

Nyckel Notes

THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

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The Nyckelharpa Stämman of 1995

For the first time outside Sweden (as far as we know), there was a *Spelmansstämman* specifically for nyckelharpa players. 21 nyckelharpa players (!) met at the Island Center Hall in Bainbridge Island, just outside of

Seattle, and played nearly all day, and into the night. Spelmän came from Washington, Oregon, California, British Columbia, Illinois, and Michigan (did I miss any?) to meet each other, swap tunes, and just play.

The weather cooperated enough for us to sit outside under the pines, where *Riksspelman* Sture Hogmark gave the advanced level of workshops.

Bart Brashers and Elizabeth Foster took turns teaching the beginning workshops (some of our students had played but a few months). Sture grew up in Österbybruk, in the heart of the nyckelharpa province Uppland, and now lives in Uppsala. He's been playing and building nyckelharpas for more than 20 years. Sture was a joy to learn from, and great to just sit and listen to as he talked about the nyckelharpa and the Spelmän he has known, and played tunes for us. He gave us a glimpse into the rich traditions of his home province.



The Nyckelharpa Stämman Participants

photo: Trella Hastings

In the late afternoon, local dance teachers Judy Patterson and Jerry Walsh taught *Bond Polska från Viksta* to more than 30 people, with live music supplied by Bart. Many of the dancers were able to get the feel of the polska, thanks to the excellent instruction.

Then we had a pot-luck dinner, with about 80 people sitting around the tables that spanned the hall, sharing food and conversation. Afterwards came three hours of

dancing to the traditional music of Sweden, played on the nyckelharpa.



The Allspel

Photo: Art Hare

The hall was packed, with more than 100 people in attendance, dancing the whole time. Sture played two longer sets, and the other *stämma* participants filled in the other sets. We had so many who played that we had to limit the sets to 15 minutes. I was impressed by the quality of nyckelharpa playing from around the continent.



Sture Hogmark Photo: Trella Hastings

The highlight for me was the *allspel*, with 17 nyckelharpas and 7 fiddles standing in the center of the dance floor, surrounded by dancers. It was quite a sound.

We danced and played until it was time to catch the ferry back to Seattle, but took out our harps again on the ferry and played some more *allspel* tunes for the dancers as they danced up and down the deck, as well as for the curious passengers.

The next day, we gathered again for a pot-luck brunch and more informal jamming at the home Bill and Gina Boyd in Seattle. We played and ate all day, until it was time to go to the Nordic Heritage Museum for a concert by Sture. The concert was superb! Sture played tunes in sets of two: a tune he learned from Eric Sahlström, then a tune he learned from Ceylon Wallin. Along the way, he told us stories about his time with each of these legendary fiddlers, and about the way things used to be back in the old days in Uppland.

It was a very successful *stämma*, and will be repeated next year. Becky Weis (of Urbana, IL) suggested we have next year's in Seattle, and 1997's *stämma* in the midwest, near the nyckelharpa players in Minnesota, Michigan, Illinois, etc. We'll have to try hard to break the new record for the largest number of nyckelharpa players gathered in one room (outside of Sweden, that is) - twenty-one!

Spela Bättre!

(The Only Way to Improve Your Playing)

by Matt Fichtenbaum

This style of teaching is a new experience for me. I'm used to working one-on-one, when I can see and hear what a player is doing and offer some hints or suggest some appropriate exercises that can help develop his or her playing. Now you're out there reading this - I don't know who you are, how long you've been playing, what you'd like to be able to do. So this time I'll touch on some of the basics of playing nyckelharpa; future articles might look in more depth at one or two specific topics.

For me, the art of playing nyckelharpa breaks down into expression, style, and technique. Expression is what you're "saying" when you play a tune, and what you want a listener to feel - joy, melancholy, tension, an inability to sit still. Style is what makes a tune sound "traditional," or distinguishes it from the way you'd play the same tune on a fiddle, or makes Ceylon Wallin's playing different from Olov Johansson's. And technique is how you work the tools - the left hand and the right hand, the bow, the keys - so that the instrument does what you want it to. If there were a "structured model" of playing nyckelharpa, technique would be at the base, so that's a good place to start.

Holding the harpa

No doubt you know that the harpa hangs around your neck on a strap, and the strap goes in front of both shoulders. Then the right upper arm rests on the tailpiece, holding the instrument in position. Many players like to position their instruments horizontal, or with the keybox slightly higher, with the bridge is slightly to the left of center so that, looking down at it, they see its lower (tailpiece-side) surface. Perhaps the most important point is that the left hand does not support the instrument: it must be relaxed, free to move around and play the keys.

