

Kurs: **AG1015 Självständigt arbete 30 hp**

2012

Konstnärlig Kandidatexamen

Institutionen för Folkmusik

Handledare: Jonas Knutsson, Olof Misgeld

Sandra Sillamaa

Me. Sweden

Reflektion över examenskoncert

Skriftlig reflektion inom självständigt arbete
Till dokumentationen hör även cd/dvd med ljud och film från
examenskoncert

Anders Norudde och säckpipa

Stilanalysarbete

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STALLET (Stallgatan 7)
Onsdag 4 april 2012 kl 19.00

Fri entré

Me.Sweden

SANDRA SILLAMAA . Kandidat Examenskoncert . Folkmusik



SANDRA SILLAMAA
Sopransaxofon . Estnisk säckpipa . Övertonsflöjt

JONAS BLECKMAN
Cello

JALMAR VABARNA
12-strängad gitarr

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“Me. Sweden”

Sandra Sillamaa

“Efter tre år och många härliga möten med fina musiker och skickliga lärare vid folkmusikinstitutionen på KMH, samt oräkneliga timmar i replokalen, har jag utvecklat min egen förståelse och vision av den svenska folkmusiken.”

"During the three years among great musicians, teachers and countless hours in practice room, I have developed my own cognition and vision of Swedish traditional music."

This sentence summarizes the most important of my three year studies in KMH (Royal College of Music in Stockholm) folk music department and the music that will be performed at my final concert. In this written piece, I give an overview of where I have reached during the last years of my music studies and how studying in KMH has influenced it. In addition to that, I describe the main idea of my concert and its structure.

In fall of 2008 I started my year as an exchange student in KMH. Since I knew that I had only a year to study here, I spent long hours in practice room and absorbed all the knowledge offered to me. In spring of 2009 I decided to go for a stationary position, for I understood that I have met an inspiring environment. Also, I was constantly surrounded by fascinating musicians and teachers which had a positive effect on me. During the three years, I have acquired knowledge and information that I will not be able to fully decode in a lifetime. I have participated in exciting projects and gotten versatile experiences that have allowed me to develop as a musician as well as a human being. I believe that it is rather difficult to successfully apply to KMH but once you are accepted, it is relatively easy to cope with the learning process. There are excellent conditions in KMH and everything else depends on the student – what does one want to receive from the learning period, where to develop and how much effort is one ready to give for all this.

Swedish folk music has fascinated me from the first moments I heard Hoven Droven and Garmarna playing at the Viljandi Folk Music Festival. Later on, my interest grew as I played alongside with Swedish musicians in Ethno-camps and different projects. They have always been special to me for their distinctive joy and energy that they put into music. Having delved deeper into Swedish folk music tradition, I discovered a more serious world with many more layers to discover for myself. The most interesting part for me has been concentrating on details and a great respect for traditions as well as tolerating each musician's individuality. I also like stressing the idea of body and music collaboration.

Music traditions resemble languages: firstly, it is necessary to learn the words and grammar, and then it is possible to form sentences. I think that three years is not enough to fully learn to speak a language, but my goal was not to become a Swedish folk musician at the first place, but to have a peek into this world and understand how things work here. I have a great respect for Swedish folk music and musicians. I am glad that I have had marvellous teachers who have opened the door for me to the Swedish folk music world. This, in turn, has made me give a different and fresh look at my own native culture. I see that Estonian folk music has yet to take the steps and have the discussions that Sweden has already been through.

I have always thought that folk music is a great way to learn to play an instrument. My earlier experience and studies in Sweden have only confirmed this idea. I applied to KMH with the saxophone, having played it only for a few years. My skills were rather limited since there is no teacher in Estonia who would play folk music on the saxophone. But through Swedish folk music and very good examples I have discovered different technical possibilities and versatility of the instrument as well as learned to adapt playing techniques (breathing, phrasing, dynamics etc) required for a particular style. This brings an old saying from Estonia to my mind: „Playing the bagpipe does not only mean breathing, you have to move your fingers as well.“ The same can be said about the saxophone. For three years, this instrument and playing folk music on it has been focal to me. Through the subject of style analysis I have also come back to the bagpipe that had been overshadowed by the saxophone for two years. To get excited about instrument playing, one needs inspiration from good examples. I have met many, who have charmed me with their skills and pedagogical

abilities: Jonas Knutsson, Daniel Reid, Mikael Marin, Mats Edén, Olof Misgeld, Maria Misgeld, Susanne Rosenberg, Sven Ahlbäck etc.

Often enough, I face the question, how to technically play a tune so that it would sound pleasantly. In addition to all recommendations, guidance and tips, I will always remember Jonas Knutsson's sentence that he told me during my first year in KMH: „At the end, it's all about music.“ And this is how I have tried to discover my own music by playing Estonian and Swedish tunes and searching for myself in it. During all this time, I have faced numerous questions and thoughts that need to be solved by finding the answers within myself and the music. For this, I need time and tutors who would guide me as well as share their knowledge and experience. I am glad to have recieved plenty of this from KMH.

What will I take with me from my studies here? It is definitely the polskas that I have played day and night. Polska was also the first association with Swedish folk music that I had earlier. Three years later, I believe that it is the local philosophy, interpretational examples and being engaged in details that are important in creating the complete entirety. I will be followed by great examples of musicians and people and the joy of making music.

