

Northern California Spelmanstag News

Promoting Scandinavian Folk Music and Dance

January 2006

Scandia Festival

February 17 – 19, 2006

Britt-Marie and Sven Olsson

Gert Ohlsson and Karin Olsson

Hermann Sons Hall, 860 Western Avenue, Petaluma, California, Friday evening and all day Saturday and Sunday.

Britt-Marie and Sven Olsson will share with us some of their favorite Värmland dances plus a few other Swedish dances. They are among the leading authorities on Värmland dance. Excellent natural dancers, they can show the energetic, quick and accurate style called for in the dynamic Värmland dances. They have taught in the US on numerous occasions, including at Scandia Festival in 1999. Sven is one of the three medal-testing judges as well as a Hälsingland Hambo judge. We look forward to another visit by these two charming teachers.

Gert Ohlsson and his daughter Karin Olsson will teach the fiddle classes, accompany Britt-Marie and Sven during the dance classes and play during the evening parties. Karin has accompanied Britt-Marie and Sven on most of their teaching engagements in the US. Having both a father and a mother who are accomplished fiddlers specializing in the traditional music of Värmland, Karin began fiddling early in life. She became a riksspelman in 1992. Gert, an innovative fiddle teacher, has devoted 25 years to the Zornmärkesuppspelning as one of the three main judges. Gert's return to teach and play for us is especially welcome after many years' absence.

REGISTRATION INFORMATION

The weekend package includes:

- Dance and Fiddle Workshops, Saturday and Sunday.
- Dance Parties, Friday, Saturday, and Sunday (open to all)
- Lunch, Saturday and Sunday.

Participation at dance workshops is by pre-registration only. We will try to keep a good balance of men and women, and dance partners will be rotated frequently. Because the number of women dancers admitted is usually limited by the number of men who register, we ask men to register early. The number of dancers is also limited due to the size of the dance floor.

Send dance applications to Brooke Babcock (application on page 11). Contacts: Brooke Babcock (415) 334-3455 <forbrooke@juno.com >

- Nobi Kurotori: (510) 441-8296 <nobi@juno.com >
- Jane and Frank Tripi: (510) 654-3636, <fjtripi@juno.com >
- Mark Wegner and Mary Korn, (510) 527-9209, <wegorn@sbcglobal.net>

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San Francisco Bay Area

Nyckelharpa Stæmma

March 24-26, 2006

Edward Anderzon and Elin Skoglund

The Alpine Lodge, Mt. Tamalpais

Edward Anderzon and Elin Skoglund will be leading workshops for both nyckelharpa and fiddle players. Nyckelharpa players and fiddlers at all levels are welcome. Workshops will be held Friday, Saturday, and Sunday. On Saturday evening, Edward and Elin will present a concert and lead the musicians for a Scandinavian dance. Members of the Scandinavian dance community are invited, as well as the members of the Alpine Lodge who are so kindly sharing their beautiful space with us.

Edward Anderzon will teach the nyckelharpa classes for both nyckelharpa and violin students. Born in 1972 in Katrineholm, in 2003 he became a Riksspelman for the tunes of Södermanland, and received the "silver" at the Zornmärkes competition in Västerås. Edward teaches fiddle and nyckelharpa at the music high school in Malmö, and has taught classes for many institutions and groups.

Elin Skoglund was born in 1980 in Väsby, Uppland. She built her own nyckelharpa in 1996, and in 2004 became a Riksspelman for the tunes of Uppland. She has conducted many classes with Edward, and they recently recorded "Låtar från öst", a well-received CD of traditional music from Eastern Sweden.

Workshops begin Friday afternoon. There will be sessions Saturday and Sunday, each morning and afternoon.

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Scandia Camp Mendocino

(Continued from page 1) **Scandia Festival**

Saturday, June 10 - Saturday, June 17, 2006

Olav Sem & Rannveig Bakke**Anne Hytta**, Dance and music of Telemark**Britt-Mari D. Westholm & Bengt Mård****Stefhan Ohlström**, Dance and music of Dalarna**Jonas "Jalle" Hjalmarsson**, Swedish Fiddle**Anna-Kristina Widell**, Nyckelharpa**Sarah Kirton**, California, Assisting w/Hardingfele**Peter Michaelsen**, Washington State, AllspelCatering by **Annie Johnston**

Scandia Camp Mendocino 2006 Overseas Guests:

From Norway

Olav Sem learned to dance "in tradition" as a child. He has taught Telemark dancing for most of his life, both in Norway and the US. He has been a judge at local *kappleiks* as well as three times at the Landskappleik.

Rannveig Bakke started folk dancing when she was 8 years old "in tradition". She is a Class A dancer and won the Landskappleik in 2003. She has led courses and had performances of Telemark dances in various locations.

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Camp Norge Folkedans Stevne

March 31 - April 2, 2006, Alta California

Contact: Zena Corcoran <ZMCorcoran@aol.com> (650) 355-3752, Mikkel Thompson, <Mikkel4dans@yahoo.com>, Anne Huberman & Greg Goodhue, (408) 259-9959, Nick Jensen, (916) 933-0671.

<<http://www.ngls.net/CampNorgeStevne.htm>>

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: April 20, 2006

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

To update Web Page Calendar between issues, send information to: Jim Little, (650)323-2256
560 Kingsley Ave, Palo Alto CA 94301-3224
<james.little@sri.com>

Address all other correspondence to:
Northern California Spelmanslag
560 Kingsley Ave, PALO ALTO CA 94301-3224

Fiddlers Part time registration is available for fiddlers. Teaching will be at the sonic and supersonic levels. Please talk to Fred Bialy about any special requests. Send fiddle applications to Fred Bialy (application on page 11). Contact: Fred Bialy (510) 215-5974, <bialy10@comcast.net>

(Continued from page 1) **Nyckelharpa Stæmma**

Continental breakfasts and lunches will be served at the lodge on Saturday and Sunday. Friday's dinner will be at local area restaurants, and Saturday's dinner will be a potluck at the lodge. Friday evening, attendees will have an opportunity to participate in an International dance party in Mill Valley. We will play some Scandinavian tunes for them and then join the dancing, mainly Balkan. On Saturday evening after the potluck dinner there will be a concert and a Scandinavian dance party, where all musicians are encouraged to play. The last Sunday workshop concludes in mid-afternoon and will be followed by a nature hike for any interested participants.

