A Passion for Music
– welcome to our world!

If you are an international music student, the Malmö Academy of Music is the place where you can realise your visions, turn your dreams into reality and create your professional identity. Studies at the Malmö Academy of Music are characterized by breadth and a variety of specialisations in music. Students are prepared for professional life through continual education, practical training periods, master classes and concerts. With over 500 students at the Academy, there is always someone to make music with. You will find yourself in new, inspiring musical contexts and you will work harder than you ever have before. In the end it is you who decides what you make of your time in Sweden and the Malmö Academy of Music. The possibilities are endless!
**Malmö Academy of Music**

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**THE INTERNATIONAL EDITION!**

**THE PROLOGUE | OVE TORSTENSSON, EDITOR**

"The Malmö Academy of Music proudly presents: LIVE, the International Edition!"

**THIS MAGAZINE CONTAINS A SELECTION** of articles from Musikhögskolan LIVE, that have been translated into English in order to make them available to an international audience. The articles can be said to reflect the mosaic of the Academy, which is constantly bubbling with music and creativity, as well as the social environment that provides endless opportunities to meet new and exciting people.

**IN THE FIRST SECTION**, you as the reader are thrown right into our programmes of study. You can accompany two of the Performance Programme’s orchestras who have been on tour to the Venice Biennale in Italy. You can also read about two of our Music Teacher Programme specialisation areas, Eurhythmics and Rock/Soul/Pop.

**IN THE SECOND SECTION** of the magazine you get the chance to meet some members of our teaching staff, who are portrayed in varying contexts. Cello Professor Mats Rondin, for example, tells us about his Kamikaze task of conducting the hugely successful gala event at Stockholm’s Concert House for Crown Princess Viktoria and Prince Daniel, which took place the same summer as the royal wedding in 2010.

In the third section you get to meet some of our fantastic students who tell you about their experiences of student life at the Malmö Academy of Music. In addition, you can also read about the adventures of four guitar students on their concert trip to Russia which turned out to be full of surprises. This story, with its generous pinch of humour, gives us valuable insight into what can actually happen out there in the world of music when you have to adapt to a different culture and social system.

**BUT THE ACADEMY IS NOT JUST ABOUT** our degree programmes at Bachelor, Master’s and Diploma level. This is also a place where artistic development work, research, programmes and research takes place, all three of which are important parts of the Academy’s activities. In the fourth section of the magazine, you can read about Musicallae, among other things. Musicallae is the Academy’s first artistic development project that has resulted in a commercial product, and that now has the entire world as its market.

**REGARDLESS IF YOU ARE A STUDENT** who aims to study music at higher education level or if you are involved in other areas of the community but are passionate about music, I hope that you will find this magazine interesting and that it will inspire you to continue leading a musical life. Happy reading!

If you are interested in gaining more information on our programmes of study, please visit our website www.mhm.lu.se.
In the autumn of 2010, the Malmö Academy of Music was invited to the Venice Biennale – the world's biggest festival for contemporary music. Live was with them and found a group of musicians with more energy than an electrical power station.

BY ELLEN SKÅRSTRAND
PHOTO GUSTAV JOHANSSON

VENICE – known as the most romantic city in the world. Millions of tourists travel here every year to experience the city's famous architecture, blue-green canals and poetic atmosphere. But the city is at least as well-known for its culture and the international art event which goes by the name of Venice Biennale.

On the little island which is the heart of Venice, different forms of the arts, such as theatre, dance, architecture and music, gather every year to entertain the world's cultural tourists. Maybe the Biennale is most well-known for its film festival which attracts the big Hollywood stars to the city, but among classical musicians, the Biennale is more often associated with Igor Stravinsky than Brad Pitt.

SO WHAT WAS a group of Swedish music students doing in this “notorious” city? Well, it was all thanks to a man named Luca Francesconi, the Italian composer and professor who has been in charge of the conformation of the music festival since 2008. He has also been a professor at the Malmö Academy of Music since 2003 and it was the festival's music director who suggested to Malmö Academy that they should apply for a place in the Biennale.

Luca who had invited the Swedish students to this year’s Biennale. They were to perform two concerts, one with the Academy's percussion ensemble and one with the wind orchestra.

The percussionists started drumming on their knees and anything else unlucky enough to be within reach already on arrival at the airport in Venice. The atmosphere was good and there were high expectations in the air. As soon as everyone had their baggage, they were off to Venice in a taxi – what taxi of course, as boats are the only vehicles which can get around the city.

TOUR LEADER Johan Jeppsson watched over the students as a shepherd might watch over his sheep. He had been planning for the trip for over a year.

– I was there the previous year on a reconnaissance trip to make sure that everything was in order for when we all got there, he commented.

What pleased him most was that all the instruments were allowed on board the flight as hand luggage. The bigger percussion instruments were driven all the way from Sweden by Per Lundin, the Academy caretaker.

– There were a lot of details that needed to fall into place. Everything seemed to be going according to plan. But it was still going to be a relief when we were sitting on the plane on our way back home again, said Johan with a laugh.

Once at the hotel, while waiting to check in, someone suddenly said “But where is Niklas?” Everyone looked around wildly for the missing tubist, but he was nowhere to be seen. It turned out that the taxi driver had refused to take his tuba on board – he was convinced it would sink his water taxi. It was not until two hours later that Niklas and his tuba arrived at the hotel, after they had toured the whole of Venice together with the Latvian Radio Choir.

– I saw the entire city, said Niklas Dahlström, and laughed.

– When the taxi driver saw my tuba case he started waving his arms around and screaming in Italian “impossible, impossible” and then all the taxi drivers turned against me. No one would drive me and my tuba into the city! But it all got sorted out in the end.

THE NEXT DAY there were early rehearsals for the percussionists who had their concert that evening. The ensemble consisted of a group of guys who had played together for a long time and knew each other well.

– We are almost like a little family, smiled Andreas Vettefors.

Their teacher, Lennart Gruvstedt, was along for the trip to help and direct when needed. During the rehearsal he spoke to his students in a percussion jargon which was impossible for outsiders to understand, but the guys had no trouble.

– The students are incredibly hard-working, our days are often long. They are very eager, all of them, remarked Lennart. He was the one in charge of that night’s repertoire.

– The festival knew what they wanted us to perform. Among other things, they wanted us to include modern pieces written by Swedish composers. So we played Sven-David Sandström and a new piece by Tobias Broström, who was a student at the Malmö Academy of Music a few years earlier. But we chose these pieces because we liked them, of course.

Lennart has been a teacher at the Academy for about 30 years. He sees it as one of his job responsibilities to create a creative and stimulating environment for the students.

– My job was already done, it was up to the students to do well that night. But it was a bit boring not to be performing with them, of course.

IT WAS SOON 6PM and the audience was starting to take their seats in the dark concert hall. The hall was almost full when the percussionists made their entrance.
Sole Mio. Venice is known for its classic gondolas. But nowadays they are only used to transport tourists. A one-hour tour of the canals costs about SEK 1000.

At the dinner after the concert the percussionists were greeted with applause and backslaps from the rest of the orchestra. They were very pleased with how it went and were looking forward to a fun night out in Venice. The warm evening was a welcome contrast to the Swedish autumn.

Almost everyone had a tale to tell about getting lost in the city. It isn’t so strange really, getting lost in the labyrinth which is Venice is almost unavoidable, and maps are not much help.

– I found out that we were going on the trip from a rumour, I didn’t believe it at first. When I understood that it was the Biennale, I was very excited, said trombonist Martin Chorell.

– Yes, all the biggest names were there, added Nils Carlson.

As we sat around the dinner table talking, the discussion turned to the future and the dismal job market.

– I don’t know of any other profession where you can study this long, put so much time and energy into practicing, and then get so badly paid. Most start when they are around 6-7 years of age and practice every day, commented Filip Draglund.

– But it is different in Italy. Musicians have a high status and there are more opportunities. However, it is difficult to become part of it as an outsider. I would have loved to have moved here, but then I would be standing at Marcusplatsen playing Godfather, he continued.

MANY DREAM ABOUT a permanent position in an orchestra. But some want to take a further step out into the spotlight. Julia Sigova was 28 years old when they went to Venice and has played the piano since she was six. She had almost completed the Diploma Programme at the Malmö Academy of Music, a programme which prepares musicians to be soloists. “She is the star of the group”, one of the other students said about Julia. She had an important solo at the following day’s concert.

– I listened a lot to the piece, and practiced purely technically for about a month. It is quite complicated, actually, but I was sure it would go well.

Julia had already played together with the Malmö Symphony Orchestra, something she would like to do again in the future. She was very happy to be able to work together with Håkan Hardenberger.

– He is incredibly inspiring, and has had a big influence on my career.

His name is often mentioned by students and always positively. The Biennale’s programme described him as “perhaps the greatest soloist of our time”.

– Håkan manages to get us to produce a special sound. He says things that other conductors wouldn’t say, or think of, said Karin Brodin who played...
10 The French horn in the orchestra.

But sometimes it can be a little
difficult to have an international star as
a teacher, we get a bit nervous. I mean
we respect him as a musician so much!
He even sells albums! said Nils Carlson.

EARLY THE FOLLOWING MORNING the
halls of the badly-insulated hotel were
alive with the sound of scales and
harmonies. The wind orchestra was up
early to warm up. Levels of concentra-
tion were high during the rehearsal in
the concert hall, the students read their
scores intensively.

Alica Tserkovnaja had every reason
to be nervous. She was starting the
whole concert off with a flute solo, and
this had not been her lucky trip so far.
– I was vomiting all day the day
before the concert, it was terrible. I felt
better on the day, but I still hadn’t been
able to eat anything. It was a bit trickily
as it is hard to do your best on an emp-
ty stomach. Alica started playing the
flute when she was 10 years old, and
studied on the Master’s Programme at
the Academy.

– I love the Academy, we have a
great time in flute class. There is usu-
ally a lot of competition in the music
branch, but it feels like there is a ge-
nuine friendship between us at the
Academy and we can relax and be our-
selves. The music brings us together.
We are all striving for the same goal.
When Alica was told she would
play a solo at the Venice Biennale she
was overjoyed, but at the same time
she knew it was a huge responsibility.
– When I saw my name on the web-
site I couldn’t believe it. It confirmed
that I was on the right track, and a sign
that my teachers trusted me and saw
my potential. Then it was a bonus to
be able to enjoy Venice too, she said
and smiled.

AFTER THE REHEARSAL we met an
excited Håkan Hardenberger. He was
happy with the rehearsal, and had a
good feeling about the concert later
that night.

– The students were probably a litt-
le nervous. It was a difficult repertoire,
I wanted them to learn something, said
Håkan with a laugh.

– They are incredibly beautiful
pieces, there isn’t an unnecessary note
among them. And one thing that the
five composers have in common is that
they are not afraid to explore non-
conventional sounds. We had countless
hard and long rehearsals before we left
Sweden. Håkan sees it as part of his job
to prepare the students professionally.
– I am never entirely happy. I want
the students to get used to high de-
mands and a high tempo, and find hap-
pi ness in that. That is what is beautiful
about music, there is always a door
that can be opened. It is also important
that they learn the difference between
preparation and performance, so that
they do not practice during the perfor-
man ce, but really perform then. There
is no time for self-criticism then.
– I usually think of life as an ele-
vator, and certain people are in the
elevator, and the waiting staff run around like
headless chickens. When all the food
was gone and most of the wine, Filip
Draglund stood up.
– It isn’t easy to organise a trip like
this one, but one man has managed it.
He has also made sure that we have
been fed every day. For once Johan
Jeppsson, please stand in the spotlight!
– I wanted to visit Stravinskij. He is
buried there.

THE ORCHESTRA TUNED their instru-
ments in the stuffy changing room.
It was soon time for the concert. The
audience was given a modern musical
experience, and even if the students
wished that more people had been
there, they were still pleased on the
whole.

After the concert the orchestra
gathered for a final dinner. Now there
was no nervousness and everyone could
enjoy Venice. It wasn’t long before
someone plinged their knife against a
glass. Speech! And Håkan Hardenber-
ger was the first speaker.
– I always think of life as an ele-
vator, and certain people are in the
elevator with you. And I am honoured
to share an elevator with you all again.
It isn’t every day that I get to perform
with such a fantastic orchestra.
Håkan’s speech was followed by
cheers and applause, and the dinner
continued. The noise level increased,
and the waiting staff ran around like
headless chickens. When all the food
was gone and most of the wine, Filip
Draglund stood up.
– It isn’t easy to organise a trip like
this one, but one man has managed it.
He has also made sure that we have
been fed every day. For once Johan
Jeppsson, please stand in the spotlight!

