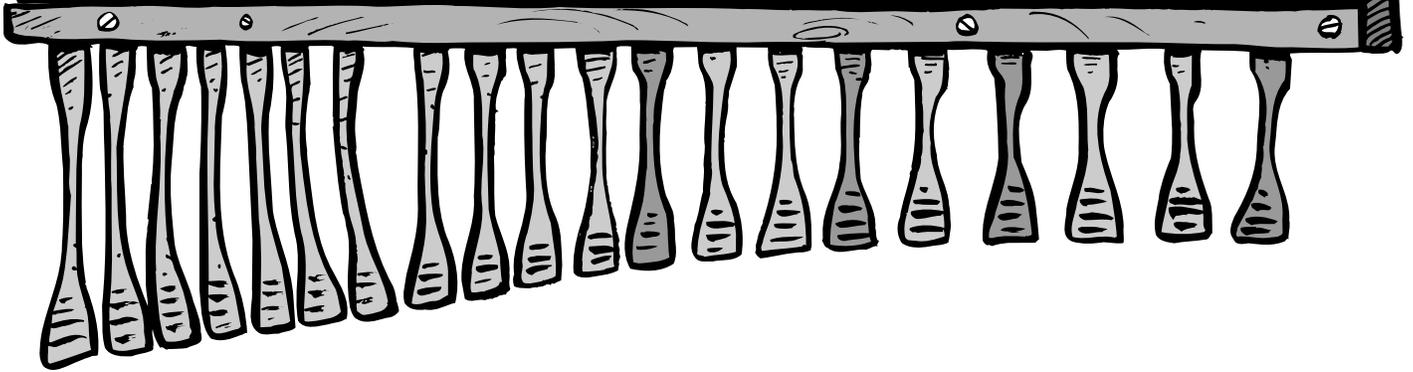


THE NEWSLETTER OF THE AMERICAN NYCKELHARPA ASSOCIATION

# NYCKELNOTES



## In Lindsborg with Puma

by Sheila Morris

Well, in between his big events in Pennsylvania and the San Francisco Bay area, Puma cruised through the middle of the country with his hosts Chris and Rita Leydon. As part of this driving-tour, they were scheduled to be passing through Lindsborg, Kansas ("Little Sweden, USA"), the same weekend that they hold their semi-annual Svensk Hyllningsfest, a sort of celebration of the area's Swedish heritage. Though the festival's entertainment budget was pretty much gone by the time Rita contacted them, Puma graciously agreed to be part of the festivities, in the interest of promoting the nyckelharpa.

Even though Puma was soon to arrive here in Denver, my student Ben and I decided to drive to Lindsborg in order to get in a bit more time playing with Puma. Ben had the day off from school, and I took a day off from work, since it's a seven-hour drive. We spent the trip playing nyckelharpa CDs, discussing the different players' techniques, and working on Ben's Swedish. The closer we got to Lindsborg, the more Swedish the highway signs looked—many local towns have Swedish place-names, such as Falun, and a few Americanized place-names like "Smolan" (Småland).

We pulled into the small town (pop. 3000) at about 3:30, found a parking place near the center of town, tuned up our harpas, and went looking for our friends. Luckily, things hadn't really gotten going yet, and I ran into Rita fairly quickly. She said that Puma was just beginning a set on one of the

small outdoor stages, so we walked on down there, joining the ten or so people in the audience. Even though he was in the middle of a tune, Puma greeted me with a big "Hej, Sheila!" We all sat and watched for awhile, then Chris and Rita started dancing. Ben hasn't gotten the dancing bug yet, but Rita let me borrow Chris for a waltz. When the music is that good, you can waltz on asphalt in cowboy boots just fine!

Ben has only been playing since March, so this was his first chance to see a really first-rate player up close (or, for that matter, any player but me!), so he kept his eyes focused on Puma the entire time. After the set was over, Puma walked up to him and said "Hi, you must be Ben!", much to Ben's astonishment. He hasn't had much opportunity to discover what a small world—and a friendly one—the world of Swedish folk-music is. I had mentioned Ben to Puma while we were discussing his schedule for Colorado, since I hoped he could give him a lesson while he was here, and he obviously remembered this.

### Time to Renew!

Another year has rolled by, and it's time to renew your membership to the ANA. Look above your name on the mailing label of this (and every) issue, and you'll see if your membership is paid up or not. If not, send a \$10 check made out to the American Nyckelharpa Association to ANA, PO Box 2291, Chapel Hill, NC 27515-2291. Feel free to renew for multiple years at a time — it might save you money if the board decides to raise dues!

*continued on page 15*

### Inside:

ANA Announcements . . . . .	2
What Happened to Tradition? . . .	3
Classified ads . . . . .	5
Nancy and Victoria . . . . .	6
Two Tunes . . . . .	9
Nyckelharpa Care . . . . .	10
New CDs Available . . . . .	13
Upcoming Events . . . . .	14
New ANA Members . . . . .	16

# ANA Announcements

## An American Nyckelharpa Allspel List

After further feedback from you, the American nyckelharpa players, Sheila has revised the American Allspel List. We've made a web page with written music and sound files of all the tunes. That's right — if your computer has speakers, you can listen to MP3 files of some of the board members playing the tunes and MIDI files of the computer playing the written music. To find the page, go to the ANA homepage at [www.nyckelharpa.org](http://www.nyckelharpa.org), click on 'Written Music', and then on 'American Nyckelharpa Allspel List'.

We will be publishing written music to the tunes in this and coming issues of *Nyckel Notes*. There's also been some talk of making a packet of all the written music available for a nominal fee. If we get really ambitious, we could even put out a multimedia CD with both the recordings of people playing the tunes (both fast and slow) and the written music. It all depends on the level of interest we see among the American nyckelharpa players!

Here's the revised list, with the key of each tune:

Boda Mattes Polska . . . . .	C
Brännvinsmarschen . . . . .	C
Björklingelåten . . . . .	C
Emma (vals from Finland) . . . . .	Dm
Dödens vals (Farfarsvalsens) . . . . .	C/G
Furuboms polska, efter Lisa Furubom . . . . .	Am/C
Hambo på logen, by Karl Salomonsson . . . . .	G
Josefins Dopvals, by Roger Tallroth . . . . .	F or G
Karolinermarschen, by Eric Sahlström . . . . .	Dm
Konvulsionslåten, by Anders Stake/Norudde . . . . .	Dm
Kyrkmarschen, by Olov Jansson . . . . .	Gm/Bb
Kyrkpolskan, by Lars Näsborn . . . . .	F
Kärleksvalsens efter Sahlströms . . . . .	G
Långbacka-Jans gånglåt . . . . .	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 Lövstaberik (both, often played together) . . . . .	F
Polska från Hållnäs (aka Kalles hambo) . . . . .	F
Rullande Gubben . . . . .	Am
Schottis från Harg . . . . .	C
Skålarna, efter Byss-Kalle . . . . .	G
Slängpolska efter Byss-Kalle . . . . .	G
Stures schottis (aka Istår'n, aka Istukka) . . . . .	Gm
Tierpspolskan . . . . .	G
Tobogubben . . . . .	F
Vendelspolskan, by Viksta Lasse . . . . .	G
Äppelbo gånglåt . . . . .	G
Örbyhus polskan . . . . .	C

## Free nyckelharpa.org e-mail

The ANA can now offer its members free e-mail service, with e-mail addresses like [bart.brashers@nyckelharpa.org](mailto:bart.brashers@nyckelharpa.org). This service is only useful if you already have access to the internet, from home, work or your local library, etc. Access to your e-mail is through one of three ways: a web-based reader, automatic forwarding to another account, or POP3 server.