Part-time registration is available. Workshops will be \$20 each morning and afternoon. Nyckelharpa teaching will be at the intermediate and advanced levels. Fiddlers are also encouraged: many of the tunes taught will be suitable for them. Please ask Jill Myers about any special requests.

To register, please email Jill Myers at erewigojil@earthlink.net and include your *full name, address, phone, email address, and which sessions you plan to attend*. Send checks payable to Karen Myers, 248 Highland Avenue, San Carlos, CA 94070 and annotate them as "ANA Stæmma". The full amount for the workshops Friday thru Sunday is \$100 (pro-rate as necessary if you can't attend all sessions) and the concert and dance on Saturday is \$15. You will receive confirmation with a map, detailed schedule, and some suggestions for overnight lodging (the Alpine Lodge can sleep up to 25 people in semi-private rooms on a first-come, first-served basis). You will also receive any pre-event preparatory recordings or transcriptions.

The Alpine Lodge is located on the south slope of Mt. Tamalpais, at 730 Panoramic Highway, Mill Valley, California 94941 (one block from the Mountain Home bus stop). Many hiking and exploration opportunities are available. Additional information can be found at <http://www.calalpine.org/>.

Contact: Jill Myers, (415) 453-1455, (h), <erewigojil@earthlink.net>

Contact: Karen Myers, (408) 242-5580, (c), <Karen.L.Myers@usa.net>, <www.KarenLMyers.org>

Springdans Northwest

April 21-24, 2006, Seabeck, Washington

Ulf-Arne Johannesen**Renate Nysted Tønnes****Olav Mjelva, Jon Holmén**

Springdans Northwest welcomes dance instructors Ulf-Arne Johannesen and Renate Nysted Tønnes from Hallingdal, Norway, who will teach Hallingspringar. Participants at Washington State's 2005 Norsk Folke-dans Stemne remember Ulf-Arne for his enthusiasm and teaching skill. Like his father and grandfather, he plays torader and dances Halling and Hallingspringar. Renate, who has danced since childhood, studies folk music and dance. She also plays torader, and has performed and danced in competitions for over a decade.

Olav Mjelva will play and teach hardingfele and fiddle. Ulf-Arne and Olav won top awards in their respective classes at this year's lands-kappleik in Norway — Ulf-Arne for dancing Halling and Halling-springar, and Olav for his mastery of Hallingdal's hardingfele traditions. Olav also earned second place for his fine flat fiddle playing. He plays music in both the Hallingdal and Røros traditions.

Also coming is Boda fiddler Jon Holmén. Jon is the son of Jonas, who we have enjoyed many times in Seattle, both on his own and as leader of the Rättvik lille spelman-slag (which included Jon as a member). Son Jon is one of an energetic, highly skilled group of young Boda fiddlers who are renewing that tradition.

Registration is limited to 80 dancers and 20 musicians; applications are considered in the order received. Dancers need 1 - 2 years' experience with Scandinavian turning dances. During class, you will change partners frequently. Fiddle classes are available for students at various levels.

Rooms sleep 1 - 3 people and include a limited number of single rooms and rooms with private baths. Seabeck Conference Center provides towels, bed linen, blankets, and pillows. For meals, participants gather in the full-service dining hall. Visit Seabeck at <www.seabeck.org>.

Preregistration is required. Sorry, no partial packages. Fees include all meals, except for the optional dinner on Friday. Arrive after 4 p.m. on Friday, April 21. Camp ends after lunch on Monday, April 24. Supervised children are welcome.

Dance partners must send applications and payment in the same envelope. A 100% refund will be allowed before March 22. No refunds are allowed thereafter, unless someone replaces you from the waiting list.

CONTACT: Kathi Ploeger or Don Meyers, (206)789-2678, fax: (206)706-7044, or <springdans2006@svikt.com>

Judy Patterson or Jerry Walsh, (206)784-8959, or : <jandjdance@comcast.net>

Music classes, contact: Peter Michaelsen, music director, (206)322-7936, or : <spelman@u.washington.edu>

Sponsored by Skandia Folkdance Society

Hälsingland Dance Workshop

April 14-16 Boulder, Colorado

Anneli and Stefan Wiklund**Bengt Jonsson and Örjan Hans-Ers**

Workshop in Hälsingland dances with dance teachers Anneli and Stefan Wiklund and fiddlers Bengt Jonsson and Örjan Hans-Ers.

Anneli and Stefan Wiklund created the dance group Polskecirкусen 27 years ago in Bollnäs, Hälsingland. They are firm believers in finding the joy in dancing, and are adept at passing this on to their students. Learn how to vitalize your own dance group. Bengt Jonsson and Örjan Hans-Ers have been leading the Bollnäsbygdens Spelmanslag for the past 10 years. Both are Riksspelmän, and bring lots of experience in both the traditions of Hälsingland and the skills needed to play for dance.

Dance workshop, Fri. 7pm-Sun, 4pm, Dance Party Sat. 8pm.

Fiddle or cow horn lessons: contact Sheila.

Dance workshop: \$100.

Payable to: "Boulder Scandinavian Dancers". Mail to: Sheila Morris, 900E. 8th Ave #4, Denver, CO 80218.

Contact: Sheila Morris, (303)832-6503, <spmorris@ecentral.com>.

Spring Swedish Dance & Music
Weekend

Folklore Village, Dodgeville, Wisconsin

April 21-23, 2006

Stefan & Anneli Wiklund - dance**Bengt Jonsson & Örjan Hans-Ers - fiddle****Dance & Music from Hälsingland, Sweden**

Lively dance and beautiful music workshops in the peaceful, rolling hills of southwest Wisconsin!

Admission Adults: Full Time, by March 31, \$160,
(after March 31, \$175)

Housing (Bunkhouse) \$ 15/person/night

Part Time & Children: contact us.

