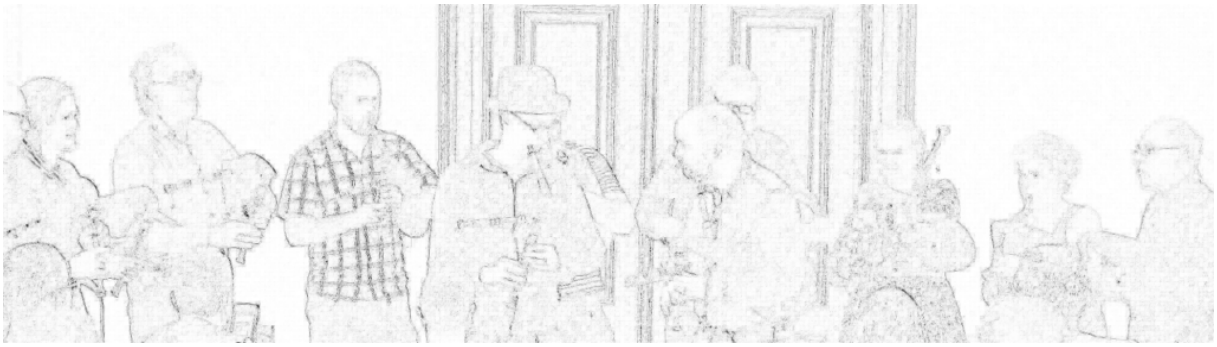
69 PIPENBOCK TUNES

FOR SWEDISH BAGPIPES IN E/A

TAUGHT AT PIPENBOCKTREFFEN 2011-2018

OLLE GÄLLMO

http://olle.gallmo.se/



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FOREWORD

Every year since 2011, I have taught Swedish bagpipe repertoire on the Pipenbocktreffen in Germany. Pipenbocktreffen is a wonderful event in northern Germany – an extended weekend of courses in various forms of music, dominated by drone music. There have been courses and workshops on various forms of bagpipes, hurdy-gurdy, nyckelharpa, ensemble playing, choir singing, yodeling, dancing, stage behaviour, music theory, and more.

My first three years at Pipenbocktreffen, I gave the Swedish bagpipe course alone. The last five years, I have had the pleasure of giving the course together with my good friend, fellow bagpiper and great bagpipe maker, Matthias Branschke from Berlin. I have continued teaching Swedish repertoire while Matthias has focused on German tunes.

Many of the students tend to return, so I have been forced to find new tunes to teach every year. This has been very educational, also for me. The list of tunes I have taught or demonstrated at Pipenbocktreffen over the years, has now grown to become quite long. This is a collection of the 69 tunes I have taught or demonstrated between 2011 and 2018.

The tunes are divided in three sections: 1. Three beat tunes other than polskas, 2. Even beat tunes, and the largest section, 3. Polskas. Within each section, the tunes are sorted in (Swedish) alphabetical order, after title. All tunes except three are traditional from various Swedish regions, most from Dalarna and Småland, but also from Bohuslän, Dalsland, Gästrikland, Härjedalen, Jämtland, Lappland, Medelpad, Närke, Södermanland, Uppland, Värmland, Västerbotten, Västergötland, and Ångermanland. Two tunes are Norwegian. The three non-traditional tunes are two of my own compositions and one by Anders Larsson (included here with his permission).

NOTABLE PEOPLE MENTIONED IN THIS COLLECTION

Nedergårds Lars Olsson (1813-1895), also known as "Björskötten" (the bear hunter), was a bagpiper in western Dalarna, originally from Närsen in Nås. He is the most well known of the old pipers, and the one with the most tunes associated to his name. There are three tunes after Björskötten below.

Petter Dufva was a fiddler in Verkebäck, Småland, in the second half of the 18th century and first half of the 19th, who wrote down 200+ tunes in a note book. The book is dated 1807 and is available in new-print from Smålands spelmansförbund. The numbers in the titles for the eight Dufva tunes below, refer to the tune numbers in that book. In 2012 I published a collection of 25 of these tunes, adapted for Swedish bagpipes, available for download on my website http://olle.gallmo.se/sackpipa.

Troskari Erik (1830-1922) was one of the Troskari fiddlers in Malung, Dalarna. Several of the tunes after the Troskari fiddlers fit the bagpipes very well. In 2017 I published a collection of 11 of them, also available for download from my website. Three of them can be found below.

Olle Gällmo, Uppsala 2018
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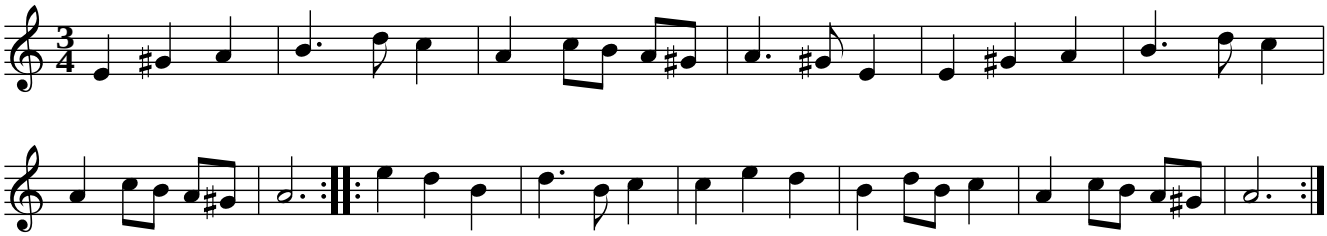
Waltzes, Longdances, and Menuets

1. Långdans från Sollerön

Pipenbocktreffen 2011, 2012 and 2013

Trad (Dalarna)



Notes:

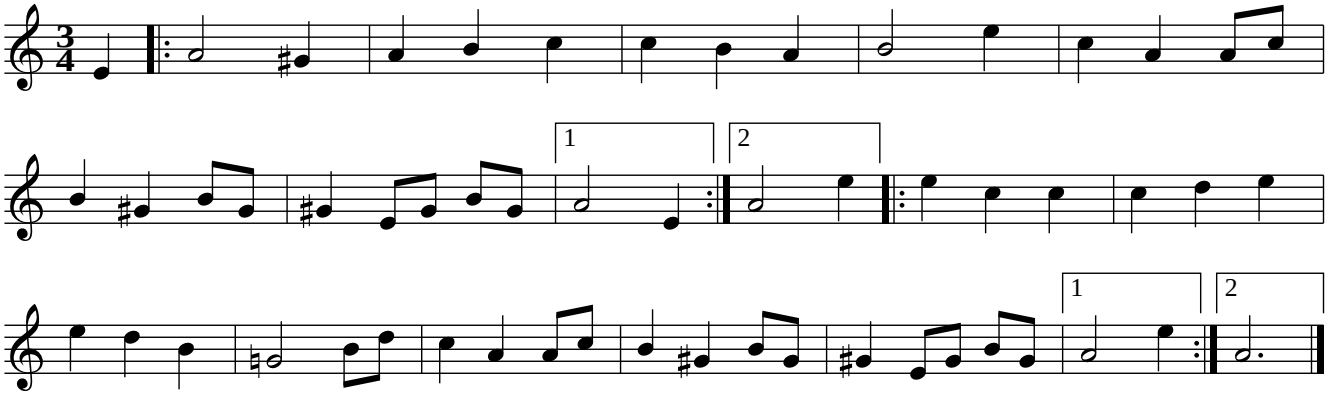
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

A säckpipa classic from the first workshops in the early years of the revival, and also one of my favourite tunes to use when teaching music and the Swedish polska beat. A långdans is not a polska, but works very well as a gentle introduction to the same beat.

2. Långdansvals efter Knaft Jonke

Pipenbocktreffen 2016

Trad (Västerbotten)



Notes:

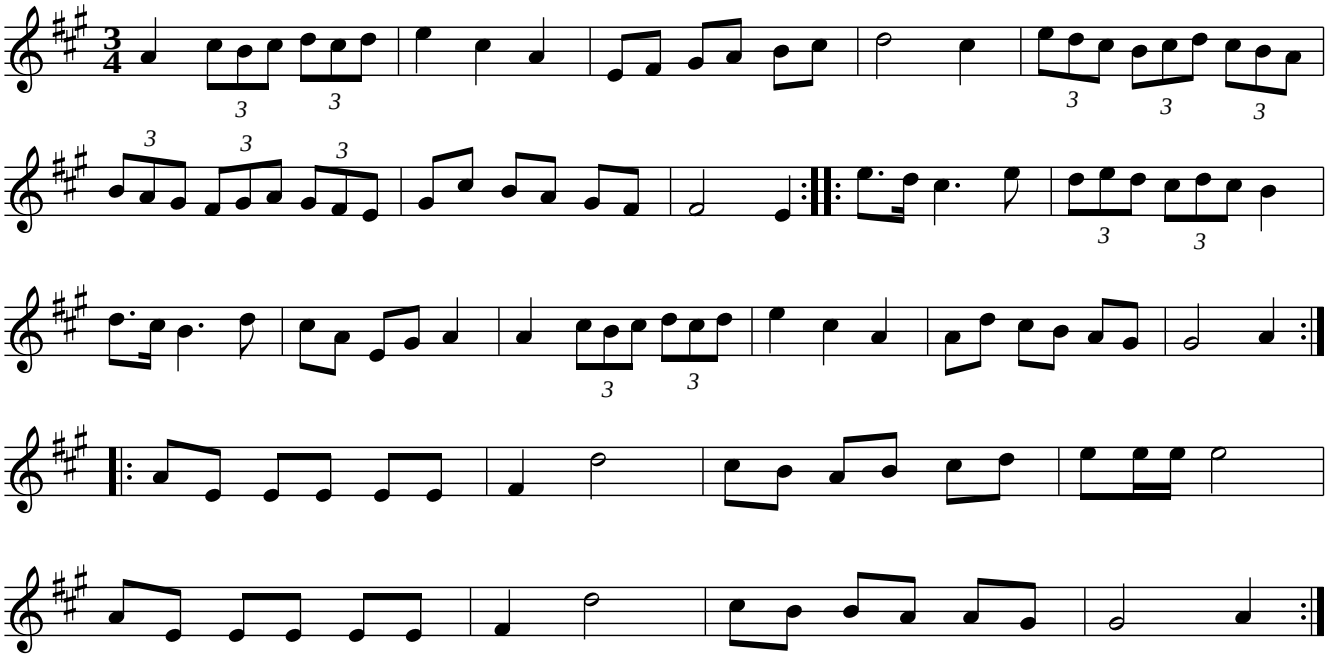
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

When the vals (waltz) came to Sweden, it seems to have spread very quickly. One reason, I believe, was that many of the older 3-beat tunes could be converted. This is probably an example of that. A 'långdans' is an older dance form, though probably not as old as Knaft Jonke claimed, when this tune was written down. According to him, this tune was played when the head of John the Baptist was carried in on a plate.

3. Menuette (94) efter Petter Dufva

Pipenbocktreffen 2012

Trad (Småland)



Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

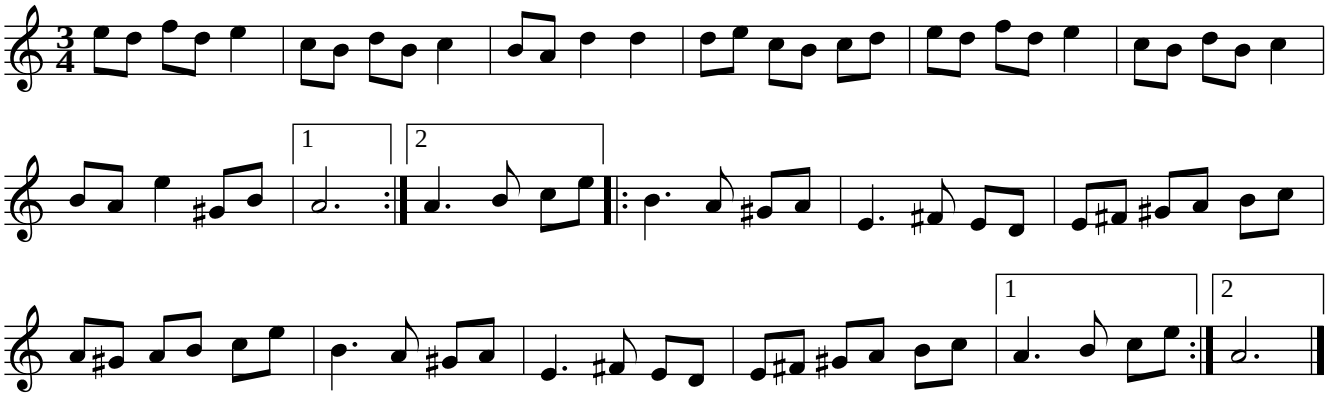
Menettes are seldom danced in Sweden anymore, but in Petter Dufvas collection from 1807 there are plenty of them. Unfortunately only two of them are playable on Swedish bagpipes.

The repeated e’s in the third part may be difficult to separate for beginners. I usually do this with alternating d’ taps and b’ cuts.

4. Vals efter Dalfors

Pipenbocktreffen 2014

Trad (Dalarna)



Notes:

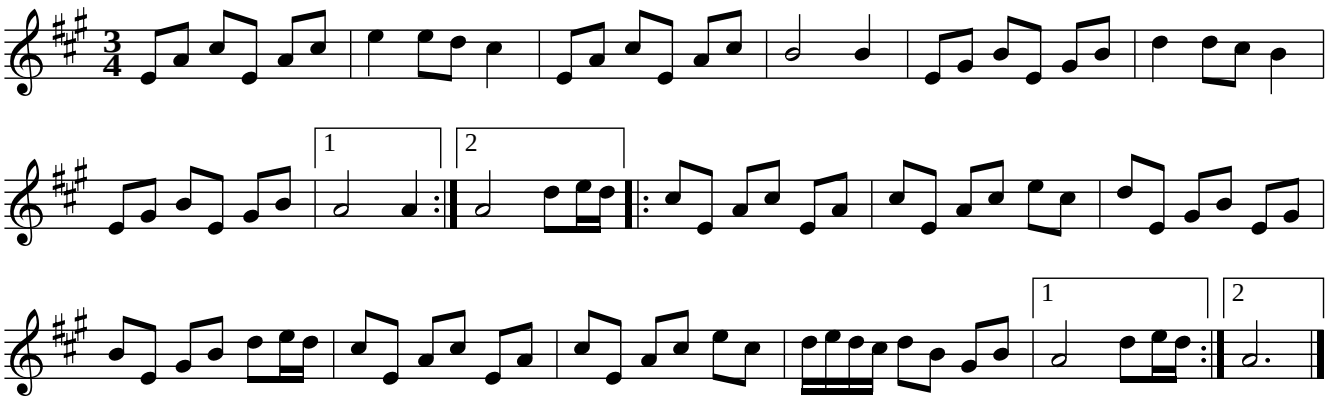
For an E/A chanter tuned to minor (c#" hole covered). Range d’-f".

The f" in the first part can be played by playing e" under increased bag pressure. Fiddlers would probably play an f#" there, but f#" is hard to reach on Swedish bagpipes (unless you have a key for it).

5. Vals efter Vardags Magnus

Pipenbocktreffen 2012

Trad (Dalsland)



Notes:

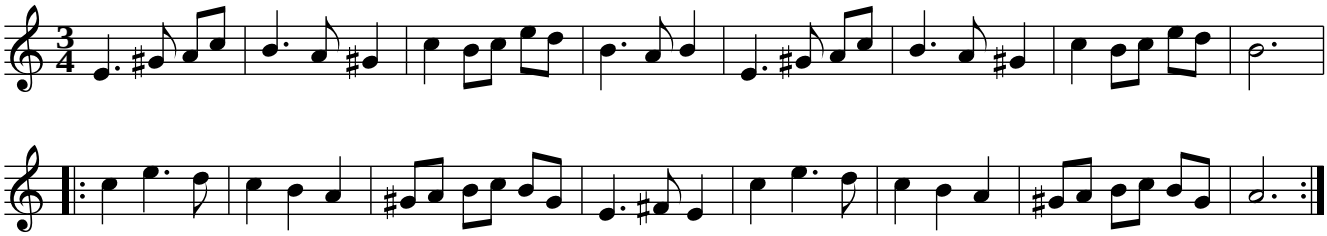
For an E/A chanter tuned to major (c#" hole open). Range e’-e".

I learned this tune from piper and pipe maker Alban Faust, who lives in Dalsland where this tune is from. When I teach, I often use this tune to illustrate harmonies in melodies, and how I tend to think in chords. The melody here essentially just consists of the individual notes in A and E7 chords.

6. Vals från Enviken

Pipenbocktreffen 2012

Trad (Dalarna)



Notes:

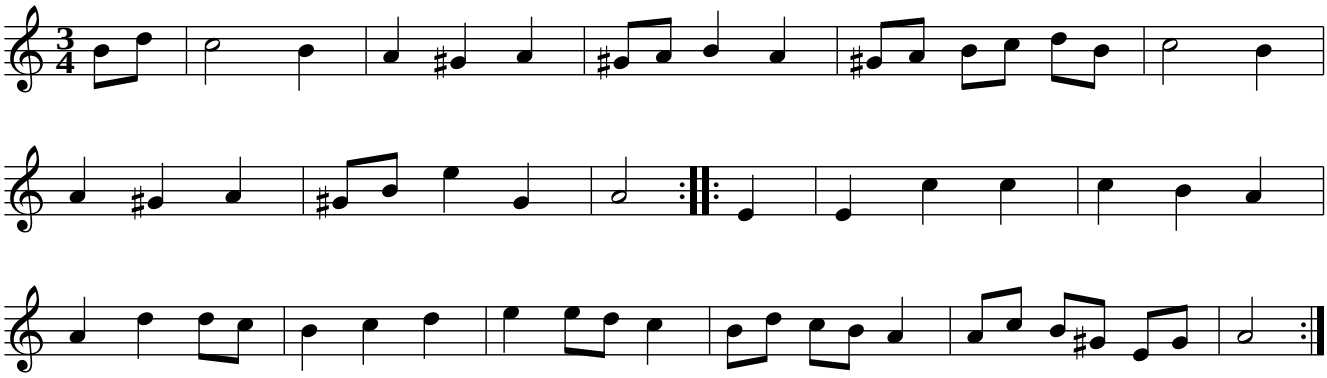
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

A säckpipa classic, from Per Gudmundson's LP "Säckpipa" (1983).

