

A GUIDE FOR FIVE AND TEN STRING KANTELES

by Gerry Luoma Henkel for The Kantele Shop

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GOAL OF THIS GUIDE FOR SMALL KANTELES

The goal of this guide is to provide you with the basic information that you need in order to play a small kantele - five or ten strings. The material here is limited to beginning playing. If you want to become an excellent player, you will want to seek out a teacher who can take the time to show you a lot more than what I am describing here.

The traditional way to learn how to play a kantele was through lessons from a teacher. The tradition was oral. There was not much written material about kantele playing until the revival of the kantele occurred in the last few decades. The emphasis in Finland has always been and still is to teach kantele without written material. This tradition does present problems to those outside of Finland who want to learn how to play this bright sounding instrument. There is one instruction book for playing five string kantele available from Finland in English (see Resource section). There are also three books of tunes for small kanteles (5 & 10 string), however the text in these books is in Finnish.

The material that follows includes information about tuning, holding, fingering, chording and improvising. The first and biggest challenge a kantele player usually has to face, especially a novice, is tuning the instrument. However, the biggest challenge for a player after learning the basics, is to use a kantele to draw out of one's self the music that we all have within us. That involves improvisation. Small kanteles are very limited instruments so improvisation is a natural way to extend their possibilities.

WHAT CAN YOU PLAY ON A KANTELE?

Many people, when they hear a kantele for the first time, are surprised by how much music can be made on the instrument, since the musical range of a small kantele is very limited. A five string kantele has only five notes and a ten string kantele has ten notes.

Also, since kanteles are usually tuned to a diatonic scale, you only have access to the eight notes of a scale - not all twelve of a chromatic scale. (Diatonic is defined by the American Heritage Dictionary as:

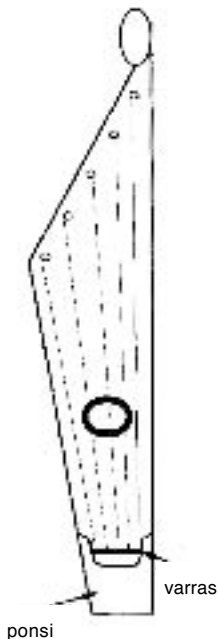
"...using only the eight tones of a standard major or minor scale without chromatic deviations.")

Those limitations have not kept people from playing this beautiful instrument throughout the thousands of years of its existence. Over that period of time, the musicians of the Baltic Sea area have used the kantele to create many tunes to accompany their stories, poems, songs and dances. What you will play on the kantele will be determined by what you want to hear. When the strings are plucked, it sounds harp like, and so it lends itself to a more celestial type of music. When the strings are strummed, it sounds more guitarlike and then lends itself easily to accompanying singing. If you join together with other kantele players in a small combo someone can pluck, someone can strum, someone can bow the strings, and someone can strike the strings with a small wooden hammer. Or, you can join along with other musicians who are playing other instruments. The kind of music that you play on a kantele is up to you. Some people limit themselves to old Finnish tunes, others to hymns. Some love to play a kantele as a meditation, endlessly repeating a tune with many variations - a practice that can calm one's soul and heart. Yet, there are also polkas and waltzes that have been written for small kantele. A good way to find out more about what can be played on a small kantele is to listen to recordings. Go to the Resources section of this Guide for a list of recordings.

KANTELE SOUL MUSIC

The kantele is a Finnish box full of music. Actually, the box does not contain the music, it is in our souls. This Finnish box is just a simple tool to move music out of our souls and into the world. Music is the pure sound of all of our experiences through the billions of years of our galactic existence. Music is the rhythm, melody and harmony of the unending flow of time recorded deep within our souls. In one part of our soul, we hear big bangs that produced universes and in another part we hear heart beats of babies. All of this is our music: the aural record of both the moment and eternity. A kantele is one way to give voice to this music in our souls. Another way is to sing, or to beat on a drum, or to blow through a tube, or to utilize any of the thousands of instruments that humans have created and developed since we first recognized the music within us. All of these ways let us express our experiences and how we feel. A kantele is one of the simplest traditional ways to do so. The combination of its simplicity and its beauty gives to anyone of us the opportunity to move the music of our lives out of our souls and into the world.

THE SMALL KANTELE



When I speak of small kanteles, I am talking about instruments of 5 and 10 strings. When I refer to large kanteles, I am speaking of ones that have more than 20 strings, and usually ones that have 36 strings. Although the material that I use for making kanteles is often from pine that I purchase in Northern Minnesota, I will use other material that is suitable and available. Parts of it are made from hardwood - the peg end and maybe the ponsi - the piece of wood that the strings are anchored to. The hardwood is often birch, walnut, maple or cherry. The pegs used to attach the strings are metal zither pegs. It is possible that you have an instrument that has wood pegs, but most of my instruments are made from pine with metal pegs. A kantele is a very simple instrument in its construction, it is basically a soundbox with some tuned strings that are stretched over the top surface of the box. Most kanteles today have strings made from steel - actually from wire that is used for pianos. In ancient times strings were made from horsehair.

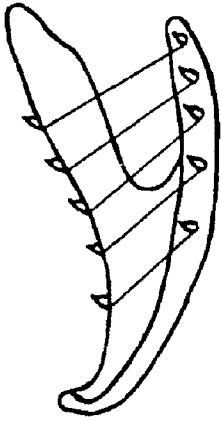
(Musicologists call the kantele a chordophone - the sound is produced by the vibrations of a stretched string. Other chordophones are fiddles, harps, pianos, lutes, and other zithers.)

The kantele is basically an irregular triangle with one end chopped off. The chopped off end is where the strings are anchored. The piece of wood attached to the topside of the kantele on that chopped off end is called the ponsi. The strings are attached to a metal bar, in Finnish referred to as the varras. The top of the kantele is the soundboard, and it usually has a sound hole in it. Kanteles that do not have a bottom piece do not have soundholes in the soundboard. The tuning pegs for the strings are anchored in a piece of hardwood at the peg end of the kantele. The pegs are inserted into the peg end so that the strings, made from piano wire, will be of graduated lengths, allowing for graduated tones. On a five string kantele all of the strings are usually of the same diameter. On the 10 string kanteles I make, the diameter of the strings vary, as well as the length of the strings.

TRADITIONS & ROOTS OF KANTELES AND ZITHERS

The world of the kantele has existed for thousands of years in the Baltic Sea area where the Finns, the Estonians, the Latvians, the Russians, the Ingrians, the Veps, and the Lithuanians live. Each one of these cultures has a variety of the instrument and their own name for it. The Estonians speak of kannels, the Latvians of kokles, the Russians of guslis, and the Lithuanians of kankles. No one knows for sure how long these instruments have been around, or exactly where they originally came from. Humans all over this planet have made instruments like these. It is likely that the Finnish people either brought the instrument with them when they migrated to the Baltic area, or it is possible that it was brought to them by other wanderers.

When there is no recorded history of a cultural artifact, people often look to myth for origins. Thus, the first kantele is said to have been made from the jawbone of a fish by the supernatural hero Väinämöinen. The way the Finns tell the story in one of their ancient poems, Väinämöinen made the kantele because he didn't want to waste the bones of a large fish. In Eino Friberg's translation of Runo 40 from the Kalevala, Väinämöinen "Made the five-stringed harp of pikebone, Made a thing of joy forever. What's the body of it made of? Of the jawbone of the pike. And the pegs, what are they made of? Of the strong teeth of the pike. And the strings, what are they made of? From the mane of Hiisi's gelding." The next poem (Runo 41) in the Kalevala is devoted entirely to a report of the masterful playing of the instrument by Väinämöinen. It was so beautiful that all who heard him play, even the hardest of men, wept with joy.



Väinämöinen's jawbone harp

It is interesting to note that the Greeks had an instrument they called the lyre made from a turtle shell. The lyre and the cithara are instruments that have elements of both harps and zithers. The Greek story revolves around the two gods Apollo and Hermes. Apollo was the Olympian god of music, known as the god of light and the sun, and of healing. Hermes gave him the lyre that he had invented, making the

instrument out of a tortoise shell using sheep guts for strings. Just as Väinämöinen the Finnish hero was the best player around, no one, god or mortal could play the lyre better than the Greek hero Hermes. The Greek lyre was essentially an amateur's instrument. Professional musicians preferred the cithara, a more sophisticated instrument with a larger soundbox made of wood. The cithara was later adopted by the Romans. It may be the origin of the zithers in contemporary Europe. In Africa, the Middle East, the Far East, the Mediterranean Sea area, and in middle Europe, there are similar instruments made out of hollowed logs, gourds, and animal shells, or constructed from thin boards.

