

9. Sweden 1: traditional

In chapter 7 I argued that most Swedish listeners would, at the time of *Fernando*'s release, be able to connect the song's 'Andean' sounds and the 'fighting for freedom' of its English lyrics with the plight of the Chilean people after the fascist coup of 1973. That perspective is certainly important to the semiotics of *Fernando* but just as relevant is the musical and political climate of early-to-mid 1970s Sweden, more specifically the stand-off, mentioned in the preface, between a certain type of left-wing radicalism and populist right-wing notions of normality and entertainment. That contradiction was typified by conflicting attitudes towards Abba, their songs and performances. To grasp such ideological aspects of the band and its output, including *Fernando*, it's necessary to unravel the strands of Abba's musical background and the values ascribed to that heritage by Swedish audiences of the day. It's a process that involves basic knowledge of *Swedish popular music phenomena* like *gammaldans*, *folkmusik*, *visa*, and 'hymnal hits' (this chapter), about schlager and early rock (Chapter 10), about Social Democracy (Chapter 11), and about *dansband*, *svensktopp* and *progg* (Chapter 12). Before dismissing this *national* focus as peripheral, anglocentric readers are advised to consider the possibility that Abba's *international* appeal may to a significant extent have been contingent on their being *Swedish*.

Gammaldans

According to Nylöf (1967), the most popular sort of music in mid-1960s Sweden was not jazz or pop but GAMMALDANS (≈ old [-time] dance [music]). The term was first used in the early twentieth century to denote music for popular European dances from the previous century (waltz, mazurka, polka, etc.¹) in contrast to what were then more trendy, jazz-related dances (e.g. foxtrot).² *Gammaldans* was hugely popular in Abba's early years and bands booked to play Sweden's important FOLKPARK³ circuit in the 1960s could often be asked to perform two 'old tunes' (*gamla låtar*) for every 'new' one.³

1. See ♪ entries (EN or SV) for *waltz/vals*, *mazurka*, *polka*, *schottis[che]* and *hambo* [161221]. The traditional Swedish *polska*, in $\frac{3}{4}$ time, should not to be confused with the $\frac{2}{4}$ *polka*.

2. The 'old' dances and their music were in fact quite new at the time when compared to the rural folk traditions that had survived for several centuries (see p. 290 ff. and Ling, 1964).

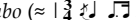


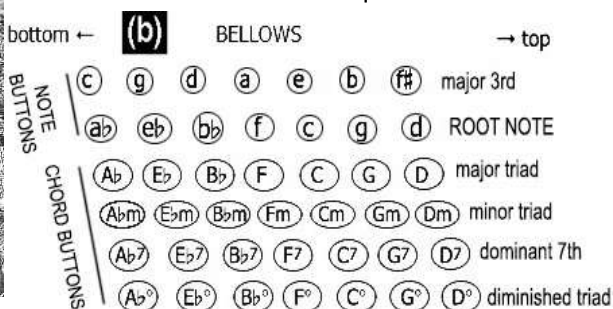
3. The *FOLKPARK** plays a central role in pre-Abba Swedish popular culture. Ola Stockfelt (2017-01-01) told me that even famous foreign bands touring the *folkpark* circuit were sometimes asked to comply with the TWO OLD FOR EVERY NEW ONE rule ('*två gamla för varje ny*').
4. *Gammaldans* songs: see examples 137-140, 142 (pp. 176-179) and the end of ftnt. 12 (p. 286).
5. *Dragspel* ['dra:ɡspel] (=accordion) literally means a 'pull-play'. As a noun, *drag* [dra:ɡ] (lit. = 'pull') is the opposite of English 'drag' [dræg] (= bore, chore): it means 'go' (It. *brío*) ('*vilket drag!*' ≈ 'wow, such power!'). The most iconic *gammaldans* accordion make is probably Hagström (e.g. Jularbo 1953, 1957, 1961; Ruotimaa 2009, 2010; see also ftnt. 6 and 27d).
6. [1] The sound quality and tuning of pianos on site at gig venues varied greatly. [2] Unlike a guitar, an accordion needs no constant tuning. [3] Guitar, bass and eventual wind instruments could tune to the accordion's fixed pitch at each gig. [4] Accordions were reasonably cheap (Stockfelt, 1983: 241-242) because they could be mass produced while violins were products of skilled artisan labour. [5] In 2017 a decent second-hand button accordion cost between around €210 and €2,100 (Hagström, Dise, Buger, etc.) while the average price, including delivery, for a playable second-hand upright piano was ± €3,000.
7. Jularbo's left hand (fig. 62a) can access 20×6 = 120 buttons (a '120 bass' instrument). Figure 62b shows only 7×6=42 buttons on such a buttonboard.
8. The 'LUNGE, JUMP AND PUT YOUR FEET DOWN' groove of the *hambo* (≈ ) is articulated with skill and clarity by the drummer in *gammaldans* combo *Smörgåsbandet*'s rendition of *Hambo på logen* at Ransäter (Värmland) in 2014  JPwvFYtdy [170103].
9. [a] The tonal idiom is in other words *DOMINANTAL**. [b] The only minor-key number I recall hearing more than once in a Swedish *gammaldans* situation is the Finnish traditional tune *Säkkijärven Polka* (e.g.  NorgJ0zivAA [170105]).



Fig. 62. (a) Carl Jularbo, king of *gammaldans* accordion; (b) part of a Stradella (standard bass) left-hand button-board, its columns ordered as steps in a circle of fifths.



Ex. 171. *Livet i Finnskoqarna* (Sw. trad. via Carl Jularbo, 1953)¹⁰



As just suggested, *gammaldans* tunes like *Livet i Finnskogarna* tend to follow simple dominant (ionian-tertial) harmonies in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$. They also usually fall into four- or eight-bar periods that align with the execution of step patterns on the dance floor. Those traits may seem banal to musicians raised on a euroclassical or jazz diet and who think of harmony as the prime parameter of musical expression. Such opinion is of course irrelevant to the aesthetics of *gammaldans* whose main function, as *dance* music, is not to enhance the absorption of a motionless individual in complex harmonic processes but to incite people to take to the dance floor and there to maximise their enjoyment of pushing, pulling, spinning, skipping and jumping with their partner in the presence of other couples acting similarly. It's in other words a matter of groove fitting a jaunty, 'good-time' kinetic aesthetic.¹¹ Producing that groove involves subtleties of articulation, such as the sudden increase in bellows movement on the accordion that runs up to a short 'jump-friendly' rest (γ) on beat 2 of odd-numbered $\frac{3}{4}$ bars in example 172: $\sharp\text{F} \downarrow \text{G} \downarrow \text{A} \downarrow \text{B} \downarrow \gamma \text{C} \downarrow \text{D} \downarrow \text{E} \downarrow \text{F} \downarrow :||$ ¹²

10. The wide tertial arpeggios of *Finnskogarna* closely resemble those of old US Country hits like *A Maiden's Prayer* (Owens, 1972) and *Mockingbird Hill* (Page, 1951).

11. 'Cheerful', 'perky', 'jaunty', 'bouncy' etc. are rough translations of Swedish adjectives appropriate to *gammaldans* (e.g. *käk*, *klämmig*, *klämkäk*, *pigg*, *snärtig*, *hurtig* and *hurtfrisk*).

Ex. 172. *Drömmen om Elin* (Jularbo, 1961), section C (cit. mem.).¹²

English has no clear equivalent to *gammaldans* but anglophone readers may find some of the genre's closest musical, historical and social parallels in the popular accordion-based musics of German-, Czech- or Polish-American combos who play old-time polkas, mazurkas and waltzes in Texas and the US Midwest. The crisp, perky, fiddle-plus-accordion articulation of popular old-time Scottish country dance outfits like Jimmy Shand and his Band (e.g. 1942, 1952) is also often close to that of *gammaldans*.¹³

Perhaps the most important points about *gammaldans* in relation to Swedish audiences in the 1970s are that: [1] it was hugely popular throughout the

12. [a] Check at 01:32 in a Benny Andersson Orkester rendition of *Drömmen om Elin* (2005, ♪ ZxsE00shl8 [170102]), as well as in Jularbo's original recording (1961, ♪ V7gwPsuccxg [161221]) and *Livet i Finnskogarna* (Jularbo 1953, ♪ AESyqiP8sTi [161221]). The articulation is both audible and visible in the Benny Andersson version. A very similar kinetic gesture is the crisply articulated end marker ♪ ♪ ♪ ♪ in examples 171 and 172. [b] Subtleties of dynamic accentuation and perky phrasing are particularly clear at 0:37, 1:28 and 2:39 in Trio me' Bumba's version of *Drömmen om Elin* (1966), a *gammaldans* waltz that later acquired the lyrics (♪ P Himmelstrand) used in the Benny Andersson and Trio me' Bumba versions. [c] Another *gammaldans* articulation device is the fiddler's up-bow whoosh marking a phrase's final 'note-off'. [c] For the *hambo* groove, see fnnt. 8.
13. [a] The Jimmy Shand similarities can be striking, as long as the music isn't a jig, contains no ♭VII chords, and no other foreign features like Scotch snaps, harmonic cadences on to vi, melodic phrases ending [8-] 6-5, etc. For evidence of such Scottish traits, see Tagg (2011c and 2015: 191). NB. ♪ is rare in the Swedish tradition but can occur in some types of *polska* as a metric articulation pun (ex. 174). [b] Italian *ballo liscio* (e.g. Casadei, 1982) and Tyrolean folk-schlager (e.g. Kastelruther Spatzen, 1985) also share some traits in common with *gammaldans* (tertial-ionic tonality, waltz, mazurka, polka, etc.).

twentieth century;¹⁴ [2] it was a sort of Saturday-night soundtrack to the country's transition from a rural to an industrialised urban economy; [3] it was a largely proletarian affair; [4] it had an overwhelmingly recreational function; [5] it was (and to some extent still is) a staple feature of leisure and entertainment linked to mating rituals, to having a good time, to cheerful moods and movement, to weekends and to popular celebrations and festive traditions. Points 4-5 are illustrated on pages 288-289 and labelled *Tjohej!* [çu'høj], a gleeful, Swedish 'whoopie!' exclamation appropriate to the *gammaldans* aesthetic. *Tjohej!* exists in Figure 63b, a 78 rpm disc featuring the band *Glada Spelmän* (= 'Happy Players') and entitled *Tjohej - Här dansar Matilda* (= 'Yippee! Matilda's dancing here'). '*Tjohej!*' also applies to the happy faces and jaunty skipping of the couple in the logo for the Saab employees' *Gammaldans* Association in Trollhättan (1976, Fig. 64b), and in the split second captured in Figure 64a, just as the two couples nearest the camera complete a 360° rotation while dancing the *snoa* [ʰsnu:a].¹⁵

Christmas and Midsummer are two festive occasions on which cheery accordion music in the *gammaldans* vein is still *de rigueur* in Sweden.¹⁶ Figure 63a shows a bass player, a guitarist and four accordionists dressed in the red of Santa's little helpers, wearing their festive bobble hats, as they play bouncy three-chord major-key Swedish Christmas tunes like *Hej tomtegubbar*, *Nu är det jul igen* and *Räven raskar över isen* at Ulrikas Gård retirement home in the Stockholm suburb of Sollentuna.¹⁷

[text continues at § on page 288]

14. See ♫ sv *Gammaldans, Dragspel* [170102].

15. ♫ sv. *Snoa* [ʰsnu:a] [170105] (type of *gammaldans*). One *snoa* spin occupies two beats in moderate polka time. To start a spin, the man inserts his right knee against his partner's right knee (*tjohej!*), allowing the couple to turn in a position parallel to each other before they resume movement face-to-face. The blonde hair swooshing towards the left of the photo indicates the end of such a clockwise rotation, as does the only visible part of the woman in the couple centre front: her skirt has also been spun towards the left of the picture.