7. Vals från Transtrand

Pipenbocktreffen 2011

Trad (Dalarna)



Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

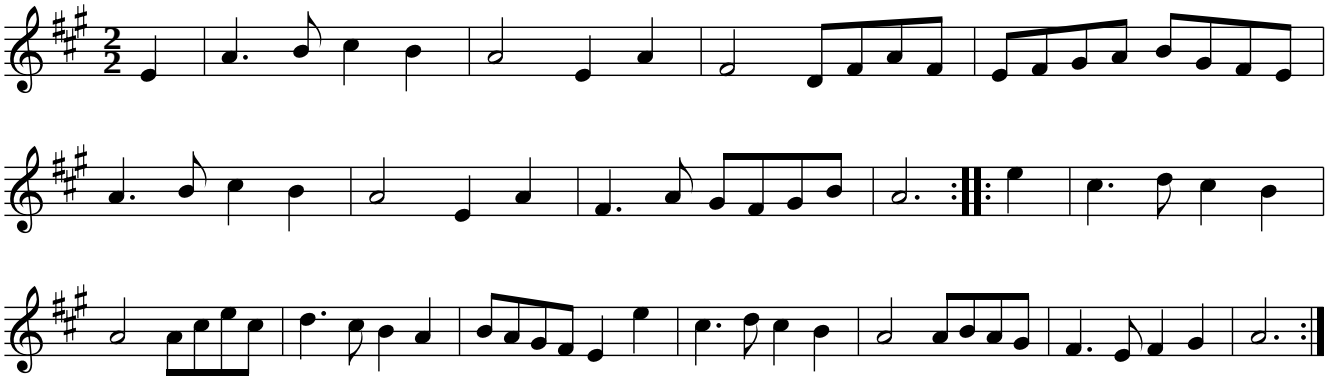
I learned this tune from Jan Winter, one of the first musicians to pick up the pipes, when the revival started.

Various even beat tunes (marches, scottishes, hallings, ...)

8. Brittas gånglåt

Pipenbocktreffen 2013

Olle Gällmo (2004)



Notes:

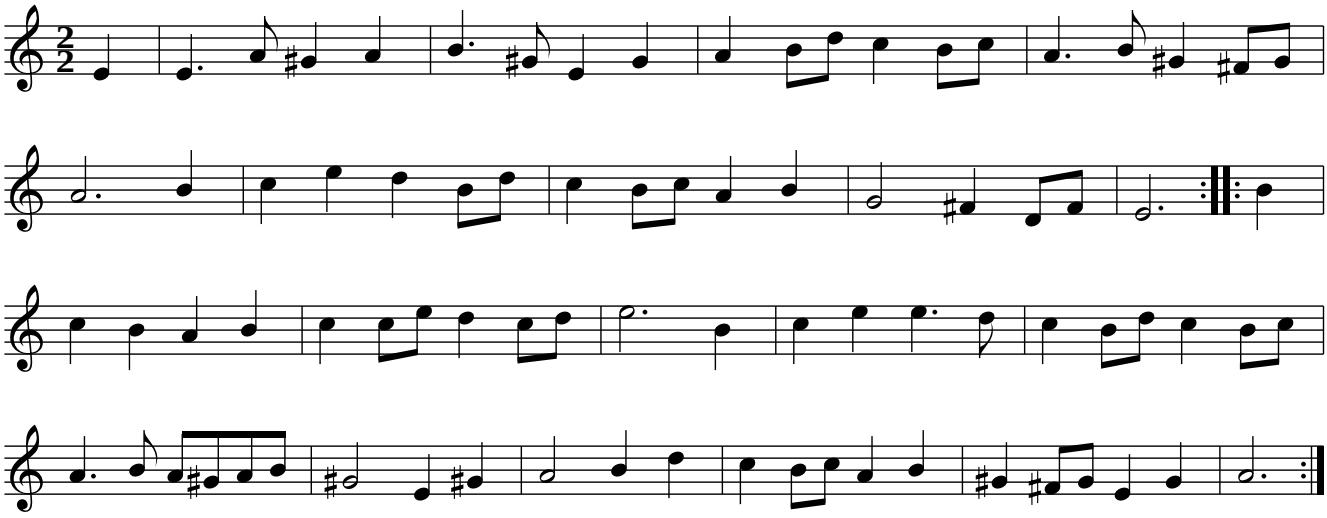
For an E/A chanter tuned to major (c#" hole open). Range d'-e".

A 'gånglåt' is a kind of march (not for processions or military use, where we would use the word 'marsch'). I wrote this tune for a friend when she turned 50.

9. Brudmarsch efter Maklin

Pipenbocktreffen 2011

Trad (Dalarna)



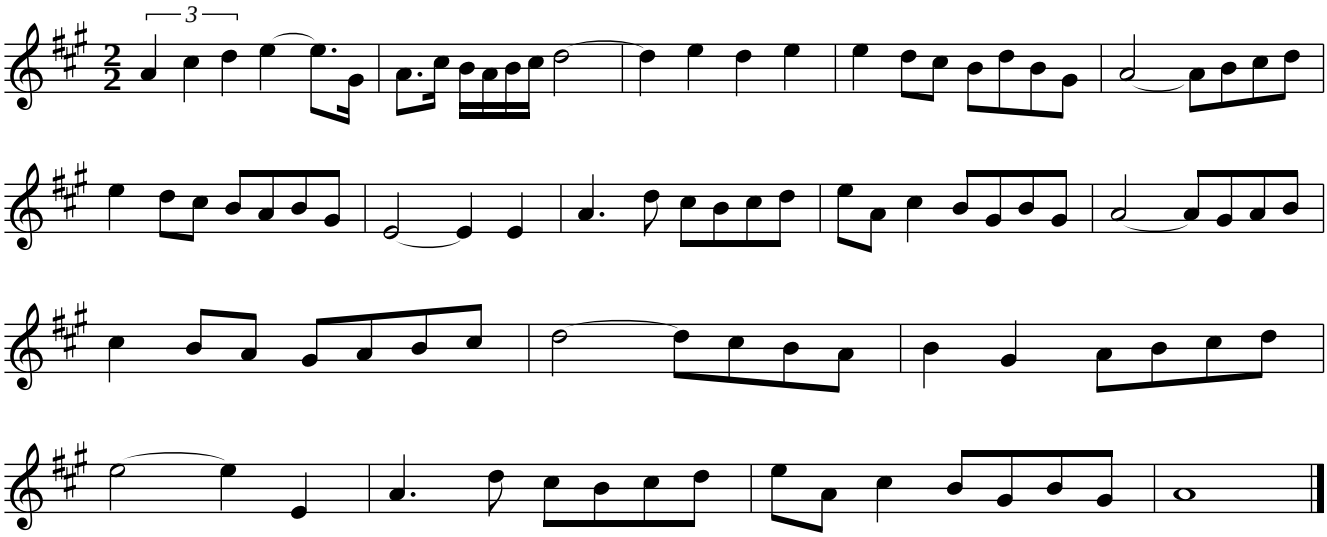
Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range d'-e".

10. Brudmarsch efter Nedergårds Lars

Pipenbocktreffen 2012

Trad (Dalarna)



Notes:

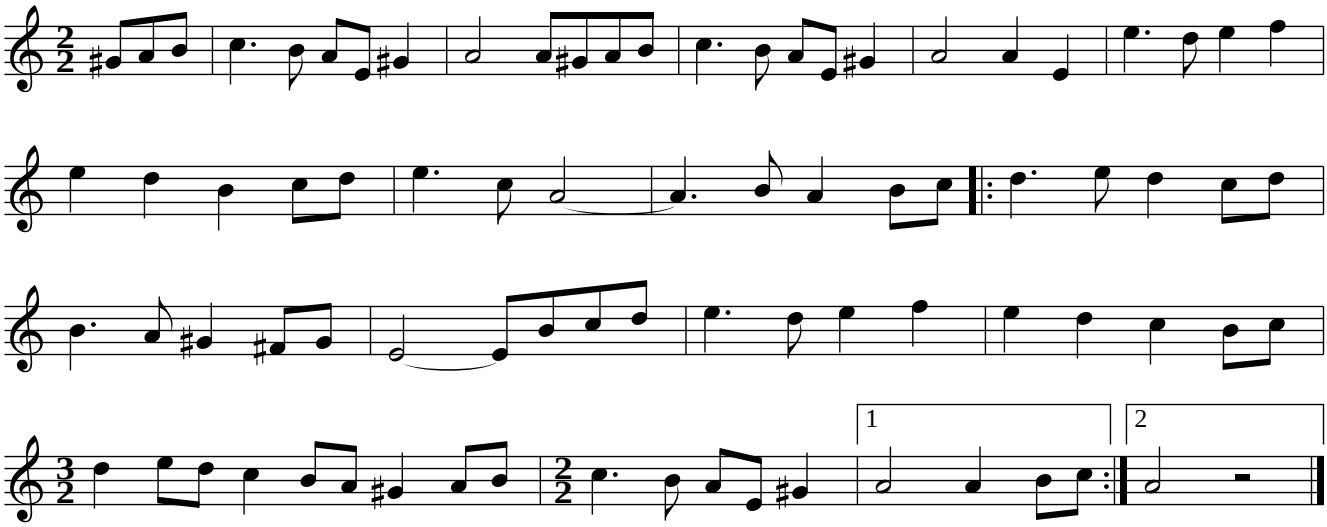
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

A bagpipe tune after the most well known bagpiper from the 19th century - Nedergårds Lars Olsson, also known as Björskötten (the bear hunter). This tune is not played that often, though. I don't know why, but maybe it is because it does not follow the usual structure of Swedish tunes with an A part and a B part.

11. Brudmarsch från Dalby

Pipenbocktreffen 2014

Trad (Värmland)



Notes:

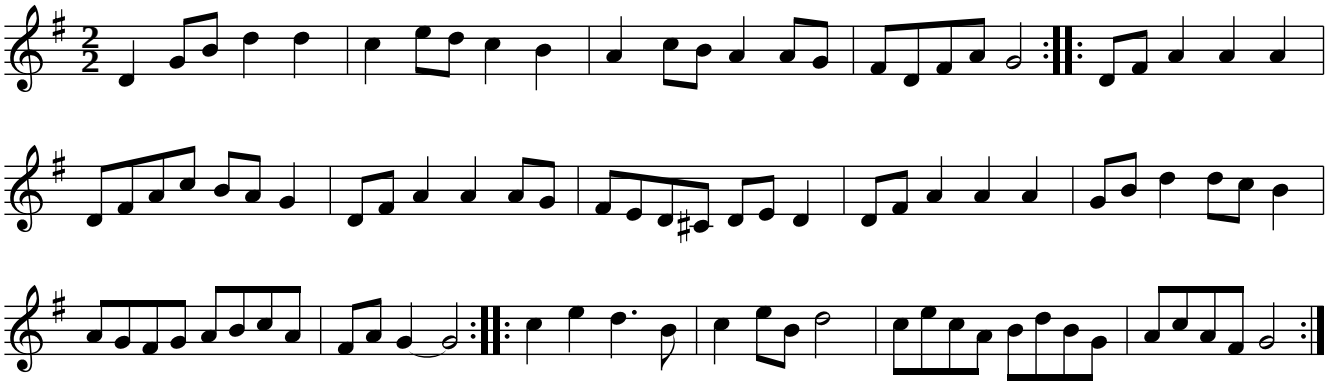
For an E/A chanter tuned to minor (c#" hole covered). Range e'-f".

The f" can be reached by playing e" under increased pressure.

12. Bröllopsmarsch efter Nedergårds Lars

Pipenbocktreffen 2011

Trad (Dalarna)



Notes:

For an E/A chanter tuned to minor (c#" hole covered), but played in G major. Range c#'-e".

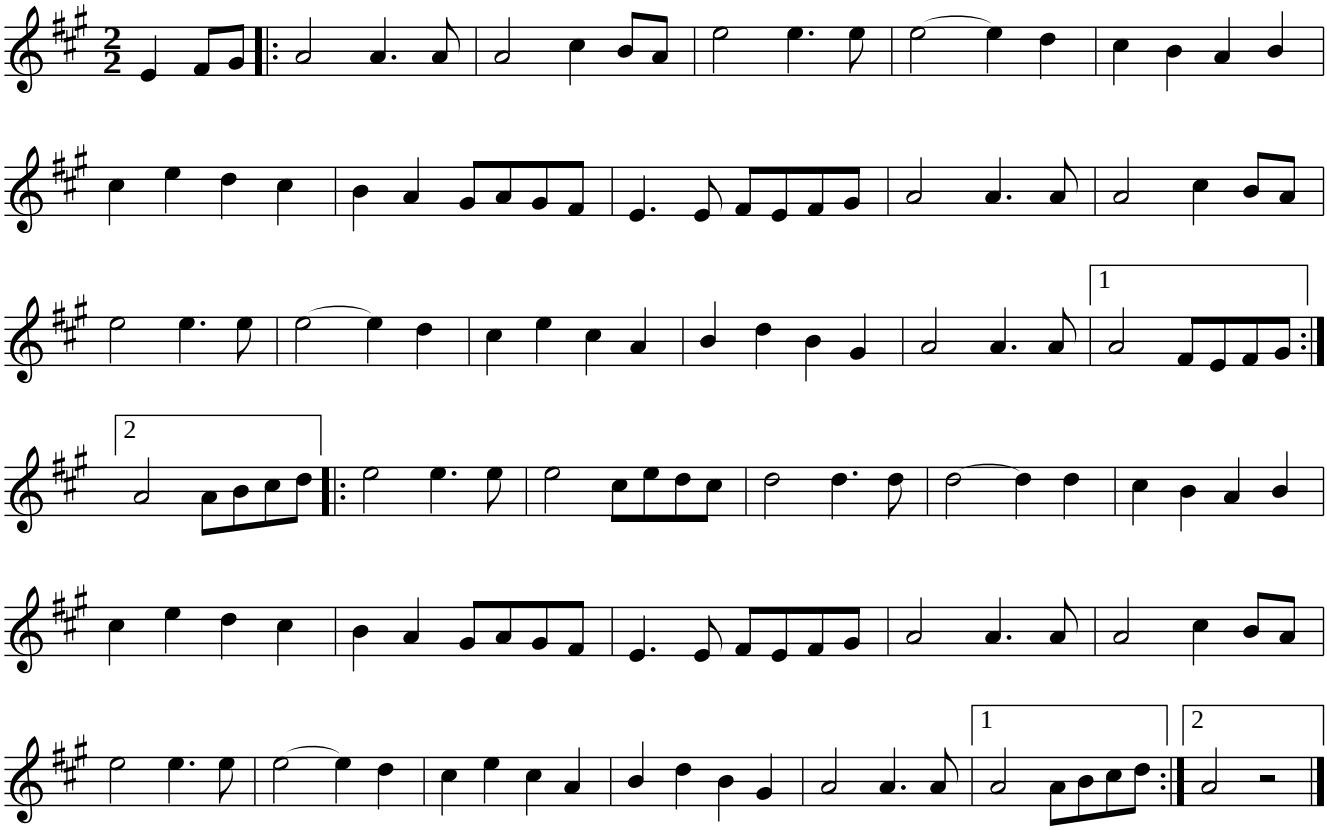
None of the known bagpipe tunes were written down directly after the bagpiper. In fact, many of them would not have been playable on contemporary bagpipes as they were written down. Most of the tunes were written down after fiddlers, and fiddles have a much wider range. This is a good example. It is very unlikely that Nedergårds Lars played it like this.

Playing tunes in G major on an E/A chanter requires a chanter with a d' at the bottom and (preferably) a thumb hole for the lower hand (g'). If you don't have a thumb hole, the G#' hole can be tuned down to g' (g#' is not needed). The c#' in the second part can either be skipped, or on some chanters played by putting the chanter end down on your knee.

13. Böndernas avskjed från gästabudet

Pipenbocktreffen 2017

Trad (Småland, Carl-Gustaf Tullbergs notbok, 1822)



Notes:

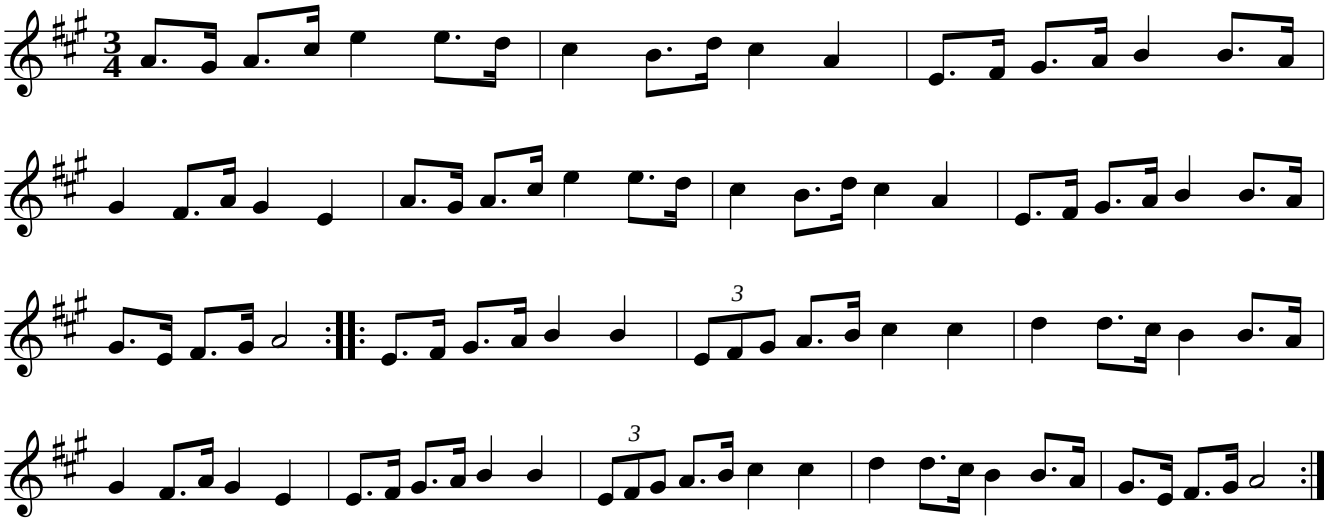
For an E/A chanter tuned to major (c#" hole open). Range e’-e".

Carl-Gustaf Tullberg (1795-1825) was a thief of a repute similar to that of Robin Hood. His profession gave him plenty of time, in various jails and prisons, to write down about 120 tunes and songs. His life was cut short, however. After a jail break in 1825, he was declared an outlaw and shot to death by a posse.