### Benefits

If you already have e-mail at work or school or through an Internet Service Provider, you may still want to sign up for a nyckelharpa.org address. When we change jobs, finish school or switch ISPs we lose our accounts, but a nyckelharpa.org e-mail address is permanent and can be forwarded to your current 'other' e-mail address.

You might also want to keep your work and personal e-mail separate, or filter personal e-mail by waiting until lunch to read those sent to your\_name@nyckelharpa.org.

You can change how you access your mail at any time. It might be especially convenient when leaving home for a trip to change to the web-based reader, so you can read your mail from any computer that has web access. It also has an auto-responder that can reply with a message like "I'm away from XX until YY, and will get back to you soon." to all incoming messages.

Plus, there's a certain status in having a nyckelharpa.org e-mail account!

### Drawbacks:

A few lines get appended to your outgoing messages if using the web-based access.

### Sign-up:

To sign up, surf on over to the ANA homepage at [www.nyckelharpa.org](http://www.nyckelharpa.org), click on 'Resources', and choose the link 'Get E-mail'. And follow the directions...

## ANA Homepage Enhancements

Bart is continually adding to the ANA homepage at [www.nyckelharpa.org](http://www.nyckelharpa.org), so if you haven't visited in a while perhaps you should surf on over and take a look. Recent additions include a Navigation Bar on all pages, the ability to search the site (including back issues of the newsletter!), new sections on bows and straps, buying tips (both new and used), building tips, repair tips, sound files for the Allspel list, an index of all the written music we've published, and more. Surf on over and take a look! You can even check your renewal status on-line, by looking yourself up in the Roster.

*I first met the nyckelharpa shortly after I moved to Sweden in 1976. And although my immediate reaction was "I want one," it was seven months before that happened. In other words, I had a lot of time to listen to nyckelharpa music before I was in a position to try to make my own. As a beginning nyckelharpa player, I was, thus, already well acquainted with the instrument's sound and the nuances of style that make up Uppland nyckelharpa tradition. As I learned to play, I always had the goal of "playing without a foreign accent" — making the kind of music I'd heard from others, and expressing the emotions and tensions that I found in that music. For me, the harpa has always been an instrument with a deep musical tradition, and the players who have most stirred up my excitement have reflected this in their music, traditional and new.*

*So when I read the letter that follows from California fiddler/harpare Tim Rued, I felt an immediate kinship. Tim, too, developed his nyckelharpa consciousness in Sweden, among traditional players. In his letter he asks that we, American nyckelharpa castaways far from the*

*Swedish musical environment, not lose sight of the harpa's traditional tunes and style. It's not a question of our playing only "proper Uppland music," but of including some of these in the repertoire and being sensitive to the traditional style. I enjoyed Tim's letter, and I hope you also find thoughtful inspiration in it.*

*Incidentally, it's not just our phenomenon. In a recent issue of Nyckelharpan, the newsletter of the Swedish nyckelharpa association Föreningen Nyckelharpan, secretary Anne-Marie Tärnström recounts how, at last year's Österbybruk nyckelharpa stämman, the only processional tune the harpa players all knew was Äppelbo Gånglåt! She expresses much dismay over this, and suggests that the group's members might try to learn Gånglåt efter Klas Harpare. A fine choice, that tune; NN published it in issue #9, and Tim Rued mentions it among his "do you play this tune?" list. Let's compare our versions of it at the next ANA stämman!*

*— Matt Fichtenbaum*

## What Happened to Tradition?

*By Tim Rued*

*I must first preface this article with a disclaimer: I am an inveterate dyed-in-the-wool traditional fiddler. I used to be the young know-it-all hot-shot, but as I approach my 50th birthday I suppose I can be called an opinionated old codger by some of the younger players in the ANA. I learned to play fiddle from traditional players all over the US, and made my first trips to Sweden in the mid-seventies for the sole purpose of enriching my traditional style of playing.*

*I was introduced to nyckelharpa in 1974 in Uppland. My original repertoire I played on the fiddle, but after learning something of how to build harpor (I'm sorry, I'm a Swedish-speaking codger who can't bring himself to say harpas), I acquired my first instrument and took it home. For a year I worked on it with my fiddle repertoire and with tapes I made in Sweden, then returned in 1975 for another study trip. This time I was able to participate in nyckelharpa jams at spelmansstämmor and private homes, and start to play more like an Uppland fiddler. I had the great fortune to meet and play with dozens of the wonderful players of the time, including some never-to-be-forgotten sessions with Eric Sahlström at his home in Tobo.*

*My playing style over the years has developed from my learned skills in Sweden in the 70s, literally thousands of hours of performing for the public and dancing, my recordings from Sweden, and the few times I have had a chance to meet with players here in the U.S. I recognize the value of innovation and musical development, but I still love the old tunes and styles best.*

*The reason I am writing this is partly selfish, partly altruistic. The selfish part is that I want to be able to play the music I like best with others in a natural, fun way. The altruistic part is that I see the value of this wonderful music, its importance to the development of the playing styles that bring out the best in the nyckelharpa, and I hate to see it being overlooked by so many American players.*

*In the first half of this century, the living tradition of nyckelharpa playing was almost dead. Due to several factors, not the least of which was Eric Sahlström's inspiration, it enjoyed a modest revival in the 1960s followed by a tremendous upsurge in popularity in the 1970s during the worldwide folk music revival. At this time, the two most*

*continued on page 4*

### What Happened to Tradition?

*continued from page 3*

celebrated nyckelharpa players in Sweden were Eric Sahlström and Ceylon Wallin. At music gatherings, there would often be crowds around these two players, both listeners and players to join in. But mostly there were large or small groups of players who would just play together, primarily the most common tunes. These tunes were the core — the basis for all other playing, in all other directions. Ceylon played his special family tunes — but he also played the general repertoire. Eric played the fantastic tunes of his own composition - but he also played the general repertoire.

Most nyckelharpa players were in Uppland, but there were some in other areas, as well. In Jämtland I met a man who had built his own nyckelharpa, and played some Jämtland music on it. But he also played Uppland music. In Småland I met a nyckelharpa player who played a few Småland tunes, but mostly Uppland tunes. Likewise, in Västergötland, a spelmansstämma that had mostly local music on fiddle, had a jam session of Uppland tunes where three nyckelharpor got together.

The point I want to make is that the nyckelharpa evolved from its crude origins to fill a need for a certain kind of music. The music of Uppland developed in a certain way because of the limitations and strengths of the nyckelharpa. The rhythms of the polska played on fiddle are a perfect match with the capabilities of the harpa.

In Sweden today, the nyckelharpa is played with many types of music other than Uppland traditional, but virtually all players are at least acquainted with the old styles and tunes. These old styles and tunes are the real basis for all other nyckelharpa playing.

In America today, for the first time there are more than 100 nyckelharpor actually being played by active players. The instrument has a real chance for expanding in popularity in this country for the first time.

But where is the tradition to inspire a new growth of nyckelharpa interest here? Unfortunately, most Americans don't have a chance to go to Sweden to get immersed in tradition. Those who do get to travel there usually have only a few weeks. They get to participate in some festivals, perhaps some workshops, and, if lucky, get to make friends with a few players. But absorbing a tradition takes more than a few weeks, and must involve experiences with music in an ordinary atmosphere, away from spelmansstämmor and workshops.

Obviously, we cannot have a true Swedish traditional environment here in America — we are Americans, after all. But we have in common a wonderful instrument that is basically inseparable from its origins.

My experiences with American nyckelharpa players are few and far between, but there seems to be a common lack of understanding of the traditional styles among most I have met. (Not all — there are some very well-rounded players out there among us.) I find that most people have their repertoires based on what is “easy to play” rather than what

is “traditionally played”.