16. Accordions are also common at birthdays (*Ja, må han/hon leva!*, the social but not musical equivalent of 'Happy Birthday'), on *Valborgsmässoafton* (30th April, the eve of 1st May, ♫ *Walpurgis Night*) and at *kräftskivor* (♫ *Crayfish parties*), extremely *tjohej* August occasions peppered with copious amounts of *snaps* and *gammaldans*-type drinking songs like *Helan går*). During my 24½ years in Sweden I never heard, or heard of, *gammaldans* accordion at a funeral or at any official celebration like the Nobel Prize festivities where 'Hymnal hits' would be more appropriate (p. 307 ff.),

Fig. 63. *Tjohej* and *gammaldans* (1)

(a) Christmas songs at a Stockholm retirement home (2014) →



(b) *Tjohej - här dansar Matilda* (Harry Persson and «Glada Spelemän», 1930s) (↓).



(c) Magdeburgarna's *gammal-pop* album *Åpp å Gammpåpp*' (1972).¹⁸ →



§ Midsummer Night's Eve is another typical accordion occasion for *gammaldans* fun and games. The 1931 poster from Piteå (Fig. 64c) promises that festivities will 'this year be more fun than ever', with 'first-class catering', 'four comedians', 'a super-duper dance floor', with 'old and new dance music' provided by bands like the 'Merry Players'. And, there's no mistaking the 'knees-up' high jinks intended on the 1972 *Åpp å Gammpåpp* album.¹⁸



[text continues at § on page 290]

17. Sollentuna is a dormitory town 20 km northwest of Stockholm. Swedish Christmas songs sung to accordion accompaniment (*Hej tomtégubbar*, *Nu är det jul igen*, *Räven raskar*, etc.) are entirely secular (see also p. 315). However, songs like *Stilla natt* (*Silent Night*), *O helga natt* (*Minuit, Chrétien* (Adam, 1847)); ☺☺ *Björbling*) and *Nu tändas tusen juleljus* (*Fäلتskog*, 1981; ex. 192, p. 310) are religious, not jaunty and not *gammaldans* (see p. 307 ff.).

Fig. 64. *Tjohej!* and *gammaldans* (2)¹⁹

- (a) Doing the *snoa*;
 (b) Saab *gammaldans* club logo (1976);
 (c) Midsummer festivities, Piteå (1931);
 (d) accordionist and singer with mic by Swedish maypole in Saltsjöbaden (2013).



18. [a] *Magdeburgarna* ('the MAGDEBURGERS') alludes to an accordion sound with connotations of 'genuinely old' *gammaldans*. [b] 'Knees up': see Glossary. [c] '*Opp å gammalpapp*' is a folksy rendering of *Upp och gammalpoppa* (\approx 'get up and [do] old-time pop') in a supposedly comical backwoods dialect from rural Norrland or Värmland (cf. *bondkomik*, p. 347).
19. The event advertised in Fig. 64c occurred just 7 weeks after the infamous  *Ådalen shootings*. 'SDUK' = Socialdemokratiska Ungdomsklubb: see p. 355 ff., esp ftnt. 2. For links to full images in figures 63 and 64, visit  mmsps/fernings.html [190605].

Svensk folkmusik %

The Swedish word *folk* [fɔlk] literally means ‘people’, not just ‘folk’ [fəuk] in the sense of the common people in pre-industrial cultures, although that’s the meaning often implied in words like *folkdans* and *folkmusik*. In Swedish, *folkmusik* covers a similarly large set of practices as does ‘folk music’ in English: it’s an intricate web of interrelated styles and functions whose complexity has to be drastically simplified here for the purposes of understanding pre-Abba genres. I suggest thinking of *folkmusik*, as it existed in early 1970s Sweden, in three general categories. For want of better labels, I’ll call them *ARCHAIC*, *FOLKVISA* and *SPELMANSLAG MUSIC*. The *ARCHAIC* includes everything from herding calls (ex. 173) and intricate *polskas* (ex. 174) to harmonic minor modes bordering on *Hijaz* (ex. 175-176, 178).²⁰ *FOLKVISA* is exemplified by strophic songs and ballads often in the minor key (ex. 177), and *SPELMANSLAG MUSIC* by the quaternary periods and familiar I-IV-V major-key sound of the ‘walking tunes’ (*gånglåtar*) cited in examples 179-181 (p. 297).

Archaic folkmusik

ARCHAIC is used here to mean ‘marked by the characteristics of an earlier period’ in relation to the two other types of *folkmusik*. The point is that while *folkvisa* and *spelmanslag* music survived the onslaught of *gammaldans* in the transition from rural to urban society,²¹ the ‘archaic’ forms did not. They were, as Ling (1964) noted, moribund and had to be *revived*.²² Key players in that revival were the old *spelmän* (≈ fiddlers) living in sparsely populated regions of central and western Dalarna [ˈdɑːlarna] (also Jämtland, Hälsingland and Värmland)²³ and younger musicians, usually from the country’s major population centres, who, in the 1960s and 1970s, sought out those *spelmän* with a view to learning their pre-*gammaldans* skills and repertoire.²⁴

Fig. 65. Location of Dalarna and Jämtland in Sweden



20. Exx. 173-176, p. 291 and ex. 178, p. 295. See also fnnt. 26, p. 291.

The music cited in ‘archaic’ examples 173-175 may sound strange to many readers.^{25b} Example 173 looks like an ethnomusicologist’s attempt to transcribe ‘weird’ sounds from a far-away foreign culture, while example 174, a *polska* fiddled with beat 2 of many $\frac{3}{4}$ bars anticipated, extended and effectively unnotatable, features rhythmic puns (♩♩ / ♩♩.), a ‘misplaced’ phrase ending (bars 6-7), irregular periodicity (4+6=10 bars) and plenty of ornamentation.²⁵ Examples 175-176 and 178 may sound less ‘weird’ in terms of rhythm and articulation, but their use of a quasi-Hijaz mode clearly diverges from the major-minor tonal norm of other popular Swedish idioms.²⁶

Ex. 173. Karin Edvardsson (Transtrand, 1954): Herding call (*lockrop, kulning*)



Ex. 174. *Polska från Orsa* efter Bleckå & Gössa Anders d ä (n.d.)²⁵



21. NB. The origins of *folkvisa* and *spelmanslagmusik* can be as old as those of ‘archaic’ examples 173-176 (p. 291). Their survival may be due to tonal compatibility with the internationally hegemonic major-minor tonality of music accompanying urbanisation.
22. Ling reiterated this view in conversation with the author (Göteborg, 1994-09-05).
23. Fig. 65 shows modern boundaries, not the ‘archaically correct’ ones of the 17th century.
24. Indeed, the sources of examples 173 (Transtrand), 174 (Orsa) and 176 (Älvdalsåsen), are all in deepest Dalarna [‘da:larna]. *Mikaëlidagen* (ex. 175) was originally collected in 1854 (pre-gammaldans era) by Fryklund in neighbouring Värmland. See also ♪ *Spelman (music)*.
25. [a] It’s often hard for untrained ears to feel the $\frac{3}{4}$ groove of a *polska* played by fiddlers in the ‘archaic’ tradition, e.g. Anders Rosén and Kalle Almlöf (1974) performing *Brudpolska efter Bleckå Anders*, or *Polska efter Isak Anders*, Blyberg (Älvdalen); or Flöde’s 2014 recordings of *Polska efter Höök Olle* (🎵 J0y8wAnYTzw), *Hambreuspolskan efter Gössa Anders* (🎵 j25Wk90NyyY) [170112], etc. See also 📖 Frisk (2006: 14-17). [b] The archaic tradition can be problematic even for Swedish musicians, as Ola Stockfelt told me (© 170101): ‘When I was at Axevala [Folkhögskola] in 1979 or 1980, I was asked to organise tuition in folk fiddle playing. The only teachers available were experts in weird stuff [sic] like *polskas* from western Dalarna... That wasn’t at all what the students wanted’.
26. The Hijaz mode runs $\hat{1} \hat{b}2 \hat{4}3 \hat{4} \hat{5} \hat{b}6 \hat{b}7$, i.e. phrygian but with major instead of minor third (Tagg, 2015: 120-133). Example 175 can be heard in the Hijaz mode because its first phrase, ending on e, contains both $f\sharp$ ($b2$) and $g\sharp$ ($\hat{4}3$) and because its second phrase, cadencing on a, contains both $b\flat$ ($b2$) and $c\sharp$ ($\hat{4}3$). Example 176 is *harmonically* Hijaz (‘majorised phrygian’) because of its repeated use of $bII(G) \rightarrow I(F\sharp)$ as cadence formula.

Ex. 175. *Michaelidagen* (cited in Ling, 1964: 114)²⁶



Ex. 176. *Gammal fäbodpsalm* (från Älvdalsåsen, arr. Lindberg, 1934, bars. 5-10)²⁷.

Andante semplice (♩ = c 64)

The sort of music cited in examples 173-176 is in other words very *different* to what most Swedes were hearing in 1970. ‘Archaic’ *folkmusik* didn’t sound like euroclassical music, nor *gammaldans*, nor *schlager*, nor jazz standards, nor pop. In the ears of Sweden’s *folk* cognoscenti, the music’s idiosyncratic complexity, its roots in historical tradition and the quasi-mythical status of its skilled musicians (*spelmän*) were attractive attributes because they reinforced notions of originality, lasting artistic value, advanced instrumental technique and other similarly prized values established in the jazz and euroclassical academy.²⁸ One recurrent notion was that this type of *folkmusik*

27. [a] Example 176 cites the introduction to and final chords in Oskar Lindberg’s popular organ arrangement of *Psalm från Älvdalsåsen* (=Hymn from Älvdalsåsen), renamed in a spirit of national romanticism *Gammal fäbodpsalm från Dalarna* (‘old cowherding hymn from Dalarna’). [b] Although the key for half the melody would, in conventional euroclassical theory, be identified as B minor, over half of its harmonic cadences, including the last one, are G→F# (phrygian cadences bII→I). Moreover: [1] all endings in both intro and coda are harmonised G→F#; [2] more time is spent on F# than on any other chord; [3] the final cadence is G→F#. Given these points, it’s perverse not to identify the piece’s main tonic as F#. Besides, two sharps (f#, c#) are key signature for D ionian, A mixolydian, E dorian, B aeolian and F# phrygian (see ftnt 20); for more on Hijaz and phrygian tonality, see Tagg (2015: 101-102, 120-133, 436-442). [c] Several recordings of the piece are listed in the RefAppx under ‘Lindberg (1936)’. [d] Älvdalen (Å) is in northwest Dalarna (see fig. 65, p. 290) and was once the home of the Hagström music instrument factory.