14. Fire skilling

Pipenbocktreffen 2018

Trad (Norway)



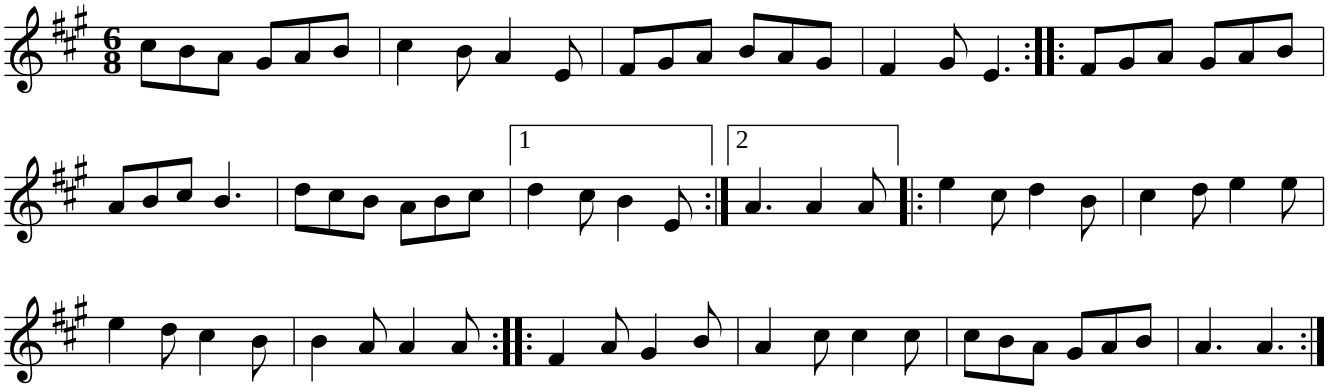
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

15. Gigue

Pipenbocktreffen 2017

Trad (Småland, Niclas Tilianders notbok, ca 1680)



Notes:

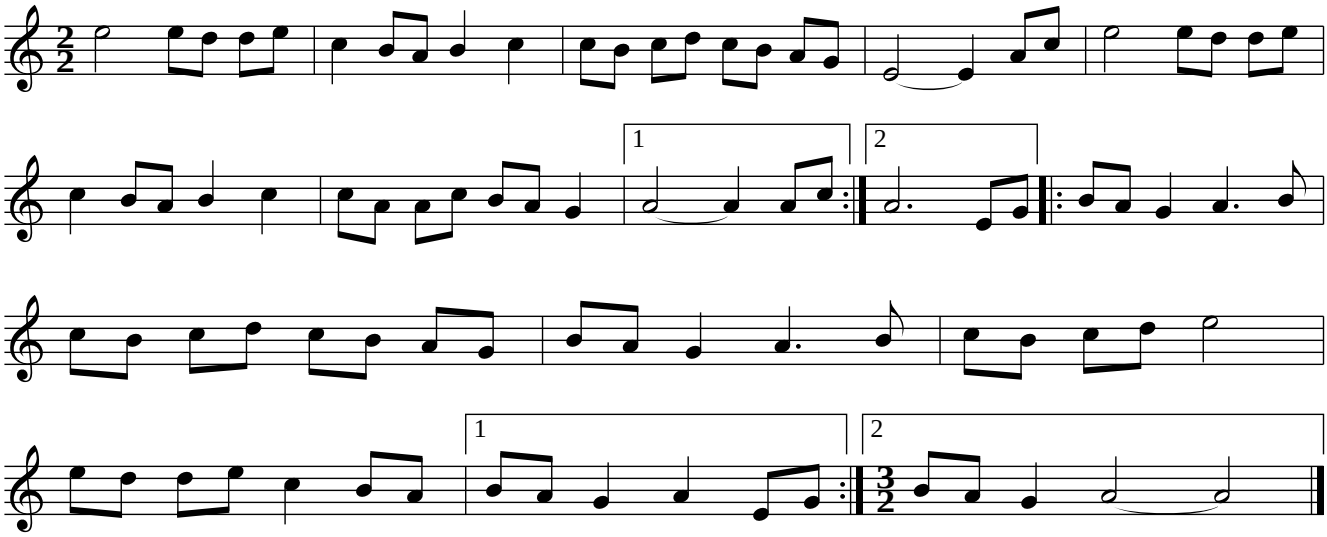
For an E/A chanter tuned to major (c#" hole open). Range e’-e".

Swedish jigs are not common. Both Niclas Tiliander (1673-1716) and his father Sven (who also contributed to the notebook), had many connections in northern Germany, so it is very possible that they got the tune from there.

16. Grönalundsmarschen

Pipenbocktreffen 2018

Anders Larsson



Notes:

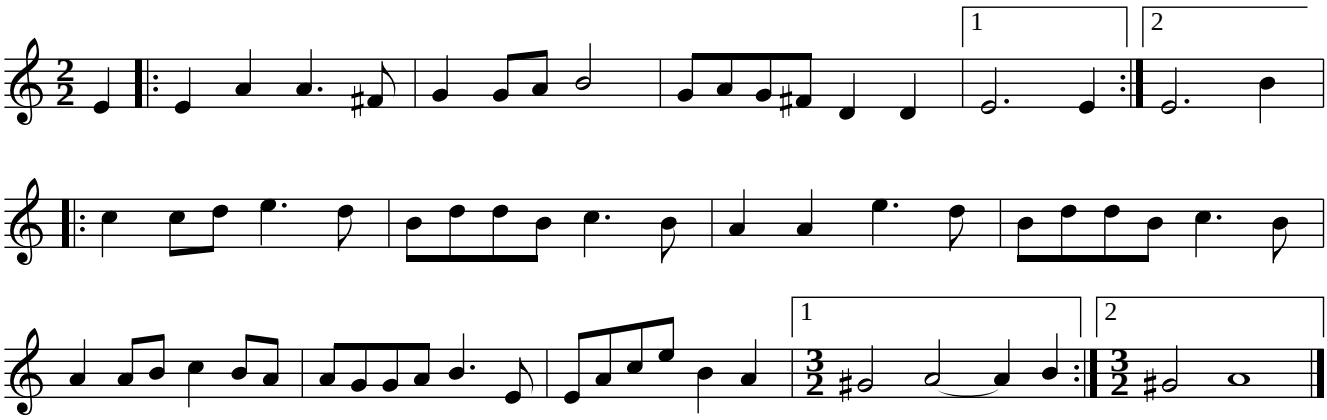
For an E/A chanter tuned to minor (c#" hole covered). Range e’-e"

Anders Larsson is a well known trad/ballad singer in Sweden, and member of group Svanevit. Svanevit recorded this tune on their first album. The tune is named after the street where Anders Larsson lived at the time.

17. Gånglåt från Leksand

Pipenbocktreffen 2013

Trad (Dalarna)



Notes:

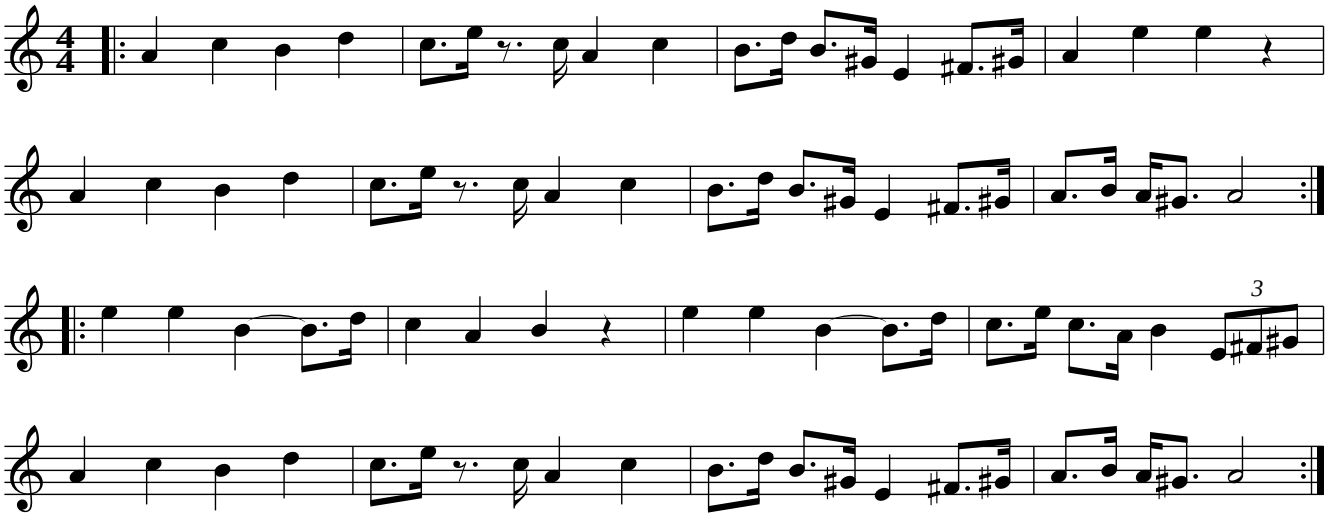
For an E/A chanter tuned to minor (c#" hole covered). Range d’-e".

I learned this tune from piper Anders Norudde, a nice summer day in Korrö 2009. Anders has a very nice habit of digging up tunes that turn out to work very well on bagpipes, and I owe him many.

18. Gåsschottis

Pipenbocktreffen 2012

Olle Gällmo 1994



Notes:

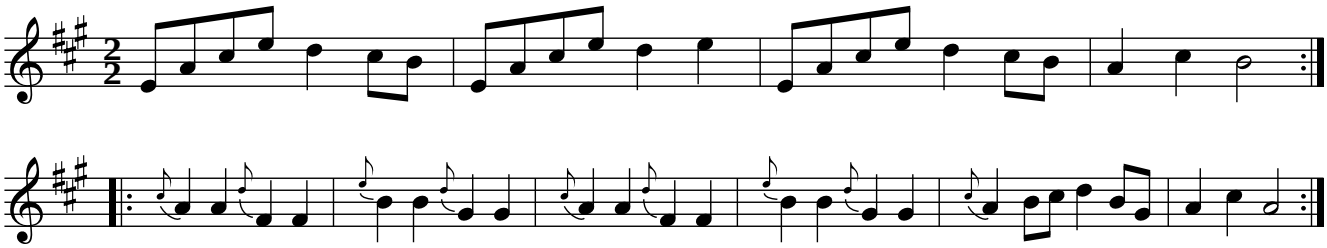
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

I wrote this tune for Uplands Nation (a student club at Uppsala University), inspired by a very long moving queue of male students in evening jackets with tails, on their way to a formal sitting on St Martin's day. A row of penguins, having goose for dinner.

19. Halling efter Casper på Vaal

Pipenbocktreffen 2013

Trad (Värmland)



Notes:

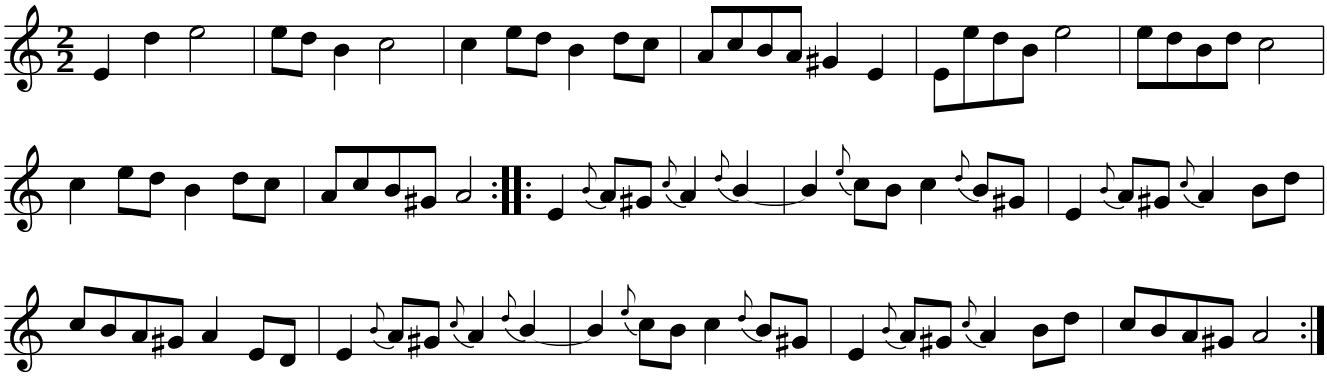
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

The grace notes in the second part can be skipped - they are there to illustrate a technique where melodically chosen grace notes form a second voice above the melody.

20. Halling efter Per Löf

Pipenbocktreffen 2011

Trad (Värmland)



Notes:

For an E/A chanter tuned to major (c#" hole open). Range d'-e".

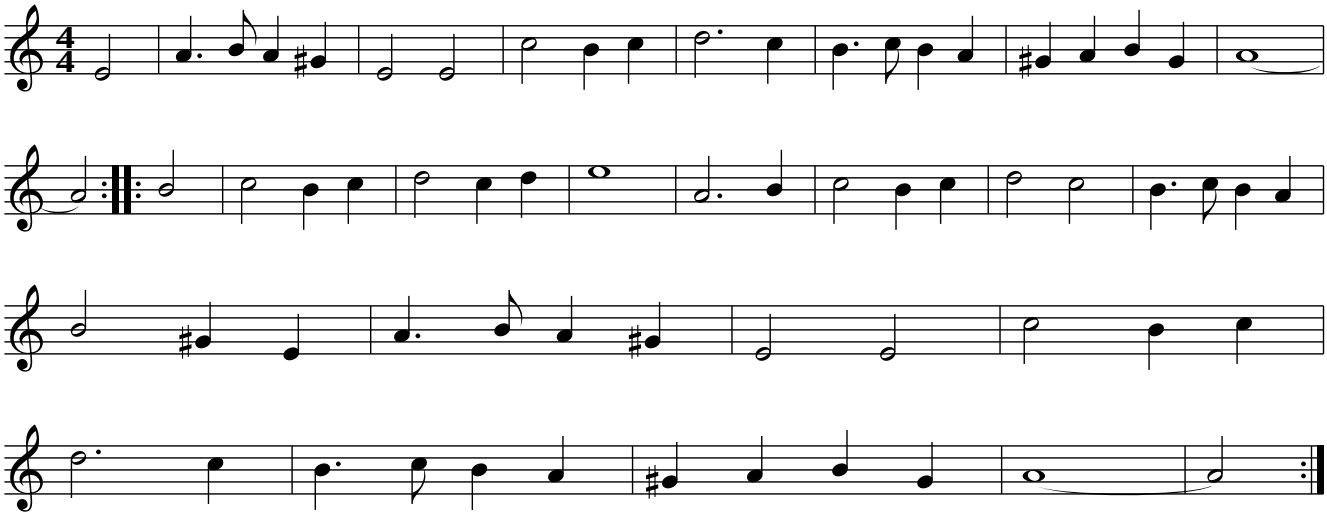
The first and fifth bar are two variants of the original melody, which includes an f#", hard to reach on Swedish bagpipes unless you have a key for it. I usually play these bars as notated here, but not always in this order.

As in the previous tune, the melodic grace notes in the second part can be skipped. They are rythmically a bit more difficult to play here, than in the previous tune.

21. Ljugaren

Pipenbocktreffen 2013

Trad (Dalarna)



Notes:

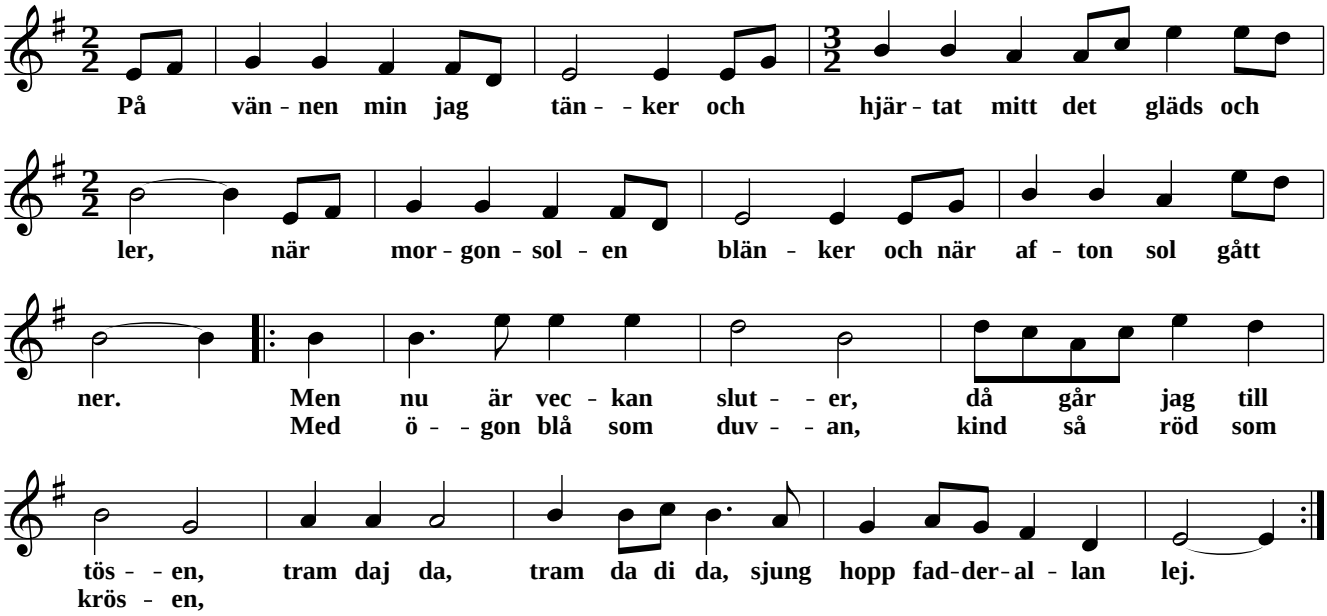
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

A säckpipa classic, since the first workshops after the revival in the early 1980's. The tune comes with a connected story about a woman playing this tune on a spilåpipa (a traditional fipple flute) as a lament for her husband, who she had just seen go through the ice and drown on lake Ljugaren (close to Rättvik). The tragedy occured for real, on November 17, 1888.

22. Lördagsvisa

Pipenbocktreffen 2011

Trad (Småland)



Notes:

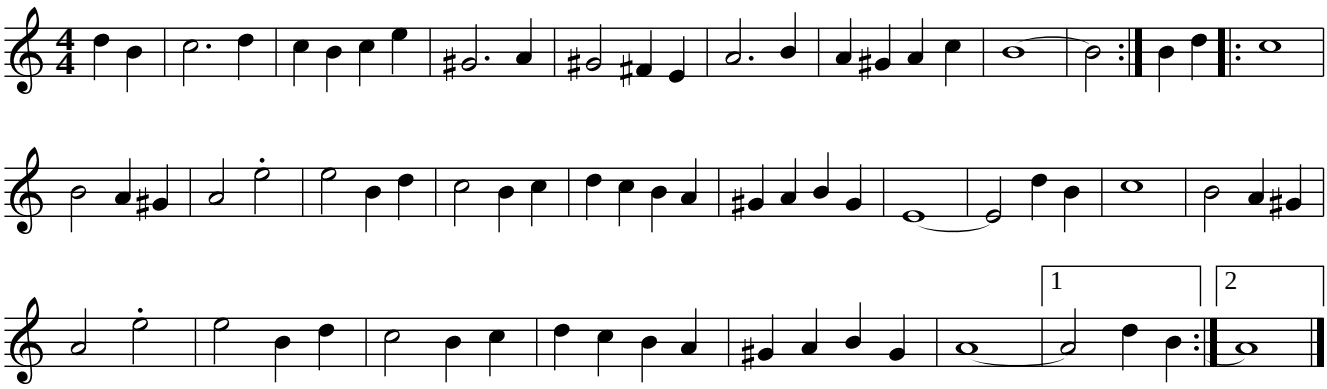
For an E/A chanter tuned to minor (c#" hole covered). Range d'-e".

