

Northern California Spelmanstag News

Promoting Scandinavian Folk Music and Dance

August 2006

Camp Norge Folkedans Stevne

November 3-5, 2006

Eight Days at Alta (As Seen from the Kitchen)

by Mike Block

There was always music which was heard while I was washing dishes. Now, I didn't wash dishes all the time; there were occasions when an extra body was needed by the group, and I was asked to join in. Other times, when the dishes were done, I was allowed to watch or encouraged to participate in the games or dances.

The occasion was not to be called the "NATT" as I was advised (many times), but the term "Teacher Training" was OK to use. Two dance teachers, a husband and wife from the Trondelag area, were there to certificate American dance teachers in the Norwegian tradition. The couple, Torunn and Einar Bjerkem, were teaching svikt, handholds, and steps, as recognized by Noregs Ungdomslag and recorded by Clara Sempe in her books of traditional Norwegian dances.

Attendees arrived from all over the U.S., and one attendee from Canada. Everyone seemed to get along well even when divided into groups. There was nary a fight during the evening parties which were adopted individually by the groups in turn.

Being in the mountains led to the usual logistical problems and supply challenges; there were daily runs to local towns for supplies. All in all though, things went well and apparently all who attended received a certificate of sorts, for which they all appeared to feel they worked very hard and diligently to receive.

On the last day of this "Teacher Training" there was a great meeting of all the minds. It was a regular conclave of ideas on what was to happen now that the certificates were issued for the first time "utlandet" (outside of Norway). Construction of an arm of the Noregs Ungdomslag in the U.S. was discussed at the very excited and exciting meeting. We will all see where it goes from here.

[Fall 2005, Stevne and Teacher Training at Alta, California]

Dances and Teachers to be determined soon.

Nordahl Grieg Leikarring og Spelemannslag present a weekend of Norwegian folk dance and music.

Camp Norge is located near Alta, California. Alta is half-way between Auburn and Truckee on Interstate 80.

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

There are dormitory-type sleeping facilities. Bring a drinking cup, sleeping bag, pillow, and towels. *Bunads*, *folkedrakt* & other costumes are welcome but not by any means required or expected. There are also hookups for RV's and space for tents. Lodging is on a first come first served basis. Voluntary help with meal preparation and cleanup helps keep our costs down.

Contact: Zena Corcoran, 1547 Valdez Way, Pacifica, CA, 94044, <ZMCorcoran@aol.com>, (650) 355-3752

Mikkel Thompson, <Mikkel4dans@yahoo.com>

Anne Huberman & Greg Goodhue, (408) 259-9959

Nick Jensen (916) 933-0671

Southern California Skandia Festival

November 23-26

The Southern California Skandia Festival, which occurs over Thanksgiving weekend, November 23 through November 26, will be presenting dances from eastern Norway this year, including Runnom, Elverumspols, and Rendalspolsk. The dance teachers will be Inger Birgit Larsen and Tor Magne Tangen, who have been teaching together for six

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Scandiadans, New Season

Every Thursday in Oakland. Starts back up on Sept. 1st. Beginners teaching and open dancing. Frank and Jane are very encouraging and helpful teachers! Come regularly—especially in September. Each week, one new dance taught and old ones reviewed. 7 - 10 pm. Oakland Nature Friends Center, 3115 Butters Dr., Oakland, CA. Hwy 13 to Joaquin Miller Rd, east (up the hill)~ 1/2 mile, second right onto Butters Dr., go another 1/2 mile. On the right, look for post with 3115 on it (also “Scandiadans” sign). Take steep driveway down to a large parking area. Contact: Jane Tripi or Frank Tripi at (510)654 -3636, <fjtripi@juno.com>.

Children’s Nordic Day Camp

August 27-30, Sunday – Wednesday.
Scandinavia Center, Vancouver, BC, Canada
For ages 5-13. \$72.00
Contact: (604)294-2777.

CORRECTION

Last quarter’s newsletter had an article by Sarah Kirton. I neglected to state that the article was originally written for the American Nyckelharpa Association Newsletter.---
Marie Kay

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: Oct 20, 2006
Send articles, and calendar information, and comments to:
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Address all other correspondence to:
Northern California Spelmanslag
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Sacramento Area Dancing

We will meet again after labor day. We will continue to meet on Monday's at the Wolterbeek dance barn from 7:30pm to 10:00pm. Contact Marida Martin (530) 672-2926 or Gerry Herman (530) 750-7992 for the Monday night dances.

We meet on the 4th Sunday of the month at YLI in Sacramento (27th & N). The 4th Sunday afternoon includes both Scandinavian and international dancing and is called Social Dances of the World. The Scandinavian dancing occurs between 3:30 - 5:30pm. International dancing is from 2:00 to 3:30pm. The All-Request Party is from 5:30-6:30pm and includes both Scandinavian and International dances (beginning to intermediate). Contact: Yvonne or Andre (916)632-8807.

Job Opportunity!

WANTED: traditional performers

March 2007, 1st Annual Andes Loppet and Scandinavian Festival, Andes Tower Hills Kensington, MN. Event includes 5 and 10K Cross Country Race, Alpine Races, dancers, musical acts, and craft booths.
Contact: Katrina Kehoe, Director of Recreation at Andes Tower Hills, 4505 Andes Road SW, Kensington, MN 56343. 1-87-Ski-Andes (1-877-542-6337).