I think that all musicians have to face questions like “why do I play music at all?”, “what do I want to say with my music?”, “do I have anything to say at all?” at a time. By playing Swedish tunes and meeting different musicians who have shared their thoughts and vision about music, I have put together my own picture of Swedish traditional music. From KMH I will take with me: important nuances for me and the freedom of using different tools to enrich my playing. Of course, it is not possible to become a musician in three short years, but I can say that thanks to these studies, I have developed new skills on my instrument, discovered the world of Swedish folk music and broadened my view on the world.

Becoming a musician lasts a lifetime and is full of various forms of discovery and studying. There is still a lot to learn and think about, but I feel that I have found my own path. I have learned to listen more and found the courage to do my own thing and to enjoy it.

Concert “Me. Sweden”

The diploma concert is a milestone where I can assemble my thoughts from a certain period and carry on with a fresh energy.

My first idea was to invite bands from Estonia where I play in to perform at the concert, but I soon realized that it is not directly connected to what I have learned here. My wish is to show what I have been working with and what I have achieved in KMH.

I understood that during these three years, most of my time was spent in practice room developing technical skills and playing tunes by myself. Sometimes I found the piano playing along with me and this gave me the idea to have the first part of the concert carried out on solo saxophone and enrich the soundscape by piano sounds that actually originate from the saxophone.

Though ensembles seem to dominate in the present world of traditional music, playing alone is originally one of the most inherent forms of folk music. I have spent years playing in different groups and enjoyed sharing ideas in it. On stage, it is easy to rely on others and receive impulses from them, but lately I have started moving towards the world of solo and discovered the twists and turns of it.

It is unprecedented for me to perform a solo concert, especially on the saxophone. I wanted to challenge myself and leave the comfort zone. Novelty and surprises to the audience as well as to myself are important to stay fit and avoid degeneration. By being on the stage all alone, the soloist has to be fully responsible and the audience will see the real person behind the musician.

Earlier, I had mostly performed in ensembles where responsibility is usually divided. Now I have the chance to test my confidence and abilities. In my opinion, the most important factors of a performance are sincerity and honesty towards the audience and oneself. Being honest makes us vulnerable, but I believe it is necessary in creative processes. Having this in mind, I chose the tunes that I have the strongest connection with to be performed. The arrangements and the simple accompaniment on the piano are inspired by these tunes. I wish to offer the audience a new world of sounds and my own vision of Swedish folk music.

The second half of the concert will be performed by Sw(F)Est. I met Jonas Bleckman at the first Stavsuddagen and we took off with jamming right away. This was the beginning of a great friendship and intense musical cooperation that has resulted in the ensemble Sw(F)Est. A year ago, Jalmar Vabarna, an Estonian guitarist who had also studied a year in Sweden, joined us. We will play tunes from Sweden, Estonia and some of my own compositions that have been influenced by the time spent in Sweden. We also emphasize the tunes of Anders Norudde, whose bagpipe playing style I thoroughly analyzed.

I SET

Sandra Sillamaa – soprano saxophone

1. Orsa storpolska

Orsa

2. Brudmarch

Ekor Anders, Älvdalen

3. Meeting Östlind & Almquist

Sandra Sillamaa

4. Polska from Barseback

Barseback, Skane

5. Midsommarnattsdröm

O'törge-Kaisa Abrahamsson Kaisa, Helsingland

6. Schottis From Tarraskogen

Niklas Roswall

7. Valss for Paul

Sandra Sillamaa

*Tunes learned from: Jonas Knutsson (1, 2, 4); Daniel Reid (5); Niklas Roswell & Jens Comén CD Kverrestad-Mörsil (6).

*All arrangements by Sandra Sillamaa.

II SET

Sw(F)Est

Sandra Sillamaa – soprano saxophone, Estonian bagpipe, overtone flute

Jonas Bleckman – cello

Jalmar Vabarna – 12-string guitar

1. Säfsnäs

Viktor Gustavsson

2. Reinlender “På tvers” / Bredal

Norway / Nils Bernhard Ljunggren

3. Svårlåten

Anders Norudde

4. Systerpolska

Björn Ståbi, Orsa

5. Kadri’s tune

Kadri Lepasson, Estonia

6. Polska by Emil Olsson / 1632 Polonäs from Ovansjö

Helsingland / Gästrikland

7. Pentapolska

Göran “Freddy” Fredriksson

8. Tantsulugu (*Dance tune*) / Torupillilugu (*Bagpipe tune*)

Peeter Sild, Karksi, Estonia

9. Polska meestele (*Polska to men*)

Sandra Sillamaa

10. Kokku koorekene (*Thicken, Precious Cream!*) / Ready? Go!

Liisa Kümmel, Tori, Estonia / Sandra Sillamaa

*Tunes learned from: Anders Norudde (1, 2, 3, 7); CD “Seljefloyta”: Steinar Ofsdal, Hans Fredrik Jakobsen, Hallgrim Berg (2); Jonas Knutsson (4); Kadri Lepasson (5); Daniel Reid (6); Peeter Sild archive recording (8); Liisa Kummel “Kokku Kooreke” archive recording (10).

*All arrangements by Sandra Sillamaa and Sw(F)Est.

I am grateful to all the teachers and students in the folk music department of KMH with whom I have been able to study and make music with.

