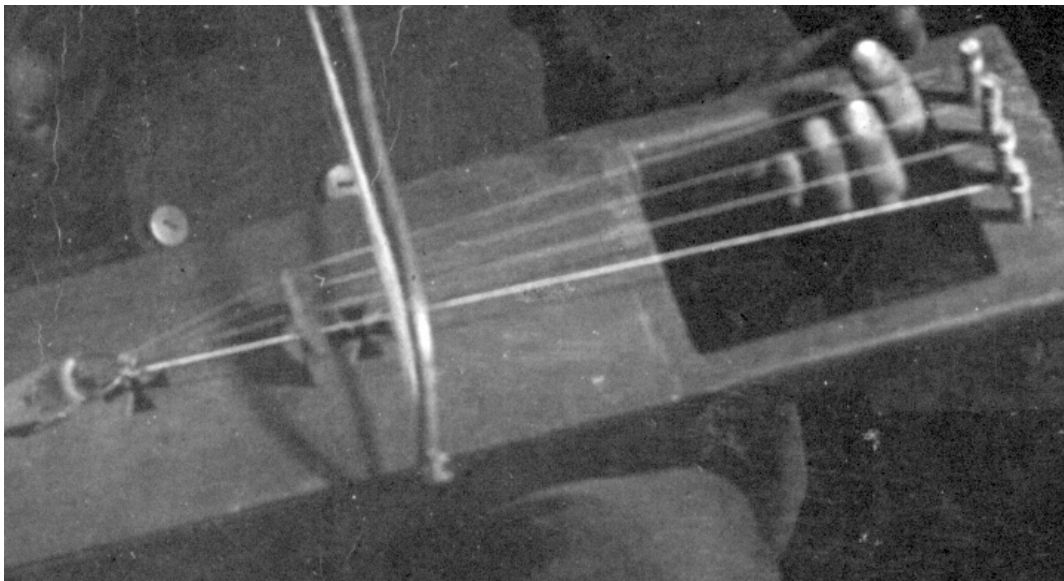


The Reconstruction of Talharpa playing technique and tradition

Janne Suits



Thesis

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Appendix 1. (Table 1) The summary of the elements analysed in O. Anderssons 1903-04 fieldwork and edited transcriptions

Appendix 2. The copies of the fieldwork and edited transcriptions of talharpa melodies collected by Otto Andersson in 1903-04 from Vormsi island

Appendix 3. (Table 2) The list of audio and video recordings

Appendix 4. Contents of the attached DVD:

1. The written part of the project in PDF - format
2. Video recordings of Vormsi talharpa melodies played by Janne Suits
3. Audio recordings of Vormsi talharpa melodies played by Janne Suits
4. Archival recordings of Georg Bruus (Hiiumaa), Mart Kaasen (Lääne-Nigula) and Styrbjörn Bergelt (Sweden)
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Foreword

Back in the year 1998 I started my studies in what was then the folk music department of Viljandi Culture College. My speciality was the fiddle. On the second year, *hiiu kannel* (bowed-lyre type instrument played in Estonia) appeared to my curriculum as a “cousin instrument”. For me, this was the first contact with this instrument. My teachers were Raivo Sildoja, who also made my first *hiiu kannel* and Krista Sildoja. They were the leading carriers and promoters of the estonian *hiiu kannel* playing in the late 20. century. In 2001 I spent a week in Sibelius Academy in Finland to study *jouhikko* (bowed-lyre type instrument played in Finland) technique and music with the teacher Outi Pulkkinen.