South Bay Monthly Dance “1st Saturday Dance” and Teaching Session

Starting back up on September 2nd!

The teaching session is the hour before the dance party, from 7:30-8:30. Everyone is welcome! Come learn or review dances for yourself and help others. Let Jeanne know if you have a particular dance you'd like taught/reviewed. It's also an opportunity for teachers, experienced, and otherwise! Teach a favorite dance that doesn't get done often enough, test out how you want to teach a dance you haven't taught before, or venture into the teaching waters for the first time. Contact: Jeanne Sawyer, <jsawyer@SawyerPartnership.com>, or (408)929-5602.

The Planning of the West Coast Nyckelharpa Stämman, 2006

by Jill Myers

The idea of the stämman was born the first year I went to Ekebyholm, but it really became an obsession last year when I spoke to Ditte Andersson about the possibility of her teaching here this year and received the answer "YES". The experience of being amongst other harpa players of different levels and learning new tunes in Sweden, as well as jamming, was wonderful and I felt that it was time to bring this experience to our area again. Lynn Erickson, from Vancouver, and I were both at Ekebyholm last year and decided that the West Coast needed it. At home, I had been sitting amongst fiddlers in workshops, but longed to have the chance to have "my" instrument be the focus for a change!

Lesson Learned

One of the main things that I realize helped me enormously was that because of my lack of experience of doing anything like this before, I spoke to many of my fellow musician friends to get their input as to whether this was a good idea, whether they would attend, and who else I should talk to about this? The responses were very encouraging and without them the idea would not have come to fruition.

I sent an email to Ditte and confirmed that in fact she would like to teach here. I spoke to Virginia Thompson and Sheila Morris, who had both arranged stämmor, which I attended. Virginia sent me a list of things to consider such as the teacher, location, food, lodging, dates, and other adjunct events that would increase the income for the event. I sent an email to Rita Leydon asking about the funding and support from the ANA and the way to go about things. She enthusiastically sent me all the examples of the budgets for the previous workshops sponsored by the ANA, so that I could submit something myself. I asked Karen Myers (no relation) if she could be the financial whiz, as I was aware of my limitations in that area. To my delight, she agreed!

Then came the big question about the dates! Up until that point I had not realized that there are so many things going on in music and dance, and to make sure that there was not too much competition with my event, I needed to find an "un-booked" weekend. In my conversations with Lynn she reminded me that the Spring Equinox Ball would be held in Vancouver in March and that I should talk to Janet Gabites to see if The Scandinavian Dancers of Vancouver would like Ditte to play at the ball. With all those things in mind I chose several possible dates and sent Ditte an email with choices.

At this point I realized that I was actually going to host a stämman and that I should start thinking about the location! Again, I found my answers by talking to people about my idea and one thing led to another and I made contact with the Alpine Hiking Club with a wonderful lodge on Mt. Tamalpais in Marin County. I reserved (I thought!) the

Club for the planned weekend. Little did I know that I had to make absolutely sure that my intentions were clear (immediately!) despite the fact that it was six months away

I found out that in the two-week gap in communication someone else (a member) had reserved the Lodge for the whole week! Panic! For a moment my plans seemed to be in jeopardy and I sent a frantic email to Rita, who calmly replied that I shouldn't give up and that I would find another place. It turned out that there was a little angel by the name of Mary Frey, who had been my first contact with the club, and that she was the member in question. We talked and Mary very kindly allowed us to share the Lodge during the day for the weekend. As it turned out, there would even be some lodging available for our participants.

At this point I emailed Ditte again, including the invitation to come over via Vancouver to play at the Equinox Ball and teach a workshop for the harpa players in that area, who would not be able to come here for our stämman. The flier was ready to go and an early version released. However, Ditte replied, informing me that her commitments had increased and that she would not be able to come over to teach for these events.

Major panic ensued! Emails were sent to several other potential teachers, with no positive results. People encouraged me not to give up. Finally, at midnight on a Saturday evening, I sent an email to Edward Anderzon, who enthusiastically replied the next morning that he would love to come over hereto teach and could he bring Elin Skoglund, his wife, who also plays harpa.

LESSONS LEARNED

- Plan ahead, but be prepared to come up with an alternative on short notice.
 - Talk to anyone who will listen, you never know who will have a solution and give you the encouragement to keep going with your dream.
- Email people with questions and answer the ones you receive as soon as you can.

OK, so now things were set, as far as to the location and teacher. The Vancouver Dancers were delighted to have Edward and Elin play at the Equinox Ball, which was the 35th anniversary of their club and their 25th ball. In addition, Janet Gabites organized a harpa workshop for the next day. (That workshop hosted 16 musicians, including 9 from Washington.)

Now it was time to think about adjunct events and details for the Bay Area. Fred Bialy arranged for a house concert during the week leading up to the stämman. It was graciously hosted by Steve Friedland. I am very appreciative of Fred's help with this. We also planned a concert and dance at the lodge on the Saturday of the stämman weekend. Sarah Kirton helpfully agreed to organize the allspel and program for the dance.

