

Northern California Spelmanstag News

Promoting Scandinavian Folk Music and Dance

May 2004

Scandia Camp Mendocino

June 12 - 19, 2004

Bjørn Lien & Sigrunn Bæra Svenkerud
Hilde Kirkebøen

Teaching dance and music of Hallingdal, Norway

Stig & Helén Eriksson

Thomas Westling & Marit Larsen-Westling
Teaching Swedish dance and music

Matt Fichtenbaum Teaching Nyckelharpa
Sarah Kirton Assisting on Hardanger fiddle
Peter Michaelsen Leading Allspel
Linda Gross crafts

See page 11 for staff and focus of camp, page 15 for application.

Scandia Camp Mendocino is a week-long summer camp for those interested in the folk dance, music, and culture of Norway and Sweden. Each summer since 1980, some of Scandinavia's most distinguished teachers have come to share with us their cultural expertise and infectious love of their dance and music traditions. Enjoy dance and music instruction, concerts, culture sessions, and parties. Our location is the perfect place to greet old friends, make new friends who share your interests, enjoy the Northern California redwoods, and eat very well! Activities include: classes in music, dance, folklore, culture, crafts, singing. There are practice sessions, concerts, and opportunities for enjoying the redwood forest.

Evenings include music and social activities before dinner, after-dinner concerts, and Scandinavian dance parties, with live music by our staff and student musicians. The parties offer a chance to enjoy the great variety of Scandinavian dance and music.

Dance and Music Classes are designed for both newer and more experienced dancers and musicians. For maximum enjoyment, **dancers** should feel comfortable with the common turning dances. We change partners frequently during classes, and we encourage partner changing during parties.

Fiddlers should have at least one year of experience on the violin. All musicians: bring a recording device as tunes are taught by ear.

Registration & Fees We have space for 80 dancers and 20 musicians. We attempt to balance the number of male and female dancers. Register immediately to reserve your place in camp!

Fees: \$585 per Dancer or Musician

\$335 per Work Scholarship (8 available)

\$610 per Dancer or Musician to be paid in full if registration is *postmarked after May 1, 2004*.

Contact: Roo Lester <DancingRoo@aol.com>, (630)985-7192, or Fred Bialy <bialy10@comcast.net> (510)215-5974

Dean Linscott

Dean passed away March 24, 2004, leaving a huge gap in the folk dance world. Many of us owe a great deal of gratitude to him for his years of participation and leadership.

There will be a Memorial Dance for Dean. It will be held at the Alpine Club, up on Mt. Tam, on Friday May 14th, at 7PM. It is a sad time, but, I think for those of you who can come, it will be a nice reunion for many people. There won't be too much room to park, so I suggest that as many of you as can, carpool! Do bring your dancing shoes!! With fond regards to you all, Nancy & Russ

Hardanger Fiddle Association of America. 21st Annual HFAA Meeting and Workshop,

July 29-Aug 1, 2004(Thursday,-Sunday)

Folklore Village, Dodgeville WI

Featuring: Music and Dance from Valdres

Jan Beitohaugen Granli - Hardanger Fiddle

Anne and Erik Røine - Valdrespringar

Erik Røine - Munnharpe

Plus teachers:

Toby Weinberg - Hardanger Fiddle

Sarah Kirton - Hardanger Fiddle

Karen Solgård - Hardanger Fiddle

Mikkel Thompson - Beginning Dance

Activities: Hardanger fiddle classes for all levels, Dance classes for all levels, Munnharpe class, Lectures, Talent Showcase, Concert, and Dance Parties. More information (MUCH more): <http://www.hfaa.org/reference/2004_meeting/index.html>

The following link has a nice description of the playing Jan Beitohaugen Granli:

<<http://www.mic.no/mic.nsf/home/forsiden?opendocume>>

Contact: Annamarie: (240)481 7908,

<president@hfaa.org>

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Nordic Fiddles and Feet 2004

Buffalo Gap Camp, West Virginia, July 3-10, 2004. Feast on the dance and music of Sweden and Norway in the beautiful West Virginia hills. Work on the dances & music of Telemark, Norway with Arnild Brennesvik, Ole Kristian Torjussen, & Anne Hytta. Olav Sem will teach singing and Leif Alpsjö will teach Nyckelharpa. Enjoy learning dances from Värmland and other parts of Sweden with Sven & Britt Marie Olsson and Fredrik Lundberg. Scandinavian dance basics with Roo Lester & Larry Harding offered daily. Swim in the lake, dance, sauna, play music.

For details on the staff, see page 9!

DANCE

Arnild Brennesvik & Ole Kristian Torjussen, Telespringar. Britt-Marie & Sven Olsson, Polskor, focusing on Värmland. Roo Lester & Larry Harding, Scandinavian Dance Basics

MUSIC

Anne Hytta, hardingfele. Olav Sem, Norwegian singing. Leif Alpsjö, nyckelharpa. Fredrik Lundberg, Swedish fiddle from Värmland. Becky Weis-Nord, Gammaldans & Ensembles. Peter Michaelsen, Swedish fiddle. Loretta Kelley, hardingfele.

Immerse yourself for a whole week in enchanting folk music. Dance A full and varied schedule is designed to offer plenty of music, dancing, and fun for both beginning, and more experienced dancers and musicians.

Dance classes include Swedish, Norwegian, and Basics;

and are designed for all levels of dancers. Dance basics is intended to give beginners an introduction to Scandinavian dancing while working on skills that help all levels of dancing. We change partners often (you need not register with one). Evening parties are varied with gammaldans, mixers, bygdedans, your special requests, and the dances taught during daily classes. We dance to live music at every session and party!

Music classes include multiple levels of Swedish fiddle, as well as hardingfele, nyckelharpa, and singing. Classes are generally taught "by ear", although a syllabus will be available. To take a fiddle class you should be a competent fiddler in some tradition, but may be new to Scandinavian music. For basic hardingfele or nyckelharpa, you need to have some musical background. Basic singing will include language coaching. The gammaldans band and allspel sessions are open to ALL instruments and singers.

Crafts and cultural sessions will be presented by various members of the staff throughout the week.

Children. Parents are responsible for their children. We will put the parents in touch with one another, and if you would like, you may arrange programs for the children together.

Contact: Meg Mabbs, NFF ,4401 Alta Vista Way, KNOXVILLE, TN 37919, (865) 522-0515 <FiddlesandFeet@aol.com>

<<http://www.nordicfiddlesandfeet.org/home.html>>

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The NCS News is also online at:

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

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Send articles, and calendar information, and comments to:

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To update Web Page Calendar between issues, send information to:

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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**.

HD 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: (206)784-6181,

<cmadance@mailstation.com>, or Noel Wannabo at (206) 784-4153. The Stemne mail address is POB 17099, Seattle, WA 98127.

Nisswa-stämman,

5th annual Nordic Folk Music Festival in the Pines.

