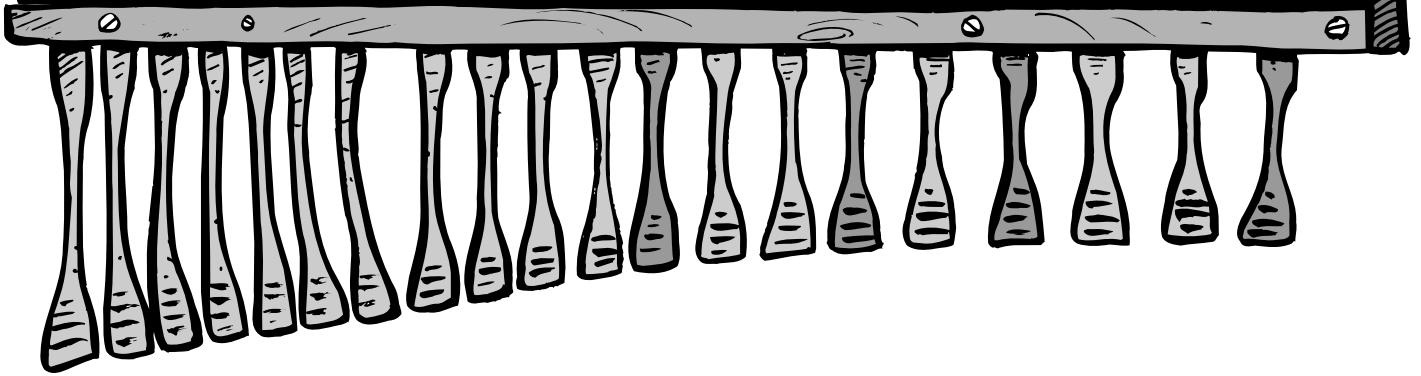


THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

NYCKELNOTES



Making Tunes: Creation and Inspiration

An Interview with Peter "Puma" Hedlund

by Becky Weis Nord

April 7, 1998, in his home in Täby, Sweden, a northern Stockholm suburb, in the province of Uppland.

We sat in the living room, a typical Swedish nyckelharpa player's home, with a low coffee table in front of the sofa and nyckelharpa and fiddles hanging on the wall. Peter and I talked for an hour about his music and his life.

Puma is an unemployed construction worker, starting out again in a new "profession," earning his living as a full time musician. Music as always been important to Puma, and taken up many hours in each day, but it's different now that he is trying to sustain himself with income from just music. Construction work was more lucrative.

Puma plays on an instrument built by Sören Åhker, a new instrument that Puma really loves. Sören started building instruments about ten years ago. Sören's instruments place high at the nyckelharpa judging in Österbybruk.

Puma and I spent a lot of time talking about how he makes tunes.

The first tune I heard Puma play that he had made was at a winter stämman in Hallunda, a Stockholm suburb, in February 1995. Puma doesn't remember how the tune came about, but does clearly remember how it got its name.



The coolest car in Uppland: Puma at Ekebyholm.

He tells the story, and chuckles: "I had made a polska which didn't have a name. And the first time I played it in public was at a spelmansstämman. I had a student, Håkan Bert Magnus, who it turns out liked the melody, but it was very

strange. When I played the tune on stage he went out. He just left the room. And exactly when I'd finished playing the whole tune, then he came back in. So he walked out

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SPELA BÄTTRE!*The Only Way to Improve Your Playing***In Tune With Puma***by Sheila Morris*

While I was at Ekebyholm this summer, it quickly became known that when your group had Puma for a session, you could expect to spend a lot of the time talking about how to tune your harpa, rather than working on new tunes. And this did indeed prove to be the case. However, I found it extremely interesting, and thought I would pass some of it along.

Puma never uses an electronic tuner — he carries a tuning fork instead. He strikes it on his knee, touches the base end to the bridge, close to the A-string, plucks the string, and adjusts until the tones match. Then he tunes the other melody strings to his A-string, pressing the D key on the C-string, because it's easier to hear fifths between all the strings than to hear the sixth/fourth/fifth intervals found on the harpa. Frankly, my ear isn't that good yet, so I continue to use my electronic friend. But, I do try to listen to the tone and try to decide if it's flat or sharp, before I look at the tuner. I seem to be getting better with practice. If you are not sure whether the note is sharp or flat, loosen it a bit. Now you know it's flat, and can work from there. You should always tune up to a note anyway, because your strings are more likely to stay where you want them, if you are tightening the tuning-pegs rather than loosening them.

He tunes all his notes straight up, not using any "de-tuning" system like the ones advocated by Eric Sahlström and Bart Brashers. His sympathetic strings are tuned, starting with the highest, F, Eb, E, F#, C, C#, G, D, A, Bb, B, G#. However, when he goes to a course like Ekebyholm and knows he's going to spend a fair amount of time talking about tuning, he tunes them chromatically, from G down to G#.

The sympathetic strings are kind of the heart of the nyckelharpa. They are the reason it doesn't sound like a fiddle, or like any other stringed instrument, for that matter. Tuning them is extremely important — if they are not tuned, the instrument sounds dull, dead. Even roughly tuning them gives you a whole new instrument, and finely tuning them takes things to yet another level. If you need to convince yourself of this, tune them and keep them tuned for a few playing-sessions, until you get used to the sound of your harpa. Then give them all a good twist flat. Now play. This should give you all the incentive you need to keep those strings tuned!

Puma begins this process pretty much the way we all do. He plays a note and checks to see if the corresponding

sympathetic string vibrates. He also listens to hear if the note sustains after he stops bowing. He often damps the other sympathetic strings with his left hand, so he can be sure he's hearing the correct string. (More than one string vibrates, usually those that make up the triad associated with the tonic note.) Since this activity requires him to have his left hand on top of the neck, he gets the note he's after on the playing string by pulling the tangent to touch the string with one finger, rather than by fingering the keys.

Once he has tuned all the sympathetic strings in this



Perfectly-pitched Puma prepares to play.

manner, he begins refining the tuning by moving up an octave and doing it all over again. Since the higher tones have shorter wavelengths, the sympathetic string vibrates in two places rather than one, and the tuning must be more accurate in order for it to vibrate at all. It can be very difficult to see if the string is vibrating, especially the thinner strings, so Puma recommends bowing the note, then touching the sympathetic string very lightly with your fingernail. If it is vibrating, it will buzz against your nail (and promptly stop vibrating!). Also, of course, you should listen for the sustained tone after you quit bowing.

Yes, this can be very time-consuming. There are days when certain notes just will not cooperate (Puma says G# is usually the worst, followed, I believe by D). The way he puts it is, "It may take some time, but it's always worth it. If it won't work the first time, it may work the fifth time

and the sound will improve by so many percent you won't believe it. And even if it didn't work you had a VERY good tonal practice, you can't tune this way without a good bowing technique and a good tone." You will have to decide for yourself how much time you are willing to devote to this. If your ear is sensitive, it will probably be worth a fair amount of time. If your ear is less sensitive, you will probably be content with less. But, if you at least try tuning-in that second octave, gradually your ear will get accustomed to listening to finer and finer distinctions, and maybe in the end we will all throw away our electronic aids, and really tune the Puma way. After all, a tuning fork is a lot smaller and easier to carry...