One participant suggested that it would be a great

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addition to the weekend to have a jam session on Friday evening. Since Edward and Elin and harpa students were already going to play briefly at my local international dance group that evening, I started thinking about where we could jam. Then I had a moment of inspiration and called George Cagwin, who is a long time folk dancer and friend and has an office right across the street from the dance. "YES," was the answer, and I was delighted!

Now for more details, such as lodging for out of town guests, registration, the new flyer, food and tasks that would need to be completed during the workshop. I went to two local motels that were not too expensive and got a discount for participants. I decided that no one would want to prepare food during the event and that I should make things simple. So I went to the local markets and priced snacks and got quotes for deli trays for lunch, and eventually ordered them from my closest one. The Friday evening meal would be at a restaurant and Saturday would be a pot-luck at the lodge.

I made up a schedule and sent a copy to Edward and Elin. I discussed the number of participants that would be coming, and the different skill levels. Edward and Elin planned everything for the teaching, adjusting as necessary, with obvious thought and good humor. They stayed with me, which saved lodging expenses, as well as gave me a chance to get to know them better. – They were easy house guests and a delight to have around.

All this time Karen had been diligently working on the registrations, flyers, and budget items, and Sarah had been planning the program for the Saturday night dance after Edward and Elin's concert. I could not have done without them to help me. Communications of all sorts went back and forth between us and everyone involved. I talked about the dance and concert at the regular monthly dances and to friends that might come. At this point all that was left was for the week to arrive and the enjoyment to begin.

One other thing that helped was to have a sign up list of chores to be done during the workshop such as setting up for food etc, as well as having Peter Roberts, my sambo, be the person to pick up the food after I left to go up to the lodge. He also noticed when things needed attention during the workshop. It isn't a bad idea to have a non-musician available to help out!

All in all it was a very successful weekend and I think that the planning that went on prior to the event made the difference.

Our jam session, followed by playing a few dances for the Kopachkas, was a success, as was the concert and dance at the Alpine Lodge on the Saturday night. To my amazement and delight, a contingent of dancers from the South Bay showed up, despite the unbelievable rainy, windy weather. That involved a drive of at least one hour or more for them! And several lodgers that had the opportunity to hear the nyckelharpa for the first time. Comments were all

positive.

AND OF COURSE, EDWARD AND ELIN'S TEACHING AND MUSIC WAS WONDERFUL!!!!!!!

Editor's note:

This article was originally written for the American Nyckelharpa Association Newsletter. The second San Francisco Bay Area Nyckelnyckelharpa Stämman was held March 24–26, 2006 with

American Scandinavian Music Internet Sites:

The Northern California Spelmanslag:

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

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

The American Nyckelharpa Association:

<www.nyckelharpa.org>

Bruce Sagan's Scandinavian Web Site:

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

Karen Myers's Scandinavian Fiddle WebSite

<www.KarenLMyers.org>

The Hardangar Fiddle Association of America:

<www.hfaa.org/>

Scandia Camp Mendocino

<www.ScandiaCampMendocino.org>

The Skandia Folkdance Society (Seattle):

<www.skandia-folkdance.org/>

Scandia D.C.:

<www.scandiadc.org>

Speledans: Boston's Scandinavian Dance Group:

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

Scandinavian Dance & Music in and around Los Angeles

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

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

FÄBODMUSIK III - INSTRUMENTS

VOICE, *LUR*, and HORN

Wes Ludemann

Life on the *fäbod*¹, the summer mountain farm, was anything but quiet. With the moos, bleats, and bells of the livestock and the far-carrying peals of *kulning*, *lur*, and horn, the *vallpigor* were accompanied by sound from sunrise to sunset. Peace didn't return to the forest until everyone went back to the home farm at the end of summer.

KULNING

The girls on the *fäbod* used a special way of singing that could be heard over great distances, perhaps miles in special circumstances. Standard Swedish had no word for this type of singing, but different dialects did. Transtrand, in Western Dalarna, was one of the first places where musicologists studied this singing, thus their dialect word, *kulning*, is now generally used. Similar words such as *kölning*, *kökning*, *kaukning*, *hujning*, *kujning*, *käukning*, *kaukning*, *lullning* and *lallning* were used in other dialects.

Kulning is an ancient technique. It is related to the *galdrar* (plural, singular is *galder*) mentioned in the early Icelandic literary work, the Poetic or Elder Edda (c.1200). A *galder* could be either a troll song or a runic symbol. Most often it consisted of both, in that the singer first drew the symbol and then sang the sounds to invoke the desired effect. With a *galder* the singer had the ability to call forth a storm to cause distant ships to founder, or to blunt swords, and soften armor to give victory or defeat in battle. The adept could also catch thieves with magic power, make childbirth easy, or escape from one's enemies. More often it was something simpler, such as infusing someone with either strength or dread.

The word *galder* is related to the verb *gala*, meaning to crow, and it was said that troll singing was performed with a voice like a crowing cock. Certainly it was carried out with a shrill pitch and a strong voice, the louder the better. A negative connotation was that those who did such troll singing were said to be *galen* — crazy. In the 1300s the church threatened to excommunicate the men and women who devoted themselves to soothsaying, runes and troll song. Runes in themselves were not considered dangerous and in the middle ages baptismal fonts and church walls had runic inscriptions. Unfortunately, most of the books on the Black Arts were destroyed by zealous priests, and thus much information on runes and troll song has been lost.

