

Northern California Spelmanstag News

Promoting Scandinavian Folk Music and Dance

August 2004

The Southern California Skandia Festival November 26-28, 2004

The Southern California Skandia Festival is very excited to have Peder and Randi Gullikstad as teachers this year. Peder and Randi have long been considered the best examples of how to dance pols from Røros, and have won at the Landskappleik 5 times. They were instrumental in starting the **Røros Folkedanslag** in 1974-1975. For the last 20 years, they have taught workshops in Norway and around the world, have performed at the Olympics in Lillehammer, as well as at festivals in Baghdad and the Soviet Union. They have received many national awards and honors including the Kings Cup. They are both very interested in teaching children in order to share the traditional dances and cultural heritage. They have much to offer about the traditions surrounding Røros music and dance. Accompanying Randi and Peder from Norway to teach music and play for dance from Røros, will be Mary Barthelemy and her husband Olav Nyhus. This is a return trip for Olav and Mary. They came the first year the festival was at Julian, and have also taught and played for the Mendocino Scandia Camp. Mary and Olav are active in the **Glåmos Spellmannslag**. Olav, born in 1933, grew up in a musical, fiddling family in Glåmos. He plays harpeleikzither, fiddle and sings. Mary, born in Minnesota in 1947, settled in the Røros district in 1982 after living in Gudbrandsdalen, Oppdal, and Telemark. She plays fiddle and harpeleikzither in the Røros tradition. She is also the "flute-player" in the band **Dalakopa**.

Cedar Glen Camp is located near the small town of Julian. It was a gold mining area in the 19th century, but is now mostly agricultural — predominantly apple orchards. Driving time is approximately 1 1/2 hours east from Oceanside, and 1 hour northeast from San Diego. The camp facilities include cabins that house varying numbers of people, a large dining, and dance hall with a very good wood floor. Most people arrive Thursday afternoon or evening to get situated. There is no meal service on Thursday. Workshops begin Friday morning after breakfast. The festival concludes Sunday afternoon after lunch. Try to make ride arrangements with people from your area. We will attempt to help coordinate transportation from airports, but we cannot guarantee rides for any campers. Provide transportation requests early! Contact: Carol Martin (Epperson), (714)893-8888.

Ted Martin, 13391 Danvers Way, Westminster, CA 92683
<tedmart@juno.com>,
<darnar2@earthlink.net> (562)496-3405, or
(Find map on page 4, and registration form on page 11.)

1st Saturday- Scandinavian Dance Parties *Live Music*!

Everyone Welcome, No Partner Necessary
Nordic Footnotes invites you to kick up your heels at our monthly dance parties. Dance to live, traditional music of Norway, Sweden, Denmark and Finland. If you don't want to dance, then just come listen to the wonderful music. Musicians: All are welcome to join the Allspel. Contact Jeanne or Sarah (see below).

Plenty of Polska, Springar, Schottis, and Hambo

Fall/Winter 2004 Schedule

September 4
October 2
November 6
December 4 (*location note)



8:00 pm, \$6 admission

First United Methodist Church
625 Hamilton Ave., Palo Alto

(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.

For more info call or email: Jeanne or Henry: (408)929-5602, jsawyer@sawyerpartnership.com, Linda or Jim: (650)323-3356, james.little@sri.com, Sarah: (650)968-3126, sekirton@ix.netcom.com

*Trinity Cathedral in San Jose, (81 N. Second St.). Holiday!: bring edible goodies.

Sponsored by Nordic Footnotes and Northern California Spelmanstag

Contents

New monthly dance in Brisbane	2
Folklore Village	2
Camp Norge Certification Program	3
Scandiance, Oalkand	3
One Good Turn	3
Spelmansstämma	4
Norsk Folkedans Stemne, Seattle	4
Modes and Scales, by Wes Ludemann	5-9
Mini- "Turlock Skandi-fest"	9
Calendar	9-11



New Monthly Scandance This Fall!
Third Sunday afternoons in Brisbane

2 to 5 p.m.

