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Folk music and Community

From **TUNE** to **TOGETHERNESS**

Repertoire and methods for active participation in folk music



Title: Folk music and Community – From playing together to connecting. Repertoire and methods for active participation in folk music.

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ISBN 978-952-99074-3-4

Publisher: KulturÖsterbotten, 2025

Co-publishers: Svenska Folkdansringen (national association for traditional dance, music and crafts)

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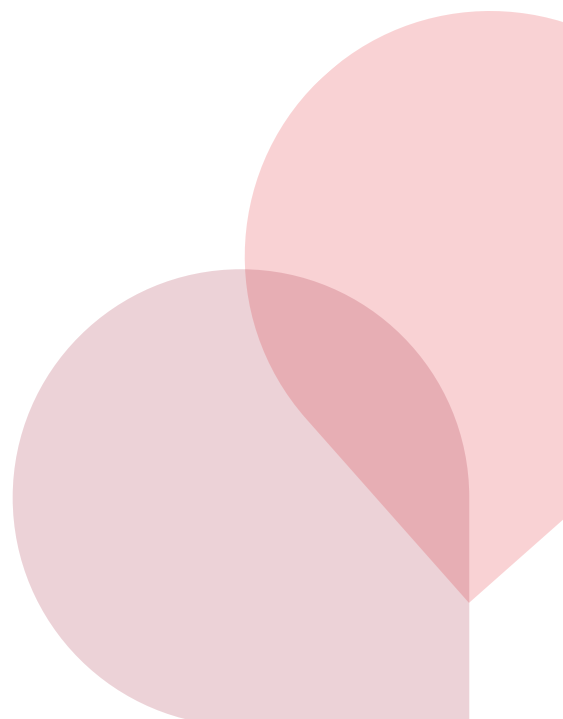
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1 Preface

ICH North – passing on our musical heritage has been a three-year project in northern Sweden, Finland and Norway, with the aim of strengthening our intangible musical heritage and increasing its visibility, and with the purpose of facilitating the passing on of this heritage. The project has consisted of five work packages, each with its own perspective on how these aims are to be achieved. The whole project has its origins in the The Convention for the Safeguarding of the Intangible Cultural Heritage, which was adopted by UNESCO in 2003. The convention focuses on the preservation and maintenance of intangible cultural heritage. In music contexts, this means for instance musical skills, musical repertoires, and the customs and rituals that are connected to music venues, as well as the grassroots, “bottom-up” approach that the local communities and music groups themselves possess the right to influence where, how and when their traditions are used. This guide has been produced under Work Package 3, in which we have worked with intangible musical heritage connected to non-formal and informal education, which was requested by local communities and groups. Non-formal education is learning that is not bound to a curriculum, and takes place for instance at arts and culture schools, in clubs, associations, or folk music groups, and through singing courses, as well as at adult education centres, community colleges, etc. Informal education is that which takes place in and through everyday social relationships, for example in families, among friends, etc.

The purpose of this pedagogical material is to spread knowledge to those who are leaders within intangible musical heritage and to those who are interested in taking on a leadership role. Our hope is that this guide will provide them with additional support to increase awareness of our intangible musical heritage, and to continue to pass it on. This knowledge has been collected at grassroots level, from music teachers, leaders of folk music groups, folk musicians, parents and associations. We have used many methods, such as interviews and dialogues, observation, lectures and workshops. We want to emphasize that this guide is a collection of the knowledge we have been able to gather during this three-year period, and it therefore makes no claim to being a canon of musical repertoire, or a perfectly comprehensive guide. Rather, our hope is that this material can contribute to increased access to and knowledge about various methods that can be used to strengthen, promote and pass on our intangible musical heritage.



Our thanks to:

- Johanna Björkholm for Passing on musical heritage – What does it mean?
- Roser Gabriel Pla, Desirée Saarela-Portin and Azra Arnautovic for developing and testing methods for promoting social inclusion in the pilot project Musical Living Room.
- Therése Hugosson for Brain-smart Practice Strategies.
- David Norlin for the idea and content for the Difficulty Grading of Tunes.
- Mattias Pérez för Arrangement Model I.
- Sofia Joons for Arrangement Model II.
- The ICH North project working group, who contributed to gathering information for the content.
- All the teachers and course instructors we have been given permission to observe in order to document good examples of leadership, pedagogy and teaching methods.
- The brave volunteers who participated in the pilot project Musical Living Room.
- All the bearers of traditional culture whom we have met at festivals, meeting places, conferences and more, and who have shared their knowledge and given tips on songs and childhood traditions.

Signed in 2025,

*Therése Olsson Hugosson
Johanna Björkholm
Eva-Marie Backnäs*

1.1 Comments on the material

For the collecting involved in the groundwork for this guide, most of the experience and knowledge that has been gathered came from local communities, and from representatives that belong to majorities within traditional music in northern parts of Norway, Finland, and Sweden. This means that the material is also presented from the perspective of how the majority describes music. Therefore, we want to highlight the fact that there are many and various ways of seeing music, i.e. also from philosophical, didactical, and contextual perspectives that may differ from the viewpoints represented in this material.

Due to the fact that there is a wide range of terminology in use for the roles of teacher and learner in informal and non-formal education, such as: teacher-pupil, teacher – student, master – apprentice, and parent – child, we have chosen to consistently refer to these roles as leader – participant throughout our guide, irrespective of the terms used in the educational environment in question.

We have also chosen to use the word teaching to signify all forms of instruction, sharing, passing on of knowledge, or other similar expressions for the transmission of knowledge or know-how that are in use in various education contexts.

In this material, the British system for naming octaves is used. In this system, c^1 = middle c. In the system of the International Organization for Standardization (ISO), c^4 = middle c.

2 Passing on musical heritage – what does it mean?

Author: Johanna Björkholm

Music is a complex element that consists of many different and often varying layers. It can consist of at least **melody, lyrics, rhythm, meaning** and it is sometimes also closely connected to **ceremonial and celebratory practices, dance moves such as steps or claps, narratives or specific foods** and so on. Passing on musical heritage entails that as many relevant traits as possible of the musical heritage are **transmitted** – preferably to younger persons, that will be able to perform it in the future and thereby also pass it on in their turn.

In order to understand what passing on traditional music means; it is helpful to think of the music as specific forms of **traditional knowledge**. What does one need to know to be able to **perform** musical heritage? There are different branches of **practical knowledge** involved, to some extent depending on whether we are dealing with vocal or instrumental music, and for what purposes the music is used. Still, everyone performing traditional music needs to learn how to perform certain muscle movements and how to execute them in a controlled manner for executing melodies, to accompany melodies and to create the desired tone, intensity, and rhythm. When discussing passing on heritage, these aspects of knowledge can be considered **know-how** – or in other words practical knowledge about how to perform traditional music.

Practical knowledge can be considered the foundation of all intangible cultural heritage – that there are people with the capacity to perform the living traditions. Beside the ability to **physically embody the traditions and act them out**, there are also other aspects of traditional knowledge that need to be passed on. When it comes to traditional music, **repertoire** is a key concept. Certain sets of tunes, songs, joiks, dances, movements and so on are closely connected to and representative of local and/or regional traditions. Learning a repertoire in practice means to find ways to commit it to **memory**.



Photo: Sara Kåll-Fröjdö

Upkeeping the repertoire is an important aspect of passing on musical heritage, but at the same time a traditional repertoire is **never set or frozen**. Each performer has always made their individual choices of what to include in their active repertoire, and that entails the possibility to add, alter and/or create new elements. At the same time, different practitioners add their personal traits to their performances, even as they represent the same local tradition. Thus, **creativity** is also part and parcel of living traditions.

The style in which musical heritage is performed is another core element that needs to be passed on. In other words, the understanding of how musical elements traditionally have been performed. As traditional culture can be found in multiple **variations**, often spread over vast geographical areas and varying over time, the only guide for right and wrong is looking to what is traditionally acceptable. This also means that “the same” musical element can be performed differently in various places – and all of them are “correct” as they are representations of varying **local traditions**.

Through **documentations** of traditional knowledge, it is possible to create lasting records of certain performances. These contain valuable information about **previous stages** of the musical heritage. Still, a recording should always be understood as one **single snapshot of the tradition**. One way of understanding living tradition is as a chain of performances through time, where each performance equals one link in the chain. When no one performs the traditional knowledge anymore, there are no more links added to the chain. A documentation then depicts one link of the chain, not the tradition as such.

Each performer must decide how close to the traditional style they will perform themselves – with the awareness that acceptance by the **local community** is the only guideline for what is to be considered representative of a certain local tradition. The traditional knowledge passed on can also be **reinterpreted** or reframed to better fit a changing surrounding society. As long as the local community recognizes the traditional expression as their intangible cultural heritage, change and reinterpretation is usually not a problem.

Another aspect of intangible cultural heritage besides practical knowledge and **know-how** is awareness or **know-that**. Even if you have never practiced a certain brand of traditional knowledge, you might still have a lot of knowledge about it, concerning its history, its meaning and how it is usually performed for example. Still, it might be a big step for someone with a lot of knowledge of a tradition to start practicing themselves.



When considering musical heritage, it is worth noting that information about its traditional **context** should be passed on as aspects of know-that. What was a certain musical element traditionally used for and in which situations? Who passed on the repertoire? Is there information about the author, composer, or originator? What narratives are connected to the musical heritage? What known connections does the musical heritage have to other domains of traditional culture, such as handicraft, traditional food, ceremonies, and celebrations?

Practical knowledge is often a form of **tacit knowledge**, that has never or rarely been verbalized. Therefore, practitioners often find it easier to **demonstrate** their traditional knowledge than to describe it verbally. One key point of traditional knowledge is that in order to **pass it on** to other people, it has to be acted out. During performances, new individuals can observe, participate and learn the traditional knowledge. **Transmission** of traditional knowledge equals **safeguarding**.

By **intangible cultural heritage**, UNESCO denotes living traditions that are **highly meaningful** to groups of people – or in their terminology communities. Performing arts, such as traditional music, dance and singing are part of the domain performing arts of UNESCO's 2003 convention for safeguarding of the intangible cultural heritage. Therefore, musical heritage is defined as a branch of intangible cultural heritage that should be passed on and safeguarded.

It is important to note that “traditional”, in the sense of intangible cultural heritage, denotes cultural elements that are passed on and upheld between people. Another key point is that their communities find them meaningful and wish to safeguard them for the future. Thus, traditional in this sense does not indicate cultural elements of a **particularly high age** – they might be ancient, but they can also be fairly recent. There are also no demands for **uniqueness** or **authenticity** when discussing intangible cultural heritage.

3 Social Inclusion

Author: Therése Olsson Hugosson

Social inclusion can be promoted in many different ways in the music world, where leading by example is of central importance. If your enthusiastic involvement in music invites and includes everyone, the music group in question will be positively affected by your example. Minimising injustices means ensuring that the threshold is low for everyone to participate and to express themselves through music, regardless of biological sex, gender expression, socio-economic background, ethnicity, or other possible grounds for discrimination. Everyone, whether a leader or participant, can contribute to being an example in promoting social inclusion, so that as many people as possible will have the chance to discover the delights of musical heritage.

A further consideration regarding inclusion is to ensure that the repertoire used functions well for all instruments in the group, so that as many as possible can participate on equal grounds. This can be achieved, for instance, by having a jury in the group that decides what songs the group will play, instead of the decisions being only up to one person/leader. In this way, more aspects of both the music and the social interaction of a group can be embraced.

Another aspect of social inclusion is the setting in which music is played. If a given group always plays in the same place or the same kind of environment, then the same kinds of people are the only ones likely to find the group. Try playing in different venues, and even in unusual places – that leads to encounters with new people! Your group will thereby also create new platforms for its music, expanding its reach to e.g. cafés, town squares, or festivals. One folk music group gave us this example: On the first Friday of every month, they meet and play in a public place where everyone is welcome. New players have been recruited in this way over the years.



Photo: Johanna Björkholm



3.1 Pilot Project: Musical Living Room

Summary created with AI by asking it to summarise project sub-reports written by Johanna Björkholm, Eva-Marie Backnäs and Roser Gabriel Pla. The AI-generated compilation has been proofread and adjusted by the editors.

The project's aim has remained consistent throughout the project: to create a welcoming space where musicians from diverse cultural backgrounds can meet, share, and explore their musical traditions together in an open and inclusive environment.

The pilot was defined as a series of physical gatherings that would test the concept of activities for social inclusion through traditional music. We held the pilot in Jakobstad, Finland. Jakobstad is a town with about 20 000 inhabitants, and the hub of the surrounding region. Overall, the branding of Jakobstad emphasizes arts, culture and music, which made it a promising location for a trial on social inclusion through traditional music.

"A pilot group/music community for testing actions taken to increase social inclusion is included as an activity in the work package. This will function as think tank/lab for social inclusion/innovations, on how to promote the transmission of ICH."

Inspiration and comparisons

During the planning and setup stages of the pilots, the work group has actively sought contacts to and information about projects and groups that operate in similar manners to our objective.

Motala världsorkester in Sweden is one of our influences. The work group meet up digitally with leader Sara Englund Eckerbom. The starting point of the orchestra was the fact that individuals over 18 years of age cannot enroll in the local school of culture (Kulturskola). The arrangements evolve during the rehearsals. An important concept is “super-stämmor” – super parts – simple parts that still contribute to the whole of the orchestra. The orchestra never says no to any instrument, and the aim is that all participants should evolve as musicians. You can find more information about the orchestra on facebook: <https://www.facebook.com/motalavarldsorkester>

We received tips on Bullermyrens spelmanslag in Dalarna, Sverige. We reached out to Folkmusikens Hus, one of the organizations that initiated the project that later led to the foundation of Bullermyrens spelmanslag. This project was initiated after big groups of refugees arrived in the Nordic countries in 2015. Musicians with roots in different parts of the world met, and wished to start a new group where they could explore their varying music traditions. Solid contacts to the local music department of the school of culture was pointed out as a key asset to this undertaking.

<https://www.dalarnasspelmansforbund.se/nyheter/2018/1/20/bullermyrens-spelmanslag-startar-i-borlunge>.

In the Baltic countries, the Nordplus project “Traditional arts as a tool for strengthening the social inclusion competencies of adult educators” has focused on how to use traditional music in order to make elderly individuals feel included in today’s society. Elderly musicians in the Baltic countries have experienced vast societal changes during their lifetimes, and connecting through traditional music can help them feel included. The aim of the project was to develop new socially inclusive competences of adult educators, which would help learning adults to improve artistic interpersonal communication through musical activities.

<https://nll.org/artikler/folk-music-as-a-method-of-social-inclusion/>

An interesting study carried out in Wales was also identified. It focuses on how musical improvisation can increase feelings of wellbeing and integration among refugees as well as local community members. According to scholar Sofia Vougioukalou (2019), embedding improvisation into musical meetings led to the following outcomes. It

1. encouraged individual unscripted performances, instilling confidence,
2. gave individuals who had experienced displacement and marginalization a chance to lead in a safe, performative space,
3. enabled other participants to follow and accompany instrumentally or vocally, creating innovative cross-cultural pieces; and
4. provided experience that triggered their imaginations, and prompted questions and further discussion between participants.

Full article: Wellbeing and Integration through Community Music: The Role of Improvisation in a Music Group of Refugees, Asylum Seekers and Local Community Members

<http://www.tandfonline.com/doi/full/10.1080/07494467.2019.1684075>

Here is what we have learned:

- Create jam sessions with low thresholds so that participants from different parts of the world and different walks of life would feel welcome to participate, i.e. no fees or obligations.
- Contact established organizations (libraries, music educators, cafés, educational organizations, etc.) to reach target groups.
- Find a group of key collaborators.
- Use your and your key collaborators social media and network for marketing the occasions.
- Choose wisely which languages you use in marketing and during gatherings – it will affect who feels invited to take part.
- Invite all sorts of instruments and dancers.
- Invite anyone who is interested to come and have a nice time while making music together.
- Invite families. Their younger members could join in the music making according to interest, e.g. with simple rhythm instruments. Also, a simple crafting station with paper and crayons would be arranged.
- The word of mouth and personal communication are the most powerful marketing tools.
- Use public places and spaces that are inviting for playing music.
- Prepare a few tunes beforehand and welcome all participants during the gathering to share tunes with the group. Prioritize initiatives of sharing before the prepared tunes.
- The traditional material presented can be quite short with an uncomplicated structure and still work very well for jamming, while longer pieces demand a lot more when it comes to learning by ear.
- New events need several gatherings to be established. Think of the first couple of gatherings as marketing events, where participants will recruit new participants to the following gatherings.
- Do evaluations (questionnaire, asking, “hands up”, etc.) with the participants to develop the gatherings. Do not wait until the gatherings are over, do evaluations during the gatherings.
- Use different places to attract new participants.
- We tried marketing the event as “A musical living room”. During the pilot we added “Folk Music Jam Sessions” to clarify the content of the gatherings, which improved the attraction of new participants.
- Establishing a “Musical living room” with participants with diverse backgrounds needs long-term commitments. We had about ten gatherings in total and that is enough to see we were on the right track, but not enough to reach the goal.

Although some pedagogical elements were planned, many of the sessions naturally evolved into shared musical experiences where communication happened primarily through sound rather than words. This open and flexible approach supported a sense of community and allowed for deep personal engagement. Most importantly, the project reaffirmed the value of creating low-threshold, inclusive spaces where people from different backgrounds can meet, play, and learn from each other, keeping musical traditions alive through oral transmission and shared experience.



Photo: Sara Käll-Frjödö

3.2 Social sustainability and injustice in pedagogical work

Author: Eva-Marie Backnäs

Sustainable development means that we who are living today should manage to meet our needs in ways that do not endanger the possibility for future generations to have their needs met. Briefly expressed, sustainable practices are choices that contribute to global wellbeing, both present and future.

Sustainability is usually subdivided into three different dimensions: environmental sustainability, economic sustainability, and social sustainability. Nowadays, cultural sustainability is often added as a fourth dimension.

In this article, we will mainly focus on social sustainability and what implications it has for music, musicians, and music teaching – but first some notes on Agenda 2030.

Agenda 2030

Agenda 2030 is the United Nations' (UN) statement on global goals for sustainable development. Agenda 2030 was approved in 2015, and its aim is to solve global sustainability challenges by 2030. The member states of the UN are responsible for the problem-solving work needed to create a more sustainable world. This means in turn that all inhabitants of UN member states can be involved in influencing how these goals are reached. It is particularly important that businesses, research institutions, and organisations within civil society take responsibility for their contribution, by prioritising sustainability and aiming for these goals in their operations.

Agenda 2030 comprises 17 global goals in total. The goals that primarily focus on social sustainability are No. 4 – quality education for all, 5 – gender equality, 10 – reduced inequalities, and 16 – peace, justice and strong institutions. You can find out more about Agenda 2030 and the 17 goals for sustainable development here.

<https://kestavakehitys.fi/en/agenda20301>

Social sustainability

Social sustainability is about giving everyone (irrespective of background, sex, social status, sexuality) equal opportunities to experience life quality, through for instance good education, fair work conditions, and fair, equal possibilities to express their identity and to consume and create art and culture. Social sustainability can be said to permeate all 17 of Agenda 2030's goals, since they are all connected to human welfare and prosperity in relation to development and sustainability.

The three dimensions of sustainability (environmental, economic, and social) often go hand-in-hand, but at times conflicts can arise between them. For instance, a choice that prioritises economic sustainability might not take social sustainability into account. The 17 goals presented in Agenda 2030 strive to unite the various dimensions of sustainability, so that one is not prioritised at the expense of another.

Social sustainability in the context of music teaching

Nowadays, sustainability considerations form an integral part of basic education curricula in the Nordic countries. Environmental sustainability, in particular, is highlighted in the national curricula. Social sustainability also features, often in conjunction with terms such as justice and equality, for instance in the discussion of everyone's equal rights to education. But when it comes to practical subjects, how does sustainability feature?

The Nordic countries are home to individuals of widely varying backgrounds and (musical) traditions. This is however not necessarily reflected in music teaching, whether nationally planned, such as the music teaching in Sweden's elementary schools or Finland's basic arts education, or non-formal, such as music teaching at Sweden's Culture Schools. There is a risk that Western art music is considered the "norm", and all other musical cultures and genres are perceived as the "Other", or as something supplementary.

Research indicates that Western art music is considered the norm both as regards genre and teaching style, which means that other genres and musical traditions are not given sufficient attention or space.

In practice, this means that the musical heritage of minorities is not given a similar level of focus, and that musicians from these minorities are not given the same opportunities to deepen their knowledge of their own traditional music. This puts them in an unequal position in relation to musicians from the majority culture, whose chances of benefitting from the music instruction given are greater.

