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NYCKEL NOTES

Our Summer With Väsen and the Nyckelharpa

by Susan Hatlevig

My husband and I had quite a task this summer when we agreed to produce the Väsen concert for the Corvallis Folklore Society. We have been groupies for many years and had seen them at the prior Corvallis concerts, when they played for the Eric Sahlstrom 100th birthday party in Uppsala, at the 2013 Wintergrass festival in Seattle and finally at the Shedd in Eugene. We were quite excited, but the date was late July. We were worried since the town is often quite deserted at that time. It was rather a learning experience getting the venue locked up, the sound and lights, the ticket sales, the advertising, etc. etc.! Fortunately, we have great contacts in the NW Scandi crowd, the international folk dancers and the Balkan music and dance communities, all who like to hear great music. Sharon Moore from Salem issued a 'must see' to her extensive mailing list declaring 'Väsen is the best band in the world.' Luckily, Amy Håkonsson had the 'family band van' to pick up 'the guys' at the Portland airport. She had recently returned home to Portland following a year-long stint learning nyckelharpa at the Eric Sahlström institute. After a long slog from Sweden Olov, Mikael and Roger arrived to 100-degree heat! We were truly 'sweating' the timing by now, but we kept our hopes high. We had great meals, wonderful conversation and incredible music right in our living room!!! Doesn't get any better than that!

`Bart Brashers arrived just before the concert and we squeezed him in too. He was the next transport to Seattle where the band held a concert and a dance and he is also an amazing nyckelharpa player (more on him later).

The concert in Corvallis was fantastic and Amy joined them on stage for a couple of tunes, first with her banjo and then with her nyckelharpa. Her proud papa posted a YouTube of this segment. We sold more out of town tickets than the CFS had ever seen. The Presbyterian Church is a magnificent venue with gorgeous colored windows and wonderful sound. Lots of electric fans and later, opened windows kept it cooler than expected and it was a grand time. The after party at our house was fun too-lots of good Oregon beer and wine. It was time to relax.

Inside:

Our Summer with Väsen and the Nyckelharpa . . . 1-3
An Enticement of Nyckelharpor. 4-5
Nyckelharpa Heaven (the Nisswastämman) 6-8
Nyckelharpa sources/links on Internet 9-11
"Anders Liljefors" DVD Review 12-15
***Gånglåt from Tensta to Lena* 15**
***Myskvalsen från Öland* 16**
***Sko-Ella och Näcken* 17**
Jan Ling's *Nyckelharpan* Chapt. 7 continued. . . .18-22
***Tegenborgvalsen* 19**
Trollrikespolska av Eric Sahlström, ... **20**
String Bazaar. 23
Dear Nyckel Note Readers 24

The next day Brian was lucky to have Olov take a look at his nyckelharpa since Brian was toying with buying a newer instrument that was for sale in Seattle. Olov exclaimed, "This has been played a lot!" He was tuning some of the tangents, but was afraid that a few would break. He felt this instrument was quite good already and recommended a tune-up. Brian plays both nyckelharpa and guitar with *Fossegrimen*; the band that was started by the editor of this publication, David Elliker-Vågsberg with his wife Claire and his son Kurt. The band is rounded out by the bass player, John Blunk.

So, who else to help tune-up the nyckelharpa than Bart Brashers who lives in Ballard? He started this publication many years ago and is one of the top players in the country. He started playing as a young lad and said he would be glad to get it back into shape. A few months later, we took the 5-1/2 hour drive to Seattle which gives us an excuse to also see old friends.

After putting it all back together, he fussed over several different string replacements until he was satisfied. Brian also was able to finally buy a new bow from him which makes a world of difference. Lastly, Bart bowed strongly across the instrument, held it up into the air, and it rang for several seconds. Wow!

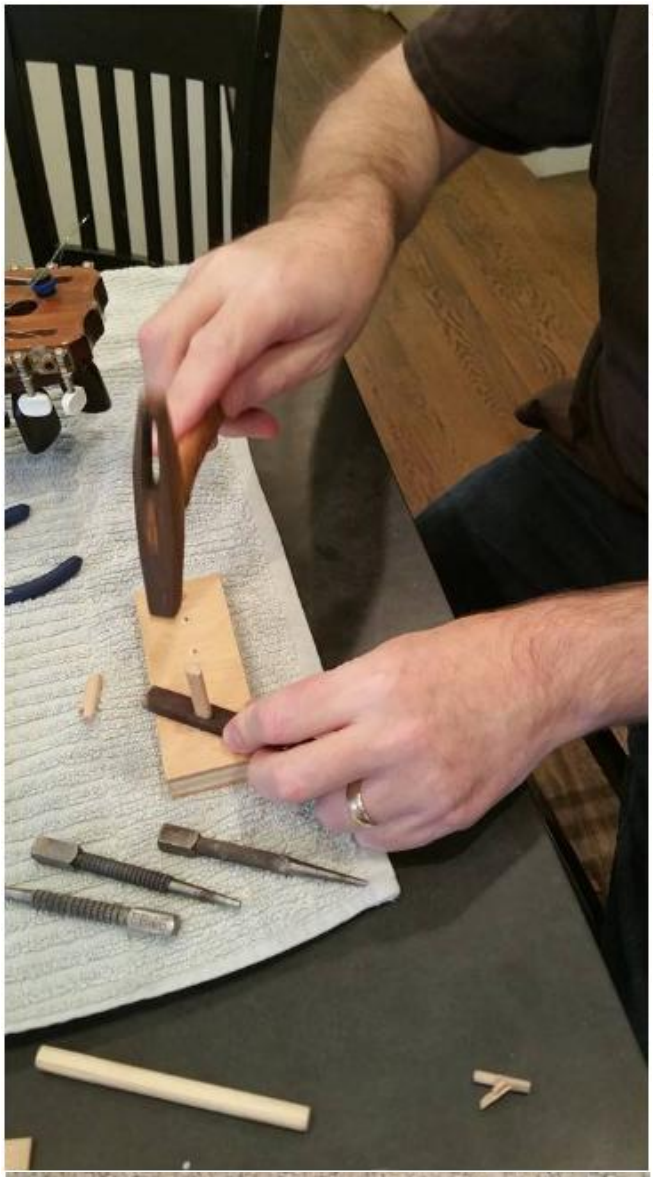
Bart was getting his house ready to host Mickael and Mia Marin who were here in Seattle to play. They also played in Portland as well (that was a great concert!). But he graciously took several hours to take the entire instrument apart and completely overhaul it. He replaced broken tangents, pointed out little fixes and we busily 'graphited' everything with big pencils. Playing nyckelharpa has opened up a new world of music for my husband and he practices many hours. We both love Scandi music and dance of all kinds. As I write this article, we are on the verge of leaving for Berlin, Germany to see Brian's son, Michael and then to Bergen, Norway to spend Christmas with my relatives. We hope you enjoy seeing the photos and don't miss Väsen when they arrive back in the US for the 2016 Wintergrass Festival in Bellevue, WA. Amy pointed out this event which blew us away and now we attend every February.

[Ed: check out Väsen's tour schedule at:]

http://www.vasen.se/English/Tours.html

Väsen (2/3s) performing in Corvallis, Oregon, July 2015 with Amy Håkanson playing banjo. Picture by Susan Hatlevig.

Various steps in the process of replacing the worn tangents on Brian's harpa. In some cases the tangents broke off in the keys and then had to be pounded out as seen below. It's important to keep track of the key order while doing this so having a nice clean table is good.



