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How to become a musical super-tool?

To play, dance and sing with the nyckelharpa

Skriftlig reflektion inom självständigt arbete

Inspelning av det självständiga, konstnärliga arbetet finns dokumenterat i det tryckta exemplaret av denna text på KMH:s bibliotek.

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Preface

My artistic background

I was born 1987 in Stockholm, Sweden in a very artistic family. Music, dance, art, theatre, storytelling and handicraft has always been a natural part of everyday life. When I started to play the nyckelharpa at age 10, I had already played the violin for two years and had sang and danced my whole life. I also started to dance flamenco the same year as I started to play Nyckelharpa. Swedish folk dance was common at the folk music gatherings, festivals and camps I visited as a child, teenager and adult. I went to a Steiner school as a child and every step of the learning process was connected to creativity and art. For me it was all the same. If I was tired of playing, I picked up a pencil and started to draw, or write a poem. I played theatre for some years. At home we invented stories and told them to each other. In flamenco lessons I could express myself powerfully, in opposite to my everyday shy, thoughtful personality. I stomped strong on the floor and learned how to move my arms in a powerful, strong way. Technique was important and I spent many hours in front of the mirror, continuing to do tricky stomp sequences, hearing my teacher shouting at us: "Don't jump! Bend your knees! Higher heels!" Still, I loved it, and was encouraged to continue dancing flamenco. During the years the Nyckelharpa playing became more and more the main focus for me but I wasn't sure if I really wanted to become a musician. To only play music all the time?? I wanted to do *everything*! It took some years before I decided to give it a try.

When I got into the Royal Academy of Music in Stockholm, I was supposed to play Swedish folk music on the nyckelharpa. It was something I regarded as necessary. I love folk music and it is my foundation, the ground on which my music stands on. But I was secretly a bit jealous of the Dalcroze students when they talked about how to express music with the body, playing a lot of instruments and improvising. I wanted to find a way for making music as a whole me, with the body connected to expression and finding a connection to dance in a way that was more than just playing for dancing. I wanted to do the dancing myself, move and make performances. I also dreamed of singing more and being able to play with my bow at the same time as singing. It seemed like a distant shore I didn't know if I was able to reach.

Yet I still wanted to dig deep into the Swedish folk style, and I did so for the first two years. In the last year of my bachelor studies I made an analysis about singing and playing bowed instruments at the same time. I studied techniques, methods and styles of three musicians who accompany their own singing with bowed instruments (Abelli 2012). This study was also supposed to affect my own playing and I practiced the songs that I had analysed so I could perform them myself.

It became easier and easier to multitask with singing and bowing and to know how to make things sound more difficult than they were. I found that

it was all about doing similar things with the bow and the voice, but being able to make small differences, that for the listener seemed to be bigger. But because the important connection in the rhythms were still there, it was all about hearing the piece as a unity and practicing the connections.

I took a year off from studies to change my perspective and after that I applied to and was accepted onto the Nordic Master program in folk music.

From then on I started to explore more aspects of multitasking when playing nyckelharpa, and to become a more independent and flexible musician. This process is what I call: "How to become a musical super-tool."

Acknowledgements

I would like to thank Helle Axel-Nilsson who helped me find the way back to the core of my artistic being. I would also like to thank Olof Misgeld for all the interest, help and trust, the other fantastic coordinators of the Nordic Master program – Kristine Heebøll, Kristiina Ilmonen, Pauliina Syrjälä and Håkon Asheim, and all my teachers, especially Mikael Marin, Petter Berndalen, Maria Misgeld, Sven Ahlbäck, Ami Petersson-Dregelid, Klaus Pindstrup, Anne Birch, Bo Stief, Hal Parfitt-Murray, Tove de Fries, Ilkka Heinonen, Reetta-Kaisa Iles, Emilia Lajunen, Eero Grundström, Arnold Chivalala, Outi Pulkinen, Wilma Timonen, Petri Prauda, Jouko Kyhälä, Anette Åkerlund, Anna Gjendem, Halldis Folkedal, Nils Økland, Astri Sudmann and Susanne Rosenberg.

I met many people during the Nordic Master-journey who gave me so much inspiration, love and challenges that helped me to grow. Thank you all very much for that!

The Archive DAUM in Umeå has also been of much help during my studies and I will always be grateful for the people that worked there. Thank you also Herman Larsson for collecting information about the Burträskpolkett.

These two years of studies, travelling and playing music has been the best and toughest time in my life so far and there are three persons that I will always be extremely grateful to: My colleagues, studybuddys and 'almost-siblings': Elin Jonsson, Hilde Fjerdingsøy and Jo Einar Sterten Jansen. Thank you for everything! I am looking forward to new journeys with you.

I would like to dedicate this work to my family who has supported me enormously, in every possible way, through both storms and sunny days.

1. Introduction, purpose, idea

1.1 What is a musical super-tool?

I wanted to become freer and more independent as a musician and artist. Already equipped with some other artistic skills, I was ready to combine my artistic knowledge and see what happened if I dared to expand my performance to more than just instrumental music and a bit of singing. Until now I had felt that I couldn't play a musical piece on stage that I hadn't practiced for years before. My musicality was strongly connected to my main instrument, the nyckelharpa, and I felt that the music wasn't created by me, but in a way by the instrument itself. I wanted to be in charge of the creative process from a different point of view than just playing a musical instrument. As Susanne Rosenberg describes it: The role of a folk musician is often as a 'creative performer' (Rosenberg 2014.) I wanted to work more with composition and desired to play for theatre and dance performances. I thought that I could become more versatile, knowing many skills and being able to perform them in different combinations – at the same time. Yes – at the same time!

So I invented the term “musical super-tool” to describe the goal I had: To be able to multitask with the combination of voice, nyckelharpa and foot percussion. As a musical supertool I would also become a real musician, being the director and performer in one person, a whole unity. Certainly a musician often has to be able to do a lot of different things, one at a time, but my project was especially about multitasking and coordinating. I would be playing, singing, stomping and dancing simultaneously, without thinking of one body part at a time, but hearing it from above, as I had intended it to sound. I wanted to develop my dancing, balance and rhythmical skills.

A 'super-tool' could also mean 'multi-tool'. A multi-tool has a lot of functions and possibilities and you can carry it in your pocket, knowing that you always have what you need at hand. In this case, I am not just talking about a multi-tool, a super-tool should be able to do anything, and sometimes a lot of things at the same time. The musical instrument (in my case nyckelharpa) is the tool, but not the controller. The musical super-tool is a musician who is in charge of the whole artistic performance, especially of the musical content, but also of the story that lies behind and the communication with the audience. I am aware that the word 'tool' could sound a bit disparaging, but as a super tool I am *both* the tool and the controller. The learning process when I practice is about creating and to be connected to body and mind in every step.

I am the tool for creating my own art. I control the tool and make it useful for the things I want to perform, express, explore, create. My main instrument is always my body, and to that sometimes adding the nyckelharpa or shoes to expand my instrument. The music comes as expressions/impulses from different parts of my body/the super-tool and can appear as music in the same part or another part. Rhythms from a tune

played on the nyckelharpa can in an instant become a stomp sequence and a stomp sequence can in an instant become a vocal phrase.

