

The music in a time code

- 00:00:30 **Vaski10**. The three note lament-like theme. **Dim lighting**. [I was feeling nervous, and had to force myself to concentrate.]
- 00:02:00 The first vertical interval.
- 00:02:13 An error: an accidental touch on the string below the tonic, the 7th scale degree.
- 00:02:53 The first intended scale extension: the 5th scale degree below the tonic.
- 00:03:14 The 5th above the tonic for the first time.
- 00:04:22 The 4th scale degree comes along, and thus the pentachord is built. A new melody starts to emerge.
- 00:05:23 **The amount of light rises a little as a light pattern is projected on the back wall canvas.**
- 00:06:38 The scale expands to the 7th scale degree below the tonic. Starting to plan a change from the natural minor scale to the G major scale one step lower. **The light pattern on the back wall canvas is fading.**
- 00:07:07 The highest string, G4, comes along for the first time. The rhythm begins to change. The left hand fingers build up the melody line.
- 00:07:49 The lowest string, D3, comes along for the first time strengthening the idea of the movement towards the G major scale.
- 00:08:12 F#3 for the first time (- makes the change from the natural minor scale into Dorian).
- 00:08:20 Change in rhythm.
- 00:08:47 Hand position change: G major scale. Melodic communication between the left (the middle register and the highest string) and the right (the four lowest strings and the second highest) hand. At times the fast plucking technique where the fingers of the left and right hand alternate. **The lighting is fading.**
- 00:12:11 Someone opening the side door of the stage. [What the...?!]
- 00:12:23 Intensifying the music.
- 00:12:27 The previous clever guy shuts the door. [And you didn't bother to even try to close it quietly...]
- 00:12:40 Slowing down and starting to prepare for something new.
- 00:12:48 Melodic phrases with pauses between them (listening to the lingering sounds).
- 00:15:30 **The darkness starts** during which the audience was asked not to move in or out.
- 00:15:40 Music changes into rhythmically pulsating.
- 00:18:55 Tempo slows down. Returning to the theme of the beginning. [I am preparing myself for the end of this phase when the lights would come up again and I could take the Korpiselkä kantele along.]

- 00:21:40 **The darkness continues.** [I am puzzled because I had expected the lights to come up but since that didn't happen I am trying to lengthen the period. It doesn't work out well, so I return to the theme of the beginning and progress towards the end.]
- 00:23:02 End of this period.
- 00:23:07 **Korpiselkä & Vaski10.** A new episode begins in the music. **The darkness continues.** There is only one tone played on the Korpiselkä kantele at first and the hands start to build the weave of tones together. Then the tasks are divided between the hands: the left hand builds up the melody line (Vaski10) and the right hand accompanies (Korpiselkä). The accompaniment pulse is basically in 6/8 and the melody line goes in 3/4, with some exceptions.
- 00:25:50 **The lights are going up slowly.** [Eureka! A relief as the lights come back, but also a disappointment in myself since I believed that I had been unable to improvise a 20-min period on the Vaski10.] **After a while also a faint light pattern is emerging on the back wall canvas.**
- 00:27:05 Both hands on the **Korpiselkä** kantele. Traditional plucking technique. Automated operations of fingers. Tempo becomes faster. Varyingly either the middle area (left hand), low strings (right hand) or higher strings (right and left thumb) are highlighted. **The light pattern on the back wall canvas is fading away.**
- 00:29:26 The left hand jumps temporarily on the high strings and thus the hands are separated for five seconds, but the tasks of the hands don't change.
- 00:31:08 The left hand jumps again on the high strings and plays now the melody line.
- 00:31:37 Hands back together. **The lights have started to fade.**
- 00:32:35 Tempo slows down.
- 00:33:05 **Vaski10 & Korpiselkä.** Now the left hand plays the accompaniment on the Vaski10 and the right hand builds up the melody on the Korpiselkä kantele. Tranquil phrases and pauses.
- 00:33:53 The end of this period. Moving position to the Group II. **A bit of light still.**
- 00:34:29 **Säteri.** [Hmm...where to start?] Muted sounds. Pentatonic scale. Tranquil melodic phrases. **The darkness.**
- 00:37:10 Changing the position a little to be able to reach the Shemeikka kantele with my right hand.
- 00:37:23 **Shemeikka & Säteri.** Searching at first. Then plucking on the pulse. Hands and instruments are communicating.
- 00:38:54 Both hands on the **Shemeikka** kantele. Traditional plucking technique. Tranquil tempo.
- 00:40:35 The left hand moves on the high strings and builds up the melody line there.
- 00:41:01 The left hand returns to its original place and the traditional plucking technique continues. Melodic communication between the middle area (left hand), higher strings (right thumb) and lower strings (right hand).