Special thanks for inspiring me: Jonas Knutsson, Daniel Reid, Olof Misgeld, Helle Axel-Nilsson, Maria Misgeld, Ami Peterson, Ellika Frisell.



Kurs: AG1015 Självständigt arbete 30 hp
Stilanalys 7,5 hp
2012

Konstnärlig kandidatexamen
Institutionen för folkmusik
Handledare: Olof Misgeld

Sandra Sillamaa

”Anders Norudde och säckpipa”

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Stilanalys 7,5 hp
Skriftlig del inom Självständigt arbete

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Introduction

I have played Estonian bagpipe "*Torupill*" for 14 years and learned throughly its tradition after old archive recordings. I enjoy playing bagpipe, but in every day life I listen to it rarely. When I heard **Anders Norudde** CD "*Kan Själv*" I was astonished by his "*säckpipa*" playing (*säckpipa* – Swedish bagpipe). He is one of the few bagpipers I like to listen to, beacuse there is so much energy and playfulness in his music.

Few years ago I learned to play some of his tunes on Estonian bagpipe, but it did not sound quite the same. This autumn I decided to look deeper into his playing technique and style. I wanted to find out what makes his music so grooving, energetic, colorful, rhythmic, and dynamic. The last two characteristics are not common qualities for bagpipe: rhythmic – bagpipe is a legato instrument, because of its ongoing sound. One must use special techniques to play it rhythmically and to play staccato. It is also not possible to change the dynamics, because the level of the sound is always the same. If one varies the arm pressure on the bag, it is possible to change volume little bit, but then the pitch changes as well. So how does Anders Norudde do it?

Who is Anders Norudde?

Anders Norudde (born Anders Stake) is a Swedish folk musician who was born in 1960 and has played folk music since 1978. He is multi-instrumentalist who plays fiddle, Swedish bagpipe, Mora harp, willow flute, etc. Anders also makes and repairs fiddles. So far he has made 16 fiddles. He has been very interested in old folk music instruments and from the age of 20, he has built hurdy-gurdys, willow flutes, bowed harps, etc. Anders has played in several bands and in 1987 he was one of the persons who created legendary folk – rock group Hedningarna.

He started to play *säckpipa* in 1981, after he heard a Galician bagpipe at a “*spelmanstämma*”. He also got inspiration from Bulgarian bagpipe players and their style of playing. Anders has won “*Riksspelman*” award on the *säckpipa*.

Anders Noruddes first bagpipe was made by Leif Eriksson. In 1990 Anders built a new bag and through the time he has carved the chanter. He normally uses low e drone, but he also can tune it to: a, g, f#, and low d.

Anders is a member of the following bands:

- Hedningarna
- Blå bergens borduner
- Nya Philemon Arthur & The Dungcoverbandet "Hund & Katt"
- Duo med Lennart Gybrant

Discography:

- Hedningarna (with Hedningarna), 1989
- Kaksi (with Hedningarna), 1991
- Blå Bergens Borduner, 1993
- Trä (with Hedningarna), 1994
- Kruspolska: SASHA mixes, 1994
- Hippjokk (with Hedningarna), 1997
- Karelia Visa (with Hedningarna), 1999
- Kan Själv / Himself (solo), 2000
- 1989-2003 (with Hedningarna), 2003
- Med hull och hår (with [Leo Svensson](#) and [Göran "Freddy" Fredriksson](#)), 2003
- Böndernas underverk / Farmer's Miracle (with [Lennart Gybrandt](#)), 2005

Swedish bagpipe ”Säckpipa”

History and revival

Swedish bagpipe tradition is quite long. There are paintings of bagpipe and bagpipers already from 14th century. Unfortunately *säckpipa* tradition started to die out and in the 19th century it was only played in Dalarna. The last *säckpipa* player was Gudmunds Nils Larsson (1892 - 1949).

Revival started when ethnologist Mats Rehnberg (1915 – 1984) first found hints about *säckpipa* tradition in 1937 and published a dissertation in 1943 ”*Säckpipan i Sverige*”. A music teacher, Ture Gudmundsson (1908 – 1979), was inspired about his work and after a visit to Gudmunds Nils Larsson, he built a playable instrument and recorded two tunes for the Swedish Radio in 1948.

Few instruments were made in 50's to 70's, but the real revival began when Gunnar Ternhag started to develop a new reliable instrument together with Leif Eriksson and Per Gudmundson. Erikssons *säckpipa* was a compromise between a few old instruments and a desire to play it together with other instruments (for example: fiddle). Even though there were few preserved *säckpipa* in Swedish museums, nobody knew for sure how the old instruments were tuned. Also, old *säckpipas* did not have a tunable drone. Eriksson made an instrument with a tunable drone and in order to make the bag more air-tight he turned it inside out (with the hairside inside of the bag).

After the *säckpipa* became more known again, others started to built them as well. Examples of other makers include Alban Faust, Börs Anders Öhman, Bengt Sundberg, etc.

The instrument

Swedish bagpipe is mouth-blown, single-drone and single-reed instrument with a deep depression for each finger on the chanter. The bag is made out of calfskin. The basic *säckpipa* has 6 finger holes and one hole for the top hand thumb. The scale is A-minor, from lowest: e' to e". The drone is most often tuned to e', but also possible to tune to d'. Common drones are also a or e. Chanter and drone both have single reeds which are made from a plant: *Pragmites australis* or *Arundo donax*.

