

Notes on the songs to *Pastern*

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*= This tunes are available as written music on the document: 7 tunes from Pastern

1. Lisselsjövalsen (Waltz at the lake Lissel, by Mats Edén) *

Lissel is a small lake near Gåsborn, a village in eastern Värmland where my mother's family has lived for nine generations.

The inspiration for this tune came from older Swedish waltzes and also from Norwegian fiddler Ånon Egeland's repertoire of tunes from the "old times".

(Ånon Egeland - Treskarens Vals:

<http://www.youtube.com/watch?v=qeNI0sIwYR0>)

The first part of the tune is more "normal" in the sense of harmony and melody, while the second part has some quarter tone notes that give the tune some "bight". The melodic formula is a bit irregular – that is, not 8 or 16 bars. The first part has 10 bars and the second has 14 bars.

I play on a fiddle with gut strings and a different style bridge, a copy of a Jöns Anders bridge. The gut strings would break if I tuned them to standard pitch, so I have to tune the instrument down one full tone from A to G so the tuning is F C G D instead of G D A E.

2. Skvarsla (jössehärspolska by Mats Edén)

This is a springlek or jössehärspolska. The rhythm is heterogeneous. The basic polska rhythm is 3/4, and there are three notes for each beat, making 9 (3x3), while the accents in the springlek rhythm result in a pattern of 2+4+3=9.



On the violin the tuning would be A D A C#, but the hardingfele is tuned up a minor third. The whole melody style is inspired by Norwegian music. The title means "the sound of a small stream" in dialect from Värmland. Jössehärs refers to one of the provinces of Värmland.

3. Storerudl'n (traditional rudl from Norway) *

This is a traditional Norwegian tune I picked up from Rannveig Djønne's excellent album *Spelferd Heim*. The tune was one of a few on the album that were played by Knut Helge from Voss (1880 – 1965) as a bonus track on her CD. The style is the old way of playing one-row button accordions in Norway, where the bass button is held down as a drone instead of alternating with the higher chord button.

<http://www.youtube.com/watch?v=oBuKFW6Zb8k>

A "rull" or "rudl" is a couples dance similar to a gångar. Here is a link to a nice example of the dance:

<http://www.youtube.com/watch?v=f3c4mUeMFCE>

4. **Klinten** (jössehärspolska by Mats Edén)

This tune is named after the mountain in the Gåsborn village. I like improvising with this tune as a polska for dances. The only problem is that I sometimes forget the tune! The tuning on the violin would be A D A E, but it sounds C F C G on the hardingfele. The modality is almost a normal major scale, but in the upper register you play the fourth note a quarter tone higher, so it is almost an Lydian scale.

5. **Marsch after Hjort Anders Olsson** (traditional march from Bingsjö, Dalarna)

I learned this beautiful melody from a recording by the legendary Hjort Anders Olsson (1865-1952). My version is more somber and serious, not as sweet or romantic. As in many folk traditions, the sentiment is there, but it is seldom sentimental. The beauty of these tunes is that you can make small changes in the melody, rhythm, dynamics or intonation and create a very different feeling to the tune.

6. **Sörafjälls** (gångar by Mats Edén) *

Ok, here is a place where I can go on for a decade or so. The violin tuning would be G C A E, but since the violin is tuned down it sounds F Bb G D. The first part of the tune is based on the melody fragments of Gorrlaus. Morten Levy has written a lot about the tunes based on gorrlaus – or bass strings tuned lower than standard.

I use some materials from the traditional gorrlaus/nordafjälls tunes in the upper part.

Here is the Nordafjälls tune played by Daniel Sandén-Warg.

<http://www.youtube.com/watch?v=qSiYsAC2W8I>

So the relation between the A string and the D string tuned down to C is a sixth, and that is the same as between the D and the G string tuned down to F – a sixth. The second part of the tune, where I go down to the lower strings, it is more free and new composed material.

7. **Rejländer after Tellef Kvifte** (traditional)

Tellef Kvifte is a Norwegian professor of folk music and a fine musician as well. I learned this tune from him one evening when we tried to play all the strangest tunes we knew. This is the third time I have recorded this rejlander. Tellef learned this from Salve Austenå, who is a source of good old tunes. Ånon Egeland also plays a lot of Salve's repertoire. This tune is a good example of the clash between harmonic music and modal music. By changing a tune from harmonic to modal, a fiddler can make it sound more like something from the older repertoire. The result is a little scary, but fun.

8. **Per Andsu Lietjin** (traditional from Älvdalen, Dalarna)

This is a tune after Per Andsu, which might mean Per Andersson in the Älvdalen dialect. Lietjin means the same as "lek", which means song or play. I learned this version from a LP of early recordings of fiddle players from Älvdalen, Dalarna.

9. Kjørstadräpern (traditional springar from Valdres, Norway)

A tune from the Einar Övergaard Collection. The name refers to a murder at a wedding in Valdres, Norway, in 1823. Two brothers, Tølleiv and Haldor Revling, were killed while this tune was being played. The Valdres springar has a rhythm that is very similar to the springlek or jössehärspolska.

10. Hackleken (halling by Mats Edén) *

I made this tune in 1976 when my stepfather, Sven Edén, was renovating the old kitchen floor in our house in Gåsborn. I also recorded it with Groupa on our *Utan sans* album.

11. Gammal polska after Hjort Anders Olsson (traditional polska from Bingsjö)

I learned this tune from an old LP by Hjort Anders.