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

A Swedish polska in a Mixolydian mode with dramatic rhetoric.

by Karen Myers

You can see the article with all of its links and musical examples at: <<http://www.bluerose.KarenLMyers.org/Articles.htm>>

This polska is from Rättvik, in Dalarna. Many tunes from Blank Anders' repertoire are dramatic, and Kungs Levi Nilsson takes full advantage of the possibilities. Like all traditional tunes, it exists in numerous variants, of which the written music and recorded music referenced here are but snapshots. I will focus on the Kungs Levi version for this discussion of modes and harmony, but notice that the Per Gudmundson version follows the same harmonic structure despite the melodic differences (with the exception of the ending of the B part, where G# is used instead of G) demonstrating an underlying consistency in the skeleton of the tune.

Polska efter Blank Anders

Rättvik

Efter Kungs Levi Nilsson 5/1996

Giga GLP 17

Printed by Karen Myers

Illustration 1: Learned from a recording by Kungs Levi Nilsson. This recording (Kungs Levi Nilsson from the recording of the same name, from Giga Records GCD-17) is the basis for the transcription. For comparison, a second recording of a rather different version performed by Per Gudmundson is available on his recording of the same name, also from Giga Records GCD-20.

The tune is in A mixolydian. Mixolydian is a scale mode which is identical to "major" except for the 7th note (referred to as the subtonic), which is a whole step below the tonic/8th note instead of a half-step. (On my website, see "Mode Overview" for a general discussion of modes and "Scale Overview" for a general discussion of scale terminology).

(Continued on page 5)

(Continued from page 4) **Karen Myers**

Note: modern musical notation systems generally accommodate only major (Ionian) and minor modes. Since there is no G# in A mixolydian, one could write this in a key signature with 2 sharps, but that would be misleadingly interpreted as D major by most people. In choosing between precision of notation (2-sharp key signature) and ordinary musical literacy expectations (tunes in A should have a key signature of 3 sharps), I am using the classical conventional notation. This means that there will be accidentals in the scale to contradict the key signature.



Illustration 2: Major (also known as Ionian) and Mixolydian scales differ only in the 7th note.

The modal structure of a scale has a fundamental impact on the melodic structure of a tune. The typical cadence for a tune in A major would be the closely related E major (the chord based on the dominant or 5th note of the A major scale). One can speak of the 5th note in cadence position as a typical hinge for the melody, the place where it will tend to change harmonic direction.

But since an E major scale incorporates G# as part of its root triad, it is a much more remote key for A mixolydian. Mixolydian tunes tend to emphasize cadences on the 7th note of the scale, in this case G major. So the subtonic or 7th note becomes a typical hinge for mixolydian tunes. For this tune, notice the emphasis on the low and high G naturals wherever they occur, such as the cadence at the end of the 4th bar of A, or the melodic emphasis in bars 1, 3, and 5 of the B part where it is much more than a leading note.

Another tendency for mixolydian tunes is to emphasize the close nature of mixolydian and dorian modes as equivalents for major and minor modes. Just as minor differs from major by a lowered 3rd note, so does dorian differ from mixolydian.

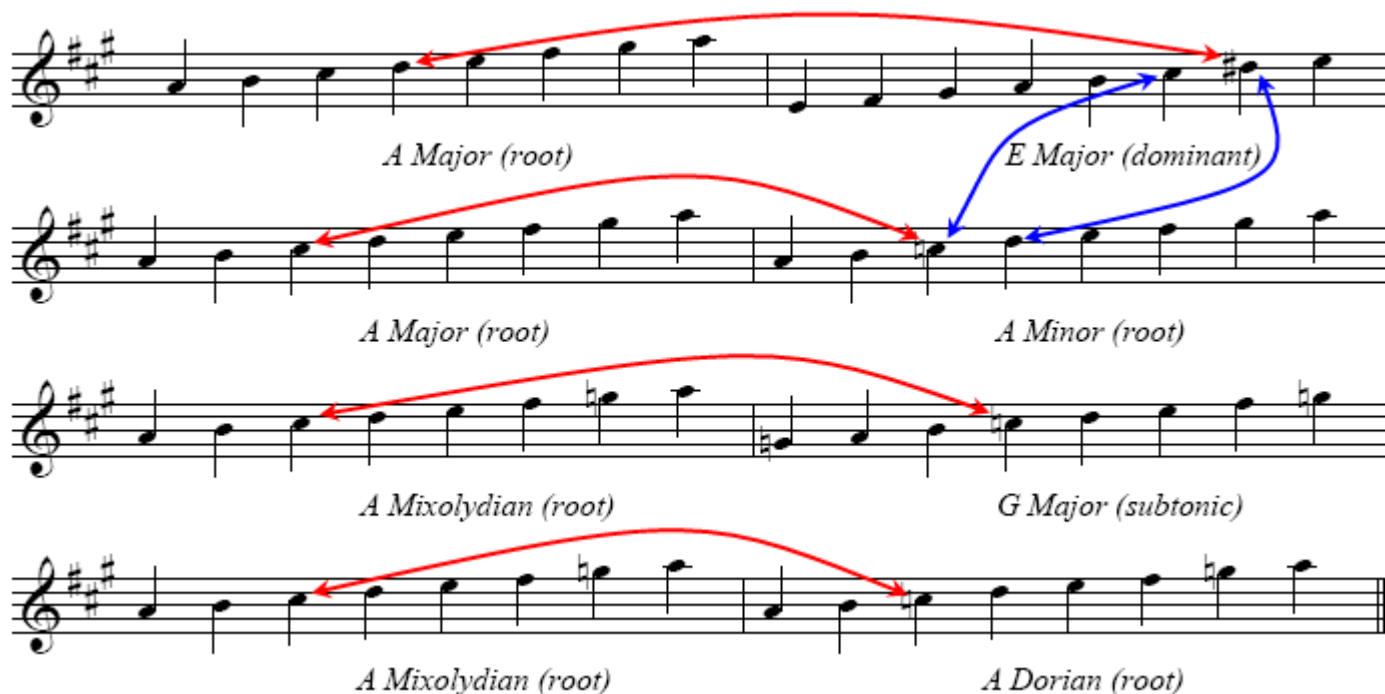


Illustration 3: Horizontal arrows mark the different notes between A Major or A Mixolydian scales and two of their closely related scales. Vertical arrows mark the different notes between the related scales.