- 00:42:18 **Shemeikka & Säteri.** The left hand plays melody on the Säteri kantele while the right hand accompanies on the Shemeikka kantele. The accompaniment goes in the 3-beat pulse and the melody in the 2-beat pulse, with some exceptions.
- 00:44:47 **Säteri.** The right hand comes back on the Säteri kantele. Traditional plucking technique.
- 00:46:33 The right hand index finger beats the lowest string as a drone. **The lighting starts to rise. After a while, also the light pattern on the back wall canvas is emerging.** The left hand plays one phrase on the drone and then starts to swing the instrument causing the beat effect on the sound. The right hand adds a short melody above the drone.
- 00:47:31 The end of the period. Moving to the Group III.
- 00:47:53 **Viskoosi.** Initially, the hands are put on the Ontrei kantele but then I decide to start with the viscose string kantele instead. Traditional plucking technique. **The light pattern on the back wall canvas is fading away.**
- 00:48:41 **Viskoosi & Ontrei.** Left hand moves on the Ontrei kantele, and plays vertical fourths as accompaniment. After plucking just the tonic for a while on the viscose string kantele the right hand starts to build up melodic phrases. [Like walking and looking at the surroundings.] This is from the long-term memory: variations on the idea which is familiar to me.
- 00:51:01 **Ontrei & Lovikka.** The right hand moves from the viscose string kantele on the Lovikka kantele. The left hand continues with the vertical fourths on the Ontrei kantele. **The lighting starts to fade.** [I was not satisfied with the Lovikka part – wasn't able to get a grip on the music.]
- 00:52:59 **Viskoosi & Ontrei.** The right hand returns on the viscose string kantele and its previous theme. The left hand continues with the vertical fourths on the Ontrei.
- 00:55:07 Changing the sitting position slightly and taking the bow. **The darkness.**
- 00:55:24 **Viskoosi & Ontrei.** Playing slow bow strokes.
- 00:58:32 **Ontrei.** Traditional plucking technique. Automatized finger movements. Rubato phrases at first, a pulse of some kind developing later. Ornaments. Vertical intervals. Rhythmic and melodic variations. Slight changes in timbre as the plucking point on the strings is changed. Changing the sitting position at the end a little so that I can reach the Vaski10 with my left hand.
- 01:04:11 **Ontrei & Vaski10.** Pre-planned combination for producing a different scale. On the Ontrei kantele only the first string, A₃ is used. Melody line is built on the Vaski10 by using C₄, D₄, E₄, G₄ and B₃. [Listening to silence in the end. Deciding that this was complete now and continuation was not needed.]
- 1:06:13 Changing the sitting position to the Group II.
- 01:06:38 **Säteri.** The old plucking technique but hands in a little unusual position. Thumbs of both hands work together on the higher strings. **The lighting starts to rise and after**

a while also the faint light pattern on the back wall canvas. Rhythmic variations. Weaving the soundscape and the communication between different registers.

- 1:09:30 The light pattern on the back wall canvas is fading away.
- 1:09:48 Hands move closer to the end of the strings or closer to the middle point of the strings thus causing changes in the timbre.
- 1:10:20 The left hand jumps on the high strings. Nevertheless, the fingers of both hands continue alternating rhythmically on the strings and thus the appearance of the music doesn't change dramatically. Changes in the plucking positions on the strings, and thus in timbre, continue.
- 01:11:09 The left hand returns on the lower register and the hands are now in the more conventional old style plucking position. Some harmonics added in between. Then also muted sounds with the left hand. The lighting is slowly fading.
- 01:12:44 **Säteri & Shemeikka.** The right hand plays a muted sound on the Shemeikka kantele which is then replied by the left hand playing a melodic phrase on the Säteri kantele. This is repeated several times.
- 01:14:06 Both hands using the plucking technique. Almost dark. Searching for the direction. Hands communicating but mostly the left hand building up the melody on the Säteri.
- 01:15:31 A decision of the direction and a change in the pulse. The right hand accompanies on the Shemeikka kantele, the metre mostly in 6/8. The left hand builds up melody line on the Säteri kantele, the metre varies between 2/4 and 3/4. Tempo slows down at the end. The darkness.
- 01:18:10 Both hands on the **Shemeikka** kantele. Searching at first. Then making variations and combinations between 5- and 6-beat bars. Melodic phrases in tranquil tempo. After about three minutes, a change of essence towards more energetic as faster rhythm patterns come along. Tempo becomes somewhat faster as well. Communication between different registers: the thumbs of both hands on upper strings, the left hand index, middle and ring finger in the middle area, and the right hand index, middle and ring finger on the lower strings. [Sometimes counting the beats, sometimes letting it go freely.]
- 01:25:07 **Säteri & Shemeikka.** The left hand jumps on the Säteri kantele and continues building up the melody line there. Also communication between the hands. Tempo slowing down at the end which is left open.
- 01:26:37 Changing the sitting position to the Group III.
- 01:27:10 **Lovikka.** Starting on the Lydian scale, and the plan was to change the scale later by moving the hand position on the lower strings. [Since the earlier part with this instrument didn't work out well, the focus was in finding the resonance and thus the connection with the instrument – but it didn't succeed this time either.]
- 00:28:18 The lighting starts to rise and after a while also the faint light pattern on the back wall canvas. Search of the resonance goes on. [This is terrible. Where has the resonance and the music vanished?]