The left hand

So many keys, so few fingers. But it's not quite that bad. First, although the musical octave has twelve distinct notes (say, from the open A string up to, but not including, the A, 12 keys up), the musical scale has only seven. Second, there's more than one string on which to play a tune, so oftentimes the fingers can just move from string to string (er, from one key row to the next) rather than wildly up and down the keybox.

The first step, then, is to get the left hand (a) into a comfortable position on the keys, and (b) so that the fingers know where they need to be. In his excellent work "Spela Nyckelharpa," Vol. 1, Leif Alpsjö describes the proper left hand position. The fingers are lightly curved and touch the keys with the tips; the thumb is bent under, parallel to the palm, and slides along the neck at the base of the bottom key row. Remember that the left hand plays no role in supporting the instrument.

Then the fingers must learn where they belong. Play the first five notes of a scale, starting on the open A string. The keys you use are 0 (open), 2, 4, 5, 7. Use all four fingers, in order. Play it again. Try the same keys on the C string - it's a scale starting on the note C. Likewise on the G string. The intervals - the pattern of musical steps - are the same, so the scale sounds the same, just in a different key. Now play a full eight-note scale starting on the C string: C0, 2, 4, 5, 7, A0, 2, 3. Play it upwards, then downwards, a few times.

Why? Because, simply speaking, tunes use the notes of the scale. If the fingers know how to find those notes, the notes will be there when needed and playing tunes will be a lot less work.

Now play the phrase C0, 4, 7, A3, C7, 4, 0. Use the same fingers, for each key, that you used in playing the scale. The notes are C, E, G, and C an octave higher, the notes of a C major chord. Played in sequence like this, they're called an arpeggio, an Italian word meaning "like a harp would play it."

Scales and arpeggios are the basic building blocks of music. Played the scale (and) arpeggi:f

tune or two. Concentrate on keeping the fingers where they're needed, and don't shrink the hand back to its lowest position when you're not playing a 3rd- or 4th-finger note.

The right hand

The right hand and the bow are topics for an ongoing discussion. For this time I'll say only that the bow should touch the string about halfway between the keybox and the bridge, and that it should be held and move, as much as possible, at right angle to the string. It takes a while to find a comfortable position, and longer to develop an easy, fluid motion. And the nuances of bow hold and fine control of bow pressure can be an ongoing project - but that's what makes the harpa a continuing education.

If you don't already play a string instrument, get someone to show you the right way to hold a bow. Experiment with the pressure of the bow on the string - from so hard that it's staticky and unpleasing to so light that it's quiet and wispy. And play, and play, and play; all this makes more and more sense as you go along.

In future articles

There's a lot to this crazy instrument. There are left-hand position changes, to get those higher notes on the A-string. There are trills and other

articles. Drop me a note through the ANA, or at 46 Sleigh Road, Chelmsford MA 01824.

Matt Fichtenbaum first met the nyckelharpa in Sweden in the mid-70's and considers it a lifetime project. He has taught nyckelharpa in both Sweden and the US and plays regularly for dances in the Boston area. Matt also plays fiddle and is reviving the piano as a traditional Swedish folk instrument.

Nyckelharpa Care

by Bart Brashers

Tuning your nyckelharpa can be problematic, especially if you play a lot with fiddles. One melody will sound fine, but the next one will sound out of tune, sour. The problem often stems from using the equal-interval scale, which was developed for the organ and the piano (and other classical instruments), so that it can play in *any* key and still sound reasonably good. The "distance" between each of the notes is the same, regardless of where you are relative to the current tonic note (the current key). This makes the piano sound equally good in all keys, something that was important to people like Bach, who wanted to change keys a bunch of times in the same piece. This also makes the piano sound equally bad in all keys. Fretted instruments like guitars also use this scheme, called a

Eric Sahlström's fine-tuning scheme												
<u>Note:</u>	G#	Eb	Bb	F	C	G	D	A	E	B	F#	C#
<u>Cent:</u>	0	+2	+4	+6	+4	+2	0	-2	-4	-6	-4	-2
<u>Rank:</u>	5th	4th	3rd	2nd	1st	2nd	3rd	4th	5th	6th	7th	6th

Bart's fine-tuning scheme												
<u>Note:</u>	G#	Eb	Bb	F	C	G	D	A	E	B	F#	C#
<u>Cent:</u>	-2	0	+2	+4	+6	+4	+2	0	-2	-4	-6	-4
<u>Rank:</u>	6th	5th	4th	3rd	2nd	1st	2nd	3rd	4th	5th	6th	7th

ornaments. There are double-stops. For the right hand there are slurred notes and bowing patterns and, most importantly, making tunes danceable: playing so that the rhythm comes through. There's achieving good tone, and shaping and articulating the notes, and "doppning" - bowing double-stops so that the lower note is struck lightly and briefly. And there are more exercises, and particular tunes that have exercise value - listen to the second part of "Trollrikepolskan" for one example.