Everyone knows the “Polska efter Båtsman Däck”. The well-known version (universally known in Sweden, too) is from the Ceylon Wallin tradition - simple, in the key of G, all in first position. Many Swedish players also play a version in the key of C - with a totally different character, and distinctive traditional ornamentation. I have met American dancers whose only experience with the Uppland polkett is with Wallin tunes, and who had the impression that having “crooked tunes” for that dance was the rule rather than the exception. Ceylon was very well known for having “extra” or “missing” beats in his music, because he learned the tunes from his father that way. Most polketts, however, are actually normal “square” tunes, with 8 measures in each reprise. Ceylon's tunes are most often in the middle and lower register of the nyckelharpa's range, while a majority of the older tunes stretch into the upper register.

Again, the tunes after Ceylon Wallin are great traditional tunes, but only from a small part of the overall tradition. Ceylon himself played hundreds of tunes from the mainstream traditions besides his own. A player who plays tunes only after Ceylon limits his experience in producing the sounds that caused the instrument to be developed as it is.

Likewise, some of the most fabulous tunes for playing on the nyckelharpa were composed by Eric Sahlström. But those were “special” tunes which were not generally used for jamming by lots of people in a group. Sahlström and everyone else played a standard traditional repertoire when playing together for fun and/or dancing. I have a wonderful recording of a practice session in 1975 with about 15 nyckelharpa players of all skill levels playing standard tunes - the session was led by Eric Sahlström.

Many tunes can be played best if learned from someone playing an old-style harpa - silverbas or kontrabas. Knowing how the tune was originally played affects the way you perceive it in your own mind, and therefore, how you play it. One particular slängpolska after Byss-Kalle is played by Peter Hedlund on his CD. He plays it with his own chromatic harpa style, but he can play it in the old style as well, more like Byss-Kalle himself would have played on an old kontrabasharpa.

How many people become good writers without learning spelling or grammar? How many become great chefs without first learning how to boil an egg or make a sandwich? How many become artists without first learning to draw? These may not be perfect analogies, but the point remains: If one wants to play the nyckelharpa to the best of its possibilities, one needs a good grounding in basic Uppland nyckelharpa styling. You must be able to play in the key of C more than an octave up on the A string, complete with some droning and double stops. You should know what kinds of accenting are used in bondpolskor and slängpolskor from different common playing traditions.

Can you play “Österby Vagnshusmarschen”? - any “Vagnshusvals”? - “Harpare Klas Gånglåt”? “Långbacka Jans Polska”? - “Iskällarbacken” (which Eric Sahlström called his ‘signature melody’)? - any Byss-Kalle 16-dels

polska in the key of C? - "Tobogubben"? - "Rapp-Kalles Vals"? Any polkett not in the key of F? These are just a few small examples, but it is unlikely that there is a single accomplished nyckelharpa player in all of Sweden (but particularly in Uppland) who would not say "ja" to each one without having to give it a second thought.

I am certainly not against playing non-traditional tunes on the harpa. On the contrary, I play many tunes from other areas on it, and like them a lot. I have heard people playing jazz, Christmas carols, French music, and many other styles, to the great credit of their musical ability. But it seems that the groundwork for good nyckelharpa playing, in the form of a basic Uppland repertoire, is missing among most beginning American players. Most of the tunes taught in workshops and learned from recordings seem to be chosen for their ease of playing, rather than for their traditional value. Out of 26 tunes proposed as "allspel" for the ANA in this newsletter, more than 1 out of 4 can be called "non-traditional" nyckelharpa tunes in that they are either of very recent composition or are from other regions, and traditionally played on fiddle. The others are traditional tunes, but mostly from the stylistic traditions of Eric Sahlström and Ceylon Wallin. But it seems that among players who don't play all the tunes on the list, the non-traditional tune group is more well-known in America than the traditional!

I wish I could have met members from more places (there were no players from Washington or the East Coast) at the Western nyckelharpastämman. Perhaps I might have received a different impression. But it is obvious that the guest Swedish teachers traveling over here have not been asked to emphasize the traditional repertoire when they give workshops. When I asked Peter Hedlund about this, he answered, "I am teaching these for playing technique; the dance tunes can be learned by anyone by listening to recordings." This seems like a perfectly sound statement, but for the fact that Americans have no direction in this regard. If they don't have many recordings or anyone to guide them, how are they to know which dance tunes are most traditionally played in the most traditional manner? Most American beginners wind up taking the "teaching technique" tunes to be the basis for their repertoire.

I don't want to sound like a whiner or complainer. I love the nyckelharpa and its music, and I love all the traditions surrounding both. I am overjoyed that there is even the possibility of writing this article and being able to put this kind of opinion up for discussion in an American nyckelharpa players' forum. When I began playing 25 years ago, I counted (and guessed at) 8 - 12 nyckelharpor in America, only 4 or 5 of which were in competent players' hands. Now with the blooming popularity, I am hoping for the kind of playing here that first inspired me to take up the instrument there.

I would enjoy seeing other people's opinions on this subject in the pages of *Nyckel Notes*. If others agree with some of the points I am making, I would like to see some suggestions on how to spread the more robust, exciting traditional playing in this country.

Some of my suggestions:

- Whenever a guest Swedish teacher is invited to conduct workshops, ask him or her to emphasize traditional Uppland repertoire.
- In workshops or gatherings, emphasize one particular tradition as a theme: Sahlström, Byss-Kalle, August Bohlin, Österby, etc.
- Put together a collection of tunes based on traditions. Perhaps a book of tunes with chapters such as "North Uppland Tunes", "The Legacy of Viksta-Lasse", "16th-note Polskor from Uppland & Hälsingland", "South Swedish Tunes Great for Nyckelharpa", and so forth.

Again, my desire is not to eliminate newer or non-Uppland tunes from the general repertoire, just to give the original Uppland traditions the dominant place they deserve among the players new to the instrument.

I am always happy to get letters (no E-mail yet) or other contact with nyckelharpa aficionados of every sort. Feel free to write or call, or even pay a visit. I have some unique recordings from my Swedish trips in the 70s, as well as some fantastic video footage from 1990 that I am willing to share with anyone who wants to view them.

Tim Rued

PO Box 30456, Stockton, CA 95213-0456  
209-825-2669

## CLASSIFIED ADS

### **Nyckelharpa for Sale**

I have a nyckelharpa I would like to sell before I go to Sweden in June 2000. It is built by Ragnar Olsson in 1991 and is in good shape. I want to sell it for \$1200. Sofie Jonsson, 66 Trudell Dr., San Antonio TX 78213, 210-349-4979, Sj\_2000@hotmail.com.

### **Nyckelharpa for Sale**

Kromatisk Nyckelharpa of the highest quality, still in new condition. Built circa 1996 by Olle Plahn of Falun, Sweden who has won the highest marks at the annual judging of nyckelharpas associated with the Nyckelharpa Stämman at Österbybruk. Price, including bow and folk-style painted case, \$1500. Contact Robert L Johnson Sr, 6880 FM 621, Martindale TX 78655, 512-357-2121 .

### **Nyckelharpa Videotape**

Nyckelharpa videotape, with eight of Sweden's best players recorded in 1990 in Sweden. Shows old and new nyckelharpas, including the Moraharpa at the Zorn Museum. Produced by Tim Rued, who has a few copies left. \$28 postage paid. Tim Rued, POB 30456, Stockton CA 95213, 209-825-2669.

# Nancy and Victoria

by Rita Leydon

There's a lot of stuff out there that we have no control over — other people's passions, for instance. I bounce merrily along pursuing my own passions with fervor and scattering seeds all around me as I go. Every now and then I glance back to see if anything takes root. Mostly not. However, every now and then you comes across a Nancy.