The terms majority and minority relate to more than just cultural identity. Social sustainability in music teaching settings can also mean, for instance, considering players of "niche" instruments when planning, or creating equal learning opportunities for those who live far from the nearest music school, or for children and youth who are from underprivileged, marginalized areas. Social injustice, in this context, means all obstacles in the way of someone interested in playing music that obstruct their access to music teaching opportunities, or hinder them from being able to benefit from them. So, what can one do pedagogically to increase social sustainability in music teaching? Here are some tips that might prove useful along the way:

Take "niche" instruments into consideration when planning the repertoire and creating arrangements. Invite traditional culture bearers who can play, teach and speak about their instruments and traditions. Focus on inviting guests whose areas of expertise are different from yours, so that you can broaden and develop your own competence simultaneously.

Be conscious. Make a note of the types of students and musicians that are accepted or find their way to this teaching, and observe what kinds of people are "missing". Are there groups that seem to be excluded, and why could that be?

Dare to be humble and hungry. Be open for other genres and teaching methods than the "norm" would stipulate, in order to increase social sustainability in music pedagogy.

4 Leading music

Author: Therése Olsson Hugosson

Leading music can be done in many ways, and there are tips below regarding both the musical and social aspects involved. The tips are categorised in chronological order, based on what a music leader can do before, during, and after a music session with their participants, in order to enhance the quality of instruction and the experience of social and musical inclusion, as well as to increase the participants' learning opportunities.

4.1 Before meeting with the participants

Tips for planning

Base your preparation on the assumption that the participants have prior knowledge and skills that you can use as the starting point of your teaching. Identify this prior knowledge and determine how you can use it to increase the effectiveness of the teaching/learning.

Make a rough calculation of how the session or meeting time will be allocated, to ensure you manage to cover what matters most.

If you are meeting the participants for the first time, ask in advance of the first meeting what their preferences are regarding learning styles. Some need to listen and copy, while others want to watch or to have sheet music, etc. Adapt your teaching methods to your participants' learning styles. If you will be leading a course with participants you know nothing about, you can begin the first meeting by inquiring about their learning styles.

Make learning accessible in a variety of ways during the class or session, for example through playing by ear, sharing recordings and distributing sheet music. Research has shown that playing by ear is considered an important parameter for the authenticity of traditional music. Nonetheless, people have many and varied ways of learning, so using a range of methods can enable a wider variety of people to participate, even if the end result is playing by heart. Plan to teach in a variety of ways.

Tips for playing by ear only

In the world of traditional music, music is generally passed on person to person, via oral tradition. When we discuss playing an instrument, we often use the expression "playing by ear", which implies learning by means of our hearing alone. Our observations have nonetheless revealed that it is most common to use a combination of sight and hearing, particularly if the leader and the participants are playing the same instrument.

For example, the participants watch the leader to learn fingering and strokes if they are playing the violin. Leaders usually also exaggerate their finger movements, positioning themselves so their fingers can be seen more clearly, so that the participants can more easily observe and copy. This method facilitates more efficient learning for those who are playing the same

instrument as the leader. The risk with this method is that participants who are playing a different instrument find learning the music more difficult, and those who play the same instrument as the leader will find it harder to learn music from a different instrument in another situation, when they can no longer use their sight to learn.

For these reasons, it's advisable to plan a variety of teaching and learning methods that will help the participants to become more independent in playing by ear without visual support. When you as a leader use these methods, a greater range of instruments can be included, since the methods help all instrument families equally well. Here are some examples of how you can practice playing solely by ear:

- Stand with your back to the participants while playing.
- Let the participants close their eyes, listen, and imitate.
- Sing and ask the participants to find the music on their instruments.
- If you have different instruments in the group, let the participants learn music from each other, or alternatively practise copying short phrases from each other.
- Present / play through the key / pitch material before the song is taught, so everyone knows what set of notes is going to be used. This limits the choices when the participants later have to guess what notes are included in the melody.
- Ask questions that make the participants more aware of their listening and how it should be done in the case of their respective instruments, e.g. "Does the melody go up or down? What should you do with your instrument then?", or "Is there a note that comes as a surprise (compared to the pitch material / the key we presented)? What does it mean when we are looking for the right note?"
- Invite guest speakers who play different instruments, in order to train the group to learn songs from a variety of instrument groups.

Tips for musical inclusion

Most leaders we have met want to include a range of instruments in their ensemble, and consider it to be a positive thing for the group and the music they make. They have also expressed that it can be challenging to find music that is suitable for a heterogeneous group, and that the greater the variety of instruments and skill levels that exist within a group, the harder it becomes. Some leaders we spoke to said that they have stopped mixing instruments in their children's and teens' groups because they find it too difficult to teach traditional music in groups that include instrument variety.

Participants who play 'niche' instruments, i.e. instruments that are not considered mainstream, have shared that they are almost always welcomed into folk music groups, but the leaders choose songs in keys and with melody structures that suit the majority instruments (often string-compatible songs). This means that the threshold for participating in folk music contexts is higher for some instruments than for others.

We have also spoken with leaders who have worked with heterogeneous instrument groups over a long period of time and are used to this inclusivity. The fruit of this approach has been that several different instruments are being kept active as a vibrant part of the folk music scene in that area.

In conclusion, it is possible to work with a wide variety of instruments in folk music groups. To facilitate this, we need knowledge about musical inclusivity and the different possibilities and limitations of various instruments, as well as further development of the existing teaching traditions.

Table with keys, tuning keys, and notation

In this section, we present various instruments that feature within intangible musical heritage. We outline how they are tuned, and which keys are comfortable to play them in.

In this material, the British system for naming octaves is used. In this system, c^1 = middle c. In the system of the International Organization for Standardization (ISO), c^4 = middle c.

Instrument	Tuned in	Preferable sounding notes	Sounding c^1 is written as
Clarinet in C	C	C, F, G, Am, Dm, Gm	c^1
Clarinet in B ^b / Bass clarinet	B ^b	B ^b , F, Am, Dm	c^1 / c^2
Soprano saxophone/ Tenor saxophone	B ^b	C, F, Am, Dm	d^1 / d^2
Alto saxophone/ Baritone saxophone	E ^b	B ^b , F, Am, Dm	a^1 / a^2
Soprano recorder/ Tenor recorder	C	C	c / c^1
Alto recorder/ Bass recorder	F	F	c^1 / c
Flute	C	C, F, G, Am, Gm	c^1
Transverse flute			
Chanter (Swedish folk flute)	The key in question	The key in question	
Nyckelharpa (Swedish keyed fiddle)	C	C, F, B ^b	c^1
Esseharpa			
Violin (fiddle)	C	D, G, A	c^1
Hardanger fiddle (Norwegian traditional fiddle)	C	A, E (see below)	c^1
Guitar	C	D, G, A	c
Kantele (Finnish plucked string instrument)	C	See below	
Bagpipes	A/E or G/D	See below	c^1
Harmonica	The key in question	The key in question	
Diatonic	C/G or A/D	See below	c^1
Diatonic accordion	C	It doesn't matter (see below)	c^1
Piano accordion	C	B ^b , F, C, G, D, A	c^1
Voice	C	See below	c^1
Herding instruments (horns)			

Here we provide some brief information about each instrument, to make working inclusively less challenging. The material reproduced here was collected during the project period and makes no claim to being fully comprehensive. We encourage you to use the material as inspiration to continue developing your awareness of musical inclusivity, so that you as a leader are prepared to adapt to and include more instrument families in your teaching work.



Photo: Sara Kåll-Fröjdö

Clarinets and saxophones

The clarinet family consists of about twelve different sizes of instrument, of which these five are most common, in descending order: B^b clarinet, A clarinet, bass clarinet, C clarinet and E^b clarinet. The B^b clarinet has become the standard model internationally, irrespective of music genre. The keys of all clarinets have the same note names, but they sound different depending on how the instrument is tuned.

Clarinet in	Fingering for C sounds
B ^b	B ^b
C	C
A	A

The most common fingering and keywork system, which is also the standard in the Nordic countries, is the French Boehm System. Other fingering systems that exist in Europe are the German Oehler System, mainly used in Germany and Austria, and the Albert System, which is predominantly used in Eastern European music, Klezmer, and some jazz music. In traditional Nordic music, we chiefly use the B^b clarinet and C clarinet.

The darkest note of the B^b clarinet is the sounding small D (d¹), which makes it lovely to play “rough and ready” as an octave rebel, i.e. an octave lower, when the other melody instruments are playing an octave above. This also makes it a great instrument for playing harmony parts or accompaniment.

The C clarinet has almost completely disappeared from Western art music, but it is still used in traditional folk music in Sweden, and to some extent in Norway. The C clarinet is somewhat shorter and has a brighter tone than the B^b clarinet, and its timbre is a lovely complement to the fiddle.

The saxophone family consists of a whole range of different sized instruments, but the most commonly occurring are alto saxophone, soprano saxophone, tenor saxophone and baritone saxophone. The soprano saxophone is the most common one in folk music.

The keys on all saxophones have the same note names, but they sound different depending on how the instrument is tuned.

Saxophone in	Fingering för C sounds	Applies to
B ^b	B ^b	soprano saxophone, tenor saxophone
E ^b	E ^b	alto saxophone, baritone saxophone

Recorders

Recorders come in many different sizes. The most common are soprano recorder, alto recorder, tenor recorder, and bass recorder. There are two common fingering systems for recorders, namely the German and Baroque systems. The soprano and tenor recorders have the same fingerings and note names, and alto and bass recorders have the same fingerings and note names. This means that recorder players learn different fingerings for the same note, depending on what size of instrument they play (as opposed to clarinet and saxophone players, for whom a fingering has the same note name, irrespective of the instrument and the actual sounding tone). Soprano recorders have such a high-pitched, bright register that they are seldom suitable for playing the melody, so it works best to give them harmonies and other musical functions to play. The bass recorder is an alto instrument, and its lowest note is only one whole tone step below the fiddle. Recorders are often drowned out by other instruments in their lower register.

To make it easier for recorder players, the leader should choose songs that only rarely or in exceptional cases go beyond two octaves with C or F as a base. If you are going to teach recorder to younger children and have the possibility to use all sizes of recorder, then G major and C major are the best keys. F major works for tuning both recorders, if the participants are a little more advanced. A minor and E minor can serve as back-up options. The note C[#] can be a bit difficult to produce on an F (alto) recorder for beginners, which means that D major is not ideal. If it's possible to use the big recorders, remember that they are also more easily played by small hands if you stick to harmonies of five notes; G to D on a tenor, and C to G on F (alto) recorders.

It's best to avoid having too many high-pitched recorders (mainly the soprano recorder) in the brightest register of the ensemble. It's a challenge to intonate – and they have such a high register that they can be heard anyway. In recorder groups, it's common to have a really 'bottom-heavy' pyramid form, i.e. mostly consisting of the darker recorders and much fewer of the brighter, higher-pitched ones. Many young people consider it really cool to get a chance to play big recorders, so it won't be too difficult to persuade them.

Transverse Flute and Traverso (Baroque Flute)

The transverse flute (modern concert flute) is a chromatic instrument, meaning that all keys are playable. The flute uses the same fingerings in the first and second octaves. To make playing easier for flutists, it can be helpful to avoid songs with quick changes between c² or c^{#2} and d² as this involves switching between a fingering that uses just a few fingers and one that requires nearly all fingers.

The traverso (Baroque flute) is made of wood and is held sideways, just like the modern transverse flute. The traverso is considered a predecessor to the modern flute; it has fewer keys and a more airy tone. Some notes may come across as “blue” on the traverso.

Melody Pipes (Chanters)

Melody pipes are made of wood and have open tone holes. In Sweden, local variants of the pipes can be found, such as the Härjedal pipe, Offerdal pipe, Ås pipe, and Bjärsk pipe. The pipes come in different lengths. Due to the varying lengths, there are pipes in both quarter-tone scales and major scales. Blue notes feature on some of the pipes.

The Swedish keyed fiddle – Nyckelharpa - and the Esse harp

The Swedish keyed fiddle (nyckelharpa) and the Esse harp both have strings that are played with a bow, as well as sympathetic resonance strings. The pitch is adjusted by pressing keys with the left hand. The number of strings and keys varies from one nyckelharpa to another, which affects what music keys and melodic range work best with each instrument.

In Sweden, there are several types of bowed chordophones, such as the Contrabass keyed fiddle (Kontrabasharpa), the Swedish keyed fiddle (Nyckelharpa) and the Mora keyed fiddle (Moraharpa). Nowadays, people generally play chromatic keyed fiddles. A common tuning for a three-row keyed fiddle is CGCA. Some players choose to raise the high C string to D to make it easier to play with other bowed instruments. Another tuning for the same instrument is DGDA.

In Finland, the Esse harp exists as a local version of the Swedish keyed fiddle. There are both diatonic and chromatic Esse harps. Since the Esse harp has such a small number of strings, songs and tunes with a small tonal range work well on these instruments.

Violin and Hardanger Fiddle

On the violin and Hardanger fiddle, the fingers change the music’s pitch, while rhythm and articulation are created with the bow. Therefore, bowing technique is important for creating rhythmic swing/groove. Violins and Hardanger fiddles can have different tunings on their strings, which affects which keys work best to play in.

Violin tunings and preferred keys on the violin:

- Standard tuning EADG: G major
- Violin with A bass EADA: D major
- Violin tuned AEAE: A major
- Violin tuned AEAC#: A major

Photo: Sara Kåll-Fröjdö



The Hardanger fiddle has several different names, such as *hardingfele* or simply *fiddle*. Unlike the violin, it has several sympathetic resonance strings. The Hardanger fiddle, with its usually slightly shorter neck, is built for a higher base pitch on the A string. This results in a brighter and more resonant sound, producing the characteristic overtone-rich Hardanger fiddle tone, as long as the sympathetic strings are well-tuned. It is common to tune the A string up to B^b, B, or C. When the string is tuned up to B, A major and E major are typically the most common keys. It is also common to retune the strings depending on the repertoire.

One way to practice bowing technique is to turn the bow upside down (*con legno*) and train the bow movement in the crook of the arm that normally holds the violin. Ask the participants to imitate the leader's bowing and then to describe what they did, so that they discover and internalize the bowing technique.

Guitar

Guitars can have different tunings for their strings. Preferred keys depend on what tuning the instrument has. The international standard tuning for guitar, regardless of genre, is from highest to lowest string: EBGDAE. This makes the keys of G major, D major, and A major comfortable to play.

In folk music, it's also common to use "open tunings", such as open D, open G, or DADGAD. These tunings make it easier to play flexibly, whether to produce bright-sounding drones, embellish bass lines, or follow the melody. Another approach is to keep the standard tuning, but tune the low E string down to D -the so-called "Drop D".

Kantele

The Kantele can vary in size, number of strings (from five and up), and key. It is a diatonic instrument, which means it is tuned to a specific key. It is possible to play both melodies and chords on the Kantele, as long as the musician stays within the key. There is also a larger concert-type Kantele that allows for more complex music. To include Kantele players, ask which type of Kantele they are using and adapt the choice of songs accordingly.



Photo: Kati Hyvönen

Bagpipes

Which keys work well on the bagpipe depends on the type of pipe and how it is tuned. The Swedish bagpipe often has a range of one octave, with A in the middle and a span from E to E, and possibly D or D[#] at the bottom as an extra note. This means that A major, A minor, E major, or E minor are comfortable keys, as these are fixed notes and the number of cross-fingerings is reduced. There is also a lower note available if the pipe is changed. Additionally, there are more variants of pipes, such as different types of G minor, D minor, or G major, depending on how the pipe is tuned. To best include bagpipe players, ask what kind of instrument they have and adapt accordingly.

Harmonica

There are both chromatic and diatonic harmonicas. In traditional music, diatonic harmonicas that are tuned to specific keys are the most common kind. They function similarly to diatonic button accordions. This means that harmonica players switch harmonicas depending on the key being used. There are also minor-key harmonicas, and for traditional Swedish folk music, harmonicas tuned in harmonic minor are recommended. If a tune contains multiple keys, the harmonica player may switch harmonicas during the piece, while playing.

Harmonica can be used for both melody playing and accompaniment. It produces different notes on inhaling and exhaling. For simple notation, the hole number can be indicated as a positive number for exhaling and a negative number for inhaling, e.g., 1 (exhale in hole 1) and -1 (inhale in hole 1). It is common to notate harmonica music using tabs, but traditional sheet music can also work. See section 7.3.3 Instrument-specific method materials - for further reading on how the harmonica works.

If the harmonica player is accompanying with chords, the tonic is found on exhale and the dominant on inhale in the harmonica's first position, farthest to the left. An incomplete subdominant is found in the higher-pitched part of the harmonica. To get a complete subdominant, you must switch to a different harmonica.

Inform the group in advance about the keys used in the song. This improves your inclusion of harmonica players, as it helps them have the correct instrument ready at the right time. If you have beginners playing harmonica chords, it's helpful to use harmonies where the tonic and dominant fit throughout the tune without clashing with other chord players in the group.

Diatonic Button Accordion and Accordion

The diatonic button accordion is a diatonic instrument, meaning it is tuned to specific keys. Two-row diatonic accordions are common, which means two keys are available on one instrument, for example, C/G or A/D. Because they are tuned to specific keys and not chromatically, they lack the semitones needed to play in keys other than those they are tuned to. For example, if the accordion is tuned to C/G, it is most comfortable to play in C major / A minor and G major / E minor. If it is tuned to A/D, it is easiest to play in A major / F[#] minor and D major / B minor.

The accordion is a younger relative of the diatonic accordion and is chromatic, which means it can be played in all keys. Button accordions have the same fingering in all keys, meaning all keys have the same level of difficulty. Piano accordions, however, have different fingerings for different keys, which means some keys are more comfortable to play than others (see table above).

Voice

Depending on a person's vocal range, different octaves and ranges are more or less suitable for them to sing. People generally have a range of about one octave and a sixth; trained voices can use the full range, and less trained voices are comfortable with a smaller interval. Pre-teen children typically have a vocal range similar to that of a soprano.

- Soprano: c^1 - a^2
- Mezzo-soprano: a - f^2
- Alto: f - d^2
- Tenor: B - g^1
- Baritone: $stora\ G$ - e^1
- Bass: E - c^1

Herding Instruments

Herding instruments such as herding horns and shepherd's horns are wind instruments traditionally used in the mountain pasture cultures of Sweden and Norway. The blowing technique is similar to that used for the trumpet.

The herding horn in Sweden and the *Bukkehorn* (Billy Goat Horn) in Norway have long-standing traditions. These horns are made from various types of animal horn, such as cow horn or goat horn. They typically have 3–6 finger holes to change pitch. The horns have a fundamental pitch as their starting point, but instead of being tuned in major or minor, they use blue scales.

There are different types of shepherd's horns. A common variant is the birch bark horn, which is a conically shaped tube made of pine or spruce and covered in birch bark. The birch bark horn has no finger holes, meaning pitch is altered with the mouth, and the notes that can be played are those found in the natural harmonic series.

Choosing Songs and Keys in a Heterogeneous Instrument Group

The overview above shows that there is no ultimate key that is comfortable for all instruments. This means compromises are necessary to ensure everyone is included. The most important things are:

1. Start with instruments that can only play in certain keys when selecting songs and keys.
2. Vary which instruments get the biggest challenge as regards the difficulty level of your songs, across the repertoire as a whole.

For example, you can alternate the level of difficulty for each instrument group by using a varied repertoire. This lowers the threshold for minority instruments, while players of majority instruments also get the opportunity to develop other skills.

The structure of the melody can also affect its level of difficulty for different instruments. For example, it is easier to play stepwise (conjunct) melodies and songs with longer notes that allow for breathing on wind instruments. Songs built on triads, spiccato, or simple string crossings are easier on string instruments. Playing chromatic figures is easier on accordions and certain wind instruments. For diatonic accordions, some rhythms are easier than others depending on the in-and-out technique for the bellows.

Another way to distribute challenge level among different instrument groups is to arrange the music so that a second harmony part may be more suitable than the melody, or to create simpler accompaniment patterns in more difficult keys, and so on. See Chapter 6: Arranging Music, for more ideas and examples.



Visual, physical and technical tools for effective learning: tips

Here are some examples of the many tools you can use as a music leader to help your participants learn effectively:

- Prioritise using black, green, or blue whiteboard pens when writing on a whiteboard. Red is the hardest colour for the visually impaired to see. The starker the contrast, the better.
- Let the participants use several senses in the learning process, both looking and closing their eyes, clapping rhythms to practice movement patterns using gross motor skills, etc.
- Hand out sheet music with notes or chords, so the participants have additional support for practice, both on site with the group and if and when they practice independently.
- Record your run-throughs, so that the participants can listen and practise again after the learning session. If you want to adopt a 'flipped classroom' approach, you can share run-through recordings with the participants before you meet up to play. In that way, the teaching session can begin at a more advanced level.
- If you teach online, you can instruct the participants to turn off their microphones and play with you, even during instruction and run-throughs.
- If you teach children and teens, be brave about using props and various objects to illustrate music, rhythm and mood; for instance, dancing with pillows to get hold of a rhythm, using hula hoops for pitch, or scarves for improvising dynamics. Use the body as a means of remembering a song, for example by choosing a certain movement to represent the phrase that begins a song.
- Download an app that can be used for unusual and asymmetric time signatures, to practise keeping the tempo. App suggestions can be found in the chapter with suggestions for further reading.