Played and sung on my CD "med pipan i säcken" (on a D/G set, in D minor). I learned this song in two slightly different versions from Cajsa Ekstav and Eva Tjörnebo.

23. Spilå Jans gånglåt

Pipenbocktreffen 2012

Trad (Dalarna)



Notes:

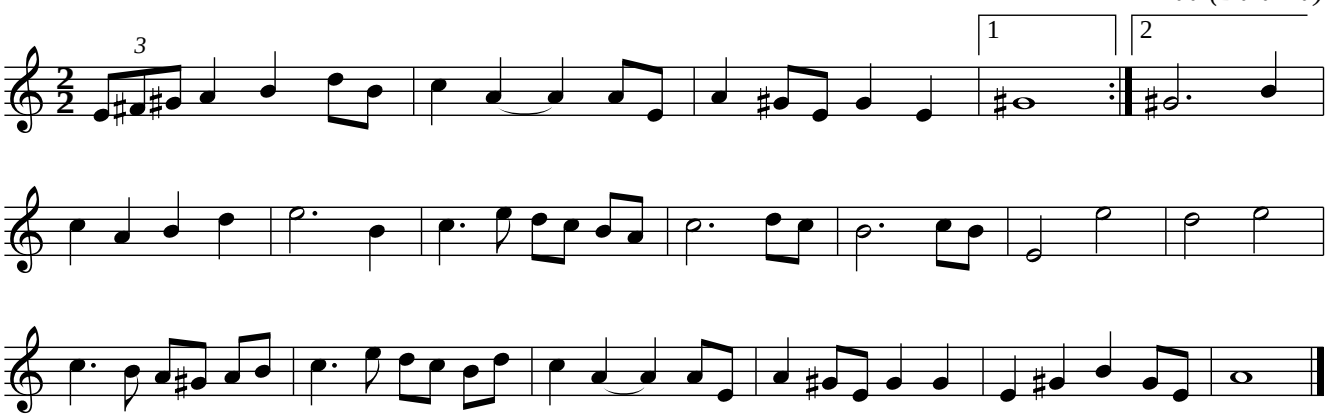
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

A säckpipa classic which I think all pipers should have in their repertoire.

24. Särna gamla brudmarsch

Pipenbocktreffen 2014

Trad (Dalarna)



Notes:

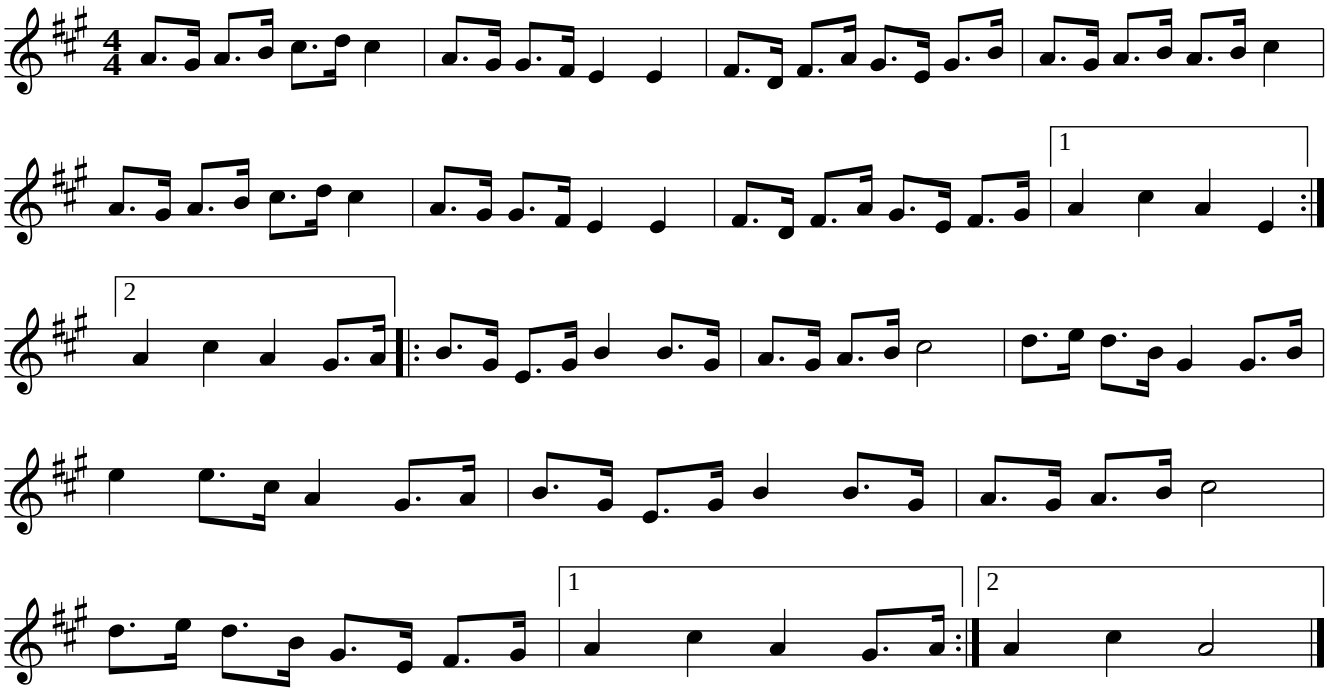
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

Another säckpipa classic, from Per Gudmundson's LP "Säckpipa" (1983).

25. Tyska polskan (Tyskan)

Pipenbocktreffen 2011

Trad (Dalarna)



Notes:

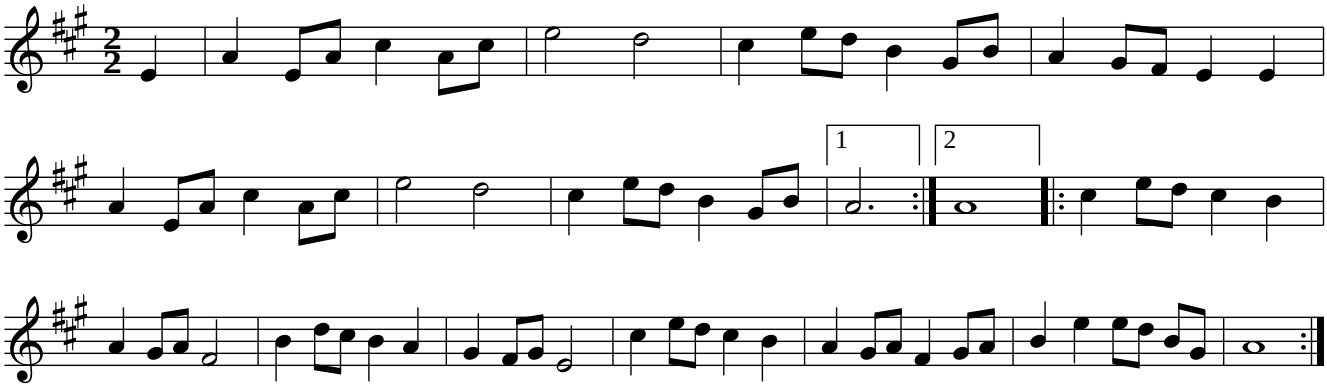
For an E/A chanter tuned to major (c#" hole open). Range d'-e".

Despite the title, this is not a polska, but a schottis (scottish). When the schottis came to Sweden, the dance was sometimes called "tysk polska" (German polska). Unfortunately, the two errors don't cancel out. This is neither German, nor a polska.

26. Vi ska ut och stö rovor

Pipenbocktreffen 2011

Trad (Dalarna)



Notes:

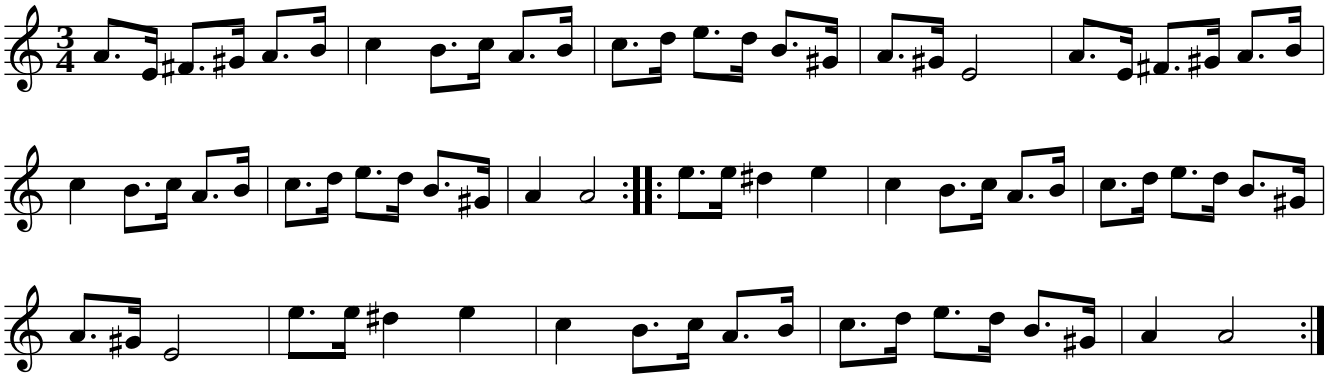
For an E/A chanter tuned to major (c#" hole open). Range e’-e".

Polskas

27. Bockiluras

Pipenbocktreffen 2012

Trad (Bohuslän)



Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range e’-e".

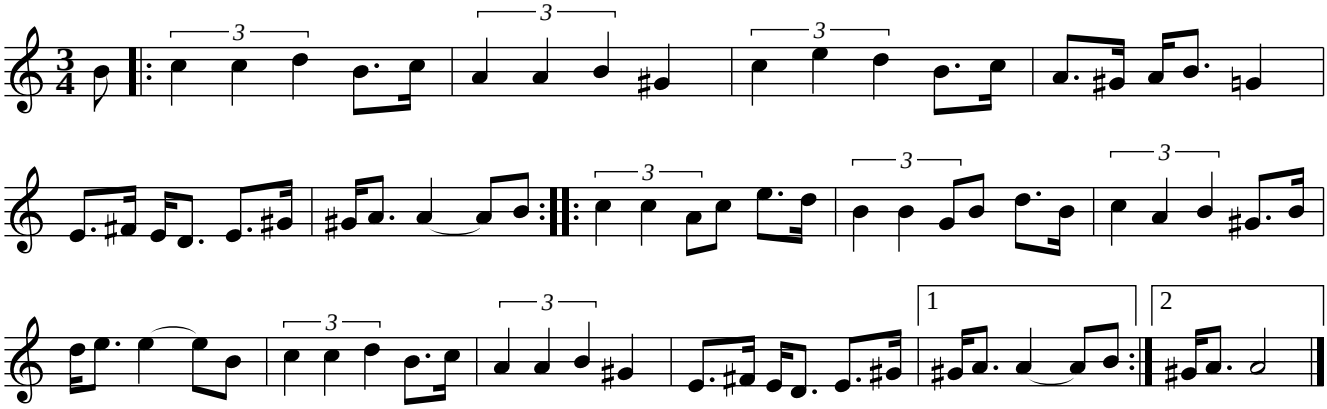
One of the tunes I learned from Göran Hallmarken, who is most well known as a hurdy-gurdyist, but he is also a bagpiper.

d#" may be difficult to reach, but can be replaced by a d". To play d#", play d" under increased pressure, or while half-covering the thumb hole (e").

28. Fu-låten

Pipenbocktreffen 2012

Trad (Dalarna)



Notes:

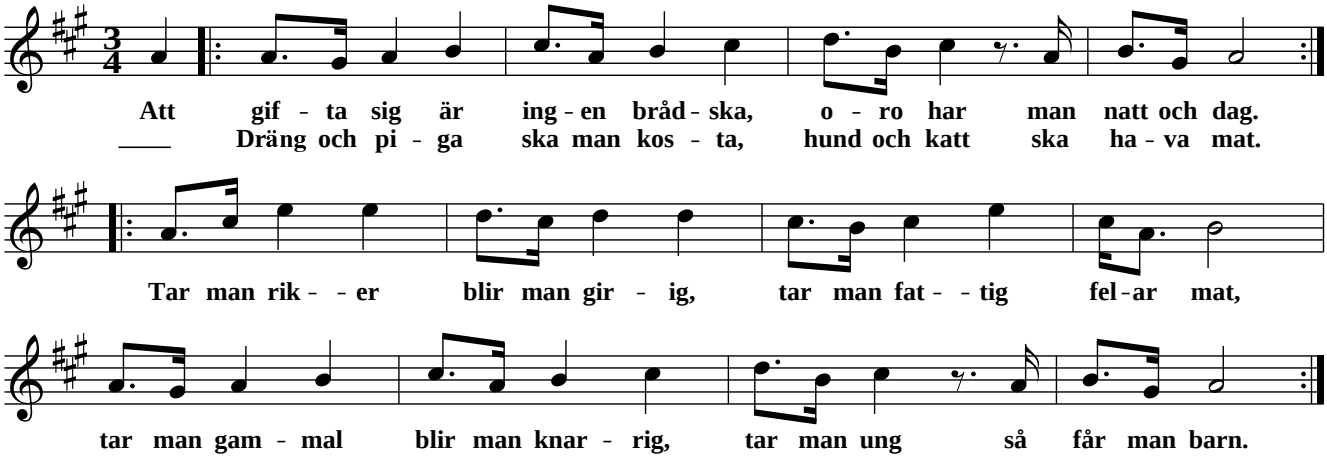
For an E/A chanter tuned to minor (c#" hole covered). Range d’-f".

Anders Norudde made a fun schottis version of this tune, and plays it as such on the CD "Kan själv!".

29. Giftasvisan, efter Inga Ström

Pipenbocktreffen 2018

Trad (Ångermanland)



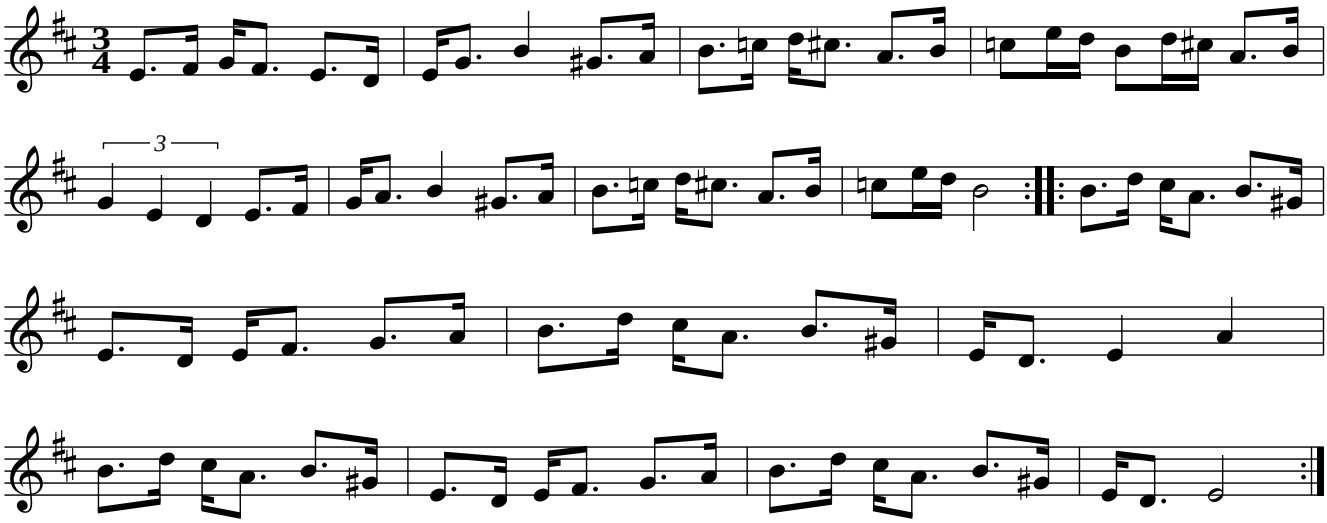
Notes:

For an E/A chanter tuned to major (c#" hole open). Range g#'-e".

30. Glad Sigfrid

Pipenbocktreffen 2011

Trad (Värmland)



Notes:

For an E/A chanter tuned to major (c#" hole open). Range d'-e".

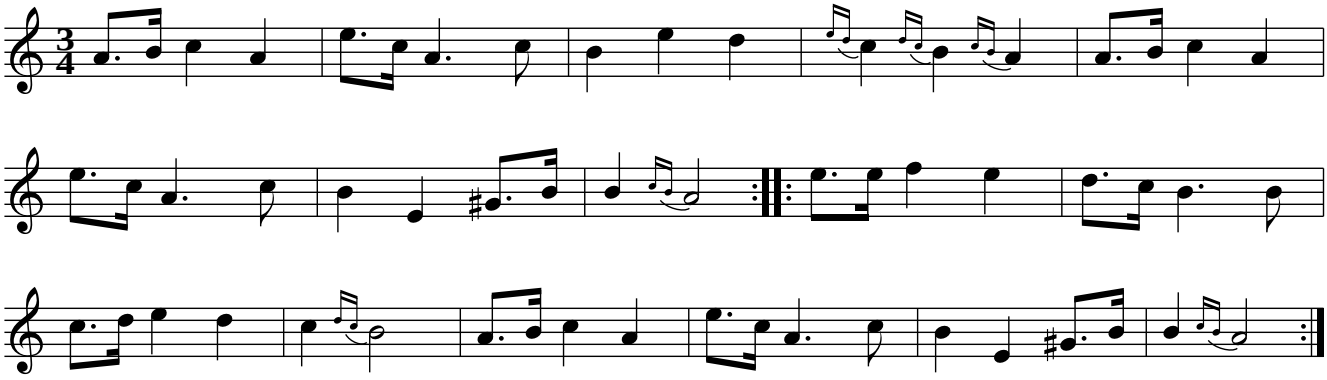
A polska after Sigfrid Fridman, Norra Råda, Värmland. I learned it from Anders Norudde, who usually plays it with neutral thirds (the chanter tuned halfway between major and minor). He therefore calls it "Sur Sigfrid" (sur = sour). I play it on a chanter tuned to major, but I alternate between minor and major thirds. To my ear this makes it happier, so I call it Glad Sigfrid (glad = happy).

I play the c naturals by bending my finger off the chanter intead of lifting it, so that the c#" hole remains closed.