The 5th annual Nisswa-stämman Nordic folk music festival will be held June 11- 12, 2004 at the Nisswa Pioneer village in Nisswa, Minnesota, (north of Minneapolis/ St. Paul). This year, close to 100 folk musicians are expected, among them Järvelän Pelimannit, featuring Mauno Järvelä, folk fiddling master (leader of the internationally famous group, JPP) from Kaustinen, Finland; and Troll-dom, a female vocal quartet from Norway.

Midwestern groups and soloists include the Leroy Larson's Minnesota Scandinavian Ensemble; "Footnotes" members Beth and Jon Rotto of Decorah, IA.; ASI Spelmanslag; the Äkta Spelman; Skål Klubben; the Twin Cities Nyckelharpalag, Finn Hall, the Twin Cities Hardingfelelag, Skandilous; Skålmusik; Ole Olsson's Oldtime Orkestra; the Stev Sisters; Karen Solgård on hardingfele; John Berquist, Swedish raconteur; Kip Peltoniemi, Finnish raconteur; Becky Weis; Ross Sutter; and many others.

Family fun included! Rose Arrowsmith, professional storyteller, will again lead activities at the special children's tent all day long. Nisswa-stämman also features all day and all night dancing opportunities, and an intimate, log "dance barn" with dance teaching and open dancing "shoulder to shoulder", just like they do in Scandinavia!

A Kaustinen-style fiddling workshop, led by Mauno Järvelä, assisted by his fiddling children, Esko, Alina, and Aili, will take place on Friday June 11, 2004, as part of Nisswa-stämman. The workshop will be held in two segments (10 am - 12 pm and 1 pm - 3 pm). Class fee per person is \$25. In Mauno's own words: Everybody "vauvasta vaariin tai mummoon" ("from a baby until grandmom or dad") is welcome! Contact Paul Wilson to register: (218)764-2994, <pwilson@brainerd.net>

Concert: 7 pm, featuring Järvelän Pelimannit, Troll-dom, and several other selected stämman musicians at the Lutheran Church of the Cross. Admission \$10 adults, children 12 and under, \$5.

The concert will be followed by an oldtime dance featuring many stämman bands at the Pequot Lakes Seniors Center, starting at 9 pm. Admission free for concert goers, \$5 for others.

Saturday, June 12, Fiddlers Parade starts at 10 am in downtown Nisswa, and leads to the Nisswa Pioneer Village. Then, it's ongoing folk music presentations on 2 stages, dance teaching in the barn, lots of jamming, a 4:30 pm smörgåsbord, and a late-into-the-night oldtime dance starting at 7 pm at the American Legion Club in Nisswa. Uffda! Is it okay for us to have this much fun? Stämman Admission: \$10 adults, \$1 children 12 - 5, children under 5 free. All tickets are available only at the door of the events (except for fiddling workshops). No advance sales. Saturday buffet tickets (\$12) will be available on Friday night at the concert, and on Saturday inside the grounds of

the festival.

This activity is made possible in part by a grant provided by the Five Wings Arts Council with funds provided through an appropriation by the Minnesota State Legislature.

Contact Paul Wilson at (218)764-2994, <pwilson@brainerd.net>; <http://www.nisswastamman.org>

For information about housing call the Nisswa Chamber of Commerce at 800 950 9610.

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!

Dancing is social. We are all terrible with names and should not be embarrassed to ask a name again and again. When greeting people, use their names (those you know, anyway). They will feel good, and others nearby will pick up names they may not remember. When you have forgotten a name, re-introduce yourself, (they may not, remember yours, either!), and say, "Please remind me of your name." Wear name tags.

A friendly smile goes a long way.

Make newcomers (anyone in the first year or two) welcome. When arriving, go first to newcomers for a brief exchange. You will naturally migrate to old friends throughout the evening. If you start with friends, it is less natural to leave them to greet a stranger. If everyone pretended to be the "Host", responsible for everyone else's enjoyment of the evening, all would have a great time. It's not work. It's fun!

To be continued next issue!.....

Tempered versus distempered

Creating a scale

(For two cents tempered)

by Wes Ludemann

Let's start with a few definitions. A *tone*^{*1} is a musical sound of definite pitch. A *pitch* is the location of a musical sound in the tonal scale, determined the frequency, the number of vibrations per second of. A *scale* is the tonal material of the music, i.e., the notes^{*2}, arranged in the order of rising pitches. An *interval* is the difference in pitch between two tones of the scale. How are these pitches chosen? Not an easy question. Since tonal material varies greatly in different cultures, as well as in different times, there is a large number of scales.

How do we decide what pitch to use for each note of a scale? In the case of Western music, it started with Pythagoras of Samos (circa 550 B.C.E.) He discovered that the human perception of harmony is connected to numerical ratios. He examined strings made of the same material, having the same thickness and under the same tension, but of different lengths. He found that when two strings were plucked the notes were harmonious when the ratio of the string lengths could be expressed in small whole numbers^{*3}. For example, the length ratio 2:1 sounds what we now call an octave, 3:2 a fifth, and 4:3 a fourth, and so on. Thus it is the ratios of the musical frequencies, not the absolute magnitude of the frequencies that is important in harmony.

What Pythagoras discovered we now call the harmonic series. It comprises all the pitches produced simultaneously by a vibrating body. A string not only vibrates along its entire length, it also vibrates in halves, thirds, quarters and so on. The vibration along the entire length produces the fundamental tone, much the strongest tone. Vibration of half of the length produces a tone an octave above the fundamental. Vibration of a third of the length produces a tone a fifth above the octave, and of each quarter of the length produces a tone a fourth above the octave plus the fifth^{*4}. And so on. For example, if the fundamental is c^1 , the octave is c^2 , the octave plus fifth is g^2 , and the octave plus fifth plus fourth is c^3 , two octaves above the fundamental.

This is really exciting information. We know enough to construct a scale. So did Pythagoras. Behold, the *Pythagorean scale*^{*5}, where the tones of the scale are obtained as a series of five successive upper fifths, and one lower fifth. The first note of a scale is called the *tonic*. It sets the tone, as it were. We'll choose middle c as our tonic. Remember that multiplying by $3/2$ gives a pitch a fifth higher, while $2/3$ gives a pitch a fifth lower. We get:

Table I. Stacking of fifths

| scale tone | F | c | g | d ¹ | a ¹ | e ² | b ² |
|-------------------------|-----|---|-----|----------------|----------------|----------------|----------------|
| frequency relative to c | 2/3 | 1 | 3/2 | $(3/2)^2$ | $(3/2)^3$ | $(3/2)^4$ | $(3/2)^5$ |

These pitches don't really seem like a scale, but we can shift pitches up or down an octave by multiplying or dividing by 2, since octaves have a frequency ratio of 2:1. Multiplying the 2/3 of F by 2 we get an f with a ratio of 4/3 compared to c. Similarly, dividing the $(3/2)^2$ of d¹ by 2 we get a d with ratio of 9/8 compared to c. And so on. Reduced to a single octave, we get the c to c' scale shown in Table II. Since an interval is defined as the difference in pitch between two tones, the second line of the table shows the intervals between c and the other notes of the scale, while the third line shows the intervals between successive pitches.