Remember, you can all get in tune with Puma at one of the October ANA Nyckelharpa stämmas.

Gubbarna i Tobo ("The Guys in Tobo") is a waltz that Eric Sahlström and his father used to play a lot. It was taught this summer at Ekebyholm by Eric's brother Sture, and is the first tune on the new Trollrike Spelmän CD. Like most Swedish waltzes, it is played briskly, but this one sounds nice at slower tempos, too. The first part is fairly simple, but I have included fingerings for the second part.

Once you get your fingers positioned, you can leave them pretty much where they are for two measures, change to the second position for two measures, then back to the first position for one measure. At the end of the tune, hold the second "C" for two counts to finish, rather than taking the "G-F" pick-up notes.

Gubbarna i Tobo

after Sture Sahlström

Transcribed by Sheila P. Morris

2 4 1 4 3 4 2 4 1 4 3 4 3 0 2 0 4 0 3 0 2 0 4 0

2 4 1 4 3 4 0 2 4 1 3 2 4 2 4 1 3 2 2 4 3

Puma

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like he just didn't want to hear the tune. But it turns out later that Håkan had left the room to get his uncle who he thought should hear the tune. And he didn't find his uncle and he came back exactly when the tune ended. And he was a little angry with me because I call the tune "Sällämnar'n" [One who leaves the room], because that's exactly what he did. He left the room when I played."

In the tradition of many fiddlers, Puma makes tunes as gifts. He tells about the tune he made a month ago for his mother's birthday: "And this one here, I call it "Morsans polska" [Mom's polska]. And I made this a little, or how should I say it, about like how Viksta-Lasse played Bingsjö tunes. So it is something between Uppland and Dalarna. It's just notes back and forth and really easy. I made it so I could teach it to my students, because there's nothing hard in the bowing. It's just back and forth the whole time, if you want to. It sounds best when several people play it, it's so easy, it's not a solo tune. But when many play, and keep going for a while, it gets a lot of speed and energy. About like when Viksta-Lasse himself played. I made it for my mother, for her 60th birthday on March 3. I just had to make her a tune."

Sometimes, a tune just comes into Puma's head and under his fingers. Sören Åhker was video taping Puma, and a schottis appeared. The tune has many names: "Förmiddagsschottis" because he was being taped in the morning, and then "Åhkers schottis" because Puma gave it to Sören, and then "Hem till Ilsbo" when Sören was driving home to Ilsbo. [This shows many ways to link a tune to the moment of inspiration or the event to which it's connected.] This schottis has traveled. Puma explains: "I know that Pers Hans likes this schottis a lot. So he began to play it. And then a friend of mine heard it played at the Dalaförening here in Stockholm. I couldn't for the life of me believe that people from Dalarna would play my schottis, (chuckles), but they did!"

I asked Puma to talk a little more about how he made tunes. Puma said: "It's both under the fingers and in the mind. And then one hears what it will be. And then the brain goes in and organizes something.

And then there's an ending and it becomes so... To remember the tune I either decide to remember it or I record it. In earlier years when I tried to make a tune, I sat and thought about the harmonies, from C, then F, then back to C, and then to G. But that wasn't any good, just a



Puma and ANA member Ethan James.

bunch of awkward stuff. Just a bunch of harmonies back and forth without any order. But now it's a lot better, like how I did it today. I thought it would be cool if I had something for Becky when she came today. And then it had to be a bridal march, of course. So I went and hummed, and then I thought a little about Mendelssohn and a little like that. So I got this part (he hums a little), but I wanted something before it, so that became the middle. But then I needed an easy ending. And then I thought it could be a little American, and there's nothing more American than descending chromatics. (He chuckles and hums passage). It's called "Vitmarschen," or in American, "The Weiss March." [Puma enjoys plays on words. In German, "weiss" means white, which in Swedish is "vit."] It is your wedding present."

Puma has made tunes for students and friends, and he has also received tunes as gifts. For his 40th birthday he received three or four tunes. Ragnar, a friend, had made the tune as a gift and as a challenge.

He thought Puma should have something hard to practice. Puma got the written music. Since he reads music slowly, he had a student at the School of Music record the tune, playing the notes slowly. [Puma is learning to read music more fluently. He remarked that it's a practical skill and there's a lot of written music.] Puma has learned the notes and is working on making the music. He wouldn't play it for me now, not until it's music.

The stories behind the tunes are an important part of the tunes themselves. Puma's tunes are melodic and accessible, good music to play and listen to. He is a humorous, interesting storyteller. I hope he teaches these tunes, and others he has made, at the stämmor in the fall.

West Virginia Overrun by Nyckelharpor!

The Nyckelharpa at Scandinavian Week 1999

by Matt Fichtenbaum

Nyckelharpa has been a recognized part of the Buffalo Gap Scandinavian Week program ever since 1991, when Leif Alpsjö inaugurated the custom. This year's visiting nyckelharpa dignitary was Lotta Franzén, delightful musician, teacher, and singer from Tullinge in Greater Stockholm. Lotta led two daily classes, for the intermediate and advanced nyckelharpa players; Bruce Sagan, Scandinavian Week music director and founding ANA board member, presided over an enthusiastic group of beginners.

Lotta Franzén plays very well, with spirit and energy over

a solid, steady rhythm. She is a music teacher by profession, and had clearly brought along all her teaching skills. Her playing had something to offer every student - well-thought-out bowings and fingerings, more subtle nuances of timing and accenting, and the occasional "Listen to this and try to do it like I am doing it." And it worked - by the end of the week we'd learned a bunch of tunes and were playing them with good energy. Lotta is particularly fond of the music of Södermanland (Sörmland), and we learned a couple of Sörmland slängpolska tunes to add to our Uppland repertoire.

Polska efter Gås-Anders

(Anders Ljungqvist, Björklinge, Uppland, 1815-1896)

Lotta Franzén taught this bondpolska. She plays it in a light, lively manner, with just a bit of accent, or "lift," on the second beat. She made a point of the "reverse dotting" - a sixteenth followed by a dotted eighth, which she plays

fairly consistently - in the tune's second part; she tended to do some of that in the first part as well (see measures 3 and 7). She plays very smoothly, so the effect is more of a gentle, continuous division than a sharp "one-part-here, three-parts-there" partitioning.

Note the two successive up-bows in measure 4.