September 19

October 17

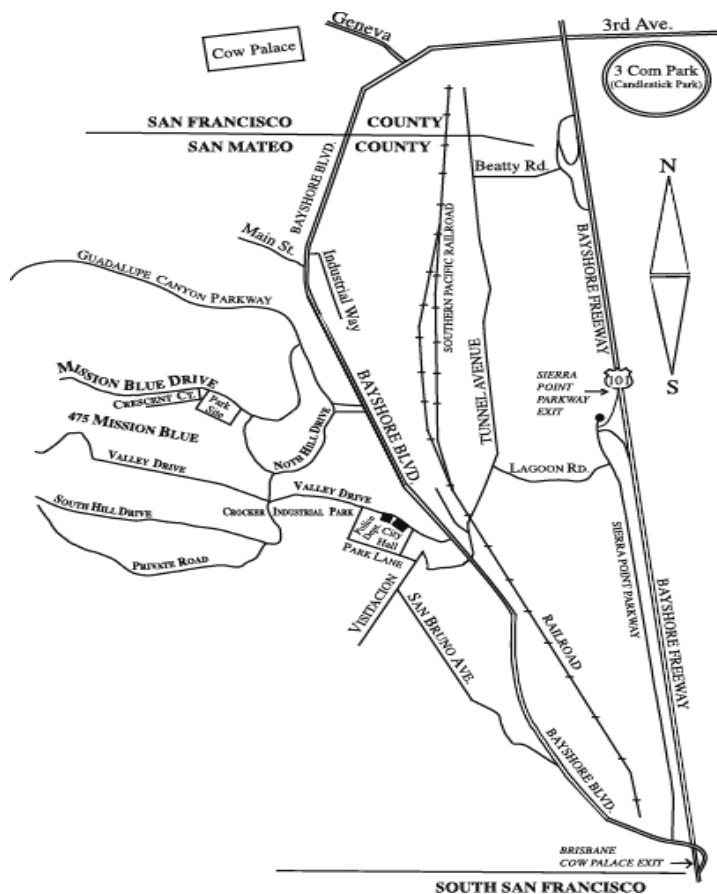
November 21

December 19

**1 hr beginning/intermediate class
 + free dancing**

Donation \$6

Co-sponsors:
City of Brisbane and Northern California Spelmanslag



MISSION BLUE CENTER
 475 Mission Blue Drive
 Brisbane, CA 94005

Contact: Anja Miller (415) 467-8512 (after Aug.18)
 anja_miller@compuserve.com

DIRECTIONS

101 Northbound:

Exit Brisbane/Cow Palace

Becomes Bayshore Blvd., north ca. 1 mile

Left on Guadalupe Canyon Pkwy (4th traffic light)

Left on Mission Blue Drive (2nd light), ca. 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

Swedish Music & Dance Weekend

October 29-31, Folklore Village, Wisconsin

Paul Dahlin & Family – Tradition Bearers of Dalarna (Sweden) Fiddle Music

Members of the **American Swedish Institute Spelmanslag**
Leif Alpsjö – All the way from Sweden! Uppland's music, fiddle, nyckelharpa

Roo Lester & Larry Harding–Gammaldans & Polska Variations

Becky Weis – Fiddle and Nyckelharpa

This twenty-plus-year-old event promises the richness and joy of both Swedish and Folklore Village traditions. This weekend is full of beginning through advanced level workshops in dance, fiddle, and nyckelharpa-- as well as evening dance parties and a concert. And, wonderful Swedish food!

Contact: (608) 924-4000, <staff@folklorevillage.org>

ONE GOOD TURN.

This feature is intended to include tips on courtesy, socializing, dance communication, and improving community spirit. Readers old and new are encouraged to submit questions, answers, and pet peeves. What is your input? Send suggestions to the editor!

Mix! Dance every third or fourth dance with someone other than with whom you came. Don't give your regular partner a hard time for dancing with others. It is expected. At the end of mixers, stay with your last partner to dance the next dance, unless you absolutely do not know the dance and can't fake it.

If the same dance is played two or three times, change partners each time. Look for someone who sat out. Traditionally, a person danced two dances before seeking a new partner. This is now rarely done. Is it still expected?

Graciously accept no for an answer. Don't intimidate by pressing too hard.

If you are the one turning down an invitation to dance, don't, then, dance this dance with someone else. A possible exception is if the first person asks you to help them through a dance that neither one of you knows, and the next person can teach you the dance.

To be continued next issue!.....

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: October 20, 2004.

Send articles, and calendar information, and comments to:

Marie Kay Hansen, editor NCS News, (209)836-5494,

<briza1@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 Folk Dance Certification Program,

April 3-10, 2005, Alta, CA. Norwegian folk dance teacher training. The **Nordahl Grieg Leikarring og Spelmanslag**, in cooperation with the **Norwegian Youth Organization** (of Norway), is bringing to the US, the 80-hour course that certifies Norwegian folk dance teachers. To get the 80 hours of instruction required, classes will total about 40 hours per year for two consecutive years. Students will learn teaching skills, dance and music history, and dance group organization skills.