I'm here to be helpful: I'm interested in your thoughts and what you'd like to see in future

"tempering". Violinists can and do adjust their fingers as they play to temper their scale. Many old nyckelharpas in museums seem to have non-piano temperings, but we can't be sure they haven't been randomly adjusted by the passage of time and all the knocks the harpas have taken.

The thing is, nyckelharpa players don't play in every key! We are then free to optimize the tempering for the keys we commonly use. Since I don't play any tunes in the keys of F#, C# or G#, it doesn't make sense for me to use a tempering that prioritizes those keys as highly as F, C and G.

Eric Sahlström worked out a method of fine-tuning the tangents on the nyckelharpa that sounds best in the keys of C, G and F, the most common keys of the traditional music of Uppland.

The top line of each of the schemes listed in the box contains the names of each *note* of the chromatic scale (in circle-of-fifths order). The second row contains the amount in cent to de-tune each note from what the tuner says is correct. 100 cent is one half-step, so you can see that the corrections are pretty small. The third row is the key priority rank - which *key* (not which note) will sound the most in-tune with itself.

For example, in Eric's scheme, the key of C will sound the most in-tune with itself, and the key of F# will sound the least in-tune with itself (fortunately, we never play in the key of F#!). The note named A should be tuned 2 cent flat compared with the tuner, the note named C should be tuned 4 cent sharp, etc.

Adjusting your tangents

If you choose to adjust your harpa, first of all, make sure that your bridge is in the right place. The distance between the inside edges of the nut and the bridge should be 40.0 cm. Then, using an accurate tuning machine, tune your open C string 4 cent high. Using a pair of pliers to gently twist the first tangent, tune the note on that string the appropriate amount high or low, following the table. Check the open string often, to make sure it doesn't drift. Play each note only with a down-bow, since most people's up-bow is slightly sharper than their down-bow. Move on to the next tangent. Then tune the A string 2 cent low, and adjust those tangents. Do the same for the G string.

If too many of your tangents have to be turned far from "straight", it can be problematic. If the force of the string is not along the direction of the key (it makes the tangent want to rotate in its hole, rather than simply push back), the note will not sound clean and strong. Try adjusting the placement of the bridge, and re-do all the tangents. If the tangents angle toward the bridge, you should move the bridge closer to the keys (shorten the vibrating part of the strings). It's okay to have the A-string be a different length than the G-string (old nyckelharpas all were that way). Just remember to measure and write down your new string length on a scrap of paper, and put it in your case, for the next time you adjust your harpa.

Daily tuning

Each time you pick up your Nyckelharpa to play, tune your A string a tad low (-2 cent), your C string a bit high (+4 cent) and your G string a tad high (+2 cent). Check your tuning by playing several double stops -- intervals you know you want to sound good. For instance, play E (little finger on the 1st string) with C (open 2nd string), A (open 1st string) with D (first finger on the C string). Find the best compromise that makes the intervals sound the best overall. Then tune your resonance strings to your keys, *not to the tuner!*

I've been playing more and more tunes in A and D lately (i.e. playing at 3rd and 4th priority in Eric's scheme) and it's been bugging me, so I worked out a slight variation of Eric's scheme. I simply bumped the 'cent' row one step to the right. This tuning will sound the best in the key of G, second best in D and C, third best in A and F, etc., (the key of C# will sound worst). Essentially, it prioritizes the key of D and A higher than F and Bb compared to Eric's scheme. This scheme will make the "fiddle keys" of D and A sound better than Eric's scheme. Plus (added bonus) it's easier to tune to the fiddle's A string (or rather, to give an A to the fiddle player and make him/her re-tune, since we have more strings).

Experiment with different fine-tuning schemes, but take mine with a grain of salt: there's no reason to think that I can do better than Eric Sahlström, or the last few hundred years of tradition.

Henry Wallin

by Mel Meer

When we arrived in Stockholm towards the end of a wonderful stay in Sweden focused on dance events, one of the first things we did was go to the Music Museum to buy some books and recordings that we had seen there earlier. Among those was the book and two CD's called "Roslagslåtar", which was the music of Albin, Ceylon and Henry Wallin. Afterward we walked to Gamla Stan to look again at a hanging candelabra that we had seen on our initial visit.