Nowadays there are also *säckpipas* with bellows blown, more drones and chanters in different keys (D/G; C/F). The chanters have also been modified. It can be played now in A-, F#-, E-minor and A-, D-, G- major. The most common extensions are holes to be able to play: c#", d#", d', g'. It is also possible to get an extra high note by squeezing the bag.

Unfortunately there is not much information about *säckpipa* tunes or how they were played in old times, so modern players play how they want. The most experienced players use semi-closed technique (right arm fingers are all the time on the chanter) which makes it possible to play the bottom note quickly between the notes of the melody line. This gives the illusion of silence and more rhythmic/staccato style.

Work

Method

My purpose was to find out what makes Anders Noruddes *säckpipa* playing energetic, grooving, colorful, rhythmic and dynamic. In order to get an answer to that and to describe his style of playing my working process was the following:

1. I listened to the Anders Noruddes soloalbum "*Kan själv*" and chose 5 tunes.
 - **Säfsnäs**, after Viktor Gustavsson
 - **Tomgånglåt**, after Nergårds Lars (Björnskytten)
 - **Svårlåten**, composed by Anders Norudde
 - **Bredal**, after Nils Bernhard Ljunggren
 - **Pentapolska**, composed by Göran "Freddy" Fredriksson
2. I wrote out forms, time signatures and key signatures.
3. I transcribed basic melody lines.
4. I added ornaments, vibrato, etc., and wrote out the detailed rhythms.
5. I made comparing scores.
6. I analysed the transcriptions.
7. I learned to play the tunes using his techniques and imitating his style.

During entire working process I also tried out the tunes on my bagpipe to figure out how he plays certain melody parts and ornaments. Even though our instruments are different it is still possible to play the same tunes with almost the same style on Estonian bagpipe.

Result

After listening, transcribing, playing and analysing I have found many interesting aspects of his playing and techniques that he uses:

- trills
- semi-closed technique
- separation notes
- rhythm
- grace notes
- vibrato
- glissando
- pressing the bag
- intro
- outro

I think the most important elements in his style are: trills, semi-closed technique, separation notes and groove. He uses those four elements in all of his tunes and often at the same time, as shown below.

Trill

Anders is playing both long and short trills. Normally his trills are between the next melody tone and one tone up. He uses longer trills mainly on the beat, and at the beginning and the end of phrases. Shorter trills can be found in different places and also on the off-beat.

Long trill

Pentapolska



Short trill

Svårlåten



Sometimes there are also combinations of long and short trills in one bar.

Long + short trills

Bredal



Anders uses quite often third – trills. He makes this trills only between notes: gis' – b' or d'' – b', usually on the last beat of the bars and at the end of the phrases.

Third – trill (gis' – b')

Säfsnäs



Third – trill (d' – b')

Pentapolska



Semi-closed technique

Semi-closed technique – right arm fingers are all the time on the chanter. This makes it possible to play the bottom note quickly between the notes of the melody line, which gives the illusion of silence and creates a more rhythmic/staccato style. Anders combines open and semi-closed technique, using the latter more often and very well.

The lowest notes on the chanter, or lowest notes of the tune, are used to play semi-closed style. Sometimes it is hard to hear from the recording precisely which note is being used, because it is more used as a rhythm note and goes very fast, but mainly it is the lowest. Every so often Anders also uses higher notes for this technique.

Semi-closed technique (low notes)

Säfsnäs



Semi-closed technique (higher notes)

Svårlåten



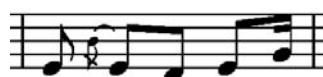
Separation notes

In order to separate two notes of the same pitch on a bagpipe it is possible to use two different techniques: *cut* – quickly twitching a finger higher than the melody note, and *tap* – tapping quickly the finger hole lower than the melody line.

Anders uses more cut technique, which creates a bigger staccato effect, because higher notes are clearer and slightly louder.

Separation notes - cut

Pentapolska



Separation notes – tap

Bredal



Even though cut and tap are generally played to separate two notes, Anders also uses those to give more rhythm to the melody. When a bagpipe player plays in semi-closed technique, as Anders does, sometimes it can be hard to make difference between tap and semi-closed notes.

Cut and tap – rhythm

Pentapolska



Bredal



Rhythm

Anders mainly makes variations in semi-closed technique or the length of the trills, which makes the phrase sound either more staccato or legato. Sometimes he also changes the rhythm a little bit.

Variations in semi-closed technique

Säfsnäs



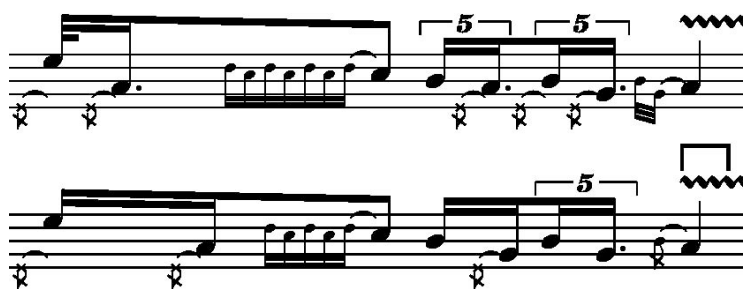
Variations in trill

Bredal



Variations in rhythm

Tomgånglåt

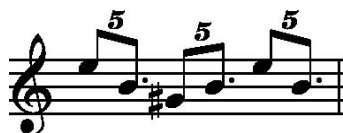


Under the chapter "Transcriptions", after each tune's full transcription, there are comparative scores about every tune in order to have a clearer overview how many changes he makes in rhythm and melody.