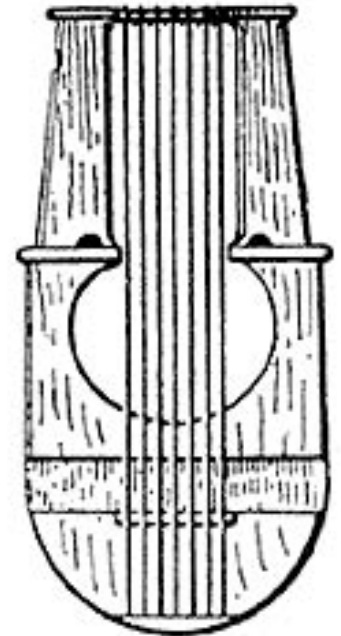
A variety of zithers have always existed in Africa. Whereas the Finns had a pikebone harp and the Greeks had a tortoise shell zither, in central Africa there was a maroufane made from the tail of a crocodile. A skin would be stretched over the hollow part and strings were run over the top of the skin. Another type of zither among some Africans was a "trough" zither made out of a hollowed log.

When we read of these ancient myths and of all these instruments, whether they are Finnish or Greek, or from some other culture, it is possible to see many similarities in the stories and the instruments. This suggests that not only did the various cultures that came into contact with each other exchange artifacts - such as citharas/kanteles/harps/lyres, but also the myths of their origins.

We may not know exactly where the kantele came from, but from the myths of Väinämöinen we know that it is firmly embedded in its own culture. When we compare the Finnish stories with other cultures' stories about these stringed zithers, we can see that the kantele is a variation on a planetary instrument.

You may wonder if there are any instruments currently being played in the Western world that are similar to kanteles. The European zither is perhaps the closest in similarity. Probably more popular than the zither, however, is the Autoharp, a zither that has buttons that push down on bars situated over the strings. This action creates chords. When a kantele is played in a chorded style (similar to the style of the master Finnish player Teppo Repo) it sounds much like an Autoharp.

The kantele tradition has been handed down for centuries in Finland, and it has experienced a strong revival in the last fifty years, especially since the 1980s. For many centuries kanteles had only the number of strings that could fit on the hollowed out piece of wood from a tree. That means that there were rarely more than fifteen or so strings. When European music became more popular in Finland, instruments with up to 36 strings were built. An excellent discussion of the kantele tradition in Finland has been written by Carl Rahkonen in "The Kantele Traditions of Finland". Joyce Hakala has written about kantele players in America in her book "Memento of Finland". (See Resource section for ordering information.)



Cithera

Something simple and obvious to note: Kanteles are zithers - stringed instruments that have only as many tones (notes) as they have strings. Kanteles and other zithers are not like guitars, banjos, mandolins or other string instruments that are fretted. Fretting means to push a string down onto the frets of an instrument so that the tone of the string is changed. Kantele strings are not fretted - they are either plucked or strummed just as they are.

PLAYING A KANTELE

There are four basic elements involved in playing a small kantele of any size. These elements are holding, tuning, fingering and chording.

HOLDING

The kantele is either held in your lap or placed on a table in front of you. For our purpose right now of learning the basics of small kantele playing, however, hold it in your lap. The traditional way to hold the kantele is with the shortest string closest to your body. (Some players prefer to hold it the other way - with the longest string closest to their bodies. However, for the purpose of learning, hold it the traditional way.) If you hold it in your lap, you may find it easiest to play if you tilt it at a slight angle.

Your goal is to find a comfortable position for your shoulders, arms, wrists and fingers. When you play you want to be relaxed and not have a lot of tension in your body caused by an un-natural body position. (Just as it is with playing other music instruments.) Place the palm of your left hand on the corner of the kantele next to the peg of the shortest string. Place the palm of your right hand on the corner of the ponsi (the raised portion of the kantele), right above the spot where the shortest string is anchored to the metal bar. (On some kanteles the strings on the ponsi end are anchored to short pins and not metal bars.) Your hands will be placed so that the fingers easily fall onto the strings.

Let's summarize: you are sitting in a chair without arms, with your back straight, with your arms relaxed, with your hands easily resting on the instrument which is held at a slight angle tilting upward towards your chest. You are relaxed and breathing easy and deeply.

TUNING

Your first task in learning to play a small kantele is learning how to tune the instrument - perhaps the most difficult task for non-musicians in learning to play a kantele. If you are a music novice and have not yet developed an "ear" for music tones, this will be your first major challenge. If you have the desire to make music, you can learn to tune a kantele. In order to tune a string to a specific note, we either need to have the note somewhere in our head and the ability to hear it at will - which so few people are able to do - or, we need to have another way to find it. One way is to play the note on another musical instrument - like a piano, or a recorder, or some other keyboard instrument, or perhaps on a chromatic pitch pipe - one of those circular devices with reeds that makes the tones of the scale when you blow into it. Then your goal is to match that tone with the tone of the string. It will probably require playing the note and plucking the string numerous times until you make the tones match. The way to do this is to pluck the



Pitch Pipe

string, and then tighten or loosen the tuning peg for the string until the tone of the string matches the tone of the music instrument. The tuning key is a wrench that fits down over the top of the metal peg. You raise the tone of the string by turning the tuning peg clockwise, and you lower the tone of the string by turning it counter-clockwise.

Another way to make that string the same tone is to use an electronic tuner.

You can purchase these tuners from music instrument supply stores or catalogs. It is possible to buy one for around \$20.00 - \$100.00. For a novice, this can be a very good investment. These tuners will show you either with a moving needle, blinking lights, or with a digital readout, what tone you are producing on your instrument. The drawback to an electronic tuner for the novice is that you are not "teaching your ears". Instead you are teaching your eyes what tone you are making. However, our goal is to tune the instrument and a tuner gets you there very quickly. You will eventually learn how to hear the tones as you learn how to play the kantele