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*(Continued from page 5)**Karen Myers*

The contrast comes with the relationship to the "hinges" of the tune. A tune in major may, for example, emphasize the relationship between the root major and the dominant (5th), or between the root major and the root minor, each of which differ from the root major by one note in the scale. But the dominant major and root minor are not themselves very closely related; in this example, E major and A minor are relatively remote from each other, differing by two scale notes. This is different for the mixolydian and dorian harmonic environment, where A dorian and G major are much more closely related, sharing all scale notes.

One psychological effect of these different scale relationships, is to add ambiguity to the harmonic underpinnings of the melody. For example, this tune could be either A major or A mixolydian all the way until the last note of the 4th measure in the A part, which is the first time the subtonic note (G) appears, at a prominent hinge point of the tune. That heightens the surprise and sets up measure 5, a subdued echo of measure 1, in something of a harmonic vacuum before returning to the original theme.

Another effect, is the concentration on the fundamental A. A major is often used for "brilliant" tunes on the fiddle. In an older style, it is also valued for ease of drones and open-string resonance, especially with an A-bass (G string tuned up to A). This tune takes advantage of both the relentlessness of the constant A mixolydian / A dorian presence, and of the drama of the big A arpeggios.

There are several prominent phrase ending points, not just the endings of the A & B parts, or the mid-point of A, but also, every 2-bar phrase in the B part. Notice that all of them (except the mid-point of A discussed above) are either A or E (tonic or dominant). If this were a major mode tune, one would expect the dominant ending accompanied by either the dominant chord (E major) or, less commonly, the minor chord (A minor). In this mixolydian environment, where the dominant chord becomes unavailable, the effect is to heighten the A mixolydian / A dorian relationship as the primary chord choices. Even the occasional D major harmonies (5th, 7th, 9th bars of B) provide little change from the underlying "A" foundation.

Mixolydian tunes aren't all like this. Typical Scottish tunes go back and forth between the tonic and the subtonic, as Ionian (major) tunes go back and forth between tonic, dominant, and subdominant (4th) chords. But in this tune, the concentration on a static harmonic environment (A mixolydian / A dorian) adds to the impression of age, a reference to a time when drones were more important than modulation.

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>

www.ScandiaCampMendocino.org

The Skandia Folkdance Society (Seattle):

<www.skandia-folkdance.org/>

Scandia New York: <www.scandiany.org>

Scandia D.C.: <www.scandiadc.org>

Speledans: Boston's Scandinavian Dance Group:

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

Scandinavian Dance & Music in and around Los Angeles

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

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

Scandinavian Dance and Music Newsletter by Mary Seim

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

Dance descriptions (in Swedish): <www.folkdans.se>

FÄBODMUSIK, PART 1 by Wes Ludemann

INTRODUCTION

Every survey of Swedish folk music gives a prominent place to the music of the *fäbod*, the fabled summer pasture. But now that the *fäbod* system now has only a marginal place in Swedish agriculture, why does its music have such a place of honor? Although for the most part, the log buildings and wooden tools of the *fäbod* have rotted away, the music still lives. There are two reasons. First of all, it dates far back in time, quite possibly to Old Norse times, and ever since the concept of “folk music” arose, the old has been valued. Second, quite apart from its ancient roots, *fäbod* music is distinctive. Quite simply, it sounds different from modern music, and the unique always gets more attention than the commonplace. This is true, not only in folk music, but is seen also in museum collections, where rare objects get more space than the everyday wares.

A few *fäbod*ar (plural) still exist and are open to visitors. I am most familiar with those in Dalarna. Ärteråsen, north of Furudal, is a good one to visit. *Fäbod* instruments are sometimes played on special occasions, such as at Midsummer. During the music festival Musik vid Siljan, there are early morning performances at Karl Töfåsen *fäbod*ar near Rättvik, and a horn-playing *stämma* (musicians’ gathering) at Ljusbodarnas *fäbod* near Leksand. Check with local tourist information centers to find others.

In this article, I will describe the *fäbod* system, why it was used and how it functioned. Then, I will tell why sound and music was important on the *fäbod*, and how the music was primarily a feminine culture. In my next article, I will describe *fäbod* instruments, including voice, *lur*, and horn. I will finish with a discussion of *fäbod* music and its influence on and interaction with folk music in general.

THE FÄBOD SYSTEM

The *fäbod* system was a way to get more grazing land for livestock while saving the fertile land near the farmstead for growing crops. The *fäbod* solution was to graze cattle, sheep and goats on hilly or rocky land that couldn’t be plowed and seeded. This kind of place often lay in the mountains far from the farmstead. As well as providing grazing, the *fäbod* could also produce fodder to be carried back to winter quarters. Shelter was needed for the farm animals, perhaps from the weather, but more often from predators such as wolves and bears and lynx. The word *fäbod* refers to these shelters, coming from the words *fä*, meaning cattle, and *bod*, meaning shed or storehouse. While *fäbod* is the most common term, other names include *säter* (*sæter* in Norwegian), meaning mountain pasture, *vall*, meaning pasture, and *bodar*, the plural of *bod*. All of these words still exist as the last element in place names, for example: Ransäter, Sundsvall, and Holmebodar.

Fäbod work naturally centered about the animals. Two main chores occupied the workers, mainly, girls. One was to drive the cattle to the best pasture and to protect them from bears and wolves. The other was to milk the cows, churn butter, and make cheese to take back to the farmstead. In the fall, the men would return to help herd the cattle, and to carry back the butter and cheese.

The *fäbod* system was used in the heart of Sweden, mainly in the provinces of Värmland, Dalarna, Hälsingland, Härjedalen, Jämtland, Medelpad, and Ångermanland. Large parts of Norway and some of eastern Finland also had *fäbod*ar, and *fäbod*-like practices existed in the Alpine regions of Central Europe, as well as in the Pyrenees, Carpathians, and Balkans.

