

Northern California Spelmanslag News

Promoting Scandinavian Folk Music and Dance

October 2005

Grannar

Folk Music Trio from Sweden

Workshop, Concert, and Dance
Saturday, November 5, 2005

Grannar plays music from Skåne, Västergötland, Öland and Småland and consists of: JON SIREN (fiddle, melodeon, vocals), a "riksspelman" from Västergötland. PÅR MÖBERG (saxophone, hurdy gurdy, vocals) is from Skåne, and plays everything from Balkan to Latin. He is the former leader of the European Youth Folk Orchestra, and has arranged folk music for choir, and symphony orchestra. MARTIN ERIKSSON (double bass, vocals) from Småland, who, besides playing folk music, is a classical double bass player with the Malmö Opera Orchestra.

7:30 pm: doors open, 8:00 pm: concert, 9:00 pm: dance. \$10

First United Methodist Church, 625 Hamilton Ave., Palo Alto. Directions: From 101, take the University Ave Exit and head west towards Palo Alto. Turn left onto Middlefield Rd. Take the 1st right onto Hamilton. The church is located on the right, between Byron and Webster. Parking is available at the rear of the church on Byron, in the municipal parking garage on Webster, or on the street. We're in the building directly across the courtyard from the sanctuary, truly on the corner of Hamilton and Byron. The hall is on the second floor.

An afternoon Music Workshop with Grannar

will be on the same day, Saturday, November 5, 2:00 - 4:30 pm, \$12.00 per person. All Instruments are welcome. Please arrive 15-20 minutes ahead of time in order to get tuned up in time for the workshop start. We will likely go out to dinner after the workshop and before the concert. Indicate your interest in doing this when you RSVP. Questions and RSVP to [Fred Bialy](mailto:fred.bialy@comcast.net) at <bialy10@comcast.net> or (510) 215-5974.

321 McKendry Drive, Menlo Park, CA. Directions: From 101, take the Willow Road Exit and go west away from the Bay. In 0.6 mile, turn left at Gilbert, then right at the first corner, and immediately right again onto McKendry.

Note: Grannar will also appear for a concert on Friday, 4th of November at Viking Hall, in Santa Cruz, at 7.30 pm. Contact: <oleok@comcast.net>

Southern California Skandia Festival

Featuring **Leif and Margareta Virtanen**,
dance teachers

And **Åke Steinholtz, Lisa Eckman, Jan-Erik Eckman, Sarah Kirton**, music teachers

Nov. 24-27, 2005

Thursday evening, to Sunday afternoon at Cedar Glen Camp near the small town of Julian.

We are very pleased to have [Leif and Margareta Virtanen](#) coming to Julian for the second time. They are very well known teachers of Swedish polska dancing, where their clarity of teaching style and attention to the subtleties enrich their instruction. They earned their big silver medal in polska dancing in 1989, and now teach courses to help couples prepare for the tests. They are two-time winners of the Hälsingehambo, and Leif has been a judge many times. They have taught at many workshops in the US, Norway, Denmark, and Holland.

We are very charmed and lucky to have [Åke Steinholtz](#) back for the third time. He has been involved with Swedish folk music for 30 years. Because of his ability to play many "dialects" of the Swedish music, he has played for many dance courses with many teachers, including Kalle Strandell and the Virtanens. He plays with Avesta Spelmanslag, which he helped to start, and Dala Polisens Spelmän, (Police Musicians of Dalarna). In addition to playing fiddle, he also does some singing, and can be heard on Dala Polisens CDs. [Lisa Eckman](#) is a very active participant in Swedish folk music. She and her husband, Jan-Erik are members of the Avesta Spelmanslag, and she has played with Åke for dance

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TEACHER TRAINING WORKSHOP

Johan Einar Bjerkem and Torunn Hernes
from Norway

Toby Weinberg on hardingfele and seljefløyte
Bill Likens on accordion and torader

October 30 – November 6, 2005

Nordahl Grieg Leikarring og Spelemannslag (CA) and Noregs Ungdomslag (Norway) present a week of teacher training in Norwegian folk dance and music. We will be featuring dance teachers Torunn Hernes and Johan Einar Bjerkem from Norway. Music will be provided by Toby Weinberg (New York) on hardingfele, fiddle, and seljefløyte, Bill Likens (California) on accordion and torader, and possibly a musician from Norway on fiddle.

This second session of the Teacher Training course for North America follows the annual fall Folkdance Stevne, which will be held on October 28 – 30, 2005. Teacher training classes (in English) will be held during the day with practice teaching, dancing and music in the evening.

This course, which can lead to certification through Noregs Ungdomslag, can help dance instructors learn dance and music material, start new classes, and develop teaching and leadership skills to take back to their dance group or ensembles.

Johan Einar and Torunn will arrange to present the material from the first session (level 1 of 2 levels) for those who missed it last year, while also moving on to new material so that last year's graduates can complete the full two-year course.

Johan Einar and **Torunn**, back by popular demand, will be conducting their second teacher training workshop at Camp Norge. They have taught, lectured and performed through-

out Norway and abroad to people of all ages and abilities.

Bill Likens, from Mountain View, CA, is the music director of the Nordahl Grieg Spelemannslag. A longtime dancer, Bill plays international styles of folkdance music, as well as Norwegian music. He plays trekkspell (piano accordion) and torader for performance groups and dance parties. The spelemannslag completed their third CD this spring.

Toby Weinberg, of Syracuse NY, is the founder and music director of the Boston Spelemannslag and the Finger Lakes Hardingfelelag in New York. He has competed on hardingfele (Hardanger fiddle) in Norway and has performed solo and with several Norwegian and American dance performance groups. Toby is an instructor in great demand throughout the USA.

Registration for the teacher training course is limited to 25 people.

Camp Norge is located near Alta, California. Alta is halfway between Auburn and Truckee on Interstate 80. The camp is approximately 1/4 mile from I-80. Camp Norge Phone: (530) 389-2508.

The schedule for the week will be available upon arrival and on the NGLS website. Camp starts Sunday afternoon at 3:00 PM.

Please bring some cookies and/or snacks to share during the week. There are dormitory-type sleeping facilities. Bring a drinking cup, sleeping bag, pillow, and towels. There are also hookups for RV's and space for tents. Lodging is on a first come first served basis. Voluntary help with meal preparation and cleanup helps keep our costs down. Contact: Zena Corcoran: 1547 Valdez Way, Pacifica, CA 94044, (650) 355-3752, <ZMCorcoran@aol.com>, <Mikkel4dans@yahoo.com>, Anne Huberman & Greg Goodhue (408) 259-9959, Nick Jensen (916) 933-0671

Make check payable to: NGLS

\$700 per adult, Teacher Training + Stevne (after October 8)

\$590 per adult, Teacher Training only.