This runic type of singing, shorn of its mythic powers, survived as a means of long-distance communication on the *fäbod*. It includes everything from highly musical singing to strident and piercing long distances calls. *Kulning* is perhaps the oldest and most distinctive feminine music in Europe. It is powerfully open and outwardly directed. It mirrors the freedom a young woman could experience during the summer months when she took responsibility for the herd.

What does *kulning* sound like? It is sung in an extremely high register, in falsetto, with a powerfully voiced, vibrato-free tone. It is talking in a singing voice, melodious, and under some circumstances, highly ornamented. The larynx is raised, and the breath is forced through highly tensed throat muscles that constrict the lower part of the windpipe. It is hard to describe in words how *kulning* sounds, but many recordings are available².

The call a *vallpiga* used to summon her animals is called a *lokrop*, where a *rop* is a call, and the verb *locka* means to lure or entice³. The *lockrop* was reinforced by the lure of a taste of the meal and salt the *vallpiga* carried in a bag on her belt. The cows, especially the lead cow, knew their names, so the *lockrop* often included their names, such as:

“*Kossorna mina kom! Fröjda. Blomma, Sabina, Lilja och Fromma kom!*”

Cows of mine, come! Joy, Flower, Sabine, Lily, and Gentle come!

The objects of calling were to hold the herd together, and to lead them in the right direction for the day's grazing. The job was a lot easier if there were only cows to herd. Goats and sheep had more independent minds and tended to lag behind. They were more inclined to look for brushy areas for browsing, rather than follow the cows to grassy grazing areas.

Calls were quite varied, and depended both on the time of day and on the distance from the animals. Nowadays, our concept of *fäbod* music, of *kulning*, is mainly of long distance calling, but much more common was short distance calling using *tal-*

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sång. *Talsång* was speaking to the herd using singing tones, and made much use of melisma, the technique of changing pitch on a syllable while it is being sung. Calls were mainly improvisational, but sometimes included fixed phrases.

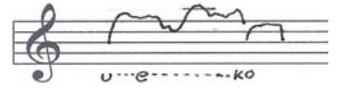


Figure 1. Herding call using melisma.

With *kulning*, the *vallpiga* could reach other people on the same *fäbod*, on a neighboring *fäbod*, or even, in exceptional circumstances, in the nearest village. To reduce errors in transmission, these long-distance calls to people were more fixed than the calls to animals. Those with well-defined melodic phrases were sometimes called *lalning* or *lullning*. With the help of melodies, the *vallkulla* could inquire about a missing cow, warn of predators, or signal something else that the surrounding world should know about. Melodies were often supplied with words which made easier both learning the music and interpreting the message.

Although *kulning* was foremost a work tool, the herd girls also strove for melodious sound. It has been said that: “She *lullade* so beautifully that the men leaned on their scythe handles and the women on their rakes and listened. They could not work, so seized were they with the beauty of the trills.” The usual rule in herding was that the woman with the best voice went first and called, while children and younger girls followed to drive the herd. The younger herd girls learned by listening to and imitating the older, especially those who sang the best. *Kulning* was, however, very individualistic. It was important that the herd should learn to recognize the voice of their own *vallkulla*.

I was exposed to *lalning* in a song course given by Maria Røjås in 1984. I was one of two men in the course, and I can't say that either of could produce much volume in falsetto. We were sent out into the woods to practice the following:

Jag lalar dig, Stina. Jag lalar dig. Om du hör något, så svarar mig.

I'm calling to you, Stina. I'm calling you. If you hear anything, then answer me.

And Stina's reply:

O jag är Stina och jag har dig hört. Jag är Stina och jag har dig hört. Jag svarar dig.

Oh I am Stina and I have you heard. I am Stina and I have you heard. I answer you.

Kulning was used during the whole working day: first, to start the herd to pasture, next to tend the grazing, then to get the cattle back to the *fäbod*, and finally to signal “*bufred*,” (peace at the *fäbod*), to tell the village and other *fäbod* that all the animals were safely shut in for the night.

INSTRUMENTS FOR PROTECTION

While *kulning* was used mainly for communication and herding, the primary purpose of the horn and *lur* was for protection. Weapons belonged to the man's world, but women were limited to noise for protection. With shrieking toots on horn or *lur*, beasts of prey could be warned off and made to hold their distance. Protection was needed against more than animals. The mountains were aswarm with magical forces, a whole bestiary of otherworldly beings such as mountain folk, trolls and *vitrör* (female spirits), who sometimes were herding their own animals in the forest. The horn especially was thought to have magic power to hold these creatures at bay. But not if the horn made a beautiful sound. It must be blown to produce a frightening noise.

LUR

The *lur* is a nearly universal instrument belonging to the trumpet⁴ family, as does the long Swiss *alpenhorn*. The Swedish *lur* consists of a hollow, tapered tube with a mouthpiece blown with pursed lips. It has no finger holes, so it can play only the notes of the natural overtone series. It can range in size from *behändig* (small, cute) to grotesquely large, but most commonly is about a meter and a half long. There are two types, one made entirely of bark, or *barklur*, and the other made of a bark wrapped wooden core, or *trälur*.

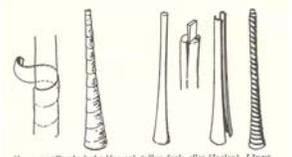


Figure 2.lur.

