

Nyckel Notes

THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

INSIDE THIS ISSUE

The 1997 ANA Nyckelharpa Stämman	1	Recordings and Books for Sale	9
Member Spotlight	2	Upcoming Nyckelharpa Events	11
Gladare än du tror, dissecting a tune	3	Classifieds and Advertisements	13
Spela Bättre!	5	Some Tunes	14
Odds and Ends	7	Editor's Note	15
English/Swedish Music Terms Dictionary.....	8	ANA Information	16



Anders Mattson

Photo: Per-Ulf Allmo

Have you renewed?

Look on the address label on this issue. If it says "You Have Not Renewed" above your name, then (guess what?) you haven't renewed your ANA membership for this year! Send a check for \$10 made out to the ANA (along with the application form on the last page) to the address listed on the form, TODAY!

I won't warn you again....

11-13 July: The ANA Nyckelharpa Stämman

The 3rd American Nyckelharpa Association Nyckelharpa Stämman will be held in Minneapolis, and will feature ANDERS MATTSON. Anders won the World Championships in nyckelharpa (modern harpa class) in 1994, and was twice the "audience's favorite" (see article last issue).

The Stämman schedule:

Friday, July 11, 1997

Workshop 7-10 pm, cost \$10.

Location to be announced.

Saturday, July 12, 1997

9 am to 5 pm: Workshop, cost \$30.

Good Templar Center
2922 Cedar Ave. So.
Minneapolis, MN

Lunch—bring your own or we will order pizza.

5 pm to 7 pm: potluck dinner

7 pm to 11 pm: dance party at Good Templar center,
cost \$7

Sunday, July 13, 1997

10 am to 1 pm: Brunch and jam

1 pm to 4 pm: Workshop, cost \$10

Char Bostrom
1162 E. Ivy Ave
St. Paul, MN

7 pm: Concert, hosted by ASI Spelmanslag:

American Swedish Institute
2600 Park Avenue
Minneapolis, MN

Cost: \$5 for ASI and ANA members, \$6 for non-members

Monday, July 14, 1997

Anyone who would like to do sightseeing with Anders, we'll be going around the Twin Cities.

More Info:

For further information, such as maps and directions, contact

Kate Sterner
1561 W. Idaho Ave., #5
Falcon Heights, MN 55108
Home phone: 612-671-6756
Work phone: 612-644-4355

It's fine to call Kate at work.

We will try to find housing with ASI Spelmanslag members and other area fiddlers, for those who wish. Housing coordinator is Becky Weis. Please contact by phone or mail.

Becky Weis
2944 39th Ave So
Minneapolis MN 55406-1851
612-729-8694

ANA Election Results

The following were elected as board members, starting January 1997:

Bart Brashers, 2 year term.
Becky Weis, 2 year term
Gail Halverson, 1 year term
Bruce Sagan, 1 year term
Matt Fichtenbaum, 1 year term

Congratulations to the new board member, and we thank the outgoing board member, Mel Meer.

Member Spotlight

by Lisa Horngren, Franklin Wisconsin

I would like to tell our readers how I came to buy a nyckelharpa. My string experiments started in grade school when I started playing the violin in the school orchestra. I stayed with the violin until I graduated from high school. During that time I was given a guitar which I learned to play on my own.

I attended and graduated from General Motors Institute (GMI) in Flint, MI. During those years I bought a banjo and an autoharp. In the area of Flint there were many groups playing bluegrass music. I was invited to listen to their jam-sessions and also to play along. There was no turning back. I was hooked.

Once I returned to the Milwaukee area and starting working at Delco Electronics (General Motors Division) in Oak Creek, Wisconsin I got involved in two (and sometimes three) bluegrass groups where I would play fiddle, banjo, guitar and also a newly acquired mandolin and string bass. You can imagine the "fun" I had bringing all the instruments to the events in my Camaro, I finally had to buy a van (maybe a bus will be next?)

In our VASA Lodge* a few of us formed a group called Lekspel to play Swedish and Scandinavian music for the folk dancers and entertaining in the Milwaukee area and beyond. So in 1988 when visiting Sweden, my Aunt drove me to Uppsala to meet with Leif Alpsjö in his shop there. It had snowed heavily and there was no electricity in town but he showed up anyway to meet with us (my mother, my aunt and I). I tried four different nyckelharpas and picked out one I felt comfortable with. A few extras were included, besides the case. I practiced that night and before long I mastered nine Swedish tunes. I guess my background in string instruments helped.

I currently play the nyckelharpa for Midsummer events and at Milwaukee's International Folk Fair. For five years I have been invited to Bishop Hill, Illinois, a National Historic Site, settled by Swedish pioneers 150 years ago, to play in the Old Colony Church, shops and restaurants during the two Julmarknad (Christmas Market) weekends. I have included the nyckelharpa in some of our bluegrass numbers. If anyone out there has played the nyckelharpa in other kinds of groups besides Swedish or Scandinavian, I sure would like to hear about the experience.

* VASA Order of America is the largest Swedish-American organization in the United States and Canada.

Gladare än du tror!

Dissecting a tune

by Matt Fichtenbaum

Gladare än du tror ("Happier than you'd believe"), on Väsen's second recording *Vilda Väsen*, jumps out at this listener as a great tune with a challenging number of notes, played solidly and impeccably (and at impossible tempo!) by Olov Johansson and his Väsen colleagues. Approached in the right way, this tune is not as difficult as it might seem and makes a rewarding learning exercise. I present it here, narrated phrase by phrase and with suggested fingerings and bowing.

General comments

First, you need to know the tune - to have heard it, to know the feel of it and the life that Väsen put into it. Otherwise, it's just so many notes. Fortunately, *Vilda Väsen* is available from the ANA.

Second, the real value of this exercise lies in acquiring some of the skills that support this tune and other fast, notey tunes like 16th-note polskas. It's tempting to "hang on for dear life" and play along with the recording, but it's also rewarding to play very slowly, getting notes, articulation, and feel as correct as you can.