Last year I worked like a woman possessed trying to get Sweden's best (my opinion) nyckelharpa player, Peter Hedlund, to these American shores for a bit of musical inspiration in the I-wish-I-could-play-like-that department. He came and was the star attraction of the 1999 American Nyckelharpa Association's Bi-Coastal Stämman (workshops). Between the coasts he was Mr. Johnny Appleseed himself. After one of Peter's concerts here at home, a round eyed and paint spattered Nancy approached — been painting radiators all day — full of questions and shooting enthusiasms like a fourth of July sparkler.

"This is my instrument!" gushed Nancy. "I mean, I've searched my whole life for this instrument but didn't know what it was. I love the sound of it! How can I get one? Where can I learn? Tell me. Tell me." She came on like a big bright yellow bulldozer. Amused, we pressed our phone number into her palm and said, "We'll be home in three weeks." Out of sight, out of mind.

Three weeks, to the day, the phone rang. "Hi, this is Nancy." She only lived a mile or so from us. "Come on Sunday morning at nine," we said. Sunday morning at nine, Nancy was at the door. After preliminaries, we introduced her to our extra nyckelharpa which mostly hangs out on the wall. The harpa was delirious with anticipation at being stroked and caressed by a beautiful and passionate young lady.

For the next two months, Sunday mornings were reserved for Nancy. She learned fast. It was almost scary. She embraced the concept of double stops immediately. Straight melody is all I can personally handle so far. She intuitively found the keys while staring off into space. Her bow hand was gorgeous. She loved the Swedish music. She was a violin teacher who'd pulled horse hair across taut strings since childhood. Nancy was light years ahead of where Chris and I started a few years ago, musically speaking. Way out of our league by the third or fourth Sunday. It was wonderful.

In early January, Nancy said, "You've been lending me this harpa for a long time, I think maybe it's time I get my own."

Chris and I looked at each other. "Well, you get nyckelharpas in Sweden."

"OK," said Nancy.

That Tuesday, the nice folks at Icelandic Air sent me my weekly "lucky fares" e-mail bulletin. Only \$250 round trip to Stockholm. Wednesday night I whispered this number into Nancy's ear at her regular Irish jam in Mitchell's Pub. She looked soberly at me without missing a beat. I nodded. On Sunday, Nancy said she was ready and asked if I'd go with her. I had already done my homework, meaning I had called harpa maker Tage Larsson in Sweden and asked if he had a selection to choose from. He did. Chris' own harpa is by Tage, and he's very fond of it. My harpa is by Sören åhker and we knew he had a long waiting list. I communicated to Peter Hedlund that we were on our way. Nyckelharpa or bust!

The world's smallest car awaited us at Arlanda airport, a cheerful little round purple marble on studded winter wheels, chomping at the bit and ready for action. Five hours later we were hugged, fed and installed in the cozy guest quarters of Lassegården — the farm where my mother grew up and where I spent my childhood summers. We were now within striking distance of Tage Larsson in Skövde,



Nancy poses with "Victoria" and her maker, Tage Larsson.

*continued on next page*

## Nancy and Victoria

*continued from page 6*

Västergötland.

The next day, after catching up on sleep and eating a big celebratory midday meal of tender moose roast and wild mushrooms we knocked on Tage and his wife Siv's door. After hellos, hugs and how-are-yous we got right to work. Nancy listened objectively and searched for the soul of each instrument. She was all keyed up and had all those hot crowns sizzling in her pockets. Focusing was a challenge. She needed my cool-as-a-cucumber support and linguistic savvy (there isn't a lot of practical similarity between spoken dialect Swedish and English). After coffee and Siv's delectable cakes Nancy said she needed private time with the five candidates. Of course. An hour later, she had selected "Victoria." The name is after a neighbor whose spruce tree the harpa was made from. It is also the name of Sweden's Crown Princess. With a big smile on her face, Nancy counted out the exact sum of freshly exchanged crowns required for transfer of ownership. Mission accomplished! Nancy couldn't quite believe she was in Sweden, her very own nyckelharpa in hand. Neither could I. We pinched ourselves and said goodbye to Tage and Siv.

It was very, very cold. Not much snow. Just verrrrrry cold. Our next objective was Peter in Hälsingland — a two day drive north. Luckily I have nice warm relatives in Stockholm who are happy to see me every now and then. After hugs hello and hot chocolate, we slept snugly enveloped within the warmth and security of my childhood memories. My father was born in this house. In the morning we continued driving.

A bundled up Peter stood by the road waiting for us, breathing vapors under his American cowboy hat, a nice smile on his face. We called from Bollnäs so he knew when to expect us. The hat was a nice touch. I was with Peter in Missouri when he bartered the hat for a couple of tunes and his CD in a western wear store, while I had to pay hard cash for my new boots. The Hedlund home is a classic Hälsingland farmstead, two story wooden house attached at right angle to the barn. For three days we were

part of the family which consists of wife Karin and sons Jonas (6) and Mattias (10).

Peter took time to be our gracious tour guide. Through Järvsö where Chris and I had danced in the hambo competition twice. To Delsbo to see where the famous stämman is held every summer. To Iste to meet Gösta, his friend and neighborhood baker. To Ilsbo to meet Sören åhker, our (Peter's and my) harpa maker. It felt like a pilgrimage. I couldn't resist the urge to throw my arms around Sören on the spot. He survived and Nancy got the moment on film. After pivoting and gawking in the basement workshop we were treated to some great jamming by Peter and Sören. It's hard to convey how special this was. Imagine being with (arguably) the world's most esteemed musician on the nyckelharpa and one of the world's finest builders of the instrument simultaneously. Humbling. Truly humbling. In reality they are both just plain nice folks wanting to welcome and please us. The warmth of their welcome contrasted sharply with the utter merciless cold outside. Miles of deep, dark pine forest in all directions, spelled by frozen lakes and occasional open white stretches. Long shadows. At high noon the sun was maybe just over the tree tops and longing to sink back below the horizon. Dusk lasts forever.

Peter asks me the favor of hand carrying a Hasse Gille harpa which he has sold to a woman in Minneapolis. "Certainly," I said, and promptly adopted it as my own. It was the ox eye variety and we communed happily for hours. I got attached. Then I had a religious experience. I was playing Peter's harpa with my own bow. (I didn't bring a harpa, just a bow.) "Here, try my bow," said Peter. Smaller and lighter, it was a cut down violin bow. WOW!! I couldn't believe the pleasure I felt. Bordering on sinful. I was almost embarrassed. I went to bed stunned and babbling about the bow.

Peter shared home videos of Eric Sahlström playing



*Rita, Sören (middle) and Peter in Sören's workshop with a partially-made harpa.*

solo and with an assortment of folks. He shared his albums filled with thirty years worth of news clippings. He was always just as adorable as he is now (in case anyone was wondering). He dug out his old (made when he was seventeen) Swedish costume. Dark blue with lots of shiny buttons and a tiny red vest with high collar. Karin, Nancy and I giggled irresistibly when he modeled the vest and jacket which he'd grown too big for. Arms sticking straight out like sausages in the too tight and too short sleeves, endearingly stressed at the shoulders. Requesting he model the pants too, Peter firmly declined. "I guess I'll save this for the boys," he mumbled and retreated. Three women giggling in the kitchen can be tough on a guy.

Karin is no slouch either — a riksspelman on the fiddle in her own right — they treated us to a kitchen concert like no other, at the end of which Peter indulged my request for a recording of him playing *Spelmansglädje s-l-o-w-l-y*, so I can play along as I learn.

"Tack så mycket."

"Var så god."