4.2 During the session with your participants

As the leader, you set the tone of the session or class. Aim to create a positive atmosphere from the very start that continues throughout. Open the session with a cheerful mood and positive energy, greeting everyone individually, if possible. When you greet the participants personally, you get a chance to feel their mood (happy, stressed, etc.), and you can adapt the session accordingly. A positive atmosphere helps the participants to relax, which in turn helps them to be more receptive during the learning process. Be enthusiastic, because enthusiasm is contagious and your participants will “catch” it! You need to be 120% full of zeal and enthusiasm, for the participants to get 80% inspired.

1. Play the whole song to give an overview. Teach one repetition at a time. Loop phrase by phrase, and combine with the tips below, in order to achieve a good flow in your teaching.
2. Focus already at an early stage on rhythmic swing / groove and ornamentation. It is harder for the brain to add these later on in the process, since it's harder to unlearn and re-learn, than to learn something new from scratch. It's often helpful to learn groove and ornamentation at a slower tempo to begin with.
3. Comment on embellishments and include them right away when you teach the melody for the first time, so the participants understand how to include them in their playing. It is much more difficult to add ornamentation at later stages.
4. When teaching the melody, you should also teach the chords for those who play accordion or guitar, for instance. State the name of the note or chord while the group is playing, to maintain the flow and pace of the teaching.
5. Loop the sections that the participants are to learn. If you notice that the tempo is too fast for them to keep up, slow down the pulse in the flow and in the looping without saying anything, and continue keeping the pulse at the slower tempo. The goal here is to avoid start/stop since it abruptly interrupts the learning flow.
6. Use body language to show how the rhythms, groove and rhythmic swing of the music should be.

Variation in teaching

- Try out not talking and just quietly showing with the instrument! Sometimes, we leaders do so much talking that we actually disrupt our participants' learning processes.
- Try leading as a teaching duo, with one teacher playing the melody, and the other playing a harmony / accompaniment. The advantage is that the participants who have learned the tune quickly can move on to learning a harmony or accompaniment with a teacher to follow, and without the melody being abandoned. When there are two teachers, one can lead the playing, while the other circulates, offering individual input and adjustments while the group is playing. This helps maintain energy, pace and flow in the teaching.
- Walk around checking the individual players' technique, while everyone is looping the exercise. Offer individual input and feedback without interrupting the musical flow.
- Practise/try out playing the extremes of an expression, for example too intensely/too gently, too hard/too soft, too much staccato/too much legato – in order to discover where the boundaries are, and when they are crossed.

Verbal communication tips to effectivise teaching and learning

Avoid the word “don’t” in your teaching. The word “don’t” indicates what the participants should stop doing, without instructing them as to what they should do. Instead, tell them what you actually want them to do.

Example:

Sentence using “don’t”	Sentence without “don’t”
Don’t play that phrase so quickly!	Continue keeping an even tempo in that phrase!
Don’t play so intensely!	Play this passage gently!

Avoid questions that could force the participants to admit failure. Instead, formulate your question so that it enables them to ask for more support.

Example:

Question that can force participants to admit failure	Sentence that enables them to ask for more support
Has everyone understood?	How can I help you? Now it’s time for your questions!
Is there any particular section that’s difficult?	Is there any part you want to play through again?
Is there any part that you can’t grasp?	Is there any section I need to clarify?

When you want the participants to answer, ask a direct question. When you want them to do something, give a clear instruction. Avoid giving instructions in question form. Questions signal insecurity in the leader and also give the participants a chance to refuse. Especially younger participants can seize the opportunity to say No, which in turn can make it unnecessarily hard for the leader to progress with the teaching.

Example:

Instruction in question form	Instruktion som uppmaning
Would you like to take the first repetition again?	Now we’ll play the first repetition again!
Shall we divide up into groups?	I’m going to divide you into groups.

Use exploratory instructions to help the participants become more aware of and sensitive to their inner learning processes. This is a good way to get their minds and bodies to remember and retain better. Verbalising and reflecting on their experiences deepens their learning and increases their ability to apply their knowledge and skills to other contexts.

Example:

Non-explorative instruction	Explorative instruction
Play short notes. Play long notes.	Now we’re going to play first short notes, and then long notes. Think about how it feels to you. Does the music feel different? How does it affect what your body does, or your playing technique? Do you do something differently? When are the different expressions suitable?
Play your instrument like this.	Copy me! [the participants copy] Describe what you just did to make it sound like that! At what parts of the music does it seem suitable to do that?

Discuss the desired outcome, so that everyone in the group can work towards the same goal. Visualise the goal.

Speak to them in music “lingo”

Some instrument groups have the same note name for a specific grip, but it sounds different depending on the instrument. Some instruments are chord-based, while others are usually melody instruments. When you as the leader use inclusive language, you increase the proportion of participants who understand the instructions quickly, and can thereby learn the music on their own instrument faster. The basic concept for speaking to the participants in “music lingo” is to use general music terms, instead of instrument-specific terminology. Here are some examples of inclusive music language:

- When you name notes, give the sounding note name, so all the instruments know what note it is. Afterwards, you can give instrument-specific instructions, such as fingering for strings, transposed notes for wind instruments, hand position for a certain chord, etc. The more the group practises understanding the sounding note name, the less you'll need to give instrument-specific instructions in the long run.
- When you introduce a song: give the key so that harmonica, melodeon, chord instruments, etc., can more swiftly join in and play.
- When you teach a song that involves chord instruments, give them harmonies too, so they can accompany the song.

Physical and cognitive sustainability in teaching: Tips

Variation helps the brain to stay alert and stimulated for longer during the teaching session. The same applies to the body. There are many ways you can vary the teaching to increase both its cognitive and physical sustainability. Here are some tips:

- Vary the playing volume. Low volume encourages attentive listening. Loud volume gives energy and rhythmic swing.
- Divide up the group, and let the small groups play one by one while the rest of the group listens. This way you as a leader can listen better and provide input and feedback without the participant(s) in question feeling like they've been singled out. The small groups that are observing quietly can listen for new information, and as a bonus they get a natural break, which minimises physical strain.
- Introduce short movement and stretch breaks (ca 1.5 min) into the session. Remember that for instance amateur musicians, children and youth are usually not used to the long days of playing that are often the norm on a music course.
- Take a break before the participants' energy level has dropped too low. Stretch and move to get new oxygen into the body.
- Teach accompaniment on the violin, so that the majority instruments, or other melody instruments that are learning accompaniment, can accompany other instruments.
- Let the participants hum, croon, or whistle certain sections, in order to vary the learning methods for the sake of both the body and mind.
- Let the participants “swim on dry land”, for example by playing “air clarinet”, or by holding the violin at their tummies and “fingering” the grips, etc. This decreases the strain on the most used muscle groups, yet allows them to memorise music.
- Practise rhythmic swing / groove by walking around the room, dancing, playing, or more than one of these simultaneously.
- Vary between sitting and standing while playing. Let the participants discover how they can achieve good ergonomics in both positions.

Brain-smart practice strategies: Tips

There's a theory that it takes 10,000 hours of doing something to reach a professional skill level. But if a learner only practises what they already know, practises the wrong things, or practises incorrectly, 10,000 hours of practice will not do the job. The secret to acquiring skill is, in other words, to practise the right things, in the right way. Through high-quality practice, development comes quicker. But how is that done? Of course, by using brain-smart practice strategies.

Using brain-smart practice strategies quite simply means becoming adept at identifying what needs to be practiced, and using brain research to find methods that will efficiently help you reach the desired results.

Basic practice principles inspired by brain research

The brain can manage to play the same thing about three times before it loses interest. In order to benefit from continuing to practise the same section, you can add variation for instance with articulation variety, or a change in dynamics or rhythmisation.

If the learner plays the same mistake about three times in a row, the brain will believe that is how it's supposed to be done; it will automatise the error and continue to deliver it. To avoid this, the learner should slow down so much that they are 120% sure they will play correctly, and then do that at least three times in a row before successively increasing the tempo. Include all the details of the music early on in your practice session. The brain finds it easier to learn all the elements together from the outset than to "re-learn", i.e. to add them in later. This applies to adults especially. When the brain has a lot to take in, for example a new song or a difficult passage in a song, it's important to place limits, by playing short sections of the music. If you play sections that are too long, it is harder for the brain to focus on the parts that need improving. Repetition is vital in order to automate the music, so that both body and mind will be able to perform in a relaxed mode, and to achieve deep learning that can be applied long-term. Managing to play through a piece once, twice, or even three times is not enough. Practice serves the purpose of automating the playing as much as possible, so the musician can focus on the music and can enjoy the experience. Repetition is key!



Photo: Sara Kåll-Fröjdö

References:

- Dr Anita Collins, educator, researcher and writer in the field of brain development and music learning, so called neuromusical research.
<https://www.biggerbetterbrains.com.au/>
- Professor Gunnar Bjursell and The cultural brain initiative. The Cultural Brain Initiative is an initiative at Karolinska Institutet which highlights international cutting edge research, focusing on the translational relationship between culture, the brain, teaching and health.
<https://www.kulturellahjarnan.se/en/the-centre-for-culture-cognition-and-health/>

The Practice Palette

“The Practice Palette” is a strategic model designed to support the participants in their development. It can help them learn to identify needs/challenges in their playing, and to practise using brain-smart methods that effectivise learning. The model works equally well with all age groups, and can benefit teachers both in their own practice and when teaching individuals or groups.

The Practice Palette includes both a comprehensive strategy for how to approach practising, and several different methods to use, depending on the kind of challenge in question. If the strategy and methods are new to you as a teacher, it is recommended that you begin to implement them in your own playing first, so that you know how they function before you apply them in a teaching context.

To further boost the participants, the practice strategy should be taught deliberately. When the participants get to work with the practice strategy consciously and deliberately, the likelihood that they will be able to use it independently increases.

How to implement the Practice Palette

1. Use the Practice Palette’s strategy and methods in your personal music practice, so that you as a leader understand the strategy and particular method, as well as how they can be combined.
2. Introduce the palette in its entirety to your participants, and explain that you will be using it to help them learn.
3. During different practice elements, go deliberately through the various steps of the palette with them, e.g. “Now we’re going to practise this element, and therefore we’ll be using this method from the Practice Palette.” Then use the method, step by step.
4. As the participants gradually begin to understand how the Practice Palette works, the leader can move on to questions, in order to internalise the participants’ knowledge: “What was the problem here?”, “What method could we use to solve it?” In this way, the participants can show how well they have understood the brain-smart practice strategies, and indicate which areas the teacher needs to explain further.

The Practice Palette is a metaphor for working strategically with smart practice methods. The paintbrush symbolises the possibility to point out what needs to be practised. The blobs of paint represent various practice methods that solve different problems. Sometimes it’s also a good idea to blend new colours, i.e. to combine practice methods, to get the desired results.

1. PICK UP THE PAINTBRUSH (identify)

Which part of the music do you need to work on? Why do you need to practise this bit? What needs to improve? What’s the problem? Take care to choose a limited part of the music where the problem occurs.

2. CHOOSE A COLOUR (plan)

Based on what was identified: Plan and choose which of the palette’s practice methods is the most suitable for solving this particular problem.

3. PAINT (use the exercise)

Use the practice method to solve the problem.

THE MEANING OF THE PAINT BLOBS - The Practice Palette's various methods



We will use the first phrase of Twinkle, Twinkle, Little Star as an example to present different practice methods from the Practice Palette. We will show using notes, in order to illustrate how the methods function. Even if you don't read music, the picture can illustrate how to work note by note or section by section, in various ways.

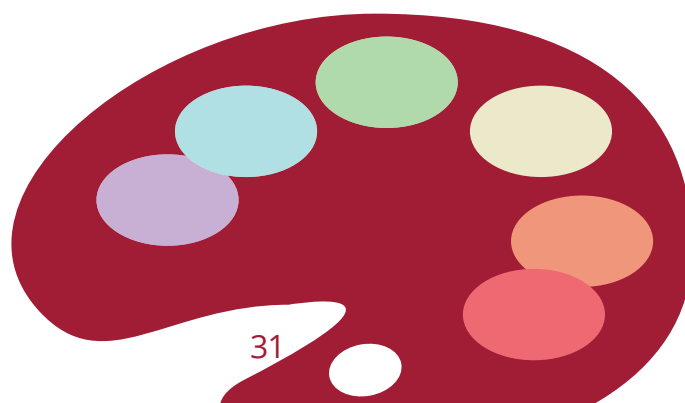
BACKWARDS: to practise putting together a small section of music



The most common way to practise is to start to play from the beginning, muddle through the difficult bits, and continue playing until the end. That doesn't solve anything. Using the Backwards method, we start instead with the end of the phrase that includes the problem that has been identified. The purpose of this is to train the brain to anticipate what's coming, which means that we will then always arrive at a section that's familiar - a part of the music we have already mastered. That makes it possible to play in a more confident, relaxed way.

Follow these steps

1. Pick up the paintbrush: Here we identify that the second half of the phrase is difficult and we want to practise achieving continuity in the melody (the whole light-blue box).
2. Choose a colour: We have chosen to work on this using the purple colour: the Backwards method.
3. Paint:
 - We'll start with the last three notes that are visible in the inner light-grey box. We'll play the last three notes over and over, until we're extra certain of that box.
 - Then we'll add a few notes that come right before what we've just worked on, in this case that means the red box in between. Play that part of the melody repeatedly, until you know it so well that you feel bored!
 - Continue like this, adding notes that come right before what we've been working on, until you've practised the whole section that was identified as challenging - in this case the outer, light-blue rectangle.
 - When you are absolutely sure and have proved that you can play the identified part fluently and flawlessly, you can put it back into its context again and play it as part of a longer passage, to see if the section now works well in the context of the rest of the music.



BOXES: to practise connecting parts of the music together



Sometimes the music needs to be divided into sections before practising. The Box method is a good way to practise shorter sections so that the brain will manage to focus on the right things. This method involves dividing the music up into boxes / shorter sections. If you use sheet music, it's helpful to draw the boxes in. If you play by ear, you can imagine and memorise the boxes.

It is crucial that the boxes overlap. When you overlap the boxes, the brain has already practised the transition between them. If the boxes don't overlap, it is much harder for the brain to understand what comes after the last note in the first box. This leads to risking gaps and breaks in the musical flow.

Follow these steps

1. Mark the music with overlapping boxes.
2. Practise each box individually, for example using the Backwards method.
3. Combine the boxes and play the whole longer section to build flow.

TEMPO: to practise increasing the speed

A common problem made by many is to begin to practise a piece of music in a tempo that is too fast, based on both enthusiasm and impatience: you want to play it as it's "meant to" sound. If it hasn't been learned properly from the outset and the same mistakes are then repeated several times, the brain will automate the music including the mistakes. Once our brain has automated the mistakes, we just carry on making them when we play the piece.

To avoid these errors, the fastest way to learn to play something at the right speed is to first play it so slowly that you are **120% certain** you will play it correctly. This often means playing it extremely slowly, much slower than you think will be necessary. If you still make mistakes at the slower tempo, it means you haven't slowed down the tempo enough, so take it down another notch. You should still include all the musical expressions you want to have in the end result when practising slowly e.g. ornamentation, articulation, the character or mood of the music, etc. Include these from the outset; it's harder for the brain to add them later on, since it experiences additions as if it were learning something totally new. This is connected to the same principle as the effect of playing the same mistakes repeatedly.

Follow these steps

1. Play so slowly that you can be 120% certain that you will play flawlessly. If you still make a mistake, slow down even more. DARE to play slower than you think you need to.
2. When you have succeeded in playing as you wish to, at least three times in a row, you can increase the tempo a little.
3. Repeat number 2 several times, increasing the tempo in stages until you have increased to the tempo you have been aiming for.
4. Continue increasing the tempo to a notch or two faster than the tempo that is your final aim. The idea is to trick the brain into being able to play the piece faster, so that the desired tempo feels almost slow, and you achieve greater control over the section or passage in question.

DETAIL: to practise small features, such as vibrato or ornamentation

In some music, it's the details that characterise the overall impression, for instance vibrato, ornamentation, and articulation. It is common in the Nordic countries to add these features after learning the bones of the music, but it's actually easier for the brain to include them from the start of the learning process. If we have learned the music without including these, adding them on is like having to learn the music again from scratch, which is much harder - especially in the case of adult learners.

Working on details early on in the learning process makes it easier to achieve a good musical mood or flavour in the end result. Therefore it can be helpful to pick out or "remove" details and practise them before increasing the tempo. Invest plenty of time into mastering the details.

Follow these steps

1. Choose a fairly short section, or maybe even just a few notes, where the details need to be practised.
2. Play so slowly that you manage to incorporate the details.
3. Increase the tempo successively, step by step.

OFF BY HEART: to practise difficult parts

A good way to learn to master difficult parts of the music is to learn the section off by heart. "Off by heart", in this context, means for example being able to play without reading notes, without looking at a neighbouring musician's fingers, and/or without being dependent on listening to how the teacher is playing. Use memory techniques such as colours, shapes and symbols to help you memorise the parts you want to learn off by heart, for example "the blue section", "the square", or "the pear".

When you know it independently off by heart, you can stop focusing on what's around you and focus solely inwards, on yourself and the music. You can even shut your eyes and focus completely on yourself and your own playing, in order to overcome the challenging parts.

Follow these steps

4. Choose a fairly short section.
5. Memorise the music in that section (from sheet music, or by listening to an excerpt, etc.).
6. Play the section.
7. Listen carefully to determine what needs to be corrected.
8. Play the correction a few times before playing it again as part of the chosen section.
9. Use the Box method to build your playing up to bigger units of music.

RIGHT THROUGH: to get an overview, and practise continuity and flow



The only time it is advisable to use the "play straight through" method is when you want to practise flow, and build a grasp of the piece or section in its entirety. Many try to use this method as a means of solving every kind of problem, but as explained above, the brain needs

to focus on shorter sections in order to solve problems that have occurred in specific places. “Right through” means playing longer sections, for instance a whole repetition or a whole song.

When you practise using the “Right through” method, work on maintaining flow and context, solving problems that occur along the way without stopping the music. If a learner gets lost, they should jump back in as soon as possible; if someone plays a wrong note, they should get back on track and continue playing. If a player loses focus, they should try to get it back, and if they forget the melody, they can keep playing using other notes until they find it again, etc. The goal is to tackle any problems that occur along the way without interrupting the music or the flow. When you practise “Right through”, you also have a chance to identify any spots that cause recurring problems. Once you have identified a recurring problem, you can use one of the previously outlined methods to solve it.

Follow these steps

1. Decide whether you are going to play straight through to identify possible problem areas, or if you are going to practice solving unexpected situations.
2. Play straight through. Sustain the tempo and musical mood throughout. Play right to the end. Focus on the purpose and aim all the way through.
3. Return to one or more of the other practice methods if there is a problem to solve.
4. Repeat playing with continuity and flow, several times.

PERSONAL/ADAPTED METHOD: combine the various methods above for other purposes

It can be helpful to use several of the above methods for music practice. You can, for instance, start with the “Backwards method” for a specific phrase. Then place it into context using the “Box method”. While working with the box method, you can use the “Tempo method” and “Off by heart method” simultaneously, in order to build the tempo of the specific section, before putting it back into a more complete context and playing straight through. The most important thing is that you know what you need to practise, and how to practise, so that the music and your musicianship can soar to new levels.

4.3 After the practice session

- If you have noticed that a certain participant is struggling particularly with a passage of the music, or that someone is frustrated, or the like: check in with the participant in question; invite them to discuss their experience and suggest a way to overcome it.
- If you have noted that one or more of the participants seems to learn exceptionally quickly: check in with the participant to discuss their experiences, and consider what they need in order to stay stimulated and challenged during the next session.
- Send out any information you have given during the session to everyone afterwards in writing, using e.g. text messages or email.
- If any participants were missing from the practice session, make sure they get the information that was covered there.



4.4 Concerts – engage, inspire, and make music

Author: Johanna Björkholm

How to present traditional music as intangible cultural heritage

It is important to present musical traditions in such a way that even those who are not musicians can understand what musical heritage means, and why it is important. To this end, the music should be presented in its context, and not merely by announcing the song's name. In today's society, we cannot assume that an audience is aware of what traditional or folk music means. By giving a basic explanation of the music, we can make it easier for an audience to understand and relate to it.