The programme included an incred-
ible 27 world premieres.

Since 2008, the festival has been man-
aged by Italian composer and professor
Luca Francesconi.
The rock profile of the Music Teacher Programme at the Malmö Academy of Music has now celebrated its first 20 years. A total of 130 students have had the chance to develop and broaden their musical knowledge during this period, and they have become sought-after teachers once they have graduated. The jubilee was celebrated in the form of a big music festival for old and current students, teachers and other guests in February, 2012.

ANDERS RYDLOV AND LEIF JOHANSSON both worked as music teachers in different parts of Malmö in the 1980s. Anders put rock on the schedule for primary school students at Linnéskolan.

– They played rock instruments during music lessons and we were always having concerts.

Unaware of what Anders was up to, Leif was using similar methods at the community music school.

– Back then, the music that students played in school was in sharp contrast to the music they liked listening to at home. That was what we took into account in our lessons. Playing together is the philosophy of rock music.

After a while, the Academy got to hear about both Anders and Leif’s projects.

– Suddenly, we were being visited by researchers, who wanted to study us. Our rock students got to travel around and play for different music teachers, says Anders.

PILOT COURSES. And that was how, exactly 20 years ago, the Malmö Academy of Music got the idea of starting a profile in rock music. Anders and Leif were asked to develop a pilot programme, which later became permanent. There were no problems with funding or attracting interested students. The first intake was in 1993. Back then, the folk high schools and secondary schools did not offer any continued education courses, so the people who applied were active and established musicians.

– Some could read music, others couldn’t, but they were all good musicians, remembers Leif.

The Academy offered a rock programme, which spanned over the other programmes. Students who were aiming to become instrumental/ensemble teachers and those who wanted to become class teachers all studied together for large parts of the programme and the big ensemble block was the connecting element.

At the same time as the rock programme started, the Academy also started a folk music programme. The jazz programme was already established. This made it possible for students to niche themselves, while getting a broad music education at the same time.

– It is a programme with huge diversity, says Caroline Gustafsson who graduated in 2009. You had a lot of choice, you could decide a lot yourself. I was given many chances to make music with like-minded people – and I became good at it. Now I work mainly as a songwriter for the production company Roasting House in Malmö. I use my education daily.

FACTS

The Malmö Academy of Music has offered teacher training for instrumentalists and vocalists wanting to specialise in Rock/Pop/Soul since 1993.

Rock is an integrated part of the new secondary school music teacher training, which also qualifies teachers to teach grades 6–9 and extra-curricular music students.

The hub of the programme is two different types of ensemble studies. The first aims to develop students in playing their main instrument of study, and the second covers how to teach ensemble studies.

BY BJÖRN LUNDQUIST | PHOTO DANIEL ANDERSSON

The rock profile of the Music Teacher Programme at the Malmö Academy of Music has now celebrated its first 20 years. A total of 130 students have had the chance to develop and broaden their musical knowledge during this period, and they have become sought-after teachers once they have graduated. The jubilee was celebrated in the form of a big music festival for old and current students, teachers and other guests in February, 2012.
The rock programme broke new ground, says Leif. We managed to attract a special sort of musical, outgoing people. They had a lot of experience of ensemble play and of playing one or more instruments besides their main instrument. They had a large musical range and very good reputations, both as musicians and teachers. As a teacher, meeting students with the style of music they listen to is fantastic.

When Anders and Leif were asked what the rock programme has meant to them, they were both in agreement that it has changed music teaching.

– We see today after 20 years a fully-matured field in teaching, says Carl-Axel Andersson. The programme course director of the rock programme together with Anders Rydqvist, a position he has held since 2000.

– It was an historic day in 1992 when rock became its own, indisputable programme of education at the Academy. It was a big and necessary step in the world of music. We can now meet public music life and music education at all levels with professional competence, both with practical instrumental and vocal studies, and in music theory and history.

Now that the rock programme has been with us for 20 years, there are some names that need to be mentioned: Kalle Magnusson and Johan Pihlæke, ensemble; Elisabeth Melander, vocal; Kjell Edstrand and Peter Berglund, piano; and Anders Hogeman, guitar. Anna Persson, Anders Hallbäck and Peter Berglund together with Kalle Magnusson and Johan Pihlæke who have worked with and supported the skilful student ensembles that have performed here at this 20 year celebration concert. One of those who received musical backup from the students was singer Eric Gadd. After being involved as “Artist in Residence” at the Malmö Academy of Music for two years, he has now thanked us by opening the concert of the jubilee celebrations.

– The rock programme has meant a lot to me. We were really privileged to have such amazing teachers and to get so much time with them, remembers Ingrid Tidefelt from Stockholm who graduated from the rock programme in 2006. I became a much better musician and teacher here! After graduating I started working first at Sypken and then later at Fäladsgådent Intermediate School, both in Lund. I teach ensemble studies, music theory and dance.

– The programme events were given the chance to really in-out going person who loves standing on stage and for teaching and Lena Houmann, University Lecturer and researcher at the Malmö Academy of Music.

It was then time to take a step back. Jonas Aspelin, Associate Professor in pedagogics at Malmö University gave a lecture on relational competence.

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The Symphony Orchestra Strikes Again

BY LOVISA JONES | PHOTO LEIF JOHANSSON

It is five minutes past midday and the Music Academy’s café is packed with people. The queue is long, reaching all the way around the corner towards the reception. There is the constant bling of microwave ovens. Something is going on. It is that special atmosphere which comes about when it is time for orchestra project week.

ORCHESTRA PROJECT WEEK is held at the Malmö Academy of Music six times annually. Rehearsals for the Academy’s symphony orchestra are many and often. Every project is finished off with two, sometimes more, concerts in the Rosenberg Hall or Malmö Concert House. The symphony orchestra also goes on regular tours, both regionally and internationally. The orchestra has visited both the Baltic countries and the Venice Biennial. A tour to Berlin is being organised for this autumn, 2012.

– You learn an incredible amount by playing in a symphony orchestra. I’d like to do it more. That is why we are here, to play. It is also a fantastic experience to sit together with others and create beautiful music for an audience, says Sophia Bergholm who plays the French horn. Since she started studying at the Academy last autumn, she has already been in two orchestra projects.

– The first time we played Strauss Don Juan and Kontakion by Ingvar Lidholm. A fun combination, but also a lot to learn. I was so proud of myself after the concert!, she says with a laugh.

– In the beginning it was a bit frightening and took some time before I understood what the conductor wanted. Now I realise that they know the music and know what they are doing so it feels good. But if you have to play a special part yourself then of course you have to laugh a bit too, she says with a faint smile! It didn’t go brilliantly. But you have to laugh a bit too, she says with a laugh.

– I thought I was playing really faintly until the conductor asked me to please play faintly! It didn’t go brilliantly. But you have to laugh a bit too, she says with a laugh.

Salm, she then feels less nervous.

– Once I had to come in with a really low note that was quite difficult. My turn was right after a faint clarinet. I thought I was playing really faintly until the conductor asked me to please play faintly! It didn’t go brilliantly. But you have to laugh a bit too, she says with a laugh.

DURING THE SPRING the symphony orchestra has carried out two of three project weeks. They have played under the guidance of British conductors Charles Hazlewood and Peter Manning.

– In May we are also going to work together with Malmö Opera and their orchestra. It will be an enormous orchestra conducted by Ralf Kircher from Austria. The repertoire includes music by Malmö Opera’s lead conductor Leif Segerstam. It is an incredibly exciting project which we are really looking forward to. Students can sit together with professional musicians and get an idea of the pressure they are under, says Björn.

STUDENTS ARE ALSO GIVEN THE chance to perform solos together with the orchestra projects. But to be given the honour they have to audition in front of a panel of judges. Auditions are often held one year prior to the planned concert date. Competition is tough and it takes a lot to be selected.

– Students sign up for auditions and are judged by a panel of teachers and professional musicians. They choose the piece they would like to play together with the orchestra, says Björn Elmgren.

– The chance of being selected as a soloist is an incentive for students to work harder, practice more and push their own limits.

TWO WEEKS HAVE PASSED since Anton Hugosson and his classmate Jonas Bonde performed their solo together with the symphony orchestra and guest conductor Charles Hazlewood. Anton has been involved in a number of or-
The Road to Learning Music

BY LOVISA JONES | PHOTO LEIF JOHANSSON

You can’t “talk” about music, can you? Just the opposite, claims Karin Johansson, researcher at the Malmö Academy of Music and author of newly published book Music, Life and the Joy of Playing, Music Teachers on Teaching, Artistic Development and the Challenges of Higher Music Education.

– The interviews I conducted for my book, in particular, have shown me how much there is to talk about and reflect on. For example, how do we contribute as musicians and teachers to the process of transforming young music students into tradition-breaking, creative, independent musicians and teachers? The answer to this question lies with the teachers themselves, but it is something, which is not discussed, says Karin Johansson.

It is accepted knowledge that music can communicate things we cannot express in words, but Karin Johansson wants to emphasise that words and music are not opposites.

– Music and music performance become enriched and developed when we discuss them in words and reflect on them. They become quite simply more enjoyable, and at the same time deeper and more exciting.

THE VALUE OF REFLECTION. Karin Johansson claims that the practical- and experience-based teaching knowledge of musicians often remains at an individual level and more attention needs to be drawn to it.

– Being a musician is often looked at by the general public as a bit of a mystery; it is seen as a skill that you just “have”, but really it is built on an incredible amount of knowledge and experience which is not visible to those who are “outsiders” – and often not even for those who are “insiders”.

Many musicians who teach do not have formal teacher training, but they possess extensive practical experience and knowledge, which they have gained throughout their musical lives and through many years of teaching. Despite this, some of them do not think that their competence is anything special, “It is just me”. This is where reflection and discussion come in, to allow competence to become visible and so that knowledge and experience can be shared, says Karin Johansson.

WITH LOVE AS A DRIVING FORCE. A topic which came up again and again during the interviews Karin Johansson conducted with members of the teaching staff at the Malmö Academy of Music is that a love and passion for music is one of the most important values in education. It means being part of ongoing challenges and developments, both as an individual and as a representative for traditions and institutions from within the music world.

TRAVELLING A COMMON ROAD. Music education can be seen as a road that teachers and students walk along side by side. The road twists and turns, slopes steeply upwards sometimes, and downwards others.

– It is all about socialisation, a development and a learning process, which you can only receive through contact with other musicians. We meet and walk together for a while and then we go on to new meetings with other musicians and teachers who we can exchange experiences and knowledge with. And this continues on throughout life. Knowledge, inspiration and experiences are shared along the way, which continues on in lifelong learning, says Karin Johansson.
**Big Band**

**In Movement**

BY HELena HAGSTRÖM, ELIN RIPPE, CLARA KUGELBERG, KARIN WESTERBERG, MARIA WALLINDER, JOHANNA LEVIN

PHOTO LEIF JOHANSSON

Malmen Academy of Music’s Eurhythmic students and Monday Night Big Band organised a Children’s concert project together in the spring of 2010. Read on to hear the students describe an intensive and inspiring week.

**During the Spring Term of 2010** we, all of whom were in our fourth year of Eurhythmic studies, got an enquiry from Musik i Syd about a children’s concert project which would be organised together with Monday Night Big Band. The project would result in a concert tour in the Autumn with a total of ten concerts being held. The aim of the project was to introduce big band music to fourth-grade children, something which maybe many of them would not otherwise come into contact with. Before the concerts we would also visit a number of classrooms to introduce the music to the children and prepare them for the parts of the concert where they would participate, by, for example, clapping along, listening for and feeling the various characteristics and instruments in the music. We all thought it sounded like a really fun project and accepted the challenge without hesitation!

During our first meeting with Karin Holmström, project leader for Musik i Syd, we were shown the preliminary repertoire which included everything from Thad Jones’ Greetings and Salutations to the latest Swedish pop song hit Manboy, sung by Eric Saade. Everything would of course be adapted to Big Band Music and it was Mårten Lundgren, Monday Night Big Band’s musical director, who was in charge of that.

**The Big Question** for us Eurhythmic students was then how we would manage to find the time to meet and plan, study and rehearse. We were all about to start a long period of practical work experience in different places around Sweden. Three of us were off to Helgö’s Folk High School and three of us to St. Sigfrid’s Folk High School. Before we left we had two classes where we could discuss things and we also decided that we would all meet up in Malmö for two weekends during the period we were away. We had to be efficient and work hard!