As we walked by some shops on a quiet side street, we passed the shop of a weaver in which was a large loom, and works for sale. But most prominently in the window was, you guessed it, a nyckelharpa. It seemed strangely out of place. As I peered into the window I noticed copies of the Roslagslåtar book which are an easily noticed bright red color.

All this seemed confusing until I saw a small business card on the window between a weaving and the nyckelharpa. The name on it was Birgitta Wallin. Someone else walked into the shop and the woman proprietor, who was Birgitta, was demonstrating the sound of the harpa, though it was clear she did not play. At this point I corralled Becky, who was gazing at a black antique scarf in the next store and we went in and spoke to Birgitta, who speaks perfect English.

She is Henry Wallin's wife. Henry is an artist and fiddler and, as you might know, was the late Ceylon's brother and musical partner. Their father was Albin Wallin. Birgitta was very interested in our interest in the harpa and in the music. It was not the first time that we had run into the cachet of being from TEXAS, but still able to appreciate Swedish music and dance. Of course, if you start with Leif Alpsjö's books, you play many of the tunes after Ceylon (and Henry) Wallin. We exchanged pleasantries and notes on personalities that we each know. She and we are particularly fond of Bo Peterzon, and it's always nice to speak well of him. We had just seen Bo at Orsa (at the Medal testing, a dance event) and indeed even ran into him on the road south.

Birgitta also showed us many originals of Henry's drawings which are reproduced in the book, and even others. He loved to draw fiddlers. We were particularly taken by a beautiful and abstract one of an allspel which is not in the book. She had collaborated in the production of the book and companion 2 CD set, which they see very much as a tribute to Ceylon who died at too young an age. In fact, Birgitta wrote the introduction. Knowing that we had bought the set, even if not from her, she invited us back the next day about noon when she said Henry would be there, and he'd be pleased to autograph the book for me. We said we would try to be there.

We were not fully prepared for what transpired the next day. When we got to the shop, she was there alone. She recognized and greeted us and asked if we like Sherry. We nodded yes and she grabbed a bottle. She told us that Henry was out in the rear garden. She locked the door and spirited us through the building to its garden court. There was Henry, a table and a sandwich lunch. She invited Becky and me to join her and Henry. Henry's English is not strong, though he appeared to understand much more easily than to speak. We talked much small talk over sandwiches and Sherry (not a bad combination) and I explained that I was a thoroughly amateurish and inexperienced harpa player (I'd started less than two years before.) who hadn't touched a harpa in about two weeks.

Nonetheless, after lunch Henry insisted that we go back to the shop and play together. I was shivering in my sneakers. To make matters worse, he gave me Ceylon's own harpa to play. It was made and signed, on top near the drone string, by Hans Gille. The instrument's workmanship was not particularly slick, but it had a bold sound on all but the drone. Ceylon's bow which I used was made by Eric Sahlström. According to Henry, they're the ones on the book cover, and probably on the postage stamp issued in Ceylon's honor. I could hardly hold the bow and hesitated as long as I could when he started fiddling the popular Polska efter Båtsman Däck. I guess he figured even the Texan GOTTA know this one.

Well, I played it and eventually other Ceylon tunes I knew from Leif's first book. But I could not lift my concentration from what wonderfully rhythmic music Henry was making even with these simple tunes. He was pounding the floor with his feet, no doubt to encourage me to play to his tempos, which by the way were for the polskas VERY slow, creating much room within the measure for creativity. Kind of reminded me of friend Bruce Sagan in regards to the body action. Yet Henry's tempo for the Springvals efter Ceylon (Leif's No. 10), was rapid-fire even as compared with recordings of it. It was, I guess, a music lesson for me.

I cannot adequately describe the profound musicality of Henry's fiddle playing. I had experienced it before when Leif showed me how HE played a tune. But here, though it was not as tonally rich, it was more intense, even more internally rhythmic. He used very little bow, near the tip. I could hardly contain myself; it was really heaven. Perhaps it was the sense of occasion. I can't really say.

The lesson lasted between thirty and forty minutes according to Becky. I lost track of time. We had an appointment to pick up the candelabra and began to say good-bye. Henry and I embraced. Birgitta slipped a few postcards with Henry's drawings on them in my copy of Roslagslåtar. We promised to write, and were on our way.

The book, by the way, is wonderful and includes music for 62 tunes played by the Wallins, together with pictures, drawings, and commentary on the tunes and especially the techniques Ceylon used to play them. Much of the fingering and double stopping that Ceylon used is indicated. Highly recommended. I only just recently began to listen to the CD's. Maybe because Henry's playing was still ringing in me and I didn't want it to stop. You will want to hear how the Wallins play even familiar tunes. Also highly recommended.