In Viljandi Culture College, *hiiu kannel* became my main instrument, with which I graduated in 2003. My diploma thesis was “Collecting and systematising the archive materials of bowed-lyre”, my advisors Anneli Kont-Rahtola and Ain Sarv lead me to visit many museums and archives in Estonia, Finland and Sweden to find as much information as possible about bowed-lyre and its cousins *hiiu kannel*, *talharpa*, *jouhikko* and *stråkharpa*. I visited Estonian Literary Museum, Estonian National Museum and Estonian Museum of Theatre and Music; Stockholm Music Museum (Musikmuseet) and Nordic Museum (Nordiska Museet) in Sweden; SKS (*Suomen Kirjallisuuden Seura* - Finnish Literature Society) and SLS (*Svenska Litteratur Sällskapet* - Swedish Literature Society) in Finland. In addition, personal correspondence and communication evolved with swedish researcher and musician Styrbjörn Bergelt and finnish researcher and instrument maker Rauno Nieminen, who provided me with a lot of valuable information, articles and photos of bowed-lyre and its related instruments. The materials I collected during that research are forming the basis for the current masters thesis.

In 2002 I took an year to study in Swedish Nyckelharpa Institute (Eric Sahlström Institutet) in Tobo, where I learned the playing technique of *nyckelharpa*, swedish folkmusic and of course also swedish language. In the course of the studies and under supervision of nyckelharpa maker Esbjörn Hogmark, me and three of my course mates handcrafted four Vormsi type *talharpas* according to Styrbjörn Bergelts drawings. This experience gave me

practical skills for maintaining and repairing the instruments and significantly widened my general knowledge about *talharpa*. I also met Styrbjörn Bergelt personally while studying in Sweden, unfortunately it was not possible to document his *talharpa* playing at the time.

At the year 2005 I had gathered a lot of knowledge and materials about the history of bowed lyre, I had also formed kind of network – contacts of players all over the nordic countries so I decided to bring all the different types of instruments and their players together. In the summer of 2005 a seminar-meeting “Talharpa 2005” took place on Vormsi island with more than 30 players of *bowed lyre* type instruments from Estonia and Finland (Appendix 4 /6. Photos/Talharpa 2005). This island, being one of the main cradles of this type of instrument, had not seen so many players of this instrument for many decades – probably since 1870-s, but definitely since 1944, when the swedish inhabitation of Vormsi came to its end.

In 2006 I started my masters studies in the Institute of Traditional Culture in Rauland, Telemark University. While preparing my thesis, I decided it was time to bring the bowed-lyre players together again. In 2008 another seminar meeting “Talharpa 2008” took place in Estonian Traditional Music Centre in Viljandi. During this meeting I recorded and filmed a lot of material for the DVD “Talharpa” that was released early in 2009. It has a lot of information about the history of *talharpa* type instruments, music examples played on *hiu kannel*, *talharpa*, *jouhikko* and *crwth* etc. An important part of the seminar was the conflation of *talharpa* music and dance – a workshop of estonian swedish dances was lead by Christina Frohm and brothers Nils and Erik Walberg, who made their first attempts to reconstruct the old estonian swedish dances and couple them with music already in 1970-s, together with Styrbjörn Bergelt.

Introduction

The subject of this thesis is an archaic instrument *talharpa* that belongs to the family of *bowed lyre*. Bowed lyre is a bowed string instrument with 2 to 4 strings that's spread all over the nordic countries, today it is still in use in Estonia, Sweden, Finland and Russia. Different types of the instrument have formed in all these areas, as well as different playing technique and repertory. Talharpa was brought to Estonian territory presumably around 13. century by swedish immigrants, the instrument stayed in active use in estonian swedish areas, mainly on Vormsi island until 1870-s, when extremely radical religious movements banned all traditional culture on the island and all the harps were burned in a big fire. The extreme religious pressure eased up soon, in 1880-s, but the damage had already been done - there were very few players who ever dared to touch the instrument again. However, these few players carried the tradition to the 20. century to be noticed by Otto Andersson – the first researcher of traditional music to ever set his foot on the island.