During the two classes we had together we began planning the music, which we had all listened to beforehand. In order to be as efficient as possible at the next meeting, we divided the pieces between us and each of us was responsible for one number each, including presentation, performance and choreography.

**Think of the Intro to Lady Gaga’s “Pokerface”** with happy, safe, bubbling scissors…! Our first meeting with the Big Band was at the dress rehearsal two days before the concert tour was due to start. We had of course been wondering about them, who they were, how they would be to work with, yes, how the whole project would go when we had not even met them (with the exception of Mårten Lundgren). And we were met by a terrific gang of jazz musicians! It was a wonderful, relaxed, fun and inspiring first meeting and dress rehearsal. It was of course very different to make music together for real instead of working with recordings from the music notation programme Sibelius. Everyone’s openness and willingness to cooperate with each other and think creatively made it a great experience.

The concert’s opening number was Glenn Miller’s “In the Mood” where we illustrated the feel of the 30s and 40s in the music, with a touch of Charleston and also how the number could be performed in hip-hop style. Thad Jones’ Greetings and Salutations was performed as a “story” with a police and bad-guy theme. There was a direct connection with the work we had done with the children in the classroom, where they had worked with the music and also with the theme.

The audience participated in the concert in various ways, including clapping and “digging” the music. We served (pretend) coffee in the saxophones. We danced to Manboy and Pokerface and we cheered the participants on in the challenge to find the best trumpet soloist for Manetca by Dizzy Gillespie.

It was an intensive concert week but incredibly enjoyable, inspiring and rewarding. Meeting all the musicians, who really love playing together and with us, and seeing how much fun they had, gave us a feeling of “this is how it should be”. We really felt that we all worked together, and all of us were together working towards and getting involved in the end product. We were all equals. Just as it should be!
speaking in front of a large audience is not Marika’s thing, as she puts it. She does not, however, have any problem expressing herself with the help of her microphone, the violin, which by the way is almost as old as the “speech” she held for the spellbound audience. The “speech” was based on a manuscript, written by a master, who has fascinated countless audiences for almost 300 years. The composer Bach had many musical intentions with the piece and I am convinced that the great master could quietly turn in his grave and go back to sleep with a smile on his face after once again having enjoyed listening to his work in high Baroque style – this time with a slight Finland-Swedish accent.

Associate Professor. Marika Fältskog became Associate Professor at the age of 37, making her one of the youngest ever at the Malmö Academy of Music. She is employed as associate professor for a five-year period after a donation from industrialist Sten K. Johnson.

– I was contacted by the Academy Director, Sverker Svensson, who asked me in March 2009 if I would be interested in applying for the position of associate professor. I accepted the offer immediately as I think it is so exciting and challenging to teach, something I have done consistently since I graduated.

– I am in the process of planning the next academic year at the moment. I have many contacts with violinists and other musicians so I am going to try to get a number of guest lecturers to visit the Academy. I have already worked at the Academy as part of the teaching staff for the last two years and I have six students presently. I hope to meet all of the violinists at the Academy in, among other things, master classes.

What do the students usually need to work on?

– Intonation problems are normal, as are difficulties playing at the right tempo and with the right nuances. Mozart’s Violin Concerto is a good example of a revealing piece, where you cannot get away with anything as far as the above mentioned factors are concerned.
Marika was born and bred in Helsinki in Finland and comes from a large musical family. Everyone plays something – parents and siblings, grandparents, aunts and uncles. Marika grew up spending her summers with her family in the Åbo Archipelago. Her father, Kaj-Erik, is an organist, choral conductor and composer and her mother is a pianist, so you can say that Marika has been breathing in music since the minute she was born. When Marika and her twin sister Jannica were 18 years old they moved from Helsinki to Stockholm in Sweden, where their two-year senior brother Jan-Erik Gustafsson was already studying cello for Frans Helmersson at the Royal Academy of Music/Edsbergs Music Institute. In the case of the girls, it was probably this way of thinking, plus some typical Finnish Sisu determination, that shaped the grammatical struggle with all aspects of violin technique: scales in all keys, in all positions, and with all fingering, you name it... and from this grew an artistry with precision and incredibly delicate interpretation. It was probably this way of thinking, plus some typical Finnish Sisu determination, that shaped the grammatical struggle with all aspects of violin technique: scales in all keys, in all positions, and with all fingering, you name it... and from this grew an artistry with precision and incredibly delicate interpretation.

 carrera. Diploma in Chamber Music 1996 and Soloist Diploma in 1998. Took the permanent position as first violinist in Stockholm’s Philharmonic in 1996 and as alternate concertmaster in 2000. Member in the Selini Quartet in Finland for 10 years, with whom she won the well-known contest Concertino Prag in the late 1980s. She has also played in the Vertavo Quartet in Norway as well as a number of other chamber music ensembles. In the spring of 2008 she was employed as concertmaster in the Malmö Symphony Orchestra and in September 2009 she was employed as associate professor at the Malmö Academy of Music.

Archipelago. I simply feel better physically when I am close to the sea. So Malmö feels right for me. We live in an area called Mellanudden with Malmö’s famous beach “Ribban” only a couple of kilometres away.

– It feels like a big responsibility to teach what I know and to create good violinists for the future. This is very important! finishes Marika Fältskog and carefully places her “Guadagnini” in its case after a successful photo shoot.

A STRONG WILL. If you look up the word “sisu” you can read that it is a Finnish word, which means determination, stubborn perseverance, anger, or the art of never giving up. Sisu is sometimes said to be typical of the Finnish culture. The word “sisu” became internationally recognized during the Finnish Winter War, when Finland fought the Soviet Union. (Source – Wikipedia, the free encyclopedia).

Many things have been named sisu today – from sweets to vehicles – and also ice breakers and a torpedo boat. It is perhaps with inspiration from these impressive marine vessels, that Marika is now taking her new position to help young, talented violinists at the Malmö Academy of Music. |
Cello Professor with a Feel for Timing

BY OVE TORSTENSSON | PHOTO LEIF JOHANSSON, JAN-OLAV WEDIN, SVT

No one could hardly have missed the televised live concert in honour of the Crown Princess Victoria and Prince Daniel in the Stockholm Concert Hall, at the beginning of summer 2010. It was a fantastic musical odyssey covering different musical genres with some of Sweden’s presently most distinguished artists. Add to that a classical heavy weight such as the Royal Philharmonic Orchestra and you have a conductor’s job of Kamikaze proportions.

The fact that the orchestra had to sit in two sections with an aisle between them used for the entrances of the royal couple and soloists did not make the conductor’s job any easier. There was maybe only one person who could conduct at this level and think of the genre crossover as an exciting challenge, so the choice of conductor was made; Malmö Academy of Music’s very own cello professor, Mats Rondin. During the evening he steered the orchestra with style and repose so they were in perfect harmony with a long list of well-known artists and groups. Those there included Peter Jöback, Helen Sjöholm, Martin Fröst, Malena Ernman, Peter Mattei, Roxette, Salem Al Fakir, Lisa Nilsson, Magnus Uggla, Orphei Drängar, The Real Group, Rigmor Gustafsson, Sarah Dawn Finer and Lisa Nilsson, as well as child soloists and a pair of Chinese ballet dancers who truly were the icing on the cake.

All performed in a well-organised and highly-paced tempo with professional host Stefan Forsberg guiding the audience through the experience.

On leaving Malmö we programmed the GPS to “most direct route” which turned out to be a rather winding one after we left the E22 highway in Hörby. With the help of the autopilot we navigated our way through the late summer landscape to Linderödsåsen. We were heading to Mats Rondin’s residence in Huaröd. I have to admit that there were moments when I doubted the technical innovation, could this really be the “most direct route”, but we saw many new and beautiful places along the way.

In any case, we finally arrived at Mats’ beautiful manor house with a traditional barn which he has converted into a fantastic concert location and recording studio. In this idyllic setting surrounded by total silence it was hard to envisage that dark clouds are gathering on the horizon – but more information on that later.

Mats Rondin welcomed us and showed us around. It wasn’t long before conversation turned to the concert at the Stockholm Concert Hall at the beginning of that summer.

– Yes, it was quite a special job for me, admitted Mats. Not your average concert exactly. But they had organised everything so professionally, with an especially assigned producer and hand-picked people for all the details such as sound, lighting, comp groups etc. A lot of the work was already done by the time I came into the picture. It was nice to not have to do everything.

– When you work with musicians from genres other than classical there...
The King seemed a little tired, but the others looked wide awake and happy, particularly Daniel and Viktoria who were both glowing.

children simply were not up to it and as the reserve children had sung perfectly from the first rehearsal, there really was nothing to discuss. Stage fright can affect both children and adults and it is hard to know ahead of time if it will strike or not.

One of the final numbers featured the Chinese ballet dancers and was particularly difficult for Mats. The dancers had first sent a CD and wanted him to follow them in their movements at that tempo, which was easier said than done, as they danced at a completely different tempo when they started rehearsing. He had to look back over his shoulder to keep an eye on them at the same time as he tried to get the orchestra to follow his beat without being able to look at them properly.

- By some miracle we managed to finish at the same time, laughed Mats. It was definitely one of the evening’s most difficult challenges, to get the timing right for that number.

- One little mishap that occurred during the concert was when one of the ballet dancers, who was standing on her partner’s shoulders, lost her balance and had to jump down. After dancing on for a few minutes she made a second attempt, and then the things she did while up there on her partner’s shoulders made you wonder if the laws of gravity and the rules for what is physically possible had ceased to exist. Bewitching does not describe it.

LESS STRESSFUL, yet still challenging for the conductor, was the end of the concert when all the artists stood on the stage again, this time together.

- There were many who simply could not see me at all and then it was not easy for them to follow my beat, even though I held my arms high up in the air. I had to move Per Gessle and a few others who were closest to me, to be able to get eye contact with the concertmaster, Joakim Svenheden, who was on the other side of the stage. Mats laughed at the thought of the slightly chaotic situation.

- If things had started getting distorted, they could get totally out of control. It wasn’t exactly perfect at the dress rehearsal, but luckily it worked pretty well at the actual concert when everyone made that extra effort.

- He had been asked many times if he was nervous.

- Actually, I wasn’t. There was so much to do and think about the whole time, so I didn’t have time to be nervous. I decided beforehand that nothing would go wrong. Then we simply worked towards that goal and took one step and one problem at a time. I had to make a lot of notes, like how people would exit here and enter there. Without my notes it would have ended in chaos.

- A fun detail was that during the preparations my son Tobias and his girlfriend were stand-ins for the Crown Princess Viktoria and Daniel. They had to make the same big entrance as the royal couple, smile and wave to everyone and then go and take their places. But we forgot to take pictures of film it, so unfortunately there is nothing to show future generations. Typical that everyone was so into the moment that no one thought to document it.

A few numbers had been requested by the royal couple, but in general they did not know much about what was in the concert. Mats and the others met the Royal family after the concert. They stood in a row and thanked us all very much.

- The King seemed a little tired, but the others looked wide awake and happy, particularly Daniel and Viktoria who were both glowing. Many of the soloists knew the royal couple and royal family so they were invited to the wedding dinner.

- But not me, said Mats, with a hint of disappointment in his voice and one got the idea that he would not have been against a further challenge in, among other things, table etiquette.

Mats Rondin

Born: 1960 in Stockholm

Professional career: Started playing cello when he was seven. Made his professional concert debut as a 20 year old with Radio Sweden’s Symphony Orchestra in 1981, after being accepted to the Royal Academy of Music in Stockholm four years earlier, where he studied for a year. He then studied for three years towards a Soloist Diploma at the Edsberg Institute of Music (which was then run by Radio Sweden). He thereafter took up private studies under legendary Cellist William Pleeth in London. He moved to Skåne in southern Sweden and started his career as solo cellist for the Malmö Symphony Orchestra. His career as a conductor has gone straight up for the last 15 years. Since 1984 he has been teaching violoncello for the Performance Programme at the Malmö Academy of Music.

Family: Wife Helena, 47, Principle at Picture and Sound School (Ljud & Bildskolan) in Kristianstad and children Joa-kim, 22, Tobias, 20, and Anja, 12. Included in the family is the famous Lama i sidor, plus two dogs, one cat and four hamsters.

Lives: In a manor house outside Huaröd in Skåne. This is where the annual concert “Sidor’s kulle” has been held ten times since 1997. The concerts have attracted up to 2500 people. Lama i sidor has worked as a successful logotype and mascot.

Plays: A cello built in the late 1700s by Fernando Gagliano.

Hidden talent: Is a whiz on the electric guitar, at table tennis and at flying model helicopters.

