



Education and Culture DG

Lifelong Learning Programme

# NYCKELHARPA

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SIMBOLI E  
NOTAZIONE

ZEICHEN UND  
NOTIERUNG

SYMBOLS AND  
NOTATION





Picture left and rear cover illustration:

#### **Bronze statue of Eric Sahlström**

Eric Sahlström (1912 – 1986) was a Swedish nyckelharpa player and composer. As an exceptional musician and genius instrument maker, he contributed like few others to the renaissance of nyckelharpa in Sweden in the 20th Century, thus creating the basis for the present distribution of the instrument. The statue was made by the musician and sculptor Ingvar Jörpeland 1992.

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## Prefazione

## Vorwort

## Foreword

La nyckelharpa, vista non come strumento specifico seguente le direttive costruttive, estetiche e tonali del tempo di Eric Sahlström ma piuttosto come grande famiglia di strumenti ad arco provvisti di tastiera meccanica, per ragioni storiche, culturali e, senz'altro, prettamente legate ad un certo tipo di repertorio musicale, si presenta al giorno d'oggi in numerose forme, estensioni ed accordature.

Nel caso della nyckelharpa ci troviamo davanti ad uno strumento solo parzialmente paragonabile agli strumenti tradizionali e classici sprovvisti di tastiera meccanica.

Il nostro strumento ha infatti caratteristiche proprie in parte molto differenti da questi, differenze dovute non solo alle varie accordature ed alle sue particolarità costruttive, ma anche alla posizione dello strumento durante l'esecuzione, alla presenza delle corde di risonanza e alle caratteristiche dell'archetto.

Con questa breve (e sicuramente incompleta) selezione di simboli musicali, in parte specifici per nyckelharpa, abbiamo cercato di offrire un piccolo aiuto ai compositori che si cimentano nella stesura di nuove opere per il nostro strumento.

Die Bezeichnung Nyckelharpa umfasst heute eine ganze Familie von Streichinstrumenten mit mechanischer Tastatur. Historische und kulturelle Gründe, aber auch die Auswahl des musikalischen Repertoires haben dazu geführt, dass sie sich nun in vielen verschiedenen Formen, Erweiterungen und Stimmungen präsentiert.

Die Nyckelharpa ist ein Instrument, das man nur partiell mit traditionellen oder klassischen Streichinstrumenten vergleichen kann.

Dies ist nicht alleine durch die mechanische Tastatur begründet. Das Instrument hat viele, sehr unterschiedliche Eigenheiten.

Neben den verschiedenen Stimmungen und den besonderen strukturellen Eigenschaften, sind dies auch die spezielle Haltung beim Spiel, die Resonanzsaiten und die Charakteristiken des kurzen Bogens.

Mit dieser kurzen (und sicherlich unvollständigen) Sammlung musikalischer Symbole, zum Teil Nyckelharpaspezifisch, haben wir versucht eine kleine Hilfe für die Komponisten anzubieten, die immer zahlreicher Werke zeitgenössischer Musik für unser Instrument schreiben.

The nyckelharpa (seen not as a specific instrument following construction, aesthetic and tonal principles as were in use at the time of Eric Sahlström, but rather as a large family of stringed instruments equipped with mechanical keyboard), for historical and cultural reasons and, indeed, for reasons strictly related to a certain type of musical repertoire, is presented today in many forms, extensions and tunings.

In the case of nyckelharpa, we are confronted with an instrument which only partially can be compared with traditional and classical bowed string instruments, and not necessarily for the single reason that it is fitted with a mechanical keyboard.

Our instrument has many very different features, not only due to the different tunings and to its special structural properties, but also because of the particular holding posture, the presence of sympathetic strings and the characteristics of the bow.

With this brief (and certainly incomplete) collection of musical symbols, partly very specific for the nyckelharpa, we have tried to offer a little help for the composers who write works of contemporary music for our instrument.

Jule Bauer, Marco Ambrosini





April 2013

# NYCKELHARPA




**SIMBOLI E  
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I T A L I A N O	D E U T S C H	E N G L I S H
<b>Mano destra</b>	<b>Rechte Hand</b>	<b>Right Hand</b>
<p>Il movimento dell'arco dal tallone alla punta viene chiamato „in giù“, quello contrario „in su“. Normalmente l'arcata in giù viene usata sulla nyckelharpa per le note accentate.</p>	<p>Abstrich: Der Bogen wird vom Frosch in Richtung der Spitze gestrichen, „die Hand führt weg vom Instrument“.</p> <p>Aufstrich: Der Bogen wird von der Spitze in Richtung des Froschs gestrichen, „die Hand geht auf das Instrument zu“.</p> <p>Der Abstrich ist bei der Nyckelharpa aufgrund des natürlichen Gewichts des Arms der „betonte“ Strich. Musikalisch setzt man das um, indem man den Abstrich für Betonungen benutzt.</p>	<p>When the player pulls the bow across the strings (such that the frog moves away from the instrument), it is called a “down bow”; pushing the bow so the frog moves toward the instrument is an “up bow”.</p> <p>Generally, the down bow stroke is used on the nyckelharpa for the strong musical beats, the up bow for weak beats.</p>
<b>Arcata in giù</b>	<b>Abstrich</b>	<b>Down bow</b>
		