28. It was in the early 1970s that Swedish music colleges started hiring recognised folk fiddlers of the ‘archaic’ persuasion to introduce and develop folk music programmes (*folkmusiklinje*). These were added to the institution’s official menu of sanctioned traditions alongside the well-established euroclassical and the more recently incorporated jazz canon (→ ftnt 25b). *Spelman* (≈ folk fiddler’, see Å SPELMAN (music)) literally means ‘play[ing] man’ (pl. *spelmän*), *spelkvinna* ‘play[ing] woman’ (pl. *spelkvinnor*). *Spelmän* are traditionally associated with Å sv NÄCKEN (cf. Irish Å NECHTAN (mythology)), a male spirit living in a stream or river and possessing superhuman musical powers.

owned a sort of historical and artistic ‘authenticity’ that contrasted with the mainstream culture of consumerism. Indeed, the early 1970s were a time when opposition to US terror in Vietnam was the focus of a more general anti-imperialist spirit deploring the mindless greed of capitalism and the homogenised global mass culture that seemed to go with it.²⁹ In influential cultural circles the idea seemed to be that if anything could act as musical antidote to cultural imperialism, it must surely be this ‘people’s music’, this *folkmusik*, these ‘authentic’, nationally specific sounds with roots in Sweden’s rural past, not those circulating in the commercial media. The trouble with this notion in the 1970s was that it constituted a double anachronism in that: [1] the Swedish people (*folk*) who originally made and used that music no longer existed; [2] the Swedish people who *did* exist at the time neither made nor used that music on a daily basis. Despite this anachronism, archaic *folkmusik* became one strand in Sweden’s alternative music movement.³⁰

Folkvisa

FOLKVISA (pl. *folkvisor*) basically means ‘folk song’ or ‘folk ballad’. A *folkvisa* is a strophic song with Swedish lyrics, usually arranged in rhyming couplets with regular periodicity in symmetric metre. Its original source is typically anonymous, its original mode of diffusion oral. It was traditionally sung solo, usually unaccompanied, by a classically unschooled voice. It was such performances that Swedish folk music scholars transcribed in the nineteenth century and which were later preserved as audio recordings.³¹ That national music legacy spread through the publication of selected *folkvisor* in sheet music versions arranged for choir or for solo voice with piano accompaniment. More importantly, many *folkvisor* were included in school songbooks

29. See pp. 243–257 for more on anti-imperialist, anti-USA sentiment in Sweden 1968–1976. The ideas presented here are based on observations made when I taught at the Gothenburg College of Music (*Göteborgs musikhögskola*) in the early 1970s (≡ Tagg, 1998a).

30. [a] The Swedish alternative music movement of the 1970s is also known as *progrörelsen* (= ‘the prog[ressive] movement’): see p. 373 ff. [b] Elements from archaic *folkmusik* did not really reach a non-progg Swedish public until later in the decade, well after *Fernando* and only then through folk-rock-style use of drone techniques accompanying strophic song in non-major-minor modes, as in tunes like *Vänner och fränder* by Folk och Rackare (ex. 178, p. 295, incl. fntt 38). [c] Abba themselves used the *bII/bvii→I* tonality of *Gammal Fäbodpsalm* (ex. 176, transposed to A minor) as introduction to *Voulez-vous* — *B (I) Em (iv) Am (bvii) —*, the opening number at their Wembley gig in 1979.

31. 𐌹 sv SVENSKT VISARKIV, since 2011 under *Statens musikverk*. Important resources are 𐌹 Sveriges medeltida ballader (medieval ballads) and 𐌹 *Folk Music in Sweden* (28 CDs, 1999).

and became virtual icons of musical Swedishness (*svenskhet*). Almost everyone I met during my time as musician and music teacher in Sweden (1966–1991) could sing or play the songs whose incipits are cited in example 177.

Ex. 177. Three *folkvisa* incipits: (a) *Vem kan segla förutan vind?* (b) *Ack, Värmeland, du sköna*; (c) *Visan från Utanmyra* ('O tysta ensamhet') (all cit. mem.)^{32,33}

(a) 

(b) 

(c) 

The popularity of these songs and of many others like them should not be underestimated.³⁴ For example, *Vem kan segla* (ex. 177a) was recorded by World War II singing star Zarah Leander in the 1960s, by Lee Hazlewood and Nina Lizell in 1970, as well as by jazzmen Toots Thielemans and Svend Asmussen in 1973. Then, in 1978, Abba sang the song on BBC TV's *Blue Peter*, as did Agnetha Fältskog ten years later on *The Terry Wogan Show*.³⁵ *Ack Värmeland* (ex. 177b) was recorded by Jussi Björling in 1937, by Stan Getz in 1956, by Monica Zetterlund in 1964, by Esther and Obi Ofarim in 1968, as

32. [a] *Vem kan segla* (© 1909) is from Swedish-speaking Finland. [b] *Ack Värmeland* (© 1822; [W] *SV Värmlandssången*) could be a tune from Östergötland but might also be Czech (cf. Smetana's *Ma Vlast*), Dutch or even Italian. [c] *Visan från Utanmyra* (Dalarna) was first transcribed in 1906 by Nils Andersson.
33. Among other similar songs are *Allt under himmelens fäste* (Gotland), *Kristallen den fina* (Dalarna), *Uti vår hage* (Gotland c 1880; featured in eight films, 1938–2007; ex. 212, p. 483) and *Värvindar friska* (featured in five films, 1932–2007, incl. © Ingrid Bergman in *The Bells of St Mary's* (1945); ex. 211, p. 483). The style became so popular in the twentieth century as to give rise to 'folkvisor' penned by known living songwriters, e.g. *Visa i Molom* (Hambe, 1965) and *Visa vid midsommartid* (Norlén, 1946). *Uti vår hage* (arr. Alfvén) and *Värvindar friska* are well known in four-part SATB arrangements.
34. [a] For example, all three songs cited in example 177 are featured in the school songbook *Vi gör musik* from 1970 ('for pupils aged 10–13'). Of the 92 songs in the book, 11 are *svenska folkvisor*. For full list of songs in *Vi gör musik* visit [D] bib/MusDBF/MusDBs.htm#11189 [170118]. [b] 'Many others like them': see fnnt 33.
35. The Leander recording appeared on the 1984 posthumous album *Melodier man minns*. The Hazlewood/Lizell version was a *svensktopp* #1 in 1971. The Thielemans/Asmussen version was on the LP *Toots & Svend* which also contained jazz classics like Ellington's *Sophisticated Lady*. For the Abba renderings see ©BBC1 'Blue Peter' (780216) [W] QCA4_aYGDgk and 'Terry Wogan interviews Agnetha Fältskog' ©BBC1 [W] Du6aCwW3Z-s [both 170119].

well as by Merit Hemmingson on her 1971 hit album *Huvva!* which included several other minor-key Swedish folk tunes.³⁶ The *Utanmyra* song (ex. 177c) is the most famous track on Jan Johansson's *Jazz på svenska* (1964), Sweden's best selling jazz album of all time. It was also recorded by Monica Zetterlund and had in January 2017 been posted over 250 times on YouTube.³⁷

Swedish *folkvisor*, as described and exemplified above, including the songs listed in footnote 32, resemble *gammaldans* in that they are tonical and fall into regular periods. They differ from *gammaldans* in that: [1] they aren't jaunty dance music and aren't fixated on having fun; [2] the most widely known *folkvisor* tend to be in a minor key and are all harmonisable using iv, V and i, or, for eventual passages in the relative major, ii/IV, V and I (e.g. Gm A(7) Dm and Gm C(7) F in D minor). On the other hand, neither example 175 (p. 292) nor 178 (below), although both strophic songs in regular periods, can be harmonised using euroclassical or jazz-friendly ii-V-I progressions.³⁸ Greater harmonic compatibility with mainstream tonal traditions may in other words be one reason for the widespread popularity of *folkvisor* compared to the more 'archaic' types of folk music.

Ex. 178. Folk och Rackare (1978): *Vänner och fränder* (Sw. Trad.)³⁸

The musical score for 'Vänner och fränder' is presented in three systems. The first system includes a vocal line (fem.) and a guitar line (gtr.). The second system continues the vocal line and includes a bass line. The third system continues the bass line. The score is in 4/4 time with a tempo of 72. The key signature is one flat (B-flat). The lyrics are in Swedish. The harmonization includes chords A5, A-6, A5, A-6, A5, A2, and A5.

8 8 8

fem. Vänn - er å fränd - er de lad - e om råd hur de skull - e gift - a bort sin fränk - a i år. Ut - i
Dig vill vi giv - a en kung - a - son till man å han har mera guld än lill - e Rol - and hav - er land.

gtr.

5 ros - en, lad - e om råd hur de skull - e gift - a bort sin fränk - a i år.
kung - a - son till man å han har mera guld än lill - e Rol - and hav - er land.

36. See RefAppx for recording details. Jan Johansson (1964; [W](#)) Jan Johansson (jazz musician) and [W](#)sv Merit Hemmingson (1971, 1972) were instrumental in the popularisation of Swedish *folkvisor* in the 1960s and 1970s.

37. The original Johansson audio accounts for about half of those postings. For full discussion of the *Utanmyra* song, see Ling (1978a).

38. Example 175 is in a sort of Hijaz mode (see footnotes 20, 26). Bars 1-6 of *Vänner och fränder* (ex. 178) are in a hemitonic pentatonic mode consisting of $\hat{1} \Delta \hat{3} \hat{4} \hat{5} \flat \hat{6}$ (a c# d e f#)


Spelmanslag *music*


A *spelmanslag* (≈team of fiddlers) is an ensemble of musicians in Sweden, mostly amateurs, who play folk tunes together. The *spelmanslag* tradition is non-vocal and quite recent.³⁹ Three of the best-known *spelmanslag* tunes are the *gånglåtar* ('walking tunes') and *marscher* ('marches') from Dalarna shown as examples 179-181 (p. 297).

The *spelmanslag* phenomenon has since the 1950s spread all over Sweden but is particularly strong in Dalarna where in 2016 over forty such ensembles, including the musicians pictured in figure 66, were part of the province's *spelman* association.⁴⁰ The line-up of Älvdalens Spelmanslag (fig. 66) is not untypical: acoustic bass, guitar and accordion plus around twenty fiddles played by men and women of varying ages.⁴¹ *Spelmanslag* fiddlers often perform their tunes in two or three parts, with tertial parallels producing the sort of harmonic texture shown in example 181 (p. 297).⁴²

Fig. 66. Älvdalens spelmanslag (c. 2007)⁴³



39. *Dalaföreningens spelmanslag*, consisting of players from Dalarna living in Stockholm, was established in 1940 and is thought to be the earliest such ensemble. For more on *spelmanslag* see Roempke in Ling *et al* (1980: 280-281) and  [sv SPELMANSLAG](#).

40. *Dalarnas spelmansförbund*  [dalarnasspelmansforbund.se/spelmanslag/](#) [170204].

41. [a] *Spelmanslag* are often portrayed in regional costume on stage or playing outdoors. [b] Other instruments than fiddle, accordion, bass and guitar found in *spelmanslag* are *nyckelharpa*, clarinet, flute and zither (*cittra/zittra*). [c] The qualification of Älvdalens Spelmanslag (fig. 66) as 'not untypical' is based on a review of hundreds of *spelmanslag* photos generated from a search on Google Image [170204].

42. *Trettondagsmarschen* (ex. 179) and *Rättvikarnas gånglåt* (ex. 180) are also often arranged in two or three parts in a similar way to that shown for *Äppelbo gånglåt* (ex. 181).