This is a great opportunity to learn skills and knowledge to share with your local group, whether you choose to become certified or not. Teachers are Johan Einar Bjerkem and Torunn Hernes, who have taught the course in Norway. There will be morning and afternoon classes, with time in the evening for practice, teaching, and dancing. Enrollment limited to 25. Camp Norge is in Northern California, west of Lake Tahoe. Contact Zena Corcoran: <zmcorcoran@aol.com>, or at (650)355-3752, or call Anne Huberman at (408)259-9959, or Nick Jensen at (916)933-0671.

Scandiadans

Thursdays, Weekly, in Oakland. Our regular Thursday class will start on Sept 2. Teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends. \$4. 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). Down steep driveway. Clubhouse is on the right. Contact: Jane Tripi or Frank Tripi at (510) 654 -3636, <fjtripi@juno.com>

Publication Schedule for NCS Newsletter:

Vol 14 #3, July

Vol 14 #4, October

Vol 15 #1, January

Vol 15 #2, April

Correction: The previous issue, Volume 14 #2, was published in May of 2004. It said January!

Skandia's Spelmansstämma in August

August 20-21, Seattle area.

Mark your calendars: The weekend of August 20-21 will be Skandia's 19th annual Spelmansstämma in the Seattle area. Everyone is invited to the dances (Friday and Saturday nights), and there will be free workshops for musicians Saturday afternoon. If you've been before, you know what fun it is: plan to make a weekend of it! Friday night features a dance from 7:30-11:30pm: All musicians and, of course, all dancers are welcome. Saturday noon we meet for workshops and jamming. Workshops include harmony fiddling, singing, nyckelharpa, etc. At 6:00pm, we dig in to the potluck, and then we dance and jam till the wee hours.

We can arrange housing for visitors. For more information see the Skandia websit: <skandia-folkdance.org> or call Peter Michaelsen at (206)322-7936.

**Norsk Folkedans Stemne, Seattle area
(August 6 - 8)**

Norsk Folkedans Stemne will feature **Hedmark Danselag** from SE Norway, which includes 28 dancers, Marit and Thomas Westling on fiddle, Thomas Nielsen on accordion and torader, and special guest Stein Bjørnsmoen from **Folkesdanslaget Sølja**. Hedmark Danselag was formed in 1991, and has performed widely in Europe, Asia, and the Americas. Their dance leader, Rolf Bjørgan, is a halling dance master. Contact Christine Anderson: <cmadance@mailstation.com> or by phone at 206-784-6181, or Noel Wannabo at 206-784-4153. The Stemne mail address is POB 17099, Seattle, WA 98127.

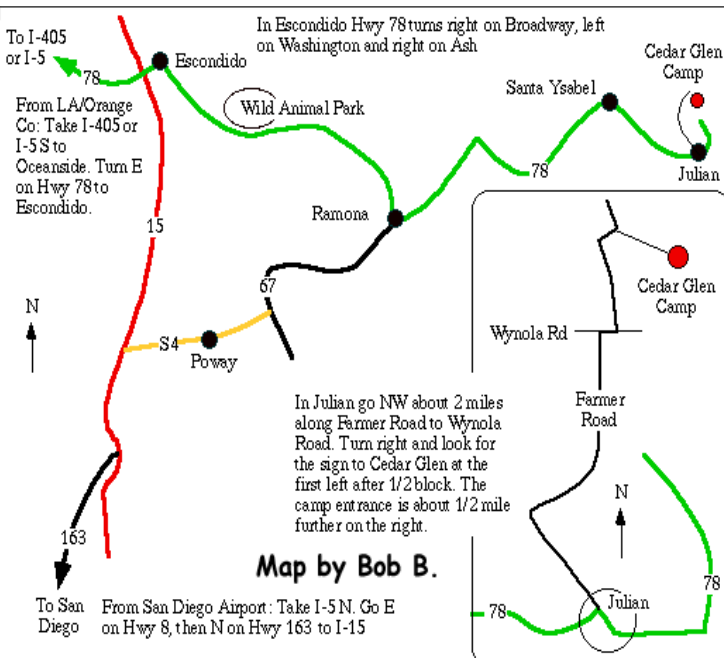
Map: The Southern California Skandia Festival

November 26-28, 2004

Cedar Glen Camp is located near the small town of Julian.

For festival details, see page 1.

For registration form, see page 11.