I'll bet you musicians have good experiences like this all the time.

Editor's note: According to Sture Hogmark, the nyckelharpa made by Hasse Gille for Ceylon is a copy of the harpa that Eric Sahlström made for Ceylon in 1957, which is such a famous nyckelharpa that it has come to be known as "femtio-sjuan" (the '57). Hasse made several copies of it in the early 60's. It has a hollowed-out body (the sides and bottom are from a single piece of wood, rather than sides glued to a bottom) and is considered to be a great harpa.

The story is that Ceylon liked Eric's harpa so much, he thought it might be smart to have a spare, and asked Eric to make him another. Eric said no, Ceylon already had one of his harpas, why would he need two? Hasse then asked (prompted by Ceylon) if he could copy it, and Eric said O.K. There was always some tension between Ceylon and Eric after that.

A Letter to the ANA

from Leif Alpsjö

To all members of the ANA, and to all others reading this first newsletter from the ANA,

AT LAST it has become a reality.

The Nyckelharpa, the unique musical instrument of the province of Uppland for 500 years and today the national instrument of Sweden, now has an association of its own in the big country in the west.

THANK YOU to Bart Brashers, Gail Halverson, Sheila Morris and Bruce Sagan for starting this association (and to e-mail that made the job simpler).

When I first started playing folk music seriously in 1970, most of the fiddlers were "the old guys." Generally very friendly and with old traditions and habits - both good and bad. I could still sense echoes from the beginning of this century in their language, manner of fiddling and other traditions. Women fiddlers were relatively few. Today, almost 50% of the fiddlers are women.

In 1971 I gave my first workshops and courses in fiddling. Sometimes the students showed up with fiddles (at that time I only played the fiddle) that simply were not playable - and their fiddling technique surely was not the best.

Even in the late 1970's people came to courses with instruments that were so bad off that we had to start

the course by fixing them up. But gradually the numerous courses all over Sweden in playing and making fiddles and nyckelharpas had an effect. The instruments today are mostly good looking and well adjusted. Most fiddlers have understood the importance of having a good instrument and bow and to maintain it well. As far as the nyckelharpa is concerned however, our attitudes are slightly behind those of the violin. But then again, the violin's design and traditions were already well established in the year 1700, while in my opinion, the corresponding year for the nyckelharpa is 1970.

The way I see it, the nyckelharpa today has reached its final design. I do not think they need to become any "better". The slightly hoarse, scratchy sound, and the clattering sound from the knavrar (keys), is very charming to me. It sounds of tradition. If we refine the nyckelharpa too much, it leaves the dance floors of the barns and the cottages and steps into the finer salons. With a more refined sound it would sound more like a viola or a cello. No, ever since my childhood the hairs on the back of my neck stood on end when I heard Eric Sahlström play. When I heard him as a little boy, everything around me stopped and I just *had* to listen. Today, I feel very fortunate to be able to produce that sound myself, although I do not have his fantastic ability.

Uppland, the home province of the nyckelharpa, is an open landscape of plains, both geographically and in the music. Unlike Dalarna, There are only small differences in musical dialects across the province. On the other hand, there is an openness and freshness in our tunes and in the relationships between us fiddlers, like the space that the sun and the wind has over the plains of Uppland. Our masters, Eric Sahlström, Viksta Lasse and many others, have had a happy and generous attitude toward their music and toward us students. Willingly and generously they have shared their heritage with us, and their spirit is very vivid and strong among us who are today bearers of traditions - to share, to play and to have fun.

Since 1989 I have made nine trips to the USA, and have been happily surprised to see the fine instruments that fiddlers have - both fiddles and nyckelharpas. And your playing is very good - some of you have the same ability as the better Swedish fiddlers.

The interest and devotion I have met among US Spelmän has pleased me a lot. Both on the dance floor and when we play together, I have felt a response that has filled me with joy for a long time after each trip. You match the mood of my Swedish masters - dancers, singers and fiddlers - very well. There is neither right nor wrong among us - the

most important thing is for us to have fun together, each one on his or her level. Taking part is more important than accomplishing.

For me, playing and playing together is an expression of love for one another. My wish is that this kind of love and the joy and pleasure of playing will be great among us ANA members and among all dancers, fiddlers and the people supporting us. With that attitude we can work out all the technical and administrative matters that we have ahead. Please join me in my wish that there be at least 100 nyckelharpa players in the US in the year 2000. Then the numbers will only grow and grow.