Bowing

I think the two important aspects of bowing for this tune are (1) starting each phrase on a down-bow, and (2) getting the slurs right. I've marked each in the transcription. Within a phrase I'm not so particular about bow direction: I find I use the occasional "lift the bow and move it" maneuver, and I add ornaments or variations that change the bowing. (Olov's recording has ornaments that I don't show; the line between "the

tune" and "personal expression" falls somewhere in between).

There are some slurs that move from one string to another. The art here is to play them smoothly, with steady bow motion and a bit of extra pressure to get each note started. Try, in fact, to play every note with force at the beginning and lightness thereafter.

Fingering

This tune exercises your position shifting - it goes up high and it has fast runs. For the notes that fall in "normal" position, I use, in general, the customary fingers. I try to shift position so as not to break the motion of a run, often just before a beat when I can steal a little time from the note before. And I try to remember where the hard parts are and save my concentration for when it's most needed.

And now, the tune

Measures 1-2: An arpeggio from G all the way up to B an octave and some higher. You have a choice about the G on the A-string. You can play G-B-D with fingers 1, 2, 4 - this falls rather naturally under most hands - and then jump to the high B with the fourth finger. Or you can spread your fingers wide and "roll" your hand across B-D-G-B with fingers 1 through 4, whichever is more comfortable. I use both: the jump feels more natural but takes more work.

Measures 3-4: Nothing too hard here. Note that there are no slurs in the entire first line.

Measures 5-6: The dreaded arpeggio that crosses from the C-string to the A-string. I slur the first six notes two at a time. On the recording it sounds as if Olov plays the first four separately, but this works better for me. Going up to the high C you have the same choice of rolling the hand or jumping with the fourth finger.

The rest of the "A" part follows pretty logically. I often play a second G, an octave lower, on the first note of measures 1 and 9 and the last note of the phrase (G on the C-string with G on the A-string). Play these double-stops lightly!

Measure 20: A stretch from A to C, but an easy landing. And then back up to fourth finger rather than third.

Measures 21-23: I extend the slur of the triplet (or the two 16th-notes in measure 21) into the next beat, except for the last time. The fingering shown seems to work with as few jumps as possible.

Measure 27: B on the A-string followed by D on the C-string, both with first finger. If you're comfortable pressing both keys at once with the same finger, do so; if not, it's a quick jump. I haven't found another way that works as well for me.

Measures 33-34: Six notes in a row on the A-string, and not a spare finger to be had! For once I jump in the middle of a phrase, from third-finger D to first-finger E. If you listen to the recording, you'll hear Olov jump here as well. Jumping to the first finger leaves enough

fingers free to reach the high B in the second ending. That's it - enjoy! I hope you like the tune, and we can all play it together at some ANA gathering.

Polkett efter August Bohlin

"Gladare än du tror"

from "Vilda Väsen"

The musical score consists of ten staves of music in G major and 2/4 time. Fingerings are indicated by numbers 1-4 above notes. Measure numbers 1, 5, 9, 13, 18, 22, 27, and 31 are placed at the beginning of their respective staves. The score includes a first ending and a second ending. The second ending starts at measure 31 and concludes with a final note.

Spela Bättre!

The Only Way to Improve Your Playing

by Leif Alpsjö

When I wrote the tutor Spela Nyckelharpa in 1976 I had been playing the nyckelharpa for two years. My knowledge I had collected from the old guys - some playing good, some better. Each of them had at least something to give. Don't think that they gave lessons, though! Workshops at that time were rare and so were nyckelharpa teachers. My best lessons I gave myself by just looking and listening wherever there was an experienced nyckelharpa player.

Being a beginner I always bore some questions in my mind when I met other players. What ways of playing seemed to give the best result? Were there different ways of solving the same problem? Which way seemed to give the nicest sound, the best rhythm or spoke the most to the audience or the - dancers?

In the beginning of this path I referred what I saw to what I found most reasonable for my own playing - you may call this common sense - and it worked fine for my own learning. Most things are easier to perform one way than the other if you just give yourself the opportunity of trying. I like to try things different ways and I never fail. I just make experiences. Sometimes I learn hard lessons but I learn. Life is learning isn't it?

When I had made up my mind to write the tutor I felt responsible for the buyer of the tutor to trust the material. I could not just simply write: "Play it this way because that's what I think". So I looked for a good reference - and his name was (you have guessed, haven't you) Eric Sahlström. I am so grateful to have lived at the same time as he - and even more to have met him so many times.

Whatever good or unique ideas or solutions to subtle problems I came up with (as I felt it) I checked the next time I saw him playing. Eric seldom explained the reasons for holding or moving his arms, hands or fingers the one way or the other. He just played. He just did it. And to me this innocence made him even greater. He was just a child of God doing his best the way he loved to and, gosh, it was good enough for the saints and the angels and it was heaven to me.

He was my dream reference. He already did it. All the best ideas that I brought home from other nyckelharpa players. But to tell you a secret: Eric Sahlström was not always the best example. His fingering for example. Sometimes he would have done better using his third finger instead of his second. Or was it the opposite? But what the heck - with his experience and his technique, it didn't matter.

He gave himself the liberty of, from time to time, holding different ways and also of playing the tunes in very different ways - even his own compositions. And what was the difference? None! Because he was a master. It did not matter what he played. Because what we heard was the way he played it. His personal expression, based on all his experiences and lessons and all his practicing.

But I think I lost the track here. Back to the topic:

Play the nyckelharpa?

As I care about the hours that you spend with your darlings, to be of the greatest use for you I would like to point out some key points in playing. Most of the important points in playing the nyckelharpa also are general to other instruments. The goal is to be relaxed, quick and precise in your movements. Then you do not get sore so easily. Our playing technique, as I see it, is derived from general violin, cello and guitar techniques.

1. The left hand thumb (see pictures 3 - 10 in the book "Spela Nyckelharpa".)

After having tried for some years to improve while playing with my thumb touching behind the neck (picture 10), I had to realize that all those were right who told me to move my thumb to a position under the keys (pictures 3 - 9). I had to replay, very slowly, every single tune I knew a couple of times with my thumb in the new position until it gradually became my new habit. It took some effort but, as I soon noticed, was worthwhile. Tunes and passages, where I earlier had had difficulties, now were much easier to play. And my left hand was more relaxed. After that I have found no reason to hold the thumb in any other place than under the bottom row of keys - just caressing the keys. When changing positions the thumb follows the hand to help orienting and measuring the distances for the fingers.