- 01:31:04 A string breaks. [A cardiac arrest.] **The light pattern on the back wall canvas is fading away.** Trying out whether the tuning would still be possible on the other strings and moving the broken string aside at the same time. [Pretty terrible. What about the lower and the higher strings? What if I change the volume and make a stronger pluck? Better.] Continuing to play with the hands on the lower string position and in a faster tempo. [Would it help the sound if I combine the Ontrei with this?]
- 01:32:29 **Ontrei & Lovikka.** The left hand jumps on the Ontrei kantele. The right hand moves closer to the centre of the strings on the Lovikka kantele and then back, causing thus changes in the timbre. The left hand moves closer to the left end of the strings and plays some melodic phrases there. The right hand makes the previous movement again – closer to the middle point of the string and then back. Rhythmic combinations of instruments. **The lights are fading.** At the end, the tempo is slowing down as I plan to move my left hand back on the Lovikka.
- 01:37:04 **Lovikka.** Searching at first and then trying out whether variations on an old church bell tune by Teppana Jänis might work out. [Nope.] **The darkness.**
- 01:38:57 Changing the sitting position to the Group I.
- 01:39:16 **Korpiselkä.** The old plucking technique. The hand position on the higher register: D Mixolydian scale. Searching. After about one minute hands are separated: the right hand starts to build up melodic phrases on lower strings while the left hand accompanies with arpeggios and individual tones on the high strings. [This is not good. Empty phrases.] After about a minute again the right hand comes back on the high strings and the old plucking technique continues. And after just a while the right hand goes back on the lower strings. [This may be the phase when I was frustrated. I felt empty and disappointed in myself. “Is this it? Not able to create anything – only empty tones without any meaning... Hmh, pull yourself together now – you have all the time in the world and this unique opportunity is not going to happen again. So, enjoy!”] Both hands together, old plucking technique, G major. Towards the end, the tempo slows down.
- 01:45:50 Moving the hands on the Vaski10 kantele.
- 01:46:16 **Vaski10.** The old plucking technique. Searching. Automated playing technique. Melodic phrases & rhythmic variation. G major.
- 01:49:05 **The lighting starts to rise and after a while a faint light pattern on the back wall canvas as well.** Searching my way back into the musical world.
- 01:51:32 The end of the period. Listening to the silence for a moment.
- 01:51:44 **Vaski10.** Continuing on the same instrument. The old plucking technique. Hands one step higher: A Dorian scale. The rhythm in 3/4. At first avoiding the sixth scale degree which specifies the Dorian scale, and thus the beginning goes in natural minor. **The light pattern on the back wall canvas is slowly fading.** Slowly the chord progression I – VII – VII – I is established. Towards the end, the texture is simplified. [This turned out to be a lullaby, apparently.] **The lights are fading.**