Depending on local conditions, there were variations in the *fäbod* system. In the north the *fäbod* often lay so near to the farmstead that the milkmaid could walk there and back for milking. At the opposite extreme, an unusual variant was practiced on Söllerön, a low-lying island in Dalarna’s Lake Siljan, called the *åkerfäbod* system (*åker* = tilled field). Summer pastures were located on the mainland, where the *åkerfäbod* was almost a copy of the farmstead, complete with buildings and fields that were ploughed and sown. The whole household moved to the *åkerfäbod* in the spring, and back to Söllerön in the fall.

In general, though, the *fäbod* lay one or more day’s foot travel away from the farmstead. In spring, the

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*(Continued from page 7)***Wes Ludemann**

young men and girls would drive the livestock to the *fäbod*. They were often accompanied by a fiddler playing walking tunes. The older boys would return to the farmstead to plow, sow, and reap, while the girls, and sometimes the younger boys, stayed at the *fäbod*. The usual terms for a *fäbod* girl were *vallpiga*, where *vall*, = pasture and *piga* = girl, or *säterkulla* where *kulla* = girl. In standard Swedish *kulla* means hill, but in Dalarna, at least, it also means girl, as in the word *dalkulla*, a girl from Dalarna.

Early on, bears were prevalent in the forest, so before the 1680s it was usual to have male workers called *vallhjon* (*hjon* = worker) at the *fäbod* or *vall*. However, a royal ordinance from 1686 commanded that women, and not men, should *valla* (tend the grazing). One writer thinks this ordinance merely codified earlier practice, paralleling the division of chores at the farmstead where it was woman's work to care for the cattle, goats and sheep. However, another author quotes a royal letter from 1688 that gives a different take on the matter. It stated that "not men but rather women shall be used as *vallhjon*" because the "dangerous and abominable sin of congress with animals and evil deeds at one and another place in the land is being much committed and becoming rampant." ("*fahrliga och wederstyggeliga Tijdelags syndh och missgerning på en och annan ort I landet ganska mycket skall föröfwas och taga öfwerhanden.*")

WOMEN, MUSIC, AND THE FÄBOD

The physical environment of the *fäbod* was woodland, often hilly, and with luxuriant foliage during the summer. These thickly wooded hills limited visual communication. On the other hand, background noise was low-intensity, mainly, the sounds of the wind, buzzing insect wings, and bird song. Thus, communication by sound was both possible and necessary, —especially sound that would carry long distances. This need was met with sounds produced by the *fäbod* instruments, including the human voice.

Fäbod music was primarily a feminine music. The researcher Anna Ivarsdotter-Johnson calls *fäbod* music "one of the richest and most distinctive feminine music traditions in Europe." There is no feminine parallel in our part of the world, especially in the physically demanding music of wind instruments.

The *vallkulla* had to communicate with domestic animals, other humans, and predators. There were likewise mythical supernatural spirits all around them, that they thought must be placated: *bergfolk* (mountain dwellers) as in the suite *Bergakungen* (The Mountain King)" by Hugo Ahlven, trolls, elves, dragons, giants, underground beings, etc. The *kulla* would *lulla* to them, hoping to keep them as nice as possible.

Instruments now considered to be *fäbod* instruments all came from materials provided directly by nature. These include, of course, the most useful, the human voice, which was used for long-distance communication with other people, and for calling animals and placating forest spirits. Next in importance were the *lur*, and horn, both important tools for frightening off predators and the spirits who ruled over the forest. They were also used as musical instruments. Other *fäbod* instruments such as pipes and flutes were primarily for music.

We consider the tunes of the *fäbod* to be music, as based on their relationship to later music, they certainly are. It is not certain that the *vall* girls considered their sounds as music. Some researchers, perhaps not folk musicians themselves, consider it just as justified to speak of voice and horn tunes as signals or work tools. It was not by chance that a *vallkulla* had a well used cow horn hanging from her belt, along with her *slekeväsken* (salt bag), *nålhuset* (needle case), and knife.

A *säterkulla* from Sunnemo in Värmland related an experience in the mountains: "We were two on the *vall*. One went before and *lullade* and the one after saw to it that all the animals came along. One day we were in Gamla Lövhöjden to drive to Långfotrissa, and then we met wolves, a whole flock, and there was a dreadful battle. We had thirteen cows, thirty goats, and many sheep. That day the wolves made us many sheep poorer."

Look for Part 2 of this article in April!

Tenth Annual Scandinavian Ski And Dance Weekend

At the Hulbert Outdoor Center, Fairlee, Vermont
January 27 - 29, 2006

Hauk Buen
Loretta Kelley
Bruce Sagan
Toby Weinberg
Telespringar and Telegangar instruction with
Olav Sem
Arna Desser

Friday and Saturday night Scandinavian dance parties with the musicians. Cross-country and downhill skiing nearby. **New this year:** Register online at:
<<http://www.nordic-home.com/skidance/>>

The dance parties will emphasize Norwegian and Swedish traditional dance (bygdedans), with a lot of Telespringar, but there will likely also be waltz, reinlender, pols, hambo, and other dances. Singles, couples, and families are welcome. On Saturday and Sunday mornings Hauk Buen will give group fiddle lessons, and Olav Sem and Arna Desser will teach Telespringar and Telegangar, with Toby Weinberg playing.

Hulbert is a camp-like setting. We dance in the same convenient and homey building where we eat. Cross-country skiing is right out the door and more cross-country and downhill areas nearby. Accommodations at Hulbert are in warm, modern cabins, each with three or four bedrooms and two full baths. All bedclothes are included. Each bedroom contains four beds. The cabins are a short walk from the building where we eat and dance. Hulbert is only six miles from Interstate 91. The recommended airport is Manchester, NH.

The full price includes six meals, Friday night dinner to Sunday lunch, plus late-night snacks on Friday and Saturday.

Two per room, all meals & parties:	\$205 each
Four per room, all meals & parties:	\$200 each
No room, all meals & parties:	\$155 each
No room, Saturday dinner & parties:	\$115 each
No room, Snacks only:	\$100 each
Saturday dinner and party only:	\$ 65 each
One party only (Friday or Saturday)	\$ 50 each

(Must register in advance)

Contact us if you have infants or children under 12.