His way of playing 8-th and 16-th notes is interesting. Quite often he makes the second and/or fourth beat slightly longer. I think it gives "groove" feeling to his playing.

8-th note "groove"

Svårlåten



16-th note "groove"

Bredal



Grace notes

Grace notes are used to decorate the basic melody line. It is a short note before the melody note and also lower than a melody note. Anders plays grace notes quite seldom.

Grace notes

Pentapolska



Vibrato

Anders uses vibrato at the end of the phrases and on the notes - a', e', d". In some tunes he uses it just few times (Svårlåten) and others quite often (Tomgångslåt).

Vibrato

Säfsnäs

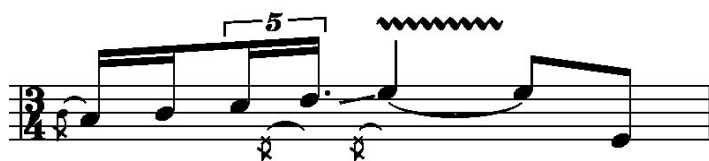


Glissando

It is quite easy to make glissando on bagpipe, but Anders uses it just on few tunes. Mainly it is at the end of the phrases and into the longer notes, which are usually either the first or the fifth scale degrees.

Glissando

Tomgånglåt



Exeption is Säfsnäs: in the A – part he uses a glissando from e" to high f" in the repeat of the phrase.

Säfsnäs



Pressing the bag

In these tunes, Anders presses the bag in order do get two different outcomes. First: he squeezes the bag to get high f" (see the example above: Säfsnäs). The second way of pressing the bag raises the pitch and makes the sound slightly louder. He does it in some parts to emphasize the beginning or the end of the phrases.

Pressing the bag to emphasize the beginning/end of the phrases

Tomgånglåt



Intro

In two out of five tunes he adds an intro before he starts a tune. Traditional Estonian bagpipe players used it in almost every tune, it was a good way to listen to the tuning.

Intro

Tomgânglât



Bredal



Outro

On two tunes he plays a short outro after the melody .

Outro

Säfsnäs



Tomgånglåt



Conclusion

After I had transcribed the 5 tunes, I made an experiment. First I played just basic melody. Then I added trills, which made the tune more colorful. Next I played the melody together with trills and separation notes. The feeling got just little bit more rhythmic. Then I added the semi-closed technique. Now it sounded really rhythmic and also slightly more dynamic, because playing the low notes makes an illusion of silence or quietness. It also makes the tune sound more staccato. Finally I added vibrato, glissando, grace notes and the tune got more lively. Then I also played around with different rhythms (especially making the second and/or fourth beat slightly longer on 8-th and 16-th notes) and it added to the groove.

The conclusion or the answer to my question, why Anders Noruddes *säckpipa* playing sounds so energetic and grooving: **he plays with a semi-closed technique full of trills and other ornaments and makes the second and/or fourth beat longer on 8-th and 16-th notes.**

Summary

I chose to analyze Anders Noruddes "*säckpipa*" playing, because I am amazed by how he expresses himself through this instrument. I was also determined to find out and understand his style and techniques. I think through the transcriptions, analysis and playing, I have accomplished my goals. When I played his tunes before, then I felt as if I was cheating, but now I can proudly play these tunes and also imitate Anders style.

Through this work I have learned more about Anders Norudde. Also I have added to my knowledge about Swedish bagpipes history, revival and technical aspects.

I thought in the beginning that it would be easy, choosing the tunes I have heard and played before, but it turned out to be much harder. Even though I have played bagpipe for over 10 years, I had to learn a new technique, which did not come so easily as I expected. I still have quite a lot of work to do to master this style, but it is challenging and continues to develop.

It was very interesting to go so deeply into somebody's music, to open it up in detail and then put it back together. I am sure that Anders has not even thought about his playing so thoroughly. He just plays and it sounds fantastic.

Transcriptions

- Metronome marks show approximate tempo. Sometimes he slightly increases or decreases the tempo.
- After each tune's full transcription, there are comparative scores about every tune in order to have a clearer overview how many changes he makes in rhythm and melody.
- Symbols for ornaments:

Trill



Semi-closed technique



Separation notes



Grace notes



Vibrato



Glissando



Pressing the bag



Säfsnäs

Säfsnäs

After Viktor Gustavsson
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

Drone: e
♩ = 138

A1

1

3

5

7

9

11

13

15

17 B1

19

21

23

25

27

29

31

A2

33

35

37

39

41

43

45

47

This musical score is for guitar, spanning measures 33 to 47. It is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various guitar-specific symbols: 'x' marks on the staff indicate muted notes, and 'x' marks below the staff indicate fretted notes. Slurs are used to group notes, and some notes are beamed together. The score is divided into measures by vertical bar lines. The first measure (33) starts with a box labeled 'A2'. The piece concludes with a double bar line at the end of measure 47.