<b>Arcata in su</b>	<b>Aufstrich</b>	<b>Up bow</b>
		
<p>I due simboli insieme: si tratta di un esercizio da eseguire sia cominciando con un'arcata in giù che con una in su, come nel seguente esempio:</p>	<p>Beide Symbole übereinander geschrieben bedeutet, dass der untere Bogenstrich zuerst ausgeführt wird und in der Wiederholung der obere Bogenstrich verwendet wird.</p>	<p>The two symbols together mean that we need to start the exercise first with a down bow and later with an up bow, like in the following example:</p>
		
<b>Ripresa d'arco</b>	<b>Zwei Abstriche oder Aufstriche direkt in Folge. Dies nennt man Ripresa d'arco, Reprise d'archet oder Retake.</b>	<b>Retake</b>
<p>Un'arcata in giù seguita da un'altra arcata in giù (o una in su seguita da un'altra anch'essa in su): le due note vengono suonate separate da una cosiddetta ripresa d'arco.</p>	<p>Diese Striche werden nicht einfach hintereinander auf einen Bogen gesetzt! Der Bogen kehrt für den zweiten Strich wieder an seinen Ausgangspunkt zurück, so dass die Bogenhand einen kleinen Kreis beschreibt. Die Tonlänge des ersten Strichs muss dafür minimal gekürzt werden, damit der Bogen rechtzeitig wieder auf der Saite ist.</p>	<p>A down bow following a whole down bow (or an up bow following a whole up bow) is called a retake.</p>
		

<p><b>Détaché</b></p> <p>Normalmente indica un colpo d'arco sciolto, cioè con un'arcata per ogni nota, eseguito alla corda cioè senza staccare l'arco da essa.</p>	<p>(frz. abgetrennt) Alle Töne werden klar voneinander abgesetzt gestrichen, die Strichrichtung wird für jeden Ton geändert, ohne dass der Bogen von der Saite abgehoben wird.</p>	<p>The term <i>détaché</i> simply means "separated" and it can be applied to any notes not linked by a slur.</p>
<p><b>Détaché trainé (Tenuto)</b></p> <p>Le note in questione vengono "tenute" per la loro intera durata.</p>	<p>Alle Töne werden klar voneinander abgesetzt und in ihrer vollen Länge gehalten, ohne hörbare Zwischenräume.</p>	<p>Hold the note in question for its full length.</p>
<p><b>Staccato</b></p> <p>Si esegue alla corda arrestando l'arco prima di ogni cambiamento di arcata, diminuendo quindi la durata della nota stessa.</p>	<p>(ital. abgetrennt) Alle Töne werden kurz und gestoßen gespielt. Die Tonenden werden "abgeschnitten", so dass zwischen den einzelnen Tönen kurze Pausen entstehen. Der Bogen bleibt dabei auf der Saite.</p>	<p>Signifies a note of shortened duration and is separated from the note that may follow by silence.</p>
<p><b>Spiccato</b></p> <p>Prima di eseguire la nota si esegue una leggera pressione dell'arco sulla corda e subito dopo si rilascia completamente la pressione (attenzione, a differenza della tecnica classica, sulla nyckelharpa non si alza veramente l'arco dalla corda!).</p>	<p>(ital. hervorstechend) Eine aktiv mit der Hand / den Fingern geführte Strichart, bei der durch ein leichtes Zurückschnellen des Bogens von der Saite die Töne kurz und einzeln erklingen. Der Bogen "reißt" die Saite an, wird aber so gut wie nicht von der Saite abgesetzt.</p>	<p>Technique that uses a semi-off-the-string bowing style to produce a light "bouncing" sound. In nyckelharpa-playing we normally do not really lose the contact between bow and string.</p>
<p><b>Legato</b></p> <p>Due o più note vengono eseguite in un'unica arcata senza interruzione, flessione o accento.</p>	<p>(ital. gebunden) Mehrere Töne, die auf einen Bogenstrich gespielt werden. Zwischen den Tönen wird nicht abgesetzt.</p>	<p>The notes are in the same bow stroke, connected without any intervening silence or articulation.</p>
<p><b>Portato</b></p> <p>Le note vengono suonate sulla stessa arcata ma separate l'una dall'altra.</p>	<p>Mehrere Töne getrennt auf einem Bogen gespielt, so dass man jeden Ton einzeln hört.</p>	<p>Play the notes in the same bow stroke but separate them from each other.</p>
<p><b>Portato staccato</b></p> <p>Le note vengono suonate sulla stessa arcata ma corte e separate l'una dall'altra.</p>	<p>Die Töne werden sowohl „portato“, als auch gleichzeitig „staccato“ gespielt. Dies meint auf einem Bogen, aber sehr kurz und getrennt.</p>	<p>Play the notes in the same bow stroke but short and separated one from each other.</p>