Ex. 179. *Trettondagsmarschen* (Trad. Sw., 'after Hjort Anders')⁴⁴

Ex. 180. *Gärdebylåten* (Trad. Sw. *gånglåt*, generic version)⁴⁵

Ex. 181. *Äppelbo gånglåt* (Trad. Sw.) in 3 fiddle parts⁴⁶

43. Colour photo at nisswastamman.org/stamma/alvdalens.html [170204].

44. See version by Moraeus and Dalarnas Spelmansförbund (2009) [VI](#)iHmFubpnvTY [161230].

45. See 'Gärdeby gånglåt' in RefAppx, e.g. Rättviks Spelmanslag (1949) [VI](#)omHTakApyME [161228].

Although there are significant regional and local variations between *spelmanslag* in terms of tonal vocabulary, arrangement, rhythm, articulation, repertoire, social context, etc., the sort of major-key ‘walking tunes’ cited as examples 179–181 can be regarded as the most widely recognised representation of the *spelmanslag* sound in the early 1970s. Several aspects of that sound are unnotatable, including the bright ‘wall of sound’ created by a dozen or more fiddlers who use sturdy bowing, open strings and no vibrato when playing the same tune at the same time. Even if *spelmanslag* fiddlers never produce total metronomic synchrony, heterophony is rarely perceptible: the effect is more similar to a studio track subjected to a series of slightly offset dubs, the procedure most likely applied on synthesiser by Benny Andersson when recording the title track for Abba’s hit album *Arrival* (ex. 182).

Ex. 182. Abba (1976): *Arrival*



According to the official Abba website, the instrumental track *Arrival* had the working titles ‘*Fiol*’ (=fiddle) and ‘*Arrival in Dalarna*’.⁴⁷ Moreover: [1] there are striking similarities between bars 10–13 in *Äppelbo gånglåt* (ex. 181) and bars 6–9 in *Arrival* (ex. 182); [2] *Arrival* uses a studio-produced MULTI-FOLK-FIDDLE WALL-OF-SOUND effect; [3] *Fernando* was recorded during the same period as *Arrival*. There are in other words grounds for deducing that this subcategory of *folkmusik* — the mainstream major-key *gånglåt* or *marsch* played by a *spelmanslag* — was in Abba’s musical luggage when both *Fernando* and *Arrival* were released (1975–6). Some of its roots may well have been in eighteenth-century rural Sweden but it was clearly understood as

46. *Gånglåt från Äppelbo efter Ärtbergs Kalle*, arr. Sven Bohm for Malungs Spelmanslag natunelist.net/wp-content/uploads/2015/04/Appelbo.gif [170204]; see also Dalarnas Spelmansförbund (nd): *Äppelbo gånglåt* 100686903 [170102] folkwiki.se/Musik/88.

47. ‘In focus: *Arrival* – the making of a classic pop album’ (2016) xrefs/AbbaArrivalGen.htm; see also the *Arrival De-Luxe Edition* booklet at xrefs/AbbaArrivalSleeveNotes.htm [both 170105]. The intro and interludes in Abba’s *Dum Dum Diddle* (1976d) feature the same *spelmanslag* ‘massed fiddles’ sound.

different from the ‘archaic’ *folkmusik* discussed earlier. Indeed, as renowned *spelman* Anders Rosén remarked in 2006:

‘I remember asking Torskari Mats, an old fiddler... “were you ever in the *spelmanslag*?”. “No”, he replied, “they play completely different tunes”’.⁴⁸

Those ‘completely different tunes’ were usually in the major key (ionian mode) and could, like both *gammaldans* examples 171-172 and those cited in Chapter 5,⁴⁹ be easily harmonised to produce onbeat consonances using just I, IV and V. Put another way, examples 179-181 (the *spelmanslag* tunes) are more ‘accordionable’,⁵⁰ more *gammaldans*-compatible than the minor-key *folkvisor* (ex. 177) and infinitely more so than the ‘archaic’ *folkmusik* of examples 173-176 and 178. You could even say that the tonal language of the ionian-dominantal *spelmanslag* melodies is not so far from that of Handel’s more catchy tunes. But surely Handel tunes are ‘classical’, aren’t they?

Ex. 183. Handel: March from *Rinaldo* (1711); adapted as air #20, ‘Let us take the road’, in *The Beggar’s Opera* (1728).

♩ = 80 MACHHEATH B \flat F B \flat F

Let us take the road. Hark! I hear the sound of coach - es, the

hour of at-tack ap - proach - es, To your arms, brave boys and load!

Sure, example 183 *can* be labelled CLASSICAL, but only because it’s by an accredited euroclassical composer. It’s just as much FOLK because it sounds similar to the ionian-mode folk tunes used elsewhere in *The Beggar’s Opera*; and it’s definitely POPULAR because that ballad opera ran for 62 consecutive performances in 1728 and for 1,463 following its revival in 1920.⁵¹ It’s POPULAR also because the lyrics are sung in the local language (English), not Italian, by a highwayman, and because the story has an urban setting among thieves, prostitutes and ordinary people, not among the fantasy figures of classical Greek mythology, nor among the rich, famous or high-born.

48. ‘Jag kommer ihåg Torskari Mats, en gammal fiolgubbe då, jag frågade honom, “ja men har du varit med i spelmanslaget då?” Torskari Mats svarade: “Nej, dom spelar ju helt andra låtar”’ (Lies, 2007: 28).

49. Particularly examples 137-142 (pp. 176-179).

50. By *accordionable* I mean easy to play on the sort of accordion shown in fig. 62 (p. 285).

Visa

Bellman and visa⁵² aesthetics

Similar observations can be made about examples 184 and 185. Even if more rococo (like Mozart) than late Baroque (like Handel), they're both in an accessible tonal idiom with lyrics in the songwriter's and his audience's own tongue, not in the high-faluting Italian of *opera seria*. Like tunes from *The Beggar's Opera*, these songs by Stockholm poet, songwriter and troubadour Carl Michael Bellman (1740-95), aren't about mythological superheroes:⁵³ they have down-to-earth lyrics about drinking, desire and death. In late 18th-century Stockholm these songs were contemporary, urban and popular.⁵⁴

Ex. 184. Bellman (1791) 'Så lunka vi så småningom' (*Fredmans Epistlar* n° 21)

N. 21.

Marche

Så lunka vi så småningom Från Bacchi
Du gubbe fäll din kryckan ner Och du du

bullen och tumult När döden ro-par grannar kom. Bitt
yngling lytt min lag Den skönsta nymf lott åt dig ler In-

tinglas är nu tillt.
under armen tag. Tycker du at grafven

51. [a] 'Longest Running Plays in London and New York' (2007) stagebeauty.net/th-longr.html and 'World Theatres: Long Runs - London (2017) world-theatres.com/long-runs-in-london/ [both 170206]. [b] Handel's most famous tunes never became unpopular in England. For example, *The Golden Treasury of Song* (1903) and *Songs that will Live for Ever* (±1938) include such popular arias as *Ombra mai fu* (Largo from *Xerxes*), *Lascia ch'io pianga*, ('Art thou troubled?' from *Rinaldo*) and *Where e'er you Walk* (from *Semele*). Then, apart from annual choral society performances of *The Messiah*, including *Every Valley*, *How Beautiful are the Feet*, *I Know that my Redeemer Liveth* and the *Hallelujah* chorus, there are the singable major-key instrumental tunes from *The Water Music*, the *Polonaise* from *Concerto Grosso* Op. 6 n°3, etc.
52. Anglophones please note that Swedes pronounce *VISA* ['vi:sa] ('veeze-ah'), not ['vi:zə] ('veeze-uh'). They call the payment card *Visakort* ['vi:sakort] (= visa card).
53. Verbal references in example 184 to 'Bacchus' (for booze) and to 'nymphs' (for carnal delights) are an ironic device. As Britten Austin (1967: 11) puts it: Bellman's 'combination of elegantly rococo classical references in comic contrast to sordid drinking and prostitution, which are at once regretted and celebrated in song, is unique'. The lyrics of example 184 translate literally: 'We eventually trudge along from the noise and clamour of Bacchus [tavern *Bacchi Wapen*?] when Death calls "Come, neighbour, your hourglass is full". Old man, drop your crutch. Young man, do what I say: when the best-looking nymph smiles, take her under your arm. D'you think the grave's too deep? Well, have another drink!'

Ex. 185. Bellman (c. 1770) 'Nå skruva fiolen' (*Fredmans Epistlar* n°2)⁵⁶

Musical score for the song. The first system has a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It contains the lyrics 'Nå skruv - a fi - ol - en, hej, spel - man skynd - a dig! Kär-a' with chords G, D, G, D7, and G above the staff. The second system starts with a bass clef and contains the lyrics 'svst - er, hej, svar-a in - te nej, sva-ra ja, så blir vi glad - a.' with chords G/5 and D below the staff. A small '5' is written to the left of the second system.

That ‘classicalness’ interpretation needs some revision in the light of the last two examples because rococo appoggiaturas and feminine endings aren’t only style indicators of Viennese classicism: they’re also features of example 185, an *urban popular song* from 1770 which, along with many other Bellman songs, have remained popular in Sweden until the present day.⁵⁷ That’s similar to the continued popularity of Handel’s catchier tunes in the UK, except that the Bellman songs exhibit even more POPULAR-MUSIC traits: [1] they don’t originate in operas or oratorios; [2] their original lyrics are always in the local language; [3] neither melody nor accompaniment require advanced technical skills to perform convincingly; [4] instrumental accompaniment is sometimes provided by a small ensemble, more commonly by the singers

54. [a] *Mozart as popular music*. Famous Mozart arias in a similar tonal idiom to ex. 184-185 include ‘Come scoglio’ (*Così fan tutte*), ‘Dies Bildnis ist bezaubernd schön’ (*Zauberflöte*), ‘Vedrai carino’ and ‘Il mio tesoro’ (*Don Giovanni*), ‘Non più andrai’ and ‘Voi che sapete’ (*Figaro*) and ‘Zeffiretti lusinghieri’ (*Idomeneo*). Writing to a friend about a 1787 visit to Prague, Mozart recounts: ‘I looked on with great pleasure while... people leaped around in sheer delight at the music of my *Figaro*, arranged as contradances and waltzes’. Czech conductor Pavel Vondruška tells that Mozart was particularly delighted on hearing ‘Se vuol ballare’ (*Figaro*) whistled ‘by a simple baker’s apprentice’ on a Prague street [9] www.mozartpopprag1.htm [170211, posted 101103]. [b] For the popularity of such song topics elsewhere, see *Desire, Drink and Death in English Folk and Vernacular Song, 1600–1900* (Gammon, 2008).

55. See chapter 4, pp. 131-147, 160-161, esp. ex. 70-72, 82-84, 95-100.

56. See © Hootenanny Singers (1968a). Example 185’s lyrics run: ‘So, tune your fiddle, hey fiddler, hurry up! Hi there, sister, don’t say “no”; say “yes” and we’ll be happy’.