31. Har du vurti klippt idag, efter Blinde Palm

Pipenbocktreffen 2018

Trad (Svärdsjö, Dalarna)



Notes:

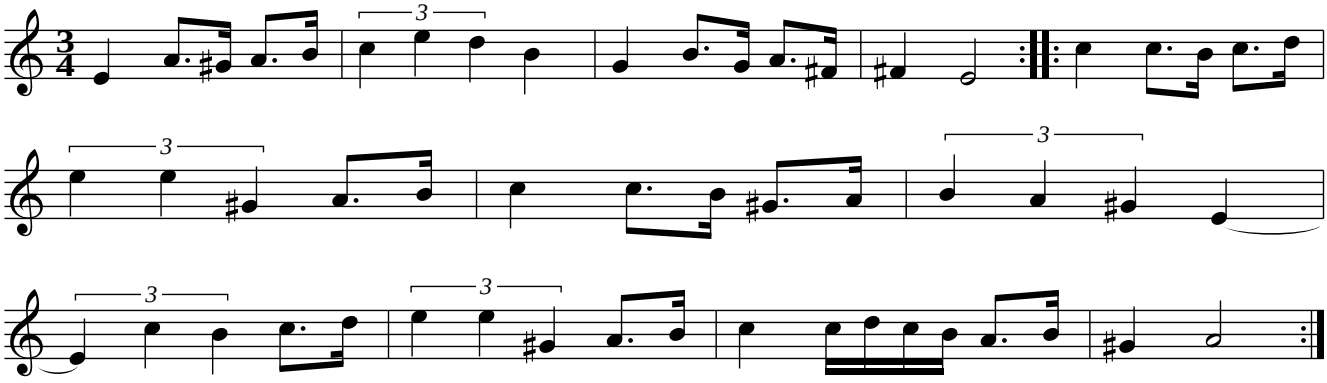
For an E/A chanter tuned to minor (c#" hole covered). Range e'-f".

Johan (or Jan) Palm ("Blinde Palm") (1820-1858) was a shoe maker and master fiddler in Dalarna, who had the bad luck of being shot in the face with a shotgun (by accident) on a wedding in 1844, making him blind for the rest of his life. Hence, his nick name "Blinde Palm". That did however not stop him as a musician.

32. Je skull fôl ut å fria i natt

Pipenbocktreffen 2015

Trad (Boda, Dalarna)



Notes:

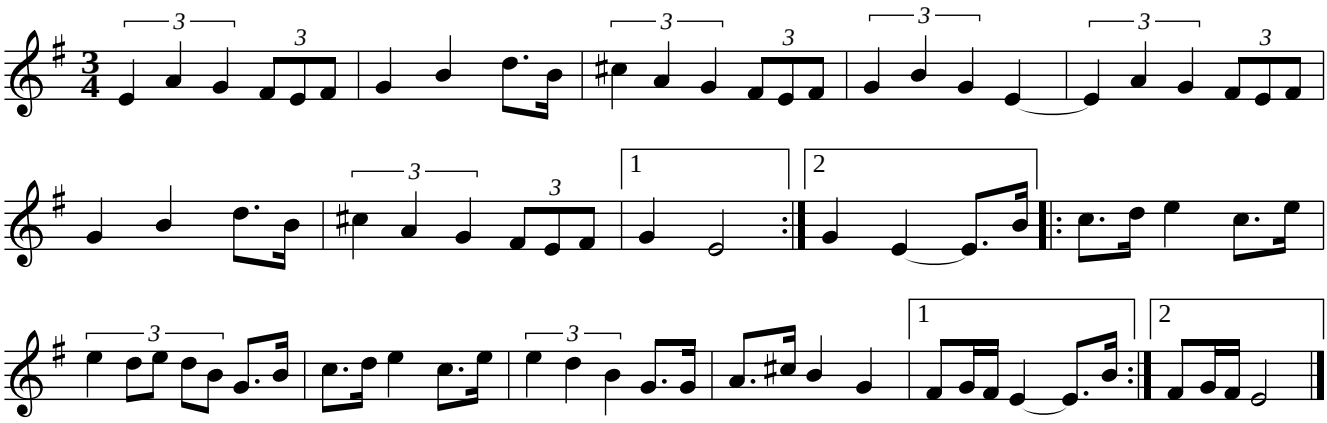
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

The title is also the lyrics of the first two bars. It means "Tonight, I would have gone out to find somone to marry" (and then contiues ", if I hadn't slept so badly").

33. Kings Selma

Pipenbocktreffen 2017

Trad (Mora, Dalarna)



Notes:

For an E/A chanter tuned to major (c#" hole open). Range e'-e".

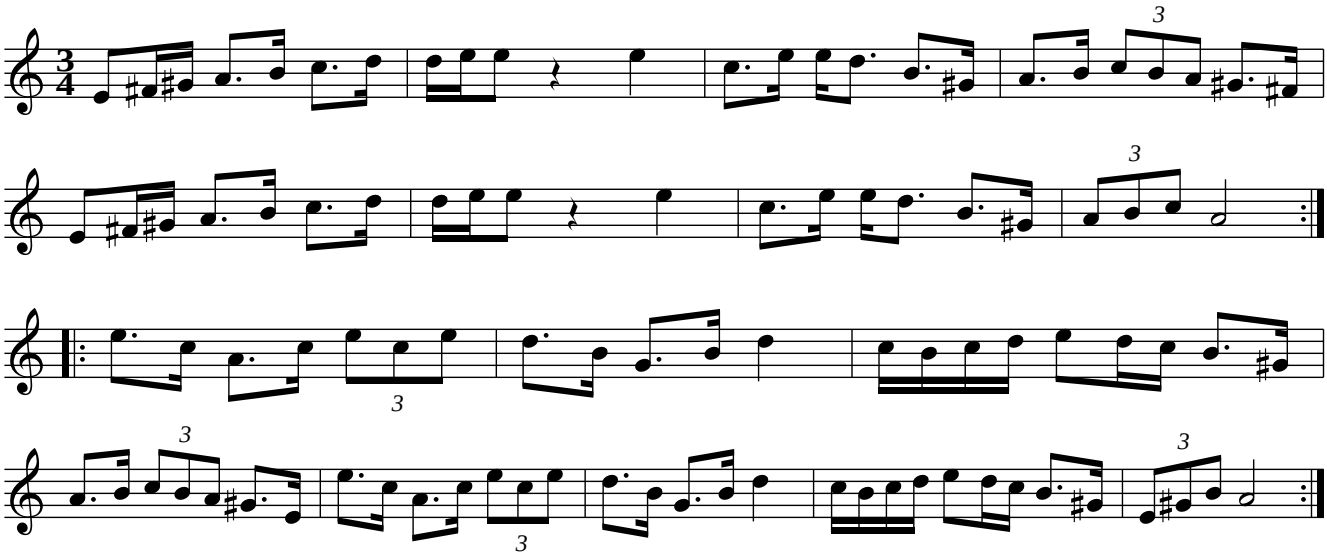
Kings Selma was a fiddler in Mora in the early 20th century, and a protégé of painter Anders Zorn (1860-1920). Zorn is not only one of Swedens most famous painters, he is also the man behind the "spelmansstämma" concept in Sweden (traditional music gatherings) and he designed the medal still given to traditional musicians when awarded the Riksspelman title. (Actually, it's the other way around. The title is a side effect of being awarded the medal.) He also owned a Swedish bagpipe, though it is not known if he played it. Unfortunately, the only remaining part of his bagpipe is the chanter. It is said that rats ate the rest.

The tune requires the use of both c" natural and c#", so the chanter has to be tuned to major. I play the c" naturals by bending the finger up from the c hole, instead of lifting it off, so that the c#" hole remains covered.

34. Knivens polska

Pipenbocktreffen 2011

Trad (Värmland)



Notes:

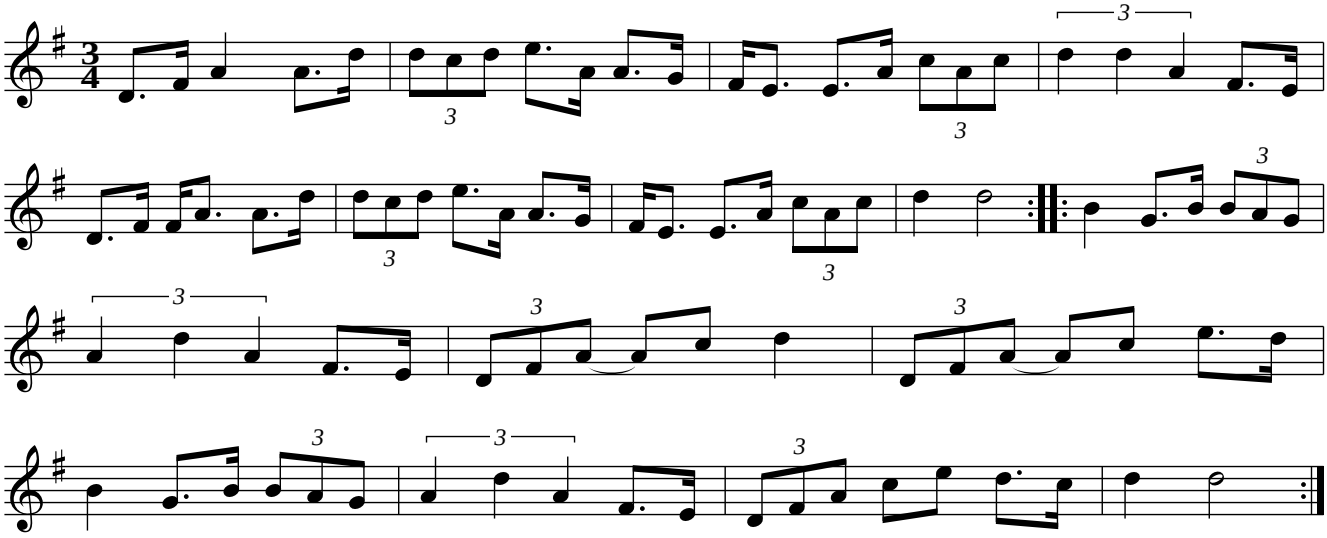
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

Kniven was the nickname of a 19th century bagpiper in Värmland. His real name is not known. The tune exists in several slightly different versions, this one is played on my CD "med pipan i säcken". Anders Norudde plays another version (as a finnskogspols) on his CD "Med hull och hår".

35. Mjölnar Johansson

Pipenbocktreffen 2017

Trad (Evertsberg, Dalarna)



Notes:

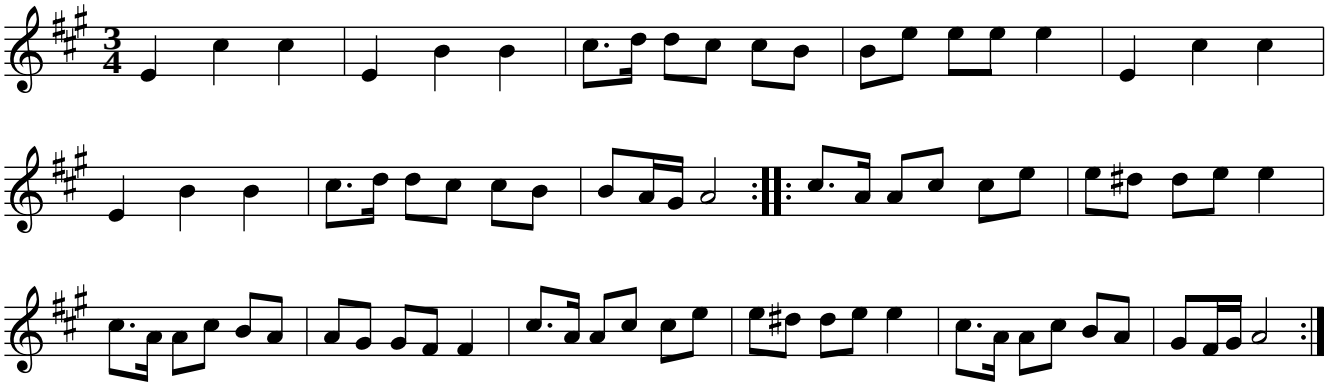
For an E/A chanter tuned to minor (c#" hole covered), but played in D major. Range d'-e".

A very nice tune to practice the art of playing in D major on an E/A chanter.
Blå Bergens Borduner plays this tune on their CD "Inga kônstiheter", but not on bagpipes.

36. Noras polska, efter Hilding Sandström

Pipenbocktreffen 2018

Trad (Nora, Ångermanland)



Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

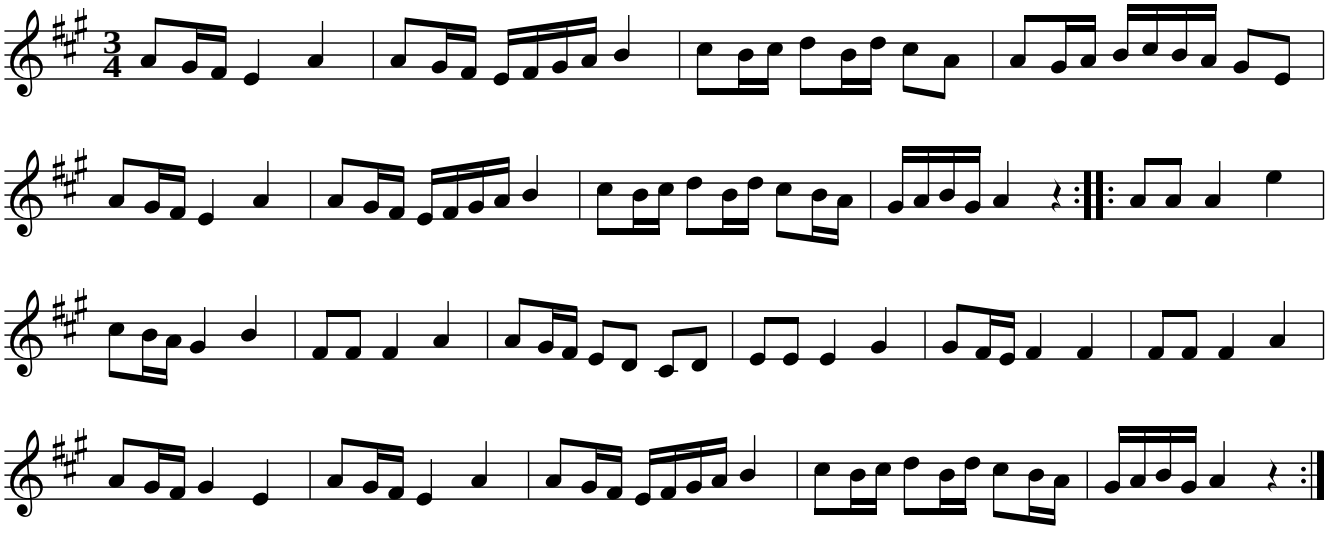
Hilding Sandström was a student in Uppsala in the 19th century, a fiddler and dancer, and active member of Norrlands nation (a student club for students from the northern parts of Sweden).

The d#"s in the second part are difficult to play unless you happen to have a double hole there. Half-covering the thumb hole works but it is still difficult to hit the d#" consistently. I usually play b’-d" instead of d#"-d#".

37. Polonesse

Pipenbocktreffen 2017

Trad (Småland, Andreas Dahlgrens notbok, 1784)



Notes:

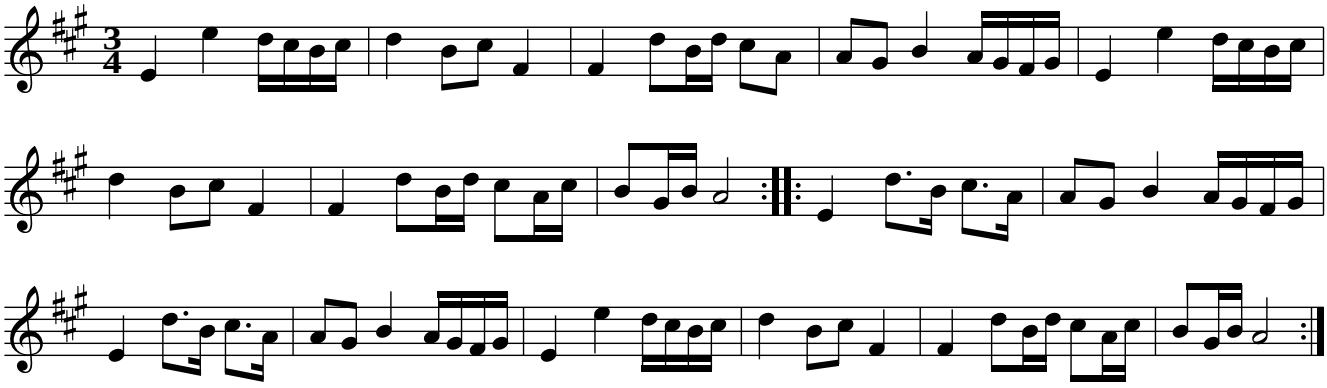
For an E/A chanter tuned to major (c#" hole open). Range c#’-e".

I play the bottom c#’ in the second part, by remaining on the d’ (the preceeding note) and putting the chanter end down on my knee. But that does not always work, for example if I’m standing up, in which case I play e’ instead.

38. Polonäs efter Klockare Bergman

Pipenbocktreffen 2018

Trad (Karlskoga, Värmland)



Notes:

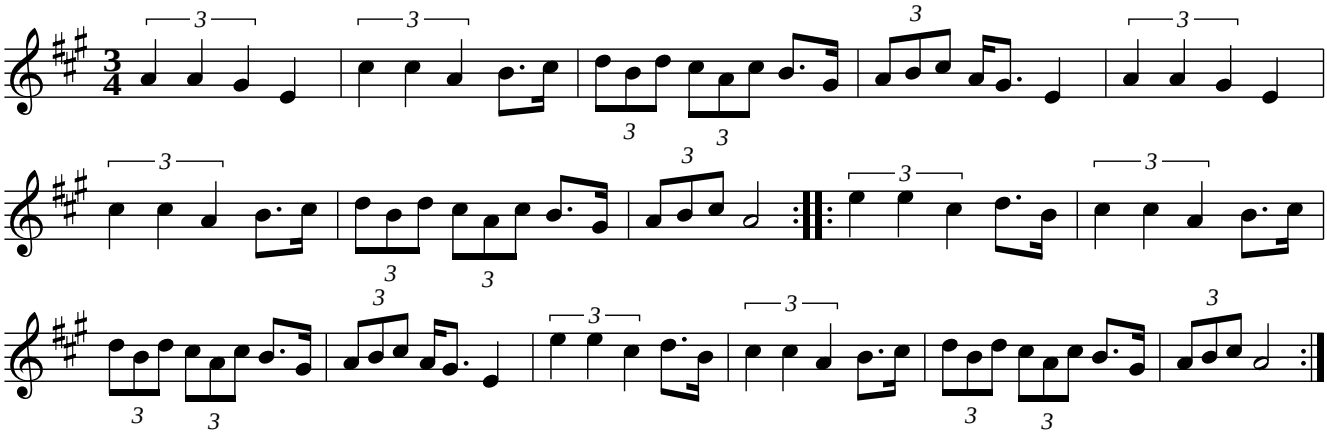
For an E/A chanter tuned to major (c#" hole open). Range e’-e".

Another of the many tunes I’ve learnt from piper Anders Norudde. He played this one on fiddle then, but it also fits the bagpipe very well. Johan Gustav Bergman was a 19th century ringer (klockare) in Karlskoga, Värmland.