The Northern California Spelmanslag News is published quarterly. The NCS News is also online at:
<members.aol.com/jglittle/ncs.html>

Deadline for next issue: January 20, 2006

Send articles, and calendar information, and comments to:
Marie Kay Hansen, editor NCS News, (209)836-5494,
<brizal@comcast.net>, or 15564 Rancho Ramon Dr.,
TRACY, CA, 95304-9754

To update Web Page Calendar between issues, send information to: Jim Little, (650)323-2256
321 McKendry, MENLO PARK, CA 94025
<james.little@sri.com>

Address all other correspondence to:
Northern California Spelmanslag
321 McKendry, MENLO PARK, CA 94025

Camp Norge Folkedans Stevne

Norwegian folk dance and music

October 28 - 30, 2005

Johan Einar Bjerkem and Torunn Hernes from
Norway

Steinar Johansen on torader and fiddle

Toby Weinberg on hardingfele and seljefløyte

Bill Likens on accordion and torader

Johan Einar and **Torunn** will be teaching contradans and other setdances from Norway. They learned the traditional dances as children from their parents, and are passing on that tradition to their children. They have taught, lectured and performed throughout Norway and abroad to people of all

(Continued on page 3)

*(Continued from page 2)**Camp Norge Folkedans Stevne*

ages and abilities.

Steinar is from Norway and now lives in southern California. He has been playing, performing and teaching the torader in the USA, Norway, and other countries in Europe. He has done well in Norwegian competitions with traditional dance tunes and music that he has composed. He is also a dancer and dance instructor.

For information about **Bill Likens** and **Toby Weinberg**, see accompanying article on the Camp Norge Teacher Training.

Everyone is welcome to attend. There will be something for beginning dancers as well as experienced dancers.

Friday: 6:00pm - 11:00 Registration & Potluck Dinner, Party

Saturday: 8:00am - 11:00pm Dance/Music Instruction, Party

Sunday: 8:30am - 2:00pm Dance & Music Instruction,

Lunch, then music and dance review

\$ 130 per adult after October 15

\$ 70 per non-participating adult or teenager

\$ 50 per child 5-12. Children under 5 are free.

Would you like instruction with Bill? accordion?

Toby? hardingfele? seljefløyte?

Steinar? torader?

For contact information, see accompanying article on the Camp Norge Teacher Training.

The Stevne is sponsored by the Nordahl Grieg Leikarring og Spelemannslag.

Oakland Thursday Night Scandiance

Every Thursday, Sept.-early June

Every Thursday in Oakland. Beginners teaching and open dancing. Frank and Jane are very encouraging and helpful teachers! Come regularly! Each week at least one new dance taught and old ones reviewed.

Teaching 7:00pm. "Free Dancing" 8:30ish-10:00pm.

Teachers: Jane Tripi and Frank Tripi. Oakland Nature Friends (Unique dance lodge in the Oakland Hills). 3115 Butters Drive, Oakland. Take Hwy 13 to Joaquin Miller Rd, east (up the hill)~ 1/2 mile, second right onto Butters Dr., go another 1/2 mile. On the right, look for post with 3115 on it (also "Scandiadans" sign). Take steep driveway down to a large parking area. Fee: \$4. Contact: Frank and Jane (654-3636), <fjtripi@juno.com>

Brisbane Scandiance, 2005-2006

Second Sundays*, 2 to 5 p.m.

*November 6 (first Sunday), Dec 11th, Jan 8th, Feb. 12th.

•Teachers: Toby Blomé & Eric Isacson, with Linda Persson and Anja Miller.

•Music Coordinator: Karen Myers

Old timers, this is your chance to help bring new dancers into our community...surely you can encourage a neighbor or friend or co-worker to try Scandinavian Dancing. Experienced dancers are highly encouraged to join us, to make it easier for the ones who are newly learning. Partners aren't necessary, as we mix with each other throughout the teaching and dance program. This year we are planning to emphasize more of the turning dances, including polskas, that make Scandinavian dancing so unique. Donation \$6. Great homemade refreshments provided every month!

Mission Blue Center, 475 Mission Blue Drive, Brisbane (Northeast Ridge area). Donation \$6

Contact: Eric (408)395-6543, <eric@isacson.com>,

Toby (510)215-5974, <ratherbenyckeling@comcast.net>, or

Anja (415)467-8512, <AnjaKMiller@cs.com>

DIRECTIONS: 101 Northbound: Exit Brisbane/Cow Palace, becomes Bayshore Blvd., north. 1 mile, left on Guadalupe Canyon Pkwy (4th traffic light), left on Mission Blue Drive (2nd light), ½ mi. Mission Blue Center & parking lot on left. **101 Southbound:** Exit Sierra Point Parkway/Brisbane, right on Lagoon Rd. (first right, west), left on Tunnel Ave. over bridge, right on Bayshore Blvd. at light, uphill, left on Guadalupe Canyon Parkway (2nd light on Bayshore), left on Mission Blue Drive (2nd light), ca. ½ mi. Mission Blue Center & parking lot on left. **280**

Southbound: Exit Eastmoor in Daly City, bear right, right again at light onto Washington, heading east, 2 lights, bear left on San Pedro, cross El Camino at light onto East Market, 1 light, several stops, becomes Guadalupe Canyon Pkwy, ca. 3 mi., right on Mission Blue Drive (2nd light), ca. ½ mi. Mission Blue Center & parking lot on left.

Co-sponsors: City of Brisbane, Northern California Spelmanslag, and Friends of the Brisbane Library

RETURN TO OUR MUSICAL ROOTS

Breaking the Straightjacket of Equal Temperament*

Wes Ludemann

With thanks to Carolyn Hunt for her superb editing.

Equal temperament seemed like such a good idea. It made musical notation ever so much easier. Music could be preserved for posterity. Composers could publish and transmit their tunes to performers. Musicians could bypass learning by ear and play directly from the printed page. Musicologists could travel to remote areas, vacuum up tunes and set them down on paper. But these benefits came at a price. The twelve-tone equal-tempered scale changes and simplifies traditional music. It reduces the number of pitches in a scale and is out of tune on many of the remaining pitches.

In this article, I will cover the following topics:

- Why the twelve-tone equal-tempered scale is out of tune
- Why proposals to get less out-of-tune equal-tempered intervals using a larger number of tones have in general failed
- The freedom of pitches possible in untempered scales
- Intonation in Swedish folk music
- The limitations of using instruments tuned to even-tempered scales for playing the older strata of Swedish folk music

* See NCS Vol.14#2 for the previous article in this series.