- 01:57:20 The end of the period. Listening to the silence for a moment and then changing the sitting position to the Group II and taking the bow. [Almost dark.](#)
- 01:58:02 **Säteri.** Playing the lowest string slowly and quietly with a bow. Stopping the string from its middle point with the finger of the left hand. [The darkness.](#)
- 01:59:47 **Säteri.** Harmonics and muted sounds.
- 02:05:49 Changing the sitting position to Group V. Taking the kokle from the side of the stage in front of the Vaski10.
- 02:06:22 **Kokle.** Trying out the scale at first. The test subjects are leaving. Traditional plucking technique. Building up rubato phrases. D Mixolydian. After a little over three minutes, the music becomes pulsed. Some fingernail strokes with the traditional technique. At about 02:09:56 [the lighting starts to rise and after a while also the faint light pattern on the back wall canvas.](#)
- 02:10:53 **Kokle & Vaski10.** The right hand moves on the Vaski10 and starts to build up melodic phrases in even rhythm. At first the left hand makes comment-like accompaniment, and then starts to make fast arpeggio-like patterns during which the melody line varies between the units of two or three beats. [The faint light pattern on the back wall canvas is fading away.](#) The playing technique is in long-term memory but the outcome of it here is not pre-planned.
- 02:15:00 A change in tempo. Slow melodic phrases. The left and the right hand are communicating with each other. [The lighting is fading.](#) At about 02:17:10 there is some noise (probably someone moving the chair), and when the phrase is done I stop and listen – footsteps. After playing some phrases, the left hand moves on the Vaski10.
- 02:18:10 **Vaski10.** The old plucking technique. Both hands building up melodic phrases together in triple metre. At about 02:20:30 [the darkness.](#) [I've found the way in.]
- 02:23:48 A change in the metre.
- 02:24:40 [The lighting starts to rise.](#)
- 02:25:19 I take the left hand away from the Vaski10 and the right hand continues alone. Tranquil phrases. Changing the sitting position a little and correcting the position of the EEG cap wires while playing.
- 02:26:49 **Kokle & Vaski10.** The left hand moves on the kokle and starts communicating with the right hand phrases. The left hand uses only two tones at first. [The light pattern on the back wall canvas starts to emerge.](#)
- 02:27:57 The left hand highlights melodic phrases on the kokle. In less than a minute, the roles are reversed, and the right hand highlights melodic phrases on the Vaski10. [A new light pattern is emerging on the back wall canvas in addition to the previous one.](#)
- 02:30:13 **Kokle.** At first the left hand is playing the kokle alone. Then the right hand comes along and both hands build up the phrases together. The old plucking technique.

Variating the highlighted tones between the high and the low register. [A part of the first light pattern on the back wall canvas is slowly fading.](#)

- 02:38:45 The end of this period is left open. After finished playing I am sitting still and listening to the silence for a while. Then looking at my left palm (I don't know why – perhaps the tuning pegs have caused some inconvenience), and lifting the kokle away and putting it behind me. Changing the sitting position to the Group II. Putting my legs over the Säteri and reaching for the Shemeikka. [A funny position in front of audience but who cares – this feels good for my back and my knees now.]
- 02:39:59 **Shemeikka.** Trying out the first phrase and then making a slight correction to the sitting position. The old plucking technique with a somewhat unorthodox hand position: the right hand on the fifth (vertical interval) of the fifth scale degree (the lowest string) and the left hand on the fifth (vertical interval) of the first scale degree. After some tranquil phrases, the previous fifths are played inside the phrases rhythmically with accents and a pulse is created.
- 02:42:49 Hands in a more conventional position (the old plucking technique). After a while, the left hand builds up melodic phrases by using the thumb on the higher strings and other fingers on the middle register. Occasionally, the left hand also moves its position on the higher strings and then comes back. Both hands are also working together when building up rhythmic variations and patterns. Changes in dynamics and in tempo. At about 02:48:35 [the previously faded part of the first light pattern on the back wall canvas is slowly coming back.](#) The steady pulse vanishes and there are individual phrases with pauses between them.
- 02:49:51 I start to prepare the movement towards the instrument combination, and during the pauses between the phrases I change my sitting position step by step. [The previous part of the first light pattern on the back wall canvas starts to fade out again.](#)
- 02:51:41 **Säteri & Shemeikka.** The right hand starts to play the fifth E \flat 3–B \flat 3 rhythmically (a combination of the vertical and the horizontal interval) while the left hand starts to build up phrases and joint rhythms on it. Although hands are separated on two instruments the playing technique and the weave of tones the hands build up together resembles the old plucking technique. [The second light pattern on the back wall canvas is fading.](#)
- 02:55:04 Taking the right hand away from the Shemeikka. [The lighting fades away, only half of the first light pattern on the back wall canvas is left.](#)
- 02:55:12 **Säteri.** Trying out and searching at first. The old plucking technique. Tranquil phrases. E \flat Mixolydian mode. Then communicating between major- and minor-based scales. The left hand moves its position between the high and low strings and starts to build up melodic phrases; on higher strings in E \flat natural minor using D \flat 5, E \flat 5, F5, G \flat 5, A \flat 5 and B \flat 5. The right hand accompanies rhythmically with B \flat 3, E \flat 4 and B \flat 4. Although the hands are separated from time to time, the nature of the

music stays the same since the principle of dividing the notes and alternating between the hands still goes on.