One aspect that is important to explain is that folk music is a vibrant, living tradition. The tradition lives on through the passing on of music from one musician to another; the music that has been passed on is again shared so that more and more people become familiar with it, and traditional skills and knowledge are thereby preserved. Detailed information about composers or original writers/players is rarely available in the case of older songs. Instead, the same song can exist under several different titles and in a range of versions, across a wide geographic area. This is a natural feature of traditional music, and it might be a good idea to explain it.

Even though it is common that the original composer of a piece is not known, it is customary to mention someone who is connected with playing the tune or song, by saying "after" instead of "by" – for example "A waltz after folk musician XYZ". This means that the version being played has been passed down to today's musicians via a well-known folk musician, but that the original composer is not known.



Photo: Sara Käll-Fröjdö

Present the music as living tradition or intangible cultural heritage

Living traditions can be understood as a long chain of performances stretching through history. Every performance is a link in the chain that the tradition is made of. If people stop playing or singing, no new links are formed - and the chain gets broken.

Preserving immaterial cultural traditions means ensuring that this chain does not break. New links need to be added to keep the tradition alive. There are a range of ways to safeguard the tradition, for instance by spreading awareness about traditional music through concerts and performances, by teaching those who are interested, and by documenting melodies and background information about them. Also exhibitions, recordings and the publication of books can contribute to preserving this cultural legacy.

Intangible cultural heritage is defined as living traditions that are very meaningful and valuable to groups of people. Explaining this to an audience can help clarify that traditional music isn't just a music genre, but a part of our cultural heritage.

Communicate the context of the music to increase understanding

Besides the traditional music itself, its background and context can also be conveyed to the audience, in order to deepen their understanding:

- What do you know about the melody? Does it have a particular meaning? What has it been used for? Is it widely known? Is it associated with a certain place? Are there other well-known versions?, etc.
- What do we know about musicians who are associated with this tune? Who has passed it down, who used to play it, is there information about a composer? If you have any such information, share it with the audience! An effective way to increase understanding is to share something about the lives and conditions of musicians and folk music groups in the old days.
- You can also share your experiences as a folk musician – where did you learn the tune, what memories do you have of performing it, and what does it mean to you?
- You can also briefly explain what genre the song belongs to. Is it a dance tune or ceremonial music? What status did the genre have in your area? Were there specific traditions tied to it? When was the genre introduced to the area? Are there stories about historical events in which the music featured?

Introduce the musicians!

- Who are you all, and why did you choose to get involved in traditional music?
- Where did you learn to play, and when did you become interested in folk music?
- What role do you play in the living tradition? Do you have a direct connection to previous musicians, or did you find your predecessors through recordings and archives?

You can also share about historical musicians who are in some way associated with the tunes you play.

Adapt your introduction to the setting

How you introduce yourselves and your music should be adapted to each specific performance setting, since different aspects of the music can be relevant in different settings. The goal is not to talk too much, but to strike a balanced blend of music, information, anecdotes and context. A good way of doing this is to provide a little information between each song.

5 Repertoire

Author: Therése Olsson Hugosson

Below, we present a model for choosing songs according to desired difficulty level. The categorisation is based on the following criteria:

- The categorisation is designed for melodies that primarily stay within the major and/or minor spectrum.
- The categorisation should work for all melody instruments.
- Do note that some tunes may need to be transposed to another key to fit within a certain difficulty level for a specific instrument.

5.1 Definitions and boundaries for each difficulty level

Step 1 – Beginners

- Melody within one octave
- Maximum 0–1 accidentals in the key
- Stepwise (conjunct) motion in the melody
- Very simple rhythms
- Repetitive lyrics or melody
- Maximum 2 repeats
- Short repeats

Step 2 – Intermediate, Part 1

- Melody within one and a half octaves (e.g. c^1 till g^2)
- Maximum 1–2 accidentals in the key
- Occasional temporary accidentals
- Mainly stepwise (conjunct) motion in the melody
- Repetitive lyrics or melody with some variation (e.g., simple sequences)
- Simple structures
- Simple rhythms
- Occasional faster notes
- Maximum 2 repeats
- Short to medium-length repeats

Step 3 – Intermediate, Part 2

- Melody within two octaves (e.g. c^1 till b^2)
- Maximum 2–3 accidentals in the key
- Several temporary accidentals
- Basic ornamentation
- Varied melody
- Sequences
- Several fast notes
- Medium-difficult rhythms
- Maximum three repeats
- Medium to long repeats
- Several verses, if the song has lyrics

Step 4 – Advanced

- Melody with a wide range
- All octaves
- All keys
- Blue notes and modal scales
- Advanced rhythms
- Advanced ornamentation
- Unlimited number of repeats
- Unlimited length of repeats

5.2 Tips: Songs within the Difficulty Levels

This section provides examples of tunes and songs suitable for each difficulty level. The songs come from across our project area in northern Sweden, Finland, and Norway, but are not intended to represent everything that exists. The songs in our list are ones that people we've met have played or recommended, which means there is a heavier emphasis on certain regions. We encourage you to apply the difficulty grading model to other repertoire as well. We have divided the songs for each difficulty level into two tables: The first table includes songs with sheet music provided in the Appendices. The second table includes songs for which sheet music is not provided with this material, for example due to copyright or similar reasons.

Photo: Sara Käll-Fröjdö



Step 1 – Beginners

- Melody within one octave
- Maximum 0–1 accidentals in the key
- Stepwise (conjunct) motion in the melody
- Very simple rhythms
- Repetitive lyrics or melody
- Maximum 2 repeats
- Short repeats

Examples of songs (sheet music available in Chapter 7.4: Sheet Music)

Tunes from Sweden	Tunes from Norway	Tunes from Finland
Anna-Lena efter Per Johan Arnström. Bäcksjö, Vilhelmina, Lappland	Bukkehorn-låt. Tromsø, Nordland	Emmavalsen. Norrbotten or Finland
Köik efter Emil Carstedt. Västerbotten	Stakkars Per, står du her? Lødingen, Nordland	Gammelstu Jakas menuettin. Purmo, Österbotten
Lundmarks Polkett. Avan, Norrbotten		Menuett efter Bertel Holm. Korsholm, Österbotten
Vaggvisa efter J.W. Johansson. Skellefteå, Västerbotten		Polska efter Johan-Gustav Hauta-aho. Alajärvi, Österbotten
Vaggvisa efter Per Wikström. Segerlund, Västerbotten		Slätvals efter J. Spolander. Tjock, Österbotten
Vals efter Nils Jonsson. Hällnäs, Västerbotten		Tvåtaktspolska efter Anders Kengo. Jeppo, Österbotten

Tune examples (sheet music not provided in the Appendices)

Tunes from Sweden	Tunes from Norway	Tunes from Finland
Babba-lisa / Doroteapolketten. Lappland		
Brind-Nils Mazurka		
Det dansar en göing efter Eva Blomqvist-Bjärnborg och Siw Burman.		
Hon som haka upp sej, Västerbotten		

Step 2 – Intermediate, Part 1

- Melody within one and a half octaves (e.g. c¹ till g²)
- Maximum 1–2 accidentals in the key
- Occasional temporary accidentals
- Mainly stepwise (conjunct) motion in the melody
- Repetitive lyrics or melody with some variation (e.g., simple sequences)
- Simple structures
- Simple rhythms
- Occasional faster notes
- Maximum 2 repeats
- Short to medium-length repeats

Tune examples (sheet music provided in Chapter 7.4: Sheet Music)

Tunes from Sweden	Tunes from Norway	Tunes from Finland
Babba-Lisas Polska. Lajksjö, Lappland	Brurmarsj fra Helgeland. Nordland	Brudmarsch efter Carl Bengts.
Dansa liten piga efter Elsa Siljebo. Fredrika, Lappland	Brurmarsj fra Vefsn. Nordland	Brudmarsch från Karlebynejden. Karleby, Österbotten
Finn-Påls polska efter Karl Wiklund. Åsele, Lappland	Damernes vals etter Karl Kvitberg. Seljesnes, Balsfjord, Troms	Brudpolska efter Karl Kniper. Kvevlax, Österbotten
Hambo från Persbacken. Jokkmokk, Lappland	Ein to tre... etter P.D. Lødingen, Nordland.	Knäppandansin från Österbotten
Hambo-Polska efter Lars Persson. Tavelsjö, Västerbotten	Nål-valsens. Balsfjord, Troms	Måltidsmusik, Österbotten
Klockarpolskan efter Elsa Siljebo. Fredrika Lappland	Reilender (Ellias i Grava). Balsfjord, Troms	Menuett efter A.F. Rood. Lappfjärd, Österbotten
Lanna-Villes Schottis efter Vifast Björklund. Lansjärv, Norrbotten	Reinlender (Gakori). Balsfjord, Troms	Menuett efter Johan Forstén. Sideby, Österbotten
Lapp-Lenas Vals. Västerbotten	Russisk schottis fra Pasvik. Finnmark	Menuett från Oravais. Oravais, Österbotten
Penttis schottis. Norrbotten		Polka-masolka efter Fredrik Gädda, mazurka från Söderudden. Replot, Österbotten
Polkett efter Hjalmar Rhenberg. Arvidsjaur, Lappland		Schottis efter Ida Blomberg. Lappfjärd, Österbotten
Stigvals efter Pelle Dahlén. Krången, Indal, Medelpad		Skäri polka efter Charles Brink. Pedesöre, Österbotten

Tune examples (sheet music not provided in the Appendices)

Tunes from Sweden	Tunes from Norway	Tunes from Finland
Gammal vals från Kroksjö. Kroksjö, Umeå, Västerbotten	Kirjeen kirjotin kullaleni etter Aksel Eriksen. Skibotn, Nord-Troms	Schottis efter Johan Petter Ragvals.
Polsktrall efter Augusta Eriksson. Lupsjön, Rönnäs, Stensele, Lappland	Nordlandspols fra Lofoten	
Polska från Tynderö efter "Gubben" Lars Erik Hägglund. Medelpad	Sinaaltoisia pitkin (trad.). Skibotn, Nord-Troms	
Polsktrall från Västerbotten	Go'ingen av Einar Fosse. Troms	
Rimppa från Tornedalen (SE/FI)		
Tattarina Vals. Västerbotten		
Visa från Vilhelmina. Vilhelmina, Lappland		

Photo: Sara Kåll-Fröjdö



Step 3 – Intermediate, Part 2

- Melody within two octaves (e.g. c¹ till b²)
- Maximum 2–3 accidentals in the key
- Several temporary accidentals
- Basic ornamentation
- Varied melody
- Sequences
- Several fast notes
- Medium-difficult rhythms
- Maximum three repeats
- Medium to long repeats
- Several verses, if the song has lyrics

Tune examples (sheet music provided in Chapter 7.4: Sheet Music)

Tunes from Sweden	Tunes from Norway	Tunes from Finland
Kalle Lundborgs Polkett efter Karl Viklund. Åsele, Lappland	Danspols etter Anders Storholm. Nordland	Gratulationsvalsen efter Viktor Hinds. Tjock, Österbotten
Knaft-Jonkes Schottis, Knaften, Lappland	Gammel-Bækko Vals etter Ester Abrahamsson. Balsfjord, Troms	Kellarin kautta / Ned i källaren av Otto Hotakainen. Österbotten
Polska efter Myrås-Pelle. Medelpad	Halling. Lødingen, Nordland	Lyckönskningar efter Otto Lillhannus. Lappfjärd, Österbotten
Schottis från Haverö. Härjedalen, Medelpad	Pols fra Sørfold. Nordland	Menuett efter Anders Kengo. Jeppo, Österbotten
Schottis från Nysätra efter Sven Högström. Estersmark, Västerbotten	Reinlender etter Erlandsen. Balsfjord, Troms	Menuett efter Johan Erik Taklax. Korsnäs, Österbotten
Schottis från Stensele efter Gunnel Olofsson. Lappland		Menuett efter Matts Lindbäck. Oravais, Österbotten
Schottis i F-dur efter Emil Carlstedt. Barsele, Västerbotten		Polka efter Josep Krokbäck. Lappfjärd, Österbotten
Stenselepolskan efter Johan August Andersson. Dorotea, Lappland		Polska efter Johan Erik Ribacka. Petalax, Österbotten
Till Måselv av K.G. Lundahl . Boden, Norrbotten		Tjockmenuettens Polska efter Otto Lillhannus. Lappfjärd, Österbotten
Västerbottenskadrilj. Bureå, Västerbotten		Vals från Björkö. Björkö, Österbotten

Tune examples (sheet music not provided in the Appendices)

Låtar från Sverige	Tunes from Norway	Tunes from Finland
Vals efter Ernst Ansell. Indal Medelpad	Måselvhallingen	
	Polsdans fra Sørfold	

Step 4 – Advanced

- Melody with a wide range
- All octaves
- All keys
- Blue notes and modal scales
- Advanced rhythms
- Advanced ornamentation
- Unlimited number of repeats
- Unlimited length of repeats

Tune examples (sheet music provided in Chapter 7.4: Sheet Music)

Tunes from Sweden	Tunes from Norway	Tunes from Finland
En Knaft-Jonkes bit efter Vilhelm Carstedt. Västerbotten	Danspols etter Lars Hellan. Lofoten, Nordland	Brudmarsch efter Frans August Jansson. Terjärv, Österbotten
Polska efter Albin Lodin. Matfors, Medelpad	Reinlender etter Anders Storholm. Helgeland, Nordland	Brudmarsch efter Johan Erik Johansson-Sebbas. Petalax, Österbotten
Polska efter Anders Petter Sundin. Attmar	Reinlender etter Jærmias Kristoffersen. Balsfjord, Troms	Brudmarsch efter Karl Rönnblad. Brändö, Österbotten
Rolf Lundmarks vals (Görtjärnsvalsen). Görtjärn, Västerbotten	Skotsk (Hamborgar) etter Simon Svendsby. Ullsfjord, Troms	Polka efter Oscar Ingves. Sideby, Österbotten
Silverpolskan efter Sören Johansson. Dorotea, Lappland	Vals etter Elling Hoem. Lødingen, Nordland	Polska efter Johan Erik Johansson-Sebbas. Petalax, Österbotten
Sörens A-dursvals efter Sören Johansson. Dorotea, Lappland		Polska efter Johan Erik Taklax. Korsnäs, Österbotten
		Tavastskogen efter Erik Johan Lindvall. Oravais, Österbotten
		Trindans efter Otto Petander. Solv-Sund, Österbotten

Tune examples (sheet music not provided in the Appendices)

Låtar från Sverige	Låtar från Norge	Tunes from Finland
Annandagspolska av Thomas Andersson, Västerbotten		
Älvdansen, polska från Liden efter Joel Böhlen, Medelpad		

6 Arranging music

In this section, we present two models for arranging music for groups and ensembles. The models are based on the following structure:

1. Choose the song
2. Harmonise the song
3. Extract different harmony parts out of the harmonisation
4. Use an arrangement model to vary the different rounds

6.1 Find the chords - harmonise

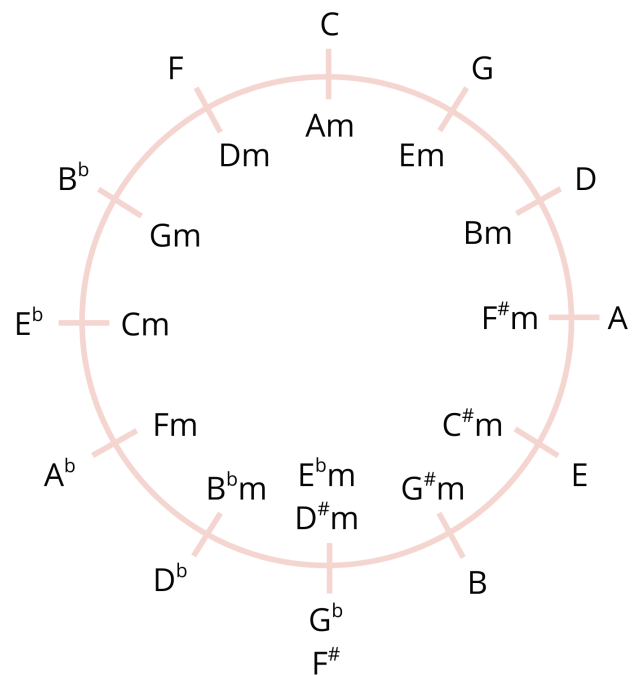
Authors: Mattias Pérez & Therése Olsson Hugosson

The circle of fifths visualised in the picture to the right can be used in several ways. Below we show how it can be easily used to find out what chords are in a specific key, and how the chords can be used to harmonise a song.

Basics of reading a circle of fifths:

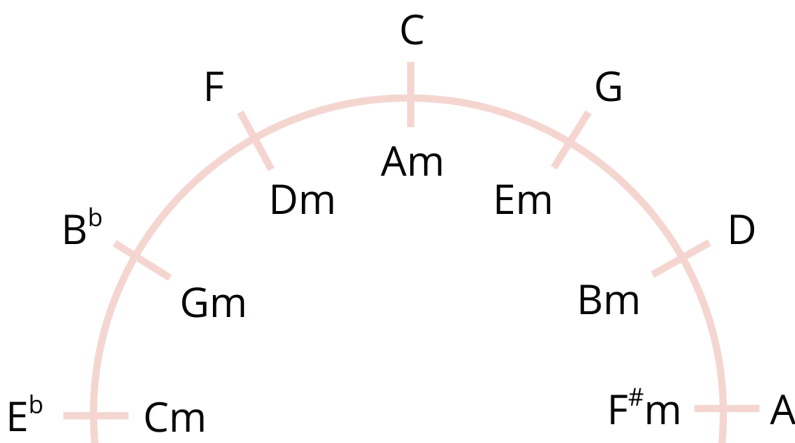
On the **outside** of the circle, keys, scales and major chords are found. For example, the letter C on the outside represents both the key of C major, the C major scale, and the chord C major. On the **inside** of the circle, keys, scales and chords in minor are found. For example, the Am on the inside represents the key of A minor, the A minor scale, and the chord A minor.

The line between C on the outside and Am on the inside shows their close relationship, called a parallel in music terminology. That is,



C major and A minor are each other's parallels.

In folk music, we mainly use the upper half of the circle of fifths, which has come to be called "The Folk Music Hill". Here you can find all the keys and chords that are typically used in traditional music in the Nordic countries.



Find the three basic chords

The three basic chords are the simplest, most rudimentary harmonisation of songs in major and minor.

In **major**, the three basic chords are found beside each other on the **outside** of the circle. In **minor**, the three basic chords are found beside each other on the **inside** of the circle. The chords are triads, i.e. chords that consist of three notes (scale steps 1, 3 and 5).

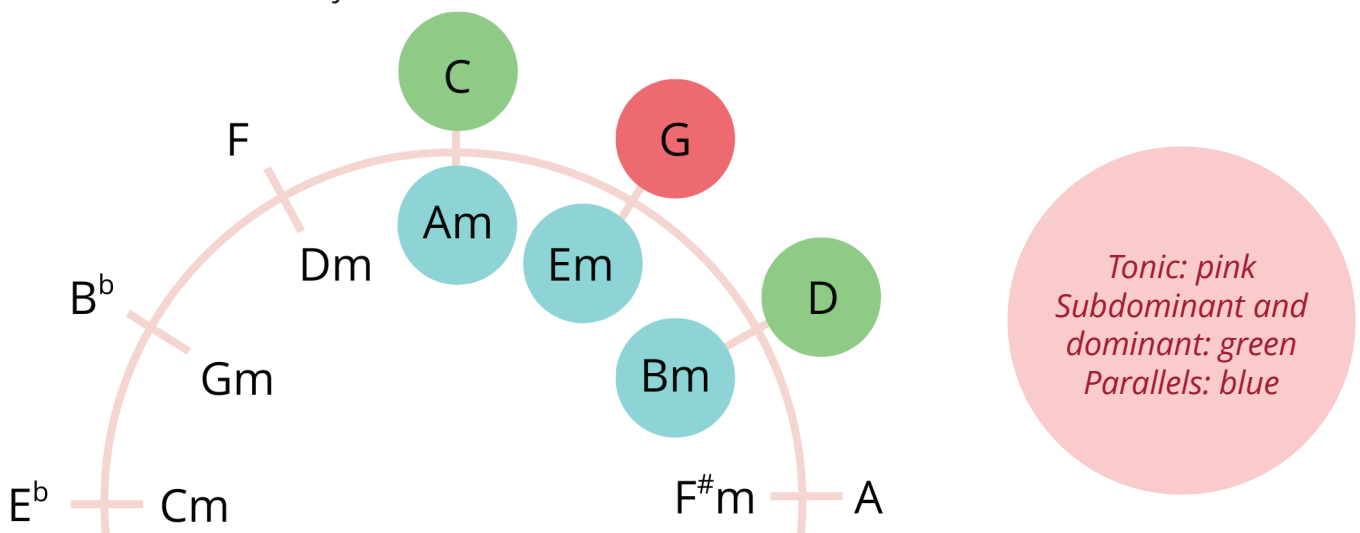
The song's key is the same as the main chord in the song. The main chord is found **in between** the two other chords, on the **same side** of the circle's line, that is on the outside for major, and inside for minor.