57. Bellman songs often found in popular song collections like *Vi gör musik* (1970) include: *Fjårlin vindað syns på Haga, Gubben Noak, Käraste bröder, Liksom en herdinna, Nå skruva fiolen, Så lunka vi så småningom och Solen glimmar*; see also © Hootenanny Singers (1968a).

themselves on portable chordal instrument[s], as shown in figure 67.⁵⁸ Those four traits are typical for what Swedes call a *visa* [ˈvi:sa].⁵⁹



Fig. 67. Famous Swedish 'troubadours' (fr L to R) Evert Taube (1890-1976, at sea with a lute); Carl Michael Bellman (1740-95, playing cittern); Cornelis Vreeswijk (1937-1987, with guitar).⁵⁸

A *visa* [ˈvi:sa] (pl. *visor*, [ˈvi:sur]) can be a song, an air or a ballad. 'Ballad' is perhaps the least misleading translation, as in the expression *folkvisa* (≈ 'folk ballad'), not in the sense of a torch ballad or softer song in a rock context. In my experience, a *visa* is in Sweden understood as a song consisting, like a folk ballad, of multi-verse lyrics whose singable, memorable melody and uncluttered harmonies provide a steady tonal, rhythmic, metric and strophic vehicle for the words sung by a vocalist who takes audio centre stage.⁶⁰

Since the vocalist may or may not be the song's composer and/or lyricist, *visa* artists (*vissångare*) aren't necessarily singer-songwriters (*cantautori*, *artistes ACI*).⁶¹ Even if seminal *visa* artists Evert Taube and Cornelis Vreeswijk (fig. 67) performed mostly their own material, other songs, including anonymous traditional ballads (*folkvisor*), were also in their repertoire.⁶² In 1970s Sweden, artists answering to this description were commonly called 'troubadours' (*trubadur*, pl. *trubadurer*). An essential trait of their work is the use of modest means of production to create a personal, individual, uncontrived impression. The ideal *visa* aesthetic involves in other words no overtly lavish arrangements or flashy virtuosity, no complex harmonies or advanced re-

58. Cittern: see Glossary; see also **Q** sv. *visa*. Troubadour: see p. 302 and Glossary, p. 475.

59. See footnote 52 (p. 300).

60. This audio placement applies to both recordings and live performance.

61. *Cantautore*: see Fabbri (2005: 144-160). *ACI* = *auteur-compositeur-interprète*. I'd originally used *chansonnier* as French equivalent to Swedish *vissångare/trubadur* but was warned by Fabbri in an email [170527] that French 'music experts' ... 'don't call *chansonniers* "*chansonniers*" ... [Saying] that Brassens, Ferré or Brel were *chansonniers* is [apparently] *incroyable*!

62. For example, Vreeswijk performed songs by Bellman and Taube, as well as by Víctor Jara (*Te recuerdo, Amanda* and *El arodo* in Swedish). In 1964 Vreeswijk also translated and recorded Ed McCurdy's *Last Night I Had The Strangest Dream* as *I natt jag drömde*... which was covered by Benny Andersson's pre-Abba band, Hep Stars (1966b).

cording techniques, just small-scale, no-frills singing and simple acoustic accompaniment.⁶³ To put it more simply and internationally, we're talking more about the sound of Brassens (1973) than of Brel (2013), or about *Imagine* or *Working Class Hero* (Lennon, 1971) rather than *The Long And Winding Road* (Beatles, 1970).⁶⁴ As long as a *visa* exhibits the sort of traits sketched above it can be in virtually any tonical idiom and be sung by any ostensibly unschooled voice. There are in other words subcategories of *visa* (e.g. *folkvisa*, *popvisa*, *jazzvisa*) and corresponding subgenres like *vispop* and *visjazz*.⁶⁵

Visgrupper, Hootz and Taube



Fig. 68. Hootenanny Singers, c 1968 ⁶⁶

Another significant *visa* phenomenon was the *VISGRUPP* (pl. *visgrupper*), a group of musicians performing *visor* with the melody sung solo, or in unison, or in simple tertial harmonies and accompanying themselves on acoustic guitar and bass. One popular pre-Abba *visgrupp* was Björn Ulvaeus's HOOTENANNY SINGERS ('Hootz' for short).⁶⁶ Now, 'hootenanny' was a label applied

to US 'folk' artists connected with the *Sing Out!* movement of the 1950s and early 1960s;⁶⁷ however, in contrast to original hootenanny artists like Pete Seeger, Sweden's Hootz adopted a consistently 'apolitical' political stance. They rarely sang actual hootenanny songs and, when they did, explicitly political lyrics were conspicuous by their absence.⁶⁸ That stance distinguished the band not only from their hootenanny precursors in the USA but also

63. These traits align quite well with those of the *cantautore* (see Fabbri, 2005: 144-160).

64. Italian equivalents would be Giovanna Marini (1976) or Claudio Lolli (1972) rather than Francesco De Gregori (1974) or Fabrizio De Andrè (1984). Thanks to Goffredo Plastino (Newcastle) for these *cantautore* parallels [160207].

65. There's no room here to explain *popvisa*, *jazzvisa*, *vispop* and *visjazz*. Vreeswijk's songs (e.g. 1964) are more likely to qualify as *vispop*. *Sjömansvisa*: see footnote 77b (p. 306).

66. CD re-issue, 2008. From L to R: Björn Ulvaeus (12-str), Hansi Schwartz and Johan Karlberg (gtr), Tonny Roth (bs).

67. See ♫ *hootenanny*. 'Seeger,... Guthrie and other[s]... used the word ... to describe their weekly rent parties' ... Joan Baez once remarked: 'a hootenanny is to folk singing what a jam session is to jazz'; see also ♫ *Sing Out!* and © Almanac Singers (1955).

from many Swedish *trubadurer*, *vissångare* and *visgrupper* of the day.⁶⁹ It may also have contributed to the notion that Abba's members were at the opposite end of the political spectrum to those who, in the late 1960s and early 1970s, campaigned for a more egalitarian Sweden and who spoke up for a more just world order. That notion was probably reinforced by two aspects of musical change in Hootenanny Singers' output in the late 1960s. Firstly, as multi-channel recording became more common after *Sergeant Pepper* (Beatles, 1967), the band made greater use of studio resources, thus breaking with the *visa* style's NO ADVANCED RECORDING TECHNIQUES aesthetic; and they started adding 'non-hootenanny', 'non-*visa*' instruments to their recordings. Secondly, they included covers of European chart successes like *Che sarà*⁷⁰ and Swedish-language versions of mainstream Nashville hits — *The Wichita Lineman*, *Harper Valley PTA*, *The Green, Green Grass Of Home*, *I Don't Want To Play House*, *Stand By Your Man*, etc.⁷¹ This penchant for 'Country music USA' did little to endear the band to listeners left of Sweden's political centre who

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68. [a] In the wake of McCarthyism, Pete Seeger and the Weavers were banned on ABC's *Hootenanny* TV show (1963–64). Dylan and Joan Baez boycotted the ABC show in solidarity. [b] Sweden's Hootenanny Singers (abbr. 'Hootz') had a similar sound to Peter, Paul & Mary (1962) or The Seekers (1964), but without the female lead vocals. [c] Covers (1964, 1968b) of *This Little Light Of Mine* (Seekers, 1964) and *Greenback Dollar* (Kingston Trio, 1963) were as far 'left' as Hootenanny Singers' hootenanny songs went politically. They didn't even record versions of *If I Had A Hammer* (Lopez, 1963), *Where Have All The Flowers Gone?* (Seeger, 1961; Kingston Trio, 1961; Peter, Paul & Mary, 1962; Searchers, 1963), *We Shall Overcome* (Baez, 1963) or *Last Night I Had The Strangest Dream* (Weavers, 1960; Simon & Garfunkel, 1964). The latter was covered in Swedish as *I natt jag drömde* by Vreeswijk (1964) and by Benny Andersson's Hep Stars (1969). The Hootz, like most bands, steered totally clear of overtly socialist songs like *Which Side Are You On?* (Almanac Singers, 1955) and *I Hate The Capitalist System* (Dane, 1972).
69. This observation applies not least those who recorded on the YTF label, e.g. Fred Åkerström, Thorstein Bergman, Torgny Björk, Anna Eriksson, Ola Magnell, Bengt Sändh, Pierre Ström, Cornelis Vreeswijk and Finn Zetterholm. *Visgrupper* whose politics never had 'apolitical' pretensions include Göteborgs Visgrupp, Andra Bullar, Bella Ciaogruppen and Nixons Beska Droppar (= Nixon's Bitter Drops [of medicine/alcohol], an Uppsala *visgrupp* which included my sadly missed sister-in-law Ingela Jacob, née Nelsson; see p. 3).
70. *Che sarà* (not *Que sera sera*) (✱ Enrico Sbriccoli under pseudonym Jimmy Fontana, ✱ Francesco Migliacci, who co-wrote *Volare*) was first recorded by Fontana but is better known from versions recorded in Los Angeles (1970) by both José Feliciano and *I ricchi e poveri* who sang it at the Sanremo Festival in 1971. Goffredo Plastino, then a teenager in Calabria, told me: 'It was on every jukebox'... 'we heard it as a song about emigration' (170212). The lyrics to Hootz's Swedish cover, *Aldrig mer*, expressed nostalgic regret about rural depopulation and repeated a mantra of defeatism — 'you can't do anything about it anyhow' ('det finns inget som kan ändra det som sker'; 'det är ändå ingenting att göra åt').

at that time understandably associated Country music with flag-waving red-necks, male chauvinism, pro-war ‘patriotism’ and maudlin self-pity.⁷²

While these political aspects of Hootz’s œuvre around 1970 are easily identified and relevant to perceptions of Abba in Sweden at the time of *Fernando*, the Ulvaeus band’s *musical* contribution to ‘the Abba sound’ is maybe more significant. I’m referring to the clean, close-miked, unplugged *acoustic* aesthetic, to the bright guitar sound (often 12-string), the impeccably tuned instruments and clear vocal intonation, all of which was later audible in Abba tracks like *Hasta Mañana*, *Honey Honey* (both 1974), *When I Kissed The Teacher* (1976) and in the refrain of *Fernando*.⁷³ The Hootz’s biggest pre-Abba hit with that sound was the nine-verse ballad (*visa*) *Tiggarn från Luossa* (ex. 186).⁷⁴

Ex. 186. Hootenanny Singers (1972): *Omkring tiggarn från Luossa* (♩ Gunde Johansson, ☞ Dan Andersson): start of verse 5.

♩ = 80

E7 A *trucker's gear change* B F#7

[v.4] tigg-ar-e och gud. [v.5] Satt jag tyst vid hennes sid-a, hon vars hjärta var som mitt, red-de

4 hon med mjuk-a händ-er ömt vårt bo, hör-de jag mitt hjärt-a rop-a "det du

7 B F#7 B

8 äg-er är ej ditt", och jag förd-es bort av and-en att få ro.

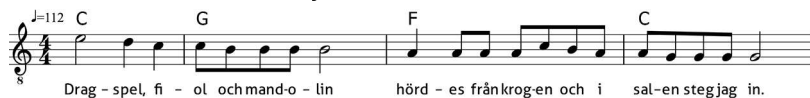
This song had poetic Swedish lyrics in rhyming couplets, an eminently singable ionian-mode tune and basic tertial harmonies (I, IV, V) which the

71. Country music originals with Hootz covers (☞) ‘swedished’ by ‘Stikkan’ Anderson: [1] *Wichita Lineman* (Campbell, 1968) ☞ *Vårt samtal i morse* [= Our phone call this morning] (1969); [2] *Harper Valley PTA* (Jeannie C Riley, 1968) ☞ *Fröken Fredriksson* (Ulvaeus, 1968b); [3] *Green, Green Grass Of Home* (Wagoner, 1965; Tom Jones, 1966) ☞ *En sång en gång för länge sen* [≈ A song for long ago and once again] (Hootz, 1967); [4] *I Don’t Wanna Play House* (Wynette, 1968b) ☞ *Mamma, pappa* (1968b); [5] *Stand By Your Man* (Wynette, 1968) ☞ *Lev som du lär* [= Practise what you preach] (1969).
72. e.g. *Okie From Moscogee* and *The Fighting Side Of Me* (Haggard, 1970, 1972); *Battle Hymn Of Lt. Calley* (Nelson, 1971); *US Of A* (Fargo, 1974); *Bottle, Bottle* (Brown, 1968), *Wham Bam* [Thank You Ma’am] and *Let The Sad Times Roll On* (Owens, 1963). See also *A Few More Red-necks* (Daniels, 1989) and attacks by Country music fans and radio stations on The Dixie Chicks, as documented in ☞ *Shut Up and Sing!* (2006).
73. See discussion of museme 10, esp. m10c (p. 193 ff.).
74. *Tiggarn från Luossa* was in the Swedish-language top ten for 52 weeks (1972-73).