In the mid-19. century Europe, active interest in collecting and preserving the folk culture arose. Discussions about different subjects – E.g. in which part of the world does the bow originate from, or when did the plucked instruments transform into bowed instruments etc. In the context of such discussions, on the turn of 1903-04, young finnish swedish music student Otto Andersson arrived to the Vormsi island to an expedition. To his surprise, he found a strange archaic bowed instrument called talharpa, that was totally unknown to him as well as to the rest of the world. Andersson transcribed 30 talharpa melodies from two players. This expedition gave Andersson a subject for research of a lifetime. In 1923 he defended his doctoral thesis “Stråkharpn”, where he discusses the historic journey of string instruments all over Europe, with the bowed lyre as a main object of interest. This thesis has been the main base for all later researchers, including myself. I now have an instrument, transcriptions of melodies, some photos and casual descriptions of playing here and there – but I still do not know exactly how it sounded and how it was really played on Vormsi. As many as there are details and subtleties that I need to find out to interpret the pieces of information, are also the ways for misinterpretations.

Otto Andersson, as well as other former researchers, has handled the instrument mainly from ethnographical point of view – the only researcher to focus on the music and playing technique has so far been Swedish musician Styrbjörn Bergelt.

The main aim of this thesis is to collect the works of all former researchers to filter out information that concerns the playing technique. Then I use the results to reconstruct the presumable talharpa playing technique and use this technique to play and record all 30 talharpa melodies. As there are no recordings of Vormsi talharpa playing, I will take into examples also some recordings from closeby areas (Hiiumaa and West-Estonia). As the outcome of this research I hope to widen the view of Estonian and other Nordic musicians and help to heat up the use of talharpa and its repertory.

Central problems in current thesis are:

- * With the information we have – is it even possible to reconstruct a tradition that was broken already in late 19. century?
- * Might Otto Anderssons information about talharpa and its music have been distorted already at the moment of collecting? Does it give me a chance to make some conclusions about the tradition that has been carrying on for centuries or is it just a reflection of pop culture of the turn of 19.-20. century?

Arrangement of the thesis

In the first chapter I will outline the history of Estonian Swedes, their beliefs, social movements and music in general. I will discuss the extensive religious movement of the 1870-s that destroyed a huge part of the archaic lifestyle and traditions of Vormsi, replacing them with rigid religious manners and customs. This thesis will not deepen furthermore into the history of Vormsi people and the reasons why and how the talharpa tradition broke in the 19. Century. I will start from the time young music student Otto Andersson travelled to the island and wrote down the first (which unfortunately also

remained the last) archaic talharpa melodies from two talharpa players. In the second subchapter of the first chapter I'm going to tell about the traditional players and about the information it is possible to find about them.

In the second chapter I shall focus on the talharpa playing descriptions. I intend to dredge up all the pieces of information about the technique that may be hidden in the written material of former researchers. I'll make a short analysis on Anderssons transcriptions to bring out the elements that could give us information (or subject for discussions) about the playing technique and character of talharpa music – pitch, scales, musical form, time, tempo, rhythm, articulation, bow technique and drones. I will also bring on some interesting background information about Estonian Swedish music that can be found in Otto Anderssons article „Folkmusiken i svenske-land“ (1934). In the second half of the chapter I shall write about probably the brightest guiding light in the history of talharpa music – Styrbjörn Bergelt and his attempts to recover the traditional talharpa playing in 1970-2006. I will summon up the outcomes and conclusions of Bergelts experiments as descriptions and quotes, these will also be taken into account as examples for my own experiments that are disserted later on in the thesis.

Third chapter expands upon the conclusions I have made about the talharpa playing technique by the former studies. I describe different playing positions, make conjectures about the scales and tunings and bring in my suppositions about possible ways of playing the instrument. As a practical part of the thesis I am going to play all 30 talharpa melodies, using the technique I have constructed during the research. All melodies will be sound- or videorecorded, among them some experiments with possible accents, different interpretations etc. All these recordings and videos can be found among other materials on the DVD attached to this thesis.