Polska efter Gås Anders

Taught by Lotta Franzén at Scandinavian Week 1999

Transcribed by Matt Fichtenbaum

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff contains measures 1 through 4, with triplets marked '3' under measures 2, 3, and 4. The second staff contains measures 5 through 8, with triplets marked '3' under measures 6, 7, and 8. The third staff contains measures 9 through 12, with a double accent (^) over the second eighth note in measure 10. The fourth staff contains measures 13 through 16, with a triplet marked '3' under measures 15 and 16. The piece concludes with a repeat sign at the end of measure 16.

Bruce Sagan's beginners' group had boundless enthusiasm; this led up to a fine "schottis from Härjedalen" at the final evening's student concert. (The other groups played well at the concert, too, but we'd known in advance what we were getting into.) Judging by the beginners' interest in where to get instruments, how to join the ANA, and so forth, I expect we'll see some of their names on our members' roster before long.



Photo courtesy of Marilee Cowan

Nyckelharpa class performance at Buffalo Gap. From left to right: Becky Weis, Marilee Cowan, Matt Fichtenbaum, Bruce Sagan, and Janet Gage.

An Interview with Lotta Franzén

by Bruce Sagan

It was after breakfast on the last full day of Scandinavian Week at Buffalo Gap, 1999. Lotta Franzén, our harpa and singing teacher for the camp, sat down with me after breakfast for an interview. I started with my usual First Question.

Bruce: *When and where were you born?*

Lotta: I was born in Mörby Hospital, north of Stockholm, on the 12th of August, 1959.

Bruce: *Very precise! And how did you come in contact with music initially?*

Lotta: Both of my parents were amateur musicians. My father sang a lot and my mother played piano. It wasn't folk music, but it was clear that I would play. I started in music school with recorder. One could choose to play recorder or mandolin for a year before beginning with a more serious instrument. Then I took up piano since we had one and I didn't know about other instruments. I played that for about six years.



Bruce: *Do you still play piano?*

Lotta: I accompany my students when they have concerts and so forth.

Bruce: *So there was six years of piano.*

Lotta: Yes. But my little brother played recorder and hated it, and then violin. My mother brought an old one back from my maternal grandfather's home. And my brother hated that too. He cried because he didn't want to play and I whined because it sounded so awful. In the end, he wanted to switch to piano, but the waiting time to get a teacher was about two years. So I said, "If you give me your violin then you can go to my piano lessons." So I just went to his violin teacher and said I was there in place of my brother! He was an elderly German fellow, and not a great teacher. And he kept saying, "It's a pity that your brother stopped for he could have been something. Girls always have other things in mind and never come to anything." But at that point I was 15 or 16 and had my own ideas. I took lessons from him for a few years. I was in the same school class as my friend

Photo courtesy of Tom Shields



Lotta with Västmanland fiddle teacher Mats Hellstrand.

Maria Wester whose parents were dancers. She had tried accordion a little bit so we played together and she began to play fiddle as well. In November of 1976 we went to Österbybruk. That was when I saw a nyckelharpa for the first time. We went with Maria's sister Lena and it was fantastic! I hadn't ever learned to play fiddle by ear. It was great fun but hard since we had been playing for such a short time. It took several years before we tried to obtain a nyckelharpa because playing fiddle was difficult enough that we needed time to become comfortable with that.

Bruce: You were playing folk music in the group?

Lotta: Yes. I tried to play it with my teacher, but he didn't like Swedish folk music. He wouldn't let me, so I stopped taking lessons from him rather quickly. I built a nyckelharpa at the home of my maternal grandfather who was a woodworker. He had a shop there, so I would stop by every evening after my job and work there well into the night. Then I took a course to learn to play from Nisse Nordström. He is wonderful, but no teacher. [Laughs] At first I borrowed a nyckelharpa and then I finished mine. It was awfully bad! [Laughs]

Bruce: But it was your first!

Lotta: Yes, but I was lucky. Nisse took pity on us since our harpas were so poor and bought another nyckelharpa that

I had for a little while. Then we phoned Hasse Gille and asked him to make one. But he said, "No, I have a waiting list of seven years." But we kept phoning, and every time we saw him we asked, "Is the nyckelharpa done?" He became so tired of us that in 1979 (I remember because we were in Uppsala) he said, "Your harpa is ready, but it's at Ceylon Wallin's house." So we went there and I got my nyckelharpa!

Bruce: Great! Is that the one you play on currently?

Lotta: Yes, that's the only one and it will probably always be that way. In 1978 I took the first two-month course in folk music at Wik College. It was about the same time that Malung started; maybe even earlier. It was mostly fiddles.

Bruce: But there were a few nyckelharpas?

Lotta: Yes, I tried a good part of the course on harpa. I led my first study circle that fall. But I couldn't really play harpa yet. Lena Höög, Hasse Gille's girlfriend, and I were going to divide up a large group of nyckelharpa students. So we got them together and Lena said, "Don't you think it would be cool if we played a tune for them." And I replied, "No, I don't think it would be cool at all" because I couldn't really play nyckelharpa! But I knew the tunes on fiddle, so I went home and taught myself the harpa fingerings and then showed the students. And that is how I taught myself to play. I was forced to get better and better. But it was no problem because I already knew the tunes and the bowing. It didn't matter because they hadn't been able to find a better teacher other than me. And there are still people from that group who play. I led a great many study circles, maybe five a week. And one could survive on that, being young and living cheaply. I played full time for a number of years in a group called Löst Folk [Beggars] consisting of nyckelharpa, accordion, and fiddle. It wasn't totally traditional music but more of a mix: songs, Evert Taube, Scottish music, pub music. There was a demand for this type of music then. But I also taught at the same time because I thought it was so much fun. I enjoy teaching.

Bruce: It shows!

Lotta: Cool! I love it when the students want to learn something. The level 2 group [intermediate players at camp], for example, hang on every word one says. And even if they can't do it, something is happening in their heads.

Bruce: Did you have both private students and study circles at that time?

Lotta: It was mostly study circles. I also substituted at the music schools one day here and one day there. Because I'd been freelancing for so many years and it went better and better, I was able to say no to certain gigs. Also, there was as much government money for culture as one could want

Lotta and Mats Hellstrand.

during that time. Then Sonia Sahlström asked me if I would substitute for her in music school for a year because she was going to England. I had never had a job in my whole life! [Laughs] I had worked for three months here and three months there, in a hospital during the weekends when I was very young, and so forth. To be at job for a whole year sounded life threatening! [Laughs] But I was a little tired of freelancing and traveling around which can be a lot of work. So I said I would gladly do it. And I thought it was great to see the same students week in and week out. I had substituted in music school before and met with a course only one or two times. But to have more complete responsibility was wonderful. So after that year, I decided to apply to the Royal University of Music in Stockholm. It was a two-year program, "Pedagogical Training for Folk Musicians" or whatever it was called. And they let me in!

Bruce: Great!

Lotta: They were two unbelievable years. Ole Hjorth taught there, and Sven Ahlbäck taught theory. I went there 1990-92. I had taught a lot before, but never had formal training. So this is precisely what I wanted. After that I started working in the music school in Uppsala.