Dark cloud on the horizon: Mats Rondin’s music centre in Huaröd is under threat due to 12 large wind power plants being planned close by. Each will be 150m high and have a noise level of 104 dB(A) and a propeller width of 90m.

- If the wind power plant becomes a reality it is the end of my musical activities here in Huaröd, including in the studio I have built over the last 15 years, says Mats Rondin with sadness in his voice. We will be forced to move from here then!
How to Conduct a Singing Staircase

BY HEIDVIG JALHED | PHOTO LEIF JOHANSSON

Lena Ekman Frisk is a well-known profile in Swedish choral circles. After appearing as the conductor on the new Swedish TV-show “The singing stair case” last year, Lena Ekman Frisk is now even a familiar face to the general public. LIVE met Lena just before the show went into production she will start with auditions and select 40 singers for the mixed adult choir. – The goal is to have a big concert in the Malmö Concert House in December 2011 with Malmö Symphony Orchestra and the choir from Lindängen, plus a supporting choir with experienced singers who can help keep everything together. A classical piece will be performed.

The autumn will result in six one-hour episodes and the series will be broadcast from the end of January. The final concert can also be seen as “Väckelsans Konsert” (Concert of the Week) on SVT at a later date. Lena Ekman Frisk has, however, never worked with TV before.

– I will have to be prepared for things being edited which I may think are important from a singing or choral perspective, as they cannot prioritise everything in the final production. I am just a little piece of the puzzle, even if I am prepared to fight for certain aspects. Programmes which popularise and connect with various forms of cultural activities are becoming more and more popular. What similarities and differences can you see between programmes such as Körslaget and Maestro and this programme you are working with?

– In Maestro the focus is on the artist who is trying out a new profession. It is close to Let’s Dance. The production I’m working with isn’t like Körsla-get either, which involves an artist who is not a professional choral conductor selecting and working together with trained choir singers who want to perform. We want to find people who are not experienced singers! Contrary to Körslaget, where the result is not a traditional choir but rather a group of pop artists, a group of amateurs will be trained by professionals.

Lena Ekman Frisk, who grew up in a musical family, is now in her thirtieth year as a choral conductor. This autumn she will also be working with building up a new women’s choir at the Aca-demy in the form of a free-standing course and Bankkammarmangarna are changing their name to Musikålskipo-
lans Flickör – The Academy Girls’ Choir. I think that I have a good balance between professional activities and amateur activities, the latter of which give me something totally different. There is a different level of involvement and a love for the music which professionals do not always have so much time for, because for them it is just a job. | The first season of The Singing Staircase was produced in six episodes. The first aired on February 6th, 2012, on Swedish Television. Read more about the show on www.svt.se

What was the most difficult?

– Without a doubt, the most diffi-
cult thing was to fully fulfil my main goal - to get the choir to sound good! I worked really hard with that the whole time. In addition, I had a few major falling outs with some of the TV crew. They had “good TV” as their goal, that is TV which gives good ratings, while I was thinking about the choir’s perspective and views. I also experienced that I got mixed messages from the TV team, one side wanted me to see that the choir members, who were totally unschooled in classical music, should face difficulti-es, rise above them and gain the ex-
perience. The other side wanted me to make it fun for them so they wouldn’t quit. I can tell you that it wasn’t easy to achieve both these goals! |
"PLAYING JAZZ IS A CHALLENGE as a musician both technically and musically. You are there creating something here and now, together with others.

In fall 2010 I started my first year of the performance programme, jazz specialisation. My main instrument of study is the piano which I have played since I was nine. After preparatory studies at Skurup’s Jazz Programme and the Music Academy at home in Finland, I decided to keep going and applied for a place at the Malmö Academy of Music. I remember experiencing the audition week to be intensive and chaotic and I was a little stressed about my choice of pieces and thought a lot about how it sounded when I was playing. Two weeks prior to the audition test I locked myself away so I could concentrate and practice. A move which gave results. I was so happy when I was accepted because I didn’t have high expectations, even if I knew I had a chance.

The biggest difference between studying at a folk high school and a music academy is that at the Academy, students are responsible for their own time. The teaching was not structured in the same way at the folk high school as it is at the Academy. The Academy uses different teaching methods as well. There is also more room for your own projects. Malmö was my choice because I was accepted here. I hope my time here will allow me to develop. I want to learn how I can go further with my music and become a better musician. To be creative and to make contacts is also important, says Jenny, who would really like to teach piano and ensemble studies in the future."

"THE FRENCH HORN IS NOT VERY COMMON in Denmark so I decided to apply to the Malmö Academy of Music because I thought it would be more fun to play together with others. Most often students have already studied under their professor here before they start at the Academy but this was not so in my case. I talked to others who had studied here earlier and that was enough for me. Thomas Kjellén is an excellent teacher who has made me think about how my playing sounds and not just to go with a feeling.

One advantage at the Malmö Academy of Music is that we have classes together and listen to each other. There is a special solidarity here and I have never experienced any negative competition between us students. We motivate, support and encourage each other a lot. It is a part of me, which I cannot live without.

I first came in contact with the Malmö Academy of Music when I met professor Anders Ljungar-Chapelion who was teaching at the Royal Northern College of Music in Manchester as a guest professor. He encouraged me to apply to the Master’s programme at the Malmö Academy of Music. There is a selfmotivated atmosphere here which I find to be very inspiring. It requires you to find other people to play with on your own, but since the school is filled with really great musicians it isn’t really a problem. I play in a trio, together with an oboe and a cello. We play chamber music at weddings and other functions. This fall I’ve also been working on a project with strings, winds and piano. We will perform a concert of works by J. N. Hummel. Working with others raises your own level of playing and musicianship, and it is great when we get coached by our professors.

One thing I’ve learned during my time in Malmö is how to teach myself, which is what I will need to be able to do when I’m out there in the field as a professional musician. You need to listen and find the problems and then be creative to come up with solutions. Anders Ljungar-Chapelion is such a knowledgeable teacher with an amazing way of interpreting music. Not only does he know the music written on the sheet, he also knows the history surrounding it, so it is great to study interpretation with him."

"MUSIC IS SUCH A WONDERFUL THING and playing the flute, especially in an orchestra, is the most enjoyable thing I know. I was nine years old when I decided to play the flute because I just knew I loved everything about it. Today the flute has become more than that, of course. It is a part of me, which I cannot live without.

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EMILIE SANDGREN | CLARINET

Studying Master’s level of the Performance Programme, 4th year. Emilie has a Bachelor’s degree from the Norwegian Academy of Music in Oslo. She joined the orchestra programme at secondary school in Vänersborg, is travelling to Vienna on exchange for one year to study at the Universität für Musik und darstellende Kunst.

“I WAS TWELVE WHEN I DISCOVERED THE DOUBLE BASS.” I already played the violin, but then I heard a double bass at a concert. I was so excited that I decided then and there to start playing double bass. The double bass has a lower tone than the other string instruments. I like that. After my degree I want to work in a symphony orchestra as a tutti bassist and play a five-stringed double bass. Right now I have a four-stringed, which is most common when you are studying.

Now I am studying for my Master’s degree on the Performance Programme. 4th year. Emilie has a Bachelor’s degree from the Norwegian Academy of Music in Oslo.

EIVIND BJÖRNEVIK | TRUMPET

Studying Master’s level of the Performance Programme, 4th year. Eivind has a Bachelor’s degree from the Norwegian Academy of Music in Oslo.

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EMMA JØFSESSON | DOUBLE BASS

Studying her third year of the performance programme. Studied the orchestra programme at secondary school in Vänersborg, is travelling to Vienna on exchange for one year to study at the Universität für Musik und darstellende Kunst.

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MIMMI LEVANDER | VIOLA

Comes from Luleå and studied for two years at a folk high school before starting her studies on the performance programme. Started playing violin when she was five, using the Suzuki method, and changed to the viola at the age of 15.

“I HAVE JUST FINISHED MY BACHELOR’S DEGREE” on the performance programme. This autumn I will start on my Master’s so I am going to study for two more years. I applied for the academy straight after secondary school but didn’t get accepted. It was a real blow, but my parents encouraged me to study at a folk high school, which I did for two years. So I got to learn a lot about the world of music and its demands before I continued on with my studies.

There is a lot of focus on playing and making music at the Academy. Being in an environment where I can play together with others at this level has been incredibly inspiring. When everyone really makes an effort and works together so the result will be as good as possible – and when it actually is as good as it can be – it feels brilliant. During my first year on the performance programme I got the chance to tour with the Academy’s symphony orchestra to Estonia, Latvia and Lithuania. It was an amazing experience which also gave me the chance to get to know the students from other instrument groups.

Becoming able to play under one and the same teacher has been really important for my development. My head teacher for viola is Markus Falkbring. He has always had a clear plan with his teaching and where we are going. Every piece we have worked with has been a continuation on from what we have studied earlier. My playing has become better as I have been given more and more difficult tasks to work with. Markus has also been able to help me with technical problems and has never left anything to chance.

After my Master’s degree I want to work with an orchestra and maybe play chamber music on the side. I think there are many opportunities out there if you are motivated. I will almost certainly continue to study, learning is something that you are never finished with and you have to somehow get constant inspiration.”

EIVIND BJÖRNEVIK | TRUMPET

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Now I am studying for my Master’s degree on the Performance Programme. 4th year. Emilie has a Bachelor’s degree from the Norwegian Academy of Music in Oslo.
BY MARCUS STRAND

IN JANUARY 2010, Malmö’s Guitar Ambassadors visited Slottskyrkan Church in Stockholm and performed a fantastic concert. A few months later we were contacted by a Russian gentleman with a big bushy beard who went by the name of Sergey Yevtushenko. He wanted to have a guitar concert as part of the programme for his music festival at the State Hermitage Museum – which we thought a little unnecessary. A well-kept castle with ten blocks of grounds around it sticks out after all, but in this incredible city we actually found the directions to be useful. Whatever we looked we saw another masterpiece of engineering and design brilliance, all in beautiful original form and painted in vibrant colours. After a quick look at the list in the hotel’s guidebook of everything we were strongly advised to avoid (police, members of the military, speaking our mother tongue, electric installations, being out after dark, drinking the water etc.), we went out into the sunny city.

The only thing which astounded us more than the apparently enormous sums of money which had built the city throughout the centuries was the fact that the newly-formed Meridion Guitar Quartet’s name was plastered on huge billboards around the place. After a dinner consisting of lungs and brains in brown sauce we went slowly home to our luxurious rooms to rest a little before our debut concert and to dwell on how life can suddenly so dramatically improve for a musician. It was, after all, not so many years ago that my guitar career consisted of some half-drunk versions of Bach’s Bourrée and terrible, unrecognizable ballads delivered from the corner of the sofa. And there I was, suddenly sitting in a five star hotel in St. Petersburg with advertisements in the paper and a fully-booked evening concert the next day. The process of accepting these changes was not problematic, the paper and a fully-booked evening concert the next day.

The process of accepting these changes was not problematic, however, and by nightfall it had already begun to feel totally natural. That it had taken this long to come this far suddenly became the mystery.

AS A RULE I WOULD NOT USUALLY RECOMMEND that one starts the day of a concert with champagne and crackers. But now that I have tried it, along with the other uncannily delicious items at the hotel breakfast buffet, I cannot say that I wouldn’t recommend it either. A little lighter in the head and heavier in the stomachs, we went to The State Hermitage Museum where Sergey happily welcomed us and gave us guest passes which allowed us access to the entire complex. He showed us the concert hall we would be performing in that evening – the huge Italian Skylight Hall – designed by Leo von Klenze and decorated with elegant 17th century Italian art. The ceiling height was at least 10 metres and the acoustics were incredible: large and long, which was perhaps not optimal but definitely impressive. Sergey took us to lunch in the staff restaurant and we talked about art, music and whether or not the hotel guidebook should be taken seriously – it should be – and after that we had a couple hours to wander around the amazing art collections. We soon realised that it was altogether too short a time for such an impressive collection. Leonardo da Vinci’s famous “Madonna and Child” was found only after half an hour of serious detective work.

ON THE FLIGHT OVER we put together a mobile staff to help us with the incredible amount of paperwork which was essential if we wanted to get our guitars and knecaps through customs in one piece. When we walked into the arrivals lounge at the airport there was a sign with “Mendison” being held by a driver, who took us to the hotel where Sergey and his assistant were waiting in the lobby wearing tasteful smiles and holding generous amounts of dinner roubles. He gave us directions to the Winter Palace – which is located next to the State Hermitage Museum – which we thought a little unnecessary. A well-kept castle with ten blocks of grounds around it sticks out after all, but in this incredible city we actually found the directions to be useful. Wherever we looked we saw another masterpiece of engineering and design brilliance, all in beautiful original form and painted in vibrant colours. After a quick look at the list in the hotel’s guidebook of everything we were strongly advised to avoid (police, members of the military, speaking our mother tongue, electric installations, being out after dark, drinking the water etc.), we went out into the sunny city.