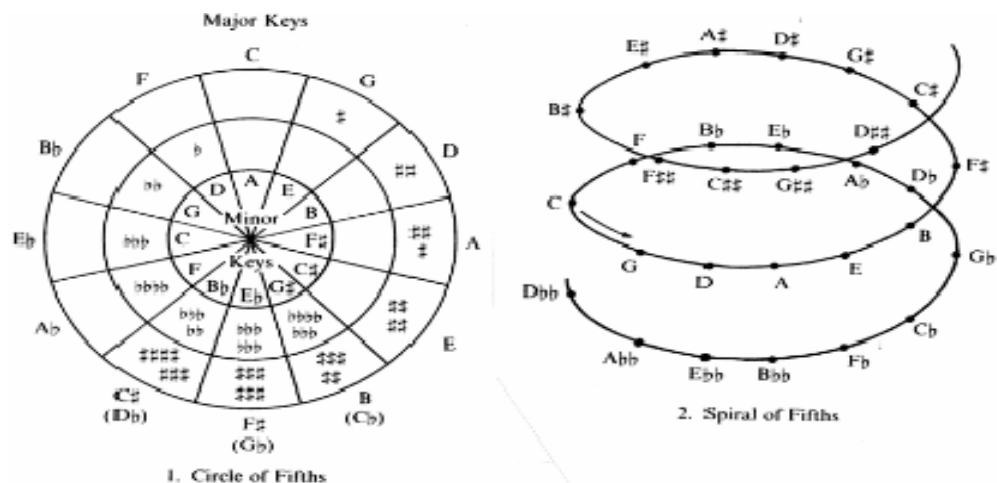
Twelve Tone Equal Temperament:

The word tone has two definitions, (1) a sound of definite pitch and duration, and (2) the interval of a major second, i.e. a whole tone, as distinct from a semitone (minor second). A twelve-tone equal-tempered scale is made up of twelve semitones.

Those of you with long memories for trivia may recall my article *Tempered vs. distempered: Creating a Scale*, published in the NCS News of May 2004. I showed how to create a scale by stacking twelve intervals of pure fifths (ratio of 3:2) and reducing them by octaves (ratio 2:1) to fit into one octave. Arranging the pitches in a circle, we get the well-know "Circle of Fifths" shown in Figure 1. I also discussed the logarithmic measurement system that divides the octave into 1200 cents. For an even-tempered scale, each semitone equals 100 cents.

For a twelve-tone scale starting on a pitch C, by the time we have stacked twelve intervals of a fifth, we arrive back at another C, this one seven octaves higher than the one from which we started. However I didn't describe the fudge necessary to close the circle. The higher C is not really a C; it is a B-sharp (B#), and a rather high B# at that. It is higher than the C we want by about one-eighth of a tone. The interval between these two pitches is called the Pythagorean comma. It results from the fact that the interval of twelve fifths is larger than the interval of five octaves. As a result we do not have a circle of fifths but rather a spiral of fifths as shown in Figure 2. Thus the pitch of the B# is higher than that of the desired C.

What is the fudge? Measured on the logarithmic scale, a true fifth is equal to 702 cents. We need to shave two cents off each of these twelve fifths to get equal temperament fifths equal to 700 cents. This reduction forces the B# downward until it is the same pitch as the desired C. Then we distribute the rest of the pitches with even logarithmic spacing like peas in a pod so that each semitone equals 100 cents. Now we have the enharmonic tones of equal temperament:



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Mid-Summer Folk Tour of Sweden

June-July 2005, by Laurel Paulson-Pierce

For 2 weeks, we traveled around Sweden meeting many musicians and attending music festivals, award ceremonies, small neighborhood jams, and family music sessions. Our group consisted of Michael and Marilee Cowan from the Portland, Oregon area, myself, Laurel Paulson-Pierce, and our tour guide, Tim Rued.

Tim is fluent in the Swedish language and is one of the few non-Swedes to have been awarded the Zorn bronze medal for playing traditional Swedish fiddle tunes. Between us, we had 2 fiddles, a guitar and 2 *nyckelharpor*. We played music nearly every day, either in churches, at our motels, hostels and bed and breakfast, at people's homes, in community center music gatherings, at a rest home, in museums and parades and on stages with large groups of players, and in the forest. Several times we shared some music from America such as fiddle tunes or folk songs. We met record producers, performers, instrument makers and music lovers all over Sweden.

The first person we met was Lisa White, a woman from California, who went to Sweden with Tim many years ago and loved it there so much, she stayed. She was our tour guide in Uppsala. We visited the apartment of Olle and Ingrid Paulsson and had a nice little jam session. Olle is a fiddler and owner of Drone, a recording company which has done a lot to preserve Swedish traditional music. Olle came to our hostel in Sunnersta Herrgård and we played music until the wee hours. The mid-summer sky was still light. The Swedes were amazed to find that we were Americans playing this traditional music from their culture! Next we met Gunnar Persson and we played some fiddle tunes in a church with him. Then he showed us a Nature Preserve where we saw Lilies of the Valley and some beautiful and rare Lady Slipper Orchids (Guckusko) as well as some moose (elg) tracks in the mud. We also went to Älvkarleby and saw a monument to a famous nyckelharpa player, Byss-Kalle (Carl Ersson Bössa) who lived from 1783-1847. We also visited statue of Uppland fiddler Gås Anders (Anders Ljungqvist) in Björklinge who lived 1815-1896, and a monument commemorating fiddler Viksta-Lasse (Leonard Larsson) of Viksta (1897-1983).

Heading north to Gästrikland, we were treated to 2 lovely dinners at the home of fiddler Stig Sjödin, and his wife Inger. We celebrated his 73rd birthday there. He and his family have operated the 200 year old water-driven grain mill near Storvik, providing the rye flour for the Leksands flat bread company. Those are the hard tack crackers which are round and have a hole in the middle. In the olden days, this *knäckebröd* was hung on a rod near the kitchen ceiling. We stayed for 2 nights at Råbacka Pensionat near Torsåker with Tommy and Kerstin Nielsen and their kids, Liv and Jens. Kerstin had 2 *nyckelharpor* made by her father which

Tim repaired and adjusted so they could be played better, and then he played a few tunes on them.

We then traveled north to Hälsingland, which is famous for the Hambo dance where they hold competitions and contests. We attended the Bergsjöstämman where, if you bring your instrument, you get in for free. We participated in the Allspel, led by O'Tôrgs-Kaisa, and we all received vouchers for food. We watched and listened in the audience as many wonderful musicians performed on stage, including a youth group which was just celebrating the release of their new recording. In the adjoining living history museum, there were jam sessions in each room of the historical buildings and we joined in the playing and met some wonderful musicians. Among them were Britt Marie Sving and her son, Per-Olof. They coached Marilee and me in some tunes. Per-Olof had been an A.F.S. "exchange" student in Ohio.

After traveling south through Rättvik to Dalarna, we stayed at a hostel (Vandrerhem) in Borlange and went to a fiddler's Stämman at Aspeboda, near Falun. Near Örebro we visited the castle and were treated to a wonderful dinner and music session on the back porch of Karl-Erik and Kerstin Johansson. There was a gathering of musicians including nine *nyckelharpor*. Tim's friend Åke Uhlin brought an instrument which he had made--a symphonia.