1.2 My questions

The questions I have asked myself during the artistic research process is:

How can I practice to become a musical super-tool?

How do I compose for the super tool?

How can I connect the foot technique with the playing?

How am I able to sing when all the things I do exhausts me and makes me breathless?

How can I combine dancing movements with the bowing?

How does the weight of the nyckelharpa affect my movements physically?

How do I create a performance, considering the connection between the musical material, communication with the audience, movements and verbal or non-verbal storyline?

2. Background

2.1 Background

I want to mention some artists who have done similar projects (combining movements, foot percussion, dancing, playing a musical instrument, singing and storytelling), and whom I have seen on stage, on video recordings or have heard about: Magnus Samuelsson, Piia Kleemola, Puhti (Reetta-Kaisa Iles & Anne-Mari Kivimäki) Natalie MacMaster and Maija Kauhanen.

My research has of course been based on practical experience but also knowledge that I gained from reading and studying different subjects that caught my interest. I have made many choices between different artistic styles and techniques. Every choice brings up a new question that leads to another choice and it is sometimes hard to see how that process has developed. My personality has been developing during many years and the choices I made earlier in life are also a part of this process. Here I will bring up some of the most important topics I have come across and chosen to use to develop my musical super-tool-skills.

2.2 Multitasking or coordination

What really is multitasking? How does it work? According to the neuroscientist Earl Miller it is impossible to actually multitask: “Switching from task to task, you think you’re actually paying attention to everything around you at the same time. But you’re actually not, You’re not paying attention to one or two things simultaneously, but switching between them very rapidly.” (Hamilton 2008) Another study has shown that people who

do a lot of multitasking are worse than others in multitasking tests. So to practice multitasking does not make you better at it. (Gorlick 2009)

So what is my argument for developing my multitasking skills when/if scientists seem to prove that it is bad and impossible? It is important to understand the difference between multitasking and coordination, and also the difference between combining several elements that you already know, or trying to do several unpracticed things at the same time. When I talk about multitasking as a musical super-tool, I mean that there are focus shifting elements in the performance - but I do not have to do it rapidly. If I automate layers of movements and sounds in my body, I can improvise with one layer at a time. It is rather about becoming well coordinated and to be in control of the overall picture.

2.3 Ki-ergonomics – body as the main instrument

I studied ergonomics for Helle Axel-Nilsson at KMH while doing my bachelor. She talked about the structure of the body, how the muscles and the skeleton work and how a body can be used ergonomically, and especially how the purpose of the movement and the state of mind effects the ergonomical structure.

Axel-Nilsson was taught by and worked with Tim Finucane and they have called it several different names: Ki-ergonomics (Axel-Nilsson 2016), power ergonomics etc. The core of their teaching is about collecting yourself, to become one will and to stay focused on your task, calmly observing what is happening, which allows your body to work in a natural way. The difference between many other ergonomic methods and this one is that you are not supposed to think about how the position of your head, your back or your arms are, but to find an elevated position that lets your body stay relaxed and only use those muscles that you really need for the task. It also allows your balance, position and all the small parts of your body to work up to the same goal in a way that requires minimal effort. If you focus on the smaller parts of your body that hurt, sooner or later you will have to change focus to a different part that is affected and it takes a lot of your attention and you create tension and become tired. The Ki-ergonomics claims that if you work holistically, collecting all your body parts in everything you do, the body can heal itself faster. It also reveals your expression to be natural, calm and clear. As an artist it allows you to remove distracting, unnecessary movements that you sometimes perform – through focusing on the actual task.

Axel-Nilsson used to say that this is not really a method of its own, but in fact the basics of a lot of methods from around the world, such as yoga, qi gong, etc. Kenny Werner calls it “The space” in his book “Effortless mastery.” (Werner 1996) The important thing is that I need to find a way to that core, that space, I need to collect my whole body and mind in order to play the music I want to express, to be in control and therefore free in playing my main instrument – which is my body. The instrument outside my

body – the nyckelharpa – should not be my main focus. When I have it on my knee or strapped to my shoulders, it is already there, I do not need to focus on it. I should focus on being in the moment, listening to what comes out. I should listen to the things I would like to hear, and search for them, as a calm observer, exploring without judging. To be able to do so I concentrate on the balance and direction of movement in my body, as a whole being, collected. This requires focus and it is very important to take time to alternate between movement and rest. But to practice staying connected even during rest helps to find this state of mind in different situations.

Axel-Nilsson had a phrase that she repeated: “I am here.” That is all. Find an elevated posture to start with. And *be* there. Explore movements within the limits of the body structure, not forcing any movement. After practicing staying collected for a long time you will be able to take more extreme positions and still stay connected. But it has to do with the purpose of the movement and how well the movement fits with the direction my body and mind are aiming for.

2.4 Burträskpolkett and other Nordic polka styles, to play for dancing

In Sweden the polka has not been a very popular dance for the last twenty years or so. Not many people have good technique for dancing it, so people often gets exhausted very quickly. I became aware of how strange this was when I learnt Burträskpolkett from the dance teacher Mats Wennström and the fiddler Thomas Andersson in Umeå. The polka in Burträsk caught some dance researchers’ eyes in the 70’s and 80’s when they discovered that some elderly couples in Burträsk were dancing a polka style that looked much more relaxed and calmer than the usual polka style. This was recorded and the video was kept at DAUM, (the dialect and place name archive in Umeå). Thomas Andersson gained a new understanding about the polkas he had been playing for a long time. He was reminded about some things that old fiddlers had told him on how to play this particular style of polka. I have played with Thomas since I was a young teenager, and in 2010 I started to learn this style of polka from him. Suddenly I fell in love with these beautiful, rapid melodies that I had not known how to “deal with” before. In 2013, the first semester of my Nordic Master studies, I made an analysis of both the playing style of the old fiddlers Eugenia Norén and Manfred Arnkvist and the dancing style of the old dancers from a video recording made in Burträsk 1980 (DAUM).

The Burträskpolkett has one long step on the first beat and two small steps on the second, which makes it swing more like a waltz, often with just one svikt,¹ while the most common polka style in Sweden nowadays is with two

¹ ‘Svikt’ is the rise and fall or the bounce when slightly bending the knees in a step. The term is a scandinavian word that was used in english dance terminology first by Jan-Petter Blom and later on Egil Bakka (Blom 1981+2006, Burger & Toiviainen 2013)

svikts. Egil Bakka, the Norwegian folk dance researcher, writes in an article about the history of polka: “There are, however, according to my analysis, two basically different ways of performing the ‘Two measure turning polka’ – it can be done with two or three svikts in the step pattern.” (Bakka 2001) As far as I have found, nobody has made any theoretical study of this specific polka style before, although the folk dancer Ami Peterson-Dregelid, who helped me with the dance analyses, showed me videos of the same style from both Uppland (Sweden) and Norway, so the style is not entirely unknown.