Reluctantly, we packed into our purple marble and bid adieu to the Hedlunds. Time to move along. In Viksta, north of Uppsala we stopped in and said hello to Leif Alpsjö for a few hours. He was just back from a wonderful trip to "the Gambia" and had lots to share. Decked out in ivory and brown patterned African "pajamas" he entertained us

and fed us. Nancy wandered around thunderstruck by all the harpas and violins hanging in all nooks and crannies. Leif's is a warm, hospitable house. I did the dishes while Leif spent some quality time with Nancy. She loved it when he played the violin for her with his big red mittens on. We pressed on and got to Stockholm before dark.

On our last day we went with Per-Ulf Allmo (Tongång records) to the Kallhäll Stämman just outside Stockholm. Four floors of music, fiddles, nyckelharpas, accordions and miscellaneous others. Lena and Ingvar Jörpeland. Kurt Tallroth. The group Frifot. A whole lot of folks I'd met at Ekebyholm. Dancers I'd met both in Sweden and in the US. We joined in the busk spel (of course). I had the Hasse Gille harpa and Nancy had Victoria. Nancy's smile was wider than the Mississippi.

The day after we arrived back home a massive snow storm shut down the neighborhood. The next day, Nancy popped over to collect a few things she had in my suitcase. "Let me show you what I worked on yesterday." She proceeded to play a rudimentary version of *Hardrevet* on my harpa. On a scale of one to ten in difficulty, it's maybe an eight. Another week and she'll have it down pat. Sickening.

Remember the story of Jack and the Bean Stalk?  
Remember the bean? Just get out of the way and watch it grow. That's Nancy!

### *A Note From Nancy*

O.K., let's give credit where credit is due! Rita Leydon took me on the Nyckelharpa 2000 tour of a lifetime! I know she wrote an article about it and it is well written. She says a lot of embarrassingly nice things about me, too. So this little note is just my way of balancing things of a bit! I only want to add a few words.

I want to say that I don't understand quite where the nyckelharpa has been hiding all these years! Are there really only 136 harpa players in North America? This instrument with the voice of an angel soaring through paradise is hardly known? Strange. But if that is so, is it not some sort of a miracle that I have two dedicated and generous harpa enthusiasts living right down the street from me? Aren't there several more miracles in the fact that they were so willing to share with me what they knew, welcome me into their home, lend me a harpa to try? It was fun getting to know the two of them, discovering a new world of music. One day, Chris Leydon said this about playing his harpa: "everyone is responsible for his or her own soul." Something about that really rang true for me.

So of course I went to Sweden with Rita! How could I turn down an opportunity like that? I was ever so warmly welcomed into the homes of her fami-

ly and music-friends there. On my first full day in Sweden, Rita Aunt Barbro insisted I eat the marzipan rose from the center of the princess cake she had served in our honor. It certainly was a tasty honor! That same day, I met Tage Larsson and found Victoria. And the next day, I was given a personal guided tour of Västergötland (in flawless English) including a visit to Läckö Slott (castle) on lake Vänern. And it went on like that, as Rita has described, ending with a surprise escort to the Midwinter Stämman the day before we left...

Needless to say, it was an enriching experience culturally as well as musically. After all, if one is going to play Swedish music, one should know something about Semlan with warm milk, low sunbeams slanting through delicate white curtains, endless sunrises and sunsets, dark spruce forests and little gnome-like santas... Surely it is all in the music and thus the delicious, rich, glowing, yet mysterious sound of it all. Well, I am just a beginner, but I know I was mighty fortunate to go to Sweden with Rita. The trip was charmed from beginning to end. Now now, in my best Swedish, I just want to say "tack så mycket!" My soul is feeling very well nourished! And all I did was practice a bit and then say, "yes."

### Dödens Vals

*Traditional*

♩ = 180

Musical score for 'Dödens Vals' in 3/4 time, key of D major. The score consists of six staves. The first two staves show the melody with dotted rhythms. The third staff continues the melody with eighth notes. The fourth and fifth staves feature a triplet accompaniment pattern. The sixth staff concludes the piece with a first and second ending.

### Josefins Dopvals

*Roger Tallroth*

♩ = 150

Musical score for 'Josefins Dopvals' in 3/4 time, key of B minor. The score consists of five staves. The first two staves show the melody with eighth notes and first/second endings. The third and fourth staves feature a bass line with dotted rhythms. The fifth staff concludes the piece with a first and second ending.

## NYCKELHARPA CARE

# Adjusting Your Tangents

## *(Fine Tempering)*

*by Bart Brashers, with help from Paul Morrisett*

Every tangent (the little post that sticks up from a key and touches the string) on a nyckelharpa must be adjusted – tuned – for a nyckelharpa to play in tune. The bottom of the tangent is a cylinder, which is inserted into a hole in the key and can be rotated from left to right, changing where it stops the string and thus the pitch of the note. All nyckelharpas need their tangents tuned from time to time – professionals do it every time they change their strings. You should adjust them at least once every year or so. Changes in humidity also tend to make a harpa need touching up. Anders Mattsson and Puma were both observed to grab a tangent and turn it a bit until an interval sounded right.

You can tell when your tangents need attention by listening to your double-stops. Play some octaves (every other finger on the 1st and 2nd string) or C on the 2nd string with E on the 1st string, or G on the 2nd string with B and then D on the 1st string. Listen, and decide if they sound right. You can also tell if you play unison with someone else, and some of your notes' pitches don't match (assuming your open strings match!).

### Adjusting your tangents

To adjust your harpa, first of all make sure that your bridge is in the right place. The distance between the inside edges of the nut and the bridge should be 40.0 cm (400 mm).

Decide which fine-tuning scheme (see below) you want to use – for this example, I'll use the Olsson fine-tuning scheme. Using an accurate tuning machine, tune your open A (1st) string 2 cents low. Using a pair of pliers to gently twist the 12th tangent (high A), tune it 2 cents low as well. It's best if you try to grab the tangent as far down as possible – not right at the top – to minimize the twisting strain. Put the flat of your pliers against the flat side of the tangent that is opposite from the direction the tangent must go, squeeze gently, and turn. I use a pair of pliers that lack any teeth in its jaws, to avoid marking the tangents. I've seen others use pliers where the jaws have been filed smooth, or wrap the jaws with black electrical tape to spare the tangent. If the note is low, turn the tangent toward the bridge – if it's high, turn it away from the bridge.

Repeat this for the high D and highest G tangents (and maybe a few more) and take a look at them. Are they more

or less centered (straight) or are they all turned to one side? If too many of your tangents have to be turned far from straight, it can be problematic. If the force of the string is not along the direction of the key (making the tangent want to rotate in its hole, rather than simply push back), the note will not sound clean and strong. Try adjusting the placement of the bridge, and re-do your sample tangents. If the tangents angle toward the bridge, you should move the bridge closer to the keys (shorten the vibrating part of the strings). It's okay to have the A-string be a different length than the G-string (old nyckelharpas all were that way). Just remember to measure and write down your new string length on a scrap of paper, and put it in your case, for the next time you adjust your harpa. On my harpa, the 1st string is 404mm long, while the 4th string is 400mm.

Now that you've got the bridge in the right place, tune all the tangents on the A string the appropriate amount high or low, following the table. Check the open string often, to make sure it doesn't drift. Play each note only with a down-bow, since most people's up-bow is slightly sharper than their down-bow. Then tune the open C string 4 cents high, and adjust those tangents. Do the same for the G string.

Since wood swells in humid air, it's probably not a good idea to try to tune your tangents in the midwest summer (unless you keep your nyckelharpa in an air-conditioned room for a week or so first). There is a risk of splitting the tangent – if you twist with the pliers near the top of the tangent and the tangent is too swollen to twist in its hole, you could ruin the tangent. If that happens, it's likely you'll have to disassemble the whole keybox to remove and replace the tangent. It's best to keep a few spare tangents in your nyckelharpa case. If you don't have any, write me and I'll send you some.