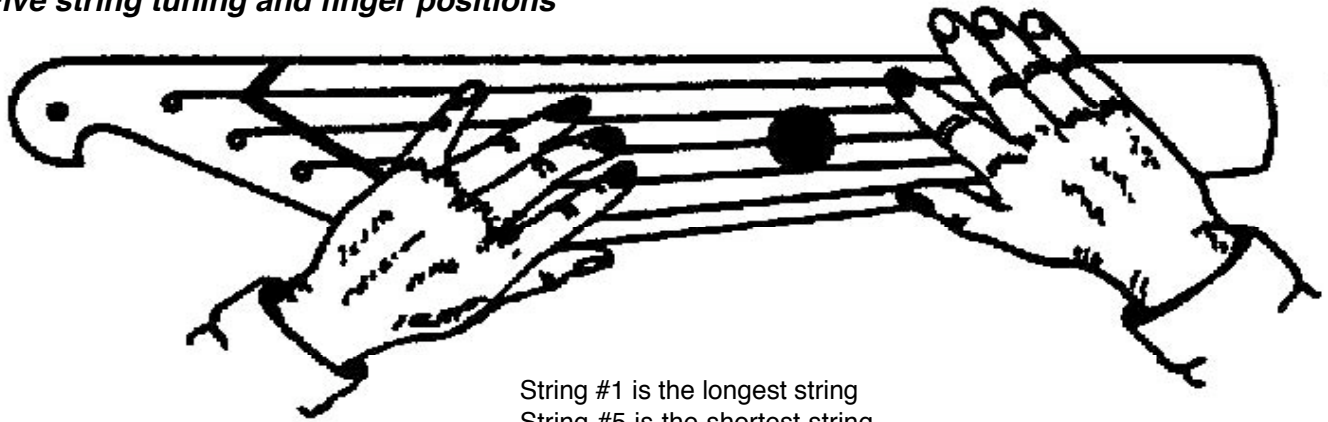


Electronic Tuner

TUNING A FIVE STRING KANTELE

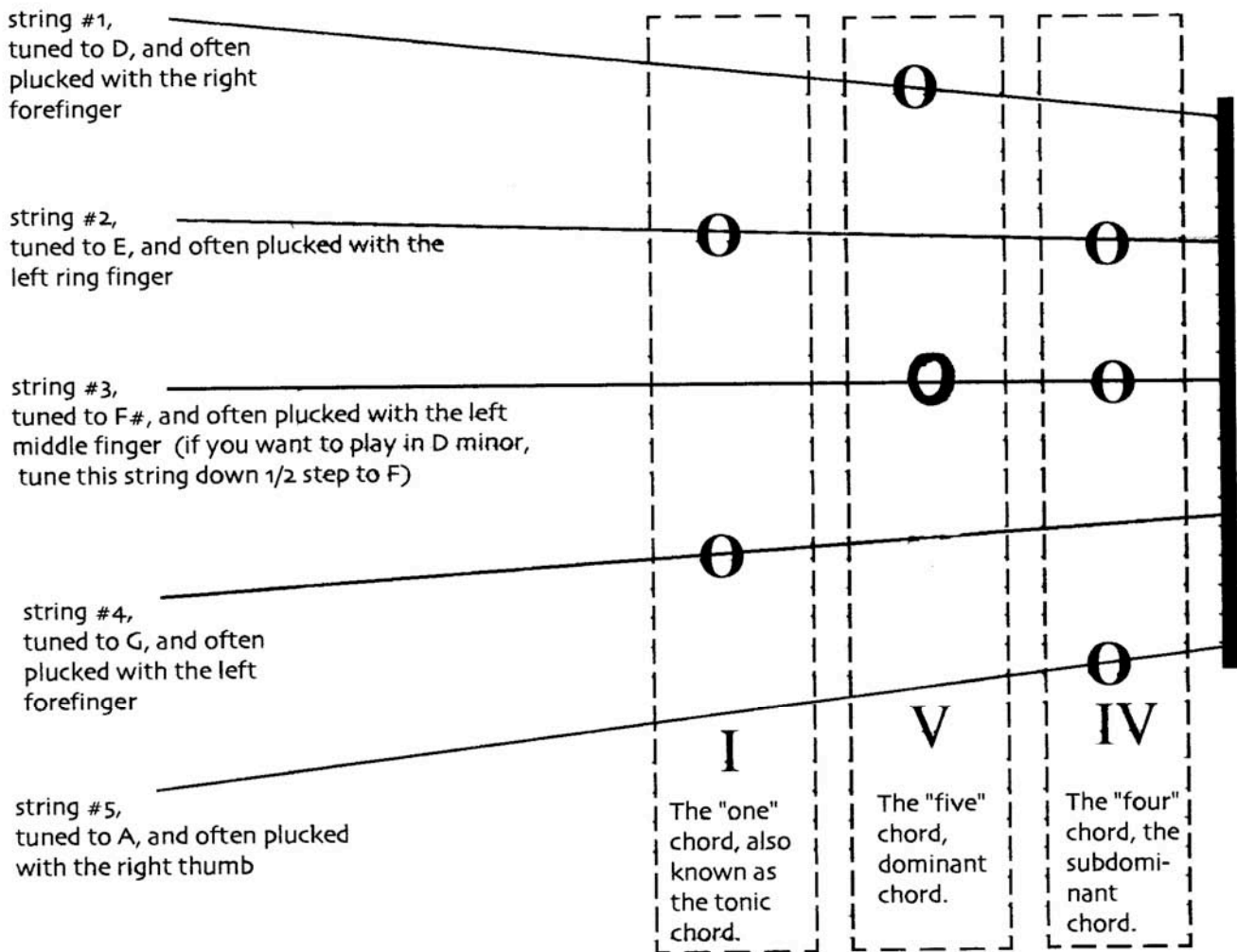
A five string kantele is traditionally tuned to either the first five notes of a major or minor scale. There are other ways to tune it, but for purposes of learning, we will first tune it to a major scale in the key of D. The tuning is termed diatonic - these are the steps of the scale most of us picked up when we were younger - do, re, mi, fa, so la, ti, and do. Those are the eight tones without the intervening "coloring" tones, the tones of the chromatic scales. When you look at the kantele from above, the longest string is the lowest note. We are going to tune this string to the musical note D, the note one whole step above the middle C of a piano keyboard. If you are using an electronic tuner to tune the bottom string to a D, turn on the tuner and then pluck the string. Look at

Five string tuning and finger positions



String #1 is the longest string
String #5 is the shortest string

Five String Kantele Tuned to D Major



the readout on the tuner and make the appropriate adjustment on the bottom string by turning the peg either clockwise to raise the tone, or counter-clockwise to lower the tone to match what you see on the tuner. If you are tuning it to a note played on another instrument or on a pitch pipe, repeat the steps above but do so by listening to the tone of the instrument and making the appropriate adjustments. The second longest string is

going to be tuned to E above middle c. The third string is tuned to F#. The fourth string is tuned to G. The fifth string is tuned to A. When you have all the strings in tune, it is tuned to the key of D major.

Kanteles have variable tuning. Five string kanteles are usually tuned to the first five notes of a major or minor scale. You can also tune them to other scales and modes, such as a pentatonic scale (it will sound "oriental"): A#, C#, D#,F#,G#. Most regular sized five string kanteles can be tuned to the keys of A through G. The kantele should never be tuned higher than a key that will make the fifth string break.

FINGER PATTERNS FOR A FIVE STRING KANTELE

(See diagram on previous page) Now we will learn where to place our fingers on the strings and how to pluck the strings. There are three traditional fingering patterns for the five string kantele. These patterns can be applied to ten string instruments as well. For our purposes, we will learn the following pattern. With your palms resting on the upper corners of the five string kantele, use your right hand thumb to pluck the shortest string, which we call string #5, by moving your thumb down and across the string. Make it a natural motion. Now, use the index finger of your left hand to pluck the next string, string #4, by gently moving the fleshy part of your finger across the string towards your body. Use your middle finger of your left hand to pluck the middle string (#3) of the kantele in the same manner. Use the ring finger of your left hand to pluck the 2nd string of the kantele. Finally, use the index finger of your right hand (or the middle finger) to pluck the longest string, string #1. Practice plucking the strings by going up and down the strings in various patterns until your fingers feel comfortable with their positions. This may be for many novices the second biggest challenge in leaning to play kantele.

CHORDING A FIVE STRING KANTELE

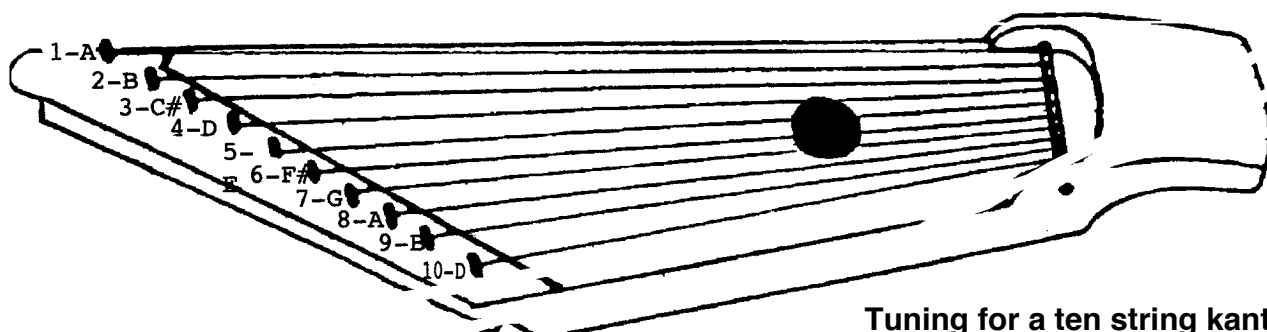
(See diagrams on previous pages.) The five string kantele is a great instrument for accompaniment to singing, other kanteles, or other instruments. The playing of chords is quite simple. A chord will be made when the fingers of the left hand cover certain strings and the remaining strings are played by strumming with a finger of the right hand (or with a fingernail if you want a brighter sound).

Here is how to make the *I chord*, the tonic chord, on a five string kantele: lightly touch the second and fourth strings. Use the middle finger of your left hand on the second string and the index finger on the fourth string. This will allow the first string - a D, the third string - an F#, and the 5th string - an A, to sound when you strum a finger of your right hand across the five strings. Since the kantele is tuned to the key of D, the chord you have played by strumming the first, third and fifth notes of the scale is the D chord.

Here is how to make the *V chord*, the dominant chord, on a five string kantele: lightly touch the first and third strings. Use your middle finger on the first string and the index finger on the third string. This allows the second, the fourth and the fifth strings to sound when the strings are strummed. Since it is in the key of D major you have created the A chord: the second, fourth and fifth notes of the scale have been played together.

One way to make the *IV chord*, the subdominant, is by damping the second, the third and the fifth strings. You can use the ring finger of the left hand on the second string, the middle finger on the third string and the index finger or your thumb on the fifth string. The chord you have created in the key of D is the G chord. Chords are also made by plucking specific strings at the same time.

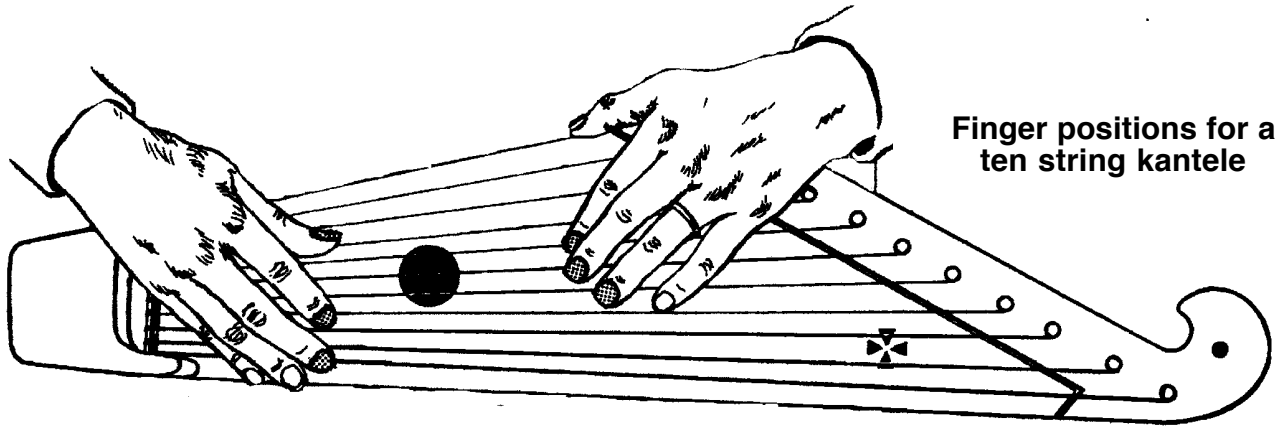
In the paragraphs above the chords are made by strumming. But if you pluck the strings at the same time that are "open" instead of strumming them, you will have also created the same chord. Try both ways and note the difference in how the chord sounds. By alternating between these chords and by plucking specific notes in between strumming the chords, you can create simple yet complex sounding pieces of music.