Because polka dance and music are quite rapid and lively, they require a lot of technique. I was very interested to learn the theory about the connection between the dance and the music. I discovered some elements of the music that seemed to be very important for the dance, such as ornaments, upbeats and accents.

In Denmark, Finland and Norway the polka is more common and popular than in Sweden, with more variation. I had Klaus Pindstrup as my main teacher in Odense and I was surprised and happy to find that he mentioned all the main elements that I had discovered in my analysis, for example the special bowing and ornamentation technique. He told me to use them when playing polka and hopsa. It felt very much like a confirmation of my conclusions.

Pindstrup compared the communication in playing with throwing a ball to someone. You have to be clear, and move with the ball, making it easy for the other person to catch. The same applies when you play for dancers or in an ensemble. We practiced bowing movements and managing to direct the phrase forward in an organic way, it should be possible to hear where the phrase is going and to follow it. One of the techniques is to slur from the end of a bar into the first note of the next bar, to direct the phrase to an important beat or so. The way of making ornaments is also important to emphasise a certain beat or note. However, you need to connect your subconscious knowledge on how to ‘throw a ball’ to actually understand what you need to do with your body. (Compare with Petter Berndalen’s ‘bouncing ball’ idea in “Material and method - Percussive melody technique with the feet”, 3.2, page 13.)

2.5 Flamenco and other foot percussion techniques

Flamenco is a music- and dance form from southern Spain, created in an environment where the Roma, Arabic and European traditions have been mixed. The dance is performed solo with a lot of advanced rhythmical elements, especially stomping with the feet and clapping with the hands. The singer is the leader of flamenco music and the dancer should follow the form that the singer creates, so that the lyrics can be heard and the dance does not take too much of the focus. The guitarist and those doing palmas (hand clapping) should follow the singer and dancer. The stomping sequence is often very equilibristic and solistic and does not only respond to

the guitarists rhythmic patterns but also creates its own phrases and patterns.

The solo dance from Karelia (eastern Finland and across the Russian border), which has been danced mostly by men, includes repetitive stomping patterns and some clapping, while moving around and sometimes turning in circles. The music is usually played on kantele or jouhikko.² It does not seem like anyone has danced and played the music at the same time, from what I have found.

Different purposes of the stomping can be traced in different traditions. There are Canadian foot percussive traditions where the musician either stomps standing or sitting on a chair, as accompaniment for the melody or sometimes with solo elements. A famous fiddler and step-dancer is Natalie MacMaster from Cape Breton. She sometimes plays the fiddle and step-dance at the same time.

In some other traditions in the world, the foot percussion is even more solistic: It can be found in for example flamenco, flat footing/clogging, Hungarian solo dance, however it can be hard to put a line between what is solistic and what is not, because the foot percussion is always in some way interacting with both the melody and the accompaniment.

2.6 Expression, Ngoma – holistic art

I had the opportunity to participate in a dance-expression-singing class by Arnold Chiwalala at the Sibelius Academy in Helsinki. We practiced dance movements with roots in traditional dance from Tanzania, choreographed by Chiwalala. We learned some singing and drumming as well. It was all part of the choreography and the main focus the whole time was: Expression! Expression! Expression! Expression comes from direction and intention of both movement and mind, letting it out in your facial expression. We practiced shaking techniques with the shoulders, timing to follow Arnolds phrasing, to play drums both on the actual drums and beside them, as a dance. “You should be able to hear the beat from what you see in the dance!” he said, when we played the drum with one hand and played in the air with the other.

I read his doctors thesis (Chiwalala 2009) and was inspired by his description of ngoma, the word for the holistic art that includes dance, singing, playing, storytelling and more. In ngoma you can use masks, drums, stomping, wear bells or other percussion instruments on your ankles or other parts of the body and the dance is musical; the sounds are entirely a matter of your dance movements. The singing, drumming, dancing and storytelling could be performed by different people, but anyone can do anything, you can be a singer one day and a dancer the next.

² Kantele and jouhikko are two traditional Karelian/Finnish folk instruments.

This concept is not strange for a folk musician, although I was amazed when I thought of the Swedish fiddle tradition and how specialized it has become in playing for dancing. The dancers are almost never participating percussively or musically except by moving their bodies to the rhythm that the music produces. What if the dancers were stomping more? What if I as a nyckelharpa player started to dance along with them? It would probably be hard, because I have not practiced playing, dancing and focusing on the other dancers at the same time. It would surely be easier if the dancers produced more sound than they normally do? But why did I ask myself these questions?

I have, as I wrote in the introduction, always loved to express myself in more than one way. I become obstinate when someone tells me that I should be the musician – only – and that I am not allowed to dance or play a role because there are others that have that profession. I can not prevent myself from asking: What if? What if I could be a musician-dancer-storyteller-artist and the expression would be in many ways at the same time? To be an artist, rather than a musician. Could the music itself be visual, at the same time as aural?

To perform with the concept of the musical super-tool is to balance on the edge between an artistic piece and an impressive circus show (as in the traditional entertaining circus form). What is the difference? How does something impressive become art? Ana Tasic writes:

In contemporary circus performances ... the performer's body is simultaneously a subject and an object of expression. It is phenomenological and discursive, material and semiotic, a signifier and signified; the work is produced from within the material of the performer's own existence. ...the work is a reflection of their lifestyle and that their objective in scenes where the artists fail is, among other things, to demonstrate a distinction between the image of a superhero and the vulnerability of a human being. (Tasic 2012)

I think that expression is the key here. This both includes expressions in face and in body movements. The development of expression within the theme of the performance is crucial to make it a holistic piece. To make it *art* and not just a *show* it needs to have space for *my true self* within it. I believe this requires some knowledge of your identity and curiosity to grow as a person.

3. Material and method

3.1 Analysing polka (Burträskpolkett) - the connection between dance and music

To become more comfortable using dance, movements and body percussion in different ways whilst playing the nyckelharpa, was to collect theoretical

knowledge about the connection between dance (movement) and music (bowing style) in the traditional tunes that I up until now had based my nyckelharpa playing on. This polka style had caught my interest as it requires good technique from both dancers and musicians and is not deeply theoretically researched. I analysed a film and audio recordings of the Burträskpolkett to find out more about connections between body and music in the Swedish folk style.

The methods I used were:

1. Analysing each dance couple and collecting information about their svikt, step pattern, balance, rotation and turning patterns and how often they changed direction in the turn.
2. I used a big screen and played the film without sound. I watched the dancers while playing polkas from Burträsk on my nyckelharpa (as a substitute for playing in front of real dancers). I had to follow their turns, svikts and variations on phrasing etc. I used my collected internalized knowledge to find out how the music should sound to create the swing and phrasing that the dancers would need.
3. Analysing four audio recordings of the traditional fiddlers Eugenia Norén and Manfred Arnkvist. I based my notation on Sven Ahlbäck's terminology for Swedish folk music theory (Ahlbäck 1995), but slightly developed or customized the terms to be useful for my own analysis of this particular polka style.