Exception: when playing the G-string, move your thumb behind the neck thus maintaining the same position of the hand as when playing the C- and A-strings. Try to find the same natural hand position for the left hand as is shown for the right hand on page 10 in the book. The basic natural hand position is the same for both hands. Also applicable for most music instruments.

Please note that no part of your left hand, wrist, thumb or whatever may lift or even the least bit support the nyckelharpa. Support is achieved entirely with your right arm. (See pictures 1 and 5). Also please, bend your wrist the "positive" way around the neck. It makes you relaxed and mobile. Negative wrists get stiff.

2. The position of the nyckelharpa sideways (Picture 1).

Hold your nyckelharpa so that the bridge is slightly to the left of your nose - so that you only can see the bridge from the tailpiece side. (Adjust the height so that the inner elbow bone is well below the end of the tailpiece.)

Unfortunately the upper right arm must support and balance the nyckelharpa quite forcefully. At the same time the upper right arm and shoulder remain still and stiff - and often sore. Violin players can freely move their right arm, but ours is locked. Then, the more you move your nyckelharpa to the right, the worse you make it. The stiffer your shoulder gets and the more difficult it is to produce nice bowing. On the other hand, should you move your nyckelharpa far away to the left, it does no harm. Your left hand reaches anyway and your bowing benefits even more from it. Lowering the peg board makes everything even better. Try all this in front of a mirror. Try it different ways, to varying degrees. Give it a try. Give yourself a chance by practicing different ways for a couple of weeks.

3. Holding the bow (page 10 - 11).

The goal is a sensitive and precise right hand that can do all tricks with the bow. And the only way to reach this goal is with a relaxed hand. It is as basic as that no learning can be done unless you feel well, unless you are relaxed.

Your fingers must be well bent and also your thumb. With the tip of your thumb you move the stick of the bow into your hand. Then your bent fingers give it a smooth, permanent hug. Think of holding a little blind kitten, with your right hand only, caressing its belly with your thumb. With the middle of your bow on the strings, your lower right arm and wrist form a straight line, and this line and the bow forms an "L" (angle 90 degrees)

If you practice this very slowly (in front of a mirror), thinking of the warm, soft kitten and its beating heart, I hope that your thumb, fingers and wrist will be smooth and dynamic, moving, bending, stretching all the time, joyfully doing a relaxed and precise job.

4. Leaning the bow (Pages 12 - 13).

The bow is the tip of your pencil. With the bow you articulate your music according to your intentions. (What are they, by the way?) Leaning the bow about 45 degrees away from the bridge makes it naturally dynamic (using the hold as above). Playing with the bow at perpendicular to the strings makes it stiff and numb. And even worse - the standing bow may cause a permanent, negative and stiff bend on your right wrist. Why don't you give yourself a chance by trying also this in front of the mirror?

Check your fingers, your thumb, your wrist, the bow also. But only one thing at a time. And take your time here. One secret of learning is that, if you practice slowly, you will learn much faster.

5. Finally, you will get sore somewhere.

You will probably get sore in several places. What did you expect, carrying such a heavy thing around your neck? (Playing with your darling on your lap is no solution and works only if you purposely want to limit your playing). The ancient nyckelharpas weighed less than two pounds - today's weigh more than four.

Now what do we do when we get sore?

First of all: standing up while playing is the best. If you play sitting, try to sit with your upper body in the same position as when standing. Change position often. Try to be relaxed in your shoulders and back. Do not stretch your muscles. And then we take breaks. We take frequent breaks every fifth or tenth minute depending on what is protesting in our bodies. We put our darlings aside and we move and we bend and we do stretching. This is the only general remedy for sore fiddlers. Regular physical activity - prevention - also helps a lot.

It is amazing that I can play for hours without getting sore, when I play for fun with others. But when I am practicing alone at home I get sore much easier.

Whatever you do with your wonderful instrument, remember that having fun is the most important thing. Try to reward your devotion by making your playing fun and nice. What can you do according to your premises to make it more fun. To make it something to long for each time.

Bad Jokes

by Bart Brashers

When your Spelmanslag is on stage, how can you tell if the stage is level?

If the nyckelharpa player is drooling out of BOTH sides of his mouth...

Why do nyckelharpa players try to join bands?

They like to hang around with real musicians

What do you call a nyckelharpa player without a girlfriend?

Homeless.

Odds and Ends

An occasional column devoted to cooperative self-help among geographically isolated nyckelharpa players.

by Mel Meer

We invite nyckelharpa players to share their solutions to the inevitable problems of tuning, fixing, sources for supplies, etc. Some of what works for other bowed instruments works for us; some does not. Send your ideas for sharing what has worked for you to

Mel Meer
2510 Oak Circle
Bryan TX 77802

scandia@tam2000.tamu.edu

Repair Supplies:

Since harpas are rare commodities on this side of the lake, violin repair persons are unfamiliar with their manufacturer and design. For that and other reasons harpa players are more likely than others to do their own repairs and adjustments. Hence the need for sources of luthier supplies (Don't glue it with epoxy!). Hide glue, clamps, and soundpost adjusters are just a few such supplies you may need.

The International Violin Co. in Baltimore (800- 542-3538) will send a lovely catalog for the asking. International Luthier's Supply (PO Box 580397, Tulsa, OK 74148 - 918-835-4181) will send a catalog if you mail a request together with \$1. Supplies from either of these sources are less expensive than from the usual mail-order music houses, with the Tulsa company about the least expensive of all.

Mini-Editorial:

I have long believed that for the nyckelharpa to achieve its potential in North America it must connect, better than it does now, with the Swedish bygde dance movement here. That may reflect my own interest path from dancing to playing, for some whom I know the road is reversed. Aside from playing with each other, usually in a relatively private setting, we have the potential for much fun and encouragement if we play for dancing, and there is now enough interest in Swedish polska dancing for most players to connect in that manner.