Tuning for a ten string kantele

TUNING A TEN STRING KANTELE

In the traditional tuning of a ten string kantele, the bottom string, the longest string, the lowest note, is given the number 1. Then each string going up from there receives the next number, i.e., 2,3,4, etc. Again, those numbers refer to the actual physical strings of the kantele. When you play the tunes that are included with your kantele package, some of those tunes have numbers beneath the notes. Those numbers are the numbers of



Finger positions for a ten string kantele

CHORDING

When many people think of kantele music, they often think of beautiful melodies in which the kantele player will pluck out a melody line string by string, or perhaps two or three strings at a time (harmonic plucking). This is very typical of most Finnish folk playing. However, another style of playing is also found in the repertoire of the Baltic kantele and kannel players. You can hear this style on a recording of music by Teppo Repo - *Herdsmen's Music from Ingria (KICD 7)* - a recording by The Folk Music Institute in Kaustinen, Finland. This style played by Repo is entirely chording and strumming. It is very much like music played on Autoharps. (Autoharp is the patented name of a chorded zither.) When a kantele player mixes the plucking of melodies or arpeggios with strummed chords, the kantele becomes a more versatile instrument. To make a chord means to play specific notes together, either at the same time or in rapid succession. This is about harmony: playing notes at the same time that sound well together. On a kantele you can make a chord in two different ways: by either plucking certain strings at the same time; or by strumming across the strings with the finger of one hand while you touch specific strings that you do not want to sound with fingers of the other hand. The second method creates the chord by striking certain strings in rapid succession. In the early 1800's, German composers started to use Roman numerals to symbolize the standard chords. A chord is made from three separate notes called a triad. Upper case (Major) and lower case (minor) Roman numerals are used to indicate the type of chord. I, IV, V are major chords; ii, iii, vi are minor chords.

When you want to make chords, you stop the strings from sounding that are not a part of the chord. The circles on the drawings denote the strings that are touched lightly - stopped - with the fingers of the left hand (or right hand if you are naturally left handed), while the other strings are strummed with the right hand. A chord can also be created by plucking simultaneously each string not marked with a circle.

FINGER PATTERNS

When we speak of fingering a kantele we are talking about where to place our hands on the instrument and which fingers to place on which strings. There is no rule that anyone has to follow that says "you must use these fingers for these strings and you must rest your hands in exactly this way." However, there are some tried and tested ways, and are suggested in the following pages. The reason it is important to develop good fingering techniques is because much of the music we like to play on kanteles are melodies. It can be easier to remember the melodies when you have standard positions for your fingers. Also, when you use certain fingers for specific strings all the time, you will develop your abilities much more quickly.

the strings. Even if the tuning of the kantele is changed, the numbers will always refer to the same strings. In the D Major tuning, the first string is number 1 - it is the note A. Musicians will also call this note the lower fifth of the D major scale. The second string from the bottom is # 2- it is B, which is the lower sixth of the D major scale. The third string from the bottom is # 3- it is C# , the lower seventh of the D major scale. The fourth string from the bottom is # 4- it is D, the first note of the D major scale. The fifth string from the bottom is # 5- it is E, the second note of the D major scale. The sixth string from the bottom is # 6- is F# , the third note of the D major scale. The seventh string from the bottom is # 7- it is G, the fourth note of the D major scale. The eighth string from the bottom is # 8- it is A, the fifth note of the D major scale. The ninth string from the bottom is # 9 - it is B, the sixth note of the D major scale. The tenth string from the bottom, the very top string, is d, the eighth note of the D major scale. You will notice that we skipped the seventh note of the D major scale in this traditional ten-string tuning. The reason we started the scale four strings up from the bottom is so that the melodies of tunes that are played in the key of D will not have to start or center on the lowest note of the kantele.

FINGER PATTERNS FOR A TEN STRING KANTELE

On the ten string you can apply the same fingering patterns to the same notes of the scale that you have on a five string kantele tuned to the key of D major. (D,E,F#,A,B) The only difference between the two kanteles is that the thumb of the right hand will also finger the two top strings of the kantele, and one of your lower right hand fingers will finger the three bottom strings as well as the D, the fourth string from the bottom. Here's a suggested pattern:

- String 1 (longest string) - A - right hand middle finger
- String 2- B- right hand middle finger
- String 3- C# - right hand index finger
- String 4- D- right hand index finger
- String 5- E - left hand ring finger
- String 6- F# - left hand middle finger
- String 7- G - left hand index finger
- String 8- A - right hand thumb
- String 9- B- right hand thumb
- String 10- D- right hand thumb

Practice plucking the strings by going up and down the strings in various patterns until your fingers feel comfortable with their positions. This may be for many novices the second biggest challenge in leaning to play kantele. Your fingers need to adjust and learn.



Chords for a ten string kantele

The numbers on the line are the fingers of the left hand: the thumb is #1, the index finger #2, the middle finger #3, the ring finger #4, and the little finger #5. The X means do not strum this string.

CHORDING A TEN STRING KANTELE Chording on a ten string kantele is only a little more complex than on a five string. With a ten string you have more chords available for playing because of the greater number of strings, i.e. notes.

Create the *I chord* by placing the little finger of your left hand on the second string of the kantele (the lower sixth note of the scale); place the ring finger on the third string (the lower seventh note of the scale); place the middle finger on the fifth string from the bottom (the second note of the scale); place the index finger on the seventh string from the bottom (the fourth note of the scale); and place your thumb on the ninth string from the bottom (the sixth note of the scale). Now, when you strum across the strings, either up or down, you will make the first, the fourth, the sixth, the eighth and the tenth strings sound. When you place the fingers on the strings in this way and then strum the strings with the index finger of your right hand, the un-muted strings will sound. In this case, the *I chord*, the strings that will sound are the lower seventh note of the scale, the first note of the scale, the third note of the scale, the fifth note of the scale, and the eighth note of the scale. This is a D chord in the key of D major.

When you make the *V Chord* on a ten string kantele, the little finger and thumb do not move their positions from where they are on the *I chord*. The middle three fingers move one string up. The little finger sits on the second string from the bottom. The ring finger is on the fourth string. The middle finger sits on the sixth string from the bottom. The index finger sits on the eighth string from the bottom. The thumb sits on the ninth string from the bottom. You have thus left open for strumming the first, third, fifth, and seventh strings. Do not strum the tenth string, it is not a part of the *V chord*. This is the A chord in the key of D major.

We will make the *IV chord* by starting with our fingers in the position for the *I chord*. Leave your ring finger and middle finger where they are. The other fingers go one step down. Your little finger is now on the bottom string of the kantele. The ring finger is on the third string from the bottom. The middle finger is on the fifth string from the bottom. The index finger is on the sixth string from the bottom. And finally your thumb is on the eighth string from the bottom. Thus, the notes of the scale that will be heard when you now strum this *IV chord* are the sixth note of the scale, the first note of the scale, the fourth note of the scale, the sixth note of the scale, and the eighth note of the scale. This makes the G chord in the key of D major.

It is a very simple step to create the *vi chord* once you know the IV chord. Simply move the index finger from the sixth string up to the seventh string.

One way to make the *ii chord* is by placing your fingers in the I chord position, then move them all up one string. It is important that you do not strum the number 1 string. It is not a part of the ii chord.

The *iii chord* is also simply made by placing your fingers in the I chord position and then moving the ring finger from the third to the fourth string.

Chords are also made by plucking specific strings at the same time. In the paragraphs above the chords are made by strumming. But if you pluck the strings at the same time that are "open" instead of strumming them, you will have also created the same chord. Try both ways and note the difference in how the chord sounds.

HARMONICS

So far we have covered how to hold the kantele, how to tune the kantele, how to finger it, and how to make chords. You can double the notes of a kantele by playing the harmonics of the strings. Just as with other stringed instruments, you can lightly touch a string in a certain place and then as you lift your finger from the string, you pluck it with your other hand. One way to do it is to place the index finger of your left hand on the exact middle point of the string (mark the center with a pencil dot right underneath the string). Now pluck the string with the index finger of your right hand and at the same time lift the finger of your left hand off the string. The sound that you hear is one octave higher than the original tone of the string. Each string has its harmonic octave. There are also other harmonics on the strings that you can find and play. The significance of these harmonics is that they can be incorporated in very striking ways into your playing along with regular plucking and strumming.

There are also other ways to play the strings of a kantele besides plucking or strumming. One way is to use a bow. Use a violin bow or a psaltery bow, or a jouhikko bow and bow the strings at the peg end of the kantele. Another way is to use a "slide". Place a tuning key wrench, or a spoon, on the string and then pluck the string and slide the wrench or spoon in order to create this bluesy or steel guitar sound.