### Daily tuning

Each time you pick up your Nyckelharpa to play, tune your A string 2 cents low, your C string 4 cents high and your G string 2 cents high. Check your tuning by playing several double stops – intervals you know you want to sound good. Find the best compromise that makes the intervals sound the best overall. Then, assuming you have time and it's quiet enough, tune your resonance strings to your keys rather than to your tuner.

**Ptolemaic Intonation (Just Intonation)**

Tonic	2nd	3rd	4th	5th	6th	7th
1/1	9/8	5/4	4/3	3/2	5/3	15/8

This scheme is based on ratios of the notes of a diatonic scale to the tonic note. All three major chords, C, F, and G in the key of C, are purely resonant to within  $\pm \frac{1}{2}$  cent. All the major triads are in ratios of 4:5:6 (e.g. C-E-G or F-A-C) or in the ratio 3:4:5 if the major 5th is put on the bottom (e.g. G-E-C or D-G-B). This is considered ‘perfect’ tuning, but it only works for one key at a time. You could tune your nyckelharpa using this scheme, but as soon as you switched keys your intervals and your scale would be off.

**Equal Tempered Intonation**

Interval*	Compared with Just Intonation
5ths	2 cents too low
Major 3rds	14 cents too high
Minor 3rds	16 cents too low

*\*All intervals are the same – equal.*

Electronic tuners use the equal-interval scale, which was developed for the organ and the piano (and other classical instruments), so that it can play in any key and still sound reasonably good. The “distance” between each of the notes is the same, regardless of where you are relative to the current tonic note (the current key). This makes the piano sound equally good in all keys, something that was important to people like Bach, who wanted to change keys a bunch of times in the same piece. However, this also makes the piano sound equally bad in all keys. Fretted instruments like guitars also use this scheme, called a “tempering”. If you play a major third on a guitar or a piano, you can hear that the interval is a little high (sharp). Mathematically, major thirds are 14 cents off in the Equal Temperment.

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

The thing is, nyckelharpa players don’t play in every key! We play in a select few keys: C, F, G, D, etc. and don’t play in the keys of G# or C# (at least most of us don’t, voluntarily). We are then free to optimize the tempering for the keys we commonly use. Since we don’t play any tunes in the key of F#, it doesn’t make sense for us to use a tempering that prioritizes that key as highly as F, C and G.

John Olsson, a cantor and folk musician (and amateur folk researcher) from Björklinge chose a method of fine-tuning the tangents on the nyckelharpa that sounds best in the keys of C, G and F, the most common keys of the traditional music of Uppland. It turns out that this method has been known for a long time, and used to intonate most church organs in the 1700s (the music played on the organ has some similarities to some of the nyckelharpa’s repertoire). It is also the way many piano tuners tuned by ear, before the common use of tuning meters. 5ths are 2 cents off, but that makes the 3rds and 7ths a lot closer to the Just Intonation. It’s a compromise.

In my previous article on this subject (*Nyckel Notes* #1, Oct 1995) I had incorrectly attributed this scheme to Eric Sahlström, and called it “Eric’s fine-tuning (intonation) scheme”.

Olov Johansson tells me that Eric was not so structured in his approach to fine-tuning, and treated each nyckelharpa a little differently. He arrived at something similar to the Olsson scheme, but Olov isn’t even sure Eric ever had a tuning machine.

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

For example, in the Olsson scheme, the key of C will

**The Olsson fine-tuning scheme (Pythagorean Intonation)**

<b>Note:</b>	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#
<b>Cent:</b>	0	+2	+4	+6	+4	+2	0	-2	-4	-6	-4	-2
<b>Rank:</b>	5th	4th	3rd	2nd	1st	2nd	3rd	4th	5th	6th	7th	6th

**Bart’s Fine-tuning Scheme (a variation of the Olsson scheme)**

<b>Note:</b>	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#
<b>Cent:</b>	2	0	+2	+4	+6	+4	+2	0	-2	-4	-6	-4
<b>Rank:</b>	6th	5th	4th	3rd	2nd	1st	2nd	3rd	4th	5th	6th	7th

### Sören Åhker's fine-tuning scheme

Note:	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#
Tangents:	+3	-5	+3	+3	+2	+2	0	0	-5	+3	+3	-2
Resonance strings:	0	-10	0	-2	0	0	-2	-2	-10	0	-2	-5
Open Strings:	C-bass (4th): 0			G (3rd): +2			C (2nd): +2			A (1st): 0		

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

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

Sören Åhker sent me his fine-tuning scheme, which is listed at the top of this page. Sören's method detunes (compared with the tuner) the tangents and the resonance strings by different amounts! The resonance strings are always a little lower (flatter) than the tangents. Olov Johansson (of Väsen fame) also tunes his understrings slightly lower than his tangents, so this is not completely unheard of. The idea here is that you don't want too much response from your understrings, lest they overwhelm your melody and make the harpa sound 'muddy'. Olov also talked about not having an instantaneous response from the resonance strings, preferring

longer-term overtones and ringing.

The other important difference here is that this is the only scheme that is not based on mathematics, but on the human ear and how a nyckelharpa sounds. Sören developed this tuning scheme by adjusting and listening until it sounded good, and then measured it and converted it to cents. He repeated the exercise with Peter Puma Hedlund, measuring his harpa after he intonated it by ear, and got largely the same results. This scheme makes the nyckelharpa ring the best, he says.

### Chords and intervals

Paul Morrisett did the math of the chords (double-stops) in a few of the above intonation schemes. The lower note was always taken to be the tonic – 0 cent wrong by definition.

The major 3rds, minor 3rds, and 5ths are then 'wrong' compared with the Just Intonation by the amount shown in the table below.

For C, F and G chords in the Olsson scheme, having the 5ths 2 cents flatter than with equal temperament allows the thirds to be 8 cents flatter, which is substantially closer to Just Intonation. Sören's method looks pretty good for the key of C, but inferior to the Olsson method for the keys of Bb, F, G, and D, and horrendous in Eb and C minor (important for those of us who play Ödetorpsvåsen).

Many thanks to Paul for doing the math and sharing his results!

### The Olsson method

Tonic Note:	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#
5th	0	0	0	-4 <sup>2</sup>	-4 <sup>2</sup>	-4 <sup>2</sup>	-4 <sup>2</sup>	-4 <sup>2</sup>	-4 <sup>2</sup>	0	0	0
Major 3rd	+18 <sup>4</sup>	+14	+10	+6	+6	+6	+10	+14	+18 <sup>4</sup>	+22 <sup>4</sup> <sub>N</sub>	+22 <sup>4</sup> <sub>N</sub>	+22 <sup>4</sup> <sub>N</sub>
Minor 3rd	-22 <sup>4</sup> <sub>N</sub>	-22 <sup>4</sup> <sub>N</sub>	-22 <sup>4</sup> <sub>N</sub>	-22 <sup>4</sup> <sub>N</sub>	-18 <sup>2</sup>	-14	-10	10	-10	-10	-14 <sub>N</sub>	-18 <sub>N</sub>

### Sören's method

5th	-12 <sup>4</sup>	+8 <sup>4</sup>	-4 <sup>2</sup>	0	-2	-4 <sup>2</sup>	-2	10 <sup>4</sup>	+8 <sup>2</sup>	-4 <sup>2</sup>	-5 <sup>2</sup>	+3 <sup>2</sup>
Major 3rd	+14	+24 <sup>4</sup>	+12	+14	+4	+14	+14	+11	+24 <sup>4</sup>	+4 <sub>N</sub>	+16 <sup>2</sup> <sub>N</sub>	+17 <sup>2</sup> <sub>N</sub>
Minor 3rd	-16 <sub>N</sub>	-8 <sub>N</sub>	-21 <sup>4</sup> <sub>N</sub>	-14 <sub>N</sub>	-26 <sup>4</sup>	-16	-16	14	-6	-18 <sup>2</sup>	-16 <sub>N</sub>	-21 <sup>4</sup> <sub>N</sub>

Key: ( )<sub>N</sub> = Never used on a nyckelharpa. ( )<sup>2</sup> = 2 cents worse than Equal-Tempered ( )<sup>4</sup> = 4 cents worse than Equal-Tempered

## Hambo på Logen

Hambo in the Barn

Karl Salomonsson

♩ = 130

G D7 D7 G

G C D7 G D7 G

G D7 G

G D7 G C G D7 G

Sung on the B-part only, usually the next-to-last time through:

Stäm fiolen, du spelman bra, och sätt fart upp på stråken,  
För här är vännen, och här är jag, och vi ska dansa som Håken.  
Det spritter glädje från topp till tå, och det värmer i blogen,  
För ingenting går väll upp ändå, emot en hambo på logen!