I T A L I A N O	D E U T S C H	E N G L I S H
<p>Seguono alcuni esempi di spiccato, staccato, portato spiccato e portato staccato, seguiti dai relativi (e approssimativi) valori di esecuzione.</p> 	<p>Einige Beispiele für Spiccato, Staccato, Portato Spiccato und Portato Staccato, notiert mit den jeweiligen Symbolen, gefolgt von den relativen (und ungefähren) Werten der Ausführung.</p>	<p>Here are some examples of spiccato, staccato, portato spiccato and portato staccato, followed by the relative (and approximate) values of execution.</p>
<p><b>Sautillé / Saltato</b> Un colpo d'arco rapido, un'arcata per ogni nota, nella quale l'arco salta sulla corda tra una nota e l'altra.</p>	<p>Springbogen wird durch ein leichtes Zurückschnellen des Bogens von der Saite ausgeführt, allerdings mehr durch den Unterarm und die Eigenschwingung des Bogens, so dass ein sehr schneller federnder Klang entsteht.</p>	<p>A bowstroke played rapidly in the middle of the bow, one bowstroke per note, so that the bow bounces very slightly off the string on its own accord.</p>
<p><b>Martellato</b> Dà un accento vivo all'inizio di ogni nota. L'arco abbandona la pressione dopo la sua esecuzione e si arresta sulla corda.</p>	<p>(ital. gehämmert) oder <b>Martelé</b> (franz.): kurze, energische und stark betonte Einzelstriche.</p> 	<p><b>Martelé</b>, literally "hammered", is a type of détaché stroke with a particularly strong attack.</p>
<p><b>Marcato</b> Indica che la nota (e soprattutto l'attacco della stessa) va eseguita più forte.</p>	<p>Der Schwerpunkt dieses Akzents liegt am Anfang der Note.</p> 	<p>Is an emphasis using louder sound, typically most pronounced on the attack of the note.</p>
<p><b>Armonico (flageolet)</b> Un cosidetto „armonico“ è una nota suonata amplificando alcune delle sue armoniche. Sulla nyckelharpa possiamo generare flageolets cosidetti „naturali“ toccando leggermente la corda con le dita o con le unghie su uno dei nodi vibrazionali della stessa, o usando il tasto corrispondente senza premerlo a fondo. &gt;&gt;&gt;</p>	<p><b>Flageolettton</b> Er entsteht durch Verstärkung bestimmter Obertöne einer Saite. „Natürliches Flageolett“ entsteht durch leichtes Berühren der leeren Saite an ihren natürlichen Schwingungsknoten (Saitenhälfte = Oktave, Saitendrittel = Oberquinte usw.). Die Saite kann mit den Fingern, Fingernägeln oder der Tangente ohne Druck berührt werden. Im Gegensatz zum „künstlichen Flageolett“ schwingt die Saite als Ganzes. &gt;&gt;&gt;</p>	<p><b>Harmonic (flageolet)</b> Is a musical note played by amplifying vibration of certain overtones of a string. We can produce "natural harmonics" by touching the string gently with our fingers, fingernails or using the keys without pressure in correspondence to the vibrational nodes (overtone-points) of the string. &gt;&gt;&gt;</p>

Nel caso di armonici non naturali si può utilizzare una tecnica che permette di far risuonare come flageolets anche note che non appartengono allo spettro armonico della corda, usando l'arco nelle immediate vicinanze del ponticello.

„Künstliches Flageolett“ (al ponticello) wird mit dem Bogen erzeugt, indem man sehr nah am Steg ohne Druck die Saite in Schwingung versetzt (dies ermöglicht, Flageolett-artige Klänge auch mit anderen Tönen zu erzeugen).

In case of “not natural harmonics”, stroke the bow near the bridge, “al ponticello” (this gives us the possibility to also use harmonic-like-sounds with other notes).



### Tremolo

È un termine musicale che descrive vari effetti. Consiste nella ripetizione molto rapida, per la durata della nota stessa,  
1) di una singola nota

Ist ein musikalischer Begriff der verschiedene “Zittereffekte” beschreibt.

Dieser Effekt entsteht durch sehr schnelle Wiederholung

1) einer einzelnen Note

Is a musical term that describes various trembling effects.

Tremolo is a rapid repetition of

1) a single note



2) tra due note o due accordi, un' imitazione della tecnica usata sulle tastiere.

2) zwischen zwei Noten oder Akkorden im Wechsel, Nachahmung der vorhergehenden Noten (nicht zu Verwechseln mit einem Triller!). Eine Imitation der Technik anderer Tasteninstrumente.

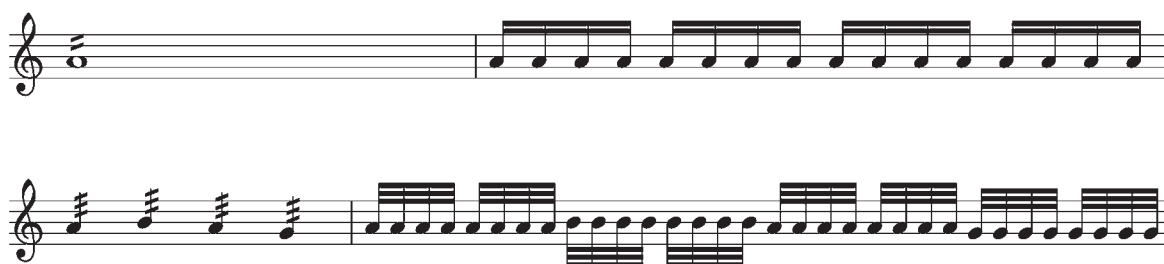
2) between two notes or chords in alternation, an imitation (not to be confused with a trill) of the preceding that is more common on keyboard instruments.