BARKLUR

The simplest, and in its time, the most common form of *lur*, was a cone of bark, from alder, willow or mountain ash (rowan). If made of alder, it could also be called an *ardurlur*. From a straight and smooth branch two spiral cuts were made in the bark, about two inches apart at the beginning, and then widening. The best time of year to make a *lur* was in the spring when the sap

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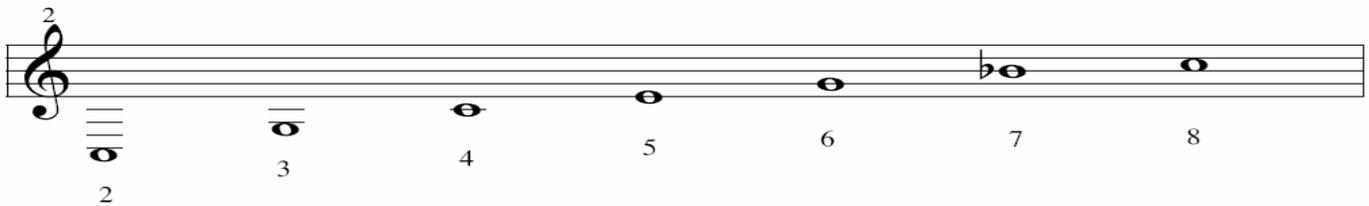
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was flowing, for then the bark loosened easily and could be peeled off cleanly. The narrower ends of the bark strips were wound neatly together to form an opening about the diameter of a finger. Thereafter, the remainders of the strips were wound in a spiral that gradually widened to form a cone, with the larger end being about four inches in diameter. A narrow pin was inserted in the larger end to keep the roll of bark from unwinding. The length of the *lur* depended on how long a tree branch was used. It could be as short as a foot, or as long as an ell (45 inches). The smaller opening or “mouthpiece” for blowing into was made round with smooth edges. The *barklur* was fragile and not very durable, as it tended to crack and leak air when it dried. To make it more durable, a layer of thin birchbark could be tightly wound over it. This layer somewhat protected the *lur* from drying out, and if it did begin to leak, it could be soaked in water to swell the bark and close the leaks.

TRÄLUR

The much more durable and now more common type of *lur*, the *trärlur* or wooden *lur*, is made with a core of wood. A branch is tapered to form a long, narrow cone, then split and hollowed out. The two halves are reassembled to form an air chamber, then bound together with roots, osiers, or *näver* (birchbark). The mouthpiece is carved into the wooden core. In general, it was called a *trärlur*, but the most common binding is *näver* in which case it is called a *näverlur*. Figure 3 shows the approximate notes possible on a *lur* measuring about a meter and a half long.

Figure 3. Overtone series for a *lur* 1.5 meters in length.

The *lur* is similar to a bugle, and is blown with the same technique, preferably with the “mouthpiece” pressed against the corner of the mouth. To scare away *rovdjur* (beasts of prey), it was necessary only to *tuta* (hoot) or *yla* (howl) on the *lur*, in order to make as loud a noise as possible.

But who can resist making music. Certainly not the *vall* girls. With good lip technique a player can blow the higher overtones and play tunes. An Italian who heard *lur* tunes during a trip through Sweden in 1798 wrote “The sounds that are produced on the *lur* are shrill and wild, but not unpleasant.” Military signals like reveille, taps, and “troop” were easily played on the *lur*, and made their way to the *vall*.



Figure 4. Approximate pitches on a horn. F indicates pitches using finger holes only.

HORN or VALLHORN

A *vallhorn* is made from the sawed-off horn of a cow or ox, yielding a *kohorn*, or of a buck goat, yielding a *bockhorn*. The *bockhorn* is thought to have a more musical sound than the *kohorn*, possibly because its elliptical cross-section may result in more pleasing overtones than does the circular cross-section of the *kohorn*.

To make a musical instrument, boil a sawed-off horn for several hours, then pound it against a stump or log to knock out the soft inner part, the *kvick* (quick.) Saw off the pointed end and drill a hole from the cut end into the hollow. Then ream the outer end of the hole to make a mouthpiece. (Or cheat by inserting a trumpet mouthpiece.) Finish by drilling finger holes.

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Wes Ludemann

A horn without finger holes can be called a *tjuthorn*, where *tjut* means howling or roaring. As with the *lur*, the *tjuthorn* could be used for scaring off wolves and bears, as illustrated by this nursery rhyme from Värmland, illustrating the feelings of a wolf hearing a horn:

Å, bockehorn å arderlur
då vill jä inte höre,
men seljepipe å bjällelåt
dä klinger I mitt öre.

Oh, goat horn and alder *lur*
I don't want to hear,
but willow whistle and bell tunes
resound in my ear.

While the simple horn was sufficient to scare off predators, finger holes gave more notes, and thus more possibilities for music.. Finger holes were drilled along the inner side of the horn, usually three or four, but sometimes as many as eight. A horn with finger holes can be called a *fingerhorn*, or even a *prillarhorn*, a horn that one can play (*prilla*) with the fingers.