ALTERATE TUNINGS

Something even more important to know about playing your kantele is how to tune it to different scales. What we have discussed so far is only tuning in a major scale. So much music, and this is very true of Finnish music, is in a minor scale. It is quite simple to tune a kantele into a minor scale. On a five string kantele, with the tuning wrench in your left hand, place it on the third string peg and tune the string from F# down to F. Musically you are changing the tone by one half step. With practice you will be able to do this very easily. The change in feeling becomes so obvious when you do it.

Another interesting way to tune your kantele is to tune it to a pentatonic scale. On a five string kantele we can tune the bottom string down from the D to a C#, the E down to D#, we leave the F# as it is, tune the G, the fourth string up to G#, and then make the A an A#. What we have done is tuned the kantele to match the black keys of a piano. This creates a sound often associated with Oriental or, especially when chorded, Native American music. You can do the same with a ten string or a fifteen string kantele. On a ten string kantele you can easily tune to the key of D minor by tuning down string #2 (B) 1/2 step, string #3 (C#) 1/2 step, string #6 (F#) 1/2 step, and string #9 (b) 1/2 step. Now the strings will be A, B flat, C, D, E, F, G, A, B flat, D. If you look at charts that show the various music modes, scales or keys, you can match the tuning of your kantele to some of them. You will be limited by the amount of tension that you can put on the strings when you tighten them, and you are also limited in the other direction. If you tune a string too loose, it will not have a pleasing sound. Experiment!

IMPROVISING

I want to mention here what I spoke of as the heart of kantele playing. I said that because of the simplicity of the instrument and because of its limitations, it could become very boring to play the same tunes over and over and over again. The small kantele is a very limited instrument but one that has vast potential. The basic limitation is that you have only as many notes as you have strings. The potential and the secret of the kantele (and its joy!) is that by changing tempos and melodies in various and subtle ways, a player is able to create entrancing, exciting, and also very meditative music for hours on end. Early on in history kantele players discovered that by making simple variations in tempo or melody, or in the ways that the instrument was plucked and strummed, they could vary the effects of the music on a listener's emotions. In 1989, Carl Rahkonen, wrote about kantele improvisation in his thesis, *The Kantele Traditions of Finland*: "Playing a five-stringed instrument called for just as much creative skill as making music on an instrument covering a wider range. Using only five strings, players were able to conjure up a constantly changing world of sound. The result was not closed-form pieces of a specific length but music that flowed freely along with infinite variation." (Heikki Laitinen has also mentioned....how a different world view and a different aesthetic experience comes about from the repetition of a limited melody, as is done in Kalevala rune singing and five-string kantele playing, together with constant improvisation. For the performer and audience this produces an aesthetic experience which is not often encountered in our contemporary world. "The improvisation exists within narrow stylistic limits and within the structural limitations of the musical instruments employed. The core of the improvisation is a set of simple,

repeated melodies and are constantly changed and varied. There is a beginning to a given piece, but not an ending. It is played as long as the performer desires..."

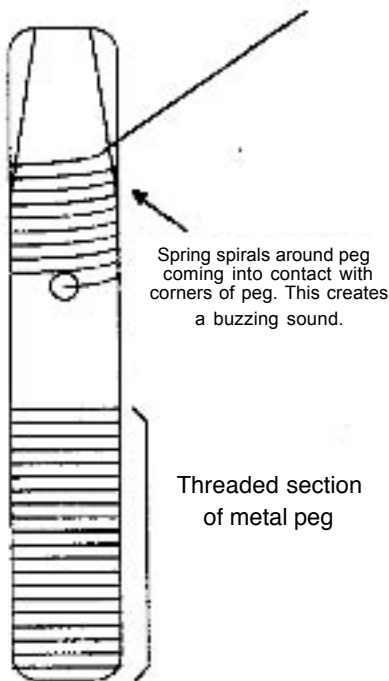
CARING FOR YOUR KANTELE

The most important concern you should have regarding your kantele is keeping it from extremes of heat/cold and moisture/dryness. A kantele is made from wood that even after it has been coated with a finish (oils, waxes, polishes or lacquer) will respond to extremes in heat or humidity by developing cracks or splits. Likewise, a kantele with wood pegs will easily loose its tune when the weather changes. You can care for your instrument by keeping it in a place in your house that is protected from large environmental changes. Or, you can keep it in a case or a "gigbag" that will moderate temperature and humidity changes. You can also purchase instrument humidifiers from music instrument supply houses (like Elderly Instruments in Lansing, MI).

I have been using a variety of finishes on the small kanteles that I build. More and more I'm finding that finishing the kantele with an oil (Watco Oil) and then applying a finishing wax gives the wood an adequate hardness yet also allows it to maintain a good sound. At the same time I also continue to use lacquers in some instances where the nature of the wood used in the particular instrument requires a harder surface. In either case, you can enhance or preserve the instrument's finish by applying an oil based furniture type polish to the surface of the kantele if it appears to be drying out.

A simple way to clean dust off the top of a kantele underneath the strings, is to use a feather duster or a small soft bristled paint brush. Or you can buy a "dulcimer duster" from Elderly Instruments for around \$18.00. It's a

lot less expensive to buy a roll of adhesive backed foam weatherstripping (1/4" thick) at a hardware store and stick a length of it on a pencil and then push that around underneath the strings. When your strings begin to show signs of rust don't worry. It's only natural that it will happen since there is moisture on your fingers and the steel strings chemically interacts with that moisture. Simply take some very fine sandpaper (320-400 grit is o.k.) and tear a small piece of it - maybe two inches square - fold it over and rub the strings where the rust is occurring. It is usually only where you have been placing your fingers.



DO YOU HEAR A BUZZING SOUND FROM A STRING ?

On the ponsi end of the kantele the strings are attached by making a loop in the string and then passing the string over the bar and through the loop. If the loop has a "tail" on it - a very short length of the string that touches the bar - a buzzing sound can be created that can be very annoying. It is important that the tail does not touch the bar. It is also important that the string be pulled tightly against the bar before the final tuning is made. This is accomplished by using pliers to pull the string tight and to make the loop as small as possible. This is not something that a player usually has to worry about when they first purchase a kantele. The kantele maker should have done this. However, if you have to replace a string, follow the instructions carefully so that you do get a tight loop pulled tight against the bar.

On the peg end of the kantele, there is another way a buzzing sound can develop. These metal pegs have four sides machined onto them at the top where the tuning key (wrench) fits. When the string is wound spirally upwards around the peg two things can happen to create a

buzzing sound. The string can overlap itself. Sometimes this creates the buzz. Or, the string can be wound in such a way that as it comes off the peg and stretches towards the metal bar on the ponsi, it can contact one of the corners of the peg and create a buzzing sound. The solution to these problems is to loosen the peg and rewind the string in an upwards spiral avoiding the corners of the peg. This simple procedure usually solves the buzzing problem.

A BRIEF DESCRIPTION OF HOW TO REPLACE KANTELE STRINGS

The following description applies to changing strings on small (5 and 10) kanteles of the type that I build. The type of peg that I use is primarily a metal zither peg. This description can also apply to wood pegs with some minor changes.

First of all, it is not often that a kantele string will break, and secondly, it is not necessary to change them as often as one must change a guitar string. There are kantele players who have owned kanteles for ten years and have never changed the strings. If your strings show signs of rust, simply rub a piece of very fine steel wool or a very fine sandpaper (320, 400 grit) over the rust and that will take care of the problem.

Strings break because of overtightening or because of a rough spot on the metal bar the strings are attached to. It is more likely that a #4 or #5 guage piano wire will break than one of the thicker guages.

If you do need to change the strings, the strings I use on a five-string kantele are #5 guage steel piano wire.

(The diameter is .014). You can order them from me at 1541 Clover Valley Road, Duluth MN 55804, or purchase a similar diameter (.014- .016) string made for guitar, banjo, dulcimer or other instrument. Or you can buy the piano wire from a piano repair shop.

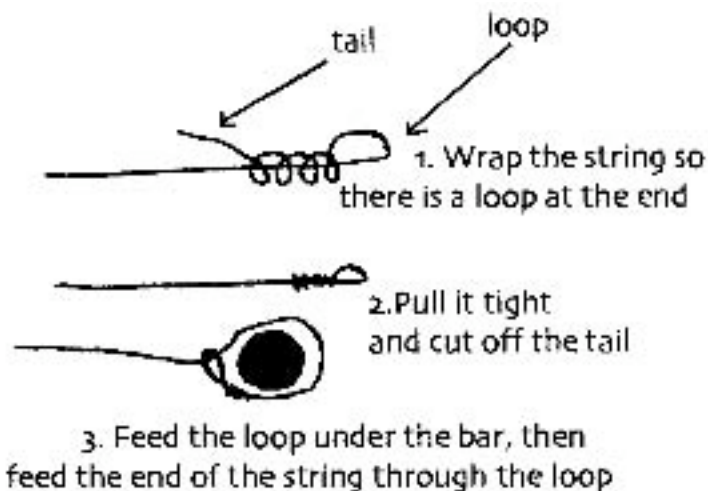
Here is the list of string sizes for a 10 string kantele: string #1, the longest string, often tuned to A, use # 8 piano wire; for #2, #3, and #4 use #7 piano wire; for string #5, #6, #7, #8 and #9 use piano wire # 6; for string #10 use wire # 5.