Il tremolo può essere „verace“ o „regolare“. Nel primo caso viene eseguito con ritmo libero e viene aggiunta alla partitura l'abbreviazione „trem.“. Nel secondo caso si avrà solo il simbolo e verrà eseguito come da esempi qui riportati.

Für echtes Tremolo (rhythmisch frei) wird in der Notation „tremolo“ oder die Abkürzung „trem.“ dazugeschrieben. Wenn „regelmäßiges“ Tremolo ausgeführt werden soll, dann wird es nur mit dem Zeichen notiert und zum Beispiel mit regelmäßig wiederholten Zweiunddreißigsteln oder Vierundsechzigsteln ausgeführt.

The tremolo could be „true“ (it means rhythmically free: the word tremolo or the abbreviation „trem.“, is normally added) or „regular“: the same notation would be used (but without the word tremolo added) to indicate that for example regular repeated demisemiquavers (thirty-second notes) should be played.




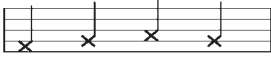




### Chopping

È una tecnica d'arco moderna nella quale si getta l'arco sulla corda nelle immediate vicinanze del tallone, producendo un suono percussivo e “grattato”.






Ist eine moderne Bogentechnik bei der der Bogen perkussiv auf die Saite geworfen wird und diese in der Nähe des Frosches mit einem perkussiven “kratzen” Klang angerissen wird.






Is a more modern percussive technique, in which the hair near the frog of the bow is struck against the strings with a quick scratching sound of indeterminate pitch.













I T A L I A N O	D E U T S C H	E N G L I S H
<p><b>etc. (etcetera), sim. (simile)</b>            Continua usando la stessa tecnica dell'arco.</p>	<p>Hier weiterhin die gleiche Bogentechnik verwenden.</p>	<p>Go on with the same bowing technique.</p>
 <p><i>etc., sempre martellato</i></p>		
<p><b>Col legno battuto</b>            La corda viene battuta con il legno (la bacchetta) dell'arco.</p>	<p>Die Saite wird mit dem Holz der Bogenstange leicht angeschlagen</p>	<p>The string is to be lightly tapped with the wood of the bow.</p>
 <p><i>Col legno battuto</i></p>		
<p><b>Col legno tratto</b>            La corda viene suonata strofinandola con il legno (la bacchetta) dell'arco.</p>	<p>Die Saite wird mit dem Holz der Bogenstange gestrichen</p>	<p>The string is to be bowed with the wood of the bow.</p>
 <p><i>Col legno tratto</i></p>		
<p><b>Pizzicato (pizz.)</b>            Il pizzicato si ottiene quando le corde, invece che essere suonate con l'archetto, vengono pizzicate con le dita.</p>	<p>Durch Zupfen der Saiten mit der Fingerkuppe wird der Ton „angerissen“. Bei der Nyckelharpa ist es praktisch, die Daumenspitze an den zupfenden Zeigefinger zu pressen, so dass man eine Art Plektrum hat, mit dem man die Saite gut anzupfen kann, möglichst ohne die Resonanzsaiten zu erwischen.</p>	<p>Is a playing technique that involves plucking the strings. On bowed string instruments this is played with the fingers.</p>
<p>(alternativ)</p> 		
<p><b>Arco</b>            Si avverte l'esecutore, usualmente dopo un passaggio pizzicato, che si deve tornare a utilizzare l'arco.</p>	<p>(ital. Bogen)            Mit dem Bogen gespielt, streichen. Wenn in einem Stück zupfen (pizzicato) und streichen vorkommen wird der Übergang vom Zupfen zum Streichen mit arco gekennzeichnet.</p>	<p>An instruction to the performer of string instruments that the passage should be played with the bow using normal bowing technique (following a passage played pizzicato).</p>
		
<p><b>Arpeggio</b>            È un abbellimento che si applica ad un accordo, in cui le note vengono eseguite in successione più o meno rapida anziché simultaneamente.</p>	<p>(harfenartig, abgeleitet von arpa, ital. für Harfe)            Ein gebrochener Akkord, bei dem die Töne nicht gleichzeitig, sondern ganz kurz hintereinander in Folge erklingen.</p>	<p>Notes in a chord are played in sequence, one after the other, like a harp.</p>
		




Corde	Bezeichnung der Saiten	Strings
Numeri romani sotto il pentagramma: numero della corda. In questo caso: esercizio da eseguire sulla seconda corda (I = prima, II = seconda, III = terza, IV = quarta).	Römische Ziffern unterhalb des Taktes bezeichnen die einzelnen Saiten. (I = 1., II = 2., III = 3., IV = 4., beginnend mit der höchsten Saite)	Roman numerals below the staff: String number, in this case the 2nd string. (I = 1st, II = 2nd, III = 3th, IV = 4th)
 <p>II corda</p>		
Mano sinistra	Linke Hand	Left Hand
Numeri romani sopra il pentagramma: posizione della mano sinistra. (I = prima posizione, II = seconda, III = terza, IV = quarta, ecc.)	Römische Ziffern oberhalb des Taktes bezeichnen die einzelnen Positionen der linken Hand. (I = 1st, II = 2nd, III = 3th, IV = 4th, etc.)	Roman numerals above the staff: Position of the left hand. (I = 1st, II = 2nd, III = 3th, IV = 4th, etc.)
		