Problem is, usually, that aside from some gammal dance and the occasional bond polska, the Uppland repertoire which occupies most of us most of the time, doesn't offer much of bygde dancing interest (aside from older sixteenth note polskas which are wonderful

tunes for dancing Bingsjö Polska—Wilhelm Gelotte's Polska in B flat, for example, though not an easy tune). How often have we seen the nyckelharpas come on for a few gammal dances, play a bond polska, and leave the floor for the evening. That may not be sufficiently encouraging to develop new players, and the harpa is a wonderful amateur instrument that has that potential.

What I am suggesting here is that we need to seek out tunes from other Swedish traditions that play comfortably on the nyckelharpa. That would be relatively easy if we transpose them to the keys that play more naturally on the harpa. But then we could not play with the fiddlers. The trick is to find tunes from other traditions which play easily on the harpa in the keys normally used by the fiddlers. Of course, the modern harpa is chromatic and theoretically any tune can be played in any key. But we are not yet all masters of the instrument and it's useful to find accessible music. Hence this mini-project.

In doing this, by the way, we violate no Swedish tradition, I think. I have heard harpas playing local tunes outside of Uppland, and non-Uppland tunes have been played by World Championship candidates at that competition.

What I propose, then, is that we build a repertoire of dancing tunes which play easily on the nyckelharpa in their usual keys. ANA is the perfect vehicle for sharing that information. It was in that spirit that Bart contributed two polskas in the last issue, and I continue here.

But most important, we invite you to send in non-Uppland bygde dance tunes that you play on the harpa in their original keys.

I'll begin by offering a popular tune to a popular dance. The dance is the Polska från Åmot. The tune is *Dans på Kolbotten*. Åmot is in northwest Gästrickland, far from that region's harpa tradition, and closer to Dalarna and Hälsingland. The dance has been taught in the US many times by Tommy and Ewa Englund who live relatively close by. I think of it as somewhat of a signature dance for them. The dance and music is rather stately and can be played and danced relatively slowly. For tempo, watch the dancers. As fiddler Bengt Jonsson always says when he plays the tune on fiddle, if you don't know how to dance Polska från Åmot, you can dance the Polska från Bingsjö to the tune. Most dancers know that one.

Some few playing hints: First, if you're a newer harpa player, don't be discouraged by the fact that the tune is in G minor (two flats). The fingering is relatively easy. In the first four measures of the b-part, let your harpa resonate (or growl) with double bowing on the G string along with the first D. G is easiest; B flat seems to work also. Harpas can really contribute here, along

with the fiddlers. In the fifth measure of the b-part, take the high D with the second finger. Leave the third finger on the F sharp.

We'd very much appreciate your reaction to this, and I especially wonder what our Swedish readers think. But most of all, if you have favorite tunes fitting the criterion, please send them in and share them with other players. I have a few more, and you'll be seeing them in issues to come.

Stay tuned.

Sheila and Matt's English / Swedish Music Wordlist

A few terms collected for convenience, by Sheila Morris and Matt Fichtenbaum.

accent	betoning /en -er
accidental	tilfälligt fötecken
acoustic(s)	akustik /en -ar
bass	bas /en -ar
beat	taktdel /en -ar, taktslag /et -
body (of harpa):	kropp /en -ar:
back	botten /-net -
bridge	stall /et -
f-hole	f-hål /-let -len
fine-tuner	finstämmare /n -
guitar tuner	gitarrmekanik /en -er
neck	hals /en -ar
nut	sadel /n sadlar
tailpiece	stränghållare /n -
top	lock /et -
to bow	stråkar/stråkade/stråkt
bow:	stråk/e /n -ar:
frog	frosch /en -er
frog-screw	froschskruv /en -ar
hair	tagel
stick	stång /en stänger
tip	spets /en -ar
bow-stroke:	stråk /et -:
down-bow	nedstråk /et -
up-bow	uppstråk /et -
chord	ackord /et -
chromatic	kromatisk/t
classical music	klassisk (or konst-) musik /en -er
clef	klav /en -er
"dipping"	doppning /et -
dominant	dominant /en -er
double-stop	dubbelgrepp /et -
dynamics	dynamik /en
expression	uttryck, känsla /n -or
fast/faster	snabb/snabbare
fifth	kvint /en -er
fingering	fingersättning /en -er
flat	för låg
flat (sign)	b-teckningen
grace-note	för`slag

harmonic	harmonisk överton /en -er
harmonize	harmonisera
harmony	harmoni /n -er
harmony part	andra stämman /n -or
interval	intervall /en -er
intonation	intonering /en -er
key (musical):	tonart /en -er, stämm/a /n -or
A	a
Bb	b
B	h
C	c
C#	ciss
D	d
Eb	ess
E	e
F	f
F#	fiss
G	g
G#	giss
key (on harpa):	nyckel /nyckeln nycklar:
keybox	lek
tangent	löv /et -
leading tone	ledande ton /en -er
major	dur
measure (bar)	takt /en -er
melody	melodi /n -er
meter	meter /en -, taktart /en -er
minor	moll
modal	modal/t
modulate	modulera
music	musik /en -er
natural	utan förtecken
notation	notbeteckning, notskrift /en -er
note, tone:	not /en -er, ton /en -er:
whole-note	helton
half-note	halvton
quarter-note	fjärdedelston
eighth-note	artondelston
sixteenth-note	sextondelston
dotted...	punkterad...
triple	triol /en -er
octave	oktav /en -er
ornament:	ornament:
grace-note	för`slag /et -
trill	drill
phrase	fras
pick-up note	förslag' /et -, upptakt /en -er
pitch	tonhöjd /en -er, tonläge /t -n
to play	spelar/spelade/spelat
to practise	öva/r/övade/övat
progression	tongång /en -er
quality	kvalitet /en -er
refrain	refräng /en -er
register	regist/er/-ret -
rest	paus /en -er
rhythm	rytm /en -er
scale	skal/a /en -or
sharp	för hög
sharp (sign)	korsförtecken
slow/slower	långsam/långsammare
to slur	binda (samman)
song	sång /en -er, visa /n -or
to sound	ljuder/ljöd/ljudit
sound	ljud /et -

staff	notlinjer
stress	betoning /en -er
string:	sträng /en -ar:
main (playing)	spelsträng /en -ar
sympathetic	resonanssträng /en -ar
"swing", feel	svung /en -ar
subdominant	subdominant /en -er
third	ters /en -er
timbre, "tone-color"	klangfärg /en -er
to accent	betona
tonality	tonalitet /en -er
tone	ton /en -er
tonic-	tonika, ton-
treble	diskant
tune	låt /en -ar
to tune	stämma/stämmer/stämde/stämt
vibrate	vibrera
voice	röst /en -er
voice, part	stämm/a /n -or

Recordings and Books for Sale

We are very pleased to announce the availability of the following recordings and books. The ANA will be looking into other sources of recordings, including sources for cassettes. Contact Gail at the address below with any suggestions.