49 **B2**

51

53

55

57

59

61

63

Detailed description: This image shows a musical score for guitar, spanning measures 49 to 63. The music is written on a single staff in treble clef. Measure 49 is marked with a box containing 'B2'. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 51 and 59 feature a '4' above the staff, indicating a four-measure rest. Measure 55 includes a wavy line above a note, likely representing a vibrato. The piece concludes with a double bar line at the end of measure 63.

65 A3

67

69

71

73

75

77

79

81 B3

83

85

87

89

91

93

95

97 Outro
Ad lib

Form

AB
AB
AB

Säfsnäs

A-part variations

After Viktor Gustavsson
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

Drone: e

$\text{♩} = 138$

4

2

4

Form
AB
AB
AB

Säfsnäs

B-part variations

After Viktor Gustavsson
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

♩ = 138

2

Tomgånglåt

Tomgånglåt

After Nergårds Lars
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

Drone: a
♩ = 70

Intro
Ad lib

2

A1

3

4

5

6

5

5

3

8

5

5

10

12

5

14

3

17 A2 3

19

21 5 5 3

23 5

25

27 5

29 5 5 3

This musical score is for guitar, spanning measures 17 to 29. It is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The score includes various musical notations: eighth and sixteenth notes, triplets (indicated by a '3' over a group of notes), and quintuplets (indicated by a '5' over a group of notes). There are also wavy lines representing vibrato and a box symbol above certain notes. The piece concludes with a double bar line at measure 29.



47 A4

49

51

53

55

57

59

61

63

65

67 Outro
Ad lib

Tomgångslåt

Variations

After Nergårds Lars
 Played by Anders Norudde on *säckpipa*
 Transcribed by Sandra Sillamaa

♩ = 70

The musical score is divided into four systems, each containing four staves. The first system (measures 1-3) is in 2/4 time. The second system (measures 4-6) transitions to 3/4 time. The third system (measures 7-9) is in 2/4 time. The fourth system (measures 10-12) is in 3/4 time. The fifth system (measures 13-15) is in 2/4 time. The score includes various musical notations such as triplets, fifths, and sixths, and is marked with measure numbers 4, 7, 10, and 13. The key signature is two sharps (F# and C#) throughout. The tempo is marked as ♩ = 70.

Svårlåten

Svårlåten

Composed by Anders Norudde
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

$\text{♩} = 176$ A1

4

7

11

14

16

B1

19

23

27

31

35 **A2**

39

43

47

50

53 **B2**

57

61

65





Form

AB
AB
AB
AB

Svårlåten
A-part variations

Composed by Anders Norudde
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

♩ = 176

The first system of the musical score consists of eight staves. The first five staves contain active musical notation in 3/4 time, featuring eighth and sixteenth notes, rests, and a '5' fingering mark. The last three staves (6, 7, and 8) are mostly empty, with some notation appearing in the final measure of the system.

2

The second system of the musical score consists of four staves. The first three staves contain active musical notation, including a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff is mostly empty, with some notation in the final measure.

Svårlåten

B-part variations

Form
AB
AB
AB
AB

Composed by Anders Norudde
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

$\text{♩} = 176$

2

① ————— ② —————

6

3

(when repeating)

(when repeating)

(when repeating)

① ————— ② ————— 3

6

Bredal

Bredal

After Nils Bernhard Ljunggren
 Played by Anders Norheim on *sickinp*
 Transcribed by Sandra Siljamaa

Dance: 2

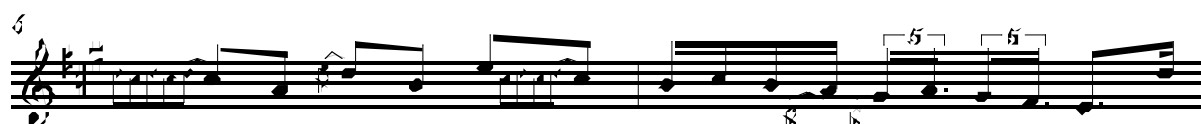
J = 90

Intro

And. 1b



1



14 **E:**

13

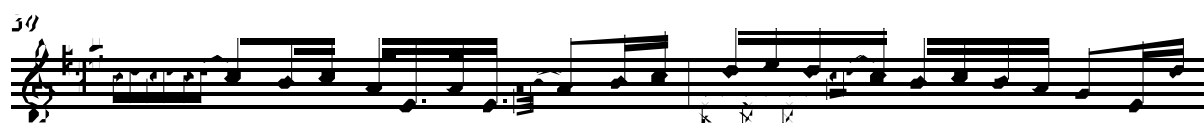
10

22

24

26

28



E2

12

14

46

13

50

52

54

56

12

14

46

13

50

52

54

56

A?



113

76

77

78

79

80

81

82

83

This musical score is for guitar, spanning measures 76 to 83. It is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The notation includes various guitar-specific techniques: measure 76 features a series of eighth notes with a 'v' (vibrato) marking; measure 77 has a similar eighth-note pattern; measure 78 includes a half note with a 'v' marking; measure 79 contains a triplet of eighth notes marked with a '3' and a sixteenth-note triplet marked with a '6'; measure 80 has a triplet of eighth notes marked with a '3'; measure 81 features a half note with a 'v' marking; measure 82 includes a half note with a 'v' marking and a quarter note with a 'v' marking; measure 83 contains a triplet of eighth notes marked with a '3' and a quarter note with a 'v' marking. The score is presented in a clean, black-and-white format with standard musical notation and guitar-specific markings.