We had a long drive down the eastern shore of Lake Vettern to Olle Paulsson's family home where he and his wife Ingrid and daughter Ylva have a *stuga* (small summer cabin) near the farm house where his brother Pelle, wife Lotte and their sons live. This was near the shore of Lake Bellö near the village of Bellnäs seven kilometers from the town of Hjaltevad in Småland. We were invited to stay in 2 cabins near the horse pasture. These had belonged to people who had emigrated to America. We hosted a barbeque and music party for the family and neighbors. Olle's mother played the pump organ and her sons played with us, too.

On the way to the National Fiddler's Gathering in Kalmar, we saw the place where the movie "My Life as a Dog" was filmed. Luckily our van was large enough to give a ride to Olle with his instruments and CD.'s to go to the Annual Zorn medal festivities. We joined in the parade and a couple of Allspel sessions at this Rikspelman event, attended a concert by Olle and others, medal presentation ceremonies and dancing and fiddling everywhere around Kalmar.

On the island of Öland we had lunch by the sea with the Åhs family, Gertrude and her sons Magnus and Lars-Petter. Her husband, Carl, was awarded the Zorn Silver Rikspelman medal in 1985, a distinctive honor. Her brothers both lived in California and we were surprised to find Redwood trees growing in their yard!

On the last days of our time together, we stayed at the home of Sten and Karola Ericksson, south of Stockholm in Gnesta. We were treated to a delicious dinner and the next day took a train into Stockholm to the Music Museum and outdoor museum at Skansen. We were part of a concert

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*(Continued from page 5)**Laurel Paulson-Pierce*

at the Hemsbygård, the old village.

The next day we went our separate ways: the Cowans to Göteborg to pick up their new Volvo, Tim to Bingsjöstämman fiddle festival.

When I was in high school, I had a Swedish "sister" A.F.S. student stay with my family. I have kept in touch with Margareta and was able to visit with her and her husband Torgny when I landed in Sweden. We spent a few days together after the tour, too. With my friends, the Nordins, I explored my mother's ancestor's home area in Skåne. I was in Denmark for a few days and was able to meet my father's Danish relatives before returning home.

I am a radio programmer, and my show last Saturday was filled with music from Sweden. I am still tapping my toes to the polska beat! Tim is making plans for a 2006 tour (see <www.folksweden.com>).

Scandia Second Saturdays Party

Oakland at Nature Friends, 3115, Butters Dr., Oakland
For the price of a cheap movie (\$7.00) you can enjoy an evening of music and dance amongst new and old friends. Feel free to bring snacks. Teaching starts at 7:30 followed by live music at 8:30.

Take the Joaquin Miller/ Lincoln Exit from highway 13 (opposite the Mormon Temple), go uphill, turn right on Butters and at 3115, go down the long driveway. There is a large parking area. Contact: Jane and Frank (510)654-3636

Roo and Loretta in Texas!

58th Annual Texas Camp

Thursday, November 24 - Sunday, November 27, 2005 in Bruceville, TX. This year's camp features Roo Lester teaching Scandinavian couple dances, and Ya'akov Eden teaching classic Israeli dances. Guest musicians Loretta Kelley (Scandinavian music) and Eli Davidsohn (Israeli singing classes) <<http://www.tifd.org/>>.

South Bay Monthly Dance "1st Saturday Dance" now includes a teaching session

Note: Next teaching session will be in January!. In November, we will have a mini concert and December will be a holiday dance. The teaching session will be just before the dance party, from 7:30-8:15. Everyone is welcome! Come learn or review dances for yourself and help others. Let Jeanne know if you have a particular dance you'd like taught/reviewed.

It's also an opportunity for teachers, experienced, and otherwise! Teach a favorite dance that doesn't get done often enough, test out how you want to teach a dance you haven't taught before, or venture into the teaching waters for the first time.

Contact: Jeanne Sawyer, <jsawyer@SawyerPartnership.com>, or (408)929-5602.

Dance Workshop and Evening Party

El Dorado Scandinavian Dancers

December 3, 2005

The El Dorado Scandinavian Dancers are having a 1st Saturday afternoon dance workshop with evening party at the Wolterbeek dance barn in Shingle Springs on December 3, 2005. The afternoon dance workshop will be held from 2:30-4:30pm and will feature Finnish dances taught by Al & Teddy Wolterbeek. There will also be a review of the Swedish dances taught at the Oct 15th workshop by Marida Martin & Barry Moore. A review of easy dances from 7-8pm will be led by Tom Martin & Marida. A party with live music featuring Tim Rued will be held from 8:00-11:00pm. Contact: Marida Martin (530)672-2926 or Gerry Herman <g.herman@comcast.net>. For hospitality contact John Hingtgen (916)372-5331.

The El Dorado Scandinavian Dancers

is now sponsoring an on going 4th Sunday event at YLI in Sacramento, 27th & N. It is called Social Dances of the World. The Scandinavian dancing occurs between 3:30 - 6:30pm. Line dancing is from 2:00 to 3:30pm. The All-Request Party, 5:30-6:30, request time, includes both Scandinavian and line dances (beginning to intermediate). The hall has a raised dance Floor. Please bring smooth-soled shoes, layered clothing, and snacks to share. We aim to be beginner-friendly! \$5/single, \$8/couple, \$10/family. Contact: Yvonne or Andre (916)632-8807.

Plan your next trip to Scandinavia

by checking our
Calendar & our Web-page Links

We Americans like to plan our trips to Scandinavia in good time -- after all, we have to intermesh our vacation leave with our work calendars. But arrangements for Scandinavian music and dance events are often not finalized and posted until quite late in the spring. Sometimes details are not posted until early or mid summer.

You can get a good idea, though, of what's going on by looking at the NCS event calendar for the previous year. We don't keep each newsletter's version of the calendar on our webpage. Instead, we update a single calendar as we receive information. But we leave the old information about recurring events up on our calendar until new information comes in. So, by looking at our calendar for Scandinavia, you can see what happened last year and use it as a basis for planning your trip. If something took place the 2nd week-end of July in 2003, you can be pretty sure it will be at the same time in 2004.

Usually, the old webpage address is the place to keep checking for the 2004 information, the festival office address and email address will still be good. Information on accommodations is usually available from the tourist information office/webpages for the town or area hosting the event. Do a webpage search on the area, and select pages giving tourist information. On tourist information pages in Norwegian, Swedish, or Danish, look for the word "Overnatting" (this is Norwegian) or some variation on this. More and more information is offered in English. One often must click on the British flag for an English translation of the page.

There are a few exceptions to this, however.

Often, the office for a particular festival is not open until a week or so before the event, so the festival office phone number may or may not get you what you want.

Also, phone numbers given are often the private numbers of whoever was in charge that particular year. It may be a different person this year. Be aware that, if you call, the person on the other end of the phone may not be the person you need to talk to, and that if the festival committee hasn't started meeting for the summer 2004 season, details other than dates may not yet be decided.

If a "mobil fon" number is given, please be aware that the recipient of the call is charged a fee for any out of country call received on their mobile (cell) phone.

Events which appear to be the 4th weekend of a month may actually be scheduled for the last weekend of a month, whether it starts on a 4th Sat. or a 5th Sat.