Numeri arabi sopra o sotto le note: diteggiatura consigliata.	Arabische Zahlen oberhalb oder unterhalb der Noten: Gebräuchlicher Fingersatz.	Normal Arabic numerals: Recommended fingering
		
<b>Diteggiatura:</b> Corda vuota: 0 Indice: 1 Medio: 2 Anulare: 4 Mignolo: 4 Pollice: p	<b>Nummerierung des Fingersatzes:</b> Leere Saite: 0 Zeigefinger: 1 Mittelfinger: 2 Ringfinger: 3 Kleiner Finger: 4 Daumen: p	<b>Fingering:</b> Open string: 0 Index finger: 1 Middle finger: 2 Ring finger: 3 Little finger: 4 Thumb: p
<b>Numeri arabi cerchiati sopra o sotto le note:</b> attenzione, diteggiatura che richiede una particolare attenzione.	<b>Eingekreiste arabische Zahlen</b> bedeuten, dass dieser Fingersatz besondere Aufmerksamkeit erfordert!	<b>Encircled Arabic numerals</b> Fingering which requires your particular attention.
		
Possibilità di una diteggiatura "barré" (nel primo caso il terzo dito viene utilizzato contemporaneamente per due tasti sulla terza e sulla seconda corda, nel secondo e nel terzo caso sulla seconda e sulla prima).	<b>Barrégriff</b> Mit einem Finger werden über mehrere Tastenreihen liegende Tasten gleichzeitig gedrückt.	Recommended "barré" fingering: one finger is used to press down multiple keys on more strings.
		

I T A L I A N O	D E U T S C H	E N G L I S H
<p><b>Una linea orizzontale tratteggiata tra due o più numeri arabi significa che il tasto viene tenuto premuto fino alla fine della linea.</b></p>	<p><b>Eine horizontale gestrichelte Linie zwischen zwei oder mehreren arabischen Ziffern bedeutet, dass diese Taste so lange gedrückt wird wie die gestrichelte Linie eingezeichnet ist.</b></p>	<p><b>Horizontal dashed line between two or more Arabic numbers: hold this key pressed.</b></p>
		
<p><b>Glissando</b> Per eseguire un glissando sulla nyckelharpa ci sono due possibilità: 1) Si scorre con un dito su una fila di tasti, in modo da produrre un cambiamento graduale (in realtà una sequenza di semi-toni). 2) Si scorre con un dito o un'unghia direttamente sulla corda, in modo da produrre un vero glissando.</p>	<p>(franz: glisser, „gleiten“) Um ein Glissando auf der Nyckelharpa durchzuführen gibt es 2 Möglichkeiten: 1) Man gleitet mit einem Finger über mehrere Tasten, so dass die Tonhöhe gleitend in Halbtonschritten verändert wird. 2) Man gleitet mit der Fingerkuppe oder dem Fingernagel direkt auf der Saite, so dass die Tonhöhe kontinuierlich verändert wird.</p>	<p>(French: glisser, to glide) there are two possibilities to play a glissando on the nyckelharpa: 1) The finger is glided over several keys so that the pitch is changing in half-tone steps. 2) The fingertip or nail is glided over the string directly so that the pitch is continuously changing.</p>
		
<p><b>Tasteggiato</b> Simile all'omonima tecnica del liuto, sulla nyckelharpa è possibile generare suoni grazie al „martellare“ dei tasti sulle corde, senza l'aiuto dell'arco.</p>	<p>Der Lautenist spricht, wenn er mit den Fingern der linken Hand greifend einen Ton erzeugt, von Tasteggiato. Dieser Begriff kann umso besser bei der Nyckelharpa angewendet werden, indem man durch bloßes „Hämmern“ der Tasten nur mit der linken Hand den Klang erzeugt.</p>	<p>Similar to lute technique, it is possible to produce notes by hammering the keys onto the strings without using the bow.</p>
		
<p>Trasporre queste note di un'ottava (8vb = ottava bassa, 8va = ottava alta).</p>	<p>Diese Noten werden eine Oktave nach unten (8vb) oder nach oben (8va) transponiert.</p>	<p>Transpose these notes one octave down (8vb = bassa) or up (8va = alta).</p>
		
<p><b>Respiro</b> Breve pausa nella quale l'arco si alza dalla corda.</p>	<p><b>Atemzeichen</b> Innehalten und den Bogen kurz von der Saite nehmen.</p>	<p><b>Breath</b> A breath is taken and the bow is taken off the string for a short moment.</p>
		