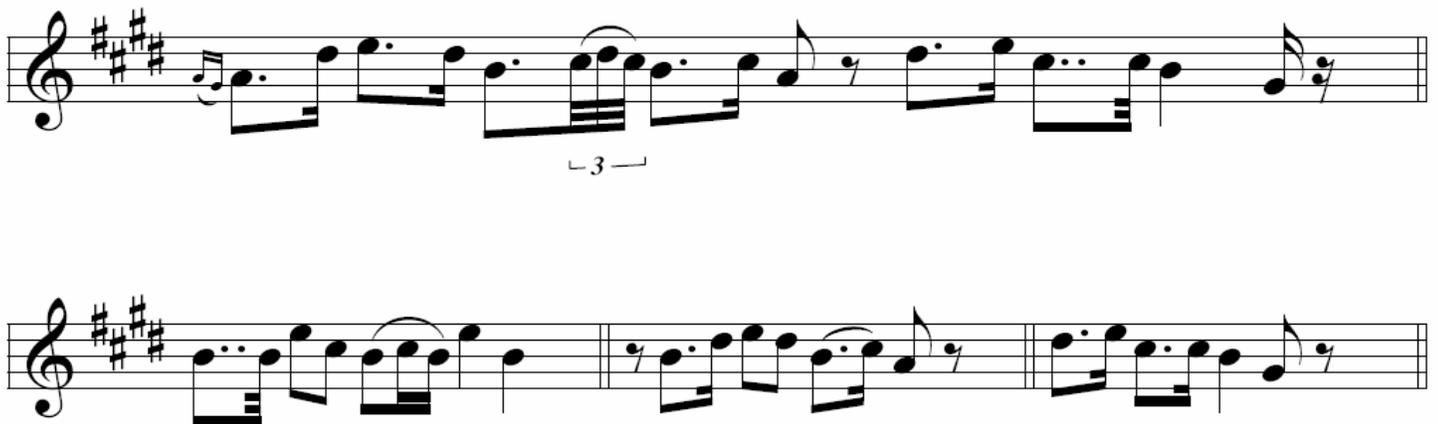


Figure 5. *Vallåt* for horn, after Nörstmo Halvar Halvarsson, Malung

Each horn is unique. There is no standard *kohorn* or *bockhorn*, nor even a standard placement of the finger holes, and thus no “standard” scale. Most common is three holes. A technique I saw at a “*fäbod* morning” during a *Musik vid Siljan* festival was to balance the horn on one finger, and drill the middle hole at this position. The lowest hole was drilled halfway between the middle hole and the lip of the horn, and the highest hole was drilled the same distance above the middle hole. Holes are not necessarily in line, but can be where the fingers of the right hand fall naturally. The pitches of the notes also depend on the size of the finger holes. Pitches can be varied by partial covering of a finger hole, or by *stopptechnik*, the French horn technique of stuffing some of the left hand into the left end. The horn is hard to blow, but the long *fäbod* summer days gave ample time for practice, and blowing from the corner of the mouth does not take such strong chest muscles as does blowing into a mouthpiece. If a mouthpiece were inserted, the horn would be blown from the middle of the lips.



Figure 6. *Kohorn*.

As with sung melodies, the horn could be used to send a prearranged message. In fact, some of the same melodies used for *lullning* could be played on a horn. The *vallpiga* could tell everyone within earshot that “I’m missing a cow!” and perhaps get a reply from a neighboring *fäbod*: “Here is a stranger cow.”

As might be expected, horns were common to all cultures that raised horned animals. Traditions similar to the Swedish are found in Norway, Finland and all around the Baltic. Many horns with finger holes have been found at Swedish archeological sites. The oldest, found in Visnum parish in Värmland, dates from the late iron-age. It was found two to three meters deep in a peat bog. Judging by the growth rings, it belonged to a three year old heifer. It was a *prillarhorn* that probably had five finger holes in a row on the convex side.

(Continued on page 9)

(Continued from page 8)

Wes Ludemann

Music for all three *vall* instruments, voice, *lur* and horn, were influenced by, and in turn influenced, early *bygdedans* (regional dance) music, that is the music played prior to the arrival of *gammaldans* music. In the October issue I will discuss the relationship of *fäbodmusik* to early Swedish folk music.

Glossary:

1. A *fäbod* is a summer farmstead, usually in the mountains, used for the grazing of cattle, as well as sheep and goats. There are corrals, and sheds to protect the livestock from predator sat night. There are shelters for the workers, who are usually female, as well as sheds for making and storing cheese and butter. A *kulla* (plural *kullor*) is a girl from Dalarna. A *vall* is a pasture, thus a *vallkulla* or *fäbodkulla* is a girl herding or working on the *fäbod*. *Kullning* describes how she used her voice for long-distance communication. *Talsång*, to speak in a singing voice, from *tala*: to speak, + *sång*: singing. Other Swedish words will be translated as they are intro-