You may also register online at <<http://www.nordic-home.com/skidance/>>

Local skiing, contact: Chris and Barbara at (802)785-4121 or <c.levy@dartmouth.edu>.

Contact: Tom Kringstad, (401)270-5431, <tom.kringstad@nordic-home.com>, <<http://engineering.dartmouth.edu/~cgl/skidance/>>

Karin Brennesvik's

"2006 Telemark Experience"

Sunday February 19 - Sunday February 26, 2006

A Week of Ski, Dance, & Fiddle in Norway

You are invited to beautiful Telemark in Norway for the 17th Annual Winter Workshop in traditional Norwegian music and dance. Every night, a dance party; every day, a choice of skiing, crafts, and dance or fiddle lessons!

On Sunday, we arrive at Blefjellstue, a small mountain lodge with cozy rooms (each with shower and WC) for two to five people, a nice dance space, and an outdoor hot tub and sauna. Chef and manager, Ingar Ramdahl, creates sumptuous meals of traditional Norwegian fare. Cross-country ski trails with spectacular vistas start just outside. For downhill enthusiasts the famous slopes of Kongsberg are only 20 km away.

Karin Brennesvik leads daily dance classes. In previous years, we've also had special sessions with guest teachers to work on Rørospols, Valdres springar, or Setesdal gangar. Singing and craft classes are also planned. Each evening we will have a party with our Norwegian guests. Visiting dancers and musicians often include Halvor Lisland, Hauk & Tone Buen, Per Anders Buen, Olav Sem, Alf Tveit, Robert & Tore Dokken, Sigbjørn Rua, Tom Lovli, Hellek Dokka, Jon & Marit Rysstad, Haakon Dregelid, Øyvind & Anne Mitgard, Harald Tamnes, Arnhild Brennesvik, Harald Omnes, Ingrid Dillekaas and others. Hardanger fiddle lessons can also be arranged.

On Friday, we travel to Kongsberg for the annual Winter Folk Festival and Competition (Kongsbergmarken): two days of concerts, competitions, handcrafts and dance parties. The festival is rich in folk traditions, attracting dancers, musicians, singers, storytellers, silversmiths, knifemakers, weavers, and other artists and artisans from Telemark, Hallingdal, Valdres, Numedal, and other regions. We'll stay at "Gyldenløve Hotell" across from the train station in Kongsberg and an easy walk to all of the Kongsbergmarken activities.

Cost: The price includes lessons, transportation during the week, food and lodging for 7 nights. Last year the week was 5850 kroner.

Travel: Plan to arrive at the Kongsberg train station on Sunday February 19 in the afternoon so that we can travel to Blefjellstue in time for dinner. You can plan to return Sunday, February 26 from Kongsberg after breakfast, reaching Oslo via public transportation in time for international flights departing after noon. Please feel free to contact us for more information when making your travel plans.

Contact: Blefjellstue, <www.blefjellstue.no>, Arna Desser <arna.desser@verizon.net> (410)295-2944, or Karin Brennesvik <brekarin@online.no> (011 47 35 09 92 57)

(Continued from page 2) **Scandia Camp Mendocino**

Anne Hytta, an A-class fiddler, started playing fiddle when she was 11 years old. Einar Løndal was her principal teacher and the Løndal tradition forms the basis of her playing style. Anne works part time as a music journalist. In addition to teaching and playing hardingfele concerts, she is also a member of a medieval music ensemble where she plays rebec, keyed harp, and other medieval fiddles. Originally from Sauland in East Telemark, she has lived in Oslo for the past 10 years.

From Sweden

Britt-Mari Dahlgren Westholm took her first gammeldans course in 1982. Soon after receiving her big silver medal in 1986, she began teaching with Kalle Strandell. She has been a judge at the Hälsingehambon and other gammeldans competitions since 1992.

Bengt Mård has been teaching polskor since the late 1970's. He earned his big silver medal in 1984. He led the group Hörkens Bygdedansare in the 1980's during Kalle Strandell's absence. Britt-Mari and Bengt have been teaching together since 1987. They have taught the advanced polska course at Rättviksdansen since 1992. They first taught in the United States in 1993 and have returned many times since. They are known for their beautiful, precise dancing, clear teaching style and sense of humor.

Stefhan Ohlström, born and raised on a small farm in Uppland, started playing fiddle at the age of seven. He has played for many polska courses given by teachers from all over Sweden. For many years, Stefhan has played for the polska medal testing. He became a "riksspelman" in 1983. Stefhan excels as a dance fiddler as well as a harmony player.

Jonas "Jalle" Hjalmarsson grew up in Älvdalen (NW Dalarna) but has studied with and been influenced by many Dalarna-area fiddlers. His musical background was formed by fiddlers like Gössa Anders and Gunnar Orre, among others. He was trained in pedagogy at the Institute in Stockholm, and has been a teacher for nearly a decade at the Folkhögskola in Malung. He's also involved in the prestigious Royal Swedish Music Academy's folk music track.

Anna-Kristina Widell grew up in Västergötland in a family of folk musicians. She began playing the fiddle at age 5. For the past 13 years she has been studying nyckleharpa. She is a *riksspelman*, having been awarded the silver Zorn medal in 2000. In 2002 she won the nyckleharpa championship. She has been teaching nyckleharpa since 1997. From 1999 until 2002, she studied nyckleharpa at the Royal Music Academy in Stockholm.

Contact: <www.ScandiaCampMendocino.org>

Fred Bialy (510) 215-5974 [Pacific Time]

<Fred@ScandiaCamp.org>

Roo Lester (630) 985-7192 [Central Time]

<Roo@ScandiaCamp.org>

Nordic Fiddles and Feet

July 1-8, Buffalo Gap, WV

Ewa and Tommy Englund

Anders Hällström and

Agneta Wiberg-Hällström

Ewa and Tommy Englund teaching Swedish dance with Anders Hällström and Agneta Wiberg-Hällström for Swedish musicians. From Norway we plan on focusing on Røros dance and music with additional music and dance from Telemark as well. Stateside we have on board: Bruce Sagan, (nyckelharpa and gammaldans band), Roo Lester and Larry Harding teaching Scandinavian dance basics, Loretta Kelley, hardingfele, and Peter Michaelsen on Swedish fiddle.