An Enticement of Nyckelharpor
by Ginny Lee

If you want a really intense and ecstatic nyckelharpa experience, come to Tobo, on the Other Side of the Pond, in the middle of nyckelharpa country in Uppland, just north of Stockholm in Sweden.

Come for the whole school year – from the end of August until the end of May. You will be most impressed with the quality of your teachers – their expertise and knowledge, and also their gentle and insistent way of helping you to grow into the fine nyckelharpa player that you really are. All are magnificent players, inspiring and provocative –that is, they make us think.

We have on a regular basis Olov Johansson of Väsen fame, our giant of nyckelharpa playing, both literally and figuratively; Ditte Andersson, with her very special brand of humor; Sonia Sahlström, with her warm and healing manner, telling us stories about her papa, Eric Sahlström, for whom this school is a tribute and a memory; and Mia Marin, who tours the world with her husband, Mikael, also of Väsen fame. She gives us our exuberance by osmosis. That is, just by being around her we are inspired to greater heights.

Also we have Niklas Roswell who offers us all our minds can hold about music theory, harmonizing, writing second lines, and finding the Dominant of the Dominant. On occasion we have visits by local musicians, like David Eriksson and Markus, and even the studied master and music historian, Magnus Gustafsson, who has done extensive field work not only in Sweden, but also in Hungary, Romania, and the Balkans, to mention just a small portion of his world.

As a rule we have each teacher for the whole day, from 9:00 in the morning until 4:30 in the afternoon. Sometimes we have partial days free, which we use for catching up on practicing recent tunes or re-writing homework.

Between classes in the mornings and in the afternoons, we have *fika*, the Swedish national pastime, rather like English high tea. It consists of a half hour of coffee and cookies or bread and cheese, and sometimes we know even before we go downstairs that our wonderful chef, Stina, has been up to magic in the kitchen because warm scents of chocolate float in the air.

Every Thursday there is an ample soup with fresh, warm home baked bread and pancakes, Swedish style, with ice cream and jam. This is a Swedish tradition, and we look forward to continuing it on Thursdays.

Every other Thursday there is "Tobotorsdag" in which there is a concert in the dance hall. This could be a visiting spelmannslag or a special group of singers or musicians. After the concert there is *fika*, and a dance. Local musicians come to hear the concert and also to play for dancing. Sometimes there are twenty or thirty nyckelharpa players sitting around the dance floor. It is a good opportunity for us as students to play with professional players, local musicians, and recognized tradition bearers and *rikspelmen*.

We all live together in a spreading, one story annex next to an elegant and expansive country manor house of many rooms. This is our school house. I am still discovering favorite rooms to practice in.

There are 20 of us. Ten in the music class and ten more in the dance class. We each have a room of our own, with bathroom included in the room. A double kitchen down the hall also contains sofa and chairs for lounging and late night gatherings. Right away we felt like family. A whole new set of brothers and sisters, representing seven different countries this year, and very willing to help some of us learn to speak Swedish.

We have attended a few music festivals elsewhere in Sweden. The first one was a student competition in Linköping, in the south of Sweden.

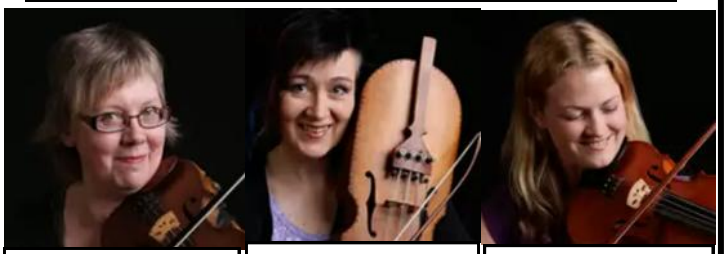
Sixteen of us entered, with a wonderful arrangement of tunes and parts and played on stage to a room packed full of enthusiastic and young dancers.

A few weeks later eight of us went to Falun and again played, at midnight, to a room of lively dancers. It is satisfying to keep running into the same people from other folk schools and other places in Sweden. The folk music world here is small and connected.

The Jul season has set in, with lots of lights in the darkening days and Christmas markets every weekend in one town or another. The Gävle goat is up and has not been burned yet. This is a large, two story goat made of straw, wrapped with red ribbon, and decorated with lights.

If you would like to just come and sample, try the week long summer course here in the third week of July. Look for registration announcements sometime in February and get yours in right away. They only accept 45 players. They are looking for more beginning and intermediate students, so apply ! Come !

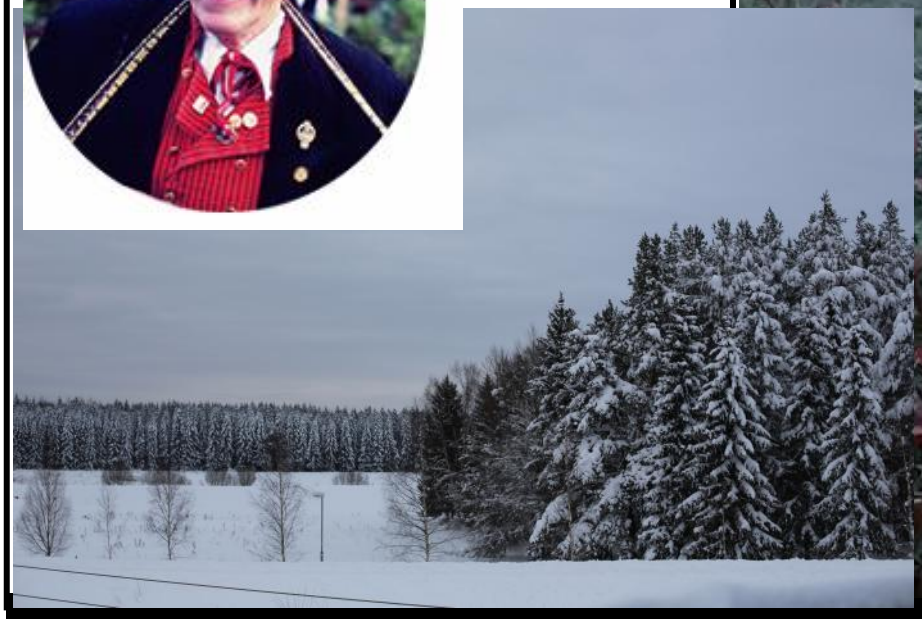
Eric Sahlström Institute Instructors:



Sonia Sahlström | Ditte Andersson | Mia Marin

Olof Johansson

Niklas Roswall



Nyckelharpa Heaven (the Nisswastämman) by Glenn Lee

In the early gentle June evening, the gathering hall fills with friends, neighbors, and some from distant lands. At seven PM sharp, conversations and laughter come to an end and quiet settles. After a few moments of hushed silence, the long sonorous tones of an alpenhorn fills the room and the world takes a deep breath.

Nisswastämman 2015 has begun.

For those unaware of this small Minnesota town in the lake country, Nisswa has played host to a unique festival for the last decade and a half. The brainchild of Paul Wilson, violin builder and noted folk musician, the Nisswastämman gathering annually brings together those with a love of Nordic traditions, music, and dance. There are beautiful costumes on display, Nordic food to sample, activities for children, and recordings to peruse. The main event, however, is the spectacular line up of musical talent to be heard and danced to.