- 02:57:01 The right hand adds D \flat 4 along, and after some seconds the right hand thumb plucks G4 by mistake at the same time as G \flat 5 is ringing. After that the right thumb finds its intended note, A \flat 4. After varying on the theme for a couple of minutes the period ends with rubato phrases on the minor scale and the right hand playing the E \flat 4 as a drone. After finishing playing, listening to the silence for a while.
- 03:00:17 A new period starts on the same instrument. The old plucking technique, E \flat Mixolydian. Begins with a runosong-like melodic phrase and develops into melodic, harmonic and rhythmic variations. Automatized technique. [An easy, effortless period. The music seems to develop on its own.]
- 03:08:34 Correcting the sitting position and listening to the silence for a while.
- 03:09:23 **Säteri.** Continuing on the same instrument with a new theme. Adding muted sounds, and later also harmonics, among the texture. Altering the hand position between the F natural minor and E \flat Mixolydian.
- 03:10:55 **The lighting starts to rise, and after a while also the missing part of the first light pattern slowly emerges.**
- 03:14:22 Changing the sitting position to the Group III.
- 03:14:49 **Ontrei.** The old plucking technique. In the beginning, some harmonics added among the texture. Also fingernail beats on the highest string by the right index finger. After about three minutes making a correction in the sitting position, and the music turns into melodic phrases. For about a minute the right index finger takes care of the highest and the lowest string after which the right hand thumb returns on the highest string. Quiet phrases. [Searching]
- 03:20:22 Triple metre. [This one lives on its own.]
- 03:25:18 The end of the period.
- 03:25:37 **Viskoosi.** Only the right hand playing at first. Melodic phrases. In less than a minute, the left comes along and the hands continue building up the phrases together.
- 03:27:50 There is some noise (footsteps and probably a slam of a chair) and I wait for a while.
- 03:28:08 **Ontrei & Viskoosi.** A phrase with both hands on the viscose string kantele, and close to the end of the phrase the left hand moves on Ontrei and plays a minor third, B \flat 3–D \flat 4. This is repeated. On the third time a major third, A \flat 3–C4, follows the minor third. After that, one phrase on the viscose string kantele with no Ontrei.
- 03:28:42 A new phase where the left hand stays on the Ontrei playing vertical intervals, individual tones and arpeggio-like ornaments as an accompaniment to the rubato phrases on the viscose string kantele. **The second light pattern on the back wall canvas starts to emerge faintly.**

- 03:29:57 A steady pulse.
- 03:30:24 The melody moves on the Ontrei and the right hand accompanies on the viscose string kantele.
- 03:33:48 The end of the period. The right hand moves on the Lovikka.
- 03:34:03 **Lovikka.** Trying out the tuning at first by plucking with the right hand and listening to the sound. Rubato phrases. [Hmm, a little problematic but perhaps I could use it.] Making changes in timbre by moving the hand either closer to the middle point or the end of the strings.
- 03:36:11 **Viskoosi & Lovikka.** The left hand starts to add comments on the viscose string kantele while the right hand continues on the Lovikka as before.
- 03:37:43 Taking hands away from the instruments and waiting for a while.
- 03:38:10 Trying to build a new period on the same instruments but it doesn't work out. The instruments are not in tune, and I am not able to find a musical idea worth continuing.
- 03:39:58 Taking the right hand away from the Lovikka. Moving the bow and the kokle away from the shawl and putting it on my shoulders — obviously because of feeling cold. Going to sit in front of the Group I.
- 03:41:02 **Korpiselkä.** The period begins with harmonics. Then some normal plucks along (as a consequence of a playing error, I presume) and one muted sound.
- 03:42:43 The old plucking technique. Automated finger movements in a fast tempo. G major. After a while, the tempo gets faster — like a dance tune. Starting to slow down at about 03:49:55.
- 03:51:11 Changing the sitting position slightly while playing with the right hand, after which a new melody emerges.
- 03:52:24 **Vaski10 & Korpiselkä.** The left hand alternates between the Vaski10 and the Korpiselkä kantele and continues building up the previous melodic idea.
- 03:53:50 **Korpiselkä.** Returning to the earlier fast motive resembling a dance tune. Alternating the highlighted areas between the middle (left index, middle and ring finger), high (left and right thumb) and low (the right index, middle and ring finger) registers. Slowing down at the end and the left hand moves on the Vaski10.
- 03:56:04 **Vaski10 & Korpiselkä.** Building a bridge between the previous and the next period. Just a short passage combining two instruments. The tempo slows down.
- 03:56:17 **Vaski10.** Tranquil melodic phrases at first along with some vertical intervals and ornaments. From about 03:58:24 a steady pulse emerges. The right hand playing in 6/8 and the left hand building up melodic phrases in even rhythm. Then the right hand builds up phrases on the lower strings with even rhythm, and the left hand accompanies with arpeggio-like ornaments and individual tones are alternating with the tones played by the right hand. At the end, the pulse no longer exists and both hands work together on tranquil phrases with pauses in between them. The right hand moves its place closer to the middle point or the end of the string to