The Norwegian Landskappleik moves from place to place each year. Each year it has a different webpage address, email and snail mail addresses, and different phone numbers. The landskappleik is run by the dancers- and mu-

(Continued from page 1) Southern California Skandia

groups. In 2003, she was awarded the Zorn Bronze Medal "for playing with great awareness of old tradition". She is also an active composer of tunes in the traditional style.

Jan-Erik Eckman plays nyckelharpa and sings in the Avesta Spelmanslag. He especially enjoys playing tunes that are not arranged for nyckelharpa. as that helps develop his technique. He has played for dance groups with Lisa and Åke. He will teach nyckelharpa if there are students.

Sarah Kirton plays both Swedish and Norwegian traditional music, and has attended many workshops since the early 1980s. She plays music in both Telemark and Valdres traditions. She studied for a year and a half in Valdres under master hardingfele player Olav Jorgen Hegge. She will play for evening dances, and will teach hardingfele, if there are students.

Contact: Carol or Ted Martin: darmar2@earthlink.net, or <tedmart@juno.com>, or (562)496-3405, or <www.dancin-fool.com/scandia>

Fees: \$255 for dancers, \$195 for musicians. Make check payable to Southern California Skandia Festival.

Send the following information and one SASE to:

Southern California Skandia Festival
Darlene Martin, 5140 Keynote St., Long Beach, CA 90808

Names: (Please use first name as desired on badge)
1) _____
2) _____

Address:
1) _____
2) _____

Phone and E-Mail:
1) _____
2) _____

1} Dancer Musician Vegetarian
2} Dancer Musician Vegetarian

Accommodation: Mixed Female Male

Roommate preferences:

Transportation:
Need Can offer transportation from
_____ (airport/city) to camp
(We cannot guarantee rides for any campers.)

sicians organization of its host area, and they may get information out in January or not till late April. It really varies. The addresses for Landskappleik for the next summer are given on the Landslaget for Spelemenn's webpage: <www.folkemusikk.no> when this info becomes available.

B# is the same pitch as C; G# is the same pitch as A-flat (A@); and so on. But we pay a price. No interval other than the octave is acoustically consonant (“pure” or “correct”). The intervals of the perfect fifth and perfect fourth are nearly consonant, being “out of tune” by only a nearly imperceptible two cents. Other pitches in the equal-tempered scale are more out of tune, with the well-tempered major third the worst offender. It has an interval of 400 cents, 14 cents larger than the acoustically pure major third. Fourteen cents is one-eighth of a semitone! It has been claimed that the “modern ear” has become completely accustomed to this error, and that the advantages of the system far outweigh its flaws.

As the English statesman Edmond Burke (1729-97) wrote, “Custom reconciles us to everything.” Not true, neither in folk music, which is still struggling (albeit feebly) against the straightjacket, nor in classical music, where composers are once again experimenting with microtonal music.

Microtonal Music:

The term ‘microtone’ is a useful concept. It was invented by the Mexican violinist and composer Julián Carillo (1875-1965) to designate intervals of less than a semitone. Microtonal music is music that uses microtones. The term is also used to refer to any music whose tuning is not based on equal-temperament semitones, including folk and classical music from much of the world. It thus encompasses music that uses blue notes, quarter tones, raised sevenths, and (in its broadest definition) any tuning that is used to get more consonant intervals than equal temperament.

The search for a better equal temperament:

The octave can be divided into any number of intervals. Perhaps with more subdivisions we could divide the scale into equal intervals that are more pleasing to the ear. One possibility is to divide the twelve-tone scale into more intervals. Another possibility is to find an equal subdivision that is not a multiple of twelve.

Further divisions of the twelve-tone scale:

If we introduce quarter tones, we get an equal tempered scale with 24 intervals. Perhaps this is what Charles Ives meant when he characterized microtonal music simplistically as “the notes between the cracks” of the piano. A system of Greek music c. 480 B.C.E. included quarter tones, and some Gregorian chant probably involved quarter tones.

More recently, in 1895 the above mentioned composer Julián Carillo wrote a string quartet using quarter tones. When Yehudi Menuhin commissioned a violin sonata, Belá Bartok wrote his Violin Sonata Opus 117, one of the greatest works ever written for unaccompanied violin (according to Classical Music on CD: The Rough Guide). Bartok wrote two versions, one of which used quarter tones. Charles Ives and Hans Barth have written quarter tone works, while Alois Hába’s extensive list of compositions includes works using both quarter tones and sixth tones. However Harry Partch and other composers hold that further subdivision of the equal-tempered twelve-note scale merely compound its inherent errors. What other divisions might be better?

Other Equal-Temperament Scales:

Some modern Western composers have embraced the use of microtonal scales, by dividing the octave into 19, 24, 31, 43, 72 and other numbers of pitches rather than the more common twelve. The intervals between the pitches can be equal, creating an equal temperament, or unequal, as in just intonation. Equal temperament has the advantages of allowing modulation between keys, so it is preferred by keyboard players. The problem becomes how to choose a number of pitches that gives an equal tempered scale with a minimum of harmonic errors. Just adding quarter tones to get 24 pitches per octave doesn’t do it. (And going to a large number of pitches requires excessively complicated keyboards.)

Equal temperament scales based on The Fibonacci series:

What divisions of the octave give scales that are perhaps more consonant than the twelve-tone scale? In his book Liber Abaci, the 13th century Italian mathematician Fibonacci (Leonardo Pisano, 1170-1250) set out to determine how fast rabbits would multiply. He used the assumptions that 1) a pair of rabbits could start reproducing at the age of two months, 2) each pair could reproduce once a month bearing, each time, a litter of one male and one female, and 3) no rabbits died. Then, the number of rabbit pairs in successive months are 1, 1, 2, 3, 5, 8, 13, 21, and so on. Each number in the series is the sum of the two preceding numbers. This relationship can be expressed as

$$X_n = X_{n-1} + X_{n-2},$$

where X_n represents the number of rabbit pairs existing in month n .

This relationship is the famous (in mathematical circles) Fibonacci series. It has many non-rabbit uses, including mu-

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sic, and we are free to start the series with any values we wish. If we choose the first two terms to be 2 and 5 we get the series 2, 5, 7, 12, 19, 31, 50, and so forth. What is the relationship of this series to music?

Five, seven and twelve are respectively the number of black keys, white keys and keys per octave of the traditional equal-tempered keyboard. They are also the number of pitches per octave in, respectively, the pentatonic, diatonic and chromatic scales. Thus with the twelve-note equal temperament scale we can play all music of the 5-, 7-, and 12-tone scales. We can play seven-tone diatonic music with full freedom to modulate throughout all twelve key signatures. Each new temperament generated by the next number in the Fibonacci series encompasses the melodic and harmonic possibilities of all the earlier ones. Two terms of this series, 19 and 31, have received the most attention for equal temperament tuning.