(Continued from page 1) **Southern California Skandia Fest**

years. They are both from Hedmark County where they lead and teach several of the local dance groups. Inger Birgit has been a judge for the national dance competition, the Landskappleik, and several district competitions. She has taught Norwegian dance since 1969, and in recent years has taught mostly the regional dances (bydedans), turning dances (runddans), and a few of the figure dances (turdans). Teaching fiddlers and playing for dancing will be Thomas and Marit Westling. This duo has become well-known among folk music experts, and bring a rich background in both Swedish and Norwegian music. Thomas is from Bollnäs in Sweden, where he grew up in a musical family. (His father is one of Sweden's best known musicians.) In 1999 he was awarded the coveted title "Riksspelman" (or Master of Swedish Folk Music) which is the highest award a Swedish fiddler can attain, just 30 years after his father. Marit Larsen Westling is from Hamar, Norway. She is also from a musical family, (daughter of Inger Birgit) and has a Masters Degree from the Norwegian Academy of Music. She has also been awarded a bronze Zorn Spelmansmärke from Sweden. Thomas and Marit found each other in the United States in 1997, and since have worked to learn each others music traditions. They both are actively involved in teaching young fiddle groups. They also have recorded CDs which feature some of both their Norwegian and Swedish traditions. The festival is held at Cedar Glen Camp, near Julian, California. The camp facilities include a dance hall very good wood floor. Workshops begin Friday morning after break-

Scandinavian Dance & Music in and around Los Angeles**Weekly classes** in Scandinavian Dance.

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Mon 7:00-10 PM	Anaheim Downtown Community Center, 250 E. Center St, Anaheim Teachers: <u>Ted Martin</u> & <u>Donna Tripp</u> . Info: <tedmart@juno.com>
Wed 7:30-10:00 PM	Veterans Hall, Overland & Culver Blvd, Teachers: <u>Cameron Flanders</u> & <u>John Chittum</u> - Info: Sparky, <fsotcher@yahoo.com>
1st & 3rd Mon 8:00-10:00 PM	Swedish Folk Dance Club of Los Angeles Skandia Hall, 2031 E. Villa St, Pasadena Dance Directors: <u>Perry and</u> <u>Karin Karlsson</u> , (626)359-1549
Weds 7:30-9:30 PM	West Coast Gammeldans Club, <www.wcgc.us> 5361 Vallecito Ave, Westminster, CA Leaders: <u>Allan & Shirley Hansen</u> , (714) 932-2513, <info@wcgc.us>
Sat 2-4 PM	Scandinavian Dance class at Briggs Elementary School, 14438 W. Telegraph, Santa Paula. Teacher <u>Robert Burger</u> , Info: (805)604- 9608. <mdejourne@aol.com>

Call or email the leaders for current info. Things do change.

Monthly Dance Parties

Sept 16, Nov 11

Lindberg Park (CC), 5401 Rhoda Way at Virginia Ave,
Culver City Tel: (310)827-3618

Workshop: 3:30 to 5:30 PM, Evening dance at 7:30 - 10:30

Teachers: Cameron Flanders, (562)496-3405& John Chittum, (818)406-0056Info: Sparky Sotcher, (310)827-3618,

<fsotcher@yahoo.com>

Aug 19 Long Beach City College (LBCC), Fitness Center,
Bldg. CC, PCH and Orange Ave, Long Beach

Workshop: 3:30 PM, Evening dance at 7:30 PM

Teachers: Donna Tripp, (714)533-3886 & Ted Martin, 714-

(893)8888. Info: <cnordj@sprynet.com>

fast and conclude Sunday after lunch.

To receive our formal flyer and festival application e-mail us at <tedmart@juno.com>. Ted Martin, <tedmart@juno.com>, (714)893-8888, : <www.dancin-fool.com/scandia.html>.