Table II. Pythagorean Scale. Stacked fifths reduced to a single octave

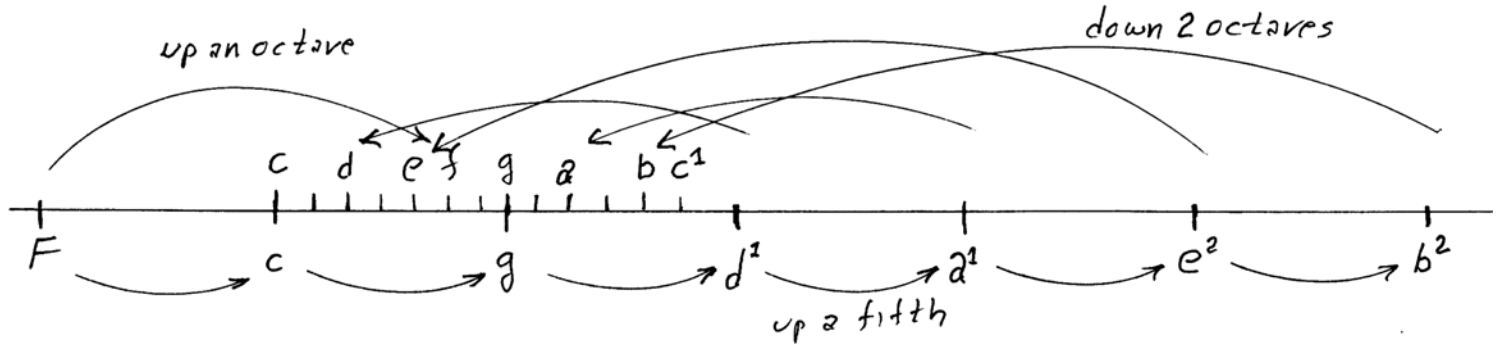
| scale tone | c | | d | | e | | f | | g | | a | | b | | c ¹ |
|--------------------|---|-----|-----|-----|-------|---------|-----|-----|-----|-----|-------|-----|---------|---------|----------------|
| relative frequency | 1 | | 9/8 | | 81/64 | | 4/3 | | 3/2 | | 27/16 | | 243/128 | | 2 |
| interval | | 9/8 | | 9/8 | | 256/243 | | 9/8 | | 9/8 | | 9/8 | | 256/243 | |

Figure 1. Stacking of fifths and reduction to a single octave.

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We have a scale of seven notes spanning the range of an octave (c^1 is considered to be the same as c , only an octave higher).



Note that we have two sizes of intervals, one with a frequency ratio of $9/8 = 1.125$, and one with a ratio $256/243 = 1.053$. The larger interval such as c -to- d sounds twice as great as the smaller interval such as e -to- f . The larger interval is called a whole tone (whole step), and the smaller a semitone (half step.)

This 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. I’ll restrict this discussion to developing the major diatonic scale, and leave other scales and modes for another article.

We have a scale, but the interval of the c -to- e third doesn’t sound so good. It has a frequency ratio of $81/64 = 1.255625$, which sounds a bit dissonant. We would like the interval a third based on the tonic to sound good, especially if we’re going to play arpeggios or chords. The ratio $81/64$ is close to a major third having a ratio of $5/4 = 1.25$, which Pythagoras found was harmonious. What if we construct a scale based not just on octaves and perfect fifths, but rather a scale based on octaves (ratio $2/1$), perfect fifths (ratio $3/2$) and major thirds (ratio $5/4$)?

Just intonation is a system of intonation and tuning in which all the intervals are derived from the major (pure or natural) third, and the perfect (pure or natural) fifth. Stacking perfect fifths and major thirds and reducing the resultant tones to a single octave results in intervals more pleasing to the ear (and to the eye of a math major) than the unwieldy Pythagorean fractions.

Table III. Just Intonation

Just intonation has advantages and disadvantages. The major advantage is that the three major triads^{*6}, c - e - g , f - a - c^1 and g - b - d^1 ,

| | | | | | | | | | | | | | | | |
|------------|---|-------|-------|--------|-------|---------|-------|-------|-------|--------|-------|-------|--------|---------|-------|
| tone | c | | d | | e | | f | | g | | a | | b | | c^1 |
| rel. freq. | 1 | | $9/8$ | | $5/4$ | | $4/3$ | | $3/2$ | | $5/3$ | | $15/8$ | | 2 |
| interval | | $9/8$ | | $10/9$ | | $16/15$ | | $9/8$ | | $10/9$ | | $9/8$ | | $16/15$ | |

are “natural triads.” They have, respectively, the ratios $1 : 5/4 : 3/2$, $4/3 : 5/3 : 2$, and $3/2 : 15/8 : 18/8$, all of which reduce to the ratio of $4:5:6$. These ratios are more “euphonious” than those in Pythagorean tuning, and, as we shall soon see, those in well-tempered tuning.

The disadvantages of just intonation are great, however. There is one “dissonant” fifth, d - a which has a ratio of $40/27$ instead of $3/2$, or $80/54$ instead of $81/54$. The C-major scale has two different whole tones, $9/9$ (major tone) and $10/9$ (minor tone.) Still worse is the fact that modulation, or change of key within a piece, is impossible. On a keyboard instrument with just intonation, the first three tones of the G major scale (g , a , b) have different intervals than the C major scale (a , b , c .) The proliferation of fixed pitch instruments, either keyed (piano, nyckelharpa) or fretted (guitar) has made this lack of ability to modulate of major concern, and has rendered just intonation practically useless. Just intonation is now considered to be only of theoretical importance. Its practical application is probably limited to music played by violins and other bowed strings.

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We know that there are more than seven tones in an octave, otherwise what are those black keys on the piano used for? It's time to introduce **Chromaticism**, the use of pitches not present in the diatonic scale but which result from the subdivision of each diatonic whole tone into two semitonal intervals, e.g., of f-g into f-f# and f#-g. The application of this principle to all five whole tones of the diatonic scale produces the twelve-tone chromatic scale. It consists entirely of half-step intervals. Since each tone of the scale is equidistant from the next, it has no tonic and is not a diatonic scale. However, we can start on any note of the chromatic scale, and, using that note as our tonic, play a diatonic scale.

We have looked at the Pythagorean scale and just intonation. Neither met the needs of the more fully developed harmonics, modulation in the 17th century, and the increased use of keys with three to six sharps or flats. Can we adjust the tones so they sound tolerable in all keys? Oh my, yes, but it's called tempering. **Temperament** is a system of tuning in which the intervals deviate from the "pure", or acoustically correct, intervals of the Pythagorean system and just intonation. Instead of the tuning being perfect in some keys and intolerably wrong in the others, the inevitable inaccuracy is spread over all the tones and keys.