## New CDs Available from the ANA

**AWCD-34 ZEKE**, Cecilia Österholm and Kerstin Andersson. Two of Sweden's youngest nyckelharpa virtuosos.

15 tunes from two daughters of folk musicians who took them to stämman for years. Finally they became interested in the music, and their playing really took off.

**DROCD018 KURBITS**, Folkmusic from Dalarna vol. 1. Sofia Sandén - vocals, Täpp Ida - Fiddle, Täpp Jenny - Fiddle, Zara Helje - Fiddle, Mattias Helje - Fiddle, Jonas Hjalmarsson - Fiddle, Anders Almlöf - fiddle. 31 tunes from seven young folk musicians of varying musical backgrounds. They have been influenced and inspired by a number of musicians from different parts of Dalarna, where many fiddlers have become legends. There has been a marked interest in playing the tunes in recent years and with the present proliferation of talented young musicians and singers we can rest assured that the rich treasure of Dalarna tunes will live on and thrive well into the next millennium.

**DROCD019 TILL LJUSAN DAG**, by Ranarim. Sofia Sandén and Ulrika Bodén - vocals, Niklas Roswall -

nyckelharpa, Jens Engelbrecht - guitar. Once upon a time, not so very long ago, two folk singers met and found it was so much fun singing together that they just couldn't stop. At the same time, in another place, a nyckelharper and a guitarist sat playing so that the strings glowed and the horsehair gave off smoke. The story could have stopped there, if it wasn't for the strange feeling they all had. Certainly it felt good, but somehow unfinished. Not until they all met and four became one. And so it was that Ranarim came to be.

**DROCD020 KAN SJÄLV!** Anders Norudde (formerly Stake) is best known as a member of Hedningarna, and this is his first solo album, where he proves that he is indeed a very talented solo musician on fiddle, Swedish bagpipes, moraharpa and willow flute. This album contains both traditional tunes that Anders has picked up over the years, and a number of his own compositions, where he shows his talent for creating good tunes in the traditional idiom. All of the tunes are played with an inspiration that makes them sound fresh and new every time around. Guest: Göran "Freddy" Fredriksson, guitar and bouzouki.

# Upcoming Nyckelharpa Events

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

## Väsen, in the Nordic Nights 2000 Tour

Väsen, along with Finish fiddle masters JPP and the Hardingfele-based Annbjørg Lien band will be taking their "Nordic Nights 2000" tour to the US this spring:

- Fri 14 Apr 2000: Seattle WA, Meaney Hall, UW
- Sun 16 Apr 2000: Medford OR, Craterian Theatre
- Mon 17 Apr 2000: Ashland OR, Ashland High School
- 20-23 Apr 2000: Nordic Roots Festival (see below)
- Mon-Tue 24-25 Apr 2000: Fergus Falls MN, Arts Ctr
- Fri 28 Apr 2000: Somerville MA, Somerville Theater

For more info, see the NorthSide website under Tours.

## Wed-Sun 19-23 Apr 2000: Väsen at NorthSide's Nordic Roots Festival in Minneapolis MN

Last year's festival was quite a success, and this year's promises to be as good. Already scheduled to appear are Väsen, JPP, Loitma, Annbjørg Lien Band, Rosenberg 7, and Boot with Virvla. For more information, see [www.noside.com/festival/](http://www.noside.com/festival/) or e-mail: [chill@noside.com](mailto:chill@noside.com) Phone: 612-375-0233; Fax: 612-359-9580

## Fri-Sat 9-10 Jun 2000: Nisswastämman in Nisswa, MN

Nisswastämman will be a couple of days of great music and good fun in a beautiful resort community in northern Minnesota. This is an open spelmanstämman, but musicians are asked to notify Paul that they are coming. Musicians, please email Paul for further details! Dancers, we are catering this event to you too, with TWO evening dances, and a special outdoor dance floor next to the main stage so you can dance all day! Location: Nisswa Pioneer Village, Nisswa, Minnesota, about 3 hours drive north of Minneapolis.

**Fri, June 9** : concert at 7 pm , dance at 9 pm

**Sat, June 10** : gates open at 10 am , fiddlers parade at 11 am , allspel at 12 noon , performances from 12 pm to 5 pm , evening dance at 7 pm.

For more info, contact Paul Wilson, 218 764 2994, [skalpaul@brainerd.net](mailto:skalpaul@brainerd.net), or see: [www.brainerd.net/~pwilson/nisswastamman](http://www.brainerd.net/~pwilson/nisswastamman). Special 'hidden' musician's page at: [www.brainerd.net/~pwilson/nisswastamman/musicians.html](http://www.brainerd.net/~pwilson/nisswastamman/musicians.html)

## Fri-Fri 9-16 Jun 2000: Nyckelharpa teaching at Scandia Camp Mendocino

Scandia Camp Mendocino takes place in the lovely red-wood forests about 11 miles inland from the town of Mendocino, California. Days are filled with dance, music, and culture sessions, evenings are party time. We live in rus-

tic wooden cabins in the forest and dine on gourmet food.

Teaching the music and dance (Slängpolska) of Småland, Sweden: Magnus Gustafsson, Ulrika Gunnarsson, Toste Länne, Anders Svensson and Marie Länne-Persson. Teaching the music and dance (Springleik) from Vågå, Norway: Ivar Odnes, Nobi Kurotori, and Roo Lester. Other music staff will include: Fred Bialy (Music Director), Loretta Kelley (Hardingfele), Bruce Sagan (Nyckelharpa), and Peter Michaelsen (leading allspel).

For more information and to get on our mailing list, write to: Scandia Camp Mendocino, 393 Gravatt Drive, Berkeley CA 94705 or Roo Lester, [DancingRoo@aol.com](mailto:DancingRoo@aol.com) 630-920-0159 (Central time zone)

Be sure to register early. The size of the dance space and number of cabins limit us.

## Fri-Sun 1-8 Jul 2000: Cajsa Ekstav at Scandinavian Week at Buffalo Gap

Each year, "Scweek" brings a nyckelharpa teacher from Sweden, in addition to their beginning nyckelharpa class taught this year by Bart Brashers. For BG2K, they are very pleased that Cajsa Ekstav will be joining the faculty. Cajsa is a Riksspelman and is well-known for her nyckelharpa playing, her singing, and her fiddle playing.