The Dance:

A list of those couples who appear in the video recording from Burträsk 18/2 1980. The musicians are Burträskar'a and the dancers are from Ljusvattnet, Bygdsiljum and Innansjön. They are invited to dance in front of the camera.

Women:

- 1) Checkerd blouse, beige trousers

- 2) Bright blouse, Plaid skirt
- 3) Black dress, bare calves
- 4) Blouse with large flower pattern, grey trousers
- 5) Maroon sweeping shiny dress
- 6) Green dress with blue flowers
- 7) Black dress with patterns on the back and shoulders
- 8) Maroon blouse, black trousers
- 9) Green dress, black vest
- 10) Red half-length dress, red shoes
- 11) Maroon shiny blouse, a bit puffy, black trousers, bright shoes.

Men:

- a) Black shirt with oblique stripes, black trousers
- b) Plaid, bright shirt, black trousers
- c) Bright shirt, dark trousers, tall!
- d) Bright shirt, beard
- e) Red shirt, grey trousers
- f) Dark shirt with vertical stripes
- g) Black shirt with white dots
- h) Knitted sweater
- i) Bright shirt, dark trousers

Diagram over technical details in the dance among the different couples.

The couples that appear on the same occasion (filmed sequence) are as follows:

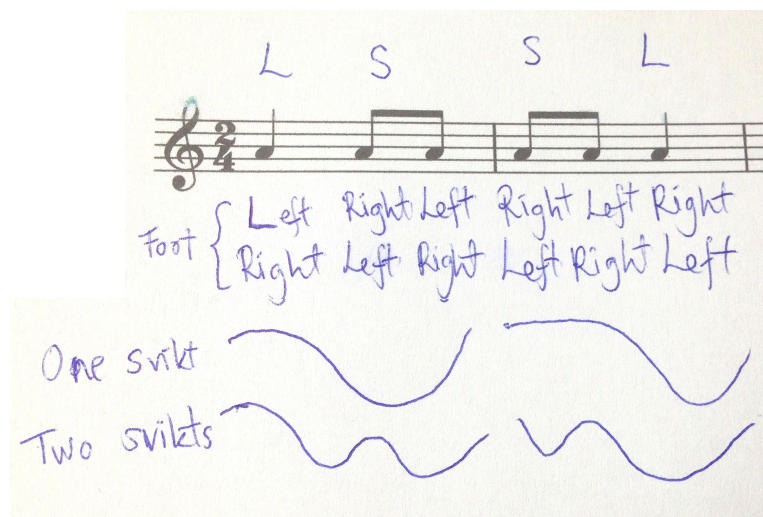
1A, 2B, 3B, 4D, 5E, 6F, 7G, 9C, 10H, 11I.

In all gender mixed couples the men lead. There are also some couples with two women. In the sequence I chose to analyse, there is only one same sex couple.

Dance couples	1A	2B	3B	4D	5E	6F	7G	9C	10H	11I
Long first beat (LS)	-	-	✓	-	✓	✓	✓	✓	-	✓
Long second beat (SL)	✓	✓	-	✓	-	-	-	✓ ^{17.20}	✓	-
Change after a while	-	-	-	-	-	-	-	✓	-	-
Small rotations from side to side (without turning)	-	-	-	✓	✓	-	-	-	✓	✓
1 or 2 Svikts, S or L	S2	L2	L2	? 2	L2	S1	L2	L1 & L2	S2	?
Turn in both directions	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Change direction after half of a musical part	✓	✓	✓	✓	-	✓	✓	✓	✓	✓
Change more often, periodically	-	-	✓	-	✓	-	-	-	-	-
Side steps in between	-	-	✓	✓	✓	✓	✓	✓	✓	✓
Short steps to the side	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Short steps forward	-	-	-	-	-	-	-	-	-	-
Holding position W= as in waltz / A = leaders arms under followers arms.	W	W	A	W	A	W	A	A	A	W
Balance (a bit tense = T, a bit unbalanced = U)	T	T	Good!	OK	U	Good!	Good!	Good!	OK	U
Time they start to dance in the filmed sequence	From the beginning	16.50	17.02	16.50	16.36	16.50	16.35	16.32	17.42	16.53

Clarification of the terms I use:

- L = one long step
- S = short = two quick steps
- LL=Long+Long = "Snoa-step", two steps of the same length
- Some couples change between LS and SL after a while.
- Small rotations from side to side without turning = not an actual whole turn, just moving from side to side a bit more than usual.
- There can be one or two svikts and in combination with either LS or SL.
- The whole dance floor moves counter clockwise and within that direction the dance couples normally turn clockwise, but the dance couple change the turning direction to counter clockwise periodically. Each couple has a certain length of period before changing turning direction, but how long that is varies between the different couples.
- Some of the couples also take some side steps in between, without turning.



I analysed a sequence where a lot of couples danced. In this example, only one couple changed their svikt and step in the middle of the dance (9C.) In another filmed sequence where 1A danced, they switch from SL to LS in the middle of the dance. They also change their svikt to one svikt in the LS. The change is made according to a change in the music and therefore also at the same time as the couple change their rotation direction. In one filmed sequence the couple 1A also change direction in the room, so that they are dancing clockwise, while all the other couples are still dancing counter clockwise. (They manage not to crash into the other couples!)

It is clear that the dance follows the musical periods. All couples change direction according to the musical phrases. It varies how long the phrases are before they change, but it is consistent within the couple.

In this recording, Burträskar'a play very distinctly two-svikts-accent in both melody and accompaniment. Most of the couples do two svikts per bar, but one svikt also occurs. It is hard to know how the music in this particular case has effected the dancers' choice of svikt and steps.

The Music

The recordings I have used is as follows (from the archive "Dialekt- och Ortnamnsarkivet i Umeå" = DAUM):

- 1) DAUM KA507, time 17.41-19.26: Eugenia (fiddle) and Alida Norén (harmonium).
- 2) DAUM KA507, time 39.54-40.56: Eugenia Norén (fiddle and zither) accompany a recording of herself.
- 3) DAUM KA508, time 1.26-2.25: Eugenia Norén (fiddle), Thomas Andersson (fiddle) and Mariann Holmqvist (guitar).
- 4) DAUM Bd 2232, time 26.05-28.32: Manfred Arnkvist (fiddle) and John Werner Johansson (nyckelharpa/keyed fiddle).

Eugenia Norén and Manfred Arnkvist carries the tradition of the accomplished fiddler Karl-Viktor Burman from Ljusvattnet, Burträsk. He was famous for (amongst other things) playing very nice polkas and lived for some time in Norrbotten, where he played with and taught Eugenia Norén.

I will now give you a short overview of how I think the different examples affects the dancers' technique and style. It is important to know that my conclusions refer to this particular example, but it is also based on my personal experiences as a dancer and from what I have seen the recorded dancers from Burträsk do. So my conclusions are perhaps not according to some definite truth. We all have different bodies, different tempers/moods and different techniques. We also have different experiences from polka dance styles. What is clear in this film is that everybody dances in their own way. Someone leans a bit backwards in the counter clockwise turns, someone has two svikts, someone one svikt, someone dances LS, someone SL – to the same tune. On one or two occasions some of them change between SL, LS and LL in the same dance. Of course that depends on what they hear in the music, who they are dancing with and what they feel.