There are four main venues, ranging from the main Allspel stage, to a Children's tent where story telling, singing, and folk handcrafts can be made. There is a dance floor for dancers of all ages and abilities. All of this takes place in the Nisswa Pioneer Village where buildings and homesteads preserve life of the areas early settlers, many of whom came from the Nordic countries. It truly has to be experienced to appreciate the wonderful range of cultural history on display here.

And for those who love the nyckelharpa, the Nisswastämman is a slice of Heaven!

This June, Nisswastämman featured four traditional music ensembles (among numerous others) that featured the nyckelharpa:

1. **The Nordic Bees** (http://www.nordicbees.com/) are Minnesota's own purveyors of the rich fiddle and dance music tradition that came with the pioneers. On nyckelharpa is Rene Vaughan and Eric Platt provides a tasteful guitar back up. Together, they provide a toe-tapping performance, laced with Renee's delightful wit. Their love of music is infectious, and, if there ever were an award given for wonderfully funny posters, the Nordic Bees would surely go home with First Prize!

2. **Tjärnblom** (http://www.tjarnblom.com/) is a new group on the Nordic traditional music scene, although, taken individually, they have deep roots in the Minnesota music community. Mary Crimi and Cheryl Paschke play nyckelharpas, and Val Eng and Joe Alfano accompany on harmonium and octave mandolin, respectively. You may have heard them on a recent Prairie Home Companion Show. Their unique sound has graced many local Minnesota events. You can hear their music via links on their homepage.

3. **The Twin Cities Nyckelharpalag** (http://tcnyckelharpalag.org/) has been profiled recently in Nyckel Notes (Volume 52 – Summer 2013) on the occasion of their fifteenth anniversary. This Minnesota group may be the largest Nyckelharpa organization in the United States and performs regularly throughout the year. They take the stage with upwards of a dozen nyckelharpas and accompanying instruments! As an educational organization, they are open to new members that display dedication and a love for the music. Their web resources for members are impressive, and the focus is on traditional nyckelharpa dance music from the Upland region of Sweden.

4. **Nordic Guest Musicians**

One of the special treats of the Nisswastämman is the appearance of musicians from Nordic lands. Each year, a handful of honored guest musicians make their way to Nisswa to charm and astonish with their talents. This past June, noted nyckelharpist **Josephina Paulson** (http://josefinapaulson.se/about.html) and **Jonas Åkerlund**, composer and multi-instrumentalist, captured the hearts of the audience with their transcendent arrangements. Hearing this duo, it is evident that we are truly living in the time of nyckelharpa renaissance.

Unknown harpa player, photo by Michael Duval

Nordic Bees. photo by Gary R. Anderson

Josefina Paulson photo by Erin Walsh

To sum up, the Nisswastämman is a premier showcase for Nordic musical and dance culture, and the resurgence of the nyckelharpa is nowhere more evident on American shores than here. Nisswastämman 2016 (http://nisswastamman.org/) is scheduled for June 10th and 11th. Make plans to attend! You will be glad you did.

***Tjärnblom*, photo by Erin Walsh**

Members of the Twin Cities Nyckelharpalag performing at the Nisswastämman 2015

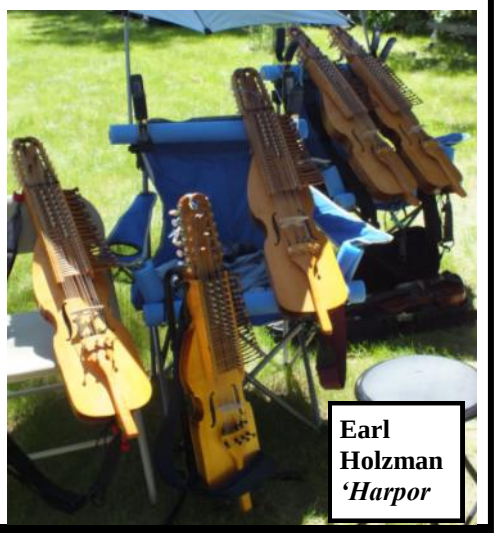
Earl and DoAnn Holzman

The list of nyckelharpa luminaries would not be complete without mention of Earl and DoAnn Holzman of Eau Claire, Wisconsin.

http://www.earlharpas.com/index.html

Earl has recently begun building *nyckelharpor* as a full time vocation, and DoAnn has devoted herself to making bows. The crafting and workmanship on these instruments and bows is excellent. Their products are on display at the Nisswastämman and Earl and DoAnn are generous in sharing their work and knowledge with all comers

Harpa photos by Michael Duval



Earl Holzman *'Harpor*

Nyckelharpa resources and links found on the internet- compiled by Laurel Paulson-Pierce

History, Famous Nyckelharpa Players

August Bohlin - **https://en.wikipedia.org/wiki/August_Bohlin**

Byss-Calle (Carl Ersson Bössa) **https://sv.wikipedia.org/wiki/Byss-Calle**

Ceylon Wallin - **https://sv.wikipedia.org/wiki/Ceylon_Wallin**

Eric Sahlström - **https://en.wikipedia.org/wiki/Eric_Sahlstr%C3%B6m**

Nyckelharpa - Wikipedia - **https://en.wikipedia.org/wiki/Nyckelharpa**

Societies and Organizations and Forums

American site - ANA - **www.nyckelharpa.org/**

Eric Sahlstom Institute, Tobo, Sweden - **http://esitobo.org/**

Eric Sahlström Memorial Foundation: **www.ericsahlstrom.se**

European site - **http://training.nyckelharpa.eu/**

European Co-operative Partnership - **http://www.cadence.nyckelharpa.eu/**

European Orchestral Experience - **http://www.encore.nyckelharpa.eu/**

German site - **http://www.nyckel-harpa.com/**

Nyckelharpa Yahoo group **http://groups.yahoo.com/group/nyckelharpa/**

Seattle Skandia Folkdance Society - **http://www.skandia-folkdance.org**

Swedish Nyckelharpa Society - **http://nyckelharpan.org/**

Swiss site - **www.nyckelharpa.ch/**

UK site - **http://www.nyckelharpasociety.org.uk/**

Musicians and Groups, performers and teachers listed in alphabetical order

Annbjørg Lien - **http://annbjorglien.com/**

Aryeh Frankfurter, from California: **http://www.lionharp.com/**

Bardou group - videos - **https://www.youtube.com/watch?v=mRNCBCVCY1s&list=RDmRNCBCVCY1s#t=106**

Bart Brashears - **http://www.atmos.washington.edu/~brash/**

Bjärv – Swedish trio - **http://www.bjarv.com/**

Bruce Sagan - http://www.brucesagan.com/

Celtic music - **http://www.kornelnyck.com/**

Didier Francois - **https://www.youtube.com/watch?v=LgwJ99NNi8o&list=RDLgwJ99NNi8o#t=62**

Dråm - Swedish folkmusic duo - **http://www.draam.com/** , **https://www.youtube.com/results?search_query=dr%C3%A5m&sm=3**

Elin och Edward Anderzon Nyckelharpa - **http://anderzons.se/**

Fossegrimen - Scandinavian Dance Music - **http://fossegrimen.org/**

Gammal Nyckelharpa, Minnesota - http://www.nisswastamman.org/stamma/gammalnyckel.html

Gavin Pennycook, Scotland, - http://www.musicscotland.com/cd/Gavin-Pennycook-Celtic-Nyckelharpa.html