Cost is (price includes shipping)

	ANA Members	Non-Members
CDs	\$15	\$17
Cassettes	\$8	\$10

To order, fill out the form below and enclose a check for the appropriate amount made out to the American Nyckelharpa Association.

New Recordings

NorthSide Productions is a new American label dedicated to Scandinavian World Music. We offer some of their CDs, as well the new CD from the 1996 World Champion Niklas Roswall, and Harald Pettersson's new CD.

NSD6004 - **Spirit**, by Väsen. "Spirit" (one of the English translations of Väsen, which also include essence, being, nature, character, noise, sounds, fuss, ado, alien, and soul) compiles the band's work to date, from two Swedish and one French studio album, a live album, and 5 previously unreleased tracks. A total of 20 tracks, over 70 minutes.

AWCD15 - **Niklas Roswall**. Winner of Nyckelharpa World Championships in the modern-harpa class in

1996, this young player features several of his friends on his first CD, including band members from Hulling. This recordings is well-made and clear, and full of the spirit and gusto and traditions of Northern Uppland. A great CD.

AWCD14 - **Lure**. Harald Pettersson, Sweden's hurdy-gurdy virtuoso with friends, fretting, plucking and blowing your mind away. Bass, bouzouki, fiddle, viola, viola d' amore, accordion, härjedalspipa, hurdy-gurdy, Swedish bagpipe, sälgflöjt. A wonderful sound, both modern and traditional at the same time. Many slängpolskas from Skåne. One of my favorites, the first time I listened to it! A must for every fan of traditional and modern Swedish folk music.

NSD6003 - **Hippjokk**, by Hedningarna. Hedningarna (aka "The Heathens") were one of the first bands of the new Swedish folk/rock movement to garner worldwide attention. This is their fourth album (numbers two and three were compiled and released last year in the U.S. by Sony/TriStar called "Fire"). They look back to medieval melodies and instruments (including the medieval nyckelharpa) for their source material, but they electrify and sample those traditional sounds and infuse modern dance grooves.

NSD6001 - **Quake** by Den Fule. Den Fule (pronounced "den foo'-leh," translated means "the ugly one") is primarily a collection of veterans from the groundbreaking Swedish folk-rock scene of the 70s, from bands such as Filarfolket and Groupa. The music is always rooted in the folk tradition of Sweden, and incredible playing is always at center stage. "Quake" compiles Den Fule's two Swedish releases, "Legumleik" and "Skalv". 18 tracks, over 70 minutes.

NSD6002 - **Groove** by Hoven Droven. The closest English translation to Hoven Droven is "whatever," which happens to also describe the band's approach to their Swedish folk roots. Taking traditional melodies and rocking them hard is the band's most dominant approach. Culled from their two Swedish releases "Hia Hia" (1994) and "Groov (1996)," this compilation also features two previously unreleased live performances. 18 tracks, over 70 minutes.

We also have 3 new books for sale, including one that I've wanted to offer for a long time, the book and cassette "**The Nyckelharpa, Past and Present**". It traces the historical development of the nyckelharpa, both in pictures and on the cassette (full text in both Swedish and English).

Please note also that sales of **Vilda Väsen** are no longer restricted to ANA members! We can thank

NorthSide for buying the rights to the album from Green Linnet, who certainly didn't look like they were EVER going to put out the CD.

Nyckelharpa Recordings

DROCD001 - **Väsen**, a milepost in Swedish music history! Väsen's first recording, featuring Olov Johansson, Mikael Marin and Roger Tallroth. Olov won both categories (modern and old harpa) at the first world championships in 1990. A good album of mostly traditional tunes treated with a touch of modern flair (Roger's guitar playing).

DROCD004 - **Vilda Väsen** (Wild Väsen), Väsen's second recording. Very high energy, very wild. Mostly traditional tunes with a few composed by the band members. One of my personal favorite albums, it finds attitudes present in the music and amplifies them.

DROMC004 - **Vilda Väsen**, on cassette.

DROCD009 - **Levande Väsen** (Väsen Live). Sweden's best live band? From a radio broadcast, it includes talking (in Swedish) on separate tracks from the tunes. A very nice presentation of both traditional and newly composed tunes with Väsen's special style and energy.

Please note that Väsen's 3rd CD, *Essence* (AUVIDIS, Ethnic, B6787) is available in many record stores, including Tower Records.

DROCD006 - **Till Eric** (A Tribute to Eric Sahlström), Six young nyckelharpa virtuosi, including three world champions, play 19 of Eric's compositions. A very listenable album, with a mix of solo tunes and smooth ensembles. Very professional and polished.

AWCD1 - **Silverbasharpa Anno 1992**, Lena and Ingvar Jörpeland play the older style on turn-of-the-century instruments. Silverbasharpa was the dominant form of the nyckelharpa in the hundred years preceding about 1930, replaced by the modern (3-row chromatic) harpa. It has an older sound, some say more tinny, but with a lot more overtones. This album really shows the roots of modern playing, with rhythm as important as melody.

AWCD2 - **Puma**, Peter "Puma" Hedlund plays modern nyckelharpa. World champion, 1992. Excellent playing in the tradition following Eric Sahlström. Very crisp and elegant, with a strong sense of Uppland style.