When you change the strings, note very carefully how they are attached to the metal bar on the one end (save the old string so you can see how the loop is made, and then how the wire is brought over the bar and through the loop), and note also how the string is put through the peg, then doubled back on itself and returned through the hole. You will need needle-nosed pliers to make the loop.

Start by placing the kantele on a soft material (to keep it from become damaged while working on it) such as a small piece of carpet or a thick towel. Have it at a convenient height to work at - a table will do.

If you have purchased a string from me, I will have already made the loop on the string. If you have not, you will need to make the loop: cut the string so that it is about three inches longer than the distance between the bar and the peg. Place the pliers one-half inch from the end of the string and bend the string parallel with itself. With the pliers still gripping the wire, wrap the short piece of string around the long piece of string about three or four times. The thicker the string, the less you need to wrap it. With the wire cutters nip off the tail. The loop should be as small as you can make it. Set your tools down and then feed the loop under the bar (pointing it towards the pegs), then feed the other end of the string through the loop and pull it as tight at you can against the bar. It will tighten further after you have attached the string to the peg.

Now, feed the end of the string through the hole in the peg. It should go about 1 1/4 inches past the peg. With the pliers, bend the end of the string about one quarter inch from the end. Bend it back on itself as the illustration shows. Push the bent over quarter inch of the string back into the hole so that the end of the string is in the hole, and then bend the remaining part of the doubled over string (the part not in the hole in the peg) so that it will not pull through. Turn the peg clockwise and let the string wrap itself in a spiral manner upwards. Tighten the string so that the loop around the bar tightens on itself. Tune the strings.



RESOURCES FOR KANTELE PLAYERS

BOOKS: INSTRUCTION

A Guide To Five String Kantele Playing, by Heikki Laitinen and Hannu Saha. In English.

Kymmenkielisen Kanteleen Opas, by Hannu Saha. A guide to the 10-string kantele in Finnish, but charts and diagrams make it possible for use by non- Finnish readers.

Order the above two books from The Kaustinen Folk Music Center, PO Box 11, FIN-69601, Kaustinen, Finland.

Kanteleet Kaapeista, by Anna-Liisa Tenhunen. A guide for teachers of kantele. The book is in Finnish, but once again the diagrams and charts and repertoire of tunes makes it useable by non- Finnish readers. Order from Kerhokeskus, Mariankatu 15 A 11, 00170 Helsinki, Finland. Price was 70 finnmaks in 1998.

BOOKS: HISTORY

The Kantele Traditions of Finland, by Carl Rahkonen. Order from Carl at Dept. of Music, University of PA, 101 Cogswell Hall, Indiana, PA,15705-1070. \$25.00.

Memento of Finland, by Joyce Hakala. Order from Joyce Hakala, 865 Lenox, St. Paul, MN

BOOKS: REPERTOIRE

Viisikielisen Kanteleen Ohjelmistoa 1, edited by Hannu Saha. 70 tunes. Order from the Kaustinen Folk Music Center.

Viisikielisen Kanteleen Ohjelmistoa 2, edited by Hannu Saha. 42 tunes including many for 5 string kantele duos and trios. This book includes the tunes that are performed on the recording produced by the Finnish Folk Music Institute - Soitimella - a recording of contemporary pieces for 5 string solo, duo, and trio. Order from the Kaustinen Folk Music Center.

Viisikielisen Kanteleen Ohjelmistoa 3. Tunes by Mart ti Pokela edited by Sinikka Kontio. Order from the Kaustinen Folk Music Center.

BOOKS: FIVE-STRING KANTELE DESIGNS

Viisikielisen Kanteleen Rakennuspiirustuksia, by Rauno Nieminen. Order from the Kaustinen Folk Music Center.

BOOKS: GENERAL

"Lies My Music Teacher Told Me", Gerald Eskelin. Music Theory For Grownups. Dedicated to all those who studied music just long enough to be thoroughly confused. "We should always be grateful for books -- on any subject -- that force us to take a new angle of vision, to interpret familiar things in a fresh way. Dr. Eskelin's amusing and instructive dissertation does that, and much more." Steve Allen, television personality. Stage 3 Publishing, 5759 Wallis Lane, Woodland Hills CA 91367.

"Free Play, Improvisation in Life and Art", Stephen Nachmanovitch, 1990, Jeremy P. Tarcher/Putnam. A wonderful book that encourages and celebrates creative improvising in all parts of life, including music.

"Making Music for the Joy of It", Stephanie Judy, 1990, Jeremy P. Tarcher/Putnam. A guide for adult beginning and amateur musicians.

"Music of the Whole Earth", David Reck, 1977, Da Capo Press. This book explores the richness of sound, instruments, and music from the world's astonishing variety of cultural and musical traditions. When you read about some of those instruments, you can get new insights in how to play a kantele.

RECORDINGS OF KANTELE MUSIC

The following is a short list of recordings (i.e., not exhaustive) that either feature kanteles or includes kanteles as a part of the music. More recordings can be found on the kantele page at www.cdroots.com. Another good place to order recordings from is Digelius Music in Helsinki: <http://www.digelius.com>. Another source is the Kaustinen Folk Music Institute in Finland, address listed under books.

MERJA SORIA, "Arctic Silence". An absolutely delightful recording that features ten string kantele and voice. Order from www.merjasoria.com.

HANNU SAHA, "Mahla". A brilliant recording that features many styles of music and various sizes of kanteles. Order from Digelius or Kaustinen.

SYLVAN GREY, "Flowers Melting; Recurring Dream", Fortuna Records 170634. Order from Celestial Harmonies, P.O. Box 30122, Tucson, AZ 85751. Very meditative music composed and played by Sylvan Grey who lives in Arizona.

DIANE JARVI, "Foreign Winds", 1992, "Revontuli", 1996, "Flying Into Blue", 1999. Three albums of both original compositions and Finnish tunes. A few kantele pieces (5-string, 10-string and 36-string) are included. Order from: Lupine Records, P.O. Box 19274, Minneapolis, MN, 55419. Her website is at <http://www.dianejarvi.com>.

SINIKKA KONTIO / MATTI KONTIO - Kantele players from the groups Pirnales and Karelia respectively:

"Kantele Duo" (mostly original compositions, recorded 1995 on Octopus OCTO 405-2. An excellent recording of two of the world's best kantele players. Order from Digelius.

MELVIN KANGAS, "Variations for Kantele on Finnish Folk Tunes". Order from M. Kangas, HCO 1, Box 103, Pelkie, MI 49958. A cassette tape by a very skillful kantele player from the Upper Peninsula of Michigan.

KARELIA: Electro/acoustic folk/jazz fusion: kantele, sax, drums, synth, bass, flutes. Musicians: Seppo Paakkunainen, Esa Kotilainen, Matti Kontio, Jukka Wasama, Eerik Siikasaari. Rarely playing together anymore, the group Karelia set the standards for contemporary interpretations of old Finnish tunes. "The Sound of Birchbark Flute" (1980, Bluebird BBCD 1013); "Best of Karelia" (BBCD 5007), both CDs available from Digelius. "Eras soitohetki" (Tano 1) is a fantastic cassette tape that features the group Karelia and a number of other top Finnish folk musicians playing kantele tunes by Vilhelmiina Halonen. Order the tape from: Matti Kontio, Jonannesbergin Koulu, 10230 Inkoo AS, Finland.

ARJA KASTINEN, "Iro" (60 minute improvisation, MIPUCD401). Player of the 15-stringed kantele. It is also available now with English notes on the Finlandia label under the name Meditations. Order from Digelius.

SINIKKA LANGELAND: Norwegian kantele player and singer. "Langt Innpa skoga" and "Har du lyytet til elvene om natta?" feature her beautiful voice and kantele. Accompanied by great Norwegian folk and jazz players.

Order from Digelius. LOITUMA: vocal/instrumental group with kantele: Sari Kauranen, Timo Väänänen, Anita Lehtola, Hanni-Mari Verdecia. "Things of Beauty" (NSD6010 - Northside) and "In The Moonlight", NSD6027, are delightful and fresh. Order from Northside at www.noside.com.

LIISA MATVEINEN & TELLU VIRKKALA. Hedningarna singers team up for reinterpretation of poems by rune singer Mateli Kuivalatar (1771-1846). New music written by Liisa and Tellu, plus a few traditional melodies. Accompaniment by kanteles, nyckelharpa and jouhikko. (1999) (Folk Music Institute KICD 64).

MARTTI POKELA: The godfather of contemporary kantele. Technical and compositional brilliance. "Old & New Kantele" (1978 recording, Arc EUCD 1040); "Sonata for Kantele" (Pokela compositions with Pirnales, Ritva Koistinen and Sari Kauranen & Timo Väänänen from Loituma, Finlandia 4509-98357-2); "Snow Kantele" (1997, Finlandia Innovator series, 0630-19052-2; Martti Pokela, Sari Kauranen & Timo Väänänen from Loituma: an exceptional recording every kantele lover should have). Order from Digelius.