Appendixes 1 and 2 contain Anderssons transcriptions (both expedition drafts and the fair copies edited for the archives of SLS) and chart of the transcription elements. Appendix 4 consists of a DVD with a .pdf version of the written part of the thesis, sound and video recordings of the 30 talharpa melodies played by me using the newly constructed talharpa

technique, musical biography of talharpa player and researcher Styrbjörn Bergelt, historical photos of the players and archive recordings of players of instruments presumably very similar to the Vormsi talharpa - Georg Bruus (Hiiumaa), Mart Kaasen (Lääne-Nigula) and Styrbjörn Bergelt (Stockholm, Sweden)

Special thanks

I have been working on this thesis in cooperation with my advisor and teacher Krista Sildoja, whose ongoing interest in the talharpa type instruments has inspired me since the year 2000. I will thankfully cherish the memorial of Styrbjörn Bergelt (1939-2006). Thanks to the linguistic skills of my family the thesis is also available in english – most of the translations have been done by Krista Suits, Leena Suits and Juhan Suits. I'd like to thank Frode Nyvold and Ånon Egeland, my advisors in Institute of Traditional Arts in Rauland, Telemark University and of course my good friend Rauno Nieminen from Finland, looking forward to continue the talharpa discussions with him in the nearest of future.

1. Historic review of the island Vormsi and Estonian Swedes

In the first chapter of this paper I have given a historic review of the island Vormsi, the Estonian Swedes, their cultural life and traditional music instrument talharpa that has been played on the above mentioned island probably since the 13th century. Facts concerning the population and cultural life of Vormsi originate mostly from two authors: 1) Per Söderbäck whose article „Livets och årets högtider hos estlandssvenskarna“ (in the compendium “En bok om Estlandssvenskar”, published by Svenska Odlingens Vänner, Stockholm 1964, pp 249-269) depicts the musical life of the Estonian Swedes, and 2) Anders Lindström whose manuscript „Ormso. Vormsist ja vormslastest“ ("Of Ormsö and its inhabitants", written in the 1970-s) offers an accurate insight into the life and history of Vormsi people through centuries, complementing the afore mentioned source. Data about talharpa come from three researchers who have studied this instrument and everything related to it: 1) Otto Andersson whose study “Stråkharpn” (En studi i nordisk instrumenthistoria. Stockholm: Föreningen för Svenska kulturhistoria, 1923) is the first of its kind; 2) Styrbjörn Bergelt whose life and creative work will be further dealt with below in chapter 2.2.1, and 3) our contemporary Rauno Nieminen who studies jouhikko and related instruments and has published the latest information about bowed lyre type instruments in „Soitinten tutkiminen rakentamalla. Esimerkkinä jouhikko“ (2008).

1.1 Vormsi and the Estonian Swedes

It is believed that Vormsi was named after an Icelandic viking Orm (meaning snake). Carl Russwurm ¹ called it Ormsö (the snake's island). The Germans added "W" that was characteristic of their own language and got Worms/Wormse. The Estonians had formerly called the island Hiiu-Rootsi saar, but under German influence this name fell into disuse and was replaced by Vormsi as it is known in Estonia to this day.