make a change in the timbre. [The second light pattern on the back wall canvas is faint and stays like that.](#)

- 04:01:00 After finishing playing, I'm listening to the silence for a while. Then trying to tune a little (with my left hand and without unfastening the instrument from the floor I find it impossible) and finally changing the sitting position to the Group II. Taking a sip of water and after that taking the bow in my left hand.
- 04:02:15 **Shemeikka.** A drone with the bow while the right hand builds up melodic phrases by plucking.
- 04:06:15 More tones on the bow and eventually with more strength.
- 04:07:52 Pondering whether to continue with the bow or not, and then deciding to put it away.
- 04:08:04 **Shemeikka.** The right hand plays alone (–hesitating with the left hand). Tranquil phrases. The left hand moves on the Säteri.
- 04:08:41 **Shemeikka & Säteri.** The hands are communicating with each other on these two instruments, and they generally alternate with the plucks (left-right-left-right etc.). Changes in tempo, metre, pulse, rhythms, dynamics.
- 04:16:57 Taking the hands away from the instruments, correcting the shawl on my shoulders and changing the sitting position a little. Moving the Säteri a little on the floor and checking out the possibility of swinging it.
- 04:17:40 **Säteri.** The right hand builds up melodic phrases while the left hand swings the instrument causing a beat in the sound. [At about 04:19:25 the second light pattern on the back wall canvas vanishes.](#)
- 04:20:19 Putting down the instrument and moving the left hand on the playing position.
- 04:20:29 **Säteri.** Harmonics.
- 04:22:52 Also, plucking vertical thirds of which the lower string is shortened from its middle point, and thus the heard interval is a sixth. Muted sounds coming along as well.
- 04:23:49 Correcting the sitting position.
- 04:24:04 A rectangular notification appears on the back wall canvas for a second (I don't notice it). Again at 04:24:08–04:24:19.
- 04:24:41 Someone clears his throat and it seems that it makes me to stop this period.
- 04:24:54 **Säteri.** The old plucking technique.
- 04:25:07 [The light pattern on the back wall canvas starts to fade away.](#)
- 04:25:16 [The film starts to emerge on the back wall canvas.](#) I notice the beginning of the film and increase the strength in music. [Ah, now already...] At times, I take a look at the film and seem to adjust the music accordingly.
- 04:28:38 **Säteri & Shemeikka.** Right hand playing the Shemeikka and the left hand the Säteri. Communicating between the instruments, alternating roles between the hands and building up a soundscape.

- 04:32:20 Taking the hands away from the instruments and changing the sitting position to the Group III.
- 04:32:46 **Ontrei.** The traditional plucking technique. A steady pulse in even rhythm. Later also fingernail hits with the right index finger.
- 04:35:40 The film stops — some technical problem obviously which I don't notice. A softly moving and colour changing light pattern is projected on the canvas. At one point, I notice it and start looking at the audience while playing. The film continues at 04:36:20.
- 04:36:55 **Ontrei & Lovikka.** The right hand moves on the Lovikka and starts to build up melodic phrases.
- 04:39:36 Another string breaks in the Lovikka [a minor cardiac arrest] after which I move the right hand closer to the middle point of the strings and pluck more firmly. Tempo slows down and I start to construct the ending of this period.
- 04:41:35 Taking a look at the film and then changing the sitting position to the Group I. Taking another look at the film before starting to play.
- 04:41:51 **Vaski10.** The old plucking technique. A steady pulse, fast rhythms, also melodic phrases. [Sensing some kind of nervousness here. Presumably because of the broken string.] Taking a look at the film while playing at 04:42:50, 04:44:26 and 04:45:44. Towards the end, the tempo slows down and the steady pulse vanishes. One more glimpse at the film just before moving the right hand on the Korpiselkä kantele.
- 04:48:11 **Vaski10 & Korpiselkä.** After the first phrases, the right hand accompanies on the Korpiselkä while the melodic phrases are built on the Vaski10. Triple metre. Later on changes in the roles of hands, in dynamics, metre, pulse. A clear change in the music at about 04:52:16 as something new starts to come up. This leads to a new melodic period in the triple metre starting at 04:53:39 where the right hand accompanies on the Korpiselkä and the left hand highlights the tranquil melody line on the Vaski10. Taking a look at the film at 04:49:40, 04:50:42, 04:51:26, 04:52:24, 04:53:27, 04:54:13 and at 04:56:45 which is also the end of this musical period. I make a small correction in the sitting position, look at the film for a while, and start a new period on the Korpiselkä kantele.
- 04:57:02 **Korpiselkä.** The right hand starts plucking alone at first. Taking a look at the film at 04:58:02.
- 04:58:16 The left hand moves on the instrument and starts to play along which leads to the first vertical intervals in this period. The old plucking technique. Phrases with pauses in between them. Taking a look at the film at 04:58:50. Moving the right hand temporarily closer to the middle point of the string to make a change in the timbre.
- 04:59:45 The left hand moves away from the instrument. The right hand plays alone starting with a different rhythm. Taking a look at the film at 04:59:54. The left hand comes