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The experience even took on a philosophic slant when the American group next to us sighed over how disrespectful it was that old Leonardo should paint Madonna’s breasts. As the time of the concert drew close, the skylight room was closed off to the public and chairs were put into place, along with air conditioning, water bottles and two assistants. They could also have been guards but as they slept the whole time it is hard to say. The audience surged into the hall and the Meridion Guitar Quartet was met by thundering applause from a diverse and very appreciative audience which filled every seat in the room. Our choirs echoed with authority around the gilt-framed works of art and we had definitely not practiced our Spanish gazes in vain! After the last number and also a breakneck extra number we were each presented with a bouquet of flowers. A small band of autograph hunters gathered and we were of course more than happy to autograph their programmes. To Sergey’s distain it was raining outside and all his attempts to flag down a taxi were fruitless. With authority he directed a female colleague to drive us back to the hotel, an entire kilometre away. She waited for us as we changed and then took us on to a delightful little restaurant where Sergey shouted us dinner. We talked loudly about everything there is to talk about after a concert and two glasses of wine, which turned out to be quite a lot. After ensuring Sergey that we were capable of getting ourselves back to the hotel, he thanked us and left us to spend the peaceful summer evening investigating all the dangers listed in the guidebook. The oppressive heat and the beautiful background buzz of the Russians made an excellent backdrop to our pondering over how fantastic a concert experience can be.

WHEN THE GREATEST GUITAR VIRTUOSO OF ALL TIME MAURO GIULIARI arrived in St. Petersburg to perform a concert in 1837 he was so taken by the reception and hospitality he received he stayed in the city for several years. We might well have done the same, if Sergey had not been standing in the lobby the following morning to see that we were safely delivered to the airport, that is.
Academy Scholarships give Students that Little Extra

BY OVE TORSTENSSON | PHOTO MICHAEL FAES

ABOUT 40 ACADEMY STUDENTS receive extra funds handy to summer every year at the end of the spring term which together amount to SEK 1 million.

Most of the scholarships are only available to registered students at the Malmö Academy of Music, with the exception of the Signe and Edvin Malmqvist Scholarship Fund for wood instruments, where even new students for the autumn term can apply. New students are in this case prioritised, with a hope to increase the number of applicants to the Academy specialising in wood instruments.

Until now the scholarships have been worth about SEK 40 000 per student, but this sum is of course dependent on the movements of the stock exchange.

For students from other music academies in Sweden as well as secondary school students in Skåne, there are scholarships from the John Andersson Family in Anderslöv Foundation that can be applied for. This foundation has scholarships for students of classical music studying vocals, violin/viola, piano or cello. The scholarships are divided into two groups - one for university level students and one for secondary school level students.

Music Academics turn Pop Song Parody into Serious Competition

BY OVE TORSTENSSON | PHOTO LEIF JOHANSSON

SMASK was started by students at Sweden’s Music Academies as a protest against the Swedish Melody Festival, and the European TV networks’ Eurovision Song Contest. But as the years have gone by, the feeling of protest and irony have been replaced by a diligent following of what Swedish music students see as the fundamental grounds of Swedish pop song festivals: a live orchestra on stage and at least one rise in key in the song.

SUCCESS! The Malmö contribution “Cleptomaniac” with vocalist Anne Lätt Nyboe and songwriters Christian Tellin and Marcus Nygren won not only the regional final in Malmö but even the national SMASK final in Arvika 2011. The dancers in the background are Christian Tellin and Stefan Martenson.

SMASK is open to all students at the country’s six music academies, Malmö, Göteborg, Örebro, Stockholm, Arvika and Piteå. Ten contributions compete at the regional finals at each respective school. The winner and runner up then represent their school at the National Final (National SMASK), which the academies take turns in hosting.

The event has grown continuously over the last 20 years. Just this is proof that the concept is a popular one. When both the audience and participants come together in their love for pop music, glitter and glamour, showy dances, clever lyrics and one or two witty comments often related to sex, can it be anything other than a success? Add to this a few key changes and other favourite pop song characteristics, plus participants who sing with a passion and enthusiasm that can hardly be described in words... can it get any better?

SMASK was organised for the first time in 1991 in Stockholm by a couple of students from the Royal College of Music in Stockholm. According to legend, they were sick and tired of being refused year after year by the well-established Swedish Melody Festi-
val. So they decided to start their own, much better, pop music festival, based on the same basic principles. Suddenly they had unlimited opportunities to write, arrange, perform and enjoy their own pop music festival. The first competition was organised as a parody of the original Melody Festival. But time passes and a lot can happen. The biggest and in context, funniest change that has taken place is what happened in the Swedish Melody Festival, the orchestra was abolished and the ideal behind the songs changed. Suddenly it was not a competition with songs that represent true pop. So instead SMASK, which was earlier a parody, has become the big song competition of our time. According to the SMASK organisers, if you want to experience a real pop-song competition then it is SMASK that you should listen to, not the Melody Festival.

But all forces have a counter force. It sounds like a real success – a fantastic extra course on top of an already solid education from the Malmö Academy of Music. And to round off, a little on the original pop song competition, the Swedish Melody Festival, which started back in 1958 and the Eurovision Song Contest, which is a joint production between the European TV networks and the European Broadcasting Union (EBU). Sweden has won the ESC a total of five times which puts us at an impressive second place after Ireland who has a total of seven wins. Sweden won in 1974 with ABBA and Waterloo, 1984 with Herreys and Diggiloo, Diggiloo, 1991 with Carola and Pängår av en stormvind, 1999 with Charlotte Perrelli and Dale Me To Your Heaven, and now in 2012 with Loreen and the song Euphoria.

Wouldn’t it be a great idea for the Swedish Melody Festival Organisation to be assisted by the fantastic SMASK team to get back a little “original pop culture” in the Swedish contribution to the Eurovision Song Contest, so that Sweden can defend its title in 2013. 

Listen to SMASK songs on Youtube. Search by respective year, e.g. SMASK 2011, www.youtube.com

An Ear for Music

Music Teachers become Entrepreneurs

BY LOVISA JONES, OVE TORMSTENSON | PHOTO LEIF JOHANSSON

Let’s say that you teach ear training at the Malmö Academy of Music. One day you decide to take your large bank of self-composed music, used in your courses, and put it in a database programme. All of a sudden you have created a unique digital ear training programme and also become an entrepreneur with your own company.

IT SOUNDS LIKE A REAL SUCCESS story and to a certain extent that is what it has been for Carl-Axel Andersson and Björn Roslund, founders of the ear training programme MusicalEar which was launched in spring 2010. Since then the company has expanded its business to the global market.

But then, what is MusicalEar? The programme consists of three main parts: A music bank with songs and music pieces, an exercise bank with “healthy elements” for ear training, and a dictionary and theory book. By using MusicalEar you can develop your musical listening skills, deepen the musical experience and increase your creativity. The programme is targeted primarily at music students, music teachers, (choir) singers and those generally interested in music who want to advance their musical knowledge. It can be used for both self-study or in teacher-led groups.

The difference between MusicalEar and other similar ear training programmes is that the exercises on MusicalEar are always based on real music, composed by Carl-Axel Andersson and Björn Roslund.

– Our basic idea is that ear training should be associated with what the Academy is primarily about – that is playing music. We wanted to connect ear training to other subjects such as ensemble studies, piano, vocals, and so on and show how it could work. The programmes out there on the market today focus on the small components of music instead of thinking of it from a bigger perspective and that is where we thought we could come up with an improvement – not just in Sweden but abroad too, says Carl-Axel Andersson. Björn Roslund adds:

– The programme is designed to be a complement to traditional teacher-led ear training. We work with reading rhythm and melody as well as harmony in a concrete and practical manner. Another thing that the founders are particularly pleased with is that they have managed to produce a computer programme and teaching material.

– Generally, I strongly believe that there will be an increased cooperation seen between culture and commerce in the future, says Sten K Johansson, and compares this to “The MediC Eff” in Florence which took place over three centuries starting in the 1400s. It was during this period that the city of Florence blossomed, both economically and culturally, unlike any other place in the world either prior to this or since.

which can be used by both professional and amateur musicians.

– We emphasise teaching diversity which I think is incredibly important and it is also one of the programme’s strengths – that it is multifaceted in terms of musical genres but also in its different types of exercises, that you can work with it in so many different ways, all of which complement each other. I am really pleased with that, says Björn Roslund.

IT HAS BEEN A LONG JOURNEY, where the direction taken has changed many times during the five years it has taken them to develop the product. It all began when Carl-Axel Andersson and Björn Roslund started to think about how they could make their teaching material, which they had composed themselves, available to the Academy students and if they could compile it in some way. Their first idea was to publish it in book form with an accompanying CD. This idea was abandoned relatively quickly however when since-deceased colleague Leif Törnquist happened to mention that the material could be put into FileMaker and categorised according to genre. The seed was sown and soon began to grow. Carl-Axel Andersson and Björn Roslund received funding for artistic development work. They began to travel and go on study visits, primarily to USA, to examine the market for ear training programmes, what was already available and what could be further developed. It didn’t take long before they realised that they had something special and unique.

– We were at Berklee College of Music in Boston and met with the heads of ear training there. We were sure that they would be ahead of us in this area. But what they were offering their students on the net was really basic. When we showed them our idea, they were very impressed, and also a little annoyed that they had not come up with the idea themselves. It was a real kick for us, says Björn Roslund.

STUBBORNNESS AND THE DESIRE to unite artistic creativity with the drive to teach has been the foundation of the whole project. It has also required a large amount of networking both in and beyond Lund University at times.

– We got in contact with Sven Olson and LU Innovation at Lund University and he was interested in our idea. After some time he got us in touch with three international students from Russia, the Netherlands and England who were studying their master’s in Entrepreneurship. They took MusicalEar on as their project and helped us to plan the product launch.

Even if Carl-Axel Anderson and Björn Roslund started working professionally for their company. In March 2010 MusicalEar was launched at Sweden’s Music and Cultural Schools’ Conference (SMOK) in Malmö. A year later the company went global.

Why just these two succeeded can possibly be put down to the pair’s stubbornness and teaching drive which they shared.

– Despite our differences we have always shared the same goal, something which is really a prerequisite. We have wanted the same things, we have had the same objectives and we have had the same combination of artistic and teaching drive, where we love to realise our own creativity by composing and writing teaching material. This has been a very successful combination which has been the basis of our project. We can see how things develop in the future, no one knows what is around the corner, says Björn Roslund.

Another important ingredient in this process has been the valuable support from a number of key players at Malmö Academy of Music, the Faculty of Fine and Performing Arts, and at LUIs.

– Without these people’s wholehearted support we would not be where we are today. It is incredibly time-consuming to work with commercial products from idea-form to the finished product, says Carl-Axel Andersson.

ANDERSSON and Björn Roslund will never stop doing – and that is teaching music.

– We are teachers and we want to continue with that. We have no desire to work with the company on a fulltime basis. So we have other people taking care of things, says Björn Roslund.

Carl-Axel Andersson says that at the same time it is fantastic how they both have gone from being “just” music teachers to company owners:

– Here we are at the Academy working away and suddenly we have a company. We meet our people regularly, talk about company issues, what we need to do now. It is a fantastic journey we have gone through and we are in a totally new world that we haven’t been part of before. The whole thing has been quite amazing. I would never have believed of myself if you had asked me five years ago. |
The main idea behind the centre is that it will lead to increased contact between personnel, active students, and former students (alumni) of the faculty. It is going to be a lot about development and energy as well as a free method of meeting the future of artistic research and development work. The idea is that there will be a dialogue between us, Lund University and the community, he continued.

There are going to be many areas we share, but not everything will be open to the public. Sometimes we need some peace and quiet to work in, something which can only exist when you know that not everything will be seen by an audience.

There are of course many others to thank for this big dream which has now become a reality, such as Sven-Yngve Oscarsson, Site Manager of IAC, Kent OlOLFsson (composer and teacher at the Malmö Academy of Music), and Johan Nordström (technician at IAC), plus Per Helander (Department of Buildings, IT and Services at Lund University), finished Håkan Lundström.