Bruce: And you're still there?

Lotta: Yes. They have both nyckelharpa and fiddle. There were very few of us who teach both, but now there are more and more which is great. Now I have begun to work in Botkyrka, where I live, as a fiddle teacher. That means I don't have to travel a long way! So I work in two places, 40% in Uppsala and 50% in Botkyrka. In fact, it's a little too much since I always have freelance jobs and maybe a weekend course so I don't want to work as much at the music school.

Bruce: Do you play with a group or just yourself?

Lotta: I don't have any regular group. But I play with a lot of different people. I play occasionally with my old group. We went up to Stol a few weeks ago for a gig and it was a lot of fun, a real nostalgia trip! [Laughs] I'm also with a group in Stockholm that plays Shetland tunes. But that's on fiddle. On nyckelharpa I play with Ditte [Andersson], Annika Ekstav, Mats Wester, and others.

Bruce: Who were your influences among the older musicians?

Lotta: All the old musicians are my idols. Nisse Nordström has been a model because I like his older style of playing. The tunes don't have to be very hard, but one can make so much more of the swing in them. Of course the legends like Eric Sahlström and Ceylon Wallin are my idols.



Bruce: Do you have any advice for us who play nyckelharpa here in the USA?

Lotta: Since I am a teacher, after all, I would advise that everyone find a direct route and not take detours or make a lot of mistakes. Try to do it right from the beginning so you don't lose time. Small children have as much time as they please, but we adults must go from point A to point B without taking a roundabout way. I think it's important to think about whether one is holding the instrument correctly and doing things properly. In a strictly musical vein, one should play all types of music on nyckelharpa. Just play! Make music! Of course, we are also linked to the tradition, so I think it's cool if people know what is the real nyckelharpa tradition and not forget it. One should listen to the famous old players. One needn't copy them. I haven't tried to do that. One listens and then one does one's own thing. But it's good if one has half a foot still in some sort of tradition. And then one can do what one wants.

Bruce: Do you have anything else to add?

Lotta: I think it was cool to be invited here. It was an immensely enjoyable camp: good teachers, well organized, good food, and pleasant company. And it's so wonderful that there are more and more nyckelharpa players here.

Bruce: I believe it's the most students (20) we have had.

Lotta: And there will surely be more in the future.

Bruce: There were 8 in the beginners' course and I'm sure some of them will continue.

Lotta: Thanks again for inviting me here.

Bruce: Thank you.

Proposed Allspel Tune List Revised

In the last issue of Nyckel Notes I suggested a list of American allspel tunes. When we meet, it would be nice if we had some tunes in common, so we could play them together. At events, it's very common to have an allspel, literally translated as "all [everyone] play", where everyone is invited up on stage (or to the center of the hall) to play some tunes together.

Here is a revised list, based on the ten (10) responses I got, along with the key of each tune. Everything here is played by at least four people, with not all four living in the same part of the country, the whole point being a list that is representative of what we all play. So, the rest of you get another chance to vote. Unless you really want to play only "Båtsman Däck" every time you meet another harpa player — it's the only tune that everybody who responded says they play!

Those of you who have been playing two years or less can send me your entire list, if you wish. Everyone else, PLEASE just say which of the following tunes you play, or are willing to play, and then add 5-10 tunes you would like to see on the list. If enough people from different parts of the country suggest a tune, it gets added to the list. Those of you who did respond last time, thank you, and please let me know if you play any of the tunes that I've added to the list.

American Allspel Tunes

Boda Mattes Polska	C
Emma (vals from Finland)	Dm
Dödens vals (Farfarsvalsen)	G
Josefins Dopvals, by Roger Tallroth	F and/or G
Karolinermarschen	Dm
Konvulsionslåten, by Anders Stake	Dm
Kyrkpolskan, by Lars Näsbom	F
Kärleksvalsen efter Sahlströms	G
Långbacka-Jans gänglåt	G
Långt ner i Småland, by Roger Tallroth	Dm
Masbopolkett #1 (Ettan)	C
Polska efter Båtsman Däck	G
Polska till Fred, by Agneta Wiberg	G
Polkett från Lövstabruk (both, often played together)	F
Polska från Hällnäs (aka Kalles hambo)	F
Rullande Gubben, Slängpolska	Am
Schottis från Harg	C
Skålarna, efter Byss-Kalle	G
Slängpolska efter Byss-Calle	G
Stures schottis (a.k.a. Istår'n)	Dm
Tierpspolskan	G
Tobogubben	F
Vendelpolskan	G
Äppelbo gänglåt	G
Örbyhus polskan	G



Sheila Morris (left) and Gail Halverson trade tunes at Ekebyholm.

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Many thanks go
to Sheila Morris for
starting this project
and compiling this list!

CD Reviews

by Sheila Morris

One of the advantages of going to Sweden in the summer is that you can get all the newest CDs hot off the presses. Following are, in my mind, two of this summer's best offerings, and a favorite recording from 1997:

På hugget!: en vandring i Sahlströmskogen — Trollrike Spelmän

(Sture Sahlström, Annika Ekstav, Cajsa Ekstav, Gunnel Haulin, Håkan Larsson, Göran Lindgren, Gunnel Lundkvist, Sonia Sahlström-Larsson, Thomas Wallby, Håkan Wallin).

"On Top of It!: A Walk in the Sahlström Forest" is a rough English translation of this untranslatable play-on-words title. This is the long-awaited second offering from Trollrike Spelmän, a group of ten musicians who have been playing together for some 25 years under the leadership of Eric's brother Sture. They sound like they've been playing together that long — their music is very tight. It is hard to believe there are as many instruments as there are — seven nyckelharpas, a twelve-string guitar, an electric (!) bass and a fiddle. The 23 tunes on this new CD are absolutely traditional, thoroughly danceable renditions of tunes considered part of the Sahlström tradition — not tunes written by Eric, but tunes he and his brother Sture learned from their father Anders and other spelmän in the area around Masbo. Traditional, with an electric bass??? Yes indeed! It is played more subtly than one might believe possible, and provides a rhythmic underpinning which contributes to the danceable quality of these tunes. I have only one nit to pick with this CD, which is that there isn't quite enough variety — 19 of the 23 tunes are in 3/4 time, either polskas or waltzes. Now, I love polskas, but in this case I think a couple more schottises or polketts might be called for. But setting that aside, this is a lovely CD with a lot of traditional tunes in traditional style — great for adding to one's repertoire.

Ö.R.A.

Örjan Englund, Robert Larsson, Anders Mattsson.