Prior to the acceptance of the principle of equal temperament, various other systems of tempered intervals, generally referred to as "unequal temperament" were in use. Of these, only the **mean-tone system**, in use circa 1500, attained practical significance. It is based on a fifth that is smaller than a perfect fifth. In simple keys with one or two sharps or flats, the mean tone scale is very satisfactory both melodically and harmonically. Owing to the presence of a perfect third and an almost perfect fifth, the triads sound much purer than in equal temperament. However, there is a very noticeable discrepancy between sharp and flat tones, indeed a difference of almost a quarter tone between any two enharmonic tones^{*7}, such as between C# and D@ or between D# and E@.

Equal temperament. The principle of equal temperament is to divide the octave into twelve equal semitones. It is said to have been invented by Andreas Werckmeister, circa 1700. The term "well-tempered" refers to the system of equal temperament^{*8}. Since the frequency ratio of the octave is 2, the frequency ratio of this semitone is the twelfth root of 2 = 1.05946. The successive powers of this number give the frequency ratios for the tones of the chromatic scale. For example, c = 1, c# = 1.05946, d = 1.05946² = 1.12256, and so on to c² = 2. These numbers are rather unwieldy to deal with, so usually a logarithmic measurement is used. Most commonly, the system devised by A. J. Ellis (1814-90) is used. It is based on the **cent**. In this method, the whole octave equals 1200 cents, and thus each semitone equals 100 cents. Thus:

This logarithmic measurement is useful in comparing the musical intervals obtained in the different types of scales. In the mean-tone system, the fifth is 5 cents smaller than the natural fifth, 697 cents instead of 702 cents. A good ear can detect a

| c | c# | d | d# | e | f | f# | g | g# | a | a# | b | c |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|------|------|
| 0 | 100 | 200 | 300 | 400 | 500 | 600 | 700 | 800 | 900 | 1000 | 1100 | 1200 |

difference of six cents. In equal temperament, no interval other than the octave is acoustically pure or "correct." The deviation of the fifth, 700 cents instead of 702 (for two cents tempered), is too small to be perceived. With the thirds, the difference is considerably greater. The well-tempered third (400 cents) is 14 cents (one-eighth semi tone) larger than the pure third (386 cents). It is claimed that the "modern" ear has become completely accustomed to this error, and that the advantages of the system far outweigh its flaws.

The following table of intervals shows the ratios of the various intervals for scales based on Pythagorean tuning, just intonation, and equal temperament. Capital letters are used for the "perfect" intervals, unison, fourths, fifths and the octave, as well as the so-called "major" intervals, i.e., those in the diatonic scale. The "minor" intervals, those introduced by chromaticism, are indicated by lower case letters. An "augmented" interval is a half step larger than either major or perfect interval, and is indicated by a capital A, as A4, an augmented fourth. Similarly, a diminished interval uses a lower case d, as d5, a diminished fifth. In equal temperament, the intervals A4 and d5 are equal. It is also called a tritone.

Table IV. Intervals and an example of a scale.

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The observant reader will notice chromatic tones that lie outside the diatonic scale listed for the Pythagorean scale and just in-

| Note | Name of interval | Abbr | # of steps | Pythagorean tuning | Just intonation | Equal Temperament |
|-------|------------------|------|------------|--------------------|-----------------|-------------------|
| C | Perfect unison | P0 | 0 | 0 | 0 | 0 |
| D@ | minor second | m2 | ½ | 90 | 112, 92 | 100 |
| D | Major second | M2 | 1 | 204 | 204, 182 | 200 |
| E@ | minor third | m3 | 1 ½ | 294 | 316 | 300 |
| E | Major third | M3 | 2 | 408 | 386 | 400 |
| F | Perfect fourth | P4 | 2 ½ | 498 | 498 | 500 |
| F# | Augmented fourth | A4 | 3 | 612 | 590 | 600 |
| F#,G@ | Tritone | TT | 3 | | | 600 |
| G@ | diminished fifth | d5 | 3 | 588 | 610 | 600 |
| G | Perfect fifth | P5 | 3 ½ | 702 | 702 | 700 |
| A@ | minor sixth | m6 | 4 | 792 | 814 | 800 |
| A | Major sixth | M6 | 4 ½ | 906 | 884 | 900 |
| B@ | minor seventh | m7 | 5 | 996 | 996, 1018 | 1000 |
| B | Major seventh | M7 | 5 ½ | 1100 | 1088, 1108 | 1200 |
| c | Perfect octave | P8 | 6 | 1200 | 1200 | 1200 |

tonation. These chromatic tones are obtained by further stacking of fifths and thirds and reduction to the octave. Because of the various combinations of stacking and reduction, there are actually an infinitude of choices, both for the diatonic and chromatic tones. The more harmonious choices are shown.

In ensemble playing, intonation means singing or playing in tune. Correct intonation in violin and all bowed string playing results from a combination of exact listening, technical facility, and a good instrument. The violinist generally uses the well-tempered scale when accompanied by a keyed or fretted instrument, but has greater freedom to modify leading tones^{*9}, and to raise thirds when playing with a string group.

Equal temperament is, like musical notation, a Faustian bargain. In both cases we have given up some of richness and flexibility of music. The benefits of equal temperament is the ease of modulation, and the portability of music to fixed pitch instruments. The advantage of musical notation is that music can be documented. The disadvantage is that it unintentionally imposes a lock-step on the rhythm.

I will close with a tribute to Roger Ascham, who, during the reign of Henry VIII, published *Toxophilus*, a dialogue about the longbow. Philologus (“lover of reason”) claims that there is a perfect end, unattainable perhaps, for which all aspirants must strive. Excellence is not enough, an argument in direct line from Plato’s *Phaedrus*. So with intonation. Strive.

ENDNOTES:

^{*1}A tone has two definitions. It is also used to indicate the interval of a major second, i.e., a whole tone, as a distinction from the interval of a minor second, i.e., a semitone.

^{*2}Strictly speaking, notes are the signs with which music is written on a staff. In British and American usage, the term also means the sound indicated by a note.

^{*3}The vision inspired by this discovery is summed up in the maxim “All things are number.” This became the credo of

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the Pythagorean Brotherhood, a mixed-sex society that combined elements of an archaic religious cult and a modern scientific academy. The Brotherhood was responsible for many fine discoveries, all of which are now attributed to Pythagoras. Their most famed discovery was the Pythagorean Theorem. Unfortunately, this theorem undermined the Brotherhood's credo. The ratio of the hypotenuse of an isosceles triangle to either of the legs cannot be expressed in whole numbers. A member of the Brotherhood who revealed this dreadful secret was found drowned shortly thereafter, in suspicious circumstances. Today, when we say that the square root of two is irrational, our language still reflects these ancient anxieties.