Thereafter Gertrud Sandqvist, professor at the Malmö Art Academy, took over the microphone and delivered the opening speech, where she emphasised the importance of the arts having a place to experiment so as to be able to develop and move forward.

– It is necessary for an artist to be able to fail in their work once, twice, three times, she says. At the same time she told us about her colleague in Malmö, Sarat Maharaj, who does not share this approach to the subject. He claims that it sounds a little too rigid to be allowed to fail. Try harder – fail better, says Sarat’s own, modified version of a generous and permissive working situation for the individual artist.

Gertrud Sandqvist emphasised that a newly established artist does not normally have so many chances available to them to try to establish themselves as professional artists. Many galleries, art exhibitions and state and public institutions are run as commercial enterprises. It is then easy for a not-yet-established artist to avoid taking risks and stick to conservative rather than experimental works, which maybe are the ones that lead to further learning and that, in the long term, lead to more development. The safe choices may well give a profit in a short-term perspective, but in the long term they lead to the stagnation of artistic expression.

The idea was for IAC to become a place which allows this incredibly important new creative art to bloom without too much hindrance. There will be both long and short term projects carried out in the building simultaneously – crossdisciplinary and in-depth studies at the same time. Gertrud Sandqvist continued:

– The concept of IAC is unique in Northern Europe. Just the combination of artistic research and the fact that artists who are not associated with a teaching post are invited is very unusual.

– There should not be any complications in starting up a project here, continued Gertrud Sandqvist. The rules are simple. The base requirement to be able to start a project here at the Inter Arts Center is that you are a student, former student (alumni) or teacher at one of the Music, Art or Theatre Academies in Malmö. You send in a project plan and we then invite you to an interview, where you are given the chance to present your idea. If your project idea is accepted then you just have to pay a deposit of SEK 1000 and then come here and start working.

– But what will actually happen here, wondered Gertrud. I don’t know the answer to that. It is up to the people who come here to work to decide!

– So far about 25 applications have been made and a number of them will be getting started this academic year. We have an exciting autumn ahead of us with the launch of many crossdisciplinary projects, added Sven Yngve Oscarsson, Site Manager of IAC, enthuasistically.
IT HAS BEEN A HEctic period for Anna-Lena. Interviews for radio, TV and newspapers have been many. Her response to this is pure happiness:

– There is a new method in vocals, which can give incredibly many effects if you use it in the right way, which feels fantastic! If I train using tubes, I can sing arias, which I otherwise wouldn’t be able to.

BUT WHY SING INTO GLASS TUBES? Anna-Lena has long been searching for a fundamental teaching method, which can be used to develop the singing voice. As a vocals instructor she meets singers on a daily basis who can’t get their voice to do what they want it to for a variety of reasons. She has also experienced this herself as a choral singer. During her Master’s studies in speech therapy at Lund University she came into contact with a technique that used glass tubes for the rehabilitation of sick and tired voices. Phonating into glass tubes placed in water massages the larynx and vocal cords.

– This technique is used in speech therapy so I started by carrying out a speech study. When I then went on to use it in singing, I had a background to work from. But it was no longer to do with rehabilitation, but rather I was out after the effects the tubes could have on vocal techniques. This, together with the fact that my test subjects have been completely healthy from start to finish has made the study somewhat controversial. The border between speech therapy on one side and vocal training on the other has been very clear.

– I am very proud of the cross-disciplinary aspect of the study. Speech therapy, cognitive science, psychology and vocal training – I have needed all these pieces to be able to complete the study.

The results build on the subjective experiences of the participating students when they have used the glass tubes for 20 minutes twice daily, for a period of two weeks. The students’ experiences show that vocal technique is about a lot more than just technical exercises. Being grounded in the body, consciousness and self-confidence all affect and are affected.

– When I use the glass tubes I gain control, I listen, I can see what is happening and I gain confidence. If I sing too strongly I get water over the whole floor, says Anna-Lena and tells us about a student who with the help of a phonation tubes increased his range by several tones. The knowledge that you can do something is incredibly important. If you only hear that you can’t, that you don’t have a singing voice, then in the end you cannot.

Anna-Lena emphasises that you should not try it yourself. It is not the tube in itself, which is most important but rather the effects it generates. In the long term you should learn to sing without phonation tubes. This demands a well-established knowledge and understanding. For this reason, Anna-Lena is planning to write an instruction book to develop a certified system for those who are interested in teaching the method.

– This is an innovation, which will help and inspire musicians who often use their singing voice. For example, choral singers, conductors, music teachers, priests and church musicians. Using this easy method, they can improve their singing voices.
Research and Artistic Development Work (KU) is carried out with great enthusiasm at the three institutions, which together make up the Faculty of the Fine and Performing Arts at Lund University – the Malmö Art Academy, the Malmö Academy of Music and the Malmö Theatre Academy. Hans Hellsten, Professor of Organ at the Malmö Academy of Music, is chairman of the committee for artistic development work, which allocates approximately SEK 800 000 annually to various projects. Interested teachers can apply for the funding. They need to convince the committee that their project has the potential to contribute new and valuable knowledge to the future.

A TOOL FOR UNDERSTANDING, COMMUNICATION AND FELLOWSHIP
– The KU committee is presently prioritising projects which are in the field of language and music, says Hans Hellsten. We would not be able to make music without language. It is not just about communication within music and about music, but also about using language as an instrument in the studying process, language as an instrument to infiltrate music. Language also allows us to share our experiences, create new ones and build new social connections. Both written and spoken language are important. Look at the teaching, which is carried out at the Academy for example. I know that language in the classrooms is gutsy, lively and effective. It is full of pictures, which lead to new understanding for both students and teachers. Language can also be found at the beginning of the creative process, yes, even before then, it can be the spark that starts it all. I think that KU work can be the bridge between studies and research, and that it can help to create a creative and reflective working climate, continues Hans Hellsten.

AS A CATALYST FOR THE IMAGINATION
– Music, art and language are all connected, at least in our way of thinking. The creative imagination is difficult to express without words. Why not use words consciously, even as musicians? I have to quote Paul Auster, one of my favourite authors: “He wonders if words aren’t an essential element of sex, if talking isn’t finally a more subtle form of touching, and if the images dancing in our heads aren’t just as important as the bodies we hold in our arms.” (Auster, Paul. Invisible, 181, paperback edition 2010).

THE POSSIBILITY OF FINDING YOUR OWN VOICE
– The language of musicians is not just a tool for creativity. It is also about being able to speak for yourself. Musicians have been sitting still and keeping quiet for too long. But now and more and more musicians have started to speak for themselves. On-stage interpretation has become popular even among musicians. And musicians are no longer willing to accept that only others can speak about them, be they musicologists, reviewers or journalists. Not that there is anything wrong with what they do, says Hans Hellsten. To a certain degree, musicians have chosen this. Musicians have contributed to the mystery of art, seen it as religion and themselves as priests or bishops. But not anymore. Music is very much a human activity. It is time to remove the religious undertone in favour of an inspiring humanistic approach to playing and communicating. Research and development work can have a big influence here, says Hans Hellsten.

And to support this development the KU committee has started with a new publication, titled Forum for Musikaliskt Lärande (Forum for Musical Learning), which publishes artistic development work. Two volumes have been published and there are more on the way.

THE CONCERT CONCEPT IS CHANGING
– More and more people think that the music produced in the concert hall is at least as interesting as that performed in the concert hall. It is just different variations of the same activity. I am so tired of the attitude that all practice, all teaching, all rehearsal, should just be for preparation for a concert situation. We make music even when we teach and practice, I say. Concerts have also changed a lot. Just look at the incredible creativity and diversity, which is shown every year at the Academy’s graduation concerts! Take a look at some of our doctoral students as well, such as pianist Franscisa Skoog with her concerts, where even the audience participates in her performance, and soprano Sara Wëlen’s opera improvisations which would not be possible without the audience’s active participation. Not to mention Peter Spissky and Nguyen Than Thi who are researching the connection between music’s gestures and the body language of the musicians (and even gender roles), finishes Hans Hellsten.

By Ove Torstenson | Photo Leif Johansson | Illustration Lovisa Jones

The term Artistic Development Work (KU) was first coined in the Higher Education Reform of 1977, when the artistic institutions in Sweden were embodied by the universities, and were thereby given the task to not just teach, but also to conduct research. Seeing artistic processes as a part of the building of academic knowledge was not a popular concept; in contrast to “true academic research”, artistic projects were seen as neither general nor verified. The solution was to equate artistic research work with a particular kind of research – so-called development work. (In international context, it is often said that research has three forms: basic research, applied research and development work). Artistic research and development work became characterised by broad, boundary-spanning subject choices and methodology freedoms. Relatively short projects were organised and documented in forms specific for each area – for music these forms included recordings, festivals and concerts. Towards the end of the 1990s, the academic methodology development had advanced to the point that the strongly subjective perspective of artistic work was no longer seen as an unsurmountable barrier to including art on the universities’ lists of recognised forms of knowledge. Artistic research made its entry and research projects, careers and funding became a reality even within the arts. Artistic development work still remains with us in the form of independent, open and short projects as part of this branch of research and also as a way into it. At the Malmö Academy of Music, the committee distributes funding for artistic development work to different projects. The deadline for applying for funds is usually at the end of November/beginning of December each year. Funds to cover costs incurred when travelling, on conferences and the like are paid out continuously. |
Young Brass Players Set the Tone at the Brass Festival

Over 150 children from Skåne in southern Sweden participated in the Brass Festival which took place on a Saturday at the end of January 2011. The guest lecturer was trombonist Nisse Landgren who held a workshop in improvisation technique.

The Brass Festival was held at the Malmö Academy of Music in association with the music and cultural schools in Skåne. The day started early on a Saturday morning with a warming-up session for everyone in the Rosenberg Concert Hall with Bo Nilsson, trumpet teacher at the Academy, and Nisse Landgren. Afterwards, the students went to their respective workshops. Before lunch, Sixten Nordström, who is a well-known profile in the world of classical music, held an exciting and inspiring lecture and listening hour for the older students, who were presented with a palette of samples of brass music from different periods. The younger participants went to a theatre show put on by the students from the Academy’s Music Teacher Programme.

Ann-Charlotte Carlén is the director of studies of the programme and has been active in organising the Brass Festival from the start. It was back in 2008 that the music and culture schools in Skåne contacted the Academy to see if they could find a way of working together.

Another thing which was appreciated was meeting the students from the Academy’s Performance Programme and Music Teacher Programme who helped during the day. The students were there helping and teaching in different workshops and even holding their own workshops. Everyone joined in and played pieces that had been prepared throughout the day, at the concert held in the afternoon in the Rosenberg Concert Hall. Nisse Landgren played together with the children and youngsters, and students from the Academy’s Jazz Programme accompanied on piano, drums, guitar and bass.

The concert also featured performances from a number of Music and Cultural Schools’ brass ensembles. Ann-Charlotte Carlén would like to see further development of the Brass Festival and even that the concept is adopted for other instrument groups. Cooperation between the Music and Cultural Schools of Skåne and the Academy is going to continue, but it is too early to say if a third festival will be held next year. But Ann-Charlotte is sure about one thing:

– The meeting of people is a recipe for development. That is when we get the chance to grow and progress.
Sir George Martin is First Honorary Doctor in Music

BY OVE TÖRSTENSSON

The Faculty of Fine and Performing Arts of Lund University and the Music Academy of Malmö have their first honorary doctor in music – Sir George Martin. The man who is primarily known for taking the pop group The Beatles and helping the young working class boys from Liverpool, John Lennon and Paul McCartney, turn their 18 carat songs into 24 carat hits. They became timeless songs which took the world by storm.

IN MAY 2010, Sir George Martin was conferred a doctor’s degree in Lund Cathedral together with 18 other honorary doctors. It was however the former Beatles producer who stole the show – he definitely took most of the media attention in coverage of the celebrations. The majority of people over 30 can sing Beatles’ melodies and sing along to a couple of verses to at least a dozen Beatles’ songs. Even if his work with producing The Beatles’ music has not made up more than one percent of all the projects he has carried out in his career, it is still what people remember. He has, however, a lot of tolerance for this constant focus on The Beatles’ fantastic career. But the truth is that he worked together with them for eight years, while he has been active in the branch for over fifty years.

– The Beatles are the biggest thing that has happened to both you and me! They are without a doubt the most talented people we have had in the 20th century, claims George Martin. I feel very privileged to have been given the chance to work with them. When I first met them they were four young totally normal boys, but they made fast progress and were soon pop icons for the whole world.

George Martin emphasises how important he thinks music education is for children and youngsters.