Welcome into the world of the nyckelharpa,

Welcome to Sweden, to Uppland and welcome to Rångsta, VIKSTA,



Harpa Spelmän at Minnesota Stämman

by Karin Arneson

Nyckelharpa players from Illinois, Michigan and Minnesota participated in Spelmansstämma '95 which took place on August 12 in Scandia, Minnesota, located 35 miles north of Minneapolis. The setting was Gammelgården Museum, a collection of mid-1800's Swedish immigrant buildings including Gammelkyrkan where early visitors enjoyed services in Swedish.

The American Swedish Institute Spelmanslag, which has several members who play nyckelharpa, was celebrating their 10th anniversary and had invited Dalarna fiddlers Anders Säbb, Jonas Holmén, Stig Ivars and Anders Nygårds to participate in the day's activities, as well as a retreat earlier in the week.

Following a joint ASI/Dalarna concert, Chicago area nyckelharpa player Paul Höglund and fiddler Susanne Persson presented a program that included many tunes from Paul's recent cassette. Paul played both the chromatic nyckelharpa and a kontrabasharpa made by Hasse Gille. Next, the Scandinavian-American Spelmanslag from Detroit, led by nyckelharpa player Karin Arneson, played a set that included a schottis composed by Paul for Susanne.

Advertisements

Intended to help our members buy and sell nyckelharpas, bows, cases, strings, music, etc.

Personal Ads: FREE.

Commercial Ads: \$5 per column-inch, \$15 per quarter page, \$25 per half-page, \$40 per full page.

Send Ads to the editor (see last page for address).

The Roslagslåtar book and 2 CD set mentioned in Mel Meer's article may be ordered from

Birgitta Wallin
Köpmangatan 7, Gamla Stan
111 31 Stockholm
Sweden
Tel: +46-8-10 25 00

Louis de Geer had Gunnar Norlen write down some traditional låtar from Leufsta bruk between 1915 and 1917. These were originally published in 3 volumes, which are available as reprints (500 copies of each) from

Eric Sahlströms Minnesfond
c/o Gunnel Lundkvist
Hovgårdsberg
740 60 Örbyhus
SWEDEN
Tel: +46-18-33 72 58

Also available are two cassette tapes and a book on Eric Sahlström, among other things.

There are many nyckelharpa maker in Sweden. If you want to buy one, ask one of your nyckelharpa playing friends if they have contact with any, or ask me. -Bart

Upplands Spelmansförbund sells a number of books of music, such as *57 låtar efter Byss-Calle* and *Jernberglåtar*.

Upplands Spelmansförbund
Box 811
751 08 Uppsala
Tel: Tommy Lindholm +46-18-25 38 45

This could be your personal add next issue! It's easy and it's free!

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NYCKELHARPAS

I work with three skillful nyckelharpa makers. Before delivery, I perform a final adjustment, paying special attention to the tempering of the tangents -- adjusting them so the nyckelharpa plays in-tune with other instruments.

- brown, warm tone, with bow SEK 7500
- dark brown, clear tone, with bow SEK 8500
- brown, the best there is to buy SEK 13500

NYCKELHARPA BOWS

My bows are of the highest quality and have the same weight and balance as violin bows. Different lengths are available to fit your arm-length (measure from your elbow to the tip of your middle finger).

- with wooden frog SEK 790
- with nylon frog SEK 895

NYCKELHARPA CASES

- the most common, particle board SEK 970
- the best: black, plywood, nice interior SEK 1250

NYCKELHARPA ACCESSORIES

I sell all sorts of accessories, from strings to building kits, and everything else that goes with a nyckelharpa.

VIOLINS AND BOWS

Since 1980 I've also sold fiddles and bows. My selection is large and my prices are low. All fiddles are renovated and professionally set up. My bows are all new. They are rosined and you may of course try them out.

Let me know when you come to Sweden. I live 60 minutes north of Stockholm-Arlanda airport.

In the end of FEBRUARY I will visit Denver, CO, and Bryan, TX, and in the beginning of MARCH I will be in Seattle, WA.

I will have two nyckelharpas made by Harry Hedbom with me for sale (SEK 13500), though I have to keep one with me until I leave Seattle, to teach with.

Contact me if you want to know more.