Nineteen-tone equal temperament:

Music theorist Joseph Yasser explored the 19-tone equal temperament scale in his book *Theory of Evolving Temperament*. However, an advance to this scale has not occurred. One reason is that it would be difficult to break away from conventional music theory. A greater problem is how to design a practical keyboard to play in 19-tone temperament. It would have to have pairs of black keys D @ and C # E@ and D#, etc.), and additional black keys between the semitone intervals E-F and B-C. Every diatonic semitone would become a two-step interval. More unfortunately, in going from 12 to 19 tones the interval of the perfect fifth becomes more dissonant.

31-tone temperament:

Nicola Vincentino (1511 - c.1576) had built for himself five 31-note harpsichords called *archicembali* and two 31-note organs called *archi-organi*. In his 1555 book "Ancient music reduced to modern practice," he gives clear charts of the key arrangements of the two manuals of the *archicembali* and instructions on how to build it. Most of the compositions for it have been lost, but a few survive in his book. They have been played on the *archiphone*, a Dutch electronic organ tuned to 31-tone equal temperament. Vincentino designed his *archiorgani* to be portable, and wrote "All disassembled and placed in its chests, it will not be as much as the load of a mule and it will be easy to put together." (A mule, independently sprung, was more gentle over rough roads than the springless carts of those days.)

In the 17th century Huygens at The Hague and Rossi in Rome independently applied Napier's recently developed logarithms to the problems of equal temperament. Both opted for 31 as the most suitable compromise if there were to be an equal division. The 31-tone equal temperament turns out to be extremely close to the historical mean-tone temperament, with major thirds that are nearly pure.

This division permitted transpositions of the diatonic scale in just intonation. However, efforts to introduce the 31-note scale were negated by the excitement generated by the adoption of the equal-tempered 12-note scale. It was not until music began approaching a state of "chromatic saturation" that composers once again began considering the introduction of microtones. (Chromaticism is the use of chromatic tones not present in a diatonic scale as a "color modification." Its use increased with time, culminating in the twelve-tone technique.)

Performing equal temperament microtonal music:

A few instruments have been built for the performance of microtonal music, such as quarter tone pianos with two manuals, the second a quarter tone higher than the first. In the Teyler Museum, Haarlem, there is an organ designed for performance of 31-tone music. Both Carillo and Partch have built special instruments for the performance of their music. (There is a three CD set of Partch's music, but I have not listened to it.) My opinion is that the difficulty of constructing and playing mechanical instruments designed for equal temperament microtonal music is too great for them to be practical.

The freedom of unequal temperament scales:

The above discussion relates to the problems encountered in using fixed pitch instruments that need an equal-temperament scale in order to be able to play in different key signatures. No such problems are encountered using variable pitch instruments such as violins. They have the freedom to tune the strings to perfect fifths, and to adjust the note pitches they play to harmonic intervals.

The Violin Master Class web site <www.violinmasterclass.com> gives the following advice on intonation:

- Use Pythagorean Intonation most of the time, particularly for all melodies, scales and arpeggios.
- Use Just Intonation for double stops and chords in string quartets.
- Pianos are tuned in equal temperament. Violinists should only adjust to piano pitches if both instruments are playing the same note for a long duration."

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The Pythagorean Scale derives all its tones from the interval of the pure fifth, while Just Intonation uses both the pure fifth and the pure major third to derive its tones.

Swedish Folk Music:

This article will be limited to music played for dance. I will discuss Swedish folk music in more detail in a forthcoming article, including the microtonal music played on traditional *fäbod* instruments such as *kohorn*, *spilåpipa* and *lur*.

For the purposes of this article, I follow the lead of Swedish musicologist Sven Ahlbäck. In his article “*Tonspråket i Äldre Svensk Folkmusik*,” he classifies Swedish folk music on the basis of tonality, on whether the more important feature of the tonal sequence is the melodic line or the chordal progression. If it is the melodic line, he calls the music modal. If it is the chordal progression, he calls it *harmonisk*. Mode, in the widest sense of the term, denotes the selection of tones, arranged in a scale, that form the basic tonal substance of a composition. (In a narrower sense, the term refers only to those scales that go back to the medieval church modes.)

Modal music implies linear monophonic thinking. The all-important melody line often makes extensive use of microtones which interfere with attempts to create harmony. Ahlbäck writes: “Those who have attempted to accompany e.g. herding tunes soon discover that it is very hard to find suitable chords.” It can be accompanied by a bourdon or drone, i.e. a low note of long duration. Often the tonal center or tonic is used as the bourdon tone. The drone was often built into instruments such as the bagpipe, hurdy-gurdy and older *nyckelharpor*.

Harmonic music implies vertical, chordal thinking using a rhythmic chordal sequence. This rhythmic sequence is often played by the *kompsektion* (rhythm section) of a musical group. Its function is to intensify the rhythm and to control what chordal progressions belong to the melody. Virtually all of the music we are exposed to on a daily basis can be classed as harmonic. It uses only the notes of the twelve-tone equal temperament tuning system. Examples of such instruments are accordions, chromatic *nyckelharpor*, and fretted string instruments.

This cultural division is very close to the division between the older stratum of traditional modal music of *bygdedans* or *folklig dans* and the newer stratum of the harmonic music of *gammaldans*. The temporal division occurred at the time of industrial revolution, when rural people were leaving the land to move to the cities and work in factories. The technical division was the introduction of twelve-tone equal temperament and the introduction of the accordion. Equal temperament likely made it easier to meld the playing of *spelmän* coming from different musical traditions.

Playing the older musical stratum:

Modal (monophonic, melodic, or microtonal) music is free from the strictures of equal temperament imposed by harmonic instruments. Thus monophonic music can use a vastly greater store of pitches than can harmonic music. Here is where we can experience the so-called “blue notes” and quarter-tones that add so much to the music.

Several problems arise. We have Western notation so drilled into our psyches that we have trouble recognizing variable pitches. In transcribing tunes taught by a traditional fiddler, it is so much simpler to assume all the pitches are even-tempered. I have sat listening to two of my very good friends arguing over whether a note should be transcribed as a C or a C#, when its pitch was obviously somewhere in between.

And that’s just the beginning. For example, Sven Ahlbäck distinguished five separate pitches within a halftone. Very often a *spelman* plays a different pitch ascending than she does descending.

Even with harmonic music there are problems when fiddlers play together with instruments tuned to equal temperament. When fiddlers practice together, they will unconsciously use Pythagorean and just intonation because it sounds better — more harmonious. It’s then a big adjustment to play for allspel along with instruments tuned to the equal tempered scale, and have consciously to hit an interval of a major third, out of tune by an eighth of a tone. (The Pythagorean Scale derives all its tones from the interval of the pure fifth while Just Intonation uses both the pure fifth and the pure major third to derive its tones.)

The equal temperament music that we grew up with is fine for the music we grew up with, but it is not adequate for all kinds of music.