– I think that music is something that many teachers in England see more as a hobby or a harmless way of passing the time, rather than an important subject, which offers a lot of personal development. I think that the subject of music should make up an important part of a child’s primary education – on the same level as history, geography and even mathematics. That is how important it is! In England there are a small number of state-funded schools which have music in primary school, while the majority of schools do not offer any music teaching at all. I think that this can be damaging, and I am not just saying this because I work with music and that it is the biggest passion in my life, but because I can see how music makes children more receptive to other things in life and how it opens up for them a better understanding of the in-depth connections between mathematics and language for example. Music is also an audible art form and deals with communication between people.

George Martin has an important message which he wants to convey to the young people of today. Throughout his career he has spent countless hours in the studio in front of powerful loudspeakers and today he suffers from considerable hearing loss, which is a big handicap for him. A large part of his working life today is spent together with a team of researchers to help people with hearing problems, where he claims that preventive work is by far the most important area to concentrate on.

– I am concerned that hearing loss is going to be a growing problem in the future with the listening habits that young people have today. In 40–50 years most of them are going to be deaf! I believe that they should ration their listening and take pauses. And if you go to a nightclub or a concert where music is being played loudly, you should take breaks – ten minutes each hour during the evening when you leave the location and let your ears and brain rest. Listen to the warning signals your body gives you, says George Martin with a serious expression.

FACTS. The Sir George Martin Music Award consists of SEK 100 000 which is sponsored by Sparbanken Öresund. The prize is awarded annually to a person who has worked in the spirit of Sir George Martin as a producer, composer, arranger, conductor or musician. The award winner shall be one (or more) physical person(s) who either lives in Skåne, southern Sweden, or who works on their musical endeavours there. (Photo Robert Eesel).
IT ALL STARTED WHEN Christoffer Lundquist was four years old and realised he could record himself playing drums to Beatles songs with the help of two tape recorders. Even when his musical career with the Lund band Brainpool took off, it was often Christoffer Lundquist who was in the studio taking on the role of producer. Now, a couple of decades later, he is still busy with recordings, the difference being that nowadays he uses somewhat more advanced equipment.

“I was astounded when Sverker Svensson from the Malmö Academy of Music rang me to tell me I had won the prize. Since I was four years old I have been totally obsessed with music from the 60s and 70s and in particular the Beatles. I sat and listened to all of the George Martin productions in detail, it was an amazing world that opened up for me already back then. And that is the feeling that I try to get back to in my own work. So to then receive a prize in his name is unbelievable!” says Christoffer Lundquist.

FOR THE LAST twenty years he has run his own studio, Aerosol Grey Machine Studio, where he creates music together with both Swedish and foreign artists, such as Ed Hardcourt, The Magic Numbers, Bo Kaspers Orkester, Laakso, Wilmer X and Eldkvarn just to name a few. To answer the question as to if there is a particular Christoffer Lundquist sound he says:

“There is some kind of ideal which sounds consistent to me, but which others probably do not hear, I guess. The artist’s own mode of expression and the character of the works are much stronger than what the producer adds to them. But there are, of course, exceptions. Music produced by Phil Spector sounds more Phil Spector than The Ronettes, for example, but this is unusual.

PRODUCING MUSIC is not about polishing and adjusting the sound in a computer to create something that sounds good. For Christoffer Lundquist it is about capturing a magical moment, when the people involved create something fantastic together and then. This is a way of thinking which is becoming more and more uncommon in a music industry dominated by a focus on technical equipment:

Developments in digital recording technology are trying to take control of the music. You can go into more and more detail and adjust, move, change and click up and down, here and there. Once you are done you think “finally we have control so we can make it perfect!”, but what actually happens is the opposite, the music is gone. It sounds like music but it isn’t music. Music has to contain a dimension of human mystery, or it isn’t music, says Christoffer Lundquist and refers to the 60s and 70s, an important era when artists were still in charge of themselves and their music. He returns to this era often to get inspiration.

“Right now I only work in analogue, partly because I think it sounds better and partly because it is easier to play and less work. Since you record on tape instead of on the computer, you can’t see the music. You can only listen to it, which means that you have to go more on your own feelings. The best way to make good music is to make sure you have fun, it doesn’t have to be too serious. Then the album will be good. If, after a take, you are rolling around

Analogue Sound Waves & Magical Moments

At the end of a forest road, about 20km outside the village of Sjöbo in Skåne, southern Sweden, there is a half-timbered house. It is the home of music producer Christoffer Lundquist, the first person ever to be awarded the Sir George Martin Music Award. During his career, Lundquist has worked together with a number of artists in the Swedish music scene, including one of Sweden’s greatest music exports ever, Roxette.
"Since you record on tape instead of on the computer, you can’t see the music. You can only listen to it, which means that you have to go more on your own feelings.”

laughing because you are having such fun, then you know it is going to be good. But if everyone is frowning and anxious then you haven’t succeeded in creating the atmosphere needed to make good music. Anxiety is the most effective creativity-killer there is.

EVEN IF TECHNICAL developments blew away earlier barriers regarding consuming and creating music, it has also been a breeding ground for the fear that something isn’t going to be good enough to fit in. This fear has spread throughout the entire industry. It is particularly noticeable amongst younger artists.

– Young artists are used to only needing to deliver a bit of noise at a recording and then leaving it to a do-mining technician or producer who then transforms everything into music. I simply say “No thanks, I’m not going to fit in. This fear has spread throughout the entire industry. It is particularly noticeable amongst younger artists.

– Nobody except those who are involved in the process should be allowed to hear anything until the piece is completely finished. It can even be said that it is dangerous to play a mix for your husband or wife, I think it is important to keep the creative bubble intact until everything is finished. Then you can burst it and let the world discover what you have created, he says.

Christoffer Lundquist’s area of specialisation becomes even more obvious when we go into his studio, which is located out in an old barn behind the house. Together with his wife, who is an architect, he has made a world where he can create music in his own way. There are at least twenty different guitars hanging on one of the wooden walls and there are microphones set up on the partially covered wooden floors just waiting for the next recording session. It is suddenly very easy to imagine how that magical moment might come about in a room like this one.

After the customary photo session – where Christoffer Lundquist starts playing on a well-used, beautifully patinated, acoustic guitar with the brand name Kalamazoo, apparently a predecessor to Gibson – we get a quick tour of the studio before leaving. There are all kinds of instruments in there, most dating from the 50s, 60s and 70s: Guitars, saxophones, vibra chimes, drums, theremins etc. It cannot be denied that Christoffer Lundquist is in his natural environment out here. And it couldn’t be more natural that it was just him who received the Sir George Martin Music Award 2011.
did actually meet him once in the mid 1980s at a lunch restaurant in Stockholm together with singer Lill Lindfors and her producer. The producer wondered if we would like to come and sit at their table and talk about music, which we did willingly. George was a very pleasant and well-mannered man. He asked me if I wanted to be successful in my trombone career. I’m sure I answered yes. He then asked me if I wanted to make an album with trombone and strings. I was young and cocky then and had other ideas about what I wanted to do. So nothing came of it – back then. But ten years ago I was ready to think about his idea. And I made an album with strings. The album is called Sentimental Journey.

SIR GEORGE MARTIN is primarily known as producer of the pop group The Beatles during the 1960s. How much do you know about them and their music?

— The Beatles have been among my favourites since I was seven years old. I yelled non-stop for the entire three minutes they played She Loves You for the first time live on TV. Back then I didn’t know that there was someone behind them, taking care of everything in the recording studio and contributing so much musically. I came to understand that later. It can’t have been easy to produce their unique sound. It must have been all over the place in the beginning.

I then ask the second almost unanswerable question, that is what he plans to spend the prize money on.

— I have thought about that, but I haven’t decided yet. I would like to donate some of the money to a project in Kenya which collects second-hand musical instruments and gives them to children who live in slum areas. I would really like to do something for the children in some of Africa’s worst slums. I have already donated money together with my group Funk Unit. Since we re-released our CD Funk for Life in the spring of 2010, €1 per sold album goes to the organisation Doctors without Borders. I feel that I need to do something for these children, even if their needs are endless.

— For the last three years I have also been donating money to an educational project I started a number of years ago, where together with others I fund meals in a school of 250 children in Africa’s worst slum Kiberia, located in Kenya’s capital city Nairobi. The project gives the children food three times per day. The meals give them motivation to actually go to school and learn. If they don’t get any food, the risk is that they will stay at home. And then I know that our house here at home is in need of renovation, so some of the money will go to that too.

HIS OWN MUSICAL EDUCATION was carried out at the Ingesund Music Academy in Arvika.

— My teacher, Ingemar Roos, was very understanding and let me experiment a lot. I learnt to play the classical trombone by day. And then at night, when the teachers had all gone home, we played jazz. After some time at the school I went through a life crisis. I couldn’t decide what it was I really wanted out of life. But I realised that making music was the only thing I wanted to do. I don’t feel tied to any genre, except for the trombone genre.

IN ADDITION to playing his characteristic instrument, the red trombone, he sings on his albums and in recent years has also worked as a producer. As if this was not enough, he even works as manager for a couple of jazz festivals, both here at home and in Berlin, which is the biggest of its kind in Germany. So he has to listen to a lot of music from other artists, both known and unknown, to be able to make selections for an exciting programme.

I ask him if he has any good advice for young musicians, who love music and who are thinking about a musical career.

— Practice practice practice, but make sure you have as much fun as possible at the same time. You can’t lose yourself in it all. Think about what you want to do. The world is a different place after you graduate from what you expected when you applied to the programme. Remember there is always room for more, you just have to find the place where you can fit in. It is important that you have a goal with what you are doing. You must also dare to question things, not just the teacher but also yourself, and experiment so you can find that tone which is unique. Music is an unbeatable form of communication. You can really touch other people and you can do something together. Making music across the age barrier is fantastic! You learn a lot more from the group dynamics when many people meet and work together than when there are only two of you.

THE AFTERNOON SUN stubbornly continues to shine through the windows, making us wonder for a moment if Spring is already here. The stories of this big philanthropist, who can see and take full advantage of the endless possibilities of music, are inspiring to listen to. He manages to keep his focus on solutions all the time, rather than problems.

The quiet of the restaurant is relaxing, not even a cell phone can be heard. The delicious lunch, with coffee and chocolate mousse to finish, enhances the feeling of harmony. But when we hear the distant sound of a vacuum cleaner we realise that the staff might want to clean under our table too, to prepare for the evening’s guests.

Once out in the fresh air I realise that, surprisingly, I can’t actually feel any warmth from the shining sun. Winter is still with us in the little community Skillinge of 1000 residents. After finishing the photo session it is time to say farewell. But first we run Nils’ lovely walk home by offering him a ride as we are driving in the same direction.

It is a privilege to be able to fully heartedly do that which you are most passionate about. And at the same time live in this small world, while working in the big one.
The Guitar
– A Love Story

BY BJÖRN LUNDQVIST | PHOTO LEIF JOHANSSON

Which guitar is your personal favourite? We booked a meeting with Claes Ottelid and Mats Andersson – both guitar teachers at the Malmö Academy of Music, experienced freelance musicians and skilled guitar players.

CLAES OTTELILD ARRIVES at our meeting with a 20-year-old Spanish flamenco guitar in a black gig bag on his back. Mats Andersson brings a brand new Brazilian guitar with him in a white moulded guitar case. They will now tell us about their instruments, why they choose them and what guitars mean to them and their music.

– I move between different music genres all the time, but it is the guitar which is constant, says Claes Ottelid.

– In a way, the guitar is my big love story.

He has made a name for himself in recent years by playing Swedish folk music on a flamenco guitar. He also plays pure flamenco, Argentine tango, Swedish melodies and classical guitar. He has managed to play the guitar for a total of 50 years. And he does it today with the same passion for music as he has always had.

– The more time you spend with an instrument, the more inexhaustible it gets. I have realised that I will never have the time to specialise in all the things which interest me with the guitar. I usually say to my students that they chose well when they chose music, because music is inexhaustible during a lifetime.

Mats Andersson did not choose music, it was music that chose him, he says. Mats plays primarily within the Brazilian musical tradition and also improvised jazz. He has played for almost 27 years, 15 of which have been classical guitar in the Brazilian tradition. Prior to this he was mostly electric guitar and jazz.

– I can thank Brazilian music for me finding the classical guitar. The Brazilian music tradition is not as widespread as classical guitar music, but there is more room for improvisation, as with jazz.

– I often think that the guitar is a natural ingredient in so many music genres. The guitar is a fantastic instrument – you can express yourself in so many ways with one and the same instrument, and to think there are only six strings!