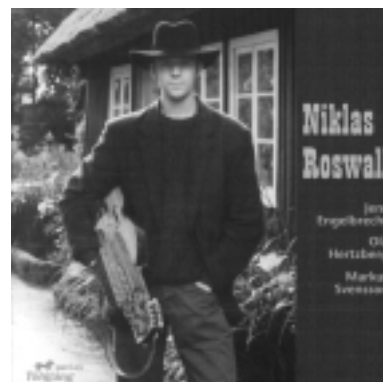
Yes, it's another word-game title — "Öra" is the Swedish word for "ear", and is made up of the first initials of the band's members. This relatively new trio set the place on fire when they played a concert at Ekebyholm. They have known each other from childhood, but have only begun to play intensively



together in the past 2-3 years. Most of what they play is from the Viksta-Lasse tradition — Robert is Viksta-Lasse's grand-nephew while Örjan lives with Viksta-Lasse's granddaughter, Gunnel Viking. This is their first CD, and I, for one, hope there will be more. About half of the 19 tunes are traditional, with the other half being by Örjan, Robert, or both together. They have both won composition awards, and in fact their tunes have a nice traditional feel about them while at the same time being readily identifiable as modern. Ö.R.A. play with a lot of bounce and drive and are technically very accomplished — both Robert (fiddle) and Anders (nyckelharpa) are Riksspelmän, and Örjan's accordion lends a nice support and contributes greatly to the liveliness of this CD. Their ensemble playing is very good, with Robert and Anders swapping the lead, but this is not a recording that showcases the nyckelharpa. Rather, it shows how well it can fit in with other instruments. If you are looking for a fun, sprightly CD that demonstrates the state of folk-music in Sweden today, this would be a good choice. If you want one that displays the nyckelharpa as a unique instrument, get something else.

Niklas Roswall

This CD came out in 1997 as part of Niklas' prize for winning the 1996 VM (Världs Mästare — World Master). On it, he plays a few tunes solo, but mostly shares the spotlight with three of his friends and playing-companions, Jens Engelbrecht (guitar and mandola), Ola Hertzberg (nyckelharpa), and Markus Svensson (nyckelharpa). This has been one of my favorite CDs since the first time I heard it — the playing is clean and understated, the tunes purely traditional with a few touches of humor in the arrangements. This reflects what I've seen of Niklas' presence on stage — he seems almost shy when pressed to the front, but his playing is solid, clear, and true. There is nothing of the show-off about this CD, rather a sense of "here are some of my favorite tunes, let me share them with you." Not that there aren't challenging tunes here; Grönsiskan, Polskedubblat, and Valsätarpolskan are complex enough in terms of the sheet number of notes, but they are played at an easier tempo than is often the case. You can hear every single note on this entire CD. Listening to it invariably makes me want to reach for my harpa.



Nyckelharpa Strings for Sale

The American Nyckelharpa Association is pleased to announce the availability of strings for the nyckelharpa! ANA member Robert Krapfl has volunteered to handle string sales. We have five different products for you — two brands of playing strings and three versions of understring sets.

Playing Strings

The "playing strings" are the four largest strings, the ones that you actually touch with the bow. We have two brands to choose from, both manufactured in Sweden:

PRIM brand strings are made by an old Swedish string manufacturing company. Their fiddle strings are popular among folk musicians, and are available widely in the US. Their nyckelharpa strings are basically the same as their cello strings, except that they are the correct length for nyckelharpas instead of about a foot too long. All four strings are wound. The A-string is .020" (0.50 mm) in diameter.

JÖRPELAND brand strings are made by a gammalharpa player and artist named Ingvar Jörpeland. He makes strings for the gammalharpa too, but the ANA carries only strings for the modern 3-row nyckelharpa. The set is called "Jerker Special", which admittedly doesn't sound so good in English. The man who first taught Ingvar to spin strings (Nils Eriksson) was nicknamed Jerker (YERKer), and the strings are named after him. The A-string is plain, and the rest are wound.

Sympathetic Strings

We offer three versions of understrings, described more fully in the January 1998 edition of Nyckel Notes. Basically, the three sets can be called 6+6, 4+4+4, and 12-step. There's actually some logic here:

6+6 is

- 6 wound strings .021" (0.53 mm) in diameter
- 6 plain strings .014" (0.36 mm) in diameter

4+4+4 is

- 4 wound strings 0.24" (0.61 mm) in diameter
- 4 wound strings .021" (0.53 mm) in diameter
- 4 plain strings .014" (0.36 mm) in diameter

12-step is

- 12 strings, varying from .025" (0.64 mm) to .014" (0.36 mm), by steps of .001". The lower 6 are wound, the higher 6 are plain.

Order Form

Prices are listed for ANA members/non-members.

Price includes shipping in the US.

Add an appropriate extra amount for international orders.

String Set	Qty	Price	Cost
Prim Playing Strings	_____	\$53/\$60	\$ _____
Jörpeland Playing Strings	_____	\$43/\$50	\$ _____
6+6 Resonance Strings	_____	\$20/\$25	\$ _____
4+4+4 Resonance Strings	_____	\$20/\$25	\$ _____
12-step Resonance Strings	_____	\$20/\$25	\$ _____
(Make checks out to "ANA")		Total:	\$ _____

Name _____

Street _____

City _____

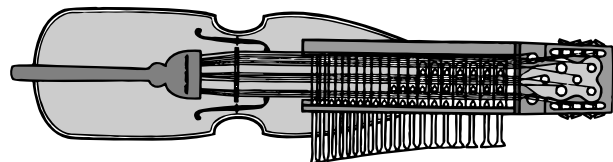
State _____ Zip _____

Phone _____

E-mail _____

Send this form, with a check made out to the American Nyckelharpa Association, to:

Robert Krapfl
4651 N Wolcott, Apt. 1, Chicago IL 60640
rpk@signalinteractive.com



Upcoming Nyckelharpa Events

Check the ANA's web page for the most current scheduling information

Events in America

This will be a busy fall for Nyckelharpa-related events! Leif Alpsjö will be in California and Washington during September and into October. Peter "Puma" Hedlund will be at both of the ANA's Nyckelharpa Stämmas in addition to touring, spending all of October in the US. In addition, the Swedish band Hulling will be touring the west coast during mid-October. Look below for events featuring Puma, Leif Alpsjö, and Hulling close to your area!

Sat-Sun 25-26 Sep 1999: Skandinavian Festival, Turlock CA

Among others, Leif Alpsjö will participate. More information: 209-667-1452 or www.cityofturlock.com/skandifest.

Fri-Mon 1-4 Oct 1999: ANA East Coast Nyckelharpa Stämman, Lahaska PA

For the 5th annual ANA Nyckelharpa Stämman, we decided to double our coverage and have two Stämmas. Stämman is an old Swedish word that means 'gathering', often used as in Spelmansstämman (folk musician's gathering — a folk festival). Peter "Puma" Hedlund will be featured at both ANA Stämmas

Peter "Puma" Hedlund is one of Sweden's most accomplished folk musicians. He has been playing fiddle since 1966 and the nyckelharpa since 1971. He was awarded the title of Riksspelman, national folk musician, in 1975 and won the World Nyckelharpa Championship in 1992. Peter is especially known for his technique and powerful, warm and rich tonal quality on nyckelharpa. As a professor at the Swedish Royal Academy of Music, Peter carries out his passion for the nyckelharpa by pursuing its history and helping others understand what folk music is about - "playing together, having fun and enjoying musical camaraderie." He states, "Nyckelharpa music is probably the only type where rank beginners can play with old masters as well as the current idols in a completely natural and relaxed setting. This is what I strive for in all of my workshops."