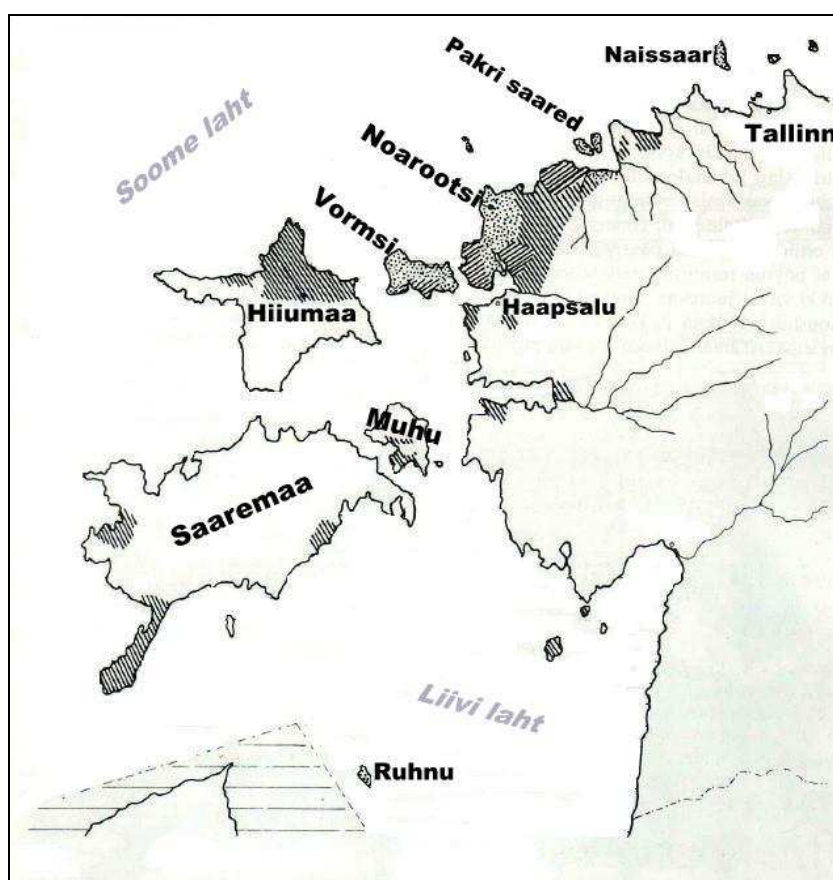
¹ German parson Carl Russwurm (1812–1883) arrived in Estonia in 1835 and worked in Haapsalu as a teacher and a headmaster. In 1885 he wrote a study „Eibofolke oder die Schweden an den Küsten Ehstlands und auf Runö“.

Vormsi is an 93 km² island in the Baltic sea. It belongs to Lääne (Western) county and forms an independent parish. On the Estonian mainland the nearest part to Vormsi is the Noarootsi peninsula in Lääne county. On map 1 we can see Vormsi's position in relation to the mainland and other islands. Vormsi was populated at a relatively recent time. In the older historical records Vormsi and its population are mentioned in the 14th century, therefore we can probably place the earlier settlement somewhere between the 10th and the 14th centuries. From the same source we can read the opinion of Dane P. Johansen dating from 1925, Finland.

"Ormsö was probably inhabited as follows: round about the years 1260 to 1270 the first settlers landed at the northern coast of Ormsö via the natural port Kerslet. They were of Swedish nationality and came from Finland – Kyrklätt, Borga, Saxby and Förby. The first settlements were named accordingly. Some time later people of Swedish nationality from Tallinn Oleviste parish landed on the eastern part of the northern coast via the port of Rälby."

This information is confirmed by musicologist Anu Kõlar who refers to linguist Paul Ariste as follows: "The Swedes settled in Estonia in the course of a long immigration that began in the 13th century. They called themselves *aibofolke* (islanders) referring to their traditional habitats on the western coast and islands of Estonia./.../ By the end of the 1930-s about 8000 Swedes lived in Estonia. Most of them fled to Sweden in 1944 to escape from the Soviet occupation. The community of the Estonian Swedes was relatively isolated, conservative and close, therefore the two parishes of Lääne county practically formed a Swedish speaking region. According to the data from 1934 95,2% of the inhabitants of Vormsi and 95,7% of Riguldis were Swedes. (Kõlar: 2010, 120-121)

Being naturally, linguistically and culturally isolated from the Estonian mainland and the Estonians, Vormsi inhabitants kept their ancestors' inheritance uncontaminated by Estonian cultural influences. Cultural influences were more likely to come from Sweden (and also from Finland) with whom continuous contacts were held across the sea.