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

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

The American Nyckelharpa Association:

<www.nyckelharpa.org>

Bruce Sagan's Scandinavian Web Site:

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

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>

Nordic Heritage Resources- Kansas

<www.kansasfolk.org/heritage/nordic>

Modes and Scales — by Wes Ludemann

This article will be about modes, the diatonic scale, and scales based on the diatonic scale. The diatonic scale is the basic scale of European, i.e. Western, music, and consists of five whole tones and two semitones. In my next article, I'll discuss scales that use microtones (which include quarter-tones), and scales used in other cultures.

Modes:

In the widest sense of the word, mode denotes the selection of tones, arranged in a scale, that form the basic tonal substance of a composition. In a narrower sense, the term "mode" refers to those scales that go back to the Greek and the medieval church modes.

The modal systems of the ancient Greeks are of historical importance only. These were fully developed by the fourth century B.C.E., but due to the decline of Greek civilization, few of the traditions have been handed down to us. Because of tuning differences, it is impossible to notate the Greek modes accurately using our present semitone system. Nevertheless, we know that they consisted of a variety of **tetrachord***¹ arrangements, and were conceived as progressing downward to the *final*, rather than upwards from the tonic. Although the intervals are quite inaccurate, the following is a rough approximation of the Greek **Dorian** mode, progressing downward through two tetrachords to the final of **e**.



Figure 1. Greek Dorian Mode

The **medieval church modes**, based on the Greek modes, formed the basis for nearly all Western music from roughly 800 to 1500. These church, or ecclesiastical, modes are a medieval system of eight scales, each consisting of the tones of the C-major scale (the white keys on the piano), starting and ending on **d**, **e**, **f**, or **g**. For each of these four notes, called a *final*, there exist two modes distinguished by the different positions of the octave range. In the *authentic* modes, the range extends upward from the final to the upper octave. In the *plagal* modes, the range extends from the fourth below the final to the fifth above it.

The four authentic modes are the Dorian (final is **d**), the Phrygian (final is **e**), the Lydian (final is **f**) and the Mixolydian (final is **g**). For the plagal modes, each authentic mode is given the prefix *hypo-*, as, for example, Hypodorian. In present day usage, we can start any modal scale on any note of the chromatic scale, as long as it has the same sequence of whole and half tones as the original mode.

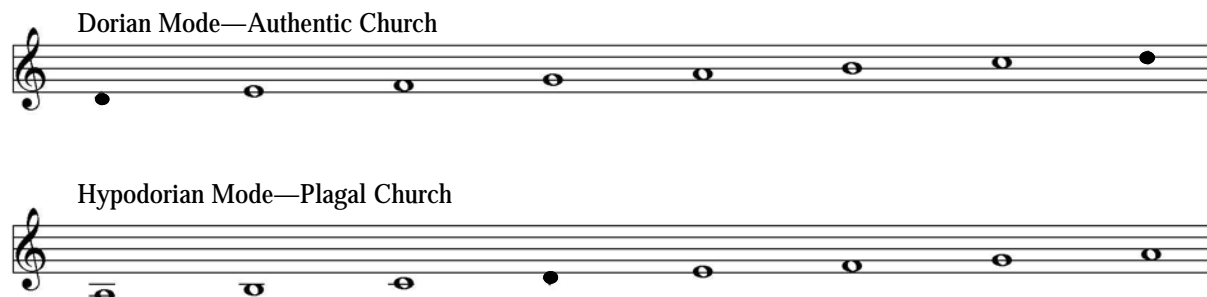


Figure 2. Examples of Authentic and Plagal Church Modes

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Note that, while the Greek Dorian mode has a final of **e**, the Church Dorian mode has a final of **d**. Our usage of the term “mode” corresponds to the church modes, rather than to the original Greek modes*².

In the 16th century, H. Glareanus enlarged the eight-mode system to include the two scales based on **a** and the two scales based on **c**. The Aeolian mode (final is **a**), is the same as our natural minor scale, and the Ionian mode (final is **c**) is the same as our major scale. These are the authentic modes. The corresponding plagal modes are Hypoaeolian and Hypoionian. Thus the number of modes was extended from eight to twelve.

In modern writings, the twelve-mode system is sometimes enlarged to one of fourteen by the addition of the Locrian and Hypolocrian modes, which are based on the tone **b**. These modes were mentioned by Glareanus in 1547 under the names Hyperaeolian and Hyperphrygian. He rejected them then because they involve the **b - f¹ diminished fifth***³ above the final, an impossibility in the practice of his day. They are seldom found in music literature.