^{*4}Unfortunately there is no uniform practice for indicating different octaves. I will use the system learned in my music theory class. The octave starting up from Middle C is designated by lower case letters having the superscript 1, e.g.: c¹, d¹, e¹,b¹. The next octave up has the superscript 2 (c², d², b², and so on.). The octave starting below Middle C has no superscripts, while the octave below that uses capital letters.

^{*5}The Pythagorean scale was also known in China, possibly earlier than in Greece.

^{*6}A triad is a chord of three notes consisting of a root and the third and fifth above it.

^{*7}Enharmonic tones are tones that are the same degree of the of the chromatic scale, but are named and written differently, e.g.: g# and a@, c# and d@, etc.

^{*8}In the years 1722 and 1744 Bach published his celebrated collection of 48 preludes and fugues, *Das Wohltemperierte Clavier*. It is not clear whether the title referred to equal temperament or merely to a close approximation.

^{*9}The seventh degree of the scale, a semitone below the tonic, so called because of its strong tendency to lead up to the tonic.

Scandinavian Festival 2004

30th April to 3rd May, **Yorkshire Dales Workshops**

The event takes place in and around Settle, North Yorks. There will be music and dance workshops throughout the weekend, a concert and dance on Saturday night, and more dancing on Sunday night.

Swedish artists this year are established nyckelharpa and fiddle players Cajsa Ekstav and Ditte Andersson who, together with guitarist and singer, Michael Näslund, form the group Tresmak from Uppsala. They are joined by Uplands fiddler Bosse Larsson who continues the tradition of his famous uncle Viksta Lasse. Ditte will also be teaching some Uplands dances.

Norwegian Vegar Vårdal is much sought-after as a concert and dance musician. He plays fiddle and hardanger fiddle, and will be teaching dance from Trøndelag and northern Norway with Mette Vårdal. They are joined by fiddlers Gjermund Larsen (youngest ever winner of the Landskappleik) and Ragnhild Furebotten. Gjermund and Ragnhild are members of the group Majorstuen whose debut CD has been nominated for the Norwegian music awards.

This year we have an additional programme of dance tuition for beginners/improvers led by popular dance teacher Kerry Fletcher and with music supplied by fiddler Emma Reid, recently graduated from her folk-music degree course in Stockholm.

The cost for the full weekend (not including food and accommodation) will be 90pds (65pds conc.) and there are also day rates available. Contact: Phil Keen <phil@ivrig.free-online.co.uk>, or Yorkshire Dales Workshops, School of Art and Media, Aireville Campus, Gargrave Road, Skipton BD23 1US, 01756 799367, :<office@ydw.org.uk>, <http://www.ydw.org.uk>

Nordic Fiddles & Feet 2004

(See also page 2)
Swedish Staff

BRITT-MARIE & SVEN OLSSON are world-class Swedish polska teachers who have a special ability to break down the dances and explain what they are doing in a clear fashion. These beautiful dancers also see and can express what we need to do to improve our dancing. Their years of experience and talents researching, dancing and judging make them invaluable resources for our dance addictions.

FREDRIK LUNDBERG grew up in Sweden's Värmland province. He studied folk music at Malung, Ingesund, and at the Music Academy in Stockholm. He currently teaches violin and folk music in Arvika. He teaches and performs regularly. He has developed a special interest in playing for dance and dance instruction. This will be Fredrick's fourth musical visit to the US.

LEIF ALPSJÖ has been at the heart of the nyckelharpa revival in Sweden and the US. As rikspelman and full-time folk musician, Leif has played for king and pope. He's helped establish yearly courses and has taught nyckelharpa technique and construction to thousands of students. Leif has travelled many times to the US to teach and perform on the nyckelharpa.

Norwegian Staff

ARNHILD BRENNESVIK grew up dancing and was designated an "A class" dancer in 1991. She entered her first dance competition when she was nine. She began teaching at age 14, and since then has taught at Telemark festivalen in addition to numerous weekly classes for various dance organizations in Norway. In recent years she has done less competing in order to focus on her "devotion to teaching telespringar and being a distributor of the joy of dancing".

OLAV SEM is a fabulous traditional Telemark dancer and singer. He is a master of slåttestev, short songs in springar rhythm, and tralling, music for dancing. In his own charismatic way, he shares a lifetime of stories and experience with his classes. You will leave his sessions feeling as though you have personally touched and been a part of Telemark folk culture.

OLE KRISTIAN TORJUSSEN comes with a strong background in Telemark folkdance and music tradition. He learned to fiddle from his grandfather and started dancing early, learning both east and west Telemark style of dancing. Arnhild and Ole Kristian's dance style is slow, but powerful. They dance with closeness and warmth. Ole Kristian is a wonderfully playful dancer with many step variations.

ANNE HYTTA began playing the hardanger fiddle in her native Sauland (Telemark) when she was eleven. Her favorite early teacher was Einar Løndal, and she has completed the course of study in folk music at the Ole Bull

Academy, with Knut Buen among others. Anne achieved her class A status at the Landskappliek in 1999. She now works as editor of the traditional music magazine "Kvinten," and as freelance musician.

State-Side Staff

ROO LESTER & LARRY HARDING are experienced dancers and teachers that exude delightful energy and enthusiasm. They have an encouraging, clear style of teaching that makes them favorite teachers for both experienced and novice dancers.

BECKY WEIS-NORD learned Swedish fiddling and dancing as a child, as a part of her Scandinavian heritage. She went on to study in Sweden and Norway, and at camps and workshops in the United States. She now teaches Swedish and Norwegian fiddle, nyckelharpa, and hardingfele across the U.S., and plays regularly for dances and dance teaching.

PETER MICHAELSEN is music director for Springdans Northwest and allspel leader at Scandia Camp Mendocino. He travels to Sweden for study and performance and is known for both his breadth of repertoire and regional styling.

LORETTA KELLEY is respected equally in the USA and in Norway for her talent and skill with hardingfele as well as her knowledge about traditional Norwegian music and folk culture. Her writing, performances, and recordings have enriched us all as we explore Norwegian folk culture.

American Scandinavian Music Sites:

The Northern California Spelmanslag:

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

Nordahl Grieg Leikarring & Spelemanslag

<www.NGLS.net>

The American Nyckelharpa Association:

<www.nyckelharpa.org>

Bruce Sagan's Scandinavian Web Site:

<www.math.msu.edu/~sagan/Folk/sources.html>

The Hardanger Fiddle Association of America:

<www.hfaa.org/>

The Skandia Folkdance Society (Seattle)

<www.Skandia-Folkdance.org>

Scandia Camp Mendocino 2004

(See also page 1 + 15)

Teaching Staff

From Norway.