Hootz interpreted with impeccable timbre and intonation. It's also worth noting the discretion with which departures from the acoustic norms of *visa* were handled in terms of additional instruments, miking, compression, dubbing, reverb, etc., all under the guiding hand of Abba sound engineer Michael Tretow.⁷⁵

Recordings of songs which, like example 186, represent the *visa* tradition, are an important part of the foundation on which the Abba sound (including *Fernando*) is based. That observation is valid in terms of not only sound engineering and instrumentation, but also of a tonal idiom compatible with the major-key *gammaldans* and *spelmanslag* tunes discussed earlier.⁷⁶ For example, the tertial harmonic sequence I-V-IV-I under a descending $\hat{8}-\hat{7}-\hat{6}-\hat{5}$ melodic profile occurs prominently not only in Abba's *Arrival* (ex. 182, b. 10-13; p. 298) and in *Äppelbo gånglåt* (ex. 181, b. 6-9; p. 297); it also constitutes the first phrase in the refrain of a highly popular Taube song (ex. 187).

Ex. 187. Evert Taube (1937): *Fritiof och Carmencita* (start of first refrain)



Evert Taube (1890-1976) is, like Bellman, a canonic figure in Swedish *visa* culture. Musically, most of his songs are in the major key, a few of them sounding a bit euroclassical, a few others redolent of *folkvisa*, while many more, not least his 'sailor songs' (*sjömansvisor*), are set as cheery waltzes.⁷⁷ Most rele-

75. [a] For the complete 9-verse lyrics see, including an English translation that does justice to the existential richness of the Swedish original, see zmisc/LuossaLyrics.html [170216]. [b] The *trucker's gear change** in bar 1 of ex. 186 is unusual because: [1] it comes before verse 5 (of 9), not before verse 8 or 9; [2] it rises a whole tone, not a semitone. [c] The most audible additional instruments are: [1] simple piano, especially in the intro, vv. 1-4 and outro; [2] melotron (string sound) filling out chordal texture in verses 5-8.

76. Major-key *visor* are in other words highly 'accordionable' even if the accordion is rarely used in *vispop à la* Hootenanny Singers or by troubadours like Cornelis Vreeswijk.

77. [a] 'Sounding a bit classical', e.g. *Nocturn* ('Sov på min arm') and *Så skimrande var aldrig havet* (1948); 'redolent of *folkvisa*', e.g. *Byssan Lull* (1919) and *Balladen om briggen Blue Bird av Hull* (1929); 'cheery sailor waltzes' (*sjömansvisor*), e.g. *Vals ombord* ('Följ nu med'), *Calle Schewens vals* ('I Roslagens famn', 1931), *Så länge skutan kan gå* (1960). [b] Unlike English-language sea shanties, the Swedish *sjömansvisa* is no work song. It's basically good-time *gammaldans* in $\frac{3}{4}$ metre with happy lyrics about a sailor's supposedly carefree life (*tjohej!*). The success of Gothenburg artist Lasse Dahlqvist (1910-1979) relied heavily on this sub-genre cross between *visa* and *gammaldans*. His jaunty sailor waltz songs include *Jolly Bob från Aberdeen* (1938), *Dans på Brännö brygga* (1941) and *Oh boy, oh boy, oh boy!* (1946).

vant to *Fernando* are Taube's non-waltz songs with Latin-America-related lyrics in which the figure of a fictitious Swedish mariner ('Fritiof Andersson') acts as Taube's alter ego (fig. 67, p. 302) recounting anecdotes from far-away places to the folks back home. The 'Fritiof' of the song quoted in example 187 is Taube's preferred narrative persona and Carmencita is one of the dark-haired damsels that fictitious Fritiof encounters in this type of song.⁷⁸ Like Carmencita, like 'Rosita chilanita' with her red dress (*Vals i Valparaíso*, 1946), and like the generic 'girl from Havana' (*Flickan från Havana*, 1922), Pepita from Panama is another of Taube's/Fritiof's feisty Latin ladies. In example 188 she even addresses someone called Fernando. In fact, Pepita, Rosita and Carmencita can be understood as female parallels to Fernando in *Fernando* in that their very names embody, from a Swedish perspective, an exotic love interest from southern climes and that the songs in which they appear are set to singable major-key tunes with unaltered tertial harmonies, all tinged with accompanimental reference to Spain or Latin America.⁷⁹

Ex. 188. Evert Taube (1950): *Pepita dansar*



Finally, to underline the relevance of the *visa* tradition to Abba's oeuvre, it's worth noting that Ulvaeus's Hootenanny Singers released one album devoted entirely to songs by Taube (1965), another to songs by Bellman (1968a).

Hymnal hits

'CEREMONIAL FAVOURITES' and 'HYMNAL HITS' are synonymous genre-label neologisms designating the shared attributes of the five immensely popular Swedish songs whose initial phrases are cited in examples 189–193 (pp. 308–310).⁸⁰ While the *Lucia* song (ex. 189) might qualify as a *visa* and *Gläns över sjö och strand* (ex. 193) as a devotional aria akin to *O helga natt* (Adam, 1847; Björling, 1954) or *Ave Maria* (Schubert, 1825; Pavarotti, 1990), all five songs

78. Carmencita, from the Argentinian pampas, also turns up in Taube's *Tango i Nizza* (1938).

79. There's a suggestion of tango in the accompaniment to *Fritiof och Carmencita* and, of course, a hint of habanera in *Flickan från Havana*, as indeed there is in museme 10a in the refrain of *Fernando*'s refrain, not to mention all its other musical synecdoches of latinamericanity in musemes 1a, 1b and 6. 'Tango' and 'Carmencita' also occur in the lyrics to Taube's *Tango i Nizza* (Nice) and other Latin American references, either verbal or musical, can be found in *Vals i Valparaíso* ('Rosita chilanita'), *Vidalità*, *Invitation till Guatemala*, etc.

except *Sankta Lucia* are included in *Svenska psalmboken* (1986), Sweden's most widely used HYMNBOOK.⁸¹ Even if the lyrics of the *Lucia* song (ex. 189) and the first verse of *Den blomstertid...* (ex. 190) mention no god or anything else overtly religious, they have, as we'll soon see, hymnal functions and associations similar to those that do (ex. 191-193).

Example 189 is sung or heard by virtually everyone in Sweden at least once a year as part of the nation's Lucia Day festivities (13 December; fig. 69),⁸² examples 192 and 193 during the Christmas season, example 190 at Swedish end-of-school-year ceremonies (*skolavslutningar*, fig. 70), and example 191 on any occasion where dignified collective celebration is the order of the day.^{86c}

Ex. 189. *Sankta Lucia/Luciasången*
(♯ trad. Neapolitan/Sicilian)⁸³



Fig. 69. Lucia procession at a supermarket in Borgholm (Öland, 13 Dec., 2016)⁸²



80. Translations of the five song titles are in footnotes 85-88 (p.309). Other songs in this category include: [1] *Låt mig få tända ett ljus* (Let me light a candle); orig. lullaby *Schlaf, mein Printzchen* (Fleischmann c 1780), falsely attributed to Mozart; → © Pettersson (1972) and [2] *O store Gud* [u 'stu:re gud] (ex. 138 p. 177), also included in *Svenska psalmboken* and best known globally in Elvis Presley's version as *How Great Thou Art* (1967; see fnt 92, p. 310).
81. The ecumenical part of *Svenska psalmboken* (1986) is official hymnal in many Swedish congregations and denominations (*psalm* = both 'hymn' and 'psalm').
82. Lucia Day (*Luciadagen*) is a big deal in Sweden (🇸🇪 sweden.se/culture-traditions/lucia/ [170314]; ✖🇸🇪 144404369 [170314]). Fig. 69 shows the Borgholm ICA supermarket staff in their 2016 Lucia procession round the store with its main lights off (*Ölandsbladet* [161214]). The guys aren't wearing dunce's hats and don't belong to the KKK. The conical headgear is that of *stjärngossar*, the 'star-lads' of medieval mystery plays, conceived as juvenile Magi, the Zoroastrian stargazers/astrologers who followed a supposed supernova to Bethlehem.
83. The Lucia song lyrics are about bringing light to souls weighed down by heavy mid-winter darkness. At 60° N, Stockholm has less than five hours of daylight in mid December.

Fig. 70. Junior school end-of-year ceremony (*skolavslutning*), Ljustorp church, 2015⁸⁴



Ex. 190. *Den blomstertid nu kommer* (b.1-4) [‘Blomstertid’]⁸⁵

Ex. 191. *Härlig är jorden*⁸⁶

84. NB. [a] Swedish flag (yellow on blue); [b] 199: number of *Den blomstertid*... in *Svenska Psalmboken* (1986); [c] *skolavslutning* ceremonies are often decorated with spring flowers; [d] *skolavslutningar* are celebrated increasingly in secular venues.
85. *Den blomstertid nu kommer* (The time of flowers is coming), © *Svenska psalmboken* (1695); *Svenska psalmboken* (1986 #199), serves as tune for several hymn texts ([W] sv *Den blomstertid*; → ♪ *BLOMSTERTID*).
86. [a] *Härlig är jorden*: (Wondrous is the earth) © *Psalmebog for Kirke og Hjem* (1850 #146); *Svenska psalmboken* (1986 #297); → ♪ *HÄRLIG ÄR JORDEN*; [b] © Lena ANDERSSON (1994); *VIKINGARNA* (2012). [c] *Härlig är jorden* can be sung at Christmas, midsummer, end-of-year school ceremonies and funerals. Lavendla (undertakers) put the hymn among Sweden's top ten funeral favourites ([L] lavendla.se/begravning/vid-begravningen/begravningspsalmer/ [170314]).

Ex. 192. Emmy Köhler (1898): *Nu tändas tusen juleljus* ['Nu tändas']⁸⁷

Ex. 193. Alice Tegnér: *Gläns över sjö och strand* (1893) ['Gläns']⁸⁸

Even if these ceremonial favourites aren't exactly commercial hits (though the compilation albums on which they appear may enjoy chart success),⁸⁹ they are nonetheless, like the anglophone world's *Happy Birthday*, immensely popular in Sweden as songs that 'everyone knows'. These hymnal hits recur regularly in rituals celebrating cultural belonging — the family at Christmas, fellow workers or students on Lucia Day morning,⁹⁰ classmates in June at the end-of-year school ceremony (*skolavslutning*), etc.⁹¹ All five tunes are in other words *hymnal* or *hymn-like*, if by HYMN is meant a metrical song in honour of a GOD or some other exalted notion, such as the NATION with its national anthem — *nationalhymn* in Swedish, *hymne nationale* in French — or NATURE in early summer with *Den blomstertid...*, or LIGHT in the winter darkness, as with *Nu tändas...*, *Gläns...* and *Sankta Lucia*.⁹²

87. *Nu tändas tusen juleljus* (A thousand Christmas lights are being lit), *Svenska psalmboken* (1986 #116); → ♪ KÖHLER (1898) → ☉ [1] INGMAR Nordströms (1978); [2] Agnetha FÄLTSKOG & Linda Ulvaeus (1980); [3] HOOTENANNY SINGERS (1994); [4] VIKINGARNA (2002); [5] Benny ANDERSSON & Helen Sjöholm (2012).