Diatonic Scales:

As I mentioned in my previous article (Vol 14, #2), the seven note scale consisting of whole and half steps is a diatonic scale, and it is the basis for Western music. The word diatonic means, literally, “across the tones.” It defines a scale of mixed half and whole tones (or steps), and an occasional tone-and-a-half.

The (diatonic) major scale has the following sequence of whole tones and half tones (or semitones): W W H W W W H. For example, the **C**-major scale of **c d e f g a b c¹**, corresponds to the white keys of the piano. The *natural minor scale* has the intervals W H W W H W W, so that the **c**-minor scale is **c d e_b f g a_b b_b c¹**. Both major and minor scales can be transposed, starting on any one of the twelve notes in the octave. Thus there are twelve major and twelve minor scales, one in each key. If we are using equal temperament tuning, all of the tones found in these scales can be combined into one scale, the *chromatic scale*. While not a diatonic scale itself, this all-inclusive scale is considered to be the tonal foundation of modern music, with the diatonic scales being selections thereof.

Relationships between Major and minor scales:

Major and minor scales that have the same tonic note, are said to have a *parallel* relationship. In the above example, using **c** as the tonic, the **C**-major scale is written without *accidentals**⁴. The parallel natural **c**-minor scale requires either the accidentals **b_b**, **e_b**, and **a_b** to produce the required sequence of half and whole tones, or a key signature of three flats. Similarly, the natural **a**-minor scale is written without accidentals, while the parallel **A**-major scale has the accidentals **f_#**, **c_#**, and **g_#**, or a key signature of three sharps.

Major and minor scales that have the same key signatures are in a *relative* relationship. The relative minor of any major scale starts on the sixth degree of that scale, the relative major of any minor scale starts on the third degree of that scale. For example, the **a**-minor scale is the relative minor of the **C**-Major scale. And, **C**-Major is the relative major of **a**-minor. Since **C**-major and **a**-minor have a relative relationship, they have the same key signature. Note that **A**-major and **a**-minor have a parallel relationship, as do **C**-major and **c**-minor.

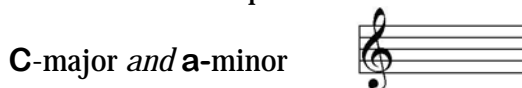


Figure 3a. Key signatures for a major—*relative minor* relationship.

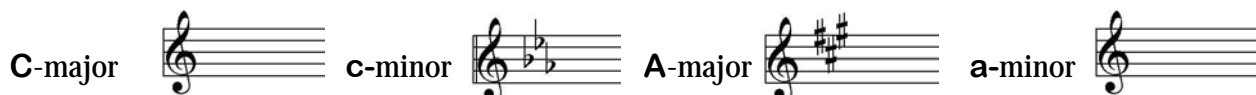


Figure 3b. Key signatures for a major—*parallel minor* relationship.

(Continued on page 7)

(Continued from page 6)

Minor scales:

The *natural minor scale* has a step of a whole tone leading from the seventh scale degree into the tonic, e.g., **b** to **c**, rather than the half tone step **b** to **c** of the major scale. In addition, the dominant triad*⁵ that starts on the fifth degree of the scale, (**g b**, **d** in the case of the **c**-minor scale), is a minor triad, rather than a major triad like the **g b d** of the major scale. These peculiarities led to the development of two other minor scales, the harmonic minor and the melodic minor.

The *harmonic minor scale* is the natural minor scale with a raised seventh degree. The raised seventh gives more melodic thrust toward the tonic, and provides a major dominant triad. Raising the seventh degree creates an interval of a step-and-a-half between the seventh and eighth degrees. The scale, thus, has the intervals W H W W H 1½ H (where 1½ represents the step-and-a-half). The accidentals used to raise the seventh degree do not appear in the key signature.

The *melodic minor scale* developed because composers liked the urgency of the raised seventh in the harmonic minor scale, but vocalists found the step-and-a-half interval between the sixth and seventh degrees of the scale difficult. The solution was to raise both the sixth and seventh degrees each by a half step for the ascending form of the scale, resulting in scale intervals of W H W W W W. The descending form of the scale is the same as the natural minor scale. Note that the accidentals required to raise the sixth and seventh degrees of the scale do not appear in the key signature.

The key signature for an harmonic minor scale, or a melodic minor scale, will be the same as that of the natural minor. Accidentals are used to indicate the raised sixth and seventh degrees. For example, the harmonic **a**-minor will have the seventh degree raised from **g** to **g**♯. The harmonic **c**-minor scale will have the seventh degree raised from **b**♭ to **b**♮. In practice, two, or all three forms of the minor scale may be used in a single composition.