Ensemble
AP
AE
AB

Bredal

A-part variation

After Nils Deenbær Ljunggren
Played by Anders Norddahl on *säckpipa*
Transcribed by Sander Sifonius

$\text{♩} = 90$

The musical score is divided into three systems, each containing six staves. The notation includes various musical symbols such as notes, rests, and performance instructions.

System 1:

- Staff 1: Continuous melodic line.
- Staff 2: Continuous melodic line.
- Staff 3: Continuous melodic line.
- Staff 4: (when repeating)
- Staff 5: (when repeating)
- Staff 6: Continuous melodic line.

System 2:

- Staff 1: Continuous melodic line.
- Staff 2: Continuous melodic line.
- Staff 3: Continuous melodic line.
- Staff 4: (when repeating)
- Staff 5: (when repeating)
- Staff 6: (when repeating)

System 3:

- Staff 1: Continuous melodic line.
- Staff 2: Continuous melodic line.
- Staff 3: Continuous melodic line.
- Staff 4: Continuous melodic line.
- Staff 5: Continuous melodic line.
- Staff 6: Continuous melodic line.

Form

AB
AB
AB

Bredal
B-part variations

After Nils Bernhard Ljunggren
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

♩ = 90

7

①

②

Finish

Pentapolska

Pentapolska

Composed by Göran "Freddy" Fredriksson
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

Drone: e

♩ = 132

A1



2

16 B1

18 4

21

23 4

25

27

29 4

32

34 4

36 3

Detailed description: This musical score is for a single melodic line in G major (one sharp). It consists of ten staves of music, numbered 16 through 36. The notation includes eighth and sixteenth notes, often beamed together in groups of 4 or 3. There are several trills marked with a 'tr' symbol. A box labeled 'B1' is placed above the first staff. The piece concludes with a double bar line at measure 36.

A2

3



52 B2

54 ⁴

57

59 ⁴

61 ⁵ ³

63

65 ⁴

67

70 ⁴

72 ⁵ ³

This musical score is for guitar, spanning measures 52 to 72. It is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and specific guitar techniques indicated by 'x' marks below the notes. Measures 52, 54, 57, 59, 63, 65, 67, and 70 each contain a four-measure phrase, with a '4' above the first measure of each phrase indicating a four-measure rest or a specific rhythmic pattern. Measures 61 and 72 contain a five-measure phrase, with a '5' above the first measure. Measures 61 and 72 also feature a triplet of eighth notes, indicated by a '3' above the notes. The score concludes with a double bar line at the end of measure 72.

74 A3 5

Musical staff 74: Treble clef, key of D major. Measures 74-75. Measure 74 contains a quarter note D4, an eighth rest, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 75 contains a quarter note A4, an eighth rest, a quarter note B4, an eighth note G4, a quarter note F#4, and a quarter note E4. Both measures have a low D pedal point.

76

Musical staff 76: Treble clef, key of D major. Measures 76-77. Measure 76 contains a quarter note D4, an eighth rest, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 77 contains a quarter note A4, an eighth rest, a quarter note B4, an eighth note G4, a quarter note F#4, and a quarter note E4. Both measures have a low D pedal point.

78

Musical staff 78: Treble clef, key of D major. Measures 78-79. Measure 78 contains a quarter note D4, an eighth rest, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 79 contains a quarter note A4, an eighth rest, a quarter note B4, an eighth note G4, a quarter note F#4, and a quarter note E4. Both measures have a low D pedal point.

81

Musical staff 81: Treble clef, key of D major. Measures 81-82. Measure 81 contains a quarter note D4, an eighth rest, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 82 contains a quarter note A4, an eighth rest, a quarter note B4, an eighth note G4, a quarter note F#4, and a quarter note E4. Both measures have a low D pedal point.

83

Musical staff 83: Treble clef, key of D major. Measures 83-84. Measure 83 contains a quarter note D4, an eighth rest, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 84 contains a quarter note A4, an eighth rest, a quarter note B4, an eighth note G4, a quarter note F#4, and a quarter note E4. Both measures have a low D pedal point.

85

Musical staff 85: Treble clef, key of D major. Measures 85-86. Measure 85 contains a quarter note D4, an eighth rest, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 86 contains a quarter note A4, an eighth rest, a quarter note B4, an eighth note G4, a quarter note F#4, and a quarter note E4. Both measures have a low D pedal point.

6

88 B3

90 4

93

95 4

97 3

99

101 4

104

106 4

108 5 3 ~~~~~

Form

AB
AB
AB

Pentapolska

A-part variations

Composed by Göran "Freddy" Fredriksson
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

♩ = 132

The first system of the musical score consists of seven staves. The key signature is one sharp (F#) and the time signature is 2+4+3 over 16. The music is written for a pentapipa, with the first staff containing the melody and the subsequent six staves providing harmonic accompaniment. The melody begins with a quarter note, followed by eighth and sixteenth notes, and includes a triplet of eighth notes in the third measure. A first ending bracket labeled '1' spans the final measure of the system, which ends with a double bar line.