<p><b>Interruzione</b> Breve pausa nella quale l'arco rimane sulla corda.</p>	<p><b>Bogen anhalten</b> Den Bogen kurz auf der Saite anhalten.</p> 	<p><b>Pause</b> The bow is to be held shortly on the string.</p>
<p><b>Corona</b> Aumenta il valore di una nota o di una pausa a piacimento dell'esecutore.</p>	<p><b>Fermate</b> Haltezeichen, verlängert Notenwerte (oder Pausen) beliebig.</p> 	<p><b>Fermata</b> Indicates that the note should be held for longer than its note value would indicate.</p>
<p><b>Ripetizioni / Finali</b>                      <b>Wiederholungen / Endungen</b>                      <b>Repeats / Endings</b></p>		
<p><b>Ritornello</b> Indica che tutto, o una parte del brano musicale (quella contenuta tra i due segni riportati qui sotto) va ripetuta una seconda volta.</p>	<p><b>Wiederholung</b> Ein Wiederholungszeichen bezeichnet einen Teil, der wiederholt werden soll (steht ein Wiederholungszeichen nur am Ende eines Stückes wird das ganze Stück wiederholt).</p> 	<p>A repeat sign indicates a section should be repeated. If the piece has one repeat sign alone, then that means to repeat from the beginning, and then continue on (or stop, if the sign appears at the end of the piece). A corresponding sign facing the other way indicates where the repeat is to begin.</p>
<p>Ripeti una volta l'ultima battuta prima del segno.</p>	<p>Der letzte Takt vor dem Taktwiederholungszeichen wird genauso wiederholt</p> 	<p>Repeat the last bar one time.</p>
<p>Ripeti l'ultima battuta 2 o più volte.</p>	<p>Der letzte Takt vor dem Taktwiederholungszeichen wird 2 mal (oder öfter) wiederholt.</p> 	<p>Repeat the last bar twice (or more times).</p>
<p><b>Volta</b> Se in un brano con ritornello sono previste differenti finali, questi vengono numerati (1° volta, 2° volta, eccetera).</p>	<p><b>Volta / Kasten:</b> Wenn es in einem Musikstück bei einer oder mehreren Wiederholungen verschiedene Schlüsse gibt, werden diese als Volta (ital. Mal) bezeichnet. Die verschiedenen Endvarianten werden mit Klammern gekennzeichnet und nummeriert.</p> 	<p>When a music piece has one or more repeats with different endings, these are numbered (1st volta, 2nd volta, ect).</p>
<p><b>Fine</b> La fine di un brano.</p>	<p>Bezeichnet das Ende eines Stückes.</p>	<p>The end of a piece.</p>

I T A L I A N O	D E U T S C H	E N G L I S H
<b>Coda</b> Un passaggio che porta un brano alla fine.	Bezeichnung für einen Musikteil, der ein Stück zum Ende bringt.	A passage that brings a piece (or a movement) to an end.
		
<b>Segno</b> Viene usato come „segnalibro“.	Dieses Zeichen wird zur Markierung benutzt.	Is used as a navigation marker.
		
<b>D.C.</b> Da capo, dall'inizio del brano.	Da Capo Wiederholung vom Anfang des Stücks.	Da Capo Repeat from beginning.
<b>D.C. al Fine</b> Dall'inizio fino alla fine di un brano.	Wiederholung vom Anfang bis zum Ende.	Repeat from beginning to the end.
<b>D.C. al Coda</b> Ripeti dall'inizio fino ad un segno e poi salta alla coda.	Wiederholung vom Anfang bis zu einer markierten Stelle und dann gleich die Coda.	Repeat from beginning to an indicated place and then play the tail part (the coda).
<b>D.S. (Dal Segno)</b> Ripeti dal segno.	Wiederholung vom markierten Zeichen ab.	Repeat back to the sign.
<b>D.S. al Fine</b> Ripeti dal segno fino alla fine.	Wiederholung vom markierten Zeichen bis zum Ende.	Repeat back to the sign, and end the piece at the measure marked fine.
<b>D.S. al Coda</b> Ripeti dal segno e quando arrivi al segno „al Coda“ salta alla coda.	Wiederholung vom markierten Zeichen, bis es in die Coda geht.	Repeat back to the sign, and when Al coda or To coda is reached jump to the coda symbol.
<b>Chiavi utilizzate per la nyckelharpa</b>		<b>Clefs used for nyckelharpa</b>
<b>Für Nyckelharpa verwendete Schlüssel</b>		
Chiave di violino	Violinschlüssel	Violin clef
		
Chiave di violino all'ottava bassa	Oktavierter Violinschlüssel	Octave Violin clef
		