The **main chord** is the most important of the three basic chords. The main chord ends the song. In music terminology, the main chord is called either the **tonic**, or **step I**. In the image below, the tonic is marked with a pink circle.

Find basic chords and parallels in major

When we say that a song for example is in G major, it means that:

- the key is G major.
- the G major scale is used for the melody.
- the main chord is G major.



In major, the tonic, marked in pink in the image above, is situated in between the other two basic chords on the **outside** of the circle.

- The chord **to the left** of the tonic is called **subdominant**, or **step IV**.
- The chord **to the right** of the tonic is called **dominant**, or **step V**.

In the example with G major, the two other chords are C major and D major. In the picture above, we have marked them with light-green circles.

Subdominant - left of the tonic	Tonic	Dominant - right of the tonic
C	G	D

When you choose what order the chords are to be in, it's called progression or chord sequence. Some chord progressions have set patterns, which are called chord rounds.

A chord round that is very commonly used is **tonic – subdominant – dominant – tonic**. In the G major example, that would mean that the chord sequence is G – C – D – G.

In order to vary the chord progression (or chord sequence) in a song, the parallels can also be used. For major keys, the parallels can be found on the **inside** of the circle. In the image above, the parallels are marked in blue. That means that it's possible to swap, for instance, the chord C major with A minor. The most frequent choice is to use parallels for the tonic and subdominant.

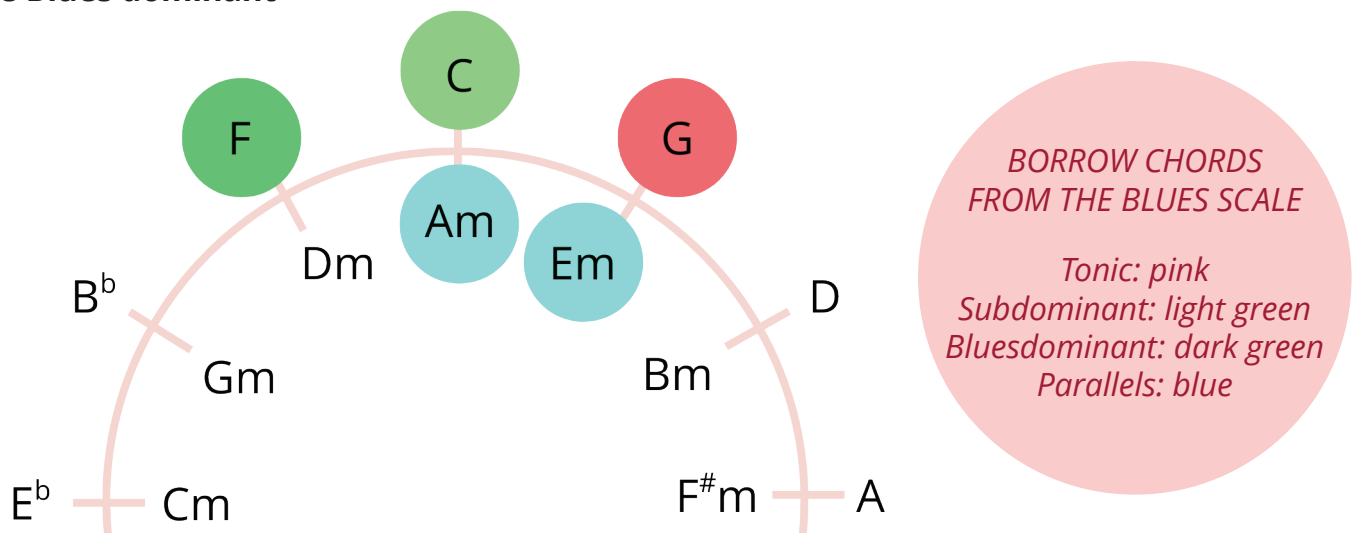
Variations on chord sequences in major

The Pop progression

Long chord progressions, for instance when you change chords every second or every fourth bar, create the impression of long phrases. The Pop progression is an example of a long chord sequence. The chord sequence in Pop progression is shown below. It can be used with one chord change per bar, or one change every second bar.

Chord progression based on scale steps	Chord progression example in G major
6 4 6 2 6 4 6 5 1	Em C Em Am Em C Em D G

The Blues dominant



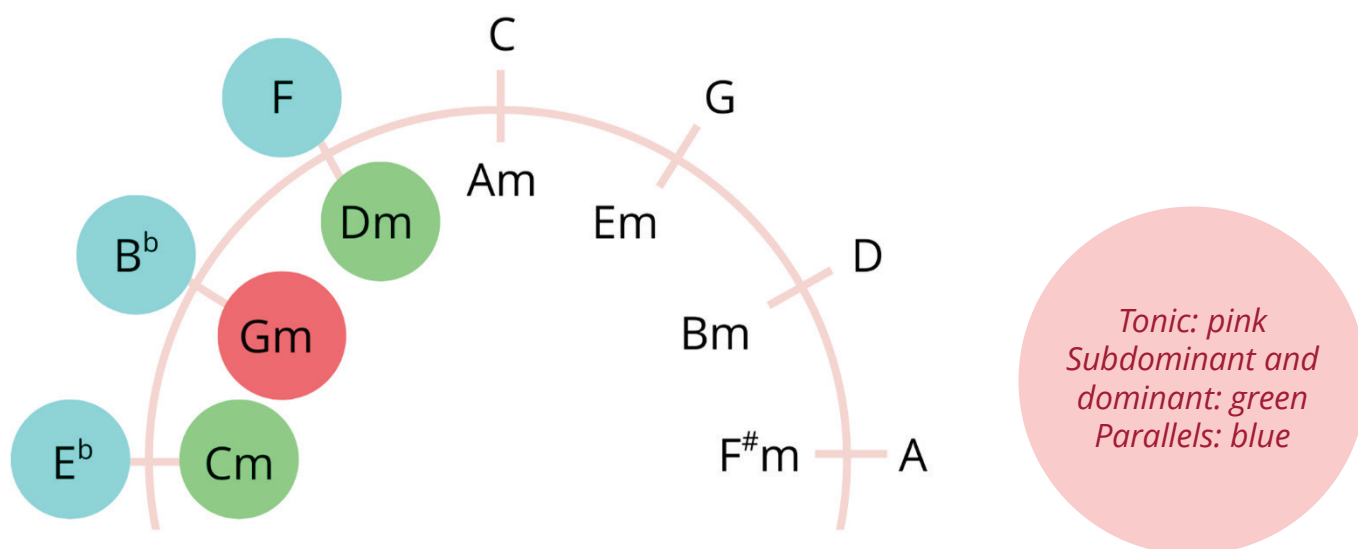
When playing in major, the Blues scale's dominant can be used as a replacement for the usual dominant. When we do so, the other two basic chords are located left of the tonic.

- The chord **immediately left** of the tonic is the **subdominant**.
- The chord **two steps left** of the tonic is the **Blues dominant**.

The Blues dominant is suitable for instance at the end of a repetition, when the melody lands on the root note. In the G major example, the typical dominant, D major could therefore be replaced by the Blues dominant F major, marked above in dark green.

The Blues dominant is also used when melodies in a major key have a lowered 7th scale step, which is called the Mixolydian scale. Then the Blues dominant replaces the usual dominant everywhere.

Find basic chords and their parallels in minor



The principle for major keys presented above also applies to songs in minor keys.

When we say for example that a song is in G minor, it means that:

- the key is G minor.
- the G minor scale is used for the tune.
- the main chord is G minor.

The main chord, i.e. the tonic that is marked in pink in the image above, is located **in between** the other two basic chords, on the **inside** of the circle. In the image above, we have marked them using light-green circles. In the G minor example, the other two chords are then C minor and D minor.

In minor keys, the dominant chord can be varied between minor and major, for example D minor or D major in the key of G minor.

Subdominant - left of the tonic	Tonic	Dominant - right of the tonic
Cm	Gm	Dm (D)

A typical chord progression in minor is **tonic - subdominant - dominant - tonic**. In the G minor example, the sequence is: Gm - Cm - Dm (D) - Gm.

In order to vary the chord progression of a song, the parallels can also be used. In the case of minor keys, the parallels are found on the **outside** of the circle. In the image above, the parallels are marked in blue. This means that you can for example swap the chord Gm for B^b major. The most common choice is to use parallels as the tonic and subdominant.

Variations on chord progressions in minor

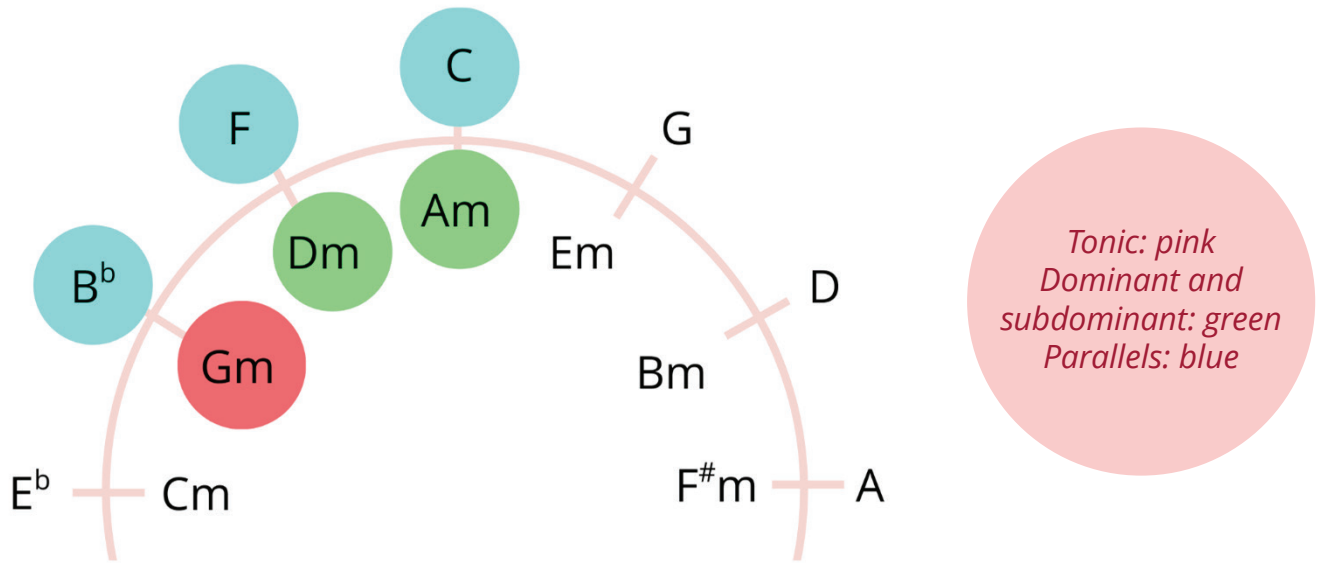
The Flamenco progression

In minor, the so-called Flamenco progression can be used: **tonic - dominant parallel - subdominant parallel - dominant in major**. In the key of Gm, the chord progression is then: Gm - F - E^b - D.

The Flamenco progression can be used to spice up the B part, but can also be used in an A part when that seems suitable.

Variations on basic chords in minor

There are several different minor scales. The scale steps that differentiate the minor scales from each other are often the 6th and 7th scale steps, which can be high or low.



When the melody includes a raised 6th scale step, the remaining two basic chords are found **to the right** of the tonic.

- The chord **immediately right** of the tonic is **dominant**.
- The chord **two steps to the right** of the tonic is the new **subdominant**.

In the example using the key of G minor, the chord A minor becomes the new subdominant.

In traditional music, the 6th scale step is often completely absent from the melody. In that case, both subdominants can be used in turns to create some variety in the music.

Position the chords in the melody

Triads, also called three-note chords, are the most commonly occurring chords in folk music. Four-note chords, also called tetrachords or tetrads, occur seldom, except by adding a 7th scale step to the dominant (e.g. D⁷). However, colourations can result if you play a step-by-step bassline that sometimes “clashes” with the chords.

The mood of the song is affected by the speed of the chord changes, whether slow or quick. The longer you can maintain the same chord, the more calm and relaxed the music feels.

- Basic, default tempo: change chords once per bar.
- Half tempo: change chords every second bar.
- Double tempo: change chords twice per bar.

Here are four useful principles for distributing the chords in the melody:

- Chord changes often occur at the beginning of a bar.
- Max. 2 different chords per barre is a basic principle, or thumb rule.
- The dominant is almost always followed by the tonic.
- The song almost always ends on the main chord, the tonic.

Follow these steps to position the chords in the melody

1. Identify the key of the song, and the three basic chords.
2. Play the tune and chords at the same time, so that you can hear when it's suitable to change chords. If you don't have the possibility to play entire chords, try playing the root note in each chord to hear how it fits together. The root note is the same note as the letter of the chord, i.e. the chord Eb major has the root note Eb, and the root note of the chord A minor is A.
3. Position the tonic, the subdominant and the dominant chords in your song, both in the A and B parts.

When you have completed step 3, you have a fully acceptable harmonisation of the song. The additional steps contribute to varying the harmonisation to make the song interesting to listen to even for a long while.

4. Try replacing some of these chords with their parallels. Switch to parallels e.g. in the second half of a repetition to create variety.
5. Try using one of the chord progression variations outlined earlier, in major or minor. In cases where the B part of the song ends in the same way as the A part, the same harmonisation can be used in both parts. Alternatively, you can spice things up when harmonising the equivalent melody in the B part.

Drones

Drones are when the same note continues for an extended time in the music, either as a long note or a rhythm. In traditional music, scale step 1 or 5 of the melody's scale are commonly used as drones. Either the drones are played as a single note, or the chord of that scale step is used. In order to develop drone playing, scale steps 2, 4 and 6 can also be used.



Photo: Sara Käll-Fröjdö

6.2 Arrangement model I – Three rounds with varying mood and character

Author: Mattias Pérez

In this arrangement model, the song is played three times, and each round has its own special characteristics:

1. Opening round
2. Main round
3. Final round

Inspired by the different flavour / mood of each round, you can also create an intro, interlude, and an outro, if desired. Arrangement Model I looks like this when these parts are added:

- | | |
|------------------|----------------|
| 1. Intro | 4. Interlude |
| 2. Opening round | 5. Final round |
| 3. Main round | 6. (Outro) |

Below, we outline how each respective part of the song can be arranged, step-by-step. The basic principle is to arrange the Main round first, and then to extract harmonies and the rest of the format based on that.

The Main round – the core theme of the song

Begin by harmonising the main round which is played the second time. Use Section 6.1 Find the chords – harmonise to help you find suitable chords and to determine where the chords fit best in the song.

By starting with decisions about harmonisation, a whole range of harmonies and details can be extracted and used in the different rounds. Save more exotic chords, such as the chord parallels, until the B part of the song to give a lift to the arrangement.

An example of harmonisation:

- A part, first half: The three basic chords.
- A part, second half: Vary slightly, e.g. replace the tonic with its parallel.
- B part, first half: The three basic chords.
- B part, second half: Spice things up with something new.

In this round, you can also add a bassline that follows the melody as a sixth or third part, when you change between two chords. This amplifies the melody in a lovely way.

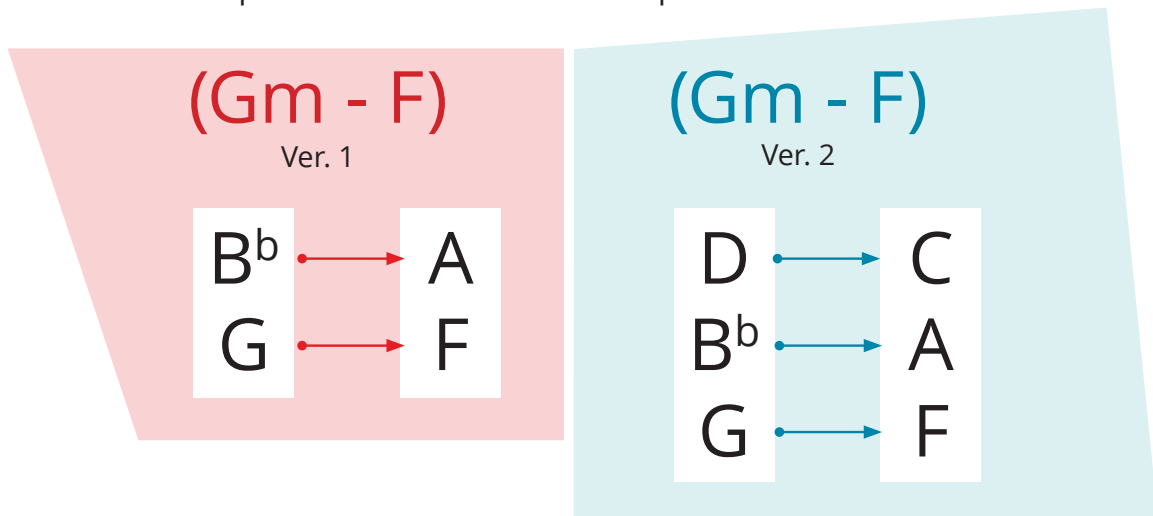
Opening round – use of drones

In the opening round, the melody is introduced and should take centre stage. The other functions should therefore compete as little as possible with the tune itself. Use drones that are static, or are rhythmised. Scale steps 1 or 5 are the most common drones. Drones can be put in any register of your choice, for instance as bass or harmonics.

One alternative to drones on scale steps 1 and 5, is to start from the main round's harmonisation, and use the notes that the chords consist of to create simple two-part drones, either as extended notes or with rhythmisation. The two harmonies can be taken from the triads that the chords are made up of.

Using an example in the key of Gm, we have chosen to alternate between Gm and F. The chord Gm consists of G – B^b – D and the chord F consists of F – A – C.

- Version 1: Use the bottom two notes in the chord in question.
- Version 2: Use the top two notes in the chord in question.



- Version 3: Alternate, playing Version 1 and then Version 2.
- Version 4: Play through all chord notes in the chord before you change to the next.
- Version 5: If the song goes in minor, two-part or three-part harmonies from the Flamenco progression can also be used.

Here are some suggestions for possible variations on the versions given above:

- The string instruments play the notes as harmonics (flageolet tones).
- The guitar can rhythmise on both notes.
- The wind instruments can choose a note each, and play the same rhythm.

Intro – Opening round without the melody

When the opening round is arranged, you can create an intro based on it. The easiest way to do it is to use the background music from the opening round.

Final round – extravagant with riffs, ostinatos, unexpected harmonisation and syncopation

When it's time for the final round, the melody has been played twice already, which means that you can embellish with other functions, without worrying about drowning out the tune. So the final round can be extravagant, with riffs, ostinatos, unexpected harmonies, and syncopation. Try to find rhythms that disturb or challenge the melody to make it "rock 'n' roll"! Here are some guidelines on how to extract these functions from the main round.

Riffs and ostinatos

In contrast to other harmonies, riff and ostinatos are short melodies that function independently from the melody. Sometimes the words are used interchangeably for the same thing, but in different music genres, such as ostinato in classical music and riff in rock music. Some maintain that a riff is an independent part in the low register and an ostinato in the high register. Others say that they are the same thing, and that these functions can be used in all registers. Riffs and ostinatos function like drones – and they can still be played even when they clash with the melody.

One way of finding notes for riffs or ostinatos is to choose one of the notes in the triad from the first chord in the Main round, and then take the nearest note from the next chord, and then continue on, following that same principle. When you have found the note progression you want, you can also find ways of rhythming it.

In the example using G major, with the chord round G - C - D - G, the nearest note in the next chord can look like this:

	Tonic (G)	Subdominant (C)	Dominant (D)	Tonic (G)
Musician 1, start note G:	G	G	A	G
Musician 2, start note B:	H	C	D	B
Musician 3, start note D:	D	E	F#	D

Riff with a Blues feel and riff in minor

In minor, or in songs in which the Blues dominant can be used, it's common to do riffs on scale steps 1, 5, and $b7$.

For songs in major with a Blues dominant, and for songs in the/a Mixolydian scale (see 6.1. Variatons on chord progressions in major), the following is another possibility:

Play a third and/or sixth harmony in the bassline. To amplify the blues feeling, major thirds can be changed to minor thirds, and the major 7th to a minor 7th in the bass line.