Other teachers this year include a contingent from Föllinge, Jämtland, Sweden: Beret Bertilsdotter and Jan-Gunnar (Palle) Paglert teaching dance, and Ulf and Mats Andersson teaching fiddle, playing for dance class, and playing at the evening parties. Also, from Valdres, Norway, dancers Anne Kjellfrid Nøbben and Ole Aastad Bråten, and hardingfele player Tore Bolstad. For more information, see [www.math.msu.edu/~sagan/Folk/campcur.html](http://www.math.msu.edu/~sagan/Folk/campcur.html) or contact Judy Barlas, MFAC, PO Box 2354, Silver Spring, MD 20915-2354; 301-649-6921; [jbarlas@erols.com](mailto:jbarlas@erols.com).

## Sun-Fri 30 Jul - 4 Aug 2000: Leif Alpsjö in Elkins WV

In 1997 Leif Alpsjö held a course in music (fiddle and nyckelharpa) and gammaldans (schottis, vals, polka, hambo, etc.) at the Augusta Heritage Center in Elkins, WV.

He will repeat that course during Augusta's "Summer Week 4" this year. Campus housing offers the convenience of a room close to classes and activities, at a reasonable rate.

Motels, bed-and-breakfasts, and campgrounds are also available nearby. For more information, contact: Augusta Heritage Center, Davis & Elkins College, Elkins WV 26241. Phone: 304.637.1209; fax: 304.637.1317 [augusta@augustaheritage.com](mailto:augusta@augustaheritage.com) or [www.augustaheritage.com](http://www.augustaheritage.com)

*continued on page 16*

**In Lindsborg with Puma***continued from page 1*

Then we all went to watch the “official” entertainers—twenty-one Swedish musicians and dancers, some of whom play together regularly as members of Grindsätters spelmän, and some of whom are joined by being a group of friends who meet two or three times a year at most. Fiddlers, a bass, a clarinet, three nyckelharpas, in various combinations. Rather to my surprise, I knew three of them! Karin and Ellge I have met a couple of times at the Midsummer party I go to when I’m in Sweden, and Anna-Kristina was at Ekebyholm the first two years I went. She was also last summer’s Junior Champion on nyckelharpa, amazing everyone by winning with “Båtsman Däck”.

About half-way through this performance, I noticed a familiar figure sitting across from us. Karin Arnesson, a harpa player from Michigan, had come—she apparently does this regularly. After this performance, we had to go and find the family who had offered to house us. We hoped to meet up with Puma, Chris, and Rita later on, but didn’t manage to make connections. Ben and I played in the deserted streets for about an hour and then gave up. I’m still unclear whether we got there too late or too early!

Saturday morning was the big parade and the real kick-off for the Hyllningsfest. Suddenly, the town of 3,000 had about 30,000 people in it. There must have been 20 marching bands, at least that many floats, plus the local antique-car museum turned out in force. By this time, Ben and I had gotten separated, and I hadn’t located any of the others yet. Eventually, the float carrying the Swedes came along, and I decided to follow it until they got off (about three blocks), feeling certain that the others would show up at some point. As we wandered back toward the Kaffe Stuga (best coffee in

town), passing countless houses with Dala-horse number-signs, I overheard one of the Swedes say, “This is SO AMERICAN!” As indeed it was. Even the police-cars have Dala-horses on them!

Sure enough, Chris and Rita were at the Kaffe Stuga, so we all sat down for coffee and cardamon cake. Anna-Kristina’s mother remembered that we had met at Österbybruk, and we had a lovely discussion about their folk-costumes. Ben showed up at last, and we had a great time listening to Puma and some of the other fiddlers just talking about music. Then the party broke up, as Puma and the other fiddlers went off to do performances. We pretty much followed Puma around to all his gigs, prompting a heavy sigh at the last one, and a comment that “Now I have to think of new tunes that these guys haven’t heard!”

Most of these events were as much lecture/discussion as concert. Most people had never seen a nyckelharpa before, so Puma explained, over and over, what it is, where it comes from, how it works... all the things YOU have to explain when YOU play! On Sunday morning, we collected in front of one of the Swedish craft shops for a little allspel. There were six of us — Puma, Rita, Chris, Karin, Ben and me. Americans seem to be incapable of waiting until the tune is over to say “What IS that thing?”, so it was great to have so many of us at once—someone could always stop to explain.

Meanwhile, I noticed that Puma was keeping busy watching the rest of us play. With the exception of Karin, who went back to Michigan, we all had private lessons from Puma a couple of days later, and we all reaped the benefit of his attention during this allspel session. It kind of let us skip over the “getting to know you” part of the lesson, and get right down to working on specific problems.

**Konvulsionslåten***Anders (Stake) Norudde*

♩ = 80

**Nyckelharpa Events***continued from page 14***EVENTS IN SWEDEN****16-18 Jun 2000: Österbybruk Nyckelharpstämman and Nyckelharpa World Championships**

This year, the Nyckelharpa World Championships will be held during the annual Nyckelharpstämman at Österbybruk. One of the biggest gatherings of nyckelharpa players each year, there is a lot of playing and a show/competition for nyckelharpa makers with feedback from the world's best.

For more information, see [nyckelharpa.just.nu](http://nyckelharpa.just.nu), [home4.swipnet.se/~w-45963/](http://home4.swipnet.se/~w-45963/) or e-mail Gunnar Fredelius at [gunnar.fredelius@swipnet.se](mailto:gunnar.fredelius@swipnet.se)

**25 - 29 Jun 2000: Ekebyholm**

Residence course the week following midsommar every year, from Sunday to Thursday, at Ekebyholm castle, just north of Rimbo, Uppland. The course is for nyckelharpa players at all levels, and all but beginning fiddle players. Cost is 3300 SEK, which includes tuition, room and board, lessons and evening programs. Application period is 20 March - 15 April 2000. Don't send any money yet, as only 75 students will be accepted.

Teaching fiddle will be Sonia Sahlström-Larsson, Anders Liljefors, and Tore Lindqvist. Nyckelharpa teachers will be Ditte Andersson, Lotta Franzén, Johan Hedin, Peter Hedlund, Peder Källman, Sture Sahlström, Sven-Olof Sundell, Esbjörn Hogmark and Leif Åhlund. Eva Tjörnebo will be teaching Swedish folksongs. Course leaders are Sonia Sahlström-Larsson, Barbro Andersson and Lars Lindkvist.

For more information, see the ANA web page (where there's an application form) or contact Lars Lindkvist, Aprilvägen 43, 177 61 Järfälla, SWEDEN. Telephone: +46-8-58 03 16 21, e-mail: [lars.lindkvist@jarfalla.se](mailto:lars.lindkvist@jarfalla.se).

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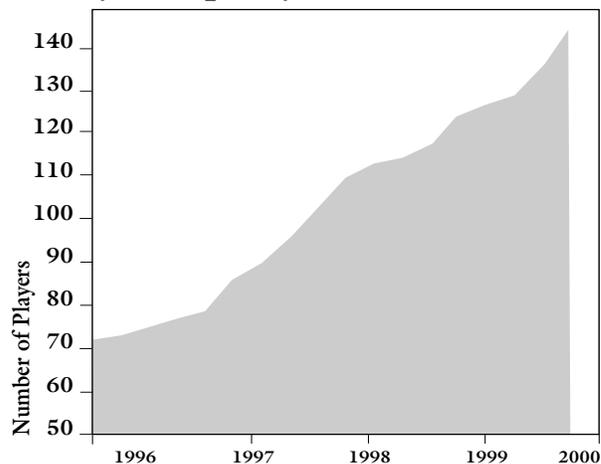
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**Election Report**

By a very small margin, all three current board members were re-elected. Gail Halverson, Sheila Morris and Matt Fichtenbaum will each serve the normal two-year term, 2000 - 2002. We welcome the interest of having more candidates than open seats, and hope that interest in running the ANA continues in the future. According to the by-laws, board members can serve a maximum of 5 consecutive terms — we'll need continued interest if the ANA is to survive.

**Nyckelharpa Players in North America****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**

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