Other diatonic scales:

The *whole tone scale* is a six-tone scale made up entirely of whole steps between adjacent degrees of the scale. It has been used in music from the late Romantic and Impressionistic periods.

The so-called *Gypsy scale*, **c - d - e**♭ - **f**♯ - **g - a**♭ - **b - c**¹, with two augmented seconds*⁶, is probably of Indian origin and was introduced by the Gypsies into eastern Europe, particularly Hungary, where it became a pseudo-nationalist feature. It is also common in modern Turkish and Jewish music, as well as in Greek church music. According to Béla Bartók, what is generally called Gypsy music is actually Hungarian music of fairly recent origin,

A *pentatonic scale* has five tones to the octave. Among the numerous pentatonic scales are the following:

The *tonal pentatonic scale* is a five tone scale that has no semitones. Aside from transpositions, there is only one such scale, **c-d-f-g-a-c**¹. Using different tones as the tonic, five different scales, known as “modes,” exist. One example is playing the black keys on the piano. The tonal pentatonic scale, usually in its “first mode” (starting on **c**), occurs in the music of nearly all ancient cultures, including African, Celtic, Chinese, Native American, and Polynesian.

The *semitonal pentatonic scale* results from omitting the second and sixth, or the second and fifth degrees of the diatonic scale: **c-e-f-g-b-c**¹, or **c-e-f-a-b-c**¹. The second form, is the scale that, in descending motion, **e**¹-**c**¹-**b-a-f-e**, prevailed in ancient Greece.

A brilliant exploitation of the pentatonic scale occurs in the right-hand melodic line of Chopin’s Étude in G-minor, the “Black Key” Étude. Ravel also utilized pentatonic material, for example, in Ma Mere l’Oye (Mother Goose.)

(Continued on page 8)

(Continued from page 7)

Semitonal pentatonic scales frequently occur in modern Japanese music.

A ***gapped scale*** is a scale derived from a more complete system of tones by omitting some of them. Thus the pentatonic scale is a gapped scale of the diatonic system, and this in turn can be considered a gapped scale of the chromatic system.

The following table gives the notes of the scales I have discussed, all starting with **c** as the tonic (or the final).

Scale	Notes												
Chromatic	c	c#	d	d#	e	f	f#	g	g#	a	a#	b	c¹
Major	c		d		e	f		g		a		b	c¹
Natural minor	c		d	e_b		f		g	a_b		b_b		c¹
Harmonic minor	c		d	e_b		f		g	a_b			b	c¹
Melodic minor:													
<i>ascending</i>	c		d	e_b		f		g		a		b	c¹
<i>descending</i>	c		d	e_b		f		g	a_b		b_b		c¹
Whole tone	c		d		e		f#		g#		a#		c¹
Gypsy	c		d	e_b			f#	g	a_b			b	c¹
Pentatonic:													
<i>tonal</i>	c		d			f		g		a			c¹
<i>semitonal 1</i>	c		e			f		g				b	c¹
<i>semitonal 2</i>	c		e			f				a		b	c¹

For those obsessed with knowing what scale or mode a tune is in, decide on the tonic, then note the sequence of whole and half steps, and check them against the table below. If the scale isn't diatonic, it won't be there.

Scale	Intervals
Major (Ionian mode)	W W H W W W H
Natural minor (Aeolian)	W H W W H W W
Harmonic minor	W H W W H 1½ H
Melodic minor ascending	W H W W W W H
Dorian mode	W H W W W H W
Phrygian mode	H W W W H W W
Lydian mode	W W W H W W H
Mixolydian mode	W W H W W H W
Locrian mode	H W W H W W W

ENDNOTES

*1 A ***tetrachord*** is a series of four notes.

*2 At one time it was customary to treat the church modes together with the "Greek modes," considering the former to be derivatives of the latter. However what are usually called "Greek modes" represent a phenomenon of such complexity and involving so many historical changes that summary statements are likely to be misleading rather than helpful.

(Continued on page 9)

(Continued from page 8)

*3 In equal temperament, the interval of the *diminished fifth* is equal to that of the augmented fourth, and is called the tritone, since it is equal to three whole tones. In late medieval times (before the introduction of equal temperament), the diminished fifth was considered a "dangerous" interval, to be avoided or at least treated with great caution. It was also known as the "diabolus in musica".