Increase the set of notes for riffs and harmonies by adding $b3$ and $b4$ to the notes above. Then it becomes a pentatonic scale.

To the right you can see examples of various riffs, and how you can start with a relatively simple riff and then develop it.

Play entire scales / walking bass

In major, you can play the key's scale ascending, i.e. upwards, (1 - 8), or descending, i.e. downwards (8 - 1), as a harmony, independent from the melody. The scale can be placed in a high register or as a bassline. Vary the speed at which the scale is played to create different moods. Further spaced-out changes create a calm impression, while quicker changes increase the intensity of the music.

When the scale is played as a bassline, the bassline's note can be used to construct the chord progression. For example in G major, that would mean one of the following chord progressions:

Uppåtgående skala:

| G | C/A | G/B | C | D | Em (alt. C/E) | D/F# (D) | G |

Nedåtgående skala:

| G | G/F# | Em (alt. C/E) | D | C | G/B | D/A | G |

Example Riff and ostinato

Minor and mixolydian keys

The image shows five examples of musical riffs and ostinatos in 4/4 time, using a key signature of two flats (Bb and Eb). Each example consists of a treble clef staff with a melody and a bass clef staff with a bass line.

- Swing:** Features a simple melody with notes G, Bb, D, F, G and a bass line with notes G, Bb, D, F, G. Fingering is indicated as 1 1 5 b7 1 1 5 b7.
- var. 1:** A simple riff with notes G, Bb, D, F, G.
- var. 2 (getting more intense):** A more complex riff with notes G, Bb, D, F, G, Bb, D, F, G.
- var. 3:** A riff with notes G, Bb, D, F, G, Bb, D, F, G, Bb, D, F, G.
- var. A Power Chords:** A riff using power chords: G2, C/A2, G/B2, C2, D2, Em2 (alt. C/E2), D/F#2 (D2), G2.
- var. 3+var. A:** A combination of the previous two variations.

Drones and chords

Use drones and the chords of the drones. Experiment with these, and pay attention to what you like the sound of. Let the drones continue for a good while (2 or 4 bars) before you switch, to achieve a good effect. The drones can be played in light, dark and medium register. They can be extended notes, or rhythmised.

Another possible version is to combine drones and riffs from the main round, so that they at times harmonise, and at other times clash with each other. This creates conflicts that are then solved. Using scale step 5 as a drone is particularly effective for creating excitement and drive in the music.

Second harmonies

The most common way of doing second harmonies is to play a third or sixth from the tune, which works well both in major and minor. In major, and especially for the final round, you can also feature some Blues sounds doing a third or sixth harmony and use the Blues scale's low 3rd and 7th scale step. This, in combination with power chords (triads without the 3rd scale step) creates a great rock music vibe.

More suggestions for the wild final round

Here are more ways of creating a fabulous Final Round:

- Use power chords / rock chords based on the chosen harmonics.
- Combine several different riffs and ostinatos with each other.
- Use dynamics to create variation between the different rounds.
- Use lots of syncopation in power chords, riffs och ostinatos to really let it rip.
- Use syncopation in the bassline.
- Borrow chords and notes from other scales to add exciting sounds to the final round.
- Use the bassline as the melody, or harmonise the melody.

Interlude – Final round without the melody

Use the background music of the final round without the melody as an interlude, in order to build up to the extravagant final round.

Advantages and disadvantages of the model

Advantages

- The arrangement model can be used for many songs in the group's repertoire, due to its versatility.
- Lots of music functions and details for additional harmony parts can be extracted from the harmonisation.
- The music functions that are extracted, for instance drones and riffs, can be moved around in different registers and to other instruments to create a wide range of variations and sounds.
- When all the participants get to learn all the music functions, the distribution of who gets the easier or harder challenge can be evened out, which also increases the potential to include more instruments in the music.
- Fixed roles and identities as a "melody player", "harmony player", or "accompanist" can be

challenged, so the participants can develop their skill in a range of roles, which can add deeper musical meaning to their experience.

- When all participants can play all of the music functions, it also reduces the vulnerability of the group in situations where one or more members are absent. The music performance can still function with some role switches.
- Leaders can create harmonisation and extract musical functions in advance.
- The arrangement can be adjusted easily and adapted for different occasions, groups and audiences.
- The music functions can be of varying difficulty level, to include group members of different skill levels. Participants who are more advanced can take on more challenging functions and new members can take on simpler functions. In that way, the same repertoire can be used over a long time period, while each participant is still being challenged at a level that's suited to their skills.

Disadvantages

- Some knowledge of music theory is needed to use this method, e.g. the ability to identify a key, knowledge of how to construct chords, and awareness of which notes are included in a given key.
- The method demands considerable time investment from the leader, if they prepare all the functions in the arrangement alone.
- Working in groups to harmonise and find parts can be time consuming. On the other hand, when several musicians develop the ability to extract harmonies, the group is made stronger, as more members can contribute to arranging music in the future.



6.3 Arrangement model II – Excel colour codes

Authors: Johanna Björkholm & Sofia Joons

A musical arrangement can be an agreement between the group participants, instead of a fixed arrangement, decided on in advance.

1. Starting point: Everyone participating knows the melody.
2. Write down the entire format of the song, that is the number of rounds, and of repetitions in each round.
3. Create a table, entering the names of all participants. You can use Excel, or keep it simple using pen and paper:

Repetitions:	A	A	B	B	A	B	A	A	B	B
Instrumentalists :										
Anna - flute										
Bengt - mandola										
Cecilie - fiddle										
Dagmar - fiddle										
Eerik - fiddle										
Folke - accordion										
Grete - bass										
Hannu - guitar										

Instrumentalists :

Anna - flute

Bengt - mandola

Cecilie - fiddle

Dagmar - fiddle

Eerik - fiddle

Folke - accordion

Grete - bass

Hannu - guitar

4. Have the participants work in smaller groups to find combinations that work well together. This is also a way to explore new group dynamics.

Photo: Sara Käll-Fröjdö

Tune: Waltz



- Trust that the instrumentalists are capable of knowing how the song can be interpreted on their own instrument, and give them leeway to experiment together in different group constellations.
- Agree together on how the the different parts of the song are to be played. Some repetitions can be played by just a few instruments, to build with crescendo to a point when everyone joins in.

Tune: Waltz

	Repetitions:											
	A	A	B	B	A	B	A	A	B	B		
Instrumentalists :												
Anna - flute			X	X	X	X				X	X	
Bengt - mandola			X	X	X		X			X	X	
Cecilie - fiddle	X	X	X	X				X	X	X	X	
Dagmar - fiddle	X	X	X	X			X	X	X	X	X	
Eerik - fiddle	X	X	X	X						X	X	
Folke - accordion			X	X	X	X				X	X	
Grete - bass		X	X	X				X	X	X	X	
Hannu - guitar			X	X		X		X	X	X	X	

- Let the participants experiment with swapping roles in the small groups, e.g. switching who plays the melody, harmonies and comp. Try to break previous habits and comfort zones, encouraging the participants to adopt roles and functions they don't normally have. For example, the guitar can play the melody, and the violin can provide accompaniment.
- Let the participants try out varied intensity, and different moods and styles. Which combinations work well in small groups, as opposed to with the whole group? Can you find surprising combinations that work well?
- Do you have instruments in the group with different characteristics, or flavours? Let them work together to discover solutions that make them sound good together – perhaps a key change between the repetitions does the trick?
- Discuss and agree: colour code the table, agreeing on how the song is to be played:

Tune: Waltz

	Repetitions:											
	A	A	B	B	A	B	A	A	B	B		
		Dance		Intense	Soft			Dance		Intense		
Instrumentalists :												
Anna - flute			X	X	X	X				X	X	
Bengt - mandola			X	X	X		X			X	X	
Cecilie - fiddle	X	X	X	X				X	X	X	X	
Dagmar - fiddle	X	X	X	X			X	X	X	X	X	
Eerik - fiddle	X	X	X	X						X	X	
Folke - accordion			X	X	X	X				X	X	
Grete - bass		X	X	X				X	X	X	X	
Hannu - guitar			X	X		X		X	X	X	X	
		Melody	Soft									
		Harmony	Intense									
		Accompaniment	Dance									

- Now you have collaborated on an arrangement for one of the songs in your repertoire. Hopefully you have also gained new insight into ways for your group to make music and work together!



Advantages and disadvantages of the model

Advantages

- The participants all take responsibility for their own contribution to the big picture.
- The method is based on traditional values – meeting through a shared song and finding formats and instrumentation decisions, with the specific participants present as the starting point.
- Newcomers can easily be included at a level they feel comfortable with, while still feeling that they contribute in a meaningful way to the bigger picture.
- Different participants are given the chance to interact and to use their practical skills.
- No one in the group needs to know exactly how the other instruments work, or be aware of what the exact skill level of the other players is.
- This way of arranging music can easily be changed and adapted for various happenings, groups and audiences. See it as a process that involves the group exploring different combinations that go together, rather than as a fixed arrangement.

Disadvantages

- The participants need a certain amount of skill, and need to be comfortable with experimenting on their instruments – giving encouragement and tips might be needed.
- The songs that are used need to be well-known for this method to be effective and yield results.
- Be forewarned that making arrangements using this method can be quite time-consuming, especially if you want the participants to experiment with different combinations. But on the other hand, you can consider the time spent on this as an investment in developing group dynamics and new music talents.

Tips for the leader

- Social dynamics: everyone doesn't have to experiment – it is equally valid to stick to the melody or the basic chords, and even have sheet music as support.
- A tool for working with the group dynamics and for strengthening individual instrumentalists' musical confidence.
- The process can be used to inspire participants to take more of the musical "stage" in the group, but the leader can also consciously use the process to give space to participants with little or no experience of creating harmonies or accompaniment, and let the goal of musical dynamics spill over into other processes within the group.

7 Appendices

7.1 Further reading

Find sheet music for traditional music online

- Finlands svenska folkdiktning (approx. Finland's Swedish Folk Poetry) – sheet music and sound files of folk music from the Finland-Swedish culture
<https://folkdiktning.sls.fi/#/home>
- Folkmusikens ABC (The ABC of Folk Music) – Marianne Maans has written about Finland-Swedish folk music. Published in 2022. A free downloadable PDF.
<https://www.mwi.fi/s/folkmusikens-abc.pdf>
- Folkwiki – notes / sheet music and sound files predominantly for Swedish folk music, but music from other parts of Scandinavia also features.
www.folkwiki.se
- Kvenska barnsånger med text
<https://kvensk.no/2021/09/01/kvenske-sanger-med-tekst/>
- Sápmi in school – Children's songs in Sámi
<https://www.samer.se/3657>
- Stefan Lindén's collection
<https://www.stefanlinden.se/>

Examples of archives with folk music collections

Finland

- Kansanmusiikki-instituutti - The Finnish Folk Music Institute
<https://kansanmusiikki-instituutti.fi/>
- Finlands svenska folkmusikinstitut – The Finland-Swedish Folk Music Institute
<https://www.sls.fi/sv/finlands-svenska-folkmusikinstitut/>
- University of Tampere – Culture and Research Archive
<https://sites.tuni.fi/kansanperinne/>
- The Saami Culture Archive of University of Oulu
<https://www oulu.fi/fi/yliopisto/tiedekunnat-ja-yksikot/humanistinen-tiedekunta/giella-gas-instituutti>
- YLE – Finnish Public Service Media Company
<https://yle.fi/>

- The list of all archives that have music in Finland in the overview of music archives in Finland <https://musiikkiarkisto.fi/toiminta/hanke-mas/>

Norway

- Nasjonalbiblioteket - The National Library of Norway <https://www.nb.no/samlingen/musikk/folkemusikk/>
- Norsk senter for folkemusikk og folkedans - Norwegian Centre for Folk Music and Dance <http://www.folkemusikkogfolkedans.no/>
- Private archive of Einar Fosse
Nordfolk spelmanslag: https://www.facebook.com/nordfolkspelmanslag?locale=sv_SE
- UiT Norges Arktiske Universitetsmuseum – The Arctic University Museum of Norway https://uit.no/tmu/samlinger/samling?p_document_id=772180

Sweden

- Digitalt museum - The Digital Museum of Sweden <https://digitaltmuseum.se/>
- Folkmusikens Hus - The House of Folk Music <https://folkmusikenshus.se/musikarkiv/>
- Institutet för språk och folkminnen - The Institute for Language and Folklore (Isof) <https://www.isof.se/folkminnen/vara-folkminnesarkiv/musiksamlingar>
- Jamtli – regional museum of Jämtland <https://www.jamtli.com/samlingar/arkiv/>
- Norrbottens museum / Norrbotten Archives Center <https://norrbottemuseum.se/arkivcentrum-norrbotten/>
- Svenskt Visarkiv - Centre for Swedish Folk Music and Jazz Research <https://svensktvisarkiv.se/>
- Västernorrlands Museum - Västernorrland's Museum <https://www.vnmuseum.se/>

ICH North's playlists with music from the Aurora area

The ICH North project has compiled several playlists of intangible musical cultural heritage from the Aurora region. Here are links to them:

ICH North's official channels

YouTube

<https://www.youtube.com/@ichnorth-passingonourmusic7707>

Spotify, musical heritage in the Aurora area

https://open.spotify.com/playlist/0hmavbKZojjM6WboB1XRKX?si=k6X_iu6_Tpaht51Qx-RQWA

Folk like a local – Playlists of local music traditions

- Kälviä, FI
https://youtube.com/playlist?list=PL7imp2jxKd0D-RVj56pm8O1B4pBM0kb6Q&si=bO_WalJH-bXVBEZYL
- Lappfjärd, FI
https://youtube.com/playlist?list=PL7imp2jxKd0A4oENlIG76zMAi4AkwUlJR&si=poB0ZtTQ_ ye_sY78
- Närpes, FI
https://youtube.com/playlist?list=PL7imp2jxKd0ADMi2MKRzXLvOgVnfnis8KZ&si=7M4U_7nxe-TDqiXEy
- Replot, Björkö and Vallgrund, FI
https://youtube.com/playlist?list=PL7imp2jxKd0C9oJkV91uQOuKpBP5dA-0H&si=lx_SwuN-RQAg0byBK
- Ångermanland – Medelpad, SE
<https://youtube.com/playlist?list=PL7imp2jxKd0BYeD4nkpURVW4va6yRu7x6&si=JWCFsppb-jRnJNuNX>

Additional method materials

ICH North's official website, including all materials

<https://net.centria.fi/hanke/ich-north/>

Innovative folk music group at lower secondary school – interview with Daniel Nyström

How do you get a new generation to discover the folk music ensemble? Music teacher and National Folk Musician Daniel Nyström has succeeded in doing so. In this interview, he shares how he has developed an innovative way to form a traditional music group at a lower secondary school, where pupils with any skill level and any instrument are welcome, even those who don't play at all yet. By approaching the experience and the teaching of folk music in new ways, he creates an inclusive and dynamic atmosphere, an environment in which young musicians can develop both musically and socially. His work focuses both on making folk music more accessible and on ensuring that the rich cultural heritage continues to thrive and grow with the next generation. Nyström was interviewed by ICH North.

<https://www.youtube.com/watch?v=rYoXaby0opo>

Instrument-specific method materials

- A model for fiddle accompaniment of songs with the help of Daniel Wikslund's accompaniment school
<http://www.danielwikslund.com/sv/pela-med-mig/>
- Harmonica school by Olle Lund
<https://spelamunspel.se/skola/>
- Pitch chart for harmonica
<https://bit.ly/4oB3Ldl>
- The American Nyckelharpa association, tips for playing nyckelharpa
<https://www.nyckelharpa.org/tips/>

The “Näppäri” Pedagogical concept

This education method was born out of the folk music tradition, and developed under the influence of Finland’s music education system. The Näppäri philosophy is that everyone should have the possibility to develop och positive and open-minded relationship to music. Making music should be a natural part of daily life, society, and social interaction for everyone. Näppäri educators want to achieve this by working both broadly and in targeted, specific ways. This education method includes many different instrument groups.

<https://www.napparit.fi/sv/start/>

Trall – Norwegian app

Trall is a living Norwegian songbook that is continually updated with recordings of well-known and lesser-known songs. The songs can be used for a range of different settings and activities. *Trall* was created by music educators and song researchers, and is tailor-made for children and young people.

<https://trallapp.no/>

Metronome apps for unusual and asymmetric time signatures

- Polyrythm - Rhythm Trainer. Available on both Apple and Android.
- Metronome Beats (free online metronome). Available for both Apple and Android.

7.3 Sheet music

Children's traditions – notes, as well a link to folders with other file formats.

Notes in other file formats: <http://bit.ly/492Qfty>

Epler og pærer

Kvensk trad. NO

Sung when children are swimming in a lake.
Children dip their heads in the lake during in the end of the song,
during "faller de ned".

from "Ei sole sorrakieli";
published by Bakke, Jakola & Maliniemi,
Varanger Museum



Ep - ler og pæ - rer de vok - ser på trær - ne, når de blir mod - ne så fal - ler de ned.

Fli

Call and response

Swing

Finnish-Swedish version

Continue this gestures throughout the song

Knee, clap, knee, clap, knee, clap, knee, clap

3
Fli! (fli) Fli flaj! (fli flaj)

5
Fli flaj flu! (fli flaj flu) Vis - sta! (vis - sta)

8
Komm - a - la - de, komm - a - la - de, komm - a - la - de vis - sta!

10
(komm - a - la - de, komm - a - la - de, komm - a - la - de vis - sta)

12
Åå nån - na nån - na te vis - sta! (Åå, nån - na nån - na te vis - sta)

16
In - nii - min - ni, des - sa - min - ni, o - a o - a - la - min - ni

18
(in - ni - min - ni, de - sa - min - ni, o - a o - a - la - min - ni)

20
Ex - a - min - ni, sal - a - min - ni, o - a o - a - la - min - ni

22
(ex - a - min - ni, sal - a - min - ni, o - a o - a - la - min - ni)

24
Biit, bil - le åt - en bå - ten bå, båå - ben dii - ten daa - ten Sch!

2

Straight

Swedish version

Continue this gestures throughout the song

Knee, clap, knee, clap, knee, clap, knee, clap

3

Fli! (fli) Fli flaj flow! (fli flaj flow) We - sta! (we - sta)

7

Kom-a - la, kom-a - la, kom-a - la we - sta! (kom-a - la, kom-a - la, kom-a - la we - sta)

11

Nå, nå nå nå nå la - we - sta (nå, nå nå nå nå la - we - sta)

15

In - i - mi - ni, sa - la - mi - ni, o - a, o - a - a - mi - ni, ex - a - mi - ni, sa - la - mi - ni o - a, o - a!

19

In - i - mi - ni, sa - la - mi - ni, o - a, o - a - a - mi - ni, ex - a - mi - ni, sa - la - mi - ni o - a, o - a!

23

Bi, bib - li - å - den då - den, bå - babb ski - li - a - den da - den Tsch! Tsch! Tsch! Tsch!

27

(bi, bib - li - å - den då - den, bå - babb ski - li - a - den da - den tsch, tsch, tsch, tsch)

Grannens bastu / Grannas baston

SE / FI

Grannens bastu Swedish version



Gran-nens ba - stu har vält om - kull, å vår - an står och lu - tar.



Bät - tre ha en kro - kig en, än å va' all - de - les u - tan.

Grannas baston Finnish-Swedish version



1,2,3..Gran-nas bas - tom ha vin - ka å - kull å vår on star å lu - tar.



1.Be - tär ti ha en ro - ko - an e - in än ti va rik - tot u - tan.
2.Bet - är ti ha in li - tin vän än ti va rik - tot u - tan.
3.Hyy-schon vår en me - ter i - från å hon e ro-tin i knu - tan.

Hämä-hämähäkki (FI) / Imse vimse spindel (SE)

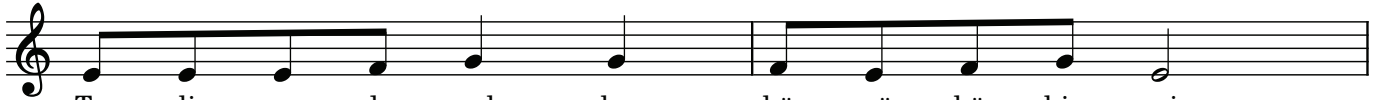
trad. FI / SE

FI



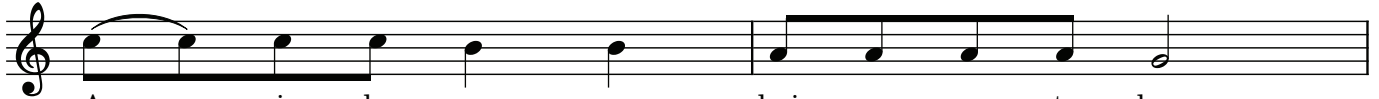
1.Hä - mä - hä - mä - häk - ki kii - pes lan - gal - le.
 2.Muu - ra - muu - ra - hai - nen kort - ta kul - jet - taa,
 3.Hei - nä - hei - nä - sirk - ka soit - taa viu - lu - aan,

3



Tu - li sa - de rank - ka, hä - mä - hä - kin vei.
 ah - ke - ra - sti ai - na työs - sä a - her - taa.
 hei - ni - kos - sa hyp - pii sin - ne tän - ne vaan.