Gert Ohlsson - **http://www.alwa.se/eng/gertohlsson.htm**

German - **http://www.poetamagica.de/**

Griselda Sanderson - **https://www.youtube.com/watch?v=0pOs0D_rEqg**

Huldrelokkk - **https://www.youtube.com/watch?v=eAd67TtcLgs&list=RDeAd67TtcLgs#t=14**

Johan Hedin - **http://johanhedin.com/?lang=en**

Josefina Paulson – website - **http://www.josefinapaulson.se/**

Josefina Paulson – video - **https://www.youtube.com/watch?v=0t3nRjtHjyk**

Josefina Paulson and Jonas Åkerlund - **http://www.josefinapaulson.se/duojj.html**

Leif Alpsjö - **http://leif.alpsjo.se/**

Matt Fichtenbaum - **http://neffa.org/cgi-bin/public/showperf.pl?P=637**

Minnesota trio - **http://www.tjarnblom.com/**

Olov Johansson - **http://www.olovjohansson.se/**

Oud and Nyckelharpa - Swedish and arabic music

https://www.youtube.com/watch?v=0s9iX0g7VBU

Peter ”Puma” Hedlund - **http://www.peterhedlund.com/eng/**

Pär & Torbjörn Näsbom - Swedish brothers duo - **http://nasbom.com/hem.html**

Ranarim - **http://ranarim.nu/**

Scotland - Gabi Maas – **https://www.youtube.com/watch?v=5O6uYK-ZtY0**

Svanevit - Four Swedish Musicians - **http://www.svanevit.com/index_eng.htm**

Thomas Roth – Germany - **https://www.youtube.com/watch?v=7sfBcWvVUbs&list=RD7sfBcWvVUbs#t=119**

Tim Rued – performer, teacher, tours - **http://www.folksweden.com/**

Vicki Swan - **http://www.smallpiper.co.uk/**

Väsen website - **http://www.vasen.se/**

Väsen videos - **https://www.youtube.com/watch?v=tWorsJwzycw&list=RDtWorsJwzycw#t=23**

Åsa Jinder - **http://www.asajinder.com/**

Instruments….buying, selling, builders/luthiers, parts, strings, repairs

[Ed note: The list on the ANA website is very complete]

please consult:

http://www.nyckelharpa.org/buy/buying-a-new-nyckelharpa/

Camps, workshops, festivals, spelmanslag, stämmor

Bingsjöstämman - Bingsjö, Sweden- **http://www.folkmusikenshus.se/bingsjo/bingindex**
Chicago Spelmanslag - **https://www.facebook.com/pages/Chicago-Spelmanslag/39048833440**
Kingsburg Swedish Festival, Kingsburg, CA - **http://kingsburgswedishfestival.com/**
The Midwest Viking Festival and Scandinavian Hjemkomst Festival - Moorhead, Minnesota - **http://www.hcscconline.org/midwest-viking-festival/**
Nisswastamman - Nisswa, MN - **http://www.nisswastamman.org/**
Nordic Fest - Decorah, Iowa - **http://www.nordicfest.com/**
Nordic Fiddles and Feet - East Coast U.S. - **http://nordicfiddlesandfeet.org/**
Northern California Spelmanslag - **http://norcalspelmanslag.org/**
Nyckelharpstamman - Österbybruk, Sweden - **http://www.nyckelharpstamman.se/**
Portland Midsummer Festival - Portland, Oregon - **https://www.scanheritage.org/c-17-midsummer.aspx**
Scandia Camp Mendocino - West Coast U.S. - **http://www.scandiacampmendocino.org/**
Scandinavian Festival, Junction City, Oregon - **http://scandinavianfestival.com/**
The Twin Cities Nyckelharpalag - Minneapolis/Saint Paul, MN - **http://tcnyckelharpalag.org/**

Tune Lists, music sources, sheet music books, recordings, cd's, dvd's

Andy's Scandy Tunes - **http://www.andyhornby.net/Music/swedish%20tunes%20.pdf**
Blue Rose Scandinavian Folk Music Site - **http://bluerose.karenlmyers.org/**
CD Baby - **http://www.cdbaby.com/**
CD Roots - **http://www.cdroots.com/**
Folk Wiki Tune Source - **http://www.folkwiki.se/**
J. C.'s Tunefinder – includes notation for many Swedish tunes - **http://jc.tzo.net/~jc/cgi/abc/tunefind**
Nordic Tradition Records - **http://www.nordictradition.com/**
No. Carolina Triangle Spelmanslag Repertoire - (Bart Brashears Tunes)
NorthSide Records,Nordic Music, Minneapolis, MN - **http://hearful.com/nsd/**
Swedish Folk Music Treasures - **http://www.ritaleydon.com/**
Twin Cities Nyckalhapalag Tunes - **http://tcnyckelharpalag.org/tunes.html**
http://www.atmos.washington.edu/~brash/tri_spel_tunes.html

[Ed note: None of these lists are even close to complete. If you would like to add additional listings to this list I will inlcude the additions in a future issue of Nyckel Notes. There are hundreds of individual musicians and groups who have websites and also most have numerous CDs available and from time to time do participate in live performances both here and abroad.]

SWEDISH FOLK MUSIC TREASURES: Anders Liljefors & Ditte Andersson

The Swedish Folk Music Treasures: Anders Liljefors & Ditte Andersson is the 6th in the series created by Rita Leydon.

I found this DVD most enjoyable of any that I have seen so far and couldn't help but want to learn a half-dozen tunes from this two disc set. I did do something new to prepare for this DVD and that was to condense the pdf translation found on the first disc down to 12 pages and print it out so that I would have it handy when viewing and listening. .

Vaksala kyrka - now part of Öst Upsala

Anders Liljefors

Anders is and has been a very special part of the music culture of Uppland. He was born in 1928 in the Uppsala area to Emmanuel Andersson and Carin Liljefors-Andersson. At the age of 8 his family (Anders was one of 6 siblings) was living in the area known then as Vaksala Socken and he started violin lessons at the encouragement of his mother who wanted someone to play music with. Anders started lessons with Mr. Lindkvist, the postman, and at that time he bicycled into town (Upsala) for his lessons. In the early 1940s Anders bought his first "good" violin after the family inherited some money. Around 1943 or 1944, he joined the *Spelmansförbundet* and began to branch out into folk music. The group was small back then, consisting of Olle Jansson from Östervålana, Curt Tallroth, Ole Hjort and Anders. He eventually decided to get more formal education in music and attended the Fokliga Musikskolan in Arvika, Värmland for two years. By 1955, Anders finally had his teacher's qualification after attending the Royal College of Music in Stockholm where he studied classical violin with Tage Broström. . He got his first job as a teacher in Österlövsta at the same time and also married his wife, Marianne in August of 1955. Anders was one of the first to include folk music into his school curriculum and in less than a year at Österlövsta he had a little *spelmanslag.* One of his first and continuing goals was for all his students to learn at least 10 Swedish folk tunes by rote.

