

## Wild urban folk from Sweden

### Line-up

Matti Norlin	Nyckelharpa Hurdy Gurdy Vocals
Frida K Eriksson	Fiddle Vocals
Robert Zetterquist	Guitar
Mårten Korkman	Double Bass
Kalle Källman	Percussion

Skrömta has played together for about 3 years, and incorporates five musicians from different parts of Sweden. On october -06 Skrömta released their debut CD, Grejhojta! on the recordlabel Tongång. Skrömta resides in Stockholm and has been touring round about at festivals, pubs, churches and culture preservation houses in Sweden, Norway, Finland och Russia. Most of Skrömta's songs are original compositions inspired from swedish folk music, but the band also loves to play traditional songs interpreted by themselves. Skrömta wants to preserve and re-new the swedish tradition of folk music and play folk music that rocks!!!

Skrömta features the instrument nyckelharpa. Probably it was the "Valois", from Belgium and northern France, who brought the nyckelharpa to Sweden in the 1600s. Nyckelharpa is now recognized as the national instrument of Sweden. Also featured is the medieval instrument Hurdy-Gurdy, even known as a wheel fiddle. These instruments along together with the stark-naked singing brings the essence of the sound of Skrömta. Why not have a look on myspace for comments. Most people seem to like it more than less ;-)

[www.myspace.com/skromta](http://www.myspace.com/skromta)

contact: [contact@skromta.com](mailto:contact@skromta.com)  
website: [www.skromta.com](http://www.skromta.com)

»The ambition of their debut album is to show that folk music rocks rock-hard. Anyone, who are relatively acknowleged with this genre, already knows this. But I'm still not quite shure if it has ever sounded that massive and yet that honest as in the opening tracks of Grej-hojta« Andreas Jakobsson says in his review in ERGO magazine

However, the motto of the folk music group Skrömta is: nothing, stops folk music! Using this axiome Skrömta works hard to re-conquer and seriously establish a good ol' genre wich once was founded when *hedningarna*, *garmarna*, *väsen*, *den fule* and *hoven-droven* wrote a new chapter in the Scandinavian music history in the 90s. A never-die genre wich definitely has to be broadened and expanded. The music of Skrömta reminds of this, distinguished by it's almost magical energy and lack of respect to up-nosed dogmaticians and narrow-minded folk music experts.

This music is NOT about fitting in.

This music is NOT about playing, nor singing arranged to suite. Still you might find it very beautiful. This is all about squeezing the cream out of Nordic folk music, with its immense power and complexity. Here you'll find a childish innosence but you also encounter *Gamkärn'* - the old man, referred to as the devil himself. You'll confront the medieval era and the pest, you'll bump into the scent of smoked ham, palliative and "snus". You'll hear tales, the annoying fizzle of knee tufts and a slight fraction of profane oathes. Here you'll find that self-distance you'd seldom find elsewhere on the folk music arena.

Skrömta invites you for an enigmatic dance wich leads you out on the ghost path. You'll travel from reality to fantasy, from grief to euphoria. You'll jump from grace to barbarity and eventually you'll land upon your grandmothers coffee table.

Hardly anyone have left a Skrömta concert without a smile on her lips and without the pleading from legs who still wants to dance.