boehm-organs.com>

E-Mail info@boehm-organs.com