Chiave di basso	Bassschlüssel	Bass clef
		

Dinamiche	Dynamik	Dynamics
<i>ppp</i> più che pianissimo	<i>ppp</i> extrem leise	<i>ppp</i> extremely soft
<i>pp</i> pianissimo	<i>pp</i> sehr leise	<i>pp</i> very soft
<i>p</i> piano	<i>p</i> leise	<i>p</i> soft
<i>mp</i> mezzo piano	<i>mp</i> halb so leise wie piano	<i>mp</i> moderately soft
<i>mf</i> mezzo forte	<i>mf</i> halb so laut wie forte	<i>mf</i> moderately loud
<i>f</i> forte	<i>f</i> laut	<i>f</i> loud
<i>ff</i> fortissimo	<i>ff</i> sehr laut	<i>ff</i> very loud
<i>fff</i> più che fortissimo	<i>fff</i> extrem laut	<i>fff</i> extremely loud
<i>sf</i> sforzando	<i>sf</i> akzentuiert laute Note oder Akkord	<i>sf</i> a forceful, sudden accent on a note or chord
<i>fp</i> fortepiano	<i>fp</i> schneller Wechsel von laut nach leise	<i>fp</i> fast change from loud to soft
<i>sub</i> subito	<i>sub</i> sofort	<i>sub</i> immediately
< ( <i>cresc.</i> ) crescendo	< ( <i>cresc.</i> ) lauter werden	< ( <i>cresc.</i> ) getting louder
> ( <i>dim.</i> ) decrescendo, diminuendo	> ( <i>dim.</i> ) leiser werden	> ( <i>dim.</i> ) getting softer
Caratteri	Ausdruck	Mood
<b>allegramente</b>	lebhaft	lively
<b>appassionato</b>	leidenschaftlich	passionately
<b>con brio</b>	mit Schwung	with vigor and spirit
<b>buffo</b>	komisch	funny
<b>con anima</b>	mit Seele / beseelt	with soul
<b>concitato</b>	aufgeregt	excited
<b>con forza</b>	mit Kraft	strongly
<b>con moto</b>	mit Bewegung	with motion
<b>dolente</b>	klagend	complaining
<b>doloroso</b>	schmerzlich	painful
<b>energico</b>	kraftvoll	powerful
<b>espressivo</b>	ausdrucksvoll	expressive
<b>funebre</b>	traurig	sad
<b>grazioso</b>	anmutig	gracefully
<b>leggero</b>	leicht	easy
<b>lugubre</b>	düster	dark
<b>maestoso</b>	majestätisch / erhaben	majestically
<b>mosso</b>	bewegt	moving
<b>pesante</b>	schwer	heavy
<b>risoluto</b>	entschlossen	determined
<b>scherzando</b>	scherzend	jokingly
<b>sereno</b>	heiter	cheerful
<b>serioso</b>	ernsthaft	seriously
<b>soave</b>	sanft	gently
<b>sostenuto</b>	getragen	sustained
<b>con tenerezza</b>	zart	tender
<b>tranquillo</b>	ruhig	calm
<b>vigoroso</b>	kraftvoll	powerful

I T A L I A N O	D E U T S C H	E N G L I S H
<b>Tempo</b>	<b>Tempoangaben</b>	<b>Tempo</b>
<b>accelerando</b> ( <i>acc.</i> ) <b>adagio</b> <b>allegro</b> <b>allegretto</b> <b>andante</b> <b>andantino</b> <b>a tempo</b>  <b>calando</b> <b>calmo</b> <b>largo</b> <b>lento</b> <b>morendo</b> <b>presto</b> <b>ra llentando</b> ( <i>rall.</i> ) <b>ritardando</b> ( <i>rit.</i> ) <b>ritenuto</b> <b>rubato</b> <b>tempo giusto</b> <b>vivace</b>	schneller werden langsam munter lebhaft gehend bewegt zurück zum ursprünglichen Tempo  Tempo verringern ruhig breit langsam ersterbend eilig verbreiternd, verlangsamend langsamer werdend verzögernd, zurückhaltend freies Tempo Normaltempo lebhaft und schnell	getting faster slow and stately fast, quickly and bright moderately fast at a walking pace slightly faster than andante returns to the base tempo after an adjustment getting slower calm broadly slowly dying very fast gradually slowing down slowing down slightly slower free tempo at a consistent speed lively and fast
<b>Metronomo</b> È l'indicazione precisa di tempo che si riferisce, in questo caso, alla quantità di semiminime al minuto primo (BPM).	<b>Metronomangabe</b> Zur präzisen Angabe der Geschwindigkeit von Stücken besteht darüber hinaus die Möglichkeit, die Metronomschlagzahl (am Anfang des Stückes geschrieben) genau festzulegen. Die Zahl bestimmt die Anzahl der (hier: Viertelnoten) in der Minute (BPM).	<b>Measuring tempo</b> The tempo of a piece is typically written at the start of a piece of music, and in modern Western music is usually indicated in beats per minute (BPM). This means that a particular note value (here a quarter note) is specified as the beat, and the marking indicates that a certain number of these beats must be played per minute.
		
<b>Tempo Metronom</b>		
Grave                    40 - 44	Grave                    40 - 44	Grave                    40 - 44
Largo / Larghetto      44 - 50	Largo / Larghetto      44 - 50	Largo / Larghetto      44 - 50
Lento / Adagio         50 - 60	Lento / Adagio         50 - 60	Lento / Adagio         50 - 60
Andante / Andantino    60 - 80	Andante / Andantino    60 - 80	Andante / Andantino    60 - 80
Moderato                80 - 100	Moderato                80 - 100	Moderato                80 - 100
Allegretto / Allegro    100 - 126	Allegretto / Allegro    100 - 126	Allegretto / Allegro    100 - 126
Vivace                    126 - 144	Vivace                    126 - 144	Vivace                    126 - 144
Presto / Prestissimo    144 - 208	Presto / Prestissimo    144 - 208	Presto / Prestissimo    144 - 208