Tommy and Eva Englund will be teaching dances from Jämtland, Härjedalen, and Medelpad with fiddlers Anders Hällström and Agneta Wiberg Hällström. Margot Solle and Svein Olav Solli teaching dances from Røros. Camp will also feature a lot of Telespringar so plan on plenty of Telemark dancing! Contact: Meg Mabbs, <megmabbs@aol.com>, <fiddlesandfeet@aol.com>

Calendar

Regular Events — Northern California

- Monday? *Weekly* **Scandinavian Couple Dance Class.**
Contact: Marida Martin (530)672-2926.(h), (916)358-2807(w) or <mjmartin@ospr.dfg.ca.gov>.
- Tuesdays *Weekly* **Weekly Scandinavian Session for Fiddlers and Nyckleharpers.** 8 - 10 pm at home of Fred Bialy and Toby Blomé, 1925 Hudson Street, El Cerrito. Mondays have moved to Tuesdays for the most part. Contact ahead of time for updated schedule of gatherings. Contact: Fred or Toby, (510)215-5974, <bialy10@comcast.net>; or Mark Wegner <Wegorn@aol.com>.
- Wednesday *Weekly* **Nordahl Grieg Leikarring Performance Group.** Masonic Hall, 980 Church St., Mountain View, 7:30 - 9:30 p.m. Contact: Anne Huberman or Greg Goodhue: (408)259-9959, <goodhue@hotmail.com>
- Thursdays *Weekly* **Scandiadans.** Starts back up on Sept. 1st. Teaching and open dancing, 7 - 10 pm, at Oakland Nature Friends, 3115 Butters Dr., Oakland, CA. Hwy 13 to Joaquin Miller Rd, east (up the hill)~ 1/2 mile, second right onto Butters Dr., go another 1/2 mile. On the right, look for post with 3115 on it (also "Scandiadans" sign). Take steep driveway down to a large parking area. Contact: Jane Tripi or Frank Tripi at (510)654 -3636, <fjtripi@juno.com>.
- Fridays *Weekly* **Scandinavian Fiddle Class.** 7:30 - 9:30 pm, often at Anita Seigel's, but location varies. Ask to be on class email list. Contact: Jeanne Sawyer, (408)929-5602, <jsawyer@SawyerPartnership.com>.
- 1st, 3rd, 5th
Mondays *Bi-Monthly* **Scandinavian Folk Dance Class.** Santa Cruz, 7:30 pm, Viking Hall, 240 Plymouth (at Button), Santa Cruz. Instruction in Norwegian, Swedish, Danish, and Finnish folk dance by Ellen Moilanen & David Heald. \$5/session. Everyone welcome. Contact: Valhalla Hotline, (831)438-4307, (831)464-3310, <moilanen@pacbell.net>.
- 1st Fridays
Monthly **Cultural Evenings in Santa Cruz.** Usually at Viking Hall, Plymouth, at Button St., Santa Cruz. Contact: Barbara Olson at (831) 438-4307 or: <cbolsons@aol.com>. Or call (831) 464-3310.
- 1st Saturdays
Monthly **Nordic Footnotes 1st Saturday Scandinavian Dance Party.** 7:30 p.m. - midnight. This dance now includes a teaching session just before the dance party, from 7:30-8:15. First United Methodist Church, 625 Hamilton Ave (between Byron & Webster), Palo Alto. From Hamilton Ave., hall is in bldg. to right on 2nd floor. Parking behind church, on street, or in garage on Webster. Contact: Jeanne or Henry, (408)929-5602, <jsawyer@SawyerPartnership.com>; Sarah Kirton (650)968-3126, <sekirton@ix.netcom.com>; Jim Little or Linda Persson, (650)323-2256, <james.little@sri.com>.
- 1st Sundays
Monthly **Nordahl Grieg 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. On the afternoon before Scandia 2nd Saturday Dance, 1925 Hudson Street, El Cerrito. Contact: Fred: (510)215 - 5974, <bialy10@comcast.net>. Meetings occasionally canceled, moved, & times may vary.
- 2nd Saturdays
Monthly **Scandia 2nd Saturday Monthly Dance.** Nature Friends in Oakland. Cost: \$7. Musicians encouraged to play. Dance teaching: 7:30 - 8:30 pm, dancing, 8:30 -11:00 pm. Directions see **Scandiadans** above. Contact: Jane or Frank Tripi at (510)654-3636, <fjtripi@juno.com>
- 2nd Sundays
Monthly **Traveling Dance Class.** Norwegian dance class meets 2 - 5 pm. Usually at Bjørnson Hall, 2258 MacArthur Blvd. in Oakland. Everyone welcome to attend. Contact: Gudrun

(Continued on page 12)

*(Continued from page 11)**Regular Events*Tollefson at (510)638-6454, or Gerd Syrstad at (650)363-2743.

2nd Sundays

*Monthly***Barneleikkaring.** (Children's Norwegian Dance) classes, 1:30 - 3:30 pm, at Nordahl Hall, 580 W. Parr Ave., Los Gatos. Contact: Ginny Hansen (925)634-0266. Both location and day may change, so call ahead!