The dance is periodic. This reflects how much the melody and accompaniment clearly finish the phrase at the end of one part and start up again for the next.

Techniques etc. that indicates LS or SL:

Tied bowing from the last notes at the end of a bar to the first note in the next bar – indicates a long first step = LS or LL.

The 16th notes indicates accent and movement = S.
The structure indicates LS.



The 16th notes are not accented and not perceived as a beat = L.

The structure indicates LS.



3.2 Foot percussion technique

I have danced flamenco in Stockholm and Umeå since I was ten years old. It has influenced me and my way of dancing, singing and playing music.

While I studied percussive structure in Swedish folk music with the percussionist Petter Berndalen in Stockholm, I realized that it came more naturally to me to use my feet rather than my hands when performing percussive elements. We started to explore what techniques I could use to be able to play with my feet at the same time as I played the nyckelharpa. Petter told me to practice a pattern for shifting weight from one leg to the other. I chose different stomp patterns from a tune, a polska, that I knew well, practicing that melody pattern and the weight shifting together. He told me to lift my feet and stomp “like a bouncing ball.” – to use the rebound effect. Petter has played a lot with the dancer Nic Gareiss who performs “flat footing”, a much softer technique than flamenco. We talked a lot about the function my feet would have when I played or sang. Flamenco technique is quite solistic and melody-based, and the shoes have nails on both heels and toes, which would be too loud for my nyckelharpa playing. I was using flamenco shoes at this time, and it was too loud in comparison to the nyckelharpa and voice. However ordinary shoes were too smooth for flamenco technique and didn’t produce the sounds I was used to achieving.

In spring 2014 I attended a flamenco course with a Spanish guest teacher in Copenhagen and later on a week long flamenco course in Granada, Spain. This was a relief for me after years of studying flamenco in Sweden, where most teachers had told me to correct my body parts one by one. The shoulders should be back, the back should be straight, the arms should be high above my head but still curved, my heels should be lifted as far as possible... Of course there was some truth in that, only the corrections came one by one to each body part instead of making my whole body work holistically. The Spanish teachers told me to always keep my arms (a bit curved) in the area in front of the body, so that they were not straight out from the shoulders (which creates tension and is not an ergonomic posture for the body.) They also told me to listen to the sound of my heels, rather than lifting them high. They told me to be proud, instead of lifting my chest up. “Technique must be dance!” It worked. I danced! Maybe there was still not enough flamenco style in me, but there was much more than before. I could do the foot technique much easier and I understood the pattern. It was music, finally.

3.3 Playfulness and courage as a method: Improvisation, developing my voice

Over Easter 2014, when I lived in Odense, my mother visited me and we went to a place called Højbyhus outside the town to visit a friend. After having a coffee and enjoying the weather, we walked to a playground nearby that consisted of huge instruments made of metal, wood and plastics, often made out of recycled material. There were huge timber logs with different notes, old pots with different notes or sounds, metal barrels to play

with sticks, and – a big metal plate with a deep tone and a lot of resonance that you could stomp on and make a ringing tone, like a church bell.



Photo: Catarina Abelli



I had had a lack of inspiration for some weeks and suddenly it was all there! I knew what I wanted to do and I knew how to do it! This realization appeared in an instant when I was trying out the huge metal plate. I used my feet in every different way, feeling free from the flamenco style or whatever ideals I had had before. I just played, in my sneakers with my big red jacket on, and it was so easy. I could do things I had never thought of before, and I could play music! It was groovy, complex, improvised and interesting, because I had the technique inside me, normally stuck in form, a way of thinking about what I should do and when and why. When there were no boundaries I could forget my critical and correcting thoughts for a while and just observe what I was doing.

I consider this as a turning point for my development. From now on when I learn a new technique or musical piece – I remember that moment on the

metal plate. I start to play around with the musical content and make it slowly to my own language by using it as my body wants to use it. I do not care about what people say about technique or theory before I have tried for myself and got some feeling for it. What if we could learn through playfulness – instead of adding playfulness after a while...?

Some important things I learned from the metal plate was that everything had to do with having a raised center of gravity. Before that I had focused a lot on the beat, the sound when the foot comes down on the floor, and had had trouble with getting it to groove when I forgot the timing in lifting the foot and body. I had heard of the importance of a lifted centre of gravity and weight shifting before, but in this improvised situation it was much more accessible than I expected.

From singing classes in Odense with Anne Birch I got to develop my lower range. I had always thought myself to be a soprano, not able to sing lower notes at all, Birch helped me to find this. One the practice was called: “Opening the chambers of the body”. While singing a note, I tried to feel the vibration of it inside me, not letting the note out, but letting it resonate inside all parts of my body. My voice became deeper and deeper and it felt... strange, frightening even. I could not use this voice without feeling like a different person. Stronger and more responsible for my behaviour. Anne told me: “You are a woman now, not a girl. You need to get used to it.” I allowed myself to change that self-image, though it actually felt like a separation, a goodbye to the imagined innocence. My voice was more open and natural and a truer reflection of me – my inner voice. As well as the metal plate experience – this was a way to become a whole, collected body, playing music in several ways.

At the Sibelius Academy, we participated in a week long intense improvisation course in Kallio-Kuninkala. It was a very challenging although good experience, and important for me to finally have a working space to explore the ‘playground-ideas’. I used two of my nyckelharpas, my shoes, the floor, my voice and dance movements... I found it especially interesting to dance with my big octave nyckelharpa. As it is so big, it is easier to use it as a “dancing partner” and to experiment with the balance when I move around with it on the floor or lift it up in the air.

At the end of the week I performed a ten minute solo improvisation in the shower. My focus was to use all my instruments, my feet, my voice and movements. It was a challenge for me not to plan but to stay open for unexpected directions in my performance.



3.4 Learning Karelian music and dance

I had two main teachers in the Sibelius Academy in autumn 2014: Ilkka Heinonen who plays jouhikko (bowed lyre) and base gamba; and Reetta-Kaisa Iles, a contemporary dancer who has also studied a lot of Finnish folk dance and uses it in choreography and performances with the band Puhti. I showed the melody based stomping I had worked with so far and Iles thought it was interesting and impressive, but a bit too hard for me to be able to play the melody in both feet and on nyckelharpa. She asked if it would be good to practice a repetitive beat or movement and get used to the weight of the instrument – to make it feel like a part of my dancing, moving body? From her suggestion, I also changed from using flamenco shoes to folk dance shoes with leather soles and low heels to make it easier to find balance and softer sounds.

She and I started to work with the basic steps in Karelian dance and she added more and more beat patterns after a while. I started to improvise with the dancing and soon had my nyckelharpa hanging from my shoulders to get used to the weight of it and the affect it had on the movements. After a few weeks I started to play just an open string while dancing. After another week or two I played a simple melody. I practiced jouhikko tunes on the "kontrabasnyckelharpa" which is an old style, small nyckelharpa with just two melody strings. The instrument is not as heavy as the normal nyckelharpa and I could dance with it quite naturally without any pain in my shoulders from the weight.