5



Au - rin - ko ar - mas kui - vas sa - te - hen,
 Val - mis on koh - ta ke - ko ko - me - a,
 Pie - ni si - ni - kel - lo käy - pi nuk - ku - maan,

7



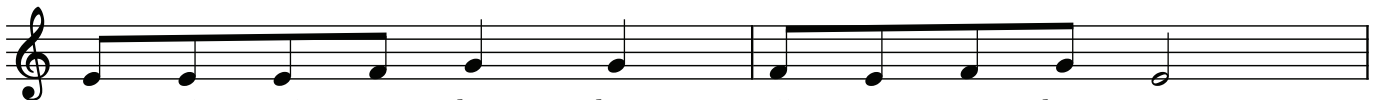
hä - mä - hä - mä - häk - ki kii - pes uu - del - leen.
 muu - ra - muu - ra - hai - nen kort - ta kul - jet - taa.
 hei - nä - hei - nä - sirk - ka soit - taa viu - lu - aan.

9



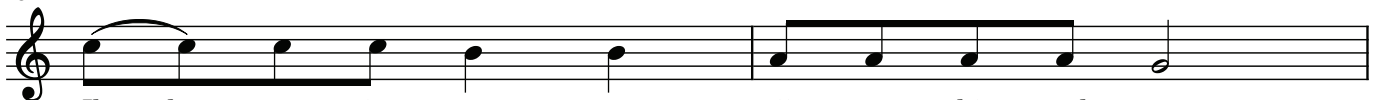
4.Sääs - ki - sääs - ski pie - ni sur - raa par - ves - saan,
 5.Me - hi - me - hi - läi - nen ko - koo hu - na - jaa,
 6.Hä - mä - hä - mä - häk - ki ku - too verk - ko - jaan,

11



su - vi - päi - vä ku - luu sii - nä tou - hus - saan.
 ma - ke - ut - ta sii - tä lap - su - kai - set saa.
 pie - ni lin - tu len - si sii - hen kat - so - maan.

13



Il - lan var - jot saa - puu sii - vet ki - mal - taa,
 Herk ku - a täyn - nä jo - ka ken - no on,
 Au - rin - ko las - ki kau - as vuor - ten taa,

15



sääs - ki - sääs - ski pie - ni sur - raa par - ves - saan.
 me - hi - me - hi - läi - nen ko - koo hu - na - jaa.
 hä - mä - hä - mä - häk - ki ku - too verk - ko - jaan.

2

17 SE

Im - sevim - sespin - del klät - tra upp förträ'n. Ner fal - lerreg - net, spo - lar spin - deln bort.

21

Upp sti - gerso - len tor - kar bort alltregn. Im - sevim - sespin - del klät - trar upp i - gen.

Jag har en gammal moster (SE) / Täti Monika (FI)

trad. SE/FI

SE



Jag har en gam-mal fas-ter som he-ter Ing - e - borg. Jag

4



bru - kar hen - ne här - ma när hon går på sta - dens torg. 1.Så
2.Så
3.Så
4.Så
5.Så

6



här sva-jar hat-ten och hat-ten sva-jar så. Så här sva-jar hat-ten och ha-ten sva-jar så.
här sva-jar kjo-len och kjo-len sva-jar så. Så här sva-jar kjo-len och kjo-len sva-jar så.
här sva-jarmuf-fen och muf-fen sva-jar så. Så här sva-jarmuf-fen och muf-fen sva-jar så.
här sva-jar väs-kan och väs-kansva-jar så. Så här sva-jar väs-kan och väs-kansva-jar så.
här sva-jar mos-ter och mos-ter sva-jar så. Så här sva-jar mos-ter och mos-ter sva-jar så.

10

FI



On mei-llä hau-ska tä - ti, tuo tä - ti Mo - ni-ka. Kun

13



tä - ti me - nee tor - il - le on nä - ky kom - e - a. 1.Kas
2.Kas
3.Kas
4.Kas
5.Kas

15



näin hei - luu hat - tu Ja hat - tu hei - luu näin. Kas
näin hei - luu sul - ka Ja sul - ka hei - luu näin. Kas
näin hei - luu ha - me. Ja ha - me hei - luu näin. Kas
näin hei - luu kas - si. Ja kas - si hei - luu näin. Kas
näin hei - luu pep - pu. Ja pep - pu hei - luu näin. Kas

17



näin hei - luu hat - tu. Ja hat - tu hei - luu näin.
näin hei - luu sul - ka. Ja sul - ka hei - luu näin.
näin hei - luu ha - me. Ja ha - me hei - luu näin.
näin hei - luu kas - si. Ja kas - si hei - luu näin.
näin hei - luu pep - pu. Ja pep - pu hei - luu näin.

Nu har jag slitit

Finnish-Swedish children's tune

Nu har jag sli - tit ut mi-na käng-or nu har jag dans-at ut min-a skor. Nu har jag

5

sli - tit ut mi-na käng - or nu har jag dans - at ut min-a skor. Å fad - i -

9

-ral - la di ra - di - ral - la nu får jag skäll ut - av far å mor. Å fad - i -

13

-ral - la di ra - di - ral - la nu får jag skäll ut - av far å mor. Nu har jag mor.

Rati riti ralla

trad. FI



1. Ra - ti ri - ti ral - la, tu - li tal - vi hal - la.
2. Ra - ti ri - ti ral - la. Mis - tä tu - li hal - la?
3. Ra - ti ri - ti ral - la, mi - tä te - ki hal - la?
4. Ra - ti ri - ti ral - la, hy - vin te - ki hal - la:

5



Kuu - ra - par - ta tuis - ku - tuk - ka, lu - mi - viit - ta har - maa - suk - ka.
Tuol - ta Poh - jan tun - tu - reil - ta. La - pin las - ten lai - tu - mil - ta.
Pu - hui met - sät puh - ta - hik - si, jäät ja jär - vet kan - ta - vik - si.
saa - pi lap - set las - ke - tel - la, luis - tel - la ja lau - les - kel - la.

9



Ra - ti ri - ti ral - la sel - lai - nen on hal - la.
Ra - ti ri - ti ral - la, siel - tä tu - li hal - la.
Ra - ti ri - ti ral - la, si - tä te - ki hal - la.
Ra - ti ri - ti ral - la, kii - tok - si - a hal - la!

Reven satt opppi bakken

trad. fra Målselv, Troms, NO



1. Re - ven hansatt op - pi bak - ken. Hør - te små bir - re - lam - man grå - te,



5 Gråt ik - kje, gråt ik - kje, mi - nes små lam. Eg ska kom - me og hjel - ped åkk fram. Nei, nei, gråt



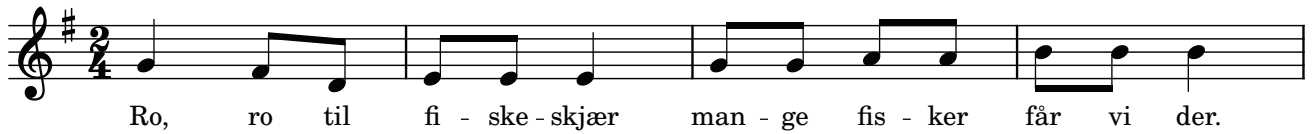
10 lam - met. Du bit meg i bo - gen, så ær du meg på sko - gen, så græv du meg un - der ei



14 bjør - ke - rot, så trør du på meg med din ra - ue fot... så dil - le du, så dil - le du, med rå - va di.

Ro, ro til fiskekjær

trad. NO



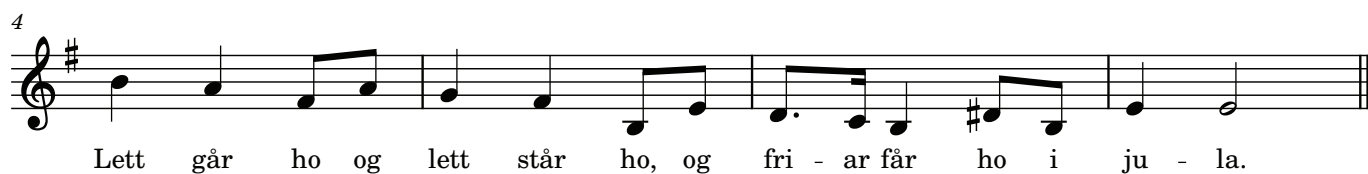
Räven och råttan och grisen

Finnish-Swedish children's tune



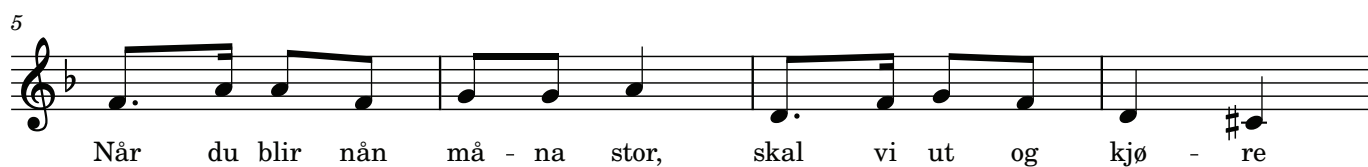
Sjura

trad.
Andøy, Nordland, NO



Sulli lulli lillebror

trad.
Vefsn, Nordland, NO



Tupakkirulla

Kvensk trad. NO

from "Ei sole sorrakieli"
published by Bakke, Jakola & Maliniemi,
Varanger Museum



Tuu, tuu, tu-pak-ki - rul - la. mis - tä tie - sit tän - ne tul - la?

5



Tie - tä myö - ten tap - su - tel - la, sii - ta sa - it palk - ka.

9



Vii - si kuu - si poi - ka las - ta, mi - kä nii - ten ni - mi o - li?

13



Suu - ta - ri graa - va - ri vas-kin-sep-pä rau - ti - o y - li - ta - lon yl - vei - tä,

17



a - la - ta - lon al - vei - tä mus - ti - a piir-ri-lap-pi-a täy - nä.

Tuu Tuu Tupakkarulla (Lullaby) FI

trad. FI

$\text{♩} = 55$ FI

Tuu tuu tu-pak-ka-rul - la mis-täs tie-sit tän-ne tul - la? Tu-lin pit-kin Tu-run tie - tä,

4

hä-mä-läis-ten här-kä-tie - tä. Tu-lin pit-kin Tu-run tie - tä, hä-mä-läis-ten här-kä-tie - tä.

7

Mis-täs tun-sit mei-dän por - tin? Nä-in tei-dän uu-den por - tin: ha-ka al - la, pyö - räpää - lä

10

kar-hun-tal-ja por-tinpää - lä ha-ka al - la, pyö - räpää - lä kar-hun-tal-ja por-tinpää - lä

Tvärtom

Finnish-Swedish children's tune

Version 1



Har du var-it i de land där de fo-to-lö-sa sprang, å de fing-er-lö-sa spe-la på gi-tarr så de klang å de

3



skum-ma de dum-ma de dan-sa i en ring å de blin-da kom för att se? Tja-tja-tja.

Version 2



Har du var-it i de land där de fo-to-lö-sa sprang, å de

3



fing-er-lö-sa spe-la på gi-tarr så de klang å de

4



dö-va kun-de hö-ra å de blin-da kun-de se å de hov-o-lö-sa pos-sa var-ann? Tja-tja-tja.

Upp å hoppa

Swedish children's tune



Upp å hop - pa, ligg ej å dra dej, när du blir gam - mal vill ing - en ha dej.



Lig - ga i envrå, det kändu välfå, men mittung - ahjär - ta får du ej än-då!

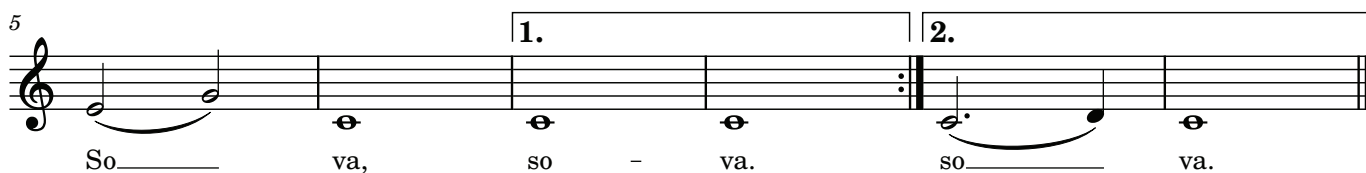
Vila

Lullaby

trad. FI



Vi - la å ta en blund, ba - ra va' still en stund.



So _____ va, so - va. so _____ va.

Difficulty graded songs - sheet music, as well as a link to a site with folder(s) containing other file formats.

Notes in other file formats: <http://bit.ly/492Qfty>

Step 1

Anna-Lena

polska after Per Johan Arnström

Bäcksjö, Vilhelmnia

Västerbotten, SE

Transcribed by Anton Teljebäck



Bukkehorn-låt

sung by Josefine Hartviksen

Velfjord, NO



Su - li lu-li låt i honn. Her kjem en svart en bjynn lus-kand fram. Seint kom ho



Dri - va, ho Svar - ta, ho Sva - na, ho Ry - pa - rin, ho sol, ho Sa - la - ros og Drom - ma

Emmavalsen

Norrbotten SE

♩ = 130



Gammelstu jakas menuettin

Purmo, Österbotten, FI



Köik

played by Emil Carstedt

Västerbotten, SE

transcribed by

Gunnar Karlsson, Siw Burman

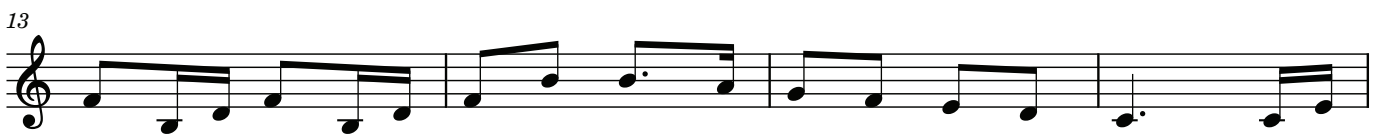
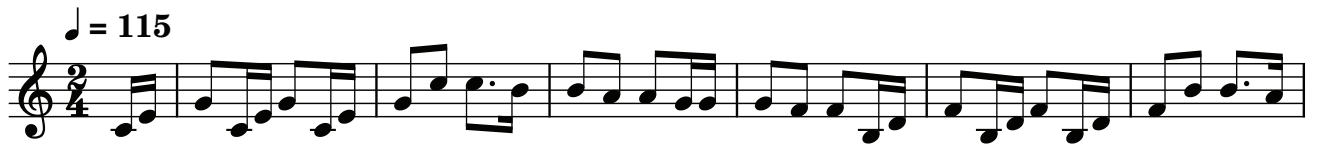


Lundmarks Polkett

after Johan Lundmark

Avan, Norrbotten, SE

transcribed by Johan Dahlberg



Menuett

after Bertel Holm

Korsholm, Österbotten, FI



Polska

after Johan-Gustav Hauta-aho

Alajärvi, Österbotten FI



Vaggvisa

after J.W. Johansson

Skellefteå, Västerbotten SE



Vaggvisa

after Per Wikström

Segerslund, Västerbotten FI



Vals

after Nils Jonsson

Hällnäs, Västerbotten SE

♩ = 130

5

10

14

Step 2

Babba-Lisas Polska

Lajksjö, Lappland SE

D A D A D A

5 D D/F# G A D

9 A D A D D E

13 A D E A A/E A D

Brudmarsch

after Carl Bengts

Närpes, Österbotten FI



Brudmarsch från Karlebynejden

The arrangement may freely be used for non-commercial purposes by mentioning the source

Arr. Gunnar Bärlund

Österbotten FI

Chords: G D7 G G Am G

5 D7 G G7 Am D7 G

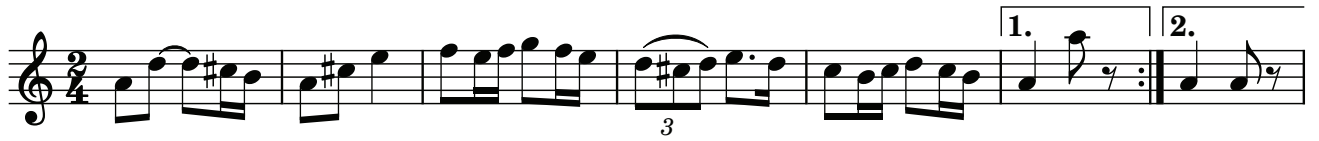
9 G D7 G Am G Am D7 G

14 D7 G Am D7 1. G/D G 2. G/D G

Brudpolska

after Karl Kniper

Kvevlax, Österbotten FI



Brurmarsj fra Vefsn

trad.
Vefsn, Nordland, NO
transcribed by Therese O. Hugosson

$\text{♩} = 60$

6

1. 2.

11

15

19

23

Damernes vals

etter Karl Kvitberg

Seljesnes, Balfjord, Troms NO



Dansa liten piga

polska/visa after Elsa Siljebo

Fredrika, Lappland SE
Transcribed by Anton Teljebäck

Dan - sa li - tn pi - ga, spe - la li - tn dräng, låt låt - n gå på

4 fi - o - la - sträng, he tyckt vi va se ro - lit

7

Ein to tre...

etter P.D.
Lødingen, Nordland, NO



Finn-Påls polska

after Karl Wiklund

Åsele, Lappland SE

Musical score for Finn-Påls polska, after Karl Wiklund. The score is written in G minor, 3/4 time, and consists of four staves of music. The first staff (measures 1-4) has chords Gm, D7, Gm, Gm, Cm, Gm. The second staff (measures 5-8) has chords Bb, F, F#dim, Gm, D, Gm. The third staff (measures 9-12) has chords Gm, D, Gm, Gm, Gm, D. The fourth staff (measures 13-16) has chords Bb, F, F#dim, Gm, D, Gm. The piece ends with a double bar line and repeat dots.

Hambo från Persbacken

Jokkmokk, Lappland SE

Musical score for Hambo från Persbacken. The score is written in D major, 3/4 time, and consists of two staves of music. The first staff (measures 1-4) has a first ending (1.) and a second ending (2.). The second staff (measures 5-8) is a continuation of the piece. The piece ends with a double bar line and repeat dots.

Hambo-Polska

after Lars Persson

Tavelsjö, Västerbotten SE

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes. Chord symbols D, A, and D are placed above the staff.

Musical notation for measures 5-8. The melody continues with eighth and quarter notes. Chord symbols D, G, A, and D are placed above the staff. Measure 8 ends with a repeat sign.

Musical notation for measures 9-12. The melody continues with eighth and quarter notes. Chord symbols D, G, and D are placed above the staff. Measure 12 ends with a repeat sign.

Musical notation for measures 13-16. The melody continues with eighth and quarter notes. Chord symbols D, G, A, and D are placed above the staff. Measure 16 ends with a repeat sign.