Bjørn Lien is an "A" class dancer and an esteemed judge at many Kappleiks (dance competitions). He began dancing at age 23, learning on the dance floor in the tradition of the masters. From 1993 to 1998, Bjørn was the president of the Landslaget for Spelemenn (Norwegian National Organization for Folk Music) organizing, among other things, the yearly national competition for dancers, fiddlers, and singers called Landskappleiken. Bjørn also works on his dairy and forestry based farm in Flå, Hallingdal.

Sigrunn Baera Svenkerud was born in Ål, Hallingdal and has won the Landskappleik three times. She began dancing as a student; and folkdance has been her main interest ever since. Educated as a teacher, today she owns and runs a bed and breakfast in Nesbyen on an old family farm. Sigrunn feels fortunate to have had the opportunity to dance with the same masters who influenced Bjørn's dancing.

Hilde Kirkebøen, is also from Ål, Hallingdal. She began fiddling when she was ten, studying with the great master Jens Myro. Hilde first heard Myro when she was five years old and decided at that time to study with him! She continued to work with Myro (among others) until he died last year. Currently, she lives in Oslo where she is a graduate student in social education, plays for dance, teaches hardingfele, and performs her music. She is an experienced teacher, and has traveled four times in the USA for playing and teaching.

From Sweden.

Stig and Helén Eriksson live in Norrköping, Östergötland. They have both received their big silver medals for polska dancing and have won the Hälsinge Hambo contest. They lead a polska dance group called Östgötamix in Norrköping. Both are also musicians. Helén is a fiddler, and Stig plays Nyckelharpa. Stig and Helén have been teaching for twenty-five years in Sweden, Europe, and the USA.

Thomas Westling and Marit Larsen-Westling. Thomas comes from a musical family in Hälsingland, Sweden and began fiddling at age nine. He carries on his family's tradition: excelling in the music from Hälsingland and Dalarna, among other areas. In 1999, Thomas earned the silver Zorn medal for his fiddling. Thomas is perhaps most well known for his ability to improvise harmony. Marit, from Hamar in Norway, an "A" class Norwegian fiddler, has also achieved the bronze Zorn medal for her Swedish fiddling. Marit and Thomas met each other at Scandia Camp, and, together, have taught in Sweden, Norway, and the USA.

From the USA

Sarah Kirton lives in the San Francisco Bay Area where she teaches and performs on both fiddle and hardingele. She has a special interest in the music of Valdres where she lived for a year and a half in the late 1990's

Peter Michaelsen has made numerous trips to Sweden to study and perform. He has been awarded the bronze medal in the Swedish National Competition for folk musicians (the Zornmaerket) for his mastery of Rättvik tunes, and has played with several well-known Swedish groups, including Boda and Falun Spelmanslags.

Matt Fichtenbaum encountered the nyckelharpa while teaching engineering in Sweden, and began playing in 1977 after constructing his first harpa. Matt has taken courses and workshops with Leif Alpsjö, Olov Johansson, Peter Hedlund, among others. He has taught nyckelharpa in the U.S., at Buffalo Gap, and Maine Camp, and he led a beginning nyckelharpa course in Linköping, Sweden! He plays regularly for Scandinavian dancing in the Boston area, and has written extensively about the art of playing harpa for the American Nyckelharpa Association. When time permits, he earns his living as an engineer.

Scandia Camp Mendocino 2004

Focus

Bjørn and Sigrunn will teach the Hallingspringar. This is a couple dance in the bygdedans (village or regional dance) family of Norwegian dances. The dancers progress around the floor while turning, either alone or as a couple. Hallingspringar is dancer friendly, and bestows fine Hardanger fiddle music.

Stig and Helén will present a selection of gammaldans variants and polskor from various parts of Sweden.

Thomas and Marit will play and teach music for the dances introduced by the Erikssons.

Sarah will assist the newer musicians on Hardanger fiddle and play for the evening dances.

Peter will lead afternoon practices of the Allspel, and conduct the Allspel during the evening dances.

See page 15 for application form.

Calendar

Regular Events - Northern California

- Monday *Weekly* **Scandinavian Couple Dance Class.** Beginners 6:30 - 7:30, Advanced Group 7:30 & later. Contact: Marida Martin (530) 672 - 2926; <marida@earthlink.net> Beginners may move to Fri.
- Mondays *Weekly*
Wednesdays
or Sundays! **Open Sessions for Fiddlers and Nyckleharper.** 8 - 10 pm at home of Fred Bialy, 1925 Hudson Street, El Cerrito. Call ahead!! Contact: Fred Bialy, (510) 215-5974, <FredBialy@aol.com>; or Carolyn Hunt, (925) 443-7471, <carolynhunt@alum.pomona.edu>
- Wednesday *Weekly* **Nordahl Grieg Leikarring Performance Group.** Usually at Masonic Hall, 980 Church St., Mountain View, 7:30 (or 8) - 9:30 p.m. Location subject to change. Contact: Anne Huberman & Greg Goodhue: (408) 437-8793, <goodhue@hotmail.com>
- Thursdays *Weekly* **Scandiadans.** 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). Take steep driveway. Clubhouse is on the right. Contact: Jane Tripi or Frank Tripi at (510) 654 -3636, <fjtripi@juno.com>
- 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. From Hamilton Ave., hall is in bldg to right on 2nd floor. Parking behind church, on street, or in garage on Webster. Contact: Jeanne and Henry (408) 929-5602 <jsawyer@SawyerPartnership.com>; Sarah Kirton (650)968-3126, <sekirton@ix.netcom.com>; Jim Little and 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@attbi.com>. Meetings occasionally canceled, moved, & times may vary.
- 2nd Saturdays
Monthly **Scandia 2nd Saturday Monthly Dance.** usually at Park School, 360 East Blythedale, Mill Valley. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing 8:30 - 11:00 pm. Contact: Jane and 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.

(Continued from page 11)

2nd Sundays **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!

Monthly

1st Saturdays

Every two months **Special Events in Placerville area.** Contact: Marida Martin, (530) 672 - 2926, <marida@earthlink.net>

Calendar, Special Events - Northern California

May 8,9

12th Annual Norway Day Festival, Crissy Field, Glass Palace, Building 924 in the Presidio of San Francisco. It is the largest Norwegian Festival in the Western United States.

June 12-19

Scandia Camp Mendocino, California. Saturday through Saturday. Sigrunn Bæra Svenkerud and Bjørn Lien teaching dance and music from Hallingdal, Norway. Stig Eriksson, Helén Eriksson, Thomas Westling, and Marit Larsen-Westling teaching dances and music from Sweden. Hilda Kirkeboen, Hardanger fiddle. Contact: Roo Lester, 1320 Harleyford Road, WOODRIDGE, IL 60517, (630)-985-7192, (Central time) :<dancingroo@aol.com>

November 5 – 7

Camp Norge Folk Dance Certification Program, Alta, California Contact: <www.hfaa.org>, Contact: Zena Corcoran (650)355-3752, or Anne Huberman at (408)259-9959 or Nick Jensen at (916)933-0671.