SWEDISH FOLK MUSIC TREASURES: Anders Liljefors & Ditte Andersson

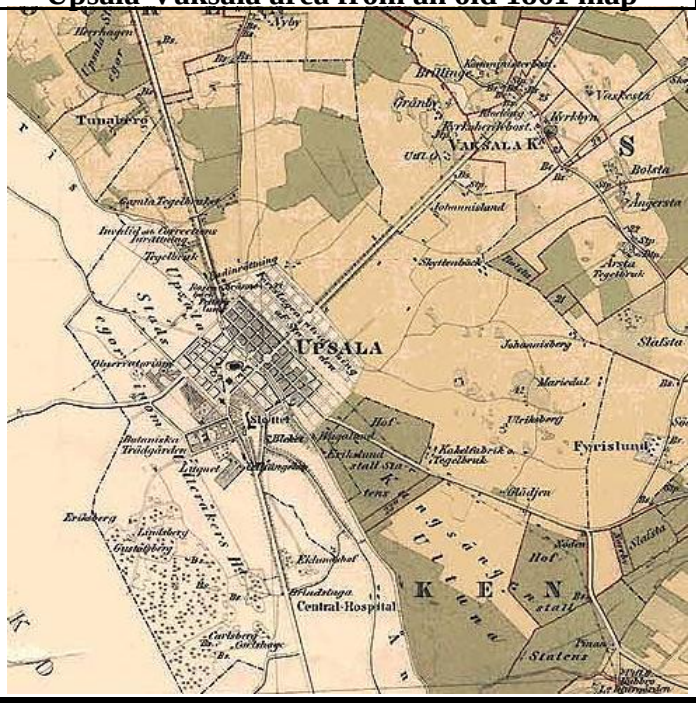
After about two years, Anders moved back to the Uppsala area. This also made it easier to play string quartet music with Mats Kuoppala, Lasse Näsbom, and Bosse Andersson.

In 1958, Anders was employed by Vattholma kommun as an instrumental music teacher. He taught violin/fiddle, guitar, piano, recorder and other strings and continued to teach school until his retirement in 1993 after teaching in schools for 38 years!.

Around this time (late 50s, early 60s,) Mats and Anders started the summer courses at Wik Castle. These were summer workshops for their own students from Upsala kommun and Uplands Bro Kommun.musikskolan These courses gave the students some fun folk music to play and allowed them to try out the nyckelharpa if they wanted to. By the end of the 1960s the courses had the feature of a beginning concert on Sunday evening featuring Vikstа-Lasse and Erik Sahlström.

Anders bought his first nyckelharpa from Erik Sahlström in 1968. Anders' friend Mats Kuoppala bought his first harpa from Härold Lundin, and by that time Lars (Lasse) Näsbom was also playing harpa. Since then he has had numerous private students and has also taught at the Eric Sahlström Institute in Tobo.

Upsala-Vaksala area from an old 1861 map



It was around this time that Anders and Mats started the group called "Harpan Min" which included the musicians: Åds Jinder, Peter Hedlund, Peder Källman, Toivo Wiskari and Sverker Åkered.

Anders said: "The summer courses at Säbyholm, in the vicinities of Upplands Bro where Mats lived, started in 1973, I think, and went for three years. I was there in 1974, after having bought my nyckelharpa one week earlier. It was an ordinary summer course in nyckelharpa, for which anybody could sign up. Teachers were Anders, Mats and Ragnar Berglund (from Upsala, but now living in the province of Västmanland). They also had Eric Sahlström there as a "house gnome".

Anders worked in the kommun musikskolan in both Upsala and Storvreta (his home town). There are now over 250 kommuner in Sweden and each one has its own school system.

[Ed: For more information about Anders see the interview with Anders Liljefors by Ditte Anderson at: www.cadence.nyckelharpa.eu]

The DVD

This two DVD set contains 52 låtar (tunes) mostly from Uppland areas but a few from Dalarna and further away. Having this video is like having your own teacher handy in your own TV set. A strong collection of Uppland tunes and a musical treasure. Tunes to live by everyday. A wonderful and necessary addition to any serious harpa player's collection.

David Elliker, Vågsberg

SWEDISH FOLK MUSIC TREASURES: Anders Liljefors & Ditte Andersson

Låttitlar *List of Tunes*

. . . . . dvd #1 . . . . . .

1. **Brudmarsch,** *efter Anders Liljefors d.ä.*, trad.*
2. **Polska i a-moll,** *efter Anders Liljefors d.ä., trad. ("Dynamitpolskan")***
3. **Vallvisa,** *efter Anders Liljefors d.ä., trad.*
4. **Polska i G-dur,** *efter Byss-Calle, trad.*
5. **Vals i a-moll,** *efter Byss-Calle, trad.*
6. **Skänklåt,** *efter Byss-Calle, trad. ("Skålarna")*
7. **Dalmarsch,** *efter Marstalla-Olle, trad.*
8. **Vill fröken köpa löken för en krona?,** *schottis från Uppland, trad.*
9. **Näverbovalsen,** *av Oskar Larsson*
10. **Myskvalsen,** *från Öland, trad.*
11. **Gånglåt från Tensta till Lena, en ganska bra bit,** *av Anders Liljefors d.y.**
12. **Iskällarbacken,** *från Lövstabruk, trad.*
13. **Polska,** *efter Wilhelm Tegenborg, trad.*
14. **Kyrkpolska,** *av Lasse Näsbom*
15. **Skänklåt,** *efter Per Persson Menlös, trad.*
16. **Brudmarsch**, *efter Gulamålaviten, trad.*
17. **Vagnshusvals nr. 2,** *trad. ("När jag tittar ut så tittar jag in")*
18. **Roberts snoa,** *av Robert Larsson*
19. **Vals,** *efter Anders Liljefors d.ä., trad. ("Kruthandlar'ns vals")*
20. **Vals,** *efter Anders Liljefors d.ä., trad. ("Scillavalsen")*
21. **På bondbröllop,** *polska av Willhelm Gelotte, Skutskär*
22. **Polska i g-moll,** *av Wilhelm Gelotte, Skutskär*
23. **Hellstedts gamla brudmarsch,** *trad.*
24. **Hillebola-schottis,** *trad.*

** d.ä. stands for "den äldre" which means "the older," and d.y stands for "den yngre" which means "the younger."*

*** Many traditional tunes have no special name and in order to differentiate one polska from the next, players will often assign their own personal names to tunes. The names Anders and Ditte use to refer to some of the tunes they play appear in parenthesis. It's not unusual for a tune to be known by several different names.*

. . . . . dvd #2 . . . . . .

26. **Bondpolska,** *trad. ("Slängpolska")*
27. **Brudmarsch,** *efter Svedmark, Munga, trad.*
28. **Polkett,** *efter August Bohlin, trad.*
29. **Gammal Ljungkvistarvals,** *trad.*
30. **Polska,** *efter Timas Hans från Ore, Dalarna, trad.*
31. **Tystbergarvisan,** *trad.*
32. **Schottis,** *av Per Näsbom*
33. **Mungalåten,** *efter Gås-Anders, trad.*
34. **Polska,** *från Jumkil, trad.*
35. **Sensommarvalsen**
36. **Fäbodlåten,** *trad.*
37. **Kaffelåten,** *polska från Bingsjö, trad.*
38. **Eklundapolska i F-dur (nr. 2),** *av Leonard Larsson (Viksta-Lasse)*
39. **Fria valet,** *efter släkten Bohlin, trad.*
40. **Sko-Ella och Näcken,** *trad.*
41. **Polkett,** *efter Ceylon Wallin, trad. ("Talgoxen")*
42. **Polska i F-dur,** *efter Ceylon Wallin, trad.*
43. **Sa'lmakar-Kalle's vals,** *trad.*
44. **Norrmandrillen,** *polska från Västerbotten, efter Ceylon Wallin, trad.*
45. **Valö brudmarsch,** *efter Ceylon Wallin, trad*
46. **Brännvinsmarschen,** *efter Gås-Anders, trad.*
47. **Vid Stormyren,** *av Eric Sahlström*
48. **Polska,** *efter Ida Gustavsson i Smultrongärde, trad.*
49. **Brostugan,** *efter Byss-Calle, trad.*
50. **Åkerbystålet,** *efter Byss-Calle, trad.*
51. **Polska i d-moll,** *efter Anders Liljefors d.ä., trad.*
52. **Min levnads afton,** *av Hjort Anders Olsson*

Anders talks about his gångåt: " ***I made a march once upon a time. I was in the Tensta church choir and we were going to have a spring concert. So I made up a march to Tensta. Then the choir from the Lena church was going to sing with us too. So I called the tune "Gånglåt from Tensta to Lena, and since it's fairly far between Tensta and Lena I usually say: Gånglåt från Tensta till Lena 'en ganska bra bit'.... in reference to the distance of course." (*****This can mean: 'it's a pretty good tune' and also 'it's a fairly good distance'*****)**

Myskvalsen från Öland, trad. is number 10 on the Anders Liljefors DVD. Anders said that this was a tune from a long time ago. Viksta-Lasse said: "That tune is as old as a stone."