3.5 Ideas along the way, the development, documentation

During the whole process, the two years of studying the Nordic Master Program in Folk Music, I kept a diary where I wrote almost daily the

thoughts, ideas and inspiration I got along the way. I also drew mindmaps and collected interesting videos, pictures and articles I found randomly. I regularly recorded videos of myself practicing steps and movements both with and without using the nyckelharpa simultaneously. I also read different studies about body and mind, folk dance research, stage expression and multitasking.

During the semester in Stockholm I had just started the process and was searching rather unstructured and intuitive ways of using my feet. I had found out that I could play music with my feet, from practicing flamenco stomping for several years, and I had fun, but there was a lot of frustration when I was struggling with the difficulties of combining my nyckelharpa playing with the foot technique. In Odense I felt even more lost, up until the moment in the playground in Højby. This changed my way of practicing and the speed of my development increased. With the experience from the flamenco courses in Copenhagen and Granada, I was ready to work when I came to Helsinki in the autumn 2014, and the Sibelius Academy offered many opportunities to help me. In Finland there was already a lot going on within this subject so I could ask for a dance teacher that had used stomping and they would immediately find one for me. They mentioned artists who had worked with similar subjects before: Puhti, Piia Klemola (who made her doctoral studies about using movements and storytelling along with her fiddle playing). Arnold Chiwalala taught a subject that was about almost exactly what I was looking for, but from a Tanzanian traditional point of view. I was so inspired!

I did several improvisation practices, learned about and practiced ngoma from Tanzania, learned about Finnish archaic music with singing and on the kantele and jouhikko and practiced the archaic style with monotonous improvisation. It meant a lot to me! I have always used improvisation as a part of my practice, but here I was given lessons and teachers who asked me questions about it, allowing me to explore it even more.

As a part of the process, I tried the concept of playing, singing and dancing at the same time in 1 piece in Odense in the spring 2014, 2 pieces in Helsinki in autumn 2014 and 1 piece for my examination concert Stockholm in spring 2015. The material was mostly traditional although I composed one new piece called "Ikke Rull" with inspiration from flamenco and Norwegian folk music. After each performance, I reflected upon it in my diary, discussed with my teachers and later on analysed video footage from the performance. I noticed that I sometimes lost my focus when performing in front of an audience. Could it be because I was having doubts about my own performance or ability? This being something I have struggled with throughout the whole process and realized it had a lot to do with how stressed I was in general. I practiced staying collected, but at times it was very hard and I tried to forgive myself for not being able to be calm and focused when I was exhausted.

I dreamed of making a solo performance in cooperation with contemporary or flamenco dancers, but when the last semester started, I was completely drained. I met the choreographer and dancer Paloma Madrid who has done impressive work with performance art and is also a flamenco dancer. I got very inspired. She gave me some good reading suggestions, although I did not have time to research this further.

4. Result

4.1 Regular practice - work and rest

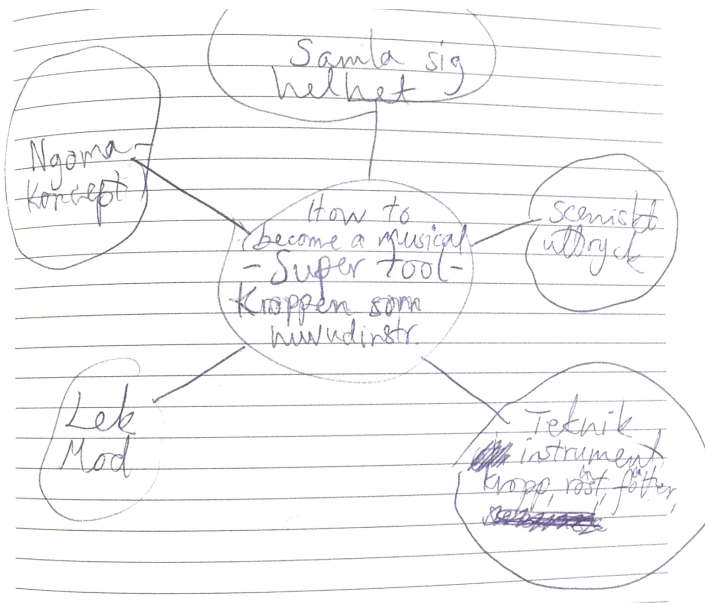
How did I practice this multitasking art? Is it possible to improvise with several layers at the same time? The short answer would be – no. The long answer is: Improvisation with more than one layer at a time is multitasking in its original form. Multitasking is according to neuroscientists not good for us and we are actually not able to do several things at the same time, but shift our focus very fast between several things. But – I can do several things at the same time, however my focus will always be one, connected. So what I need to be able to do several things at the same time, is to automate all the elements. So that I do not have to actively focus on them at once, and can use my focus on one element at a time to improvise with it. I also need to know how the different movements/sounds/expressions relate to each other. I need to hear and have a clear view of the overall result to be able to perform everything together.

I have developed this practice routine for becoming a musical super-tool:

- 1) Create the different layers/elements one by one, using improvisation as a method for composition. I use a recording program on my computer to compose and record phrases and sounds that I find with the nyckelharpa, feet rhythms and singing (each phrase or pattern separately) and start to find out what combinations work well.
- 2) Practice the different layers/elements separately and slowly, for example the melody, the foot sequence, the lyrics, the chords. Remember to stay collected, in balance.
- 3) Listen to the whole piece, the form, practicing one layer at a time while listening to the whole piece with headphones. Learn each layer/element and improvise and play with it.
- 4) Practice two things at a time, slowly. Find out what beats are connected and how it feels to do them at the same time. How is the balance in my body affected by the combination of bow movement, feet shifting and breathing? Move around in the room. Improvise, make the combination of sounds and movements become a part of you and stay open to find new combinations, patterns and multitasking elements that you did not thought of in the recording process (1).

- 5) Speed up the tempo. Alternate between moving/dancing around in the room and standing on one spot. How is this different? What is easiest? Practice the difficult parts slower. Remember to stay collected and let the playfulness guide you.
- 6) Practice all things at the same time, slowly. How are the beats, movements and expressions connected? Speed up. Slow down again. Alternate between moving/dancing in the room or to stay on one spot. Make sure you have enough time for this part of the process. You will need to have the combination of all the elements automated before entering the stage.
- 7) Play all layers together. Improvise with one element at a time. Shift to another element. Discover dynamics, expressions, play with it, try different forms. What is this musical piece saying? What is important? Can the audience hear the lyrics? The melody? Can I stay collected while improvising?
- 8) Rest! Even if you are feeling happy and energetic! This multitasking practice makes your adrenaline rush so you do not feel the tiredness. Tell yourself to rest and do it! Take small breaks often.