With all the best Spelmans regards,

Leif Alpsjö

Upcoming Events

EVENTS IN NORTH AMERICA

16-21 Feb. 1996 - Leif Alpsjö in Denver

Ski Nyckelharpa! Strap your skis to your 'harpa case and join *Riksspelman* (and ski instructor!) Leif Alpsjö in Colorado between Feb. 16th and the 21st, 1996. The exact schedule will depend on the amount of interest, but expect the usual workshop-type events for both nyckelharpa and fiddle, as well as a day on the slopes. Call or write for details:

Sheila P. Morris
 900 E 8th Ave #4
 Denver CO 80218
 (303) 832-6503

23-25 Feb. 1996 - Leif Alpsjö in Dallas

The popular Uppland fiddle and nyckelharpa player and teacher, Leif Alpsjö, will appear on a workshop program together with dance teachers Mel Meer and Becky States sponsored by the Dallas Folk Dance Co-op.

Leif is expected to concentrate on teaching Swedish-style fiddling but will also be happy to teach nyckelharpa, if there is sufficient interest. Nyckelharpa players interested in attending should contact Mel Meer as soon as possible. Leif will also be available for private lessons.

Mel Meer and Becky States were active teachers of Scandinavian gammal and bygde dance for many years in the New York City area. They will teach dances from throughout Sweden in two series, one for those less experienced, and another for those familiar with basic polska.

For further information about the weekend and to receive a flyer, contact:

Ginny Powers
 4124 Rockingham Way
 Plano, TX 75093
 (214) 867-5858
 vpowers@aol.com

or

Mel Meer
 2510 Oak Circle
 Bryan, TX 77802
 (409) 776-1492
 scandia@tam2000.tamu.edu

2-4 Mar. 1996 - Leif Alpsjö in Seattle

Riksspelman Leif Alpsjö will visit Seattle the first week of March, 1996. Scheduled events include:

- Thursday evening nyckelharpa workshop
- Half of the regular First Friday Dance
- Saturday nyckelharpa workshop
- Sunday fiddle workshop (unless there's enough nyckelharpa interest to force out the fiddles)
- Sunday evening concert

In addition, Leif will be available for private lessons. For more information, and to receive a flyer, contact

Bart Brashers
533 N 73 Street
Seattle WA 98103
(206) 783-5103
brash@atmos.washington.edu

Jun.(?) 1996 - The Nyckelharpa Stämman

Next summer's Nyckelharpa Stämman will be held in Seattle again, probably in the end of June.

We're talking with *Väsen's* agent about getting Olov Johansson and *Väsen* to come, to teach and play for dancing and concerts, but have not finalized plans yet.

Stay tuned for more details!

30 Jun - 7 Jul 1996 - Olov Johansson

Olov Johansson and Roger Tallroth (members of the group *Väsen*) will be in the U.S. next summer, and will teaching at Camp Ramblewood.

Scandinavian week happens every summer on the week that includes the 4th of July weekend (to help people that have limited time off).

Each year we invite a dance couple and a musician from each of Sweden and Norway to teach.

Our permanent staff includes:

- Judy Barlas, camp director
- Andrea Hoag, fiddle teacher and leader of the all-camp Spelmanslag
- Loretta Kelley, hardingfele teacher and late-night partier
- Roo Lester, teacher of our famed Scandinavian Basics class
- Bruce Sagan, music director and gonzo fiddler

The current venue for the week is Camp Ramblewood. It is in Maryland near the Pennsylvania border, convenient to both BWI and Philadelphia airports. All cabins have beds with bedboards, toilets, showers and places for storage.

The dance hall is quite spacious and has a sprung wooden floor with a hardwood surface. There is also a large dining hall and kitchen, extra activity rooms, two swimming pools, etc.

Application flyers usually come out around January. To be on our mailing list, write to

MFAC
PO BOX 15085
Lansing, MI 48901-5085

EVENTS IN SWEDEN

There are two favorite courses in Sweden for the nyckelharpa (fiddles welcome too!): one at Österbybruk and at Ekebyholm. Both are week-long residence camps, with top-notch teachers. The format of the Österbybruk course is the usual (group lessons pretty much all day) while at the Ekebyholm course you will get only one private and one group lesson each day, but lots of time off to practice or play with others.

- Österbybruk: (2nd week of July)
Leif Alpsjö
Rångsta, VIKSTA
740 30 BJÖRKLINGE
SWEDEN
Telephone/Fax +46-18-37 23 00
- Ekebyholm (Starts Sunday the day after midsommar each year)
Lars Lindqvist
Kikarvägen 22
175 46 Järfälla
SWEDEN
Telephone +46-8-580 316 21

Send information on events to the editor.
See last page for address.

Editor's Note (♪)

Hello everyone, and welcome to the ANA!