Map 1. The Swedish settlement in West-Estonia and on the islands (Bergelt: 1979, 23)

The Swedes that inhabited the western coast of Estonia were called free peasants. Their standing was continually confirmed throughout the history by "Acts of Freedom" which describe their rights and obligations and confirm that they are freemen. Until the end of the 16th century Vormsi was inhabited solely by Swedes. In 1855 Carl Russwurm wrote that the first records of Estonians living on the island date from 1598. Two names are mentioned: Simon Eist from Norrby ja Eist Claszon from Sviby (map 2). According to the census of 1782 all the inhabitants except the estate's overseer Jaan are Swedish. In 1834 there are already 49 and in 1853 220 Estonians. The biggest number of Estonians settled on Ormsö in 1840 when some families fled from the island to Sweden. Into the farmsteads that had been left uninhabited, the Estonian cerfs were taken because they were more easily manageable than the Swedish freemen. According to the census of 1922 there were 161 Estonians on Ormsö.

The settlement of the Estonian Swedes on Vormsi and elsewhere in Estonia came to an end during World War Two when the invasion of Russian and German armies forced coastal Swedes to flee from their villages. That concluded the centuries long history of the Estonian Swedes that had begun in the 13th century.



Map 2. The island of Vormsi (from the book „En bok om Estlands svenskar 2“ 1964: 36)

1.1.1 Church, school and social movements

Before arriving on the Estonian territory the future inhabitants of Ormsö had been Christians for several generations and had left their ancient gods, behind in their native country. There are no traces to be found on Ormsö of worshipping ancient deities. The

prevailing confession was Lutheran up to 1886 ² when an Apostholic Orthodox Church was founded in Hullo. The congregation had 500 members and was active 35 to 40 years.

In 1873 Swedish missionary Lars Johan Österblom representing *Evangelical Fosterlandsstiftelse of Stockholm* arrived on the island and brought about a major religious awakening. Österblom initiated thorough changes in spiritual and religious life, condemning drinking, stealing, as well as sleeping around and other local practices. Österblom stamped as sinful everything secular: singing, playing games, dancing, storytelling, folktales, colorful national costumes, handicraft, etc. According to cultural anthropologist Jaanus Plaat Österblom at first met with considerable opposition from the people of Vormsi as well as from the Lutheran Church but as the locals little by little got inspired by Österblom's faith, the houses of worship gradually filled. The movement escalated, autonomous worshippings began to be held and local prophets emerged, forming new sects with their own followers. In the years 1870 to 1880 religious awakening encompassed almost the whole island. Accordingly the educational level rose and many of the vices Vormsi people had indulged in, faded away. All the village inns on the island were replaced by praying houses. The movement culminated in 1882 with a peak of religious awakening during which the inhabitants of Vormsi broke with the Lutheran Church causing grave disapproval among Lutheran parsons. (Plaat: 2001)

Until the beginning of the 19th century the educational level of the inhabitants of Vormsi was very low, the majority of people were illiterate. In 1691 the Swedish government had decreed that the coastal Swedish estate owners should found schools for country people but the landlords were not interested in giving education to their peasants. Reverend Orning repeatedly (1786 and 1790) insisted that the landowner should found two schools on the island, but was refused both times and accused the landlord of keeping people uneducated. Following the last refusal children aged 10 to 15 were assembled in four groups. They started to gather to the vicarage once a month but it did little to improve people's literacy.

² Above the door of Vormsi Church of St Olav one can see the inscription of four dates: 1219, 1632, 1772 and 1929. The last three are historic facts denoting the years of reconstructions, whereas the first, presumably the year of building the original church, has been put down later according to the legends. (Sonn: 1999, 19)

There were, nevertheless, some literate men who helped to promote education teaching children to read. Out of this sprang Sunday schools where children were taught manners and discipline and Christmas, Easter and Midsommer feasts were held.