Friday 1 Oct 1999

Arrive in afternoon. Gathering, dinner, jamming.

Saturday 2 Oct 1999

Workshops with Puma in both morning and afternoon. Breakfast, lunch and dinner served "in house." **Evening:** Dance in fabulous old stone barn.

Sunday 3 Oct 1999

Morning: Workshop with Puma. Breakfast, lunch and dinner served "in house." **Afternoon:** Buskering (weather permitting) in adjacent ultra-quaint Peddler's Village for an hour or so preceding a free concert by Puma and "friends" in the Gazebo, followed by free time to check out Peddler's Village before dinner. **Evening:**

Concert for the public at Mercer Museum, 84 South Pine St, Doylestown PA, 215-345-0210

Monday 4 Oct 1999

Morning: Possibility of private lessons with Puma (by prior arrangement and additional cost — \$35 per hour).

Afternoon: Free time for Puma to prep for evening Concert at Swedish Museum in Philadelphia. (1900 Pattison Ave, Philadelphia PA, 215-389-1776)

The Stämman will run from Friday dinner through lunch on Sunday. The afternoon plans on Sunday are optional and free. Those who want to stay for dinner on Sunday (\$10) and breakfast on Monday (\$6) in order to have a private lesson with Puma or to accommodate travel plans, may do so. The Sunday night concert would also be an additional cost.

Package price is \$110 (Friday dinner through Sunday lunch):

Puma workshops: \$15 each, or \$40 for three

All meals (served "in house"): \$60.00

Barn Dance: \$10.00 (public pays \$15.00)

Sleeping bag space: free

Stämman fee includes all meals and snacks, as well as floor space accommodations for those who bring sleeping bags and towels. We cannot accommodate non-musician "significant others" or peripheral children. There are motels in the area if you need more privacy.

We encourage the "package" but will accommodate if someone can only come part time. PRE-REGISTRATION by September 17 is REQUIRED. It must include full payment, made out to ANA, and sent to the Leydons, address below. When you send your registration we will send you directions.

Rita Leydon, PO Box 127, Lahaska PA 18931

Phone: 215-794-8660 Fax: 215-794-0635

E-mail: stamma@ritaleydon.com.

For more info: www.ritaleydon.com/TEMPORARY/stamma.html

Trans-Bridge Lines (1-800-962-9135) offers bus service directly to Lahaska from Manhattan (several times per day) and Newark Airport (fewer times per day). Call for their schedule. We CAN meet the bus. We CANNOT pickup at airport.

Sat 2 Oct 1999: Barn Dance featuring Puma, Lahaska PA

Peter "Puma" Hedlund and friends will play for a dance open to the public, at The Stone Barn in Lahaska PA, 8:00 - 11:00 pm. For more information see www.ritaleydon.com/TEMPORARY/dance.html or contact Rita Leydon at stamma@ritaleydon.com.

Sat-Sun 2-3 Oct 1999: Leif Alpsjö in Los Angeles CA

Leif Alpsjö will visit the Los Angeles area:

Saturday: at Women's Club of Orange, 121 South Center Street, Orange, CA. Info: 714/892-2579 (Carol Goller).

3:30 - 5:30 pm, Dance Workshop. \$6.

7:30 pm, Concert, and 8:00 pm, Dance. \$10.

Sunday: Possible workshop with Leif, contact Chris Gruber at 562-884-5763.

Sun 3 Oct 1999: Nyckelharpa Concert, Doylestown PA

At Mercer Museum, featuring Peter "Puma" Hedlund and other Nyckelharpa Stämman participants. 84 South Pine St, Doylestown PA, 215-345-0210

Mon 4 Oct 1999: Nyckelharpa Concert, Philadelphia PA

Puma will give a concert at the Swedish Museum in Philadelphia, 1900 Pattison Ave, Philadelphia PA, 215-389-1776.

Sun 10 Oct 1999: Leif Alpsjö in Seattle

Beginner's workshop 10:00 - 12:00, advanced workshop 2:00 - 4:00 pm, at 4650 89th Ave SE, Mercer Island. \$10 per session, or \$15 for both, provided players realize they will be the focus of only one session. Bring lunch, or plan to order pizza. Contact Trella Hastings at 206-232-1912 or trella@home.com for information.

Sat-Sun 9-10 Oct 1999: Hulling in Los Angeles CA

Hulling, a 5-piece Swedish band featuring nyckelharpa, fiddle, voice, guitar and small percussion, will be visiting the LA area.

Saturday: Hulling will play in the afternoon at the American Scandinavian Festival in Santa Monica CA.

Saturday: Hulling in concert at 7:00 pm followed by a dance at 8:00 pm, organized by Scandia, at the Community Center in Lindberg Park, Virginia Ave. & Ocean Dr., Culver City. Cost is \$10. Info: 562-884-5763 or Cpgruber@aol.com (Chris Gruber)

Sunday: Workshop opportunities with Ola Hertzberg (nyckelharpa), Dan Sjöberg (fiddle, hardingfela), Johanna Bölja (singing), and even Jens Engelbrecht (guitar, mandola) and Patrik Lindberg (percussion) if there's interest. Call Chris Gruber at 562-884-5763 for information or to show interest.

Mon-Tue 11-12 Oct 1999: Hulling in Portland OR

Monday: Hulling will play for the regular Monday evening dance run by Norskeruddansere. Contact Jill Allbrandt at 503-251-0587 or 5859@hevanet.com for more information.

Tuesday: Workshop and private lesson opportunities with Ola Hertzberg (nyckelharpa), Dan Sjöberg (fiddle, hardingfela), Johanna Bölja (singing), Jens Engelbrecht (guitar, mandola) and Patrik Lindberg (percussion) if there's interest.

Wed-Fri 13-15 Oct 1999: Hulling in Seattle

Wednesday: 7:30 - 9:30 pm, singing workshop with Johanna Bölja, at Meyers/Ploeger home, 7016 17th Ave NW, Seattle. \$10. Info: Irene Myers at 206-283-2735 or imcoach@oz.net

Thursday: 7:30 - 9:30 pm, nyckelharpa workshops with Ola Hertzberg, and fiddle workshop with Dan Sjöberg, at 4650 89th Ave SE, Mercer Island. \$10. Contact Trella Hastings at 206-232-1912 or trella@home.com for more information.

Friday: (Tentative) Hulling concert at the Nordic Heritage Museum, 3014 NW 67th St, Seattle. \$7. Contact Trella for info.