This first issue of Nyckel Notes took a little longer to get out than I had originally anticipated. I've never put out a newsletter before, and I thought it would be simple and straightforward (those of you out there who have been editors are probably chuckling quietly right now). What with pictures in tiff vs. jpeg vs. eps formats and last minute additions, it got delayed several times. But here it is, and it's quite an issue.

As of 25 Oct 95, the ANA has:

- 50 members in the US, 39 of which play nyckelharpa
- 2 members in Canada, both of whom play
- 1 member in Norway, who plays
- 4 members in Sweden, 3 of whom play.

There are 69 known nyckelharpa players in the United States and 3 in Canada, which means there are 31 nyckelharpa players out there that haven't yet joined the ANA, plus the players I don't know about yet. We hope you will sign up soon, if only to get the newsletter and the contact with other players both here and in Sweden that it will bring. Ten bucks a year isn't so much, after all.

The ANA is as of yet not officially a non-profit corporation, because we haven't filed with the Secretary of the State of Washington for incorporation, and then filed with the IRS for 501c(3) status. This will be undertaken in the fall, but there are several things that need to happen first. For instance, we need to write some articles of incorporation and/or some by-laws. I propose to the general membership that they entrust a few persons to accomplish these steps, in order that they get it done quickly. These persons are listed on the voter slip on the last page of this issue. Please clip it out and mail it in -- if not enough of you respond, we can't in good faith do these messy jobs for you. Enough said. Mail it in.

I want to publish a directory of nyckelharpa players listing names, addresses and phone numbers and make it available to the other players. The idea is to increase contact between us. For instance, when you go in vacation to New York State, you can look see if there are any nyckelharpa players there that you can meet and jam with. I figure I'd better ask each person before publishing their info, to respect

those who prefer to be hermits, so I put a little blurb on the bottom of the voter slip on the last page of this issue to do so. You should vote anyway, to help us in our incorporation efforts, so fill in the slip and send it today!

Until next issue,

-Bart

The American Nyckelharpa Association Information

The ANA is a non-profit organization (or rather, will be soon) dedicated to fostering the nyckelharpa, its music and its dance outside of Sweden, especially in North America.

We plan to sponsor music and dance workshops across the country featuring the traditions associated with the nyckelharpa.

(cont.)

The following have been nominated to the board of directors of the ANA, and are presented to the members.

Accept/Reject

<input type="checkbox"/>	<input type="checkbox"/>	Bart Brashers, Seattle WA
<input type="checkbox"/>	<input type="checkbox"/>	Matt Fichtenbaum, Chelmsford MA
<input type="checkbox"/>	<input type="checkbox"/>	Gail Halverson, Los Angeles, CA
<input type="checkbox"/>	<input type="checkbox"/>	Mel Meer, Bryan, TX
<input type="checkbox"/>	<input type="checkbox"/>	Bruce Sagan, Lansing MI

Clip this out and mail it to ANA, c/o Bart Brashers, 533 N 73 Street, Seattle WA 98103. Votes will be counted by an indifferent party.

For verification Purposes:

Name _____

Address _____

Phone _____

If you play nyckelharpa, Check here if we can include you in our directory of players, to be mailed to all the other players in North America.

Membership

Membership includes a subscription to Nyckel Notes, the newsletter of the ANA.

\$10 Single membership

\$25 Institutional membership

Make checks payable to Bart Brashers (until we officially file for incorporation this fall) and mail to

ANA c/o Bart Brashers

533 N 73 Street

Seattle WA 98103-5132

Besides your name, address, phone number, email, etc., tell us how you first got interested in the nyckelharpa. Also indicate if you currently play nyckelharpa, and if it's O.K. to put your name and address on a public roster of nyckelharpa players.

The ANA is on the World Wide Web

For those of you with Internet access, check out our homepage, where you'll find more pictures from the Nyckelharpa Stämman (in color, to boot), a brief history of the nyckelharpa, fliers for our events, and lots more. The URL is

<http://www.atmos.washington.edu/~brash/ina.html>

Nyckel Notes

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Nyckel Notes c/o Bart Brashers

533 N 73 Street

Seattle WA 98103-5132

brash@atmos.washington.edu

Deadline for the next issue: 31 Dec 95.

Vote for the Board!

Those who are accepted will serve during the formation process, performing the work associated with incorporation as a non-profit organization including writing by-laws, and serve as board members for the first year. Their term shall expire on 1 Jan 97, to be replaced by a board elected by the ANA members. The Fall 1996 newsletter will solicit nominations, and the Winter 1997 newsletter will contain a voting slip similar to this one.

Clip the voting slip on the previous page and pop it in the mail today!

The American Nyckelharpa Association
533 N 73rd Street
Seattle WA 98103-5132