Calendar

Regular Events — Northern California

- Mondays** *Weekly* **Scandinavian Couple Dance Class.** We will meet again after labor day. We will meet on Monday's at the Wolterbeek dance barn from 7:30pm to 10:00pm.
Contact: Marida Martin (530)672-2926 or Gerry Herman (530)750-7992
- Tuesdays** *Weekly* **Weekly Scandinavian Session for Fiddlers and Nyckleharper.** 8 - 10:30 pm at home of Fred Bialy and Toby Blomé, 1925 Hudson Street, El Cerrito. Previously on Mondays, but now on Tuesdays, most of the time. Contact ahead of time for updated schedule of gatherings or to be put on Fred's mailing list if you are not already on it. Contact: Fred or Toby, (510)215- 5974, <bialy10@comcast.net>
- Wednesday** *Weekly* **Nordahl Grieg Leikarring Performance Group.** Masonic Hall, 980 Church St., Mountain View, 7:30 - 9:30 p.m. Contact: Anne Huberman or Greg Goodhue: (408)259-9959, <goodhue@hotmail.com>
- Thursdays** *Weekly* **Scandiadans.** Starts back up on Sept. 1st. Teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends, 3115 Butters Dr., Oakland, CA. Hwy 13 to Joaquin Miller Rd, east (up the hill), second right onto Butters Dr., go about 1/2 mile. On the right, look for post with 3115 on it (also "Scandiadans" sign). Take steep driveway down to a large parking area. Contact: Jane Tripi or Frank Tripi at (510)654 -3636, <fjtripi@juno.com>.
- Fridays** *Weekly* **Scandinavian Fiddle Class.** 7:30 - 9:30 pm, often at Anita Seigel's, but location varies. Ask to be on class email list. Contact: Jeanne Sawyer, (408)929-5602, <jsawyer@SawyerPartnership.com>.
- 1st, 3rd, 5th**
Mondays *Bi-Monthly* **Scandinavian Folk Dance Class.** Santa Cruz, 7:30 pm, Viking Hall, 240 Plymouth (at Button), Santa Cruz. Instruction in Norwegian, Swedish, Danish, and Finnish folk dance by Ellen Moilanen & David Heald. \$5/session. Everyone welcome. Contact: Valhalla Hotline, (831)438-4307, (831)464-3310, <moilanen@pacbell.net>.
- 1st Fridays**
Monthly **Cultural Evenings in Santa Cruz.** Usually at Viking Hall, Plymouth, at Button St., Santa Cruz. Contact: Michael Blockat (831)336-9972, or: <sigdalkid@pcumail.com>.
- 1st Saturdays**
Monthly **Nordic Footnotes 1st Saturday Scandinavian Dance Party,** 7:30 p.m. -12:00. The dance includes a teaching session just before the dance party, from 7:30-8:30. First United Methodist Church, 625 Hamilton Ave, Palo Alto. From Hamilton Ave., hall is in bldg. to right on 2nd floor. Parking behind church, on street, or in garage on Webster. Contact: Jeanne or Henry, (408)929-5602, <jsawyer@SawyerPartnership.com>; Sarah Kirton (650)968-3126, <sarah.kirton@sbcglobal.net> Jim Little or Linda Persson, (650)323-2256, <james.little@sri.com>.
- 1st Sundays**
Monthly **Nordahl Grieg Spelemannslag,** 3 to 5pm, 1780 Begen Ave., Mountain View, CA 94040. Interested attendees should call Bill Likens at 650-969-2080 to confirm meeting dates.
- 2nd Saturdays**
Monthly **Open Sessions for Fiddlers,** at the home of Fred Bialy ~ 2 - 5 pm. This is a practice session for the Second Saturday Scandinavian Dance, at the home of Fred Bialy, 1925 Hudson Street, El Cerrito. Contact: Fred: (510)215 - 5974, <bialy10@comcast.net>. Contact Fred a few days ahead to confirm as meetings are occasionally canceled, moved, & times may vary.
- 2nd Saturdays**
Monthly **Scandia 2nd Saturday Monthly Dance.** Nature Friends in Oakland. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing, 8:30 -11:00 pm. Directions see **Scandiadans** above. Contact: Jane or Frank Tripi at (510)654-3636, <fjtripi@juno.com>

- 2nd Sundays
Monthly **Traveling Dance Class.** Norwegian dance class meets 2 - 5 pm. Usually at Bjørnson Hall, 2258 MacArthur Blvd. in Oakland. Everyone welcome to attend. Contact: Gudrun Tollefson at (510)638-6454, or Gerd Syrstad at (650)363-2743.
- 2nd Sundays
Monthly **Barneleikkaring.** (Children's Norwegian Dance) classes, 1:30 - 3:30 pm, at Nordahl Hall, 580 W. Parr Ave., Los Gatos. Contact: Ginny Hansen (925)634-0266. Both location and day may change, so call ahead!
- 4th Sundays
Monthly **The El Dorado Scandinavian Dancers.** @ YLI in Sacramento at 27th & N. 2:00-6:30pm. Social Dances of the World. The Scandinavian dancing occurs between 3:30 - 5:30pm. The All-Request Party is from 5:30-6:30pm. Contact: Yvonne or Andre (916)632-8807.

Calendar, Special Events — Northern California

- November 3-5 **Camp Norge Folkedans Stevne.** A weekend of Norwegian folk dance and music in the Sierras. Contact: Zena Corcoran, 1547 Valdez Way, Pacifica, CA, 94044, <ZMCorcoran@aol.com>, (650) 355-3752
- June 9-16, 2007. **Scandia Camp Mendocino**

Calendar, Special Events — United States

- Aug. 18 - 20 **Norsk Folkedans Stemne 2006**, Folkedanslaget Sølje, Camp Brotherhood in Washington State. Contacts: Karlyn Tomta (206) 772-4545, <norskfolkedansstemne@juno.com>, (Use stemne in subject line), or Ingrid Hamberg, (206) 856-6142, or <i_rosemarie@hotmail.com>, or <http://harmoni.net/leikarringen/Events/> or <www.seattlestemne.org>. Norsk Folkedans Stemne, PO Box 17099, Seattle WA 98127.
- Oct. 27-29 **Skandia Harwood Lodge Weekend -**
Contact: Paul Johnson or Cameron Flanders, <http://www.dancin-fool.com/scandia.html>
- Nov 23-26 **Southern California Skandia Festival** <http://www.dancin-fool.com/scandia.html>
- April 13-17, 2007 **Springdans 2007.**

Calendar, Special Events — Scandinavia

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

Northern California Spelmanslag Mailing List Form

Name _____ Home phone _____

Address _____ Work phone _____

_____ email _____

Musician ___ Dancer ___ Audience ___

May we publish your name, address, and phone on a Spelmanslag roster? _____

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

___dance workshops: Swedish ___ Norwegian ___ Danish ___ Finnish ___

___dance parties; Swedish ___ Norwegian ___ Danish ___ Finnish ___

___concerts and performances: Swedish ___ Norwegian ___ Danish ___ Finnish ___

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

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

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

Donation:

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

Send to: Northern California Spelmanslag, 560 Kingsley Ave, PALO ALTO CA 94301-3224

Donation is not necessary for membership.

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

See our web page at: <<http://members.aol.com/jglittle/ncs.html>>**Northern California Spelmanslag***A California Non-Profit Public Benefit Corporation*

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