Calendar, Special Events - United States

April 25, 2004

Nordic Vibrations II. Sunday, 6:00 P.M, United Methodist Church of Gig Harbor, Gig Harbor, WA. This concert will focus on passing on traditions. Hardanger fiddlers, David and Karin Loberg Code, join with members of the Gig Harbor Spelemanslag, to perform a mix of Norwegian traditional music and newly composed works in folk style. The Hardanger String Quartet will perform. In addition, there will be Norwegian dance, including halling and telespringar with Beverly and Richard Smaby and others. Adults: \$15.00, Students 18 and below: \$10.00. Contact: Linda Caspersen: (253)858-2621, or Laila Hansen: (253)851-5707.

April 29-May 2

Festival Of Nations, St. Paul, MN. Several Scandinavian groups will be performing during the week end. The Swedish Folkdancers, Dannebrog Folkdancers, and Det Norske Folkedanslaget. Contact: <dancefiddlefool@earthlink.net>

June 9–13

Hardanger Fiddle Intensive, Orleans, Mass. Toby Weinberg and Bård-Vegard Bjørhusdal will offer several days of intensive Hardanger fiddle instruction in a small guest lodge about ten minutes from the beach. Enrollment is limited to about ten fiddlers. The preliminary cost estimate, including lodging, meals, and instruction is \$300, but this may change. Contact: Toby Weinberg, <tobyweinberg@hotmail.com>.

June 11, 12,

The 5th annual Nisswa-stämman will be held June 11, 12, 2004 at the Pioneer Village in Nisswa, Minnesota. This year's stämman, will showcase about 90 local U.S. folk musicians, PLUS, Mauno Järvelä (of JPP) from Finland; The Järvelän Fiddlers; Trolldom, (female vocal quartet) from Norway. Nisswa-stämman features all day and all night dancing opportunities, dance teaching and open dancing. Also, a fiddling workshop during the day on Friday June 11. Contact: Paul Wilson, (218)764-2994, <pwilson@brainerd.net>, <http://www.brainerd.net/~pwilson/nisswastamman>

July 1-4,

Folklore Village Mid-Summer Family weekend, WI. Dive into Scandinavian traditions built around the longest day of the year (in Scandinavia this means the sun never sets) with dance, music, food,

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(Continued from page 12)

crafts, and cultural exchanges. The festival includes a Scandinavian Majstång and a bonfire! We have an excellent children's program woven into the festival. Contact: Folklore Village, (608)924-4000, <<http://www.folklorevillage.com/calendar.html>>

July 3 -10,

Nordic Fiddles and Feet at Buffalo Gap Camp, Capon Bridge, West Virginia. Contact: NFF, 4401 Alta Vista Way, KNOXVILLE, TN 37919, (865) 522-0515, <FiddlesandFeet@aol.com>, <www.NordicFiddlesandFeet.org>.

July 29-Aug 1

HFAA 2004 Annual Meeting at Folklore Village, Dodgeville Wisconsin. Music and dance of Valdres, Norway. Jan Beitohaugen Granli, fiddler. Contact <www.hfaa.org>, <registrar@hfaa.org>

August 6-8

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

October 29-31,

Fall Fiddle & Dance Festival at Folklore Village, 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: (608)924-4000, or email <staff@folklorevillage.org>

November 26-28

Southern California Skandia Festival, Julian, California. Contact: Carol Martin(Epperson), (714)893-8888.

Special Events - Scandinavia

Editor's note. I've printed announcements for summer events even if it is too late to sign up. It is a warning to plan early for next summer!

Norway

May 17-23, 2004

Norske folkemusikkveka in Ål in Hallingdal. Lots of younger musicians. Courses, exhibits, concerts, & dances. Tel: (011 47)32 08 56 45, fax (011 47)32 08 56 46, <folkemus@online.no>, <<http://www.folkemusikkveka.no>> .

June 23-27, 2004

Landskappleik, Eidfjord, Hardanger, Vestland, National competition in Norwegian folkmusic & dance. Also concerts, nightly dances. webpage: <www.landskappleiken.no>.

July 3-6, 2004

Førde International Musikk Festival in Førde on the west coast of Norway. A huge festival, with associated events in everything imaginable. Contact: Phone(011-47) 57 72 19 40, Fax: (011-47) 57 72 19 41 Web: <www.fordefestival.no>, <info@fordefestival.no>.

July 14-18, 2004

Landsfestivalen in gammaldansmusikk - Norway's national gammaldans music festival and competition. This year in Oppdal. Hear the best of the Norwegian gammaldans bands and individual musicians. There are also concerts and evening dances. Webpage: <<http://www.landsfestivalen.no>>.

July 19-25, 2004

Jørn Hilme Stemne in Fagernes, Valdres. Kappleik (competition) and musicians gathering on the grounds of the Fagernes Folkemuseum. It usually attracts competitors from most of the hardingfele-playing regions of southern Norway. Concerts, informal old-time athletic contests, evening dances in the old houses. Courses during the week beforehand. Contact: Jørn Hilme-stemnet, Tyinvegen 27, N-2900 Fagernes, Norway, phone: (011-47)61 36 46 71, <info@hilme.com>.

July 26-27, 2002

Setesdal Kappleiken. Fun and intimate. Kappleik, concerts, evening dances. Contact: Sigurd Brokke, Setesdal Spelemannslag, 4748 Rysstad, Norway.

(Continued on page 14)

(Continued from page 13)

July 29-August 1, 2004 **Telemarkfestival** in Bø, Telemark. An intimate but exciting festival, with stress on Nordic music, usually includes Irish/Scottish performers, as well as folks from elsewhere in the world. Courses during the preceding week. Contact: Gulibringvegen 34, N-3800 Bø i Telemark, Norway. phone: (011 47) 35 95 19 19, fax (011 47) 35 95 35, <post@telemarkfestivalen.no> , <<http://www.telemarkfestivalen.no/>>.