88. *Gläns över sjö och strand* or *Betlehems stjärna* (Shine over sea and shore/Star of Bethlehem), *Svenska psalmboken* (1986 #134) → ♪ TEGNÉR (1893); ☉ LYGSTAD (1972), THORLEIFS (2012). The whole of verse 1, transposed down to D, is cited as example 194 (p. 313).

89. For example, Christmas compilations on the Mariann label such as: *Jul, strålände jul* and *110% jul* (both 1984), *20 klassiska jullåtar* (2002), *Jul med Sveriges dansband* (2014).

90. I know of no Swedish workplace where Lucia Day is not ritually observed on 13 December with a candle-lit procession, singing, coffee and buns (see fig. 69 and ftn. 82, p. 308).

91. *Skolavslutning* ['sku:lɔvslʉtnɪŋ] literally means 'ending of school'. The ceremony is normally held in a church or large hall (fig. 70, p. 309).

92. *Härlig är jorden* is less occasion-specific than the other ceremonial songs (see p. 308) but its status as a hymn is unquestionable, having been in *Svenska psalmboken* since 1695. See footnotes 85-88 for translation/explanation of the Swedish song titles. *O store Gud* (ex. 138 p. 177) also qualifies as a 'hymnal hit'. Usually performed, like *Gläns*, by an accompanied solo vocalist, it can also be sung by choir or congregation (see ftn. 80, p. 308).

Although the sort of experience linked to these hymnal hits is definitely felt by individuals, it's not the experience of a lone individual which would resonate more effectively with a solo *visa* artist singing to their own accompaniment. The function of the ceremonial songs just cited is rather to underscore a particular type of participatory collective experience. It's not the shared commitment of militants united in the struggle for a common cause, nor of demonstrators chanting slogans and marching towards the same goal: that sort of participation and involvement would be better served by a rousing tune moving at a brisk walking pace. Our five ceremonial favourites have none of that. If they're notated in $\frac{4}{4}$, footsteps hit the ground at half the given metronome marking (♩ =35-43, not ♩ =70-86, definitely not at marching speed, e.g. ♩ =116), while feet in a typical Lucia procession hit the floor at the rate of around two per $\frac{3}{4}$ -bar (♩ ≈37). That's nearly as slow as the *sehr langsam* (♩ =30) of Schubert's *Ave Maria* and its 'groove of... processional devotion'.⁹³ Moreover, our five 'hymnal hits' include no rapid surface-rate features, no anticipated downbeats, no sharp attacks or vigorous accentuation, no rough timbres, no riffing, no perpetuum mobile, no ongoing bass figures, no drum-kit, no driving groove, etc;⁹⁴ nor are ecstatic melismas, flashy virtuosity or any other effusive musical behaviour anywhere to be heard. They are also devoid of accordion and jaunty *gammaldans* sounds which, during my 24½ years in Sweden, I never heard, or even heard of, at any occasion where dignified collective behaviour was the order of the day.⁹⁵ These ceremonial favourites are also incompatible with sudden, rapid or demonstrative movement: there are no arms in the air and there's no kicking or punching, no running, jumping, skipping or gyrating. Moreover, although a quiet smile or a tear in the corner of an eye may be appropriate, weeping or laughing out loud would be in bad taste, as would warbling, screaming, yelling, moaning, groaning and growling. Nor are our five songs conducive to comedy or frivolity, or to a spirit of abandon: there are no outbursts or outpourings of unbridled joy, desperation, delight or alienation.

93. See ex. 32 (p. 92) and comments on the same tune in Tagg (2013: 432, ex. 12-9b).

94. Stravinsky is reported to have said of jazz that 'The percussion and the bass act as a central heating system'; cited by [1] Grant (2006: 3) quoting Wade-Matthews & Thompson, *The Encyclopedia of Music* (2003: 188); [2] Buratto (2016: 1).

95. Each phrase of *Happy Birthday* starts with a jaunty ♩ , absent in the five 'hymnal hits'.

Of course, none of the observations just made mean that these Swedish ceremonial songs are devoid of emotion. No, concerted simultaneity, order and containment contribute substantially to each participating individual's involvement in the celebration of wonder and belonging embodied in those songs and in the occasions of which they're an integral part. That concerted containment provides an affective framework of calm, positive solemnity that doesn't deny the personal emotions of participating individuals: it merely *moderates* them into a *manageable form of collectively appropriate expression where no-one 'sticks out'*. Moreover, given that every Swede has since childhood sung or heard these songs on a regular basis as part of a ritual, they have considerable nostalgic potential, both personally and collectively. They are also a valuable resource for Swedish nationalism, not least because: [1] two of the songs are linked to particularly Swedish rituals (Lucia Day and *skolavslutning*); [2] three of them have music of Swedish origin; [3] they all have Swedish lyrics; [4] all five songs are so thoroughly absorbed into mainstream Swedish culture that they are understandably regarded by Swedes as intrinsically Swedish phenomena.⁹⁶ The obvious question is how these hymnal hits and their values relate to Abba's *Fernando*. It's a question that can be answered on two interconnected levels: the first has more to do with musical structure, the second more with ideology.

Like any other Swede of their age, Abba's members would have all heard, played or sung our hymnal hits dozens of times before the release of *Fernando*. The band members' familiarity with the genre can be partly deduced from their published recordings, before or after 1976, of the songs under discussion. For example, *Den blomstertid...* (ex. 190) exists as a short instrumental track by Benny (Andersson, 1983) and *Nu tändas...* (ex. 192) as title track on a Christmas album recorded by Agnetha and her daughter Linda (Fältskog, 1980), as well as in a version by Björn's Hootenanny Singers (1994) and another involving Benny Andersson and Helen Sjöholm (2012). Most directly relevant to *Fernando*, however, is Frida's pre-*Fernando* recording of *Gläns över...* (ex. 194, p. 313; Lyngstad, 1972).⁹⁷ Despite obvious harmonic and melodic differences,⁹⁸ Frida's version of *Gläns...* resembles the verse sections in *Fernando* on several counts. [1] Both tunes are sung by the same voice covering the same basic pitch range — $a_3 \rightarrow a_4$ (*Gläns*) and $a_3 \rightarrow b_4$ (*Fernando*).

96. For origins of each song, see relevant entry in RefAppx; see also footnotes 85-88 (p. 309)

[2] The expression marks in Tegnér's original notation (*cresc.*, *dim.*, *p*, *f*, *dolce*) correspond to the way in which Frida articulates certain phrases in *Fernando's* verses (pp.43,164). [3] Both songs feature irregular periodicity —4+4, 2+4, 2+3, 3+4 $\frac{1}{4}$ bars (*Gläns*) and 2+3, 2+2, $3\frac{1}{2}$ $\frac{1}{4}$ bars (*Fernando*).⁹⁹

Ex. 194. Anni-Frid Lyngstad: *Gläns över sjö och strand* ['Gläns'] v.1. (1972; ♫ A Tegnér, 1893; ♫ V Rydberg, 1891), transposed from original Ab (ex. 193, p. 310).

Andante $\text{♩} = 72$

sva
bassa

p Gläns öv-er sjö och strand Stjär-na ur fjärr-an, *p* som i Öst-erland tänd-es av Herr-an

mf Stjär-na från Bet-lehem Led-er oss bort men hem. *dolce* Barn-en och herd-arna *pp*

p Följ-a dig går-na. *f* Strål-and-e stjär-na, *f* strål-and-e stjär-na. *pp*

Despite its inclusion in the Christmas section of *Svenska psalmboken* (1986 #134), *Gläns...* is, as mentioned earlier, more akin to a devotional aria like *O helga natt* or to a religious *Lied* like *Ave Maria* than to a ceremonial *visa* like *Sankta Lucia* or a regular hymn like *Den blomstertid*. As such, the Tegnér song is more likely to be sung solo than by a church congregation or by a gang of Lucia Day revellers. Given its quasi-classical solo character, it's also more likely to create the sort of effects discussed in the analysis of *Fernando's* verse musemes —SINCERE INVOLVEMENT... DEMANDING A RESPECTFULLY ENGAGED SORT OF DELIVERY, SOMETHING REFINED RATHER THAN VULGAR,... SOMETHING INVOLVING DEEP FEELINGS AND GREAT SENTIMENT IN MODERATION, etc. (pp. 163-

97. I hold Frida's recording to be exemplary because: [1] her intonation is spot on (check her unaccompanied rendition of the tune at [BlycdsjwOdg](#) [170324]); [2] her voice is clear and warm, with zero vibrato but plenty of power in the lower register and without strain on the higher notes; [3] the orchestral arrangement is simple and effective (2 French horns, piano, bass guitar and a string ensemble playing chordal 'football' — $\text{♩} \text{♩} \text{♩} \text{♩}$ (thanks to Maestro Morricone for this expression used by his string-playing session musicians).
98. *Gläns över sjö och strand* is in some ways an odd piece. Not only is its periodicity irregular; it also contains harmonic surprises, like the modulations to F# major (b. 6-8), B major (b. 11-13) and G major (b. 17-20). The biggest surprise is the final cadence (b. 23-25) which, thanks to the preceding phrase being so resoundingly in G (b. 20-22), no longer sounds like a V-I in D but like a II-V in G. That makes the final cadence quite open-ended.
99. For semiotic aspects irregular periodicity, see under 'Recitativ fervour', p. 163 ff.

164). Such notions are compatible with qualities most recently mentioned in connection with our hymnal hits —DIGNIFIED, DEVOTIONAL, EMOTIONAL CONTAINMENT, POSITIVE SOLEMNITY, SEEMLY EXPRESSION, etc. These are all qualities compatible with the Swedish notion of *INNERLIGHET*.¹⁰⁰

Innerlighet literally means ‘internality’ in the sense of a human being’s inner soul and spirit. It’s a key concept in the writings of Kierkegaard¹⁰¹ and is often translated into English as ‘inwardness’. It was central to the pietist movement that strongly affected the Lutheran and non-conformist congregations of Germany, Scandinavia, Finland and the Baltic states. Its piety involved religious devotion, spirituality and prayer that were linked to a way of life characterised by frugality and restraint, as well as by a sense of order and duty. The ‘true’, sincere human spirit inside this behavioural bubble of piety might seethe with emotion as long as it was expressed sparingly —if expressed at all— through a filter of sobriety, dignity, decency, temperance, moderation, modesty and humility.

Although, as argued later (p. 432 ff.), a pietist attitude to social, political and musical expression can be destructive, there’s no reason to write off the restrained dignity of Sweden’s hymnal hits as devoid of emotion. On the contrary, they offer expressive qualities rarely found in English-language pop and rock of the 1970s.¹⁰² In fact, the closest anglophone parallels I could find were, in terms of musical sound and social function, sedate, classical-sounding Christmas carols like *Silent Night* and *Once in Royal David’s City* in contrast to festive ditties like *We Wish You a Merry Christmas*.¹⁰³ I also considered the slowly paced sense of ceremony linked to the mass singing of arena anthems at football matches as parallels to Sweden’s ‘hymnal hits’; but there I failed to find much compatibility between, on the one hand, Liverpool FC supporters belting out the slowly paced *You’ll Never Walk Alone* at matches against other teams (and fans), and, on the other, the ostensible modesty and

100. Thanks to Ola Stockfelt (Gothenburg, 170317) for drawing *innerlighet* to my attention.

101. *Inderlighed*, Danish for *innerlighet*, is a key concept in the writings of Kierkegaard, ‘father of Christian existentialism’: [W] DK *Kristen eksistentialisme* [170326]. *Ingenuousness*, meaning the opposite of whatever characterises disingenuous individuals and actions, would be a fair translation of *innerlighet* if it wasn’t such a clumsy word.