Sketch by Ed Goller

American Scandinavian Music**Internet Sites:****The Northern California Spelmanslag:**

<members.aol.com/jglittle/ncs.html>

NCS music transcriptions:

<http://home.ix.netcom.com/~xcriptions/
NCS_Xcriptions_Home.html>

The American Nyckelharpa Association:

<www.nyckelharpa.org>

Bruce Sagan's Scandinavian Web Site:

<www.mth.msu.edu/~sagan>

Karen Myers's Scandinavian Fiddle WebSite

http://www.karenlmyers.com/Music/Scand.htm

The Hardangar Fiddle Association of America:

<www.hfaa.org/>

The Skandia Folkdance Society (Seattle):

<www.skandia-folkdance.org/>

Scandia New York:

<www.scandiany.org>

Scandia D.C.:

<www.scandiadc.org>

Speledans: Boston's Scandinavian Dance Group:

<http://ecf-guest.mit.edu/~jc/Speledans.html>

Scandinavian Dance & Music in and around Los Angeles

<http://www.dancin-fool.com/scandia.html>

Norske Runddansere: Scandinavian dancing in Portland, Oregon, <www.norskerunddansere.org>

Scandinavian Dance and Music Newsletter by Mary Seim

<http://www.catpin.com/mary/newsletter.shtml>

Dance descriptions (in Swedish):

<www.folkdans.se>

Transcriptions up on the Web!

The Northern California Spelmanslag (NCS) is happy to announce that we have an addition to our website with music transcriptions. Our transcribers are Carolyn Hunt, Karen Myers, and Sarah Kirton. In the future, there will be more transcriptions. All the transcriptions from the Scandia Festival 2005 are now on NCS's new webpage, at:

<http://home.ix.netcom.com/~xcriptions/
NCS_Xcriptions_Home.html>.

Our South Bay fiddle class's (aka "Nordic Footnotes") web page is also new, and is now at: <http://home.netcom.com/~sekirton/Nordic_Footnotes_Home.html>. Right now it has mostly Medelpad music on it from one of our local fiddlers, Eva Marquardsen, who's a transplanted Medelpadder.

Have fun! -Sarah .

Calendar**Regular Events — Northern California**

- Monday? *Weekly* **Scandinavian Couple Dance Class.**
Contact: Marida Martin (530)672-2926.(h), (916)358-2807(w) or <mjmartin@ospr.dfg.ca.gov>.
- Tuesdays *Weekly* **Weekly Scandinavian Session for Fiddlers and Nyckleharpers.** 8 - 10 pm at home of Fred Bialy and Toby Blomé, 1925 Hudson Street, El Cerrito. Mondays have moved to Tuesdays for the most part. Contact ahead of time for updated schedule of gatherings. Contact: Fred or Toby, (510)215-5974, <bialy10@comcast.net>; or Mark Wegner <Wegorn@aol.com>.
- Wednesday *Weekly* **Nordahl Grieg Leikarring Performance Group.** Masonic Hall, 980 Church St., Mountain View, 7:30 - 9:30 p.m. Contact: Anne Huberman or Greg Goodhue: (408)259-9959, <goodhue@hotmail.com>
- Thursdays *Weekly* **Scandiadans.** Starts back up on Sept. 1st. Teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends, 3115 Butters Dr., Oakland, CA. Hwy 13 to Joaquin Miller Rd, east (up the hill)~ 1/2 mile, second right onto Butters Dr., go another 1/2 mile. On the right, look for post with 3115 on it (also "Scandiadans" sign). Take steep driveway down to a large parking area. Contact: Jane Tripi or Frank Tripi at (510)654 -3636, <fjtripi@juno.com>.

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*(Continued from page 12)**Regular Events*

- Fridays *Weekly* **Scandinavian Fiddle Class.** 7:30 - 9:30 pm, often at Anita Seigel's, but location varies. Ask to be on class email list. Contact: Jeanne Sawyer, (408)929-5602, <jsawyer@SawyerPartnership.com>.
- 1st, 3rd, 5th Mondays *Bi-Monthly* **Scandinavian Folk Dance Class.** Santa Cruz, 7:30 pm, Viking Hall, 240 Plymouth (at Button), Santa Cruz. Instruction in Norwegian, Swedish, Danish, and Finnish folk dance by Ellen Moilanen & David Heald. \$5/session. Everyone welcome. Contact: Valhalla Hotline, (831)438-4307, (831)464-3310, <moilanen@pacbell.net>.
- 1st Fridays *Monthly* **Cultural Evenings in Santa Cruz.** Usually at Viking Hall, Plymouth, at Button St., Santa Cruz. Contact: Barbara Olson at (831) 438-4307 or: <cbolsons@aol.com>. Or call (831) 464-3310.
- 1st Saturdays *Monthly* **Nordic Footnotes 1st Saturday Scandinavian Dance Party.** 7:30 p.m. - midnight. This dance now includes a teaching session just before the dance party, from 7:30-8:15. First United Methodist Church, 625 Hamilton Ave (between Byron & Webster), Palo Alto. From Hamilton Ave., hall is in bldg. to right on 2nd floor. Parking behind church, on street, or in garage on Webster. Contact: Jeanne or Henry, (408)929-5602, <jsawyer@SawyerPartnership.com>; Sarah Kirton (650)968-3126, <sekirton@ix.netcom.com>; Jim Little or Linda Persson, (650)323-2256, <james.little@sri.com>.
- 1st Sundays *Monthly* **Nordahl Grieg Spelemanslag,** 3 to 5pm, 1780 Begen Ave., Mountain View, CA 94040. Interested attendees should call Bill Likens at 650-969-2080 to confirm meeting dates.
- 2nd Saturdays *Monthly* **Open Sessions for Fiddlers,** at the home of Fred Bialy ~ 2 - 5 pm. On the afternoon before Scandia 2nd Saturday Dance, 1925 Hudson Street, El Cerrito. Contact: Fred: (510)215 - 5974, <bialy10@comcast.net>. Meetings occasionally canceled, moved, & times may vary.
- 2nd Saturdays *Monthly* **Scandia 2nd Saturday Monthly Dance.** Nature Friends in Oakland. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing, 8:30 - 11:00 pm. Directions see **Scandiadans** above. Contact: Jane or Frank Tripi at (510)654-3636, <fjtripi@juno.com>
- 2nd Sundays *Monthly* **Traveling Dance Class.** Norwegian dance class meets 2 - 5 pm. Usually at Bjørnson Hall, 2258 MacArthur Blvd. in Oakland. Everyone welcome to attend. Contact: Gudrun Tollefson at (510)638-6454, or Gerd Syrstad at (650)363-2743.
- 2nd Sundays *Monthly* **Barneleikkaring.** (Children's Norwegian Dance) classes, 1:30 - 3:30 pm, at Nordahl Hall, 580 W. Parr Ave., Los Gatos. Contact: Ginny Hansen (925)634-0266. Both location and day may change, so call ahead!
- 2nd Sundays *Monthly* **Brisbane Scandiance.** 2:00-5:00pm. Eric Isacson and Toby Blome will be teaching one hour beginning/intermediate class, then free dancing. Music coordinator, Karen Myers. 475 Mission Blue Dr., Brisbane. Contact Anja Miller, (415)467-8512, or <AnjaKMiller@cs.com>
- 4th Sundays *Monthly* **The El Dorado Scandinavian Dancers.** @ YLI in Sacramento at 27th & N. 2:00-6:30pm. Contact: Yvonne or Andre (916)632-8807.