AWCD4 - **Hogmarkarna**, Esbjörn, Göran and Sture Hogmark. Very traditional playing by the twins and Esbjörn's son. Mostly tunes from Uppland on

nyckelharpa (either solo or duet) with some fiddle tunes by Göran. A good album for dance music.

AWCD7 - **Hulling**, Dan Sjöberg, Jens Engelbrecht and Ola Hertzberg. Hot young group plays traditional tunes and a few of their own. They have a nice attitude toward the music, and a lot of zest. The ensemble gives a big, full sound that you will love.

AWCD8 - **Välsmidet** (Well Forged), a collection of the best Uppland Spelmän play tunes from the Jernberg tradition in Österby. Includes Per Gustaf Jernberg, Sture Sahlström, Curt Tallroth, Hasse Gille, Esbjörn and Sture Hogmark, etc.

AWCD9 - **Ur-Uppländskt** (totally Uppland), Nils Nordström and Ann-Christine Granfors on modern- and gammel- (old) harpa. They've been playing together for decades, and have a very traditional style and approach to the music.

AWCD-10 **L'agréable**, music from the 1700's on nyckelharpa, with Kersti Macklin and the Midgård ensemble. Full text in both Swedish and English. It's amazing how well the sound of the nyckelharpa blends in. This is destined to become one of my favorites for relaxation.

Other Recordings

DROCD002 - **Änglarnas Språk** (The Angels' Language), Magnus Gustafsson, Marie Persson, and Toste Länne play and sing tunes and songs from Southern Sweden. The tunes are well researched, and the fiddles have two drone strings (like a Hardingfele).

DROCD003 - **Högtryck** (High Intensity), Erik Pekkari, Riksspelman on durspel (two-row accordion). A very good album of accordion music (not a contradiction in this case). Erik has developed a great personal playing style and gathered a unique repertoire from southern Sweden.

DROMC003 - **Högtryck**, on cassette.

DROCD005 - **Skärvor**, Sågskära is the name of the group that has worked hard to bring back the traditional songs of Småland. The core of this group is the same as Änglarnas Språk: Marie Persson, Toste Länne and Magnus Gustafsson.

DROCD007 - **HÖÖK!** Folk- and Baroque-music with indistinct boundaries. Music from hand-written notebooks from the 17th and 18th centuries, arranged by Väsen's Mikael Marin. Magnus Gustafsson was the driving force behind this CD, featuring music from a time before the split between classical and folk musics.

DROCD008 - **Härjedalspipan**. Unique flute music. Ale Möller (Härjedalspipa), Mats Berglund (fiddle), Greger Brändström (fiddle), and Lasse Sörlin (fiddle and bousouki). Music of the traditional wooden fipple flute from Härjedalen in Sweden, which has a long and rich history.

AWCD3 - **Å Längtat Haver Jag**, singer Eva Tjörnebo. Eva is from Skåne, but has collected tunes from all over Sweden. Some songs are presented solo, most are with accompaniment on instruments including nyckelharpa, guitar, fiddle, accordion, etc.

AWCD11 - **Ingvar Fohlin** He plays a variety of button accordions of various sizes and keys. All have a rather old sound, and the music is lively and fun.

Books

Nyckelharpan Nu och Då (The Nyckelharpa, Past and Present), by Birgit Kjellström. Book and cassette, full text in both Swedish and English, with lots of photographs. Features a history of the nyckelharpa's development, both in words and on the cassette, starting with tunes played on the

medieval nyckelharpa and progressing to the modern chromatic nyckelharpa. *Price: \$16 members, \$18 non-members*

AWCD13 - **Spela Sälglöjt** by Jean-Pierre Yvert. CD and book, complete instructions for learning to play the sälglöjt, the traditional willow flute from Sweden & Norway that has no finger holes. It also explains the musical scale used by this instrument. Full text in both Swedish and English. *Price: \$22 members \$25 non-members*

Axel Andersson (1909-1996). Axel Andersson, Riksspelman and recipient of the Zorn Medal in Gold, is counted as one of the major Spelmän in Södermanland. In this book, he describes in his own words how he came to be the one in his family to carry on the music traditions of his father and grandfather. 57 tunes are included after Axel and his wife Elna. In Swedish only. *Price: \$11 members, \$13 non-members*

AWCD6 - **Svarta Jordens Sång** (Black Earth's Song), by Per-Ulf Allmo & Styrbjörn Bergelt. CD and 116-page book (including a full translation to English) featuring Viking-age music on instruments modeled after archeological grave-site discoveries. Background noises such as water and birds establish a rich and mythical feel to the album. *Price: \$22 members, \$25 non-members*

The American Nyckelharpa Association

MUSIC ORDER FORM

Name _____

Street _____

City _____ State ____ ZIP _____

e-mail _____

Write the number of the recording in the left column, (e.g., DROCD001) and the cost in the right:

Number (or book name)	Price
_____	_____
_____	_____
_____	_____
_____	_____
Total	_____

___ Check here if ANA application is enclosed.

Mail this form and a check made out to the American Nyckelharpa Association to:

Gail Halverson
 American Nyckelharpa Association
 PO Box 1394
 Venice CA 90294-1394

Upcoming Events

EVENTS IN NORTH AMERICA

Väsen on Tour in North America

30 - 31 May 1997: Väsen in Minneapolis MN

Väsen will play for a social dance on Fri 30 May, and will be performing in concert on Sat 31 May, both at the Cedar Cultural Center, Minneapolis MN. Call 612-338-2674 for details.

1 Jun 1997: Väsen in Madison WI

Väsen will give a concert in Madison, WI on June 1 at 8:00 pm in the Edgewood College chapel. For further information, call 608-278-1838.

3 Jun 1997: Väsen in Ann Arbor MI

Väsen will play The Ark, 16 South Main Street. For info call 313-761 1451.

4 Jun 1997: Väsen in Bloomington IN

Väsen will play Second Story.