Klockarpolskan

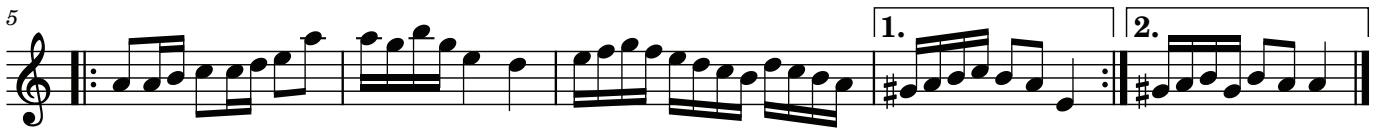
after Elsa Siljebo

Fredrika, Lappland SE



Knäppandansin

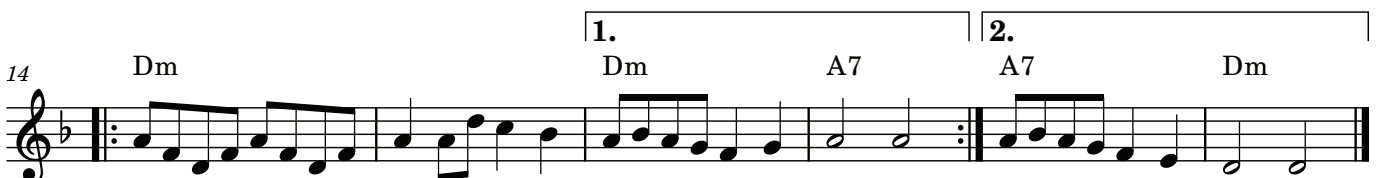
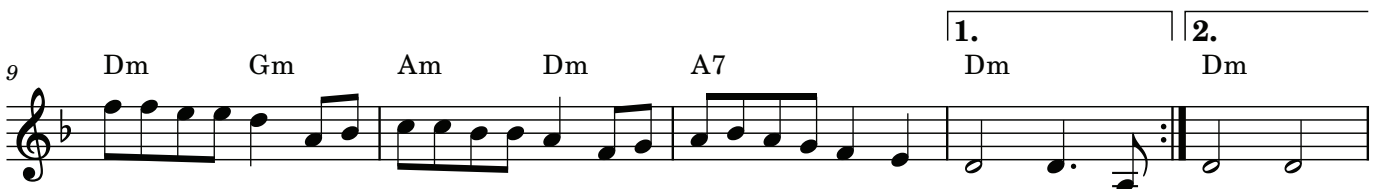
Österbotten FI



Lanna-Villes schottis

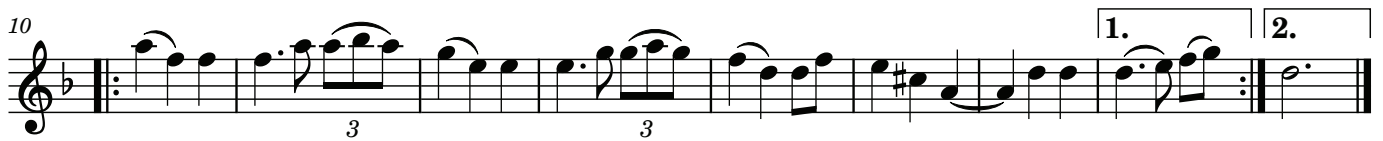
after Vifast Björklund

Lansjärv, Norrbotten SE



Lapp-Lenas vals

Västerbotten SE
transcribed by Gunnar Karlsson, Siw Burman



Menuett

after A.F. Rood

Lappfjärd, Österbotten FI



Menuett

after Johan Forstén

Sideby, Österbotten FI



Menuett from Oravais

Oravais, Österbotten FI



Måltidsmusik

Österbotten FI



Penttis schottis

Norrbotten SE



Polka-masolka

after Fredrik Gädda

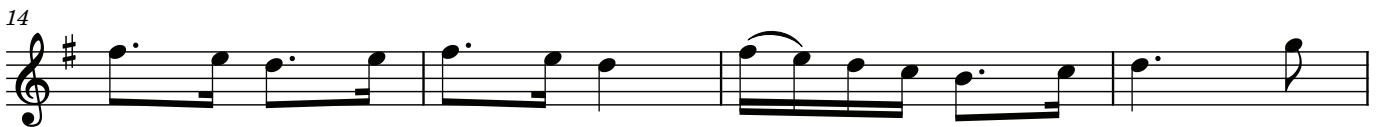
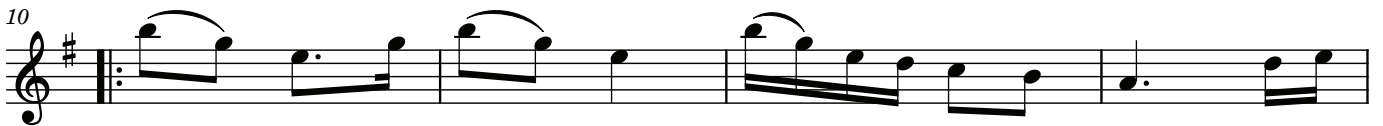
Replot, Österbotten FI



Polkett

after Hjalmar Renberg

Arvidsjaur, Lappland SE



Reinlender

(Ellias i grava)

trad.
Balsfjord, Troms NO



Reinlender

(Gakori)

trad.
Balsfjord, Troms, NO

Ga - ko-ri, Ga - ko-ri her-re-mand i len-do

Russisk schottis

Pasvik, Finnmark NO

Em Em E/G# Am

5 Am Em B7₃ B7//D# Em

9 Em E E/G# Am

13 Am D G Em B₃ B7//D# 1. Em B7 Em 2. Em B7 Em

Detailed description: The score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The first line (measures 1-4) starts with a repeat sign and contains chords Em, Em, E/G#, and Am. The second line (measures 5-8) starts with a measure rest (indicated by a slash and a vertical line) and contains chords Am, Em, B7 with a triplet (B7₃), B7//D#, and Em. The third line (measures 9-12) starts with a repeat sign and contains chords Em, E, E/G#, and Am. The final line (measures 13-16) contains chords Am, D, G, Em, B with a triplet (B₃), and B7//D#. It concludes with two first endings: the first ending (measures 15-16) has chords Em, B7, and Em; the second ending (measures 17-18) has chords Em, B7, and Em. The piece ends with a double bar line.

Schottis

after Ida Blomberg

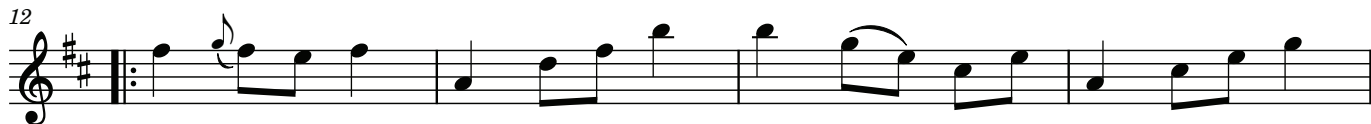
Lappfjärd, Österbotten FI



Stigvals

after Pelle Dahlén

Krången Indal, Medelpad SE



Step 3

Gammel-Bækko Vals

etter Ester Abrahamsson

trad.
Balsfjord, Troms, NO

5

9

13

17

21

26

30

1.

2.

1.

2.

tr

3

Gratulationsvalse

after Viktor Hinds

Tjock, Österbotten FI
Transcribed by Ture Hinds

Musical score for Gratulationsvalse, after Viktor Hinds, transcribed by Ture Hinds. The piece is in G major (one sharp) and 3/4 time. The score consists of seven staves of music, with measures numbered 1 through 30. Chords are indicated above the notes. The piece features first and second endings at measures 13-14 and 30-31.

Staff 1: Measures 1-4. Chords: G, C, G.

Staff 2: Measures 5-8. Chords: Am, D7, G.

Staff 3: Measures 9-12. Chords: G, C, G.

Staff 4: Measures 13-14. Chords: Am, D7, G. First ending (1.) and Second ending (2.) are marked above the staff.

Staff 5: Measures 18-21. Chords: G, Am.

Staff 6: Measures 22-25. Chords: D7, G, D7.

Staff 7: Measures 26-29. Chords: G, Am.

Staff 8: Measures 30-31. Chords: D7, G. First ending (1.) and Second ending (2.) are marked above the staff.

Halling

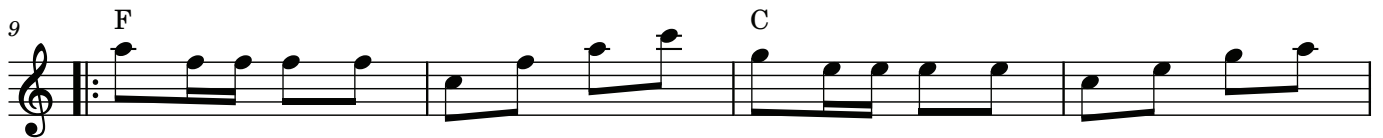
trad.
Lødingen Nordland NO



Kalle Lundborgs Polkett

after Karl Viklund

Åsele, Lappland, SE



Kellarin Kautta / Ned i källaren

Schottis by Otto Hotakainen

Österbotten, FI

Chords: Gm, D7, Cm, F7, Gm, D7, Gm, D7, Gm, D7, Gm, D7, Cm, D7, Gm, Cm, D7, D7, G, F, Bb, D7, Gm, Cm, D7, D7, Cm, Gm, D7, Gm, D7, Gm.

Repeat signs: First ending (measures 13-14), Second ending (measures 15-16), First ending (measures 30-31), Second ending (measures 32-33).

Knaft-Jonkes schottis

Knaften, Lappland SE



Lyckönskningar

after Otto Lillhannus

Lappfjärd, Österbotten FI

Musical score for 'Lyckönskningar' in G major and 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a first ending bracketed and labeled '1.' and a second ending bracketed and labeled '2.'. The second staff starts at measure 6 and continues the melodic line. The third staff starts at measure 10 and includes a first ending labeled '1.' and a second ending labeled '2.'.

Menuett

after Anders Kengo

Jeppo, Österbotten FI

Musical score for 'Menuett' in G major and 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes. The second staff starts at measure 3 and includes a first ending bracketed and labeled '1.' and a second ending bracketed and labeled '2.'. The third staff starts at measure 6 and includes a first ending bracketed and labeled '1.' and a second ending bracketed and labeled '2.'.

Menuett

after Johan Erik Taklax

Korsnäs, Österbotten FI



Musical score for Menuett by Johan Erik Taklax. The score is written in treble clef, 3/4 time, and A major (three sharps). It consists of four staves of music. The first staff begins with a triplet of eighth notes. The second staff starts at measure 5 and contains two triplet markings. The third staff starts at measure 9. The fourth staff starts at measure 12. The piece concludes with a double bar line.

Menuett

after Matts Lindbäck

Oravais, Österbotten FI

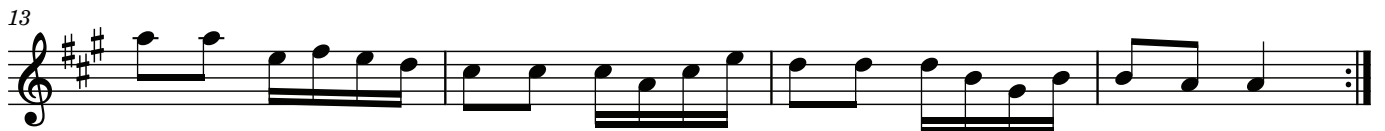


Musical score for Menuett by Matts Lindbäck. The score is written in treble clef, 3/4 time, and A major (three sharps). It consists of two staves of music. The first staff begins with a series of eighth notes and ends with a repeat sign. The second staff starts at measure 5 and continues with eighth notes, ending with a repeat sign.

Polka

after Josep Krokback

Lappfjärd, Österbotten FI



Pols

trad.
Sørfold, Nordland, NO

$\text{♩} = 160$

5

9

11

15

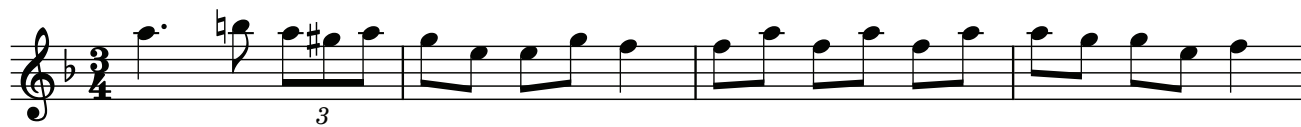
1.

2.

Polsdans

etter Anders Storholm

trad. Nordland, NO



Polska

after Janne Mårtensson

Kvällsträsk Åsele, Lappland SE

Musical score for the first Polska piece, after Janne Mårtensson. The score is written in treble clef, 3/4 time, and D major. It consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody begins with a quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, and D5. The second staff starts with a measure rest, then continues the melody. The third staff continues the melody, featuring a triplet of eighth notes (G4, A4, B4) in the final measure. The fourth staff continues the melody, also featuring a triplet of eighth notes (G4, A4, B4) in the final measure. The piece ends with a double bar line and repeat dots.

Polska

after Johan Erik Ribacka

Petalax, Österbotten FI

Musical score for the second Polska piece, after Johan Erik Ribacka. The score is written in treble clef, 3/4 time, and B-flat major. It consists of two staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The melody begins with a quarter note B-flat4, followed by eighth notes C5, D5, E5, and F5. The second staff continues the melody, featuring a triplet of eighth notes (G5, A5, B5) in the final measure. The piece ends with a double bar line and repeat dots.

Polska

after Spel-Erik (Erik Ersson)

Viken, Torp, Medelpad SE

The musical score is written in 3/4 time and consists of four staves of music. The key signature has one flat (B-flat).

Staff 1: Chords: Dm, Dm Gm A7 Dm, Gm A7. The melody starts with a quarter rest, followed by a series of eighth and quarter notes.

Staff 2: Chords: Dm, Dm Gm A7 Dm, A7 Dm, A7 Dm. This staff includes a first ending (1.) and a second ending (2.).

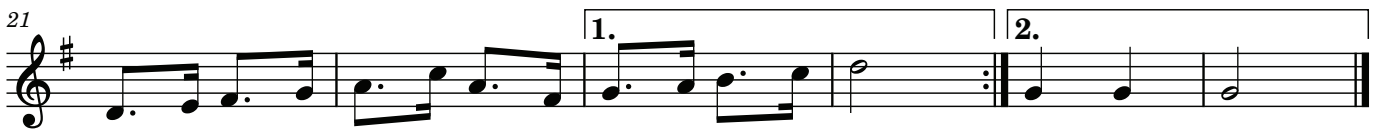
Staff 3: Chords: Dm, F, C7, Gm A7. The melody features a sequence of eighth notes.

Staff 4: Chords: Dm, F, Dm, A7 Dm, A7 Dm. This staff also includes a first ending (1.) and a second ending (2.).

Reinlender

etter Erlandsen

trad.
Balsfjord, Troms, NO



Schottis from Haverö

Haverö, Härjedalen/Medelpad SE

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves of music. The first staff (measures 1-4) has chords Dm, A7, Dm, and A7. The second staff (measures 5-8) has chords Dm, A7, Dm, and a first/second ending with chords A7, Dm, A7, Dm. The third staff (measures 9-13) has chords Dm, Gm, A7, and Dm. The fourth staff (measures 14-18) has chords Dm, Gm, A7, and a first/second ending with chords Dm, Dm.

Schottis from Nysätra

after Sven Hagström

Estersmark, Västerbotten, SE

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff contains measures 1-4 with chords G, C, D, and G. The second staff starts at measure 5 and includes first and second endings, with a triplet in the final measure. The third staff starts at measure 10 and includes chords G, C, D, D7, and G. The fourth staff starts at measure 14 and includes first and second endings, with a triplet in the final measure.

Chords: G, C, D, D7, G

Measure numbers: 5, 10, 14

First ending (1.) and Second ending (2.) markings are present above the staves.

Triplet (3) markings are present above the final measures of the second and fourth staves.

Schottis from Stensele

after Gunnel Olofsson

Stensele, Lappland, SE

Musical score for 'Schottis from Stensele' in G minor, 2/4 time. The score consists of six staves of music. The first staff (measures 1-5) has chords Gm, Cm, Gm, D7, Gm, Cm, D7, Gm, Cm. The second staff (measures 6-8) has chords Gm, Eb, D7, Gm. The third staff (measures 9-12) has chords C, F, G, C, F, C, G, C. The fourth staff (measures 13-16) has chords C, F, G, C, F, C, G, C. The fifth staff (measures 17-20) has chords Bb, F, C, F, F7. The sixth staff (measures 21-24) has chords Bb, F, C, F. The piece ends with a repeat sign and a fermata.

Schottis

after Emil Carlstedt

Barsele, Lappland, SE

1 F C7 F F C7 F

5 F C7 F F C7 F

9 Bb F C7 F C F

13 Bb F C F C F

Stenselepolskan

after Johan August Andersson

Dorotea, Lappland, SE
transcribed by Anton Teljebäck



Till Målselv

walz by K.G. Lundahl

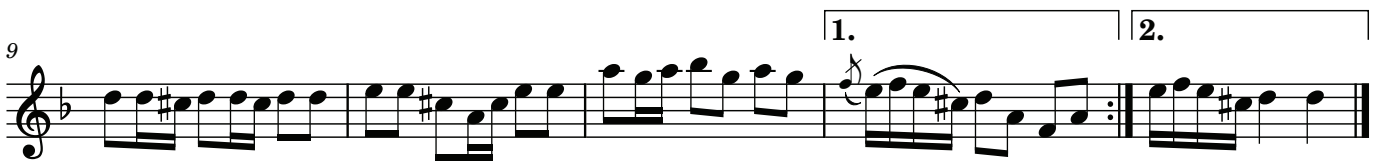
Boden, Norrbotten, SE



Tjockmenuettens polska

after Otto Lillhannus

Lappfjärd, Österbotten, FI




Vals from Björkö

Österbotten, FI

$\text{♩} = 130$



5



10



14



Västerbottenskadrilj

Bureå, Västerbotten, SE

Allegretto

1. 2.

8 **Allegro**

12

1. 2.

17 **Allegro**

25 **Polka**

Brudmarsch

after Johan Erik Johansson

Petalax, Österbotten, FI



Brudmarsch

after Karl Rönblad

Brändö, Österbotten, FI

5

9

13

En Knajt-Jonkes bit

after Vilhelm Carstedt

Västerbotten, SE
transcribed by Gunnar Carlsson, Siw Burman

3

4

7

10

12

15

18

23

1. 2.

Polka

after Oscar Ingves

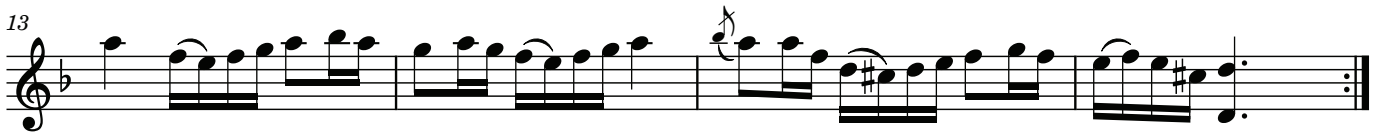
Sideby, Österbotten, FI



Polska

after Albin Lodin

Matfors, Medelpad, SE



Polska

after Johan Erik Taklax

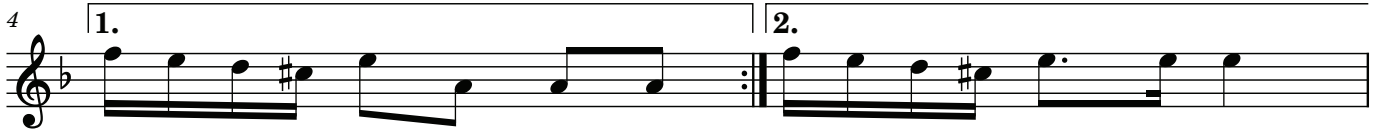
Korsnäs, Österbotten, FI



Polska

after Johan Erik Johansson-Sebbas

Petalax, Österbotten, FI



Reinlender

after Anders Storholm

trad.
Helgeland, Nordland

$\text{♩} = 79$

5

9

13

18

22

1. 2.

1. 2.

tr.

tr.

Reinlender

etter Jærmias Kristoffersen

trad.
Balsfjord, Troms NO



Rolf Lundmarks vals (Görtjärnsvalsen)

by Rolf Lundmark

Görtjärn, Västerbotten, SE

The musical score is written in treble clef, G major (one sharp), and 3/4 time. It consists of eight staves of music. The first staff (measures 1-4) has chords G, C, and Am. The second staff (measures 5-8) has chords D, G, and D. The third staff (measures 9-12) has chords G, C, and Am. The fourth staff (measures 13-16) has chords D and G, and ends with a double bar line and repeat sign. The fifth staff (measures 17-20) has chords G, C, and A. The sixth staff (measures 21-24) has chords D and G. The seventh staff (measures 25-28) has chords G7, C, and A. The eighth staff (measures 29-32) has chords D and G, and ends with a double bar line and repeat sign. Triplet markings (the number 3) are present under the first three notes of measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, and 30.

Sörens A-dursvals

after Sören Johansson

Dorotea, Lappland, SE

The musical score is written in treble clef, 3/4 time, and the key of A major (three sharps). The piece consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody starts on a whole note A4, followed by quarter notes B4, C5, and B4. The second staff (measures 5-8) features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. Chords E7, D, E7, and A are indicated above the staff. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it. The third staff (measures 9-12) repeats the first staff's melody. The fourth staff (measures 13-16) repeats the second staff's melody. The fifth staff (measures 17-20) features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. Chords A and D are indicated above the staff. The sixth staff (measures 21-24) repeats the second staff's melody. The seventh staff (measures 25-28) repeats the fifth staff's melody. The eighth staff (measures 29-32) repeats the second staff's melody. The piece concludes with a double bar line and repeat dots.

Vals

etter Elling Hoem

trad.
Lødingen, Nordland NO

♩ = 130

5

9

13

17

21

26

30

34

38

1. 2.

1. 2.

1. 2.

1. 2.