12. Särna Gamla Brudmarsch efter Anders Rosén (old traditional wedding march from Särna, Dalarna, after Anders Rosén) / Brudpolska av Mats Edén (wedding polska by Mats Edén)

I learned the first tune in this medley from a recording by Anders Rosén. This is a good example of the intonation praxis where you play the third note as a quarter tone in the melody, but when you play it in a double stop the third will be a major third if the melody note is the bottom tone. The brudpolska I play at the end was composed on the spot in the recording studio.

13. Svartvikspolskan (“Black Bay Polska”, traditional polska from Bingsjö)



A tune I learned from Lena Willemark when she was touring with Groupa in late 1980s. I try to play this tune in the same style as the recordings of Evert Åhs from Älvdalen in the province Dalarna (1908-1971).

Film with Evert Åhs: http://www.youtube.com/watch?v=4C1_g9IAtok

I play it on the gut string fiddle with the Jöns Anders bridge.

14. Namnlösen (waltz by Mats Edén) *

This is a waltz named after a bog in Gåsborn. The funny thing is that the name of the bog means “without a name.”

15. Orrspelsmossen (a polska or finnskogspols by Mats Edén)

I composed this tune during the record session. The rhythm is sometimes called Finnskogspols or a short three rhythm. The time signature is 4+3+2/16. I play on the fiddle from 1730.



16. Polka from Mangskog after Oskar Andersson

Here the second fiddle is playing the chords in a sort of steady rhythm in traditional fashion as I learned from Oskar Andersson (1898-1986) when I visited him in the 1970s. The thing is to play with a steady beat and let the melody be as free as possible.

17. Storspoven - Jössehärspolska by Mats Edén *

A springlek I made some years ago. It is named after the *Curlew* (*Numenius arquata*), which we see in southern Sweden every spring. The modality is the Lydian mode in the upper part (the fourth is a quarter-tone) as in **Skvarsla**, **Klinten** and **Kjörstadräpern**.

18. Polka from Mangskog after Oskar Andersson

One of Oskar Andersson's polkas that he had learned from the older players in Mangskog, Värmland.

19. Pastern (polska by Mats Edén)

This is a polska or springar in Hallingdal-style, both in melody and rhythm. I play in the same old style described above for Storerudl'n. Here is a link to an accordion tune played by Ulf-Arne Johannessen in this older style: <http://www.youtube.com/watch?v=oBuKFW6Zb8k>. You can see that he leaves one left-hand finger down on the bass button.

20. Storpolskan from Bingsjö

A common tune, but here I try to play it a little rougher than most versions. The violin with the gut strings helps with this.

21. Alvleken ("Elf Tune", a jössehärspolska by Mats Edén) *

I got the idea to play in "wrong key" in the tuning A D F# E when I played together with Knut Hamre from Hardanger, Norway. He plays a lot of tunes in this tuning, but in one of them the melody was "getting out" of the system so to speak. It is hard to play this one and avoid being out of tune as you play with a double stop in the first section. That's tricky to stay safe. But it is fun. Normally you play in D since it is an open tuning in D but here the first part of the tune goes in E lydian.

22. Skänklåt after Höök Olof Andersson (traditional skänklåt from Rättvik, Dalarna)

Another tune I learned from a phonograph recording made around 1910. This is how Höök Olof played the tune, both the melody and the intonation. Fiddlers in Rättvik no longer play like this, which is sad in a way. A skänklåt is a traditional tune played during gift-giving at a wedding ceremony.

23. Hildalen (a traditional gångar from Telemark, Norway, after Johannes Dahle)

This is a tune I learned from a recording I managed to get from Norway to the library in Karlstad when I was around 16 or 17 years old. But the version I play here has taken its own way after all the years.

24. Orsa gamla brudmarsch (old wedding march from Orsa, Dalarna)

I learned this from a phonograph recording with Gössa Anders Andersson and Jämt Olof Ersson, made around 1910. I have tried to play in the same manner as in the recording with the old fiddlers. One interesting thing was that Jämt Olof played the octave on a viola used as an octave fiddle. Here a film with Gössa Anders Andersson playing the wedding march:
<http://www.youtube.com/watch?v=nN93L26F-KQ>

25. Polska from Svanskog after Per Fredriksson (traditional polska from Svanskog, Värmland)

Back to Värmland, and with a music in the style and repertoire as from my stepfather's generation. I learned this tune from a field recording that I found at the Värmland museum's music collection.

Fiddles Used

1. Violin with gut strings and a bridge made by Anders Norudde after an original from Jöns Anders who lived in Malung in the 19th century. Anders Rosén found this bridge. It is very nice to play both for the rugged feeling and because it is easy to play on two strings at the same time. Used on tracks 1, 5, 6, 7, 8, 13, 14 and 20.



2. Hardingfele made by Sigvald Rörlien of Voss, Norway. It is a copy of an original from 1750.



3. Viola d'amore made by Anders Norudde. It has five playing strings, five resonance strings, a viola-sized body and a violin scale length.



4. Violin made by the French fiddle player and maker Jean Pierre Champeval.



5. Old violin from 1730 made by J Christa – Germany. Used only on one track, nr 15.



Tunings on the CD:

1	2.	3.	4.	5.	6.	7.
1, 5, 7, 8, 13, 14, 15, 20	2	4, 9, 17	11, 16, 24, 25	6	10, 12, 22, 23	21