39. Pols från Röros

Pipenbocktreffen 2011

Trad (Norway)



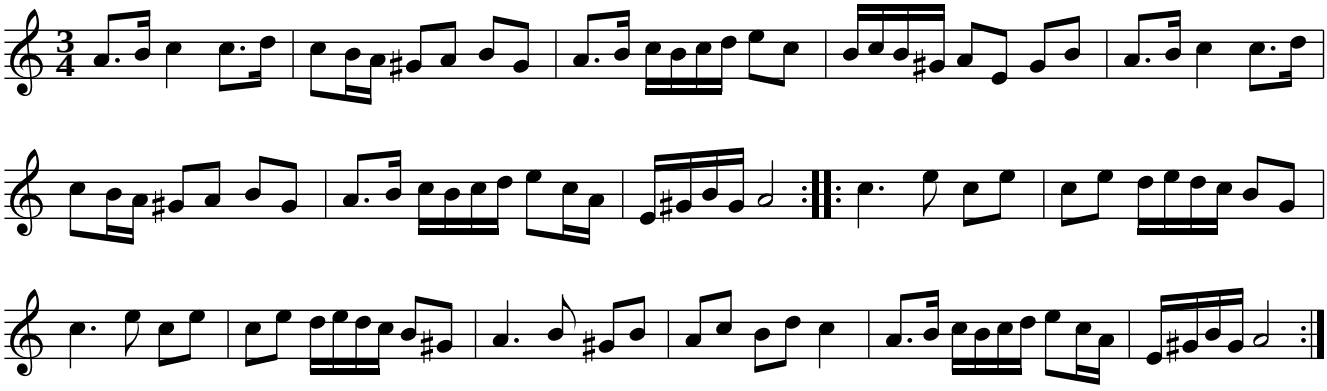
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

40. Polska efter Mats Wesslén

Pipenbocktreffen 2012

Trad (Uppland)



Notes:

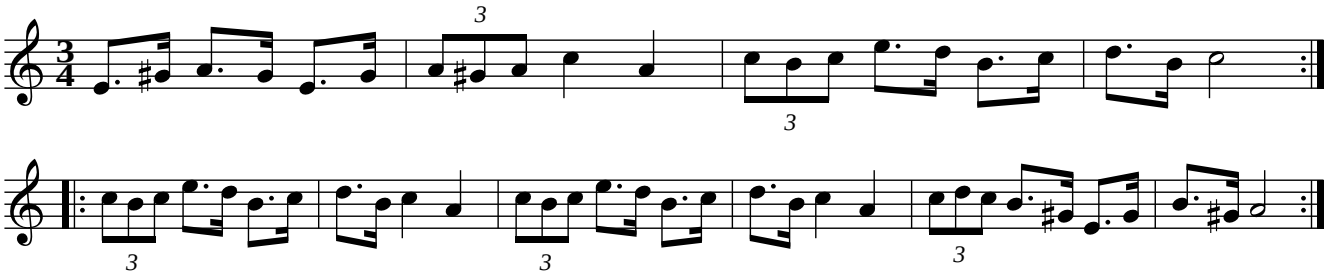
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

Another tune I learned from Göran Hallmarken. Mats Wesslén was a 19th century ringer in northern Uppland who is sometimes claimed to be the inventor of the silverbasharpa (an older form of nyckelharpa).

41. Polska efter Nedergårds Lars

Pipenbocktreffen 2017

Trad (Dalarna)



Notes:

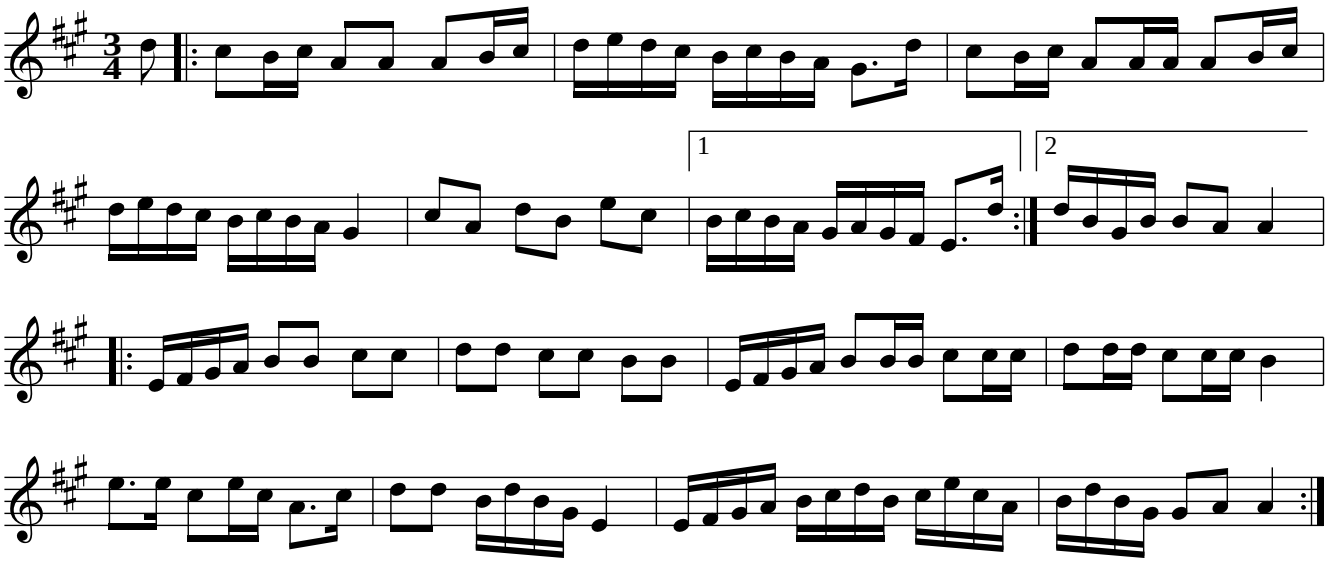
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

One of the most classic of all classic Swedish bagpipe tunes, first recorded by Per Gudmundson, on his LP "Säckpipa" (1983). Nedergårds Lars Olsson (1813-1895), a.k.a. Björskötten, was a bagpiper in western Dalarna.

42. Polska efter Nils Bernhard Ljunggren

Pipenbocktreffen 2011

Trad (Småland)



Notes:

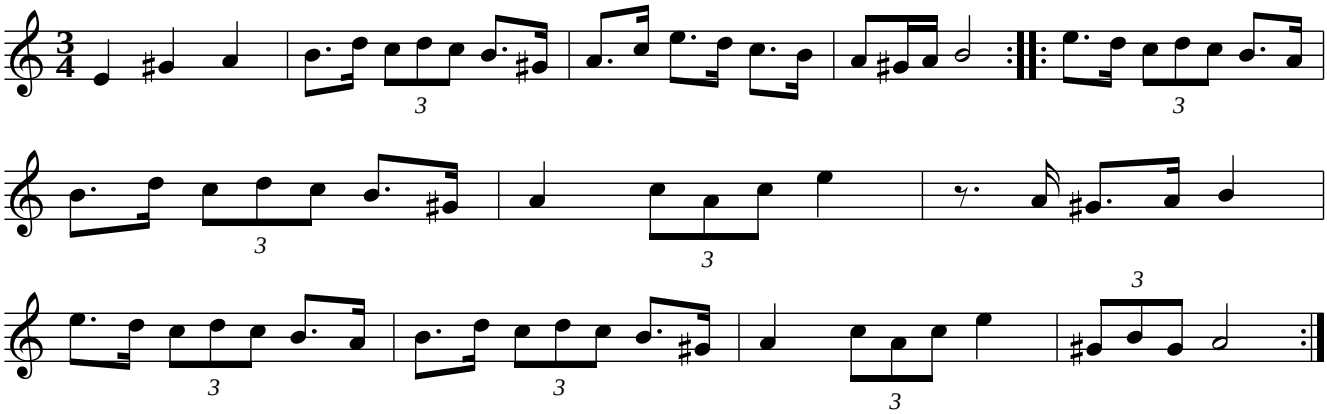
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

Another säckpipa classic through Anders Norudde, who plays this tune on his first solo CD "Kan själv!". This tunes sometimes causes some confusion when played with others, since there is another tune after Nils Bernhard Ljunggren with a different A-part but the same B-part.

43. Polska efter Nils Fridh

Pipenbocktreffen 2016

Trad (Graninge, Ångermanland)



Notes:

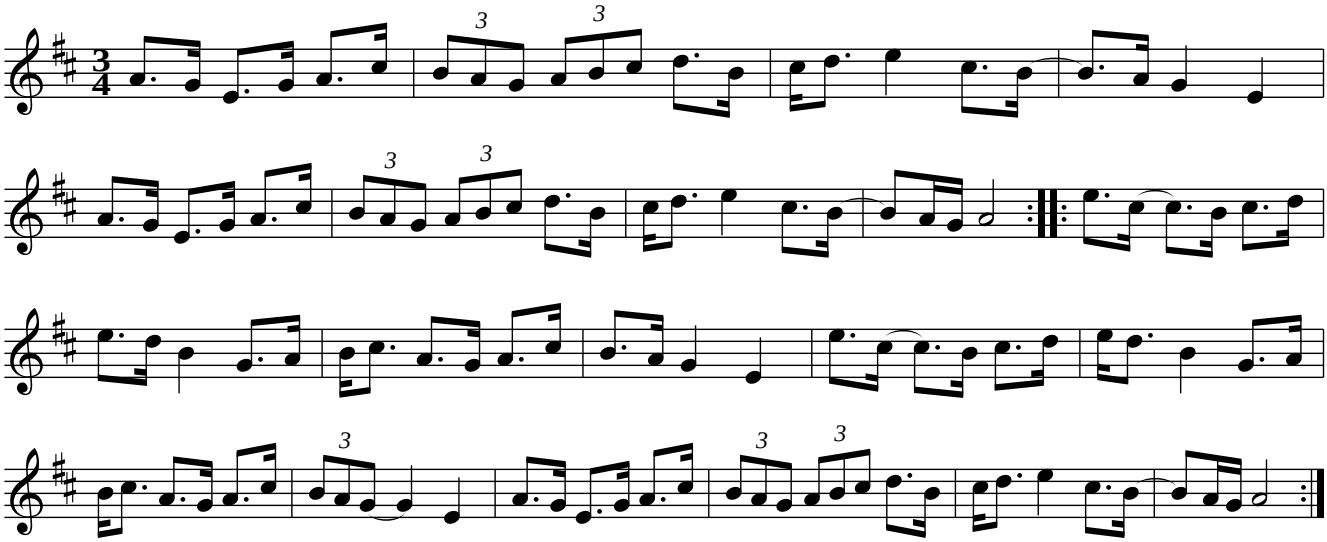
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

Fiddlers who know this tune usually play the second part's second and third bar one octave below, but that is not possible on bagpipes.

44. Polska efter Olof Jönsson

Pipenbocktreffen 2012

Trad (Härjedalen)



Notes:

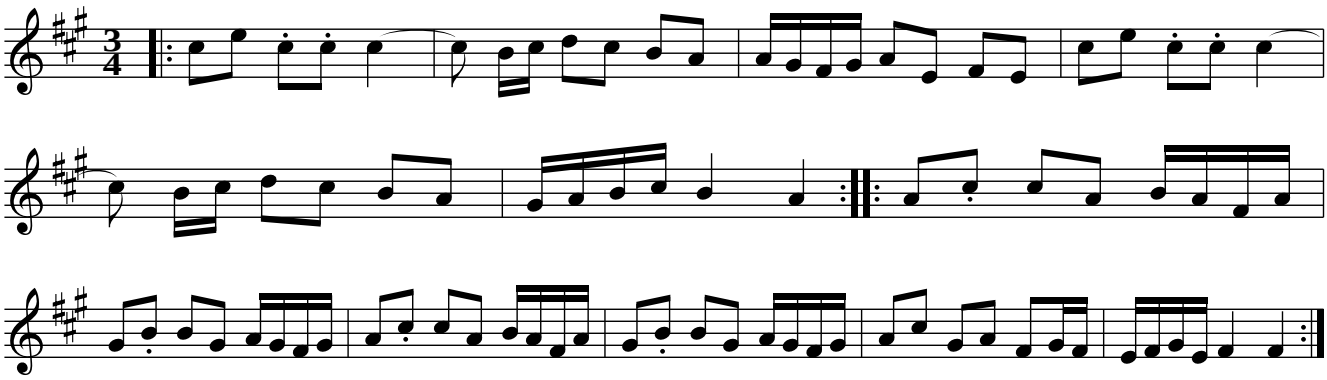
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

Note that the tune is in a mixolydian scale (G naturals, no sharp 7th).
Olof Jönsson (called Ol'Jansa) was the only surviving player of Härjedalspipa (a traditional fipple flute), when that instrument was rediscovered and revived.

45. Polska efter Pelle Pettersson

Pipenbocktreffen 2011

Trad (Närke)



Notes:

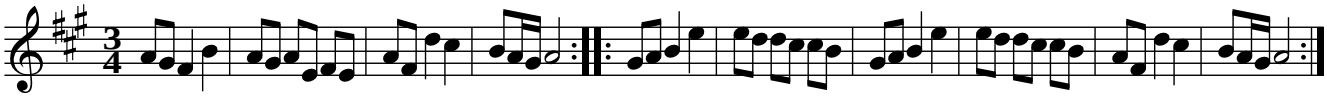
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

One of the greatest hits by drone music group Blå Bergens Borduner. It is on their first CD.
I usually play this tune with an A drone instead of the usual E drone, since the second part is in the key of F# minor (a chord which includes A but not E).

46. Polska (39) efter Petter Dufva

Pipenbocktreffen 2012

Trad (Småland)



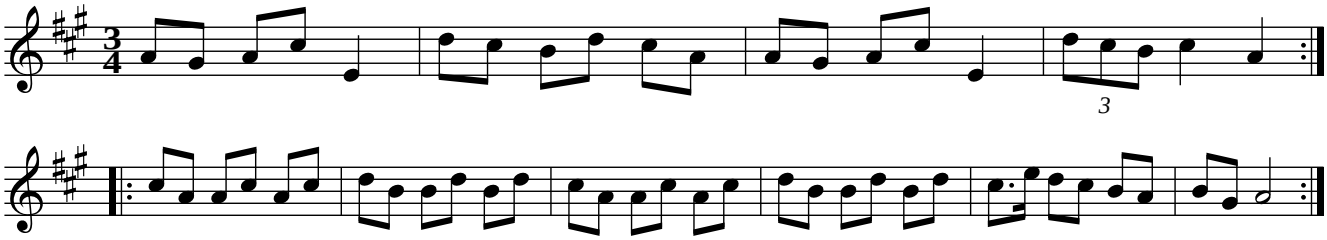
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e'-e".

47. Polska (45) efter Petter Dufva

Pipenbocktreffen 2011 and 2012

Trad (Småland)



Notes:

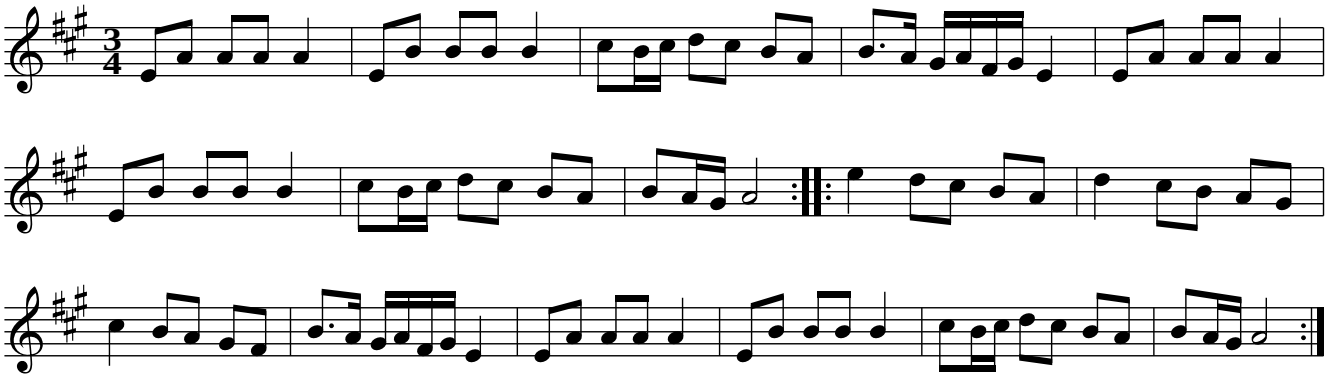
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

By far, the most well known, and played, of Petter Dufva's tunes.

48. Polska (53) efter Petter Dufva

Pipenbocktreffen 2012

Trad (Småland)



Notes:

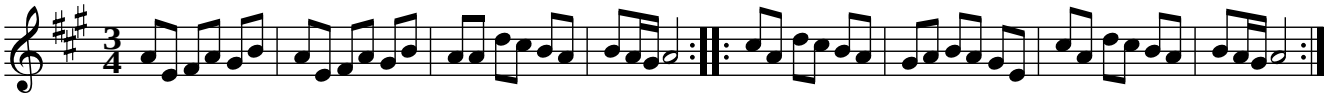
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

I learned this tune from a good friend and fiddler (no, that's not a contradiction) from Småland, Eva Johansson.

49. Polska (101) efter Petter Dufva

Pipenbocktreffen 2013

Trad (Småland)



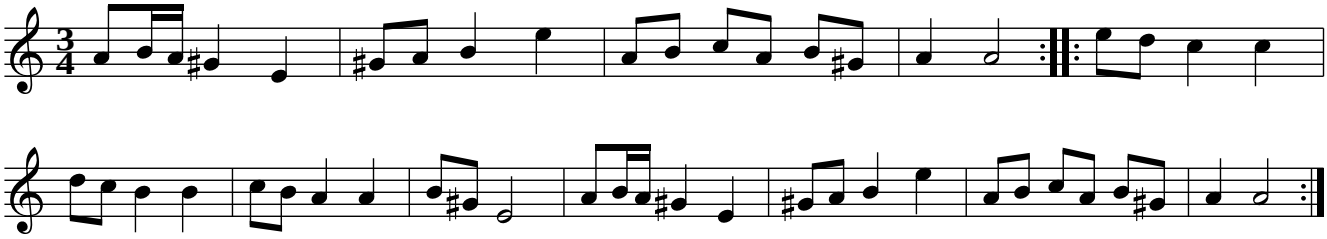
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-d".