Thu-Fri 14-15 Oct 1999: Hulling in Seattle

Thursday: 7:30 - 9:30 pm, nyckelharpa workshops with Ola Hertzberg, and fiddle workshop with Dan Sjöberg, at 4650 89th Ave SE, Mercer Island. \$10. Contact Trella Hastings at 206-232-1912 or trella@home.com for more information.

Thursday: 7:30 - 9:30 pm, possible singing workshop with Johanna Bölja. Contact Irene Meyers at 206-283-2735 or imcoach@oz.net for more information.

Friday: Possible concert, either at NHM or through SFS. Contact Trella for more information.

Sat-Sun 16-17 Oct 1999: Puma concerts in Lindsborg KS

Puma will perform at the Hyllningsfest. For more information call 1-888-227-2227 or see www.svenskhyllningsfest.org

Sun 17 Oct 1999: Hulling Concert in Berkeley CA

House concert featuring Hulling in Berkeley, contact Fred Bialy at 510-215-5974 or FredBialy@aol.com.

Mon-Wed 18-20 Oct 1999: Puma in Denver/Boulder CO

Please call Sheila Morris at (303) 832-6503 or e-mail to spmorris@central.com for further information about any of these events.

Monday: Puma will play for dancing at Monday Night

Scandinavian Dancers, Pearl Street Studio, 2126 Pearl St., Boulder CO. 7:30-10:30 \$8 admission.

Fri-Mon 22-25 Oct 1999: ANA West Coast Nyckelharpa Stämman, SF Bay Area, CA

Nyckelharpa Workshops:

7 pm - 10 pm Friday 22 Oct.: 77 Mt. View Avenue, Los Altos (Potluck dinner) \$15

10 am - 4 pm Saturday 23 Oct.: First United Methodist Church, Redwood City (lunch included) \$35

11 am - 4:30 pm Sunday 24 Oct.: 1015 King Drive, El Cerrito (brunch and dinner included) \$35

Dance Activities:

Saturday 23 Oct, First United Methodist Church, Redwood City 4:00 - 5:30 pm Workshop for Bondpolska from Viksta, \$3

7:30 - 11:00 pm Concert and Dance, \$10

No partners required for workshop or dance.

House Concert:

8:00 - 10:00 pm Sunday 24 Oct, in Berkeley (Advance reservations only; contact Stew or Virginia at 510-527-7272), \$10

Separate Auxiliary Event: Workshop for fiddlers and other musicians. 7:30 - 10:00 pm Monday 25 Oct, 1925 Hudson Ave., El Cerrito, \$10. Pay at the door only.

Package registration for Nyckelharpa players:

All events Friday evening through Sunday evening: \$90

Name _____

Address _____

Phone _____

E-mail _____

Individual Events

\$15 Friday evening _____

\$35 Saturday workshops _____

\$10 Saturday dance/concert _____

\$35 Sunday workshops _____

\$10 Sunday house concert _____

\$90 Package: all events _____

TOTAL enclosed: _____

I need housing for ___ nights. Particular needs:

I can offer housing for ___ people. Make checks payable to NCS; Mail to:

Virginia Thompson, 1015 King Drive, El Cerrito CA 94530

Tuesday: Workshop/private lessons with Puma by appointment.

Wednesday: House concert at 3119 9th Street, Boulder CO.

Tue 19 Oct 1999: Hulling in Santa Cruz/San Jose CA

Hulling will play at Henfling's Firehouse Tavern in Ben Lomond CA (between Santa Cruz and San Jose). \$8 in advance, \$10 at the door. Info: call 831-335-1642 or www.henflings.com.

Wed 20 Oct 1999: Concert with Hulling in Grass Valley CA

Hulling will perform at the Cafe van Gough (at the Northern California Center for the Arts, www.jps.net/ncca), 314 W Main St, Grass Valley, about an hour north of Sacramento Take I-80 East to Highway 49 North. For more information, call 530-274-8384.

Sat 23 Oct 1999: Hulling in Los Angeles

Hulling will play a concert at Boulevard Music, 4316 Sepulveda Blvd, Culver City. \$10. For more information, contact Gary Mandell at 310-398-2583 or gmanprod@aol.com

Wed-Fri 27-29 Oct 1999: Puma in Seattle WA

Workshops and potluck all at 4650 89th Ave SE, Mercer Island. Potluck dinner on Friday between workshop and dance. For info call 206-232-1912. Extra workshops or private lessons possible.

Wednesday: 8:00 pm, Concert at the Nordic Heritage Museum, 3014 NW 67th St. Seattle. \$7.

Thursday: 7:30 - 9:30 pm, Workshop for beginning nyckelharpa players, advanced players welcome to sit in. \$12.

Friday: 3:00 - 5:00 pm, Workshop for advanced nyckelharpa players, beginners welcome to sit in. \$12.

Friday: 8:30-11:30 Puma will play Skandia's 5th Friday Dance, at the Sunny Newman Greenwood Hall. \$5 for Skandia members,

\$7 for non-members.

Sat-Mon 30 Oct - 1 Nov 1999: Puma in Minneapolis MN

In addition to the events below, Puma will be available for private lessons on Monday and Tuesday (1-2 Nov) at the home of Becky Weis. Contact her to arrange a lesson.

Saturday: 7:00 - 11:00 pm, Dance at Good Templar Center, 2922 Cedar Ave S, Minneapolis. \$8.

Sunday: 9:00 - 12:00 am, Morning nyckelharpa workshop, Good Templar Center, 2922 Cedar Ave S, Minneapolis. \$40

Sunday: 3:00 pm, Concert at the American-Swedish Institute (ASI), 2600 Park Ave, Minneapolis. \$8 for ASI members; \$10 for non-members. Info: 612-871-4907 or www.americanswedishinst.org

Monday: 7:00 - 10:00 pm, Evening nyckelharpa workshop at the American-Swedish Institute (ASI), 2600 Park Ave, Minneapolis. Free (sponsored by the American Swedish Institute Spelmanslag).

Contact: Becky Weis: 612-729-8694 e-mail: edweis@juno.com
Elise Peters: 612-925-5291 e-mail: elisepeters@juno.com

26-28 Nov 1999: Annika Ekstav at Julian Camp

This year's Southern California Skandia Festival will feature Bo Peterzon and Ing-Britt Dahlström teaching dances from Uppland and Södra Dalarna, with fiddlers Erik Köpmans and Annika Ekstav (nyckelharpa). Annika was born in Northern Uppland and is a Riksspelman, specializing in music of Northern Uppland. She is a member of the Swedish music groups Vendelkråkorna and Trollrike Spelmän. For more info, contact Michael Goode, 5336 Mecca Ave., Tarzana CA 91356. 818-342-7111 or e-mail: migoode@pacbell.net

Morsans Polska

av Peter "Puma" Hedlund for his mother's 60th birthday. Transcribed by Becky Weis

The musical score for "Morsans Polska" is presented in four staves. The first two staves contain the main melody, which begins with a quarter rest followed by a series of eighth and quarter notes. It includes two triplet markings over eighth notes. The last two staves contain the accompaniment, featuring a consistent rhythmic pattern of quarter and eighth notes with chords. The piece concludes with a repeat sign and a final chord.