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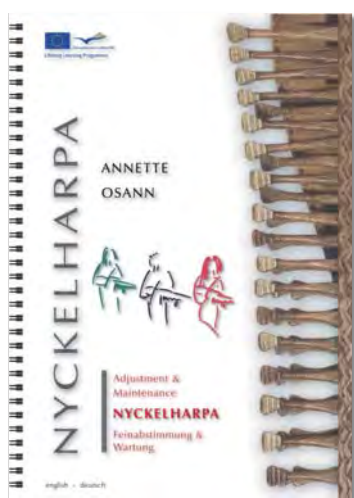
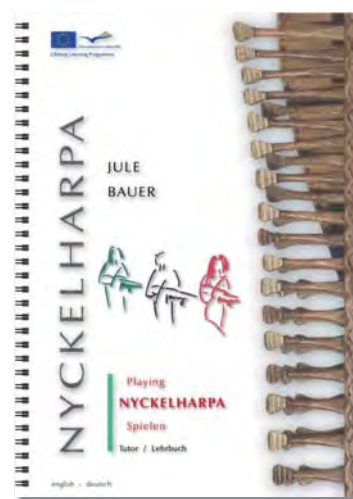
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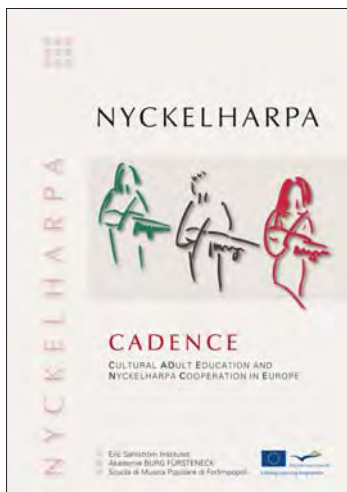
Adjustment & Maintenance  
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Annette Osann supplies valuable technical basics that nyckelharpa players need to know about their instrument and gives suggestions regarding the choice of instrument. The many helpful advices and instructions originate from her long experience as a nyckelharpa builder and teacher. She shows and explains in detail what you can and should do yourself for the care of your nyckelharpa instrument. Annette Osann is trained violin maker and lives in France. Since 1998 she has specialized in Nyckelharpabau. She is a teacher at the 'Academy BURG FÜRSTENECK' (D), at the 'Scuola di Musica Popolare di Forlimpopoli' (I) and at the 'Conservatoire intercommunal des Deux Vallées' (F).

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## **Nyckelharpa CADENCE**

### **Cultural Adult Education and Nyckelharpa Cooperation in Europe**

Supported by the European Commission, the three institutes for adult education "Eric Sahlström Institutet" in Sweden, "Academy BURG FÜRSTENECK" in Germany and "Scuola di Musica Popolare di Forlimpopoli" in Italy established the CADENCE co-operation as "Grundtvig Learning Partnership".

An international study-group, 18 permanent participants plus guests, visited the three institutes between January and October 2010 to exchange their ideas and experiences on the organisation, methods and activities of adult education with emphasis on musical education. An exceptional common teaching subject of all three partner-institutions is the nyckelharpa. This instrument was therefore used as an example for this study.

#### **Nyckelharpa** (Key Fiddle, Schlüsselfidel, viola d'amore a chiavi)

The nyckelharpa is a string instrument played with a bow, with keys that change the pitch and resonance strings which contribute to its unique sound. In the Late Middle Ages pictures of the nyckelharpa appear along a north-south axis running through the three participating countries Sweden, Germany and Italy. The instrument belongs to a pan-european cultural heritage. Since the Baroque era it has only been played in Sweden as a folklore instrument mainly around Uppland in a continuous tradition.

Thanks to some innovative musicians in Sweden, notably August Bohlin (1877-1949) and Eric Sahlström (1912-1986), and a few inspired musicians in Continental Europe starting about 1980, the nyckelharpa is now being rediscovered all over the world and used in an increasing variety of musical styles.

The study-visits to the three countries, each of 5 to 6 days duration, consisted of detailed presentations of the host institutes and their local specialities, teaching and learning music to discover typical approaches in musical adult education, public conferences and concerts to unveil the project and the nyckelharpa, meetings with local authorities and short historical tourist trips.

The objectives of the partnership were to search for subjects, didactic methods and management of cultural education for adult learners and especially nyckelharpa teaching. In addition, research was done on similarities and peculiarities of musical education in the three countries, on musical and educational approaches and on the history and present use of the nyckelharpa. In particular, the prosperous degree course for traditional music and nyckelharpa at the Royal Academy for Music in Stockholm was regarded to be very notable.

The cooperation of the three institutes set off an additional partnership between their respective home municipalities, which on their part supported and supplemented the work of the CADENCE group.

The CADENCE-booklet presents articles on the CADENCE Grundtvig programme, the schools and the participants, the development of the partnership and the music taught and played during the visits and in the CADENCE concerts. Additional articles and sheet music will be published separately and on our website [www.cadence.nyckelharpa.eu](http://www.cadence.nyckelharpa.eu).

The booklet and the additional material are predominantly written in English.

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