My image of how to become a musical super-tool:



English translation:

How to become a musical super-tool, body as the main instrument -

- Collect oneself
- Expression on stage
- Technique: Body, voice, instrument, feet
- Playfulness, courage
- Ngoma concept

4.2 Performances and musical pieces

- Polska efter Alfred Nilsson
–playing melody with flamenco technique.

I started to practice the rhythms of this melody during my lessons with Petter Berndalen and finished the work in Odense. I learned to stomp the whole tune, and later on I played it together with my colleague Elin Jonsson on fiddle and Hilde Fjerdingsøy and Jo Einar Jansen doing a stomping riff. (Attached video recording: Rim 2014)

- Ikke Rull
- multitasking flamenco fusion

In August 2014 Rim did a tour in central Norway and northern Sweden. After one of the concerts Jo Einar started to play a rull (Norwegian type of tune) and I started to play around with my feet to it and found out that it worked quite well to stomp and clap a seguirya-pattern (flamenco style) to it. So in Helsinki, I composed a melody that sounded a bit like rull and used GarageBand (application in the Macintosh computers) to record it together with seguirya rhythms and some singing phrases. I experimented with pizzicato sounds and strange chords and when I was happy with it, I started to practice the multitasking. I managed to play the pizzicato, sing and stomp, but there was still a lack of melody and chords when I performed it solo so I decided to teach it to the group.

It appeared to be hard for them to understand the rhythmical pattern of seguirya and the combination of all the elements. So I had to start from the basics, teaching them the “compas” (rhythmical sequence) with clapping hands and moving the body. They had to become confident in the flamenco rhythm pattern and scale to be able to improvise. Then they had to find the rhythmical connection between the rull-sounding melody and the more complex seguirya rhythm pattern. We performed it in Helsinki, but the playing didn’t really become natural until six months later, probably because we had the deadline that we would record it for our CD. (Attached audio recording: Rim 2015)

- Tijäni tijäni
- Karelian super-tool

As a result of my work at Sibelius Academy with jouhikko music and Karelian dancing, I performed a Karelian song “Tijäni tijäni” (Attached video recording: Abelli 2014) on the kontrabasnyckelharpa and stomped/danced Karelian style and sang it.

Finally I was a musical super-tool! I improvised a bit, had some things planned, but I had practised everything in different combinations for several weeks before going on stage. Yet I was not completely confident and I

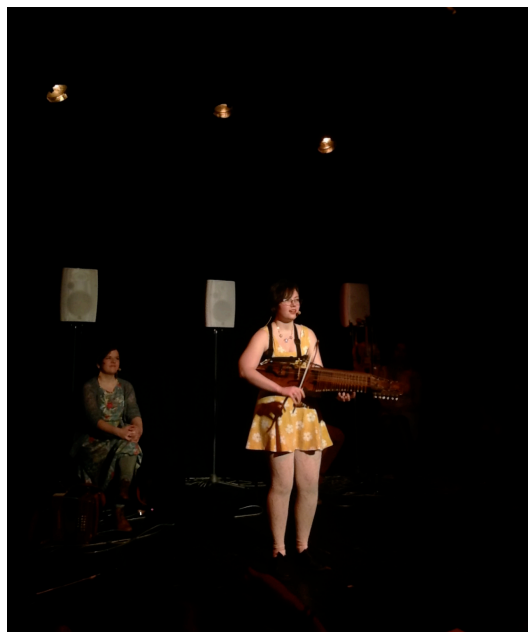
found it hard to keep some elements going at the same time as I improvised with other elements. I focused on the expression, thinking of what the lyrics were about and where I was directing my energy. I can honestly say that I had a lot more to learn, but it was a good start.



Photo: Catarina Abelli

- Kanhända
- improvisational Swedish super-tool

For the final exam concert in Stockholm May 2015 I decided to try out the karelian super-tool method on a Swedish traditional folk song I had played and sung before. (Attached video recording: Abelli 2015) One of my challenges was to do it more improvisational than *Tijäni tijäni*, without any arrangement. I skipped the lyrics, since I wanted it to be more open, but sang the melody, played a riff, played the melody and improvised with it. With the feet I did Karelian stomping with inspiration from flamenco.



I was not at all pleased with it afterwards. The improvisation felt really weird and without direction or purpose. I suppose I had not practiced the elements enough. It takes much more to multitask in front of an audience than in a practice room or in a group of people who are improvising themselves. The focus can more easily drift away when there is a large amount of people looking at you alone. I felt that I did not have enough strength or energy at the time to get myself collected.

People from the audience told me it was cool and interesting anyway, so it was not a disaster at least... Just a little reminder for me that this takes a lot of practice and that maybe “less is more” sometimes. I should have the courage to make simpler things and not show everything off at once.

5. Reflection and summary

5.1 Did I become a musical super-tool?

Am I now more free and independent as a musician and artist? Am I able to multi task? Can I take charge over a lot of different things at the same time, as the director of a difficult piece as a whole unity? Have I become a good percussionist, singer, performer, dancer, storyteller...? Let us say, I am not finished, and why should I be! There is much more life to be lived and two years is not long at all. Still – I am much more confident in both my foot percussion skills, my voice, my body control, my balance and nyckelharpa playing! I believe the process of learning music in several ways, from different point of views, is what created this new confidence.

To answer my questions:

I know a lot of methods for practicing to become a musical super-tool. I also know my limits when I compose for the super-tool. The specific artistic skills I have might develop in the future, but I will most likely not be able to improvise with more than one element at a time. All the layers should be connected and relate clearly to each other.

I need to develop my foot percussion skills much more, and my next goal is to learn flat footing technique and Canadian style (sitting on a chair while playing and stomping). I also need to train my voice and cardio train so I don't get too tired when singing, playing and dancing for a longer time or during intense passages.

To play melody with foot percussion requires a lot of balance and if I play the nyckelharpa at the same time the shoes need to be without spikes. I have set up a 'feet vocabulary' with different sounds for different kinds of bowings and melodic patterns, but the system is not entirely finished and I think it will grow as I continue to play as a super-tool.

My balance has become really good during these two years, thanks to my foot melody practicing and improvisational movement explorations with the nyckelharpa hanging on my shoulders. There is one thing left for me to figure out to make it work even better, and that is to make a more suitable

strap for my instrument. I am short and have short arms, which makes it difficult for me to use the ordinary straps most nyckelharpa musicians have, so I have to construct my own solution. For now I have a slightly modified bassoon strap, but I need to have wider ribbons over my shoulders than I have now. When the nyckelharpa is just there, as if it was a part of my body, and my body control allows me to play around with being both in balance and out of balance, my bowing becomes a part of the whole body movement and I can play normally - until I come out of balance. But – that could be a part of the performance.

And the last question: How do I create a performance, considering the connection between the musical material, communication with the audience, movements and verbal or non-verbal storyline?

I have just started to dig into this topic. But I found out when playing with Rim that movement is a very powerful tool on stage to connect with the audience. As important as it is to move and dance to the music while playing, it is equally important to be able to stand still, playing the same music. Being able to choose – to move or not to move – allows you to surprise and create a relationship between the music and the visual impact. This relationship constantly changes keeping the performance vivid.