2nd Sundays

*Monthly***Brisbane Scandiance.** 2:00-5:00pm. Eric Isacson and Toby Blome will be teaching one hour beginning/intermediate class, then free dancing. Music coordinator, Karen Myers. 475 Mission Blue Dr., Brisbane. Contact Anja Miller, (415)467-8512, or <AnjaKMiller@cs.com>

4th Sundays

*Monthly***The El Dorado Scandinavian Dancers.** @ YLI in Sacramento at 27th & N. 2:00-6:30pm. Contact: Yvonne or Andre (916)632-8807.**Calendar, Special Events — Northern California**February 17 – 19, 2006, **Scandia Festival**, Britt-Marie Olsson, Sven Olsson, Gert Ohlsson, and Karin Olsson, Hermann Sons Hall, 860 Western Avenue, Petaluma, California. Contact: • Brooke Babcock (415) 334-3455 <forbrooke@juno.comMarch 24-26, **San Francisco Bay Area Nyckelharpa Stæmma**, Edward Anderzon and Elin Skoglund, The Alpine Lodge, Mt. Tamalpais, 730 Panoramic Highway, Mill Valley, California 94941. Contact: Jill Myers, (415) 453-1455, (h), <erewigojil@earthlink.net>March 31 - April 2, 2006, **Camp Norge Folkedans Stevne**, Alta CA. Contact: Zena Corcoran <ZMCorcoran@aol.com> (650) 355-3752June 10 – 17, **Scandia Camp Mendocino 2006**, Mendocino, CA**Calendar, Special Events — United States**January 27 - 29, **Tenth Annual Scandinavian Ski and Dance Weekend**, Fairlee, VT.Contact: Tom Kringstad, (401)270-5431, <tom.kringstad@nordic-home.com>.Apr. 14 – 16, **Hälsingland Dance Workshop**, Boulder, CO.Contact: Sheila Morris, (303)832-6503, <spmorris@ecentral.com>.Apr. 21 – 23, **Hälsingland Dance Workshop**, Folklore Village, Dodgeville, W.

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

April 21-24, **Springdans Northwest**, Ulf-Arne Johannesen, Renate Nysted Tønnes, Olav Mjelva, Jon Holmén, Seabeck, Washington. Contact: Kathi Ploeger (206)789-2678, <springdans2006@svikt.com>May 19-21 **Kingsburg California Swedish Festival**, Scandinavian Dance & Music in and around Los Angeles <http://www.dancin-fool.com/scandia.html>July 1 – 8, **Nordic Fiddles & Feet**, Ewa and Tommy Englund, Anders Hällström and Agneta Wiberg-Hällström, Buffalo Gap, WV. Contact: Meg Mabbs, <megmabbs@aol.com>, <fiddlesandfeet@aol.com>July 20 - 23, **HFAA Annual Workshop and Meeting**, Folklore Village, Dodgeville W.

Contact: <http://www.hfaa.org/annual_special_events.html>

July 26-30 **FinnFest in Naselle**, WA, and Astoria, Oregon.

Contact: http://finnam.naselle.net/; 2Finns@naselle.net; (800) 851-FINN or (360) 484-3376.

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>**Calendar, Special Events — Scandinavia**February 19 – 25, Telemark, Norway, **Karin Brennesvik's Winter Telemark Experience.** Contact: Arna Desser <arna.desser@verizon.net> (410)295-2944**There are many events listed at: The Northern California Spelmanslag:**
<members.aol.com/jglittle/ncs.html>

SCANDIA FESTIVAL 2006, February 17 – 19, 2006, Petaluma, California (*see article on page 1*)

APPLICATION FORM

(Please send the same information for your dance partner.)

Last Name: _____ First: _____ Gender: _____ E-mail address: _____

Address: _____ Home Phone: _____

City: _____ State _____ Zip: _____ Other Phone: _____

Name you would like on your badge if different from above: _____

Dance Partner Name: _____

Work **Volunteer** Time: I am willing to volunteer _____ hour(s) to help out during the festival. The best time for me

to help is (circle your choice): Early morning Breaks Saturday Lunch Sunday Lunch

Saturday Party Sunday Party Late Night Other _____ I am willing to do the following:

Food preparation & cleanup Lift heavy equipment almost anything door duty hours _____

Refreshment Donations: I will bring: Baked goods Other finger food

Fees: -Saturday and Sunday **dance** workshops and parties @ \$80:

-Saturday and Sunday **fiddle** workshops and parties @\$60:

-Enclosed is my tax-deductible contribution: -Total enclosed: _____

Please make checks payable to *Scandia Festival*.

Dancers mail to: Brooke Babcock, 55 Chumasero Dr. #12E, San Francisco CA 94132

Fiddlers mail to: Fred Bialy, 1925 Hudson St., El Cerrito, CA 94530

Please let us know promptly should you not be able to attend so that we can fill your space. Full refunds will be provided.

Please wait to make air reservations and travel plans until after you receive confirmation.

Confirmation of admission, including a Festival schedule and map or driving directions, will be sent as early as possible.

Dance Partner Information: Please send the same information as above.

oAnnouncing The Nancy Linscott Scandia Camp Scholarship for 2006

The Directors of Scandia Camp Mendocino are pleased to announce the availability of the Nancy Linscott Scandia Camp Scholarship for Scandia Camp Mendocino 2006. The scholarship fund was established by campers and friends to honor Nancy Linscott, the founder of Scandia Camp and its director for twenty years.

One scholarship, in the amount of \$300, is awarded and is applied directly to the recipient's camp registration fee.

Anyone is welcome to apply for this scholarship. Nominations (with the prior permission of the nominee) are also encouraged. The successful applicant will meet at least one of the criteria listed below. A letter requesting consideration for the scholarship should describe the applicant/nominee in relation to the criteria, and should be sent to: Scandia Camp Mendocino, 1320 Harleyford Road, Woodridge, IL 60517, - <www.ScandiaCampMendocino.org>, <Roo@ScandiaCamp.org>

Applications should be emailed no later than April 10, 2006. The successful applicant/nominee will be notified by April 25, 2006.

Criteria

- Has successfully encouraged new dancers or musicians to come to Scandia Camp Mendocino
 - Has contributed time and effort to the smooth running of the Scandia Camp Mendocino
 - Has made significant efforts to welcome new people and help them have a good time at Scandia Camp Mendocino
 - Has made significant contributions to their local Scandinavian dance/music community
 - Has fostered appreciation and understanding of Scandinavian music and dance through lectures, publications or performance
 - Has successfully worked to bring new and young people into the Scandinavian dance & music community
 - Has been active in the Scandinavian music and dance community, and for whom camp attendance without financial assistance is difficult
- Scandia Camp Mendocino, 1320 Harleyford Road, Woodridge, IL 60517, - www.ScandiaCampMendocino.org

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

560 Kingsley Ave,

PALO ALTO CA 94301-3224

FIRST CLASS MAIL