50. Polska (128) efter Petter Dufva

Pipenbocktreffen 2013

Trad (Småland)



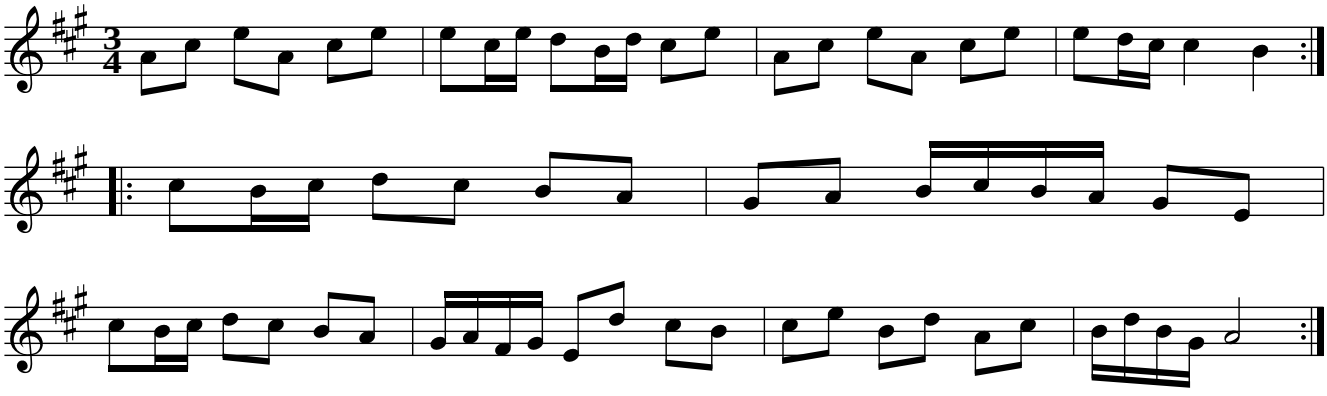
Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range e’-e".

51. Polska (142) efter Petter Dufva

Pipenbocktreffen 2017

Trad (Småland)



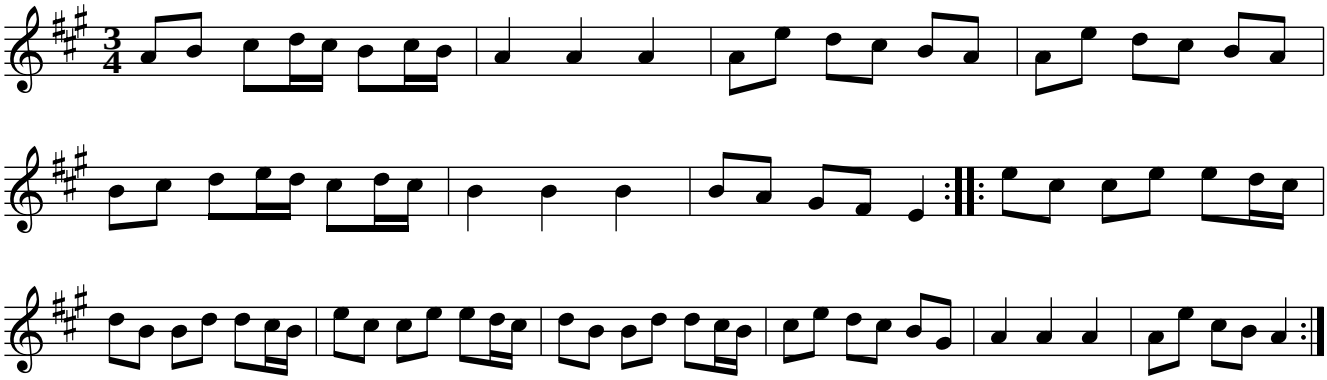
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

52. Polska (188) efter Petter Dufva

Pipenbocktreffen 2012

Trad (Småland)



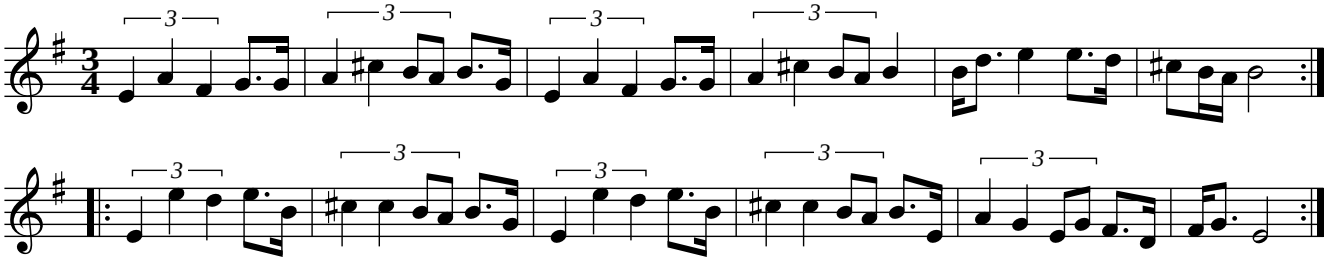
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

53. Polska efter Pål-Karl

Pipenbocktreffen 2017

Trad (Älvdalen, Dalarna)



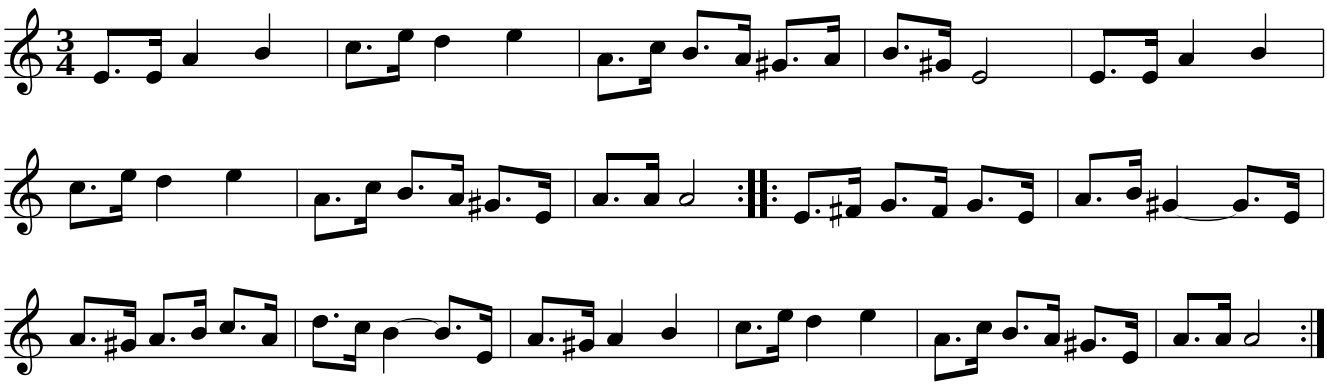
Notes:

For an E/A chanter tuned to major (c#" hole open). Range d’-e".

54. Polska från Calmar

Pipenbocktreffen 2014

Trad (Småland)



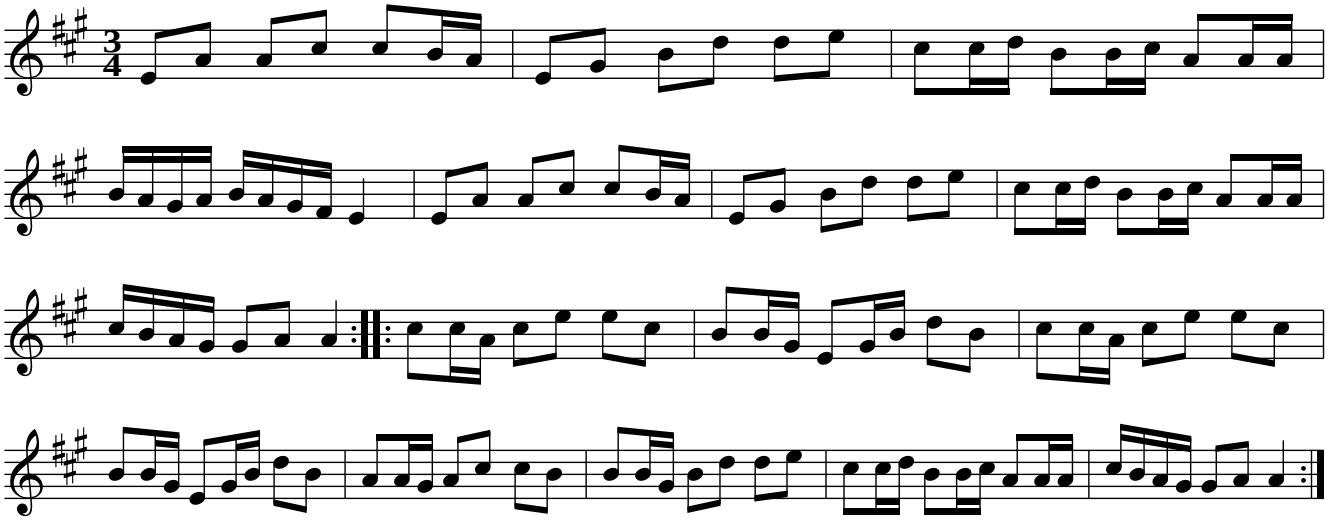
Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range e’-e".

55. Polska från Gladhammar, efter Johan Petter Landholm

Pipenbocktreffen 2016

Trad (Småland)



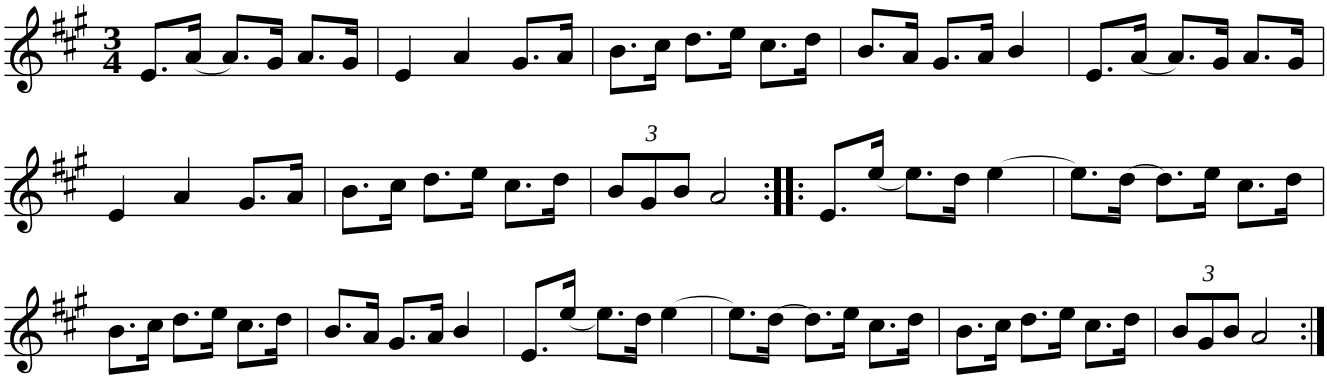
Notes:

For an E/A chanter tuned to major (c#" hole open). Range e’-e".

56. Polska från Seglora

Pipenbocktreffen 2012

Trad (Västergötland)



Notes:

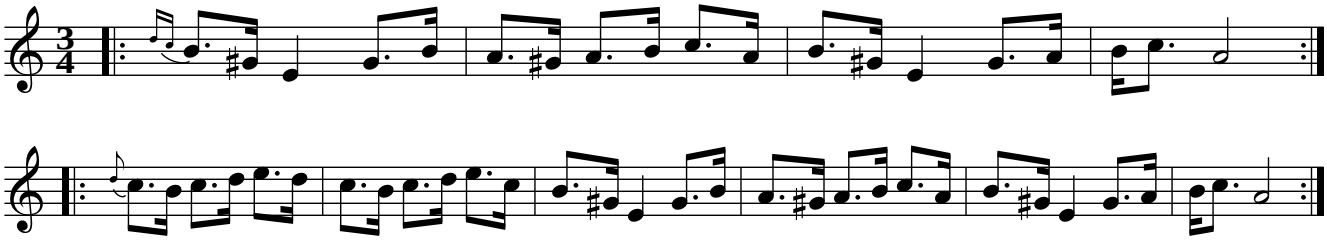
For an E/A chanter tuned to major (c#" hole open). Range e’-e".

I learned this tune from fellow bagpiper and riksspelman, Erik Ask-Upmark.

57. Polska från Säfsnäs

Pipenbocktreffen 2013

Trad (Dalarna)



Notes:

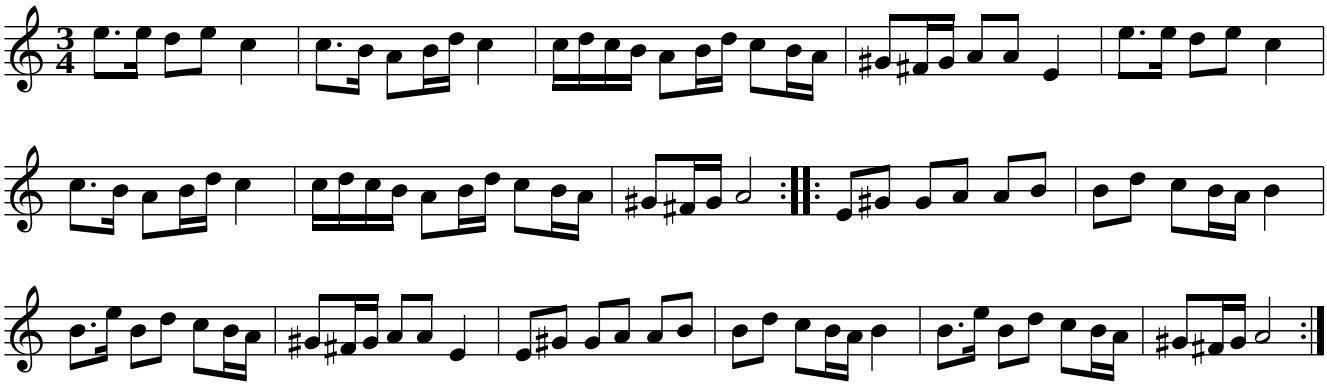
For an E/A chanter tuned to minor (c#" hole covered). Range e’-e".

Another säckpipa classic from Per Gudmundson’s LP "Säckpipa" (1983).

58. Senpolska efter Göran Lång

Pipenbocktreffen 2011

Trad (Medelpad)



Notes:

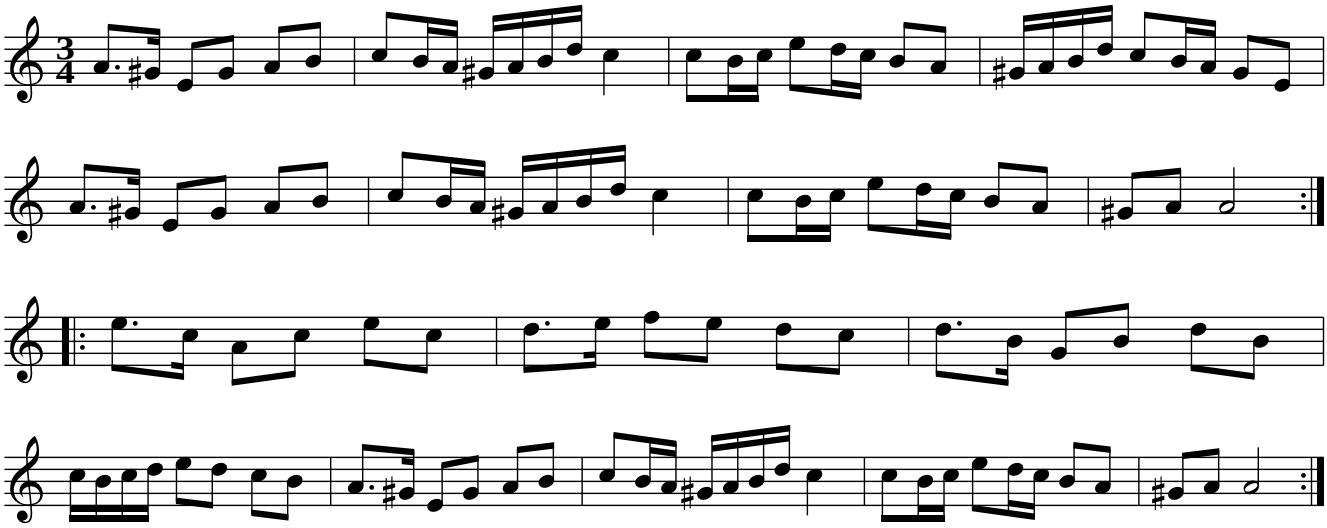
For an E/A chanter tuned to minor (c#" hole covered). Range e’-e".

Beginners often play this tune too fast, in my opinion. A senpolska is a very slow dance.

59. Senpolska efter Kristina Moberg

Pipenbocktreffen 2011

Trad (Jämtland)



Notes:

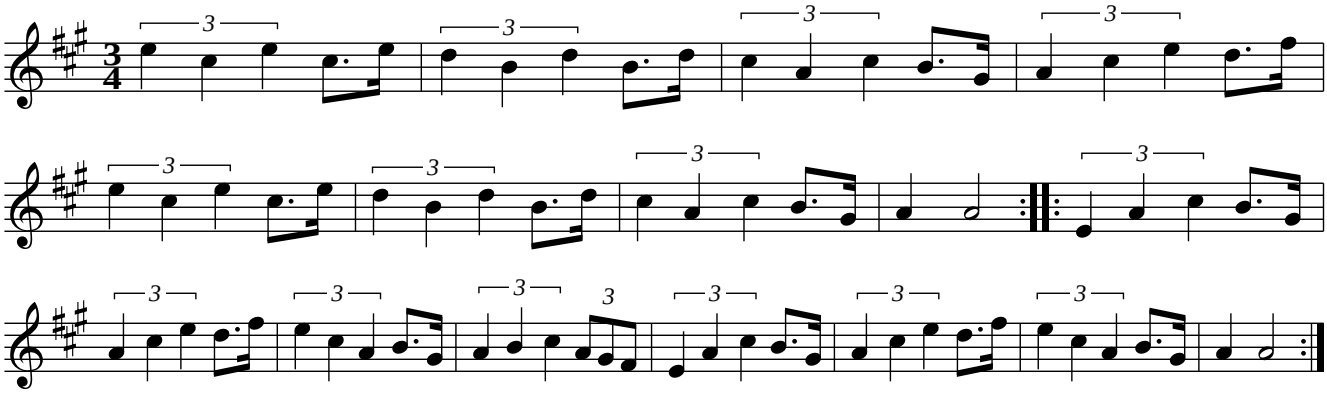
For an E/A chanter tuned to minor (c#" hole covered). Range e'-f".

I learned this tune from an American säckpipa player visiting Sweden in the mid 1990's, so the tune has traveled across the Atlantic at least twice. The f" in the second part can be reached, on most chanters, by playing e" under increased bag pressure.