5.2 Difficulties, trial and error

I believe that it is necessary to have some improvisational freedom when learning new technique, to be able to internalize new knowledge. I need to have some courage to play and fail. If I start with learning in a 'correct' way, I will be afraid of failing and this creates tension. If I give myself time to play, I will slowly grow into the new style, the new technique, as a collected being and it will be solid and organic.

I failed a lot during this experiment, it all ended in a major fail. I had a burn-out syndrome at the end of my studies. I saw it coming but it was really hard to stop myself from doing the things I love and I was not able to change my behaviour until I got flu after flu and all I could do was rest, even if I did not want to.

What went wrong? Is multitasking dangerous? I do not think it was the multitasking itself that made me ill. I am convinced that it was because of a lack of rest and free time. To move between four different countries in a two year period is not easy. And it definitely did not become easier when I recorded and produced my first solo album during this time. It was called "Framåt! / Forward!" and the theme was about high goals and backlashes.

But – it was definitely worth it.

In the search for ways to multitask with my feet, hands and voice, I found some things and got ideas that I didn't have time to try out. I think that is also a part of the process. – To accept the result and be happy with it, before you continue the journey to the next step.

5.3 Possibilities, what is next?

Now I have this knowledge and ability to play as a musical super-tool, the next step is to use it in a longer artistic performance. I have a plan to do a longer solo performance this year. The next question is just – what do I want to express? It will be a very interesting new process!

I hope to be able to go to Canada and learn more about traditional feet styles there. It has also been my dream to study flamenco in Spain for a long time. But time will tell... I promise to give myself the time, rest and practice I need to stay collected and healthy.

This process has brought up new questions:

What ways are there to find a topic for a performance?

How to transform a text, a poem or lyrics into a choreographic idea?

How can I perform traditional Swedish songs and tunes using the musical super-tool as a concept?

6. Appendices

1. Poster and program from Rim's exam concert 2015
2. Attached video and audio recordings:
 - 2.1 Abelli, Sunniva: Video recording of solo performance 'Tijäni Tijäni' at Rim's exam concert at the Music Centre in Helsinki 18 December 2014.
 - 2.2 Rim (Abelli, Sunniva; Fjerdingsøy, Hilde; Jansen, Jo Einar; Jonsson, Elin): Video recording from Rim's exam concert at Kulturmaskinen in Odense, May 2014.
 - 2.3 Abelli, Sunniva: Video recording of solo performance "Kanhända" at Rim's final exam concert at Improvisation&Co in Stockholm, 18 May 2015.
 - 2.4 Rim & Åkerlund, Anette: "Ikke Rull" played by Rim with guest singer Anette Åkerlund. From the album RIM (2015)
3. Notation of Burträskpolkett 1-4.

1. Polkett Eugenia + Alida

Basic structure of the melody:

Long first beat, divided second beat = LS

The B-part (of the tune) indicates divided first beat (SL), but the A-part has already indicated a long first beat structure (LS) and the first bar in the B-part also indicates a long first beat.

Therefore I write "(SL)" in brackets, as well as when it partly can be regarded as Sinoa "(LL)".

Basic structure of the accompaniment:

Quite even between 1 and 2. A bit more heavy 1, more accent on 2. Because the first beat is heavier, it indicates more of a LS-structure, also because the alternate bass with low first beat indicates heavier first beat than second beat.

2. Polkett Eugenia + Eugenia

Basic structure of the melody:

Emphasis in first beat, accents in second beat = indicates more LS.

Dotted note in the first bar = not so clear eighth notes polymeter in the melody.

More 16th-notes in the second beats = indicates LS.

Dotted note in the first beat indicates L, since two quick steps (=S) is even eighth notes.

Many slured notes in the first beats = LS.

Basic structure of the accompaniment:

The dotted first beat (the following 16th note almost feels like an early second beat) and the even eighth notes in the second beat indicates LS. The accent in the 'early second beat' gives the long step a little lift = could also indicate a SL-step, but does not have to, especially not in combination with the structure of the melody.

3. Polkett Eugenia, Thomas & Mariann

Basic structure of the melody:

Emphasis on first beats, accents on second beats. Slurs to first beats. Land/Stretch a bit on the first note so that the first beat often becomes a bit longer than the following beat = LS. Indicates a one-svikt, because both melody and accompaniment clearly shows LS.

Basic structure of the accompaniment:

Fiddle: Long emphasized first beat, two short notes on the second beat = LS. Guitar: Alternate bass. Emphasized first *and* second beat, plus accent on the last eighth note in the second beat = LS.

4. Polkett Manfred Arnkvist och JW Johansson

The whole structure indicate either LS or SL with one svikt or two svikts. The different parameters indicates several different things. The second beat is a bit stopped because of the stretches in the beat, and because of that it does not feel so natural to dance LS+two svikts, since the second beat is not so clear. But SL makes more flow with two svikts.

Basic structure of the melody:

Manfred makes many stretches in the melody rhythmic and long slurs in some parts. The stretches are made by speeding up at the end of a bar. He also has some very dotted first notes in the first beats, so that the first beat is regarded as long. = This indicates LS and one svikt. He makes the emphasis on both first and second beat, with accent on the second, which indicates either SL or LS.

Basic structure of the accompaniment:

Emphasis on first beats. Accent mostly on second beats but also on the other beats = Indicates mostly one svikt and LS but could also be danced SL because of the strong second eighth note in the first beat.

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Webpages:

Axel-Nilsson, Helle – Ergoakademin's homepage:
http://www.nordicwellbeing.com/The_Accidental_Ergonomist/about/
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Gareiss, Nic: <http://www.nicgareiss.com/Welcome.html>

Kauhanen, Maija: <http://www.maijakauhanen.com/>

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MacMaster, Natalie: <http://www.nataliemacmaster.com/>

Puhti: http://www.puhti.eu/puhti_en.php

Samuelsson, Magnus (with Fomp):

https://www.youtube.com/watch?v=UfR28r_m5h0

<https://www.youtube.com/watch?v=LYOB7lonCbE>

<https://www.youtube.com/watch?v=sjeJ50Qciu8>

Archive resources:

DAUM = Institutet för Språk och Folkminnen (ISOF in Uppsala) / Dialekt- och ortnamnsarkivet i Umeå (DAUM was previously in Umeå, but is now shut down and copies of the archive material is to be found at ISOF, while the original archive material is stored up in Umeå.)

- Video-recording from Burträsk 18/2 1980 “DVD001”
- Audio recordings:

- 1) DAUM KA507, time 17.41-19.26: Eugenia (fiddle) and Alida Norén (harmonium).
- 2) DAUM KA507, time 39.54-40.56: Eugenia Norén (fiddle and zither) accompany a recording of herself.
- 3) DAUM KA508, time 1.26-2.25: Eugenia Norén (fiddle), Thomas Andersson (fiddle) and Mariann Holmqvist (guitar).
- 4) DAUM Bd 2232, time 26.05-28.32: Manfred Arnkvist (fiddle) and John Werner Johansson (nyckelharpa/keyed fiddle).