Calendar, Special Events — Northern California

- October 30—Nov. 6* **North American Teacher Training Course for Norwegian Dance**, Camp Norge, Alta, CA.
Contact: Zena Corcoran: <zmcorcoran@aol.com>, Anne Huberman (408)259-9959, or Nick Jensen (916)933-0671, or (650)355-3752, or Mikkel Thompson, <Mikkel4dans@yahoo.com>.
- Nov 4, 2005* Special concert: **Grannar Folk Music** from Sweden, Viking Hall, 240 Plymouth St. Santa Cruz CA.
Contact: (831)438-4307 or (831)464-3310.
- Nov 5, 2005* **Swedish Folk Music Workshop** with **Grannar (Folk Music Trio from Sweden)**. Saturday, November 5, 2005, 2:00 - 4:30 pm. \$12. 321 McKendry Drive, Menlo Park, CA.
- Nov 18, 2005* **Julefest Dinner** at Viking Hall, 240 Plymouth St. Santa Cruz CA. "RØYST" a women's vocal quartet from Norway. Contact: (831)438-4307 or (831)464-3310.
- Dec. 3, 2005* **El Dorado Scandinavian Dancers**, Dance Workshop and Evening Party in Shingle Springs. The dance workshop will be 2:30-4:30pm and will feature Finnish dances taught by Al & Teddy Wolter beek. Dance party from 8:00-11:00pm. Contact: Marida Martin (530)672-2926 or Gerry Herman <g.herman@comcast.net>. For hospitality contact John Hingtgen (916)372-5331.
- Dec. 3, 2005* **Festival of Light, the Lucia Pageant**. Congregational Church, High Street, Santa Cruz
Contact: (831)438-4307 or (831)464-3310.

Calendar, Special Events — United States

- October 28-30* **Swedish Music & Dance Weekend**, Folklore Village, Dodgeville, WI., Paul Dahlin & Family - Tradition Bearers of Dalarna Fiddle Music, Members of the American Swedish Institute Spelmanslag, Roo Lester & Larry Harding - Gammaldans & Polska Variations, Becky Weis - Nyckleharpa, Char Bostrom - Fiddle. music and dance workshops for beginning through advanced levels. Contact: Melissa Leef: (608) 924-4000, or <melissa@folklorevillage.org>, or <www.folklorevillage.org>
- Nov. 24-27* **Southern California Skandia Festival**. Cedar Glen Camp, Julian, CA. Leif and Margareta Virtanen, Åke Steinholtz, Lisa Eckman, Jan-Erik Eckman, Sarah Kirton, Contact: <darmar2@earthlink.net>, or <tedmart@juno.com>, or (562)496-3405, or <www.dancin-fool.com/scandia?>.
- Nov. 24-27* **58th Annual Texas Camp** in Bruceville, TX. Roo Lester teaching Scandinavian couple dances, Loretta Kelley (Scandinavian music).

Calendar, Special Events — Scandinavia

There are many events listed at: **The Northern California Spelmanslag:**
<members.aol.com/jglittle/ncs.html>

If you contribute annually, consider this your annual reminder.

It's That Time of Year Again...when thoughts turn to gifts and taxes...and to memberships in various organizations. While you're at it, think about what you'd like to see the organization do for you, and what you might do for us. Sometimes it takes awhile to organize events, but your suggestions are all considered, and often acted upon.

The Northern California Spelmanslag (NCS) is a non-profit public benefit corporation which aims to promote Scandinavian music, dance and culture through special work-shops, regular meetings, concerts and performances. We also publish the Northern California Spelmanslag News.

Identify topics you would like covered in the newsletter. What do you look for and enjoy in the News? What should be there that isn't now? Are you interested in writing for the News?

☉ Contact me about writing for the News. _____

☉ I would enjoy seeing articles in the News about (or general suggestions):

☉ Consider a tax-deductible contribution to the NCS. Although not required to be on our mailing list, we'd appreciate at least enough of a contribution to cover the cost of printing and mailing the News. We still have not reached our goal of paying for the newsletter by donations; we'd like to keep it free to all who'd like to receive one.

If you can and wish to contribute more, it will help us sponsor workshops, concerts, and other events (including airfare for our music and dance teachers and traveling from Scandinavia). Use the form on the back of this page.

☉ Address, Phone Number, and email corrections. Help us keep up to date!
Use the form on the back of this page.

NCS Annual Report Published

The Northern California Spelmanslag's Annual Report, which was, in the past, published in this newsletter, will be posted on the Spelmanslag webpage at: <members.aol.com/gjlittle/ncs/html>. This report includes the organization's statement of purpose, a description of our member groups, a list of officers and how to contact them, the year's financial statement, and a list of the year's activities. The Northern California Spelmanslag was founded in 1990. This NCS Newsletter goes nationwide; the Spelmanslag itself serves primarily those in the San Francisco Bay Area and northern California who are interested in Scandinavian Music and Dance. This year's report will appear in Nov. or Dec.

Northern California Spelmanslag Mailing List Form

Name _____ Home phone _____

Address _____ Work phone _____

_____ email _____

_____ Musician ___ Dancer ___ Audience ___
 May we publish your name, address, and phone on a Spelmanslag roster? _____

Do you want to receive information?: **music workshops:** Swedish ___ Norwegian ___ Danish ___ Finnish ___

_____ **dance workshops:** Swedish ___ Norwegian ___ Danish ___ Finnish ___

_____ **dance parties:** Swedish ___ Norwegian ___ Danish ___ Finnish ___

_____ **concerts and performances:** Swedish ___ Norwegian ___ Danish ___ Finnish ___

Are you willing to bring potluck snacks and refreshments to Spelmanslag events? _____

Are you willing to house out-of-town participants for Spelmanslag festivals? _____

Are you willing to volunteer for various tasks to help organize or run Spelmanslag events? _____ How are you able to help? making punch, set-up, clean-up, dance floor sweeping, collecting admission, sound equipment, designing fliers, photocopying, entertaining overseas visitors during the week, organizing events, playing for dances, write a newsletter article.

Donation: _____ \$15.00 _____ \$25.00 _____ \$50.00 _____ other
 Send to: Northern California Spelmanslag, 321 McKendry, MENLO PARK, CA 94025
 Donation is not necessary for membership.

Your tax-deductible donation helps the Spelmanslag bring over instructors from Scandinavia, and covers the costs of publishing and mailing fliers and newsletters. Any amount you can contribute is greatly appreciated!

See our web page at: <<http://members.aol.com/jglittle/ncs.html>>

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