INCREDIBLY LIGHTWEIGHT. Time to check out the guitars! Claes Ottelid takes out his flamenco guitar. It is smaller and slimmer than a regular classical guitar and is incredibly lightweight. It was made by the well-known guitar builder José López Bellido in Granada (not to be confused with his brother Manuel Bellido or his son Jesús). Its body is made from cypress and it has a spruce top. Flamenco guitars generally have a thinnier top, which gives them their special sound. It also has tapping plates on the top, called golpeador after the Flamenco term golpe which means to tap. It is part of the traditional flamenco technique to tap with the fingernails against the top of the guitar.

I decided to buy a flamenco guitar in 1989 after I had been at home listening to Paco de Lucia and I had realised that I couldn’t produce the same sound on my classical guitar, says Claes. I simply had to have a flamenco guitar!

– My flamenco guitar has a thinner sound and quicker, more direct attack. A classical guitar can sometimes feel like a grand piano, like an ocean liner which needs time to turn a corner. I remember my own comment when I sat and test-played a guitar in José Lopez Bellido’s workshop. “It feels like it provokes a more rhythmic sound”. Maybe that was what I was looking for. That I then began playing flamenco music was just an unplanned result of the whole thing.

SEVENTH STRING A GOOD MEDIUM

Mats Andersson had had his guitar for less than a month when he brought it along to show us. He went all the way to Rio de Janeiro to pick it up. The guitar comes from the well-renowned guitar builder Lineu Bravo in São Paulo, who builds the instruments according to the Brazilian tradition. Mats had to wait 18 months for his guitar.

Typical for Mats’ Brazilian guitar is the seventh string which he tunes in C or sometimes H. He needs this extra bass string because he plays so much music without bass players.

– A seventh string gives the guitar a new dimension, especially when accompanying and it is a plus when I am writing arrangements.

When Mats ordered his guitar, he specified which wood should be used and he also ordered a fingerboard which is raised in relation to the top.

– A raised fingerboard gives me the effect of a cut-away, without actually having a cut-away that affects the guitar’s body and acoustic sound.

– Mats’ new guitar has a raised fingerboard, which makes it easy to play the highest tones. Mats has just picked up his new Brazilian guitar, made by the well-known guitar builder Lineu Bravo in São Paulo.

”The guitar is a fantastic instrument – you can express yourself in so many ways with one and the same instrument”

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AGING TOGETHER It is not a bit strange to buy such an advanced instrument from afar without being able to test play it beforehand?
– Yes, but I had the chance to test two similar guitars before I ordered it, so I knew more or less what I was ordering. The height of the string is often a difficult subject, but I got it right from the beginning. Otherwise I am not afraid to fiddle around with my guitars.

Mats knows that it is going to be a lifelong love between him and his new guitar.
– I can play everything on this guitar. I have had other seven-stringed guitars, but they are not even close to this. Now I have a multifaceted guitar which also has a lyrical capacity, an instrument that I can grow old with. Everything just fell into place. It feels so right!

BETTER SOUND WITH TIME. Clas’ instrument is a traditional flamenco guitar which also has a lyrical capacity, which means he can use it for everything he plays.
– It is pretty much the only guitar I use, but it does not have an enormous bass presence and that nobility that classical guitars have. I hope to have that with my next guitar that I am waiting on now.

He has ordered a classical guitar from the well-known Swedish guitar builder Per Hallgren in Gråbo, near Gothenburg. That was three years ago. He has to wait a further two years before his guitar will be ready.

The structure in the wood changes and the body of Indian Jacaranda.

The sound of Clas’ flamenco guitar has improved over the years. The guitar, which is fitted with a spruce top, matures and keeps it sound for many years.
– Guitars made of cedar wood have a good sound already when new, but are thought of as having a shorter life than guitars with spruce tops. People talk about material fatigue in other contexts and it probably applies to wood as well, as it is a living material. The structure in the wood changes and it becomes hard and stiff. One of the most beautiful sounding guitars I have ever heard was a Hauser guitar from 1936, it was considered very old for a guitar.

PRICES AND FINGERNAILS. Specially built guitars cost large sums of money. If you look on the internet you will notice that prices are seldom included along with other information – “Contact us for price information” is often written. Clas thinks that he could get SEK 35 000 for his guitar if he decided to sell it, while a new one would cost SEK 60 000. Mats paid SEK 40 000 for his Linea Bravo.

How do you play such exclusive instruments – with fingernails or finger tips?
– If you use your nails you have to make sure that they are well manicured, says Clas. I wish I could combine the two techniques, that I could retract my nails when I felt like it like a cat retracts its claws and play with my fingertips sometimes.
– I play with my nails and am lucky to have naturally good nails, but I have broken a nail now and again, says Mats. I have worked out how to rebuild broken nails with the help of super glue and a coffee filter. It works really well!

I’m the Bass!

Mattias Hjorth fell for the double bass – a large instrument which has been known to damage smoke alarms and is always difficult to get on board a plane. Kalle Magnussson fell early for the more convenient electric bass. Both are teachers at the Malmö Academy of Music and the spend an incredible amount of time playing their instruments. Why did they really start playing bass? And why did Mattias Hjorth fall for the double bass and Kalle Magnussson become a passionate electric bassist?

KALLE MAGNUSSSON WAS BORN into a musical family in Växjö where his father Sven ran the shop Hagström Musik and his mother Ingrid was a singer. His parents had a band and played a lot at cabarets and other shows. Many musicians visited their home and there was always a lot of music – both on everyday occasions and when there were parties. Kalle’s father was involved in Hagström’s Music School and he wrote music himself. Even today, at the age of 90, he works with his music printing company.
– I started on the electric organ when I was ten and took lessons from dad together with my brother Dan, says Kalle. The foot bass on the electric organ fascinated me – the low sound was interesting. One day I took an electric bass from the shop without asking dad first and learnt a song by Thorleifs. When dad found me he was at first angry that I had taken the bass without permission, but later he was impressed that I had learnt the song by myself. The next day he signed me up to Hagström’s bass course. I was allowed to keep the electric bass, a Kent which I sadly don’t have anymore. And that was the start of my life-long relationship with the electric bass.

The Magnusson family had their own family orchestra, called the Hammond Trio, where Sven played a lot together with his two sons. Växjö was a hub for dance band music and Kalle

BY BJÖRN LUNDQVIST | PHOTOS LEIF JOHANSSON
later played with both Tholfeids and Ingrmar Nordströms. He learnt fast and was always playing, which had its consequences on school work.

− I quickly came out into the professional world and understood how important it is to get out there and play. I usually say to my students that the best school is to play at a four-hour dance!

COME AND TRY! Mattias Hjorth discovered the bass in another way – in his case the double bass. He started with the violin, and then the electric bass at the local music school in Lidköping. His first teacher was Herman Bergfried, a Danish restaurant violinist who was a captivating performer with a lot of life experience. After secondary school, Mattias applied for Skurup’s Folk High School on the recommendation of his childhood friend Fredrik Ljungkvist who had already started there. Mattias was accepted to the two-year music programme specialising in jazz and improvised music. It was at Skurup’s Folk High School that Mattias changed from electric bass to double bass. It was the legendary American bassist Red Mitchell who was behind the change.

− Red Mitchell visited the programme and had heard from the teachers at the school that I might be interested in the double bass. Afterwards he pointed to me and said: “Come and try!” So that was how it happened – it just felt so right!

Still unsure of what he wanted to do with his career, Mattias started studying to become a natural science teacher after his two years in Skurup, but every free moment was spent hanging at the Academy’s café with his music friends. In the end he realised that music was to be his career and he was accepted onto the four-year music teacher programme. Today he is course director for the performance programme, jazz specialisation.

Kalle Magnusson is also a teacher at the Academy but his journey took him via a two-year programme at Berklee College of Music, a well-known school for contemporary music in Boston, USA.

− It was a turning point. I was extremely focused, met fantastic musicians, was offered a job but turned it down and went home to graduate high school and then in 1983 I did my military service in the Army’s musical core at the Regiment P10 in Strängnäs.

Kalle went through a dramatic change of scene when he said no to the marching music and performed for marches at the Royal Palace in Stockholm. It was during his time in the military that he realised that music was to be his career. He was accepted at Malmö, later completed a teaching degree and got a job. Today he is working as a bass and ensemble teacher on the music teacher programme, rock specialisation.

A PART OF MY BODY. Mattias does not want to see his bass as a thing – it is a part of my body as a musician. Without it, I don’t feel like a musician. I express myself through the bass. My relationship to music never stops getting deeper, and the instrument is always with me.

− He has had three double basses – the latest is his best. He found it after a lot of searching with the help of a “bass fixer” – it is a German Saunier from the 1970s. The ribs, back and neck are made of maple, and the top is made of spruce.

− Its tone is warm and soft but with a clear attack and it has an even sound over the entire neck.

Mattias prefers a string height over the fingerboard which is neither high nor low but rather in between and he therefore chooses a medium hard string from German Pirastro, Evah Pirazzi model.

Other bassists have a high string height, some up to a centimetre above the fingerboard. Isn’t that a hindrance?

− It depends on what you consider ideal. If you have a high string height, you are maybe not a musician who plays especially fast. If you improvise phrases with quicker movements you choose a lower string height. Danish Niels-Henning Ørsted Pedersen had a relatively low string height, for example.

− Most things can be modified on a double bass. It is quite common that bassists have different preferences on how the fingerboard shall be shaped lengthwise. Mattias usually plays pizzicato and wants to have his fingerboard a little less hollowed than a classical double bassist who often plays with a bow.

− We make our choices. I have found the instrument which I can express myself through. It is a part of my body as a musician. I don’t feel like a musician without it, says Mattias Hjorth.

− Red Mitchell talked a lot about the relationship to the instrument, that it is not just a thing. I really listened to that and I care for my bass as if it were a living creature, I change the strings, polish it and look after it.

− It is a beautiful instrument which sounds fantastic if you know how to play it. It is also an electric instrument, but for me it is like an acoustic instrument which has a sound even when it isn’t connected to an amplifier. The electric bass is so flexible – you can play all kinds of music on it.

Nowadays, Kalle only changes strings on it once a year as he used Elixir Goretex-treated strings which you only need to wipe down now and again. It was another story before – Kalle used to have to change strings weekly, which cost him “an arm and a leg”. He has 15 electric guitars which cover an entire
wall at home. His favourite bass is a five-stringed Ken Smith BT, hand built in New York by an experienced studio musician who has developed his own instrument concept. Kalle had to wait 18 months for his bass, and it is the only one in the world that looks like it. It is built from mahogany, oak and maple – a so-called flamed maple.

– Compared to a double bass, my Ken Smith doesn’t have much string height, and then there are bassists who want their strings even lower.

DOUBLE BASS – IF I GET TO CHOOSE

Despite the physical disadvantages of a double bass – such as its weight and size – Mattias won’t budge from his first choice of instrument.

– I have found the instrument which I can express myself through. I can’t replace the double bass with an electric bass. I can of course play an electric bass, but if I get to choose, then I will always choose the double bass.

And now for some philosophical thoughts from Kalle Magnusson on what it is that characterises a bassist:

– In general, a bassist is a fairly harmonic person who wants to support other musicians and who maybe has another approach to the music. A bassist has nothing against playing a whole piece with only one tone – if I don’t do it then the others fall apart. A good bassist plays simply and clearly and rolls out the red carpet for the others. It is our role to be the motor in the band which steers it to wherever we are heading.

BASS INSPIRATION


John Deacon in Queen played the bass fantastically.

Paul McCartney played melodically and lyrically, which is both unusual and difficult. Can it be bigger than that? Playing bass with the Beatles?

Red Mitchell (1927–1992), lived in Sweden for many years. He recorded with, among others, Barney Kessel, Joe Pass and Herb Ellis.

Niels-Henning Ørsted Pedersen (1946–2005) was huge. No one played like him.


Miroslav Vitous, so fantastic that no one comes close to him.

Marcus Miller, who later produced Miles Davis.

Charlie Mingus (1922–1979), played with the biggest names in Jazz.

Paul Chambers (1935–1969), played with John Coltrane and Miles Davis.

Scott LaFaro (1936–1961), Bill Evan’s legendary bassist.

Charlie Haden, who played a lot with Ornette Coleman.


Will Lee, CBS Orchestra together with Paul Shaffer.

Rutger Gunnarsson, ABBA’s bassist and Lars Danielsson, play a lot with Nisse Landgren, Viktoria Tolstoy etc.
don’t stop the music.

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