Myskvalsen från Öland

Tradisjonell. Transkripsjon og arrangement av David Elliker-Vågsberg Januar 2016.

Raukar på Öland; **Iron Age burial ground at Gettlinge;** **Öland våpen**

Anders said: "Viksta-Lasse said that Sko-Ella (Shoe-Ella) and Näcken are fighting over a piece of land." Ditte: "Sko-Ella was a troll...Gunnar Ahlbäck says there is a picture of her in the Tensta church which shows that the devil himself was so frightened of her that when he needed his shoes repaired, he handed them over to Sko-Ella hooked onto the end of a long stick because he didn't want to get too close.....Sko-Ella plays first and then the Näcken answers...." **[Ed: see page 24 .. Näcken sculpture.]**

Sko-Ella och Näcken

Tradisjonell. Arrangement
av David Elliker-Vågsberg Februar 2016.

. ***JAN LINGS NYCKELHARPAN***

English pages translated by Patrick Hort . Originally published by P.A. Norstedt & Söner, Stockholm, 1967

Chapter 7 - Key technique continued

Double stops

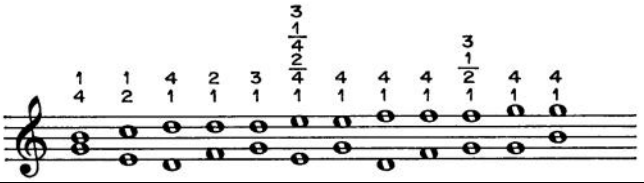
Silver-drone keyed fiddle

According to Sachs, the stringing of the lira da braccio was a result of a new attitude to the drone: *'Der Fiedler musste also von seinem Bordun unabhängig gemacht werden, er musste die Freiheit bekommen, ihn anzustreichen, wenn er wollte, and ihn ruhen zu lassen, wenn er es für nötig hielt'* (Sachs 1920: 177). **[Ed note: Loosely translated Curt Sachs said that the 'fiddler' must also be able to be free from the drone strings when he wishes and let the drone strings rest.]** There was a corresponding change in musical taste among performers on the keyed fiddle and their public during the first half of the 19th century, when the contra-drone instrument with its continuous drone was converted into the silver-drone instrument. As described above, the latter is designed so that the first and second melody strings can be played without it being necessary to touch the bass strings. these can thus be left idle until they are needed to harmonize the melody by the practice of 'dipping'. It is quite clear that the design of the silver-drone keyed fiddle is connected with a new realization of harmony. The design was introduced, not by one of the active players, but by an organ-builder and a sergeant (the son of a battalion medical officer), i.e. representatives of a different environment from that of most instrument builders and players.

Nothing is known about the initial stages in the development of the new playing technique. It was probably some time, however, before the silver-drone keyed fiddle was completely accepted and its special idiom utilized by the players. Even towards the end of its period, there were players who still applied such pressure with the bow that the g-string served as a drone; this was presumably characteristic of players who transferred from the contra-drone to the silver-drone instrument and were accustomed to the use of a drone.

The conditions for playing the silver-drone keyed fiddle, its bow, bow grip, etc., have been described above.

Owing to the fact that the second melody string of the silver-drone keyed fiddle lies next to the first one, the bow grip and bowing practice of older players cause both melody strings to sound simultaneously almost all the time. If the second melody string is not stopped, it will then sound a c^1. In certain passages, for instance when the melody rises above e^2 or when it is technically difficult to play, this c^1-string serves as a drone. However, if b^1 is played on the first melody string, the second automatically sounds d^1 because in this case both tangents lied on the same key (i.e. 'coupled' tangents). Apart from this fixed double stop, which with the *g*-string gives a dominant chord in C major (G chord), some played have a number of double stops which they produce by means of double-stopping, i.e. they stop both the first and second melody string simultaneously. According to the players interviewed, this technique was also practiced by the players who were active at the turn of the century; most probably it was developed some time in the 19th century. The intervals employed are the octave, sixth, and third. The double stops used by Joel Jansson are presented in Fig. [*168*] and [*169*].



[*168*]. Joel Jansson's double stopping.

[169]. Joel Jansson (b.1891), with silver drone keyed fiddle. The bow is held with the thumb between the hairs and the stick and the little finger round a projecting triangle on the handle. Finger-tip action.

170. ***Tegenborgvalsen*** as played by Joel Jansson showing the double stops he uses on the *silverbasharpa.*

Playing melodies without harmonic ornamentation

The continuous drone was still in general use early in the present **[20th century]** century but from then on players increasingly avoided the drone and bass strings. A player at Lövsta Foundry was nicknamed '*Quint*' because he avoided playing on any of the strings except the first melody string, which was known as the *quint*. To start with, the audience appears to have reacted against this new style of playing and so did some players with a strong sense of tradition. A famous player, Jonas Skoglund, considered that the younger players in the Twenties played well 'but kept too much on the *quint'*. On the other hand, many of the players interviewed in connection with this study voiced the opposite opinion; 'they used to bear down on the drone strings so that you could hardly hear anything else'.

This new sound ideal -- which dispenses not only with the drone but also with ornamentation of the melody in the form of double stops that lack harmonic function as tonic, dominant or sub-dominant -- was no doubt in the minds of the designers of the chromatic keyed fiddle.

Playing chords

Chromatic keyed fiddle

Melodies are generally played on the chromatic keyed fiddle without any harmonic ornamentation except occasional double stops that combine with the tone of the melody to give two of the three tones in the melody's tonic, dominant or sub-dominant chords. (see [*171*]). Some of the chords used are deomonstrated by Eric Sahlström in [*172*].
[Ed: See page #22 in this issue of Nyckel Notes for figure 172].

171. Trollrikespolska by Eric Sahlström and as played by Eric Sahlström.

The harmonic ornamentation of keyed fiddle melodies has changed considerably during the past 150 years. This can be ascertained by studying extant instruments and reproductions of instruments in use and by investigating the few 19th-century traditions concerning these instruments' playing techniques that are still alive today. New stylistic ideals have called for new instruments with a different technique. The development from drone and mixture techniques to the occasional use of certain bass strings and the practice of different types of chord play provides a parallel to changes in the playing technique of other bowed instruments from the Middle Ages to the Renaissance. (See e.g. W. Bachmann. 1964. *Die Anfänge des Streichinstrumentenspiels.* Leipzig: 121.)

Similarities have already been pointed out between the keyed fiddle and other instruments concerning materials and constructional details. There are also striking parallels with respect to playing techniques.