2

The second system of the musical score continues from the first system, spanning measures 4 to 6. It also consists of seven staves. The melody in the first staff features a triplet of eighth notes in measure 4 and a first ending bracket labeled '1' over measures 4 and 5. Measure 6 begins a new section marked with a '2' and a double bar line. The melody in measure 6 includes a triplet of eighth notes and a quarter note. The accompaniment staves provide harmonic support throughout, with some staves featuring triplets and a fourth-note figure in measure 6.

Form
AB
AB
AB

Pentapolska

B-part variations

Composed by Göran "Freddy" Fredriksson
Played by Anders Norudde on *säckpipa*
Transcribed by Sandra Sillamaa

♩ = 132

The musical score is arranged in two systems of six staves each. The key signature is one sharp (F#) and the time signature is 2+4+3 over 16. The tempo is marked as ♩ = 132. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. The score is written for a single melodic line, likely for a sackpipa, with the other staves in the system providing a harmonic or rhythmic accompaniment.

Analysis scheme

Försök till undersökningsschema av spelmäns "spelsätt"

UTTRYCKS-KVALITETER	GESTALTNINGS-KVALITETER	GENERELLA MUSIKALISKA KVALITETER	TEKNISKA KVALITETER	TEKNISKA FÖRUTSÄTTNINGAR
Dramatik i uttryck - colorful - vividness - lively - pretentious - powerful - energetic - active - groovy	Ritmisk frasering - end part of the phrases go in faster rhythms - phrases start on the beat	Tonklangkvaliteter - intensiv, ongoing sound	Stråktryck -	Instrumental preparering - A-chanter: d', e', fis', g', gis', a', b', c'', cis'', d'', e'' (from lowest) - Rubberband to change between c'' and cis''; g' and gis', - Squeezes bag to get high f'' - Drone: e or a
Kommunikativt förhållande i uttrycket - very clear - determined - tells specific story	Artikulationsfrasering - often starts phrase with trill, cut or pressing the bag - semi-closed technique varies – beginning, middle or at the end of the phrase	Tonstyrkekvaliteter - same all the time - natural for bagpipe: higher notes sound slightly louder	Stråk / strängkontakt -	Instrumenthållning - the bag is placed under left arm - left hand on the upper part of chanter and right hand on the lower part - when using semi-closed technique then right hand is all the time on

				the chanter
Intensitet (energi) i uttrycket - very intensive - much energy – many things going on at the same time	Tonstyrkedynamik - in general no dynamic change - playing higher notes, it can sound louder - pressing bag in few places then the sound is louder - semi-closed techniques – gives illusion of silence or more quiet playing	Tonhöjdsqualiteter - in general fixed scale and pitch - sometimes pressing the bag, then the pitch goes up	Stråkhastighet -	Kroppsställning - sitting or standing
Musikens ”massa” och ”kraft” - powerfull and heavy, but at the same time airy and not depressing - tight an thick	Tempodynamik - tempo changes in intros and outros - some times increases or decreases the tempo slightly at the end or at the beginning of phrases	Artikulationskvaliteter - to get accent uses semi-closed, cut or tap technique (uses very often) - sometimes pressing the bag in order to emphasise	Stråkriktning -	Kroppsrörelse - steady, not much movement - foot beat on the first or third-first beat
Musikens ”rörelseuttryck” - all the time moving - has a certain direction	Utsmäckning - ornaments: trills, semi-closed technique, separation notes, glissando, vibrato, grace notes, cut, tap - variations in rhythm - small variations in melody	Metrisk kvaliteter - quite fixed puls - exeption: intros, outros - Tunes are in: 3/4; 3+3+3/16; variable 2+4+3/16 – 3+3+3/16; variable 2/4 – 3/4	Stråklängd och stråkposition -	
Uttryck i musikens struktur (förh. Till form, linje etc.)	Gestaltning genom intonation - fixed intonatsion	Rytmska kvaliteter - varies between semi-closed and open	Stråkflöde -	

- clear and simple form - some tunes have fixed intros and outros	- when pressing bag sometimes, the tone goes slightly higher	technique, which can make it less or more rhythmical - second and/or fourth beats of 8-th and 16-th notes are slightly longer		
Ljus/färguttryck - colorful - sharp	Melodisk variation - small variations	Dubbeltons / flertonskvaliteter - drone in e or a	Repetitiva stråk -	
Uttryck parallella till mänskliga beteenden - playful - intensive - active - need for attention	Tonklangkvalitativ variation - when pressing the bag, sound gets more intensive		Gestiska stråk -	
Uttryck parallella mentala och emotionella tillstånd - determined	Rytmisering, rytmiskt kontrastskapande - through the tune almost same rhythms, small differences in the length of notes - slight differences where uses semi-closed technique and trill		Stråkmönster -	
	Syntesisk variation - combines open and semi-closed techniques - combines playing straight rhythms and slightly longer second and/or fourth		Två-flersträngsspel -	

	beats on 8-th and 16-th notes			
			Fingerteknik - semi-closed technique - cut, tap - fast trills	
			Greppspel - semi-closed technique	
			Vibratoteknik - medium vibrato at the end of some phrases	
			Lägeväxlingsteknik -	
			Tonglidningsteknik - sometimes	
			Knäppteknik -	
			Sammansatta rörelser stråk / fiol-hand -	

Sources

- Anders Norudde CD "Kan Själv"
- Written interview with Anders Norrudde (15.11.11 – 05.12.11)
- http://en.wikipedia.org/wiki/Anders_Norudde (22.11.11)
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