5 Jun 1997: Väsen in Chicago IL

Venue To Be Announced

6 Jun 1997: Väsen in Toronto ON, CANADA

Venue To Be Announced

7 Jun 1997: Väsen in Toronto ON CANADA

Northern Encounters Festival

8 Jun 97 Väsen in Monterey CA

Väsen will play at the World One Festival at the Fairgrounds in Monterey. The Festival is a two-day event, featuring artists like Los Lobos, Flora Purim and Airtio with Fourth World, Steeleye Span, CJ Chenier, the Mari Bøine Band, Conjunto Cespedes, Zakir Hussain, Hamza El Din, and the Klezmatics. On Sunday evening, Väsen will appear on the main stage with Steeleye Span (English Rock Group) and the Mari Bøine Band (Lappland). They will also be appearing on the Dance Stage late Sunday afternoon. Call 888-443-4643 for more info.

10 Jun 1997: Väsen in Berkeley CA

Tentative...

11 Jun 1997: Väsen in Seattle WA

Väsen will play in concert at 8:00 pm on Wed 11 June at the Tractor Tavern, 5213 Ballard Avenue NW (206-789-3599), \$8.

Anders Mattson at the ANA's Nyckelharpa Stämman and Buffalo Gap**11 - 13 Jul 1997 The ANA Nyckelharpa Stämman**

The 3rd American Nyckelharpa Association Nyckelharpa Stämman, featuring Anders Mattson (1994 World Champ) will be held in **Minneapolis**.

Please see the article on page 1 for full info!

28 Jun to 5 Jul 97 Anders Mattson at Buffalo Gap

In 1997 Scandinavian Week will be once again held at Buffalo Gap Camp, Capon Bridge WV. And that's returning to a Saturday-Saturday schedule (we've been Sunday-Sunday at Ramblewood the last few years).

Nyckelharpa player ANDERS MATTSON will be on hand to teach advanced nyckelharpa, and BRUCE SAGAN will teach beginning nyckelharpa. Anders is a lyrical musician and excellent teacher carrying the recommendation of Väsen's Olov Johansson. He won the VM (the nyckelharpa world championship) in 1994, and it was shortly thereafter that Bruce and Judy heard him play. They were blown away, and have been hankering to bring him over ever since.

For more information, contact

Judy Barlas
MFAC
1404 White Street
Ann Arbor MI 48901-5085

313-327-3636
jbarlas@pilot.msu.edu

Leif Alpsjö in U.S. summer and fall 1997.**28 Jul to 1 Aug 1997 Leif in West Virginia**

Leif will give a fiddle class (only some nyckelharpa) at

Augusta Heritage Center
DAVIS & ELKINS COLLEGE
100 Campus Drive
Elkins, WV 26241

Phone 304-637-1209, FAX 304-637-1317

To help with airfare costs, Leif is looking for one or two more events before or after the week above. It may be anywhere in the US, any type or size of arrangement, performances, workshops or whatever. Please contact Andrea Larsson at 212-228-8727 or Leif.

Oct - Nov 1997 Leif in DC, MN, WI, NY

Leif's tour Oct - Nov 1996 was very successful and will be repeated at the same times and places in 1997:

- Washington DC, contact Kerstin Hendrickson at 301-474-2583
- The American Swedish Institute Spelmanslag in Minneapolis, call 612-935-4056
- Folklore Village in Wisconsin, 608-924-4000.
- New York, Andrea Larsson, (212) 228-8727

Last November, Leif gave a very successful concert at the Metropolitan Museum of Art. It will be repeated in the same place and time in 1997 but now in a bigger auditorium. Leif also has preliminary plans for a tour in Northern California.

EVENTS IN SWEDEN

13 - 15 Jun 1997: Österbybruk Nyckelharpsstämma

One of the largest gatherings of nyckelharpas of the summer, at a beautiful manor house in the heart of Uppland. Several courses are planned for this year:

- 11-14 June: Course for younger Spelmän. Contact Åsa Södergren at +46-8-197675.
- 12-13 June: Course on Sahlström tunes. Contact Sture Hogmark at +46-18-209619.
- 12-13 June: Course on Nyckelharpa building, technical details, intonation, etc. Contact Esbjörn Hogmark at +46-295-10706.

And then during the Stämman, which is 13-15 June:

- 14 June: Polska (dance) course for beginners, with Bengt Ekegård.
- 14 June: Ceylon Wallin tunes, with Sture Hogmark.
- 14 June: Singing, with Britta Røjäs.

5 Jul 1997: Gåsvikarstämman

In Vässö, Kista hembygsgård. 1 pm. Info: +46-176-52348

18 - 20 Jul 1997: Eric Sahlströms Spelmansstämma

In Vendel, Ottarborg. Fri 8 pm: Trio Patrikatt plays. Sat 4:30 pm: Dance course. Sat 7-12 pm: Westlings Spelmän and Trollrike Spelmän play. Sun 10 am: Church service, then the Stämman

27 Jul 1997: Vikstadagen

In Viksta hembygmuseum and church. 10 am: Church service, then spelmanstämma.

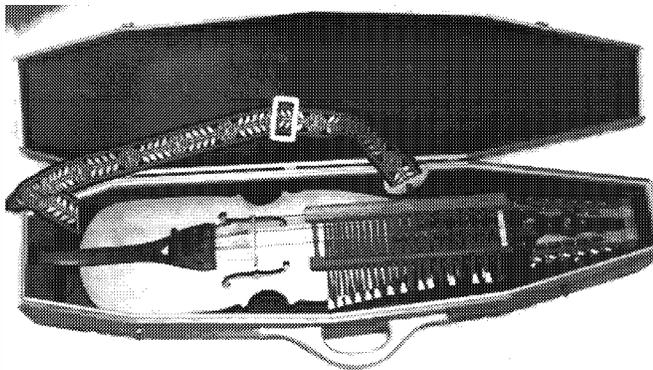
3 Aug 1997: Vigelsboängstämman

In Hembygsgården Vigelsboäng (between Österbybruk and Forsmark). 1 pm, Stämman. Info: +46-295-50092

17 Aug 1997: Byss-Kallestämman

In Älvkarleby church and gammelgård. Church service at 11 am, followed by an Allspel at 12 noon. Info: +46-26-613137

Oskar Sundström



Three new, high quality key fiddles for sale at reasonable prices:

One built by Anders Hellstrand, Lidingö, Sweden. This nyckelharpa won First Prize in the big Österbybruk exhibition.