Counterparts to the bow, bow grip and bowing practice of the keyed fiddle are to be found among other bowed instruments both in mediaeval sources and peasant practice (Dräger 1937; Bachmann 1964: 99 & 105.) Doubling of the melody strings was used during the Middle Ages and is found also with other folk instruments than certain types of keyed fiddles (simple keyed fiddle) (Bachmann 1964: 98.) Bachmann supposes that these double melody strings were a sort of safety device: *'damit das Spiel nicht unterbrochen werden musste, wenn eine der Saiten riss'* (1964:98.). This is a conceivable function for the double melody string of the simple keyed fiddle as well, quite apart from the fact that doubling the strings should have increased or been considered to increase the sound volume.

There are also exact parallels to the grouping and tuning of the melody and drone strings. Thus, for instance, the Bulgarian *gadulka* has the same tuning as the oldest known contra-drone keyed fiddle, besides having the same arrangement of strings with the drone in the middle (Bachmann 1964:111, see also 1964:114). There are also examples of drone strings being converted into melody strings (Bachmann 1964:113). Nor is the occasional drone -- produced on the silver-drone keyed fiddle by 'dipping' with the bow -- peculiar to the keyed fiddle; it was practiced with roughly the same function on other bowed folk instruments (Bachman 1964:115 &

However, similarities with European instrumental practice, whether the mediaeval or more recent peasant practice, is probably a result of the instrument having flourished in an allied environment, which may give rise to analogous phenomena without there necessarily being any direct connection.

It is particularly risky to interpret musical practice in the Middle Ages with the help of 19th and 20 century practice in folk music. It may well be worthwhile demonstrating analogies, but one must prove, not assume, the existence of a connection. This requires satisfactory documentary evidence that makes it possible to follow the instrument through a succession of periods, to deal with the question of influence from other types of instruments, etc. Bachman's work (1964) is partly debatable in this respect. The value of compiling and calling attention to source material, part of which was previously unknown, is unquestionable, and in this respect his work has been of the upmost importance for the present study. Bachmann's conclusions, however, cannot be accepted without reservation. He confronts mediaeval iconographic sources with modern data drawn from observations of non-European music and folk music without allowing for the fact that the recent folk music practice is not necessarily an uncorrupted relict of an earlier period. In many cases it may be a question of parallel phenomena without any genetic connections. Examples of several types of apparently obvious connections by tradition have been shown in the present study to consist in reality of phenomena that have arisen from quite different causes.

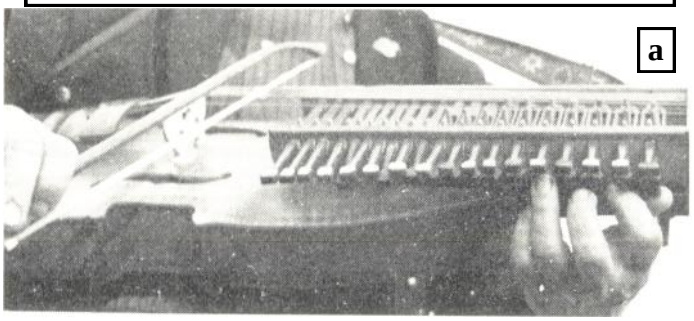
Musical instruments are changed in order to provide new modes of musical expression. The development from the contra-drone to the silver-drone and chromatic keyed fiddles can be documented as having been connected with changes in musical taste, a growing consciousness of harmony and a demand for chords.

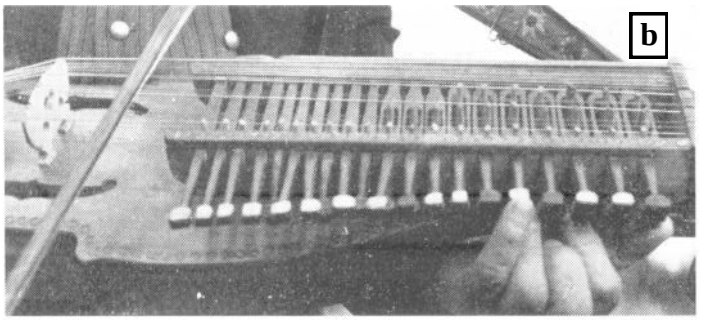
Until the time of the silver-drone instrument, the keyed fiddle was an instrument with drone and mixture. There are also other similarities in bow grip and key technique between instruments from the Middle Ages until the present day.

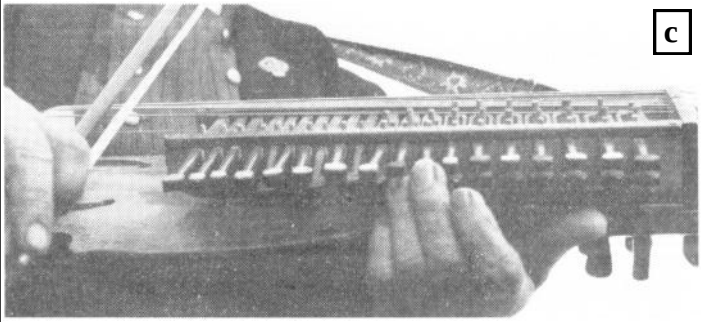
Together with the other parallels between keyed fiddles from different periods, there seems to be a case for presuming the existence of a connection between fiddles without resonance strings and those with such strings.

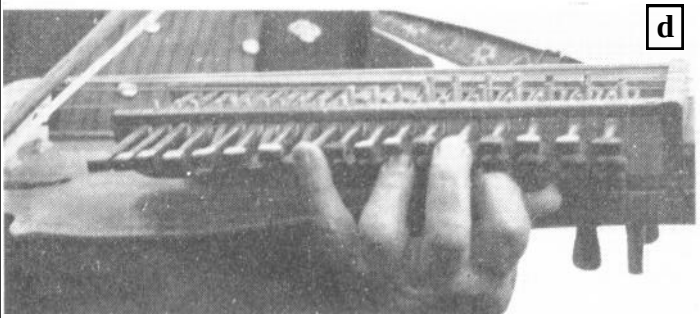
The manner in which the playing technique for the keyed fiddle has been changed under the influence of techniques for other instruments is particularly clear in the case of bow grip and bowing practice, which keyed fiddle players in the last few decades have adopted straight from fiddles.