102. To be on the safe side I checked through [170326] the US Billboard Hot 100 between 1970 and 1976. Out of 700 tunes I discovered just four resembling the sort of song I’m alluding to here (2 by James Taylor, 1 by Gordon Lightfoot, 1 by Paul Stokey, 1 by Jim Croce).

restraint of a communally sung hymnal hit like *Nu tändas...*¹⁰⁴ Similar observations can be made about even more jingoistic songs of partisan allegiance in the UK, as with *Land Of Hope And Glory* (Elgar, 1902), *Jerusalem* (Parry, 1916) and *Rule, Britannia!* (Arne, 1740), all bellowed out annually by hordes of jingoistic, flag-waving Brits attending the Last Night of the Proms.¹⁰⁵ Those three songs of nationalist stupidity exhibit little or nothing by way of ceremonial moderation. It's partly a matter of size in terms of musical resources, venue dimensions and community identity, for while a modest church organ is more than enough for *Den blomstertid...* or *Härlig är jorden* and a small ensemble or accordion accompaniment quite ample for standard occurrences of *Sankta Lucia* or *Nu tändas...*, the anglophone community songs just mentioned can be supported by a powerful stadium sound system, or a brass band or even, as at the Proms, a ninety-piece symphony orchestra. Similarly, while the communities involved in the Swedish hymnal hits are 'the family at Christmas, fellow workers or students on Lucia Day morning, classmates in early June' (p. 310), the English-language ceremonial hymns tend to be large-scale mass phenomena extolling inflated, hegemonic notions of NATION.¹⁰⁶

Bridge

Although it's difficult to draw definite conclusions about the Swedishness of musics discussed in this chapter as background to Abba's œuvre, I could not, as a native Brit resident in Sweden between 1966 and 1991, fail to notice several traits distinguishing those Swedish musics from what I experienced as familiar from my own UK background. Some of those traits are worth considering from the following eight perspectives.

103. The comparison resembles that between hymnal hits like *Nu tändas...* or *Gläns...* and *gam-maldans* ditties like *Nu är det jul igen* and *Hej tomtegubbar* (p. 288). *Silent Night* (*Stille Nacht*) is by Gruber (1818); *Once in Royal David's City* (tune: 'Irby'; ♪ Gauntlett, 1849) is the slow processional hymn that opens the annual festival of nine lessons and carols broadcast from King's College Chapel (Cambridge). See also [W] for info about *Silent Night* (♪ Gruber, 1818), *Away In A Manger* (♪ Kirkpatrick, 1895), *Ding dong! Merrily On High* (1588) and *We Wish You A Merry Christmas*. *Nu är det jul igen* is a carefree comic carol sung as children dance in a ring round the Christmas tree and *Hej tomtegubbar*, originally published in 1815 as a drinking song, now also qualifies as a children's Christmas ditty ([W] sv).

104. Liverpool FC Supporters: *You'll Never Walk Alone* (2013: 5'40" [W] 5iLL57puZPM).

105. The Albert Hall, venue for most of the Promenade concerts, seats 5,272. Tim Wise (Salford [181006]) aptly assigns such bombastic songs to the 'Glory Glory Hallelujah' category.

1. By 1850, more than half the UK population lived in cities and towns.¹⁰⁷ Sweden didn't reach the 50-50 rural-urban tipping point until 1930.¹⁰⁸ This demographic difference affected the history of musical life in the two nations (see §3, below).
2. From Viking times until the late 1940s, Sweden had for obvious geographical reasons much closer contact with Germany than with the anglophone world. Sweden is therefore more likely than Britain to have been strongly influenced by music from germanophone Europe over recent centuries (see §§5-6 and pp. 320-321, 338-339).
3. *Gammaldans* (≈ old-time dancing) 'was a sort of proletarian leisure-time soundtrack to the country's transition from a rural to an industrialised urban economy' (see §1). While it was in 1966 Sweden's most popular genre, its equivalents in the UK had by that time lost their popularity to ballroom dancing, then to jive (rock 'n' roll), then to individuals dancing on the spot ('pop', 'beat', the 'shake'). In Sweden the jaunty, bouncy aesthetic of old-time, 'pre-ballroom' partner dancing (*pardans*) lived on in *gammaldans* right through the eras of jazz, rock, pop and rap.
4. With the exception of 'archaic' *folkmusik* (p. 290 ff.), Swedish folk melodies are mostly either in the ionian mode or in an *IONIANISED** minor mode which by definition includes a *major* seventh ($\Delta\hat{7}$). The minor seventh ($b\hat{7}$) is a real rarity in Swedish traditional music.¹⁰⁹ Not so in traditional music from the British Isles where, in addition to frequent use of the ionian,¹¹⁰ numerous *other modes* are in operation.¹¹¹ A common denominator for those 'other' British (and Appalachian) modes is that they all contain either a minor seventh ($b\hat{7}$) or no seventh at all.¹¹¹ Needless to say, they don't sound very Swedish or Central European.

106. While English hymnals contain plenty of slowly paced, dignified, popular tunes — *Amazing Grace* ['New Britain'] (1844), *Nearer My God To Thee* (1856), *The Lord's My Shepherd* ['Crimond'] (Irvine, 1860), *Dear Lord and Father of Mankind* ['Repton'] (Parry, 1888), to name but four —, I can think of only two associated with annual rituals other than Christmas — [1] *Abide with Me* [tune: 'Eventide'] (Monk, 1861) and [2] *I Vow To Thee My Country* ['Thaxted'] (Holst, 1921). Both hymns are associated with *Remembrance Day* (☞) ceremonies supposedly involving all UK citizens (11 November). Moreover, 'Thaxted' (Holst, 1921), a slow-moving hymn with jingoistic words, was sung at Princess Diana's wedding (1981) and funeral (1997), as well as at the official funerals of Churchill (1965) and Thatcher (2013). *Abide With Me* and *Nearer My God To Thee* (1856) seem to have acquired such connotative values by 1912 when Titanic disaster survivors reported that both tunes were played as the ship sank (☞ *Abide with Me*, ☞ *Nearer My God*).

107. Source: BBC GCSE Bitesize History ☞ xrefs/BritPopulC19a.htm [190128].

108. Edvinsson & Nilsson (2000). See also section on social democracy in Sweden (p. 000 ff.).

5. With the exception of archaic *folkmusik*, all Swedish styles covered in this chapter rely on the ionian mode (the ‘major scale’) as default tonal vocabulary. Their harmonic idiom is consequently *TERTIAL* and *DOMINANTAL*, traits they share with most types of jazz and with the euroclassical repertoire, including its popular-music cousins — hymns, marches, waltzes, polkas, broadside ballads (*skillingtryck*) etc.¹¹²
6. As seen in the case of Bellman (p. 300 ff.), Sweden appears to have had a greater blurring of boundaries between ‘classical’ and ‘popular’. The sounds and social functions of ‘hymnal hits’ reinforce this impression.
7. Two types of instrumental sound strike me as distinctly more Swedish than British: [1] the multi-fiddle ‘wall-of-sound’ heard in *spelmanslag* music (p. 296 ff.); [2] the extensive and prominent use of accordion, most notably in *gammaldans*.¹¹³
8. Two general areas of music-related aesthetics strike me as distinctly more Swedish than British. One is the perky, jaunty, bouncy aesthetic of *gammaldans* (§3). The other relates to the ‘hymnal hits’, to their ‘great sentiment in moderation’, their ‘concerted emotional containment’ and their ‘collective positive solemnity’ (pp. 307-315).

109. Even if $\Delta 7$ is default seventh, minor-key Swedish traditional music can also contain $b\hat{7}$ in two tonal contexts. One is when $b\hat{7}$ switches to become $\hat{5}$ in a minor-key tune’s relative major passages, e.g. the $d\hat{4}$ in bar 9 (of 16) at ‘klappa, mitt hjärta’ in *Värvindar friska* (in Em/G, ex. 211, p. 483) or the $e\hat{b}$ at ‘kom hjärtans fröjd’ in bar 4 of *Uti vår hage* (in Fm/Ab, ex. 212, p. 483). The other context is when $b\hat{7}$ is part of the *conjunct* melodic minor descent $\hat{8} \hat{b}\hat{7} \hat{b}\hat{6} \hat{5}$, as in *Vem kan segla* (ex. 177a: bar 3, p. 294). Please note here that the *disjunct* descent $\hat{8} \Delta \hat{7} \hat{5}$ (ex. 175, p. 292) can work as an archetypal Scandinavian motif, e.g. *Värvindar friska* (ftnt. 32, p. 294; ex. 211, p. 483, bar 4) and Grieg’s Piano Concerto (Tagg, 1915: 190-191).

110. For example, the 15 *Morris Dance Tunes* (sets 1 & 2, arr. Sharp *et al*, 1913) are all ionian except *The Maid of the Mill* and one section in *The Cuckoo’s Nest* (both mixolydian).

111. Those British modes include: [1-2] the seventhless doh-pentatonic and doh-hexatonic ($\hat{1} \hat{2} \hat{4} \hat{3} [\hat{4}] \hat{5} \Delta \hat{6}$), [3] the mixolydian ($\hat{1} \hat{2} \hat{4} \hat{3} \hat{4} \hat{5} \Delta \hat{6} \hat{b}\hat{7}$), [4] dorian ($\hat{1} \hat{2} \hat{b}\hat{3} \hat{4} \hat{5} \Delta \hat{6} \hat{b}\hat{7}$) and [5] aeolian ($\hat{1} \hat{2} \hat{b}\hat{3} \hat{4} \hat{5} \hat{b}\hat{6} \hat{b}\hat{7}$), as well as [6-7] the la-pentatonic and sixthless la-hexatonic ($\hat{1} [\hat{2}] \hat{b}\hat{3} \hat{4} \hat{5} \hat{b}\hat{7}$), not to mention [7-8] the thirdless ré-pentatonic and ré-hexatonic modes ($\hat{1} \hat{2} \hat{4} \hat{5} [\Delta \hat{6}] \hat{b}\hat{7}$). For exemplification and further explanation, see Tagg (2015: 92-110, 151-171).

112. These popular music phenomena were characterised as *gesunkenes Kulturgut* by influential German scholars of the late Romantic period. It was as misguided and mendacious a concept as the thoroughly discredited doctrine of ‘trickle-down’ economics (El Shamy, 1997).

113. The most characteristic accordion sound in Sweden is probably that of a large chromatic button accordion (\geq ‘120 bass’, i.e. 20×6 buttons on left-hand manual, see fig. 62b, p. 285; fig. 63a, p. 288), most likely a Hagström (see footnotes 5-7, p. 284).

The eight points just listed and the account preceding them will have hopefully shone a little light on the richness of the musical background in which Abba's members and their Swedish audience grew up. Unfortunately, the picture of that historical legacy is far from complete. We have yet to consider the impact of schlager and rock 'n' roll on popular music in Sweden (chapter 10) and to explain the aesthetics and politics of its various manifestations in the 1970s (chapter 12).