Two built by Oskar Sundström, El Sobrante, California.

All key fiddles include bows made by Hellstrand and beautiful wooden cases made by Sundström.

Please contact

Oskar G. Sundström
5316 Sobrante Avenue
El Sobrante CA 94803
(510) 223-4081

Classifieds and Advertisements

Intended to help our members buy and sell nyckelharpas, bows, cases, strings, music, etc., or otherwise communicate with each other.

Personal Ads: FREE.

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

ENGLISH TRANSLATION OF SPELA NYCKELHARPA VOL. 1

Leif Alpsjö's "Spela Nyckelharpa, Vol. 1" is available in an "authorized" (by Leif) English translation, for \$5, which is approximately the cost of copying and mailing. It covers the text only and makes reference to the figures in the Swedish original, so you'll need that too. "Spela Nyckelharpa" is available directly from Leif; the English translation of Vol. 1 from

Matt Fichtenbaum
46 Sleigh Road
Chelmsford MA 01824

Bond Polska fr Viksta

Urpolskan

Trad. efter Sahlströms

Musical score for 'Urpolskan' in 3/4 time, featuring four staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots.

Trans. Bart Brashers, Apr 1997

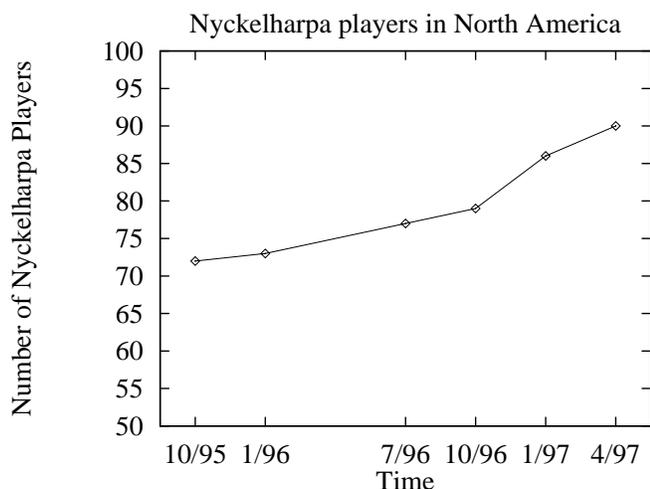
Dans på Kolbotten

(Polska från Åmot)

Musical score for 'Dans på Kolbotten' in 3/4 time, featuring five staves of music. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and various rhythmic values. The piece includes first and second endings, indicated by '1.' and '2.' above the notes. The score concludes with a double bar line and repeat dots.

Editor's Note

I had fully intended to get the April issue of Nyckel Notes out in April, as opposed to in May, but it didn't happen. I apologize, and hope it didn't cause you too much angst. I was waiting for information from several outside sources, and waiting, and waiting. I wanted to make sure that Väsen's tour schedule was included, as well as the listing of events this summer in Sweden, and (most of all) full information about our Nyckelharpa Stämman. In any event, here it is: enjoy.



Member count

The ANA now has 137 Members, of which 83 play nyckelharpa. 8 of our members live in Scandinavia, and 7 in Canada (all players). As far as I know, there are now 91 nyckelharpa players in North America. There are a few I have heard about or met a long time ago that I no longer have contact with.

For example, in about 1979 or 1980 I met a woman nyckelharpa player named Meg Thorburn at the SDSU Folk Festival. I was in 8th or 9th grade at the time, and so didn't write down her address, but my Father did. She lived in Clovis, CA, but doesn't live there anymore, as far as I can tell. Anyone heard of her, or know where she is?

I also got a call a few years back from one Janet Morrison, a nyckelharpa player in Utah. She had called to ask advice about strings. I wrote down her address, but somehow lost it again. She played nyckelharpa along with pre-programmed synthesizer accompaniment, I think. Anyone heard of her?

I've also heard that Simon Spalding, of Wilmington NC, plays the nyckelharpa. I don't know where I got this info, or if he actually does play. Anyone out there know more about Simon?

Roster

The Roster of Nyckelharpa Players in North America is finally here! I've included it with this issue in the same envelope, sent to all known nyckelharpa players. I hope it serves you well, and that you can find other nyckelharpa players around the country. Before you travel, either for business or pleasure, look up your destination and see who's there. Call them up, and invite yourself over to play some tunes. We don't have to act as isolated as we are.

Many of you sent in a \$3 donation to cover the cost of printing and mailing the Roster. If you did, thank you. If you didn't and would like to contribute, send to

ANA c/o Brashers
533 N 73rd Street
Seattle WA 98103-5132

Tunes

In keeping with the tradition started last issue (if two in a row is enough to start a tradition) I've included one traditional Uppland tune and one tune from the more general Allspel tradition. Some fiddle players you might meet will know *Urpolskan*, a very old Bond Polska that I learned from Cajsa Ekstav and Sture Sahlström, but many more will know *Dans på Kolbotten*. The bowing on *Dans på Kolbotten* can be varied—some I know bow it with more slurs and it works quite well, but most bow it with slurs only on the first 2 of a set of 4 16th-notes, and on the last 4 8th-notes in measures 1, 7 and 16. You can vary the slurring as you play the tune, sometimes slurring and sometimes not, however you feel it. That will add some personal expression into the tune, and people will think you sound better. It's an old trick, but a good one.

I'm Moving

I plan to finish my Ph.D. (in Atmospheric Sciences) just before Christmas of this year, and will be moving immediately thereafter to Chapel Hill North Carolina, where my girlfriend Margaret will be working on her Ph.D. in Special Education Public Policy. I'm looking forward to getting a job, both to make some money and to reduce my work/stress load. The ANA will continue to be a non-profit corporation registered in the State of Washington, but we'll eventually have to get a new (perhaps permanent) Web site. Someone else (another Washington resident) will have to volunteer to take care of the legal stuff, but that shouldn't be a problem.

Varma Hälsningar,
-Bart