*4 *Accidentals* are the signs used in musical notation to introduce or cancel chromatic alterations. Alterations valid for the entire composition are contained in the key signature. The term "accidentals" refers specifically to those alterations introduced for single notes. An accidental remains valid for the rest of the measure in which it is introduced. It is canceled by the next bar line.

*5 Strictly speaking, a triad is any three-tone chord, but the term generally refers to a chord built with superposed thirds. A major triad consists of a major third and a perfect fifth above the root (lowest tone). A minor triad consists of a minor third and a perfect fifth above the root.

*6 An *augmented second* is a step-and-a-half, or 1½ semitones.

Mini - "Turlock Skandi-fest"

Sept. 25, 2004, Turlock/Ceres. Noon till late into the night. Workshops, potluck, concert, dance, jam, camping. Special Guests, **Lindesnes Trekkspillklubb**, a 30 member accordion and guitar ensemble from Norway will present "A Unique Mix of Music, Comedy, & Dance". The group is playing for free because they want to get Skandi-fest back on track. All proceeds will go to Skandi-fest.

Schedule:

Noon - 5:00 pm: Dance workshops. Live music. Bring a dance and music to share. at David Raube's farm

5:30 - 6:45 pm: Pot Luck

7:30 - 10:30 pm: **Lindesnes Trekkspillklubb**, Turlock Community Auditorium, 1574 East Canal Dr., Turlock. Tickets are \$15.00 each. Send check to Turlock Skandi-fest, P.O. Box 3247, Turlock, CA 95381-3247.

11:00pm - ??:00: Dance to live music at David's. Jam session with Trekkspillklubb.

David Raube's farm: 4455 Roeding Rd., Ceres (between Modesto and Turlock) (209)537-9491

Directions: Coming from the north or south on Hwy. 99, take Mitchell exit, turn north, turn right (east) on Roeding. Farm is last house on the left after crossing Faith Home Road (just before Lockwood Rd.)

Contact: Janet at (209)578-5250 for info. Limited number of campsites, beds, RVspaces available.

BYOB and a snack to share.

! Please call if you can play music for the dance.

Calendar

Regular Events - Northern California

- | | | |
|------------------------|---------------|---|
| Monday | <i>Weekly</i> | Scandinavian Couple Dance Class. Beginners 6:30 - 7:30, Advanced Group 7:30 & later. Contact: <u>Marida Martin</u> (530) 672 - 2926; <marida@earthlink.net> Beginners may move to Fri. |
| Mondays
Or Tuesdays | <i>Weekly</i> | Open Sessions for Fiddlers and Nyckleharper. 8 - 10 pm at home of Fred Bialy, 1925 Hudson Street, El Cerrito. Best to call first if you're not on the email notification list!! Contact: <u>Fred Bialy</u> , (510) 215-5974, <bialy10@comcast.net>; or <u>Carolyn Hunt</u> , (925) 443-7471, <carolynhunt@alum.pomona.edu> |
| Wednesday | <i>Weekly</i> | Nordahl Grieg Leikarring Performance Group. Masonic Hall, 980 Church St., Mountain View, 7:30 - 9:30 p.m. Contact: <u>Anne Huberman</u> or <u>Greg Goodhue</u> : (408) 259-9959, <goodhue@hotmail.com> |
| Thursdays | <i>Weekly</i> | Scandiadans (starts Sept. 2). 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. Clubhouse is on the right. \$4. Contact: <u>Jane Tripi</u> or <u>Frank Tripi</u> at (510) 654 -3636, <fjtripi@juno.com> |

(Continued on page 10)

(Continued from page 9)

- 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 Sarah Kirton, (650) 968-3126, email: <sekirton@ix.netcom.com> or 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>
- 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.** 8 p.m. - midnight, First United Methodist Church, 625 Hamilton Ave (between Byron & Webster), Palo Alto. (December dance is in San Jose!) 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>
- 2nd Saturdays *Monthly* **Open Sessions for Fiddlers.** ~ 2 - 5 pm. afternoon before dance in Mill Valley, at the home of Fred Bialy, 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.** usually at Park School, 360 East Blythedale, Mill Valley. Otherwise, at Nature Friends in Oakland. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing, 8:30 -11:00 pm. 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.
- 3rd Sundays *Monthly* **NEW! Scandidance.** One hour beginning/intermediate class, then free dancing. 2 - 5 pm. Mission Blue Center, 475 Mission Blue Dr., Brisbane. Contact: Anja Miller: (415) 467-8512, (after Aug.18)., anja_miller@compuserve.com
- 2nd Sundays *Monthly* **Barneleikkaring.** (Children's Norwegian Dance) classes, 1:30 — 4:00 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!
- 1st Saturdays *Every two months* **Special Events in Placerville area.** Contact: Marida Martin, (530) 672 - 2926, <marida@earthlink.net>