MARTTI POKELA / EEVA-LEENA SARIOLA / MATTI KONTIO: Three kantele masters. "Kantele" (FACD 018); "Kanteleet" (1983, Pokela compositions and traditional material, Polarvox LJCD 1027); "The Art Of Finnish Kantele" (1996, EUCD 1342). Order from Digelius.

MARTTI POKELA / ULLA KATAJAVUORI: "Finnish Kantele Music, VOI.2" (includes all of Old & New Kantele album plus 1950s and 60s recordings, Finlandia 500392). (Note: Finlandia titles are available worldwide at record stores, or online from Digelius.)

MINNA RASKINEN: Minna plays 36-stringed concert kantele. Now recognized for her performances on CDs by Hector Zazou and Andrew Cronshaw. "Paljustuksia" ("Revelations", 1995 recording, OMCD 64). On

"Revelations" Minna demonstrates brilliant new ways to play kantele. Order from Digelius.
TEPPO REPO: Ingrian born herdsman (1896-1962) and a major influence on today's musicians. Flutes, goat horns, kantele, voice. "Paimensoittaja" (1950s recordings, KICD 7). Order from Kaustinen.
SOITIMELLA: "Soitimella, Finnish Pentatonic Music": Pentti Turpeinen, Esa Kamu and Wolfgang Lauppe perform traditional Finnish tunes on kantele, violin and double bass. Available from the performers at: Soitimella, Horbrotstr.3, 86150 Augsburg, Germany. Phone: (49) (821) 5281 83. .
TIMO VÄÄNÄNEN: Well respected kantele player, and member of group Loituma. Debut album featuring mostly traditional material. Disc contains CD-ROM data. Viileri ("Wheels") (1999) (Finlandia Innovator Series 3984-23072-2).

ABOUT GERRY LUOMA HENKEL AND THE KANTELE SHOP

There have been very few traditional Finnish kanteles built outside of Finland, so by default I have become the major supplier of kanteles to North Americans in the last 8 years (1995-2003). I work in a small shop in the woods a few miles north of Lake Superior near Duluth, Minnesota. My goal is to build quality instruments that will bring joy to the players and listeners. I'm not a factory - I approach making the instruments as a craft and an art, not a "product".

Previous to making Finnish folk music instruments, I was the editor and developer of The Finnish American Reporter, a national publication for North Americans of Finnish descent about Finnish and Finnish American culture. I currently (since 2001) have been editor of a quarterly publication that explores Finnish culture - the New World Finn. I have also been a woodworker for over thirty years - working as a carpenter - building and remodeling homes and businesses. In the '80s I also became a cabinet maker. Now my love of Finnish culture and its music, and my woodworking skills have come together in the building of kanteles.

In the winter of 1998, as a recipient of a Finlandia Foundation Grant, I had the opportunity to travel within Finland and immerse myself in its "kantele culture". While there I spent time with a master instrument maker, Rauno Nieminen, in Ikaalinen, Finland, and with other kantele builders in Veteli and Leppavirta. I also had the opportunity to visit with players and teachers at the Kaustinen Folk Music Institute and the Sibelius Academy Folk Music Department in order to better understand the needs of kantele musicians.

As of the summer of 2003, over 1500 of my instruments are in the hands of musicians throughout the United States, Canada, Australia, Japan, England, and Finland. My work has been presented to the public on television and in several newspaper and magazine articles in the US, Canada, and Finland. In 1997 I was named a Minnesota Folk Artist and I demonstrated my craft at Minnesota Folk '97, a festival sponsored by the Minnesota State Arts Board. In 1999 I was honored for preserving the tradition of creating Finnish folk instruments by the Minnesota Arts Board.

*How do you pronounce the word **kantele**? My Finnish language teachers tell me that if one says "con-tay-lay": with the accent on the first syllable, one will be quite close to the correct pronunciation.*

Music for 5 and 10 String Kanteles

The tunes and songs on the following pages are traditional Finnish and English pieces that can be played on small kanteles.

Not all can be played on five string kantele, but the chords can be played to accompany the tunes. The numbers below the notes on some of the tunes indicate which string to play. If the numbers go higher than 5, the tune cannot be played on a five string kantele. A ten string kantele can, of course play melodies on the five string tunes.

The Roman numerals above the staff indicate what chord to play. Sometimes you will also see a capital letter next to or below it, that letter indicates the chord name for the key.

Kellonsoito

Kellonsoito is a tune from Karelia. It means: playing the bells. It is one of the easiest tunes to learn how to play on your five string kantele.

As it is written above, it is in the key of D major. The numbers below the staff refer to the number of the string. String number 5 is the shortest string, 1 is the longest string. Where you see two numbers together, such as 5/4 or 5/3, that means you should play both of those strings at the same time.

If you do not read music, it is possible to play the tune simply by reading the number of the string and then playing it. To play it in the right tempo, you need to let the last two notes of this tune ring four times as long as the other notes. Below I have used dots to indicate that the note should be held longer.

5 5 5/4 5 5/3 5 5/2 5 5/1 5 5/4 5 5/3 5 5/2 5
5/1.... 5/1....

Kanteleen Viritys / Onko Niin?

5 1 2 1 2 3 2 3 4 3 4 5 5 5/2
On - ko niin on - ko niin on - ko niin on - ko niin niin? niin?
8 4 5 4 5 6 5 6 7 6 7 8 8 8/5

2 3 4 3 4 5 1 4 3 5/2 5/1
on - ko niin on - ko niin on - ko niin? Niin on.
5 6 7 6 7 8 4 7 6 8/5 8/4

Lippane, Lippane



5 3 4 5 4 3 5/2 5/2 3 5/1 5/1 5 3 4 5 4 3 5/2 5/2 3 5/1 5/1



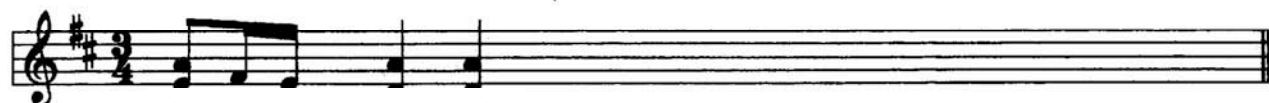
5 4 3 4 5 4 3 4 5/2 5/2 3 5/1 5/1 5 4 3 4 5 4 3 4 5/2 5/2 3 5/1 5/1



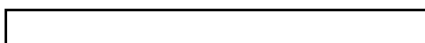
5/4 5 4 5/3 5/3 1 5/2 5/2 3 5/1 5/1 5/4 5 4 5/3 5/3 1 5/2 5/2 3 5/1 5/1



5/4 3 5/2 1 5/2 3 2 5/1 5/1 5/4 3 5/2 1 5/2 3 2 5/1 5/1



5/2 3 2 5/1 5/1



Tuuti, Tuuti



5 1 5 1 5 4 3 2 1 5 1 5 1 5 4 3 2 1



4 3 2 5 4 3 2 1 2 3 4 5 4 3 2 1

Tuuti, Tuuti is a Finnish lullaby. The words are:

Tuuti, tuuti, tutine tuuti
 luuli, luuli, luline luuli,
 lasta pientä pikkaraista,
 lasta pientä pikkaraista.

Kesäilta

Ol' kaunis kesä ilta, kun laaksossa kävelin
 Ol' kaunis kesä ilta, kun laaksossa kävelin
 Siell' kohtasin ma neidon, jot' aina muistelen, siell'
 kohtasin ma neidon jot' aina muistelen.

Hän kanteloä soitti ja laulun lauleli,
 Hän kanteloä soitti ja laulun lauleli,
 se tunteeni voitti ja heltyi syömmeni, se
 tunteeni voitti ja heltyi syömmeni.

It was a beautiful summer evening when I walked
 in a valley,
 there I met a woman that I always remember.
 She played on a kantele and sang a song,
 It overcame my feelings and my heart softened.

Churchbells of Konevitsa

This churchbell tune can also be played on five string kantele.