Use Your Computer to Slow Down That Recording!

by Matt Fichtenbaum

Musicians have always used slow-speed playback as an aid in learning tunes or ornaments. The tool of choice has been the variable-speed tape recorder, usually with half-speed playback; the drawback is that the slowed-down music comes out an octave lower. Digital signal processing applied to digitally recorded sound can alter pitch and tempo independently, and personal computers are now sufficiently powerful to make this feasible for the individual user. This article reviews four programs for this purpose.

Note: These programs all require an IBM-compatible computer running Windows 95 or Windows 98 (or maybe Windows NT, but I haven't tried). I know nothing about similar programs for other computer families.

Musician's CD Player

Roni Music, www.ronimusic.com/download.htm, \$35

Musician's CD Player uses the computer's sound card to record an audio signal, either from a CD in the CD-ROM drive or from an external audio input. It spends some time processing, and then plays the processed result through the sound card. It can also import a digital audio (.WAV) file, and it can write a file containing the processed result. The tempo and pitch are independently controllable.

Digital signal processing involves a fair amount of calculation, and so the processing phase, between recording and playback, takes noticeable time. I tested these programs on a Pentium-II/400, and the time to process a single CD track was close to a minute. The resulting audio was excellent. Note that you can save the slowed-down result as a .WAV file to avoid the processing phase the next time you want to hear the same track, but at 10 MB/minute, this can require significant disk space.

Musician's CD Player is a 150-KB file that may be downloaded as a demo version good for 30 days. Purchase rewards the buyer with a password that deactivates the time limit and the "free trial" reminders. See the Roni Music web site for details of the purchase process.

Slow-Speed CD Transcriber

Roni Music, www.ronimusic.com/download.htm, \$40

This appears to be a variant of Musician's CD Player that does its work in real time. It behaves like an ordinary CD player that also has slider controls to adjust the pitch (plus or minus one octave) and tempo (one-fourth to twice the original tempo). You select a track to play, and you hear that track with the tempo and pitch adjustments you've selected - it's as simple as that.

On my system (see above), the sound would occasionally drop out momentarily, as if the processing wasn't keep-

Vitmarschen

written by Peter "Puma" Hedlund for Becky Weis' wedding

Transcribed by Becky Weis

ing up with the data flow. This wasn't a major problem, but it's worth trying on your system.

Unlike Musician's CD Player, Slow-Speed CD Transcriber takes its input only from CDs, and reads them directly, digitally, rather than through the sound card. Not all CD-ROM drives can read digital data from audio CDs: my HP CD-writer worked fine, but my Mitsumi 32x read-only drive would not.

Slow-Speed CD Transcriber is also a 150-KB downloadable file, with the same 30-day trial provision as Musician's CD Player.

Expander

www.inf.u-szeged.hu/~tothl/expander.html, \$0

Expander is a free program written, I believe, by a university student in Hungary. It operates only on sound (.WAV) files, reading a file for its input and writing its processed output to another file, so you'll need to record your music to a .WAV file, with the kind of sound-file tools that typically come with a sound card. Then Expander can process your wave file, and you can play back the result with your sound-file program or Windows' Media Player. Expander lets you slow the input by integer factors (2, 3, etc.); it can't speed up the tempo or change the pitch.

Expander's processing step takes about as much time as that of Musician's CD Player, above.

Expander is about a 50-KB download and is an easy, inexpensive way to experiment with these tools.

Slow Gold

www.worldwidewoodshed.com, \$49

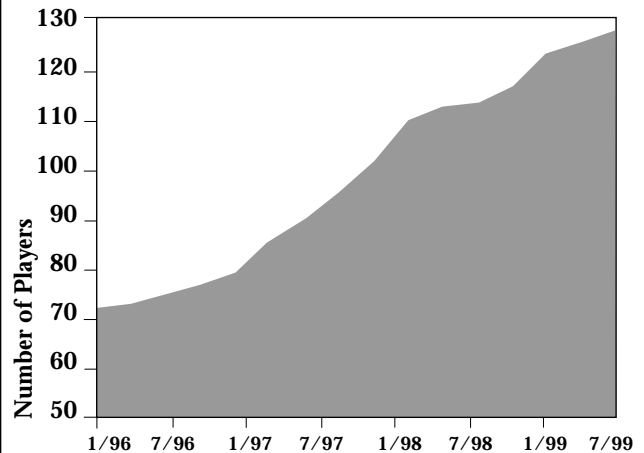
Slow Gold is a nicely-packaged program that performs similar functions to Musician's CD Player, above: it reads a CD (digitally) or a .WAV file, performs its processing in an operation that takes perceptible time, and then plays the result. It can adjust tempo from one-fifth to 120% of the original; it cannot adjust pitch. Reading music directly from a CD requires a CD-ROM drive capable of reading digital data from audio CDs; otherwise you can separately record a .WAV file as with Expander. Slow Gold cannot save a .WAV file of the processed result, so you'll need to wait the processing time for each new segment of music.

Slow Gold may be downloaded as a 30-day demo version, but it's a full eight megabytes to do so. Much information is available on the manufacturer's web site.

Recommendations

I would start with the demo versions of Musician's CD Player or Slow-Speed CD Transcriber and see whether you like the results. Expander has the advantage that it's free, but requires that you attend to most of the details. Slow Gold offers the most polished user interface, but I don't find a reason to prefer it over Musician's CD Player.

Nyckelharpa Players in North America



Call for Nominations

Once again, it's time to nominate three (3) people to serve on the ANA board. They can be any ANA member in good standing (or willing to pay their delinquent dues). Current board members (Gail Halverson, Matt Fichtenbaum and Sheila Morris) are also eligible. Send nominations to:

Bart Brashers
 ANA, PO Box 2291
 Chapel Hill NC 27515-2291
 Or e-mail them to bart@hpcc.epa.gov.

The American Nyckelharpa Association

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

Membership dues in the ANA are \$10/year, which includes a subscription to this newsletter. Send to the address below, and please indicate if you play the nyckelharpa and if we can publish your name in our roster.

ANA Web Page

Source of information about the nyckelharpa, nyckelharpa players, a history of the instrument, nyckelharpa events and more! The URL is: <http://www.nyckelharpa.org>

Nyckel Notes

Published quarterly, edited by Bart Brashers and Matt Fichtenbaum. Send submissions to *Nyckel Notes* at the address below, or to: bart@hpcc.epa.gov

The American Nyckelharpa Association
 PO Box 2291, Chapel Hill, NC 27515-2291