60. Sparve lille

Pipenbocktreffen 2012

Trad (Värmland)



Notes:

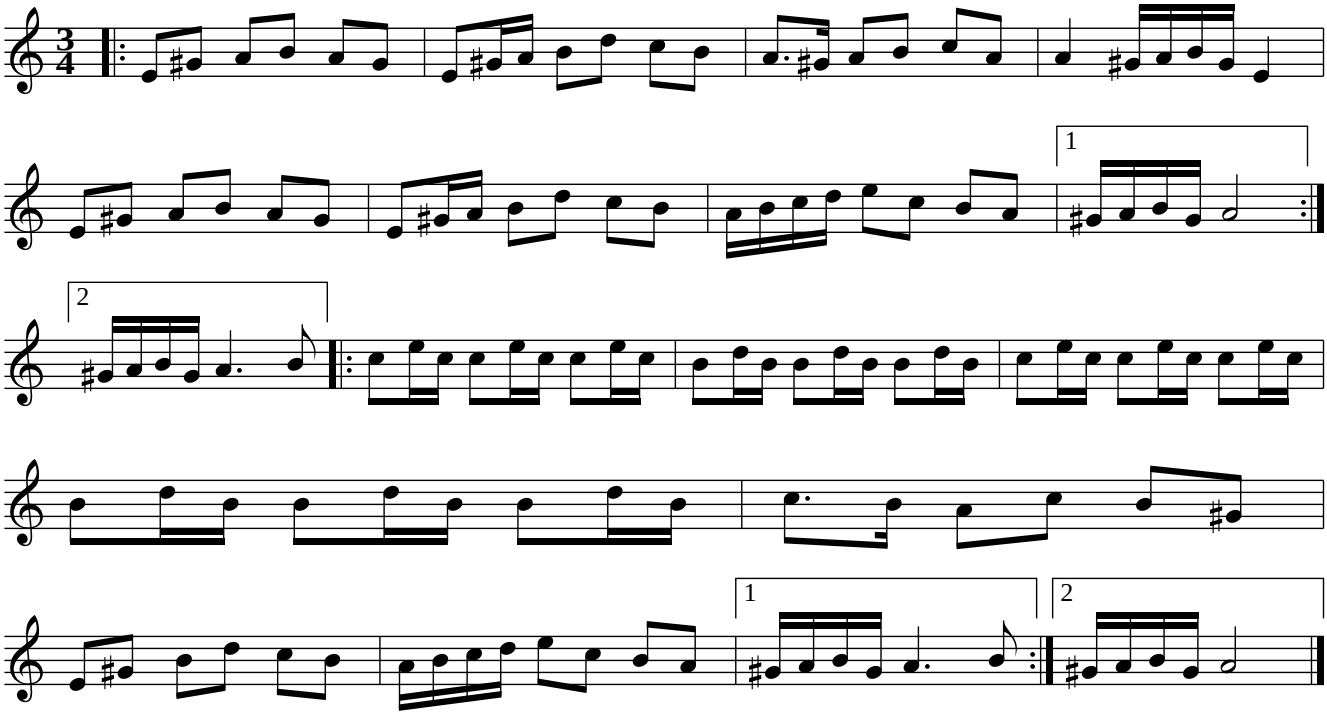
For an E/A chanter tuned to major (c#" hole open). Range e'-f#".

The f#" is difficult to reach on Swedish bagpipes. A common alternative is to replace that note, and the preceeding d, with a triplet (d c# d).

61. Sparvens polska

Pipenbocktreffen 2012

Trad (Södermanland)



Notes:

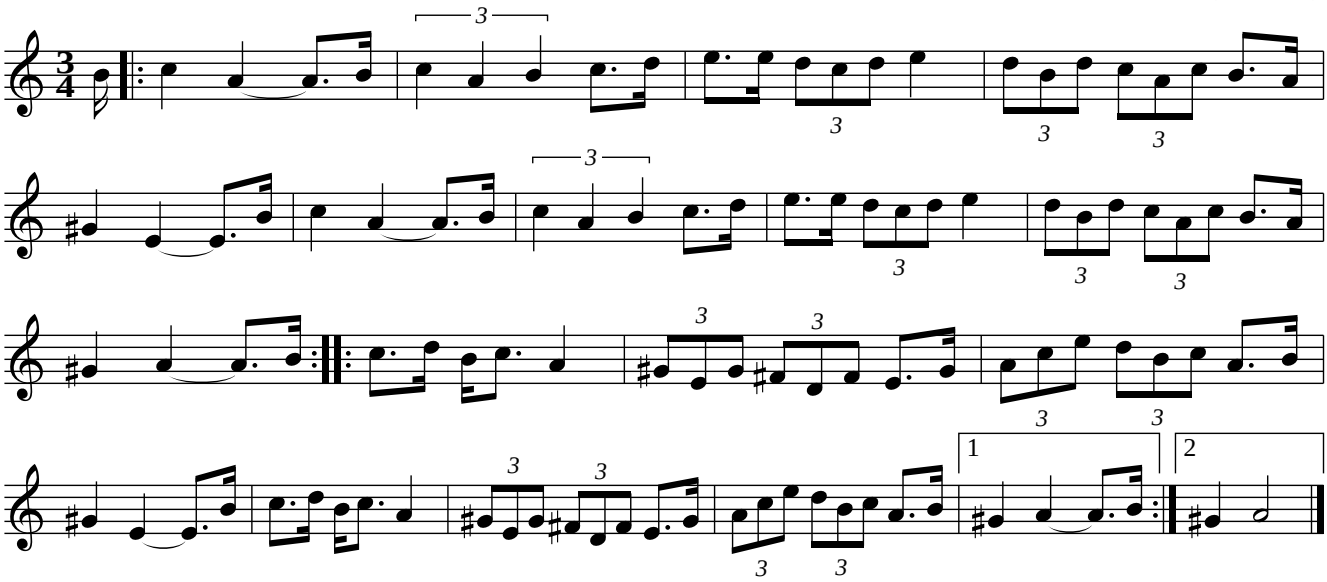
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

Owe Ronström plays this tune on bagpipes on Gunnfjauns kapell's CD "Naudljaus". Somehow he managed to tune his reed to play in C minor (still using an E/A chanter) for that track, but it made his pipes very hard to blow.

62. Springlek efter Troskari Erik

Pipenbocktreffen 2014

Trad (Dalarna)



Notes:

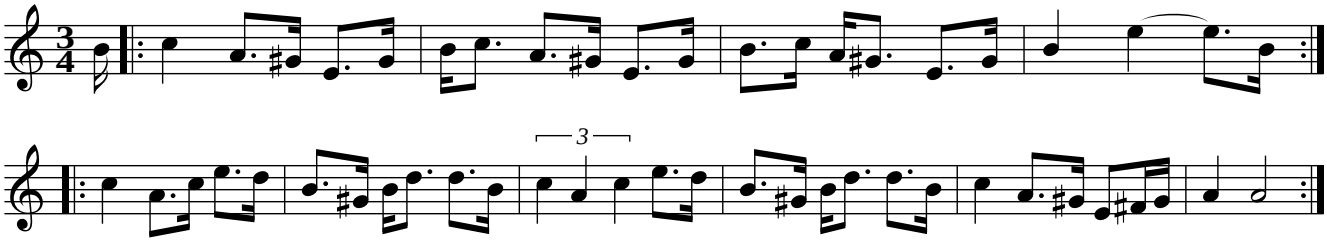
For an E/A chanter tuned to minor (c#" hole covered). Range d’-e".

The first and sixth bar’s first two notes (c" a’) are often played as a triplet (c" a’ a’"), i.e. the same rythmic pattern as in the second bar, but I usually avoid this the first time through the tune. On fiddle, the second part’s third and seventh bars are often played in major c#" instead of c"), but that is difficult on bagpipes since the chanter would then have to be tuned to major, making the rest of the tune very difficult to play.

63. Springlek efter Troskari Erik

Pipenbocktreffen 2014

Trad (Dalarna)



Notes:

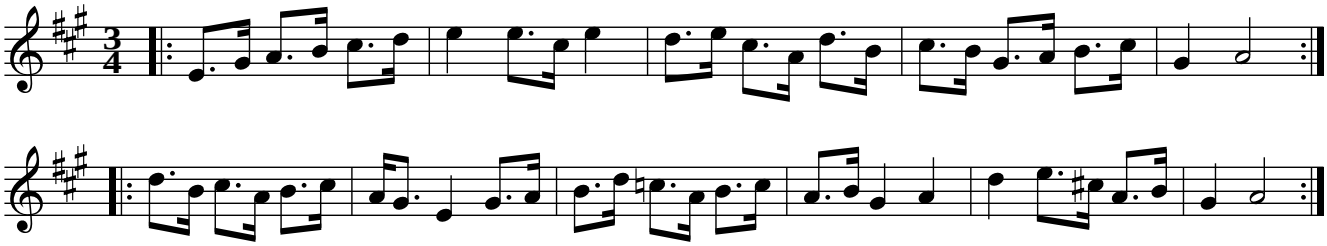
For an E/A chanter tuned to minor (c#" hole covered). Range e’-e".

The same short phrase is played three times in the A-part, and there are various rhythmic variants of them. I like to mix them, as in this version.

64. Springlek efter Troskari Erik

Pipenbocktreffen 2017

Trad (Malung, Dalarna)



Notes:

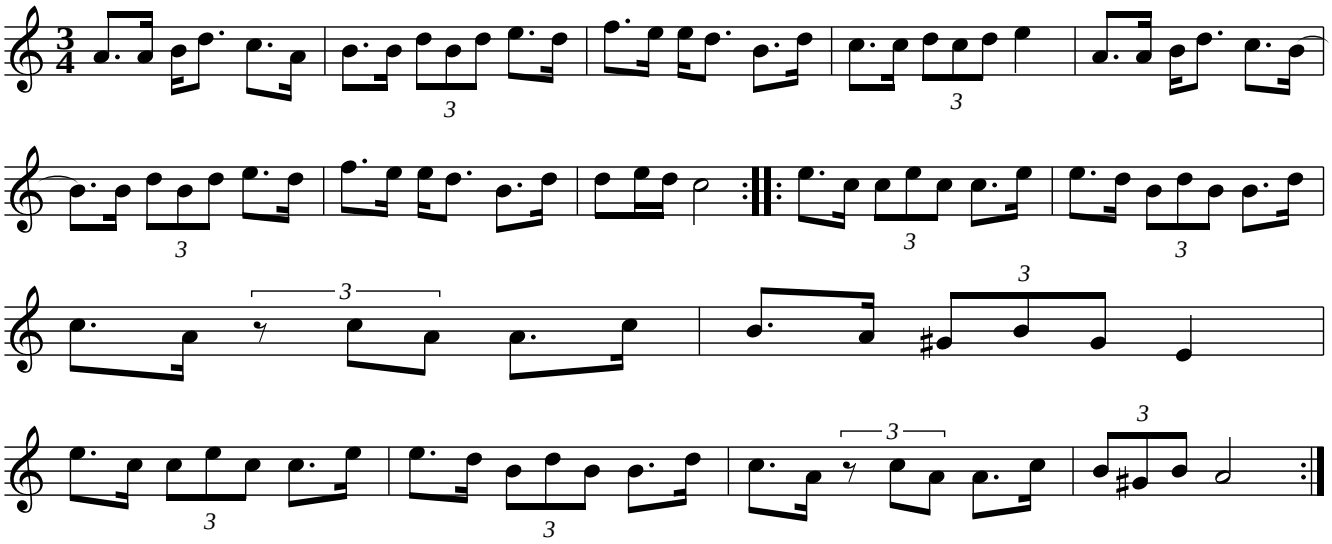
For an E/A chanter tuned to major (c#" hole open). Range e'-e".

The tune, as written here and in the music collection 'Svenska låtar' from the early 20th century, is in major, except for the third bar in the second part, which is in minor. I play the naturals (c") in that bar by bending the finger up, instead of lifting it, so that only the c" hole opens. Sometimes, this tune is played in minor throughout, for example by Olambritt Anna Persson, on spilåpipa (a regional fipple flute), on the record "På vandring med Lejsme Per" 1973). That is of course easier on bagpipes, since the chanter then can be tuned to minor, but I think the version here is more fun to play.

65. Stöttingfjället, efter Janne Mårtensson

Pipenbocktreffen 2015

Trad (Åsele, Lappland)



Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range e'-f".

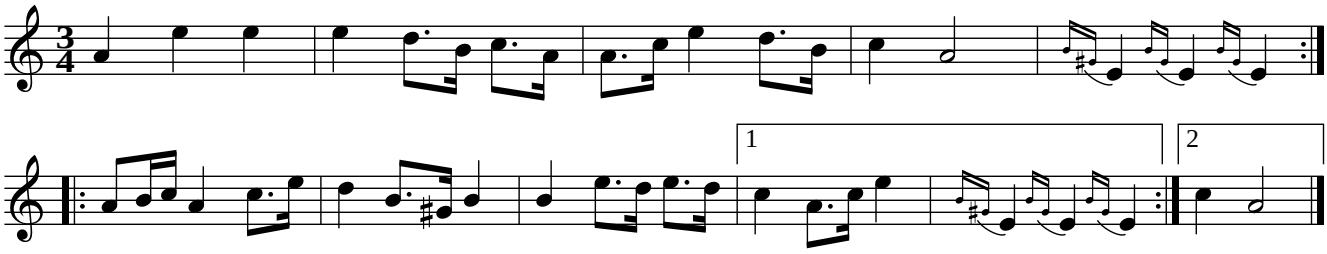
Stöttingfjället is a mountain in the north of Sweden. There is at least one more tune by the same name, and they are variants of each other, but this one fits the pipes better.

The f" can be reached by playing e" under increased pressure. In this case it is also effectful if it can be played short (staccato), which makes it slightly more difficult.

66. Säckpipslåt efter Erik Äng

Pipenbocktreffen 2013

Trad (Gästrikland)



Notes:

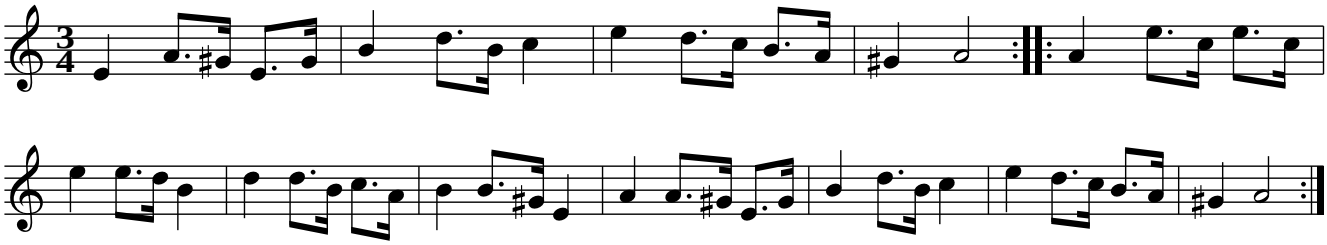
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

Also from Per Gudmundson's LP "Säckpipa" (1983). To my knowledge, this is the only known bagpipe tune from Gästrikland, but it is not known who the piper was. (Erik Äng was a fiddler who played the tune when it was written down, he was not the piper).

67. Säckpipslåt efter Jont Lars Olsson

Pipenbocktreffen 2011

Trad (Dalarna)



Notes:

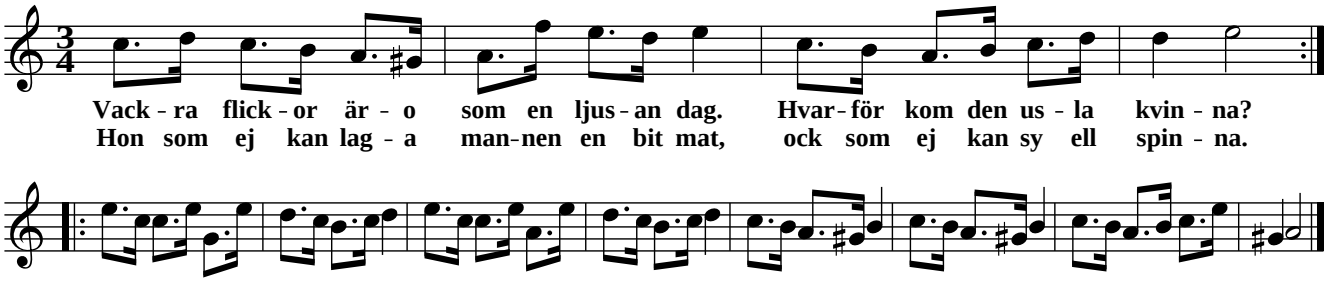
For an E/A chanter tuned to minor (c#" hole covered). Range e'-e".

The tune is a bagpipe tune after Gucku Olov, who was a 19th century bagpiper in Nås, Dalarna. The tune was written down after Jont Lars Olsson, who lilted it, which may explain why it has stayed within the range of a bagpipe. Most other bagpipe tunes were played on fiddle when written down, and fiddles have a much wider range. This tune can be heard on bagpipes on my CD "med pipan i säcken".

68. Vackra flickor, efter Hilding Sandström

Pipenbocktreffen 2018

Trad



Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range g'-f" (or g'-e").

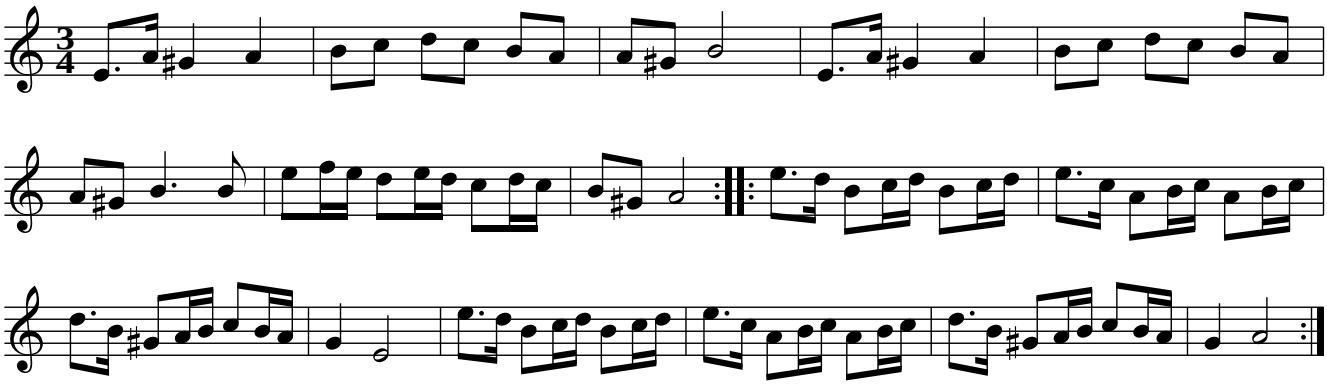
I came across this tune in a collection by V. Carlheim-Gyllenskiöld in 1892, while searching for "Noras polska" (above), which is in the same tune book and also after Hilding Sandström.

The f" in the first part can either be reached by playing e" under higher pressure, or skipped by staying longer on the previous note.

69. Vallåtspolska efter Karin Blix

Pipenbocktreffen 2015

Trad (Hammerdal, Jämtland)



Notes:

For an E/A chanter tuned to minor (c#" hole covered). Range e'-f".

The f" can be reached by playing e" under increased pressure, but can also be skipped.