Waltz from Laplinlahti



5/1 5/1 5/1 5/2 5/2 5/2 3 4 3 4 5 5 3



5/1 5/1 5/1 5/2 5/2 5/2 3 4 3 4 5 3



5 5 4 3 2 1 1 3 1 3 5/2 5/2 4 3 2 1 1 3 1 3



5 5 3 5 3 5/1 5/1 5/1 3 5/2 5/2 4 3 2 1 3



5 5 4 3 2 1 1 3 1 3 5/2 5/2 4 3 2 1 1 3 1 3



5 5 4 3 2 1 1 3 1 3 5/2 5/2 4 3 2 5/1

Kakkuri



8 6 4 8 6 4 5 6 5 4 4 8 6 4 8 6 4 5 6 5 4 4



5 6 7 5 6 4 6 5 5 8 5 6 7 5 6 4 6 5 1 4

Paholaisen Marssi/Devil's March

quickly



5/1 5/14 3 3 2 2 3 5/1 5/1 5/1 5/14 3 3 2 2 3 5/1 5/1



4 4 4 5/3 5/2 5/2 3 5/2 5/2 4 4 4 5/3 5/2 5/2 3 5/1 5/1

slower



1 2 3 4 5 4 3 1 2 3 2 1 1 1 2 3 4 5 4 3 1 2 3 2 1 1

Melkutus



5/2 2 3 5/2 1 5/2 3 4 5 3 5/2 2 3 5/2 1 5/2 3 5/1



5/2 2 3 5/2 1 5/2 3 4 5 3 5/2 2 3 5/2 1 5/2 3 5/1



5/4 5/2 3 2 5/2 2 3 5/2 1 5/2 3 4 5 3 5/2 3 5/1



5/4 5/2 3 2 5/2 2 3 5/2 1 5/2 3 4 5 3 5/2 3 5/1

Viipuri

translation by AS Cutler

D I A V D I
 1 2 3 4 5 5 2 4 3 2 1
 When I went to Viip-called Salt pu- ri lii- o- lii
 To the place we called Salt Ci- ty lii- o- lii
 I found all the best girls mar- ried lii- o- lii
 All the pret- ty ones were tak- en lii- o- lii

D I A V D I
 1 2 3 4 5 5 2 4 3 2 1
 When I went to Viip-called Salt pu- ri lii- o- lii
 To the place we called Salt Ci- ty lii- o- lii
 I found all the best girls mar- ried lii- o- lii
 All the pret- ty ones were tak- en lii- o- lii

D I A V D I
 5 1 5 5 4 4 3 4 5
 Hii lii lii o lii o lii o lii

D I A V D I
 5 1 5 5 4 4 3 2 1
 Hii lii lii o lii o lii o lii

There was only one remaining...
 She/he was dark and very surly...
 She/he was cross-eyed, neck all twisted...
 Bushy haired and big ears flapping...
 No one left for me but Anni (Eino)...
 One span high and twice as wide...

Double-chinned and heavy-bottomed...
 She/he was mine if I could move her/him...
 Heaving horses could not move her/him...
 Heaving horses could not move her/him...

Karhunpeijaispolska

Bear Feast Polska

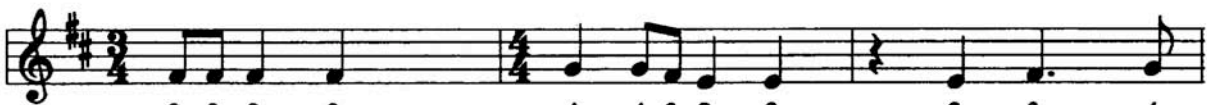


5 4 3 2 1 2 3 4 5 4 3 5 2 5 1 1 1



1 2 3 2 1 2 3 4 5 4 3 5 2 5 1 1 1

May The Long Time Sun



3 3 3 3 4 4 3 2 2 2 3 4



3 2 1 3 3 3 4 4 4 3 2 2 3 2 1

May the long time sun shine upon you,
all love surround you,
and the pure light within you,
guide your way home.

Lippane, Lippane



5 3 4 5 4 3 5/2 5/2 3 5/1 5/1 5 3 4 5 4 3 5/2 5/2 3 5/1 5/1



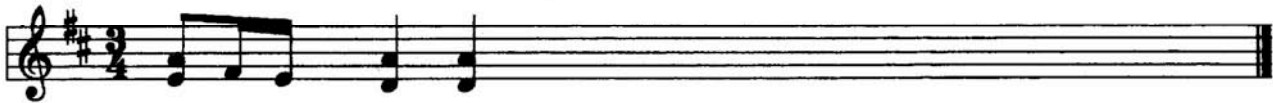
5 4 3 4 5 4 3 4 5/2 5/2 3 5/1 5/1 5 4 3 4 5 4 3 4 5/2 5/2 3 5/1 5/1



5/4 5 4 5/3 5/3 1 5/2 5/2 3 5/1 5/1 5/4 5 4 5/3 5/3 1 5/2 5/2 3 5/1 5/1



5/4 3 5/2 1 5/2 3 2 5/1 5/1 5/4 3 5/2 1 5/2 3 2 5/1 5/1



5/2 3 2 5/1 5/1

Finlandia

Melody by Jean Sibelius

The image displays six staves of musical notation for the melody of Finlandia by Jean Sibelius. The music is written in G major (one sharp) and 4/4 time. Each staff includes a treble clef, a key signature of one sharp (F#), and a series of notes with corresponding fingerings indicated by numbers 1-5 and 7-9. The notes are: G4 (6), F#4 (5), G4 (6), A4 (7), G4 (6), F#4 (5), G4 (6), F#4 (4), E4 (5), D4 (5), E4 (6).

Oi, Suomi katso, sinun päiväs koittaa,
yön uhka karkoitettu on jo pois,
ja aamun kiuru kirkkaudessa soittaa
kuin itse taivahan kansi sois
yön vallat aamun valkeus jo voittaa
sun päiväs koittaa, oi synnyinmaa

Oi nouse, Suomi, nosta korkealle
pääs seppelöimä suurten muistojen,
oi nouse, Suomi, näytit maailmalle
sä että karkoitit orjuuden
ja ettet taipunut sa sorron alle,
on aamus alkanut, synnyinmaa.

Amazing Grace

The musical score for "Amazing Grace" is presented in a single system with six staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "A-ma-zing grace how sweet the sound that saved a wretch like me, I once was lost but now I'm found, was blind, but now I see." The guitar accompaniment is indicated by chord symbols (D, D7, G, A) and fret numbers (4, 7, 9, 8, 10, 5) placed below the notes. The score concludes with a double bar line on the sixth staff.

A- ma- zing grace how
 sweet the sound that saved a
 wretch like me, I
 once was lost but now I'm
 found was blind, but now I
 see.

Cradle Song

D/I

D/I

2

A/V

D/I

4 4 8 8 8 8 5 5 7 8 6 5 7 6 5 4 4 4

1 4 3 4 5 6 5 5 6 4 7 7 6 5 6 5 4 4

Hush my baby in your cradle
 lying on your silken pillows
 Listen to your mother's singing
 as she rocks your golden cradle.

Go to sleep my little pumpkin.
 Dream your loviest dreams my baby.
 Now the gentle sandman's coming
 through the window softly asking.

"Is there here a baby's cradle
 with a small one still not sleeping?
 I will lightly touch his eyelids,
 send him sweetly off to dreamland."

Nyt mie laulan lapsen virren
 likan virren liirittelen:
 Makkaa sie uni makkia
 uni piutka piullittele

makiolla vuotehilla
 pehmeilla päänaluilla.
 Uni ulkoa kysyvi
 läpi salvoien sanoovi:

Onko lasta kätkyessä
 pientä peitetten sisässä
 minun tuppaa tullakseni
 kätyehen käyökseni.

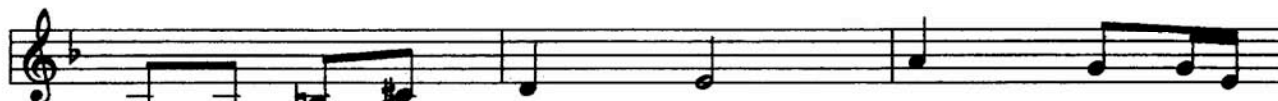
Minun Kultani Kaunis On



6 6 5 5 5 4 4 5 1 1 2 3
 Min un kul ta ni kau nis on vaikk' on kai ta



4 5 6 6 5 5 5 4 4 5
 lui nen Min un kul ta ni kau nis on



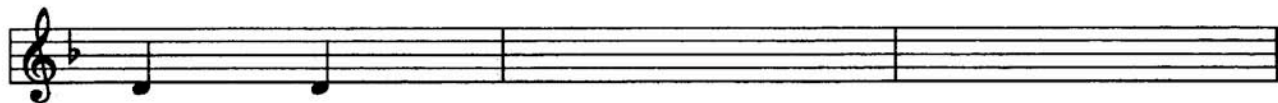
1 1 2 3 4 5 8 7 7 5
 vaikk' on kai ta lui nen Hei, luu li a



6 6 5 1 1 2 3 4 5
 il lal la, vaikk' on kai ta lui nen



8 7 7 5 6 6 5 1 1 2 3
 Hei, luu li a il lal la, vaikk' on kai ta



4 4
 lui nen

Simple Gifts

The musical score for "Simple Gifts" is written in G major and 3/4 time. It consists of six staves of music. Chord diagrams for I (D) and V7 (A7) are provided above the first two staves. Fingerings are indicated by numbers 1-5 below the notes.

Staff 1: Chord: I (D). Lyrics: 'Tis a gift to be simple, 'tis a gift to be free, 'tis a

Staff 2: Chords: V7 (A7), I (D). Lyrics: gift to come down to where we ought to be, and when we find our-selves in the

Staff 3: Chords: V7 (A7), I (D). Lyrics: place just right 'Twill be in the val-ley of love and de-light

Staff 4: Lyrics: When true sim-ple-ci-ty is gained, To bow and to bend we

Staff 5: Chords: V7 (A7), I (D), I (D). Lyrics: won't be a-shamed, to turn turn, will be our de-light 'Til by

Staff 6: Chords: V7 (A7), I (D), I (D). Lyrics: turn- ing and tur- ning we come a round right.

I chord strings to dampen: 2,3,5,7,9

V7 chord strings to dampen: 2,4,6,9 and do not strum string #10