back at 05:00:11, and the hands continue together by using the old plucking technique.

- 05:00:47 The second part of the film begins which I don't notice. My head is slightly turned but I'm not looking at the film. My eyes are closed. Playing quietly and listening to the sound. Taking a look at the film at 05:02:40 (which causes a touch mistake on a string) and noticing the kantele player. I connected the player with dancers in my mind and thus I made a change in the music accordingly. Another look at 05:02:49 and I noticed that instead of dancers there were lament performers to come and thus the music was to calm down a little.
- 05:03:18 Lifting the left hand away from the tuning pegs and moving fingers in the air for a few seconds – perhaps the fingers were growing numb either because of the pressure of the tuning pegs or because I was cold. Taking a look at the film at 05:03:23 and trying to adjust the music to it.
- 05:03:38 Moving the left hand away from the instrument while the right hand continues plucking. Looking at the film again for a while.
- 05:03:45 **Korpiselkä & Vaski10.** The left hand moves on the Vaski10 and starts to build up melodic phrases while the right hand plucks the Korpiselkä in 6/8 pulse. Taking a look at the film at 05:04:17.
- 05:04:34 Taking the left hand away from the instrument and with its support changing the sitting position while the right hand continues to play. Taking a look at the film at the same time.
- 05:04:38 The left hand returns on the Vaski10 and continues with the melodic phrases. Looking at the film at 05:04:56 for about six seconds, then another look at 05:05:11, and a glimpse at 05:05:25 when I notice that the dance (which I have been waiting for) has started. After that, I move my left hand on the Korpiselkä at first, then take it away and look at the film.
- 05:05:27 **Korpiselkä.** Looking at the film and playing only with the right hand. Making the tempo faster to suit the dance. After 10 seconds, the left hand comes on the Korpiselkä and the dance starts. The old plucking technique. Automatized finger movements. Traditional elements with variations. Looking at the film several times and for longer periods during the dance to fit the rhythm. The dance ends on the film at 05:08:50 after which the music gradually slows down. Moving the right hand closer to the middle point of the strings to make a change in the timbre.
- 05:09:47 Taking the left hand away from the instrument and looking at the film. Putting the left hand back on the Korpiselkä, and then making a different decision and moving the left hand on the Vaski10.
- 05:09:55 **Korpiselkä & Vaski10.** I'm trying to continue the same motive I've previously played on the Korpiselkä but there is a problem with the tuning. I decide to move the right hand on the Vaski10 as well.
- 05:10:08 **Vaski10.** I play just a couple of phrases on this and then decide to end this period.