Calendar, Special Events - Northern California

- November 5-7, 2004 **Camp Norge Folkedans Stevne**, Alta CA. Contact Zena Corcoran, zmcocoran@aol.com, or (650)355-3752, or call Anne Huberman at (408)259-9959 or Nick Jensen at (916)933-0671.
- April 1-3, 2005 **Camp Norge Folkedans Stevne**, Alta CA. Contact Zena Corcoran: zmcocoran@aol.com, or (650)355-3752, or call Anne Huberman at (408)259-9959 or Nick Jensen at (916)933-0671.
- April 3-10, 2005 **Camp Norge Folk Dance Certification Program**, Alta, CA. Norwegian folk dance teacher

(Continued on page 11)

(Continued from page 10)

training. Teachers are Johan Einar Bjerkem and Torunn Hernes. Enrollment limited to 25. Contact: Zena Corcoran zmcocoran@aol.com, or at (650)355-3752, or call Anne Huberman at (408)259-9959 or Nick Jensen at (916)933-0671.

Calendar, Special Events - United States

August 6-8

Norsk Folkedans Stemne, Camp Brotherhood, Seattle Area. The visiting group is **Hedmark Danselag**. Contact: Christine Anderson (206)784-6181, : <cmdance@mailstaition.com > or Larry <reinertl@mindspring.com >

August 20-21

Skandia's 19th annual Spelmansstämman in the Seattle area. Dances on Friday and Saturday nights. Free workshops for musicians Saturday afternoon. Contact: Skandia website: <skandia-folkdance.org> or call Peter Michaelsen at (206)322-7936.

October 29-31

Fall Fiddle & Dance Festival at Folklore Village, Dodgeville WI. A great chance to work with Paul Dahlin and members of the **ASI Spelmanslag** on tunes from Rättvik, Sweden. Dance classes begin with a basics class Friday afternoon at 3 pm and continue through the weekend with Roo Lester & Larry Harding. Contact: Folklore Village (608)924-4000, or <staff@folklorevillage.org> or <http://www.folklorevillage.com/calendar.html>

Sept. 25, 2004

Mini-Turlock Skandi-fest Turlock/Ceres, CA. Noon till late into the night. Special Guests, **Lindesnes Trekkspillklubb**. Workshops, potluck, concert, dance, jam., camping. Contact: Janet at (209)578-5250

November 26-28

Southern California Skandia Festival, Julian, California. Featuring dance teachers Peder and Randi Gullikstad from Røros, Norway teaching Pols and other dances from Røros, and fiddlers Mary Barthelemy and Olav Nyhus from Glåmos, Norway. Contact: Carol Martin(Epperson), (714)893-8888.

The Southern California Skandia Festival November 26-28, 2004

WORKSHOP FEES: dancers \$245, Musicians \$185 (check payable to SCSF)

Send this form and one SASE (self addressed, stamped envelope) to:

Darlene Martin, 5140 Keynote St., Long Beach, CA 90808

e-mail: darmar2@earthlink.net or tedmart@juno.com, phone: 562 496-3405

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

1) _____ Dancer [] Musician [] Vegetarian []

2) _____ Dancer [] Musician [] Vegetarian []

Addresses:

1) _____

2) _____

Phones:

1) _____

2) _____

e-mails:

1) _____

2) _____

Accommodations: Mixed [] Female [] Male []

Roommates preferences: _____

Transportation: Need [] Can offer [] transportation from _____ airport to camp

Please provide transportation requests early. We cannot guarantee rides for any campers

Northern California Spelmanslag Mailing List Form

Name _____

Home phone _____

Address _____

Work phone _____

email _____

Musician ___ Dancer ___

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, collecting admission, sound equipment, designing fliers, photocopying, entertaining overseas visitors during the week, organizing events, playing for dances.

Donation: 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>

Send to: Northern California Spelmanslag, 321 McKendry Menlo Park, CA 94025

Donation:

___\$15.00 ___\$25.00 ___\$50.00 ___other

Donation is not necessary for membership.

Northern California Spelmanslag

A California Non-Profit Public Benefit Corporation

321 McKendry

MENLO PARK, CA 94025

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