a-h: Eric Sahlström demonstrating his fingerings for chords

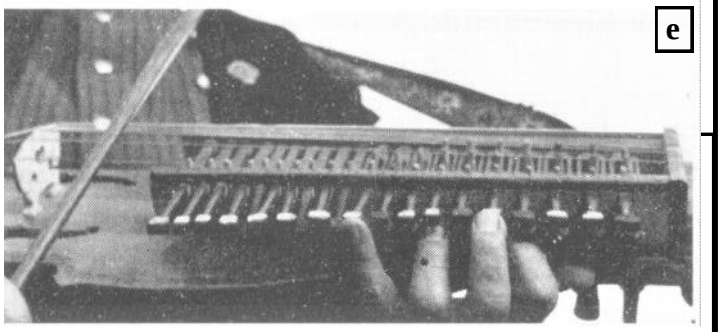


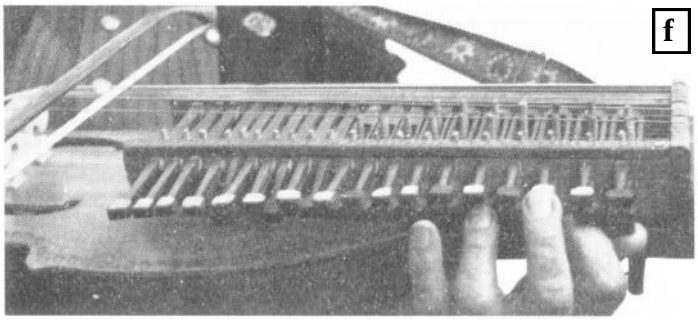


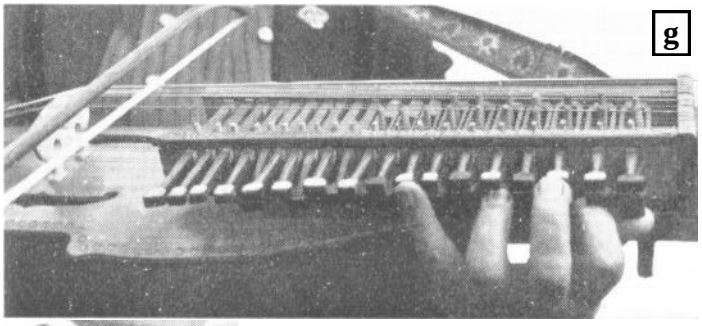


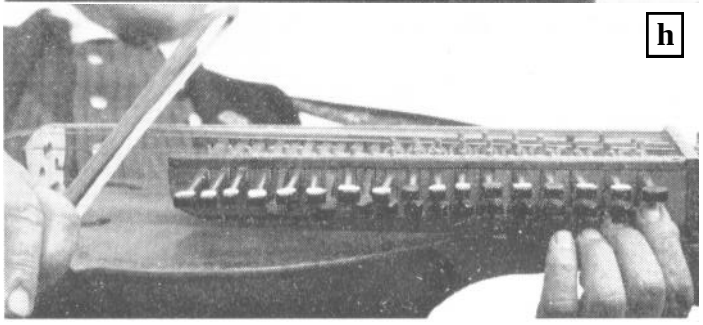


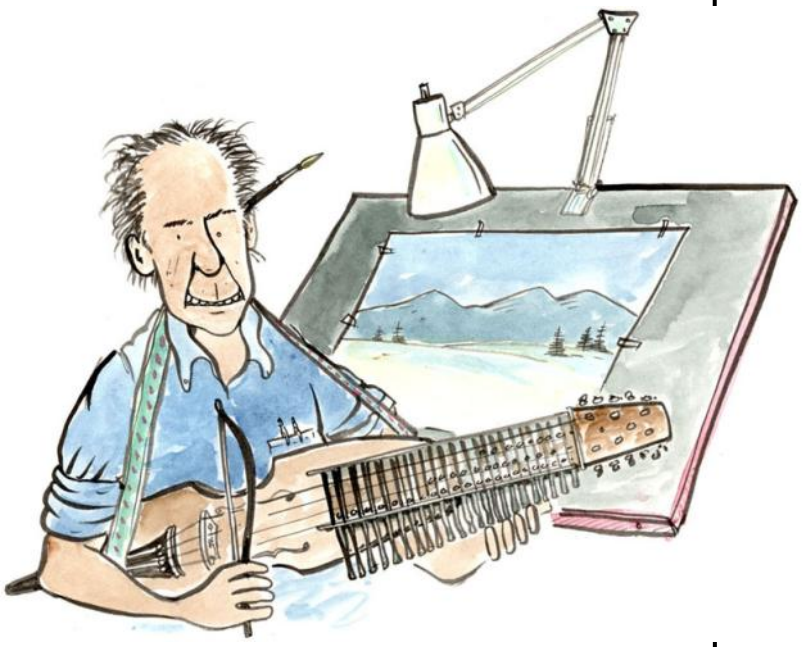
[**Ed: Chapter 8, <u>Sound Quality</u> , will be found in the next Nyckel Notes, Issue 56]**











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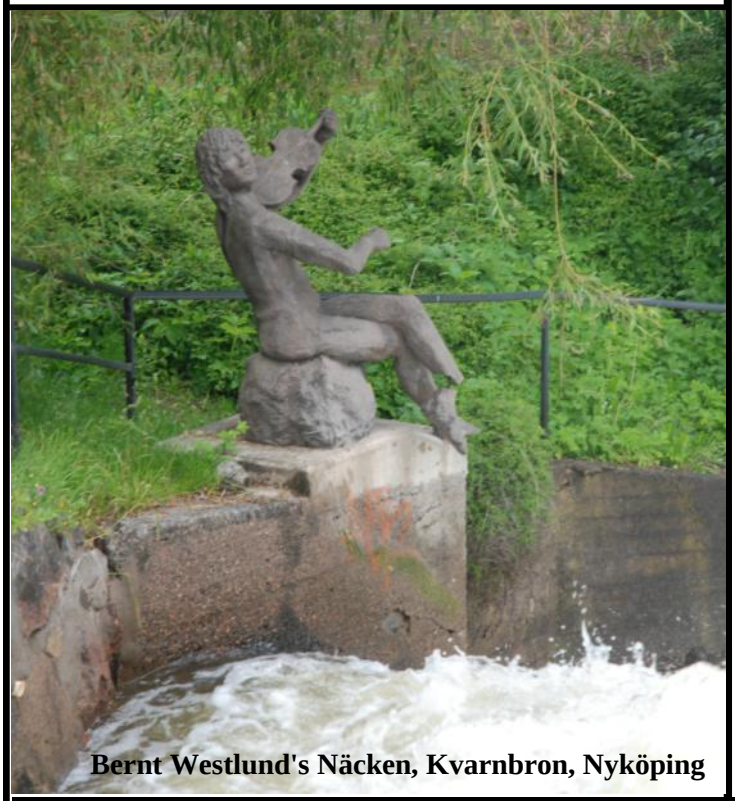
To order strings use the instructions on the left or order through the ANA website at:
http://www.nyckelharpa.org/buy/nyckelharpa-strings/

Dear Nyckel Notes Readers,

It took me a long time to get this edition ready but finally here it is. I've had many "irons in the fire this winter" but alternatively hoped that there would be more volunteer articles from the ANA readership.

I plan on having another edition of Nyckel Notes ready before Summer even if I have to write all the articles myself! I really hope that won't be necessary since I expect that the readers of this publication will be sending in many more interesting articles soon after the publication of Nyckel Notes #55.

Thanks to a great deal of inspiration from the well known Norwegian illustrator Kjell Einar Midthun (født 26. juli 1954) the following carving became a reality in June of 2014. It also was exhibited and placed at Vesterheim's 2015 National Exhibition of Folk Art in the Norwegian Tradition. Now on to carving a "harpa spelman". →



Bernt Westlund's Näcken, Kvarnbron, Nyköping

COMING UP - ISSUE 56:
Summer 2016

1. **Continuation of Jan Ling's *Nyckelharpor,* English pages.**
2. **More articles submitted by the ANA membership!**
3. **Willhelm Gelotte, who was he?** →
4. **Review of another Swedish Music Treasures.**

"Nisse med hardingfele" av David Elliker-Vågsberg

The American Nyckelharpa Association

The ANA is a non-profit organization dedicated to fostering the nyckelharpa and its music in North America. We sponsor and produce music workshops across the country featuring the traditions of the nyckelharpa.

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nyckelnotes@nyckelharpa.org

or to **David Elliker-Vågsberg: delliker@peak.org**