- 05:10:28 Changing the sitting position to the Group II and taking a look at the film at the same time.
- 05:10:43 **Shemeikka**. The first phrase only with the right hand. During the reverberation, I move the left leg closer to the instrument (both legs go over the Säteri). Three more phrases with the right hand (and pauses between them) before the left hand comes along. The old plucking technique. Taking a look at the film at 05:11:28 and 05:11:55. From about 05:12:11, instead of individual phrases with pauses between them, the music starts to have a steady pulse.
- 05:13:18 Taking a look at the film, and again at 05:13:34 after which I move the hand position one step higher. This causes the major scale change into a natural minor scale.
- 05:13:36 The steady pulse vanishes and the music changes into melodic phrases with pauses between them. Eventually, the tempo slows down as well. Taking a look at the film at 05:15:46 after which the higher notes of the scale come along. Taking a look at the film also at 05:16:24, 05:17:05, 05:17:54 and at 05:18:15, after which the music intensifies.
- 05:18:56 Looking at the film and since there is a dance scene going on I change the nature of the music accordingly. I follow the film (almost for the whole dance scene) and after a while change the hand position on the strings to get a major scale. The dance scene ends at 05:20:29 after which the nature of the music changes gradually and the tempo slows down. Taking a look at the film at 05:20:43 and 05:21:01.
- 05:21:04 Instead of a steady pulse, there are individual phrases with pauses between them. Returning on the minor scale. Taking a look at the film at 05:21:23, 05:21:54, 05:22:06 and 05:22:38. The melodic phrases resemble traditional music, sometimes laments. Tonic as a drone. Vertical intervals. Ornaments.
- 05:23:10 A steady pulse again. Right hand playing in 6/8 rhythm and left in 4/4. At about 05:23:20, I start to change the position of my legs. The left leg is moved on the other side of the Säteri with the help of my left hand. At the same time, I take a look at the film. At 05:23:53, the hands move one step lower and the scale changes from minor to major.
- 05:24:16 The steady pulse stops. During the pauses between the phrases, I start to make the change in the sitting position. Obviously there is a plan to take the Säteri kantele along in the near future. Taking a look at the film at 05:24:47.
- 05:25:28 **Säteri & Shemeikka**. The hands are communicating and alternating with the plucks at first. The left hand plays the Säteri adding some arpeggio-like ornaments along. Taking a look at the film at 05:25:34.
- 05:26:07 The left hand plays fast arpeggio-like patterns on the Säteri while the right hand builds up melodic phrases on the Shemeikka. A more or less steady pulse. Looking at the film for about nine seconds starting at 05:27:16 and for about six seconds starting at 05:27:52. Soon after that the right hand makes distinct differences in timbre by changing the hand position either closer to the end or the middle point of the string.

- 05:28:30 The steady pulse and the arpeggio-like patterns stop. The hands are communicating. The left hand uses only a few tones on the Säteri.
- 05:29:13 Moving hands away from the instruments and taking a look at the film. Correcting the sitting position slightly. Taking another look at the film at 05:29:21.
- 05:29:25 **Säteri.** Starting to play a rhythm with my right hand while looking at the film where young boys are having fun and wrestling in the yard. At 05:29:33, the left hand comes along, and the nature of the music continues sharply rhythmic. Taking a look at the film at 05:30:14, after which the sharp rhythm starts to vanish. Using the old plucking technique. Individual tones are highlighted from the texture. Taking a look at the film at 05:31:29, 05:32:43 and 05:33:20.
- 05:33:32 A steady pulse stops. A couple of tranquil phrases during which I take a look at the film. Then a new motive. Individual phrases continue with pauses between them. Taking a look at the film at 05:34:24, 05:34:40 and 05:34:49 after which I make a small correction in my sitting position. The phrases continue like earlier. I take a look at the film at 05:35:01 and 05:35:34, after which a small correction in the sitting position again, and then harmonics and muted sounds come along.
- 05:36:29 I look at the film for a moment and lower the Säteri on the floor. I take the kokle from behind me and put it in front of the Vaski10. At 05:37:09 I take a look at the film.
- 05:37:14 **Kokle.** The right hand starts alone with vertical intervals, fifths and a fourth. After that the left hand comes along and the hands start building up phrases together by using the old plucking technique. I take a look at the film at 05:38:08 and after that the music continues with a more or less steady pulse. I take a look at the film at 05:41:02 and after that the music starts to change. Pauses in between the phrases and then the tempo slows down. Searching. Taking a look at the film at 05:42:08. A simple melody.
- 05:42:49 The film ends. I take a look at the black canvas at 05:42:55 and another glimpse at 05:43:01. At this point, I am confused about the time. [Oh no, they have forgotten that the film is in two parts – they didn't realize to project the second part...! What should I do?]
- 05:43:05 **Kokle & Vaski10. The lighting starts to fade.** The right hand plays the Vaski10 and the left hand stays on the kokle.
- 05:43:30 **The darkness.** [Is this the end? What is the time?]
- 05:45:39 **Vaski10.** The old plucking technique.
- 05:47:30 The end. After finishing playing, I look around and try to find some contact with the lighting engineer to get a confirmation whether I should continue or not. [The light above the entrance door is on, so I presume it's time to stop.]