Sweden

- June 9-11, 2004 **Värmland Tunes** course in Ransäter, Värmland taught by Mats Berglund. Contact: Mats Berglund, 46-570-10719, <mm.musik@privat.utfors.se>.
- June 11-13, 2004 **Ransäterstämman** in Ransäter, Värmland. <<http://www.ransatersstamman.nu/>>.
- June 18-20, 2004 **Nyckelharpstämman at Österbybruks Herrgård** - Nyckelharpa world championship. Courses and Concerts in a lovely setting. Contact: Anders Söderberg: <a.sg@telia.com> , <<http://nyckelharpa.just.nu/>>. <<http://www.nyckelharpa.org>>
- June 27 - July 1, 2004 **Nyckelharpa course at Ekebyholm, Sweden**. Residence course the week following midsommar every year, at Ekebyholm castle, just north of Rimbo, Uppland. Course was started by Eric Sahlström, & is the best-known course for learning Uppland music. Most participants are nyckelharpa players, but it's open to fiddle players as well. Course is for nyckelharpa players at all levels, & all but beginning fiddle players. Application period is ~ 20 Mar - 15 Apr 2004. Only 75 students will be accepted. Contact: Lars Lindkvist, Aprilvägen 43, 177 61 Järfälla, SWEDEN, Tel. +46-8-58 03 16 21. email: <lars.lindkvist@jarfalla.se> . ANA web page: <<http://www.nyckelharpa.org>> .
- July 2-11, 2004 **Musik vid Siljan** in Rättvik and Leksand, Dalarna. All kinds of music from classical to rock to folk. Contact: Musik vid Siljan, Karlsviks väg 2, S-795 35 Rättvik, Sweden.<musik@siljan.se> <<http://www.musikvidsiljan.se/>> phone (011-46) -248 102 90, fax: (011-46) -248 519 81
- July 7, 2004 **Bingsjö Stämman** - Sweden's biggest and most famous spelmansstämma. It's actually a part of the Musik Vid Siljan festival. Has both fine concerts and some of the finest buskspel (informal playing) anywhere. <<http://www.folkmusikenshus.w.se/bingsjo/bingindex.html>>
- July 7-11, 2004 **Bälgospel vid landsvägskanten** ("Accordion-playing by the Edge of a Country Road"). The Ransäter Accordion Festival. In Värmland. Contact: Rickard Berglund, (011-46) 570 382 44 <http://www.varmland.nu/a_index.htm>
- July 10, 2004 **Hälsinge Hambo Competition** - Hambo competition danced in the streets of the Hälsingland towns of Härja, Bollnäs, Arbrå, and Järvsö with grass and asphalt as the dancing surface. Includes divisions for seniors and children. Part of a larger Hambo Festival. Contact: Hälsinge Hambon, Bollnäs Kommun, 821 80 Bollnäs, Sweden, Phone: (011 46) 278-254 93, Fax: (011 46) 278-256 00, <info@halsingehambon.x.se> <<http://www.halsingehambon.x.se/>>.
- July 10-18, 2004 **Falun Folkmusic Festival** in Falun, Dalarna. A huge international festival. Courses offered during the week (July 12-17, 2004). Contact: Falun Folkmusik Festival, PO Box 1387, S-791 13 Falun, > Phone: (011-46) 23-830-90, Fax: (011 46) 23-833-14<festivalen@falufolk.falun.se> <<http://www.falufolk.com>>.
- July 14-15, 2003 **Spelmansstaemma** in Orbaden, Vallsta, Haelsingland (15 miles north of Bollnaes, on Riksväg 83). See <<http://www.orbaden.nu>> for info on prices, lodging etc.

(Continued on page 15)

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July 18 -23, 2004

Föllingevecken , Föllinge, Jämtland. Music and dance week featuring music and dance from the Föllinge area. Last day to enroll is March 12. Contact: Mats Andersson tel (011-46) 645-715413 <follingeveckan@mailbox.as>, <http://www.follingeveckan.se>

July 18-24, 2004

Norrlandia Camp, Harsagården, Hälsingland, Sweden. Bengt Jonsson, musical director. Activities: Dance, fiddle, singing, and horn classes. An evening visit to Polskecircusen, a lively dance group that meets in an old traditional barn in Rengsjö, where Bengt's band Jonssonlinjen plays. An unforgettable evening of traditional cow horn and birch horn music (with kulning) around the lake at Harsagården. Classes are held in English. Dance Staff: Tommy and Ewa Englund, Stefan and Anneli Wiklund, Sven and Britt-Marie Olsson, Rune Bäcklin and Monika Olsson, Britt-Marie Westholm and Erik Dahlgren. Music Staff: Björn Ståbi, Kerstin Palm, Bengt Jonsson, Stefan Ohlström. Registration starts on September 1. Contact: Bengt Jonsson, <bengt.jonsson@mbox327.swipnet.se>, or Roo Lester, (630)985-7192(central time), 1320 Harleyford Rd., WOODRIDGE, IL 60517 <DancingRoo@aol.com>, <www.spelmanslaget.nu/norrlandia>

July 20-24, 2004

Rättvik Folklore Festival - Rättviksdansen . Dance and music courses, concerts and evening dance parties. Contact: Rättvik Folklore Festival - Rättviksdansen, Box 43, 795 21 Rättvik, or call 011-46-248-56254 or fax 011-46-248-10657. <ek@stab.se> <http://www.folklore.se/>

July 22-25, 2004

Korrö Festival, Korrö Hantverksby (near Växjö), Småland. Southern Sweden's largest folkmusic festival. Featuring instruments with drones (bagpipes, hurdy-gurdys, fiddles with resonant strings) and more. For a more detailed description see the NCS Newsletter article in Fall of 1998. You can find a link to this article in the online calendar section of NCS in the events in Sweden list. Contact: call (011 - 46) 470/184 52, or 0470/184 27, Fax: (011-46) 470/488.22, <magnus.gustafsson@ltkronoberg.se>, <http://www.smalandsmusikarkiv.nu>

July 26-August 1, 2004

Malung Sommarkurs. Come and learn tunes and songs from Sweden's best folk musicians. Applications are first come first served. Contact: Malungs folkhögskola, Box 184, 782 24 Malung, or call 011-46-280-14300 or fax 011-46-280-13790 <http://www.malungsfolkhogskola.com> <info@malungsfolkhogskola.com>

June 12-19

Scandia Camp Mendocino.

Send your application form with a **legal sized, self-addressed, stamped envelope**, and your \$585.00 registration per person made payable to:

Scandia Camp Mendocino, 1320 Harleyford Road, WOODRIDGE, IL 60517

Balance Due by May 1, 2004. Total enclosed: \$ _____
Payments postmarked after May 1, 2004. must include and additional \$25.00.

For more information contact:

Fred Bialy (510) 215-5974 [Pacific Time] <bialy10@comcast.net>
Roo Lester (630) 985-7192 [Central Time] <DancingRoo@aol.com>

Name (s) _____

Address (es) _____

Phone (s) _____

Email address (es) _____

How would you like your name(s) to appear on your name badge(s)?

Please mark/check all that apply. I am/we are signing up as:

Single Couple Dancer(s)

Musician(s)--Please list instruments: _____

Work Scholarship(s) (\$335 per person)

I can't come this year, but please put me on the mailing list.

Please send information about Scandia Camp Mendocino to: _____

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>

Donation:

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

Donation is not necessary for membership.

Send to: Northern California Spelmanslag

321 McKendry

Menlo Park, CA 94025

Northern California Spelmanslag

A California Non-Profit Public Benefit Corporation

321 McKendry

MENLO PARK, CA 94025

FIRST CLASS MAIL