Österblom's arrival on the island may be considered the beginning of the systematic school education on Vormsi. He founded the first school in Hullo where education was given according to the program of Swedish folk school. In several villages praying houses were built and people started to assemble in these. The heretofore scant literacy grew as did the interest towards reading. It was naturally Österblom that ordered literature to be delivered to the island and shaped people's reading habits. The reading matter of Vormsi inhabitants consisted mostly of Swedish textbooks, religious literature and hymn books. The scant secular literature there was, reached Vormsi thanks to seamen who sailed to Sweden and Finland. Subscribing to newspapers and journals enabled the population to be fairly well informed about what happened abroad. In 1887 Österblom was exiled from the island due to his undermining activities.

After 1886 when lots of Vormsi people converted from Lutheran to Orthodox religion, a schoolhouse was built in Hullo to the children of the members of Orthodox congregation. The elementary education was given to Vormsi people in Swedish. Teachers being very qualified, the level of primary education was very high. The primary school consisted of six forms. The Estonian language was taught beginning from the second form and not everybody mastered it, therefore it was difficult for Vormsi pupils to qualify for the Estonian mainland's high schools.³

Up to the end of the 19th century there were few Swedish books on Vormsi. The reading matter consisted mostly of the Bible, psalters, a collection of Lutheran sermons and Catechism. The Estonian government wrote about the life of the Estonian Swedes in articles published in Swedish newspapers and the Society of the Estonian Swedes *Svenska*

³ At the beginning of the 20th century about 30 young persons of Ormsö got high school education. At that time Vormsi population was approximately 2500 people

Odlingens Vänner ⁴ asked for Swedish literature to be sent to them from the homeland. Collections were organized and as a result boxes full of books were shipped to Vormsi. Mostly they contained religious literature but also Swedish classical and scientific literature. Later on the reading matter ceased to be given directly to people, and was distributed to schools and libraries instead. None of the books have survived to this day.

At the beginning of the 20th century Estonian Swedish schoolmasters began visiting schools in Sweden and Finland and brought back new songs and melodies, singing games and folk dances from their trips. Young people liked the new trends and started to form choirs and orchestras. In 1933 the first song festival of coastal Swedes (*estlandssvenska sångarsstämman*) was held at Haapsalu bringing together about 130 singers. Swedish speaking Estonian composer Cyrillus Kreek was elected the leader of the festival and helped to choose the repertoire.

Comparing the organized cultural activity on Vormsi at the beginning of the 20th century to that on the Estonian mainland, we have to say that the islanders had next to none.⁵ Not a single hobby group had been formed in Vormsi schools. The only movements active on the island were sects who by the turn of the century had done their utmost to root out all folk culture. It was only in 1938 that teacher Tomas Gärdström, aided by the International Temperance Society, managed to erect a building for Vormsi temperance society. To this house all the nascent cultural activities thereupon converged culminating in 1939 with Lucia festivities.

⁴ Svenska Odlingens Vänner was founded in 1909 to represent Swedish minority in Estonia. It played an important role during the years of Estonian independence (1920 –1940), founded several Swedish schools and a folk university and organized cultural events. The society's activities were cut short by Russian occupation and resumed in 1944 in Sweden where it is active up to this day.

⁵ Whereas the mainland Estonia could boast of educational societies, choirs, folk dance and drama groups, all Vormsi had to offer was a church choir that sang mostly religious songs. Everything else was prohibited by religious movements. While almost every major center on the mainland had its musicians and orchestras, Vormsi only had guitar, fiddle and mandolin players that accompanied singers in the prayer houses of Kärrslat and Rälby.

1.1.2 Day-to-day music of Vormsi people

The early folk songs of Vormsi consisted of short verses that were sung to accompany dances. In the opinion of Otto Anderson the song named *laik* had been sung by Swedes prior to their settling on the Estonian territory and remained unchanged till the end of the 19th century. (Andersson: 1930)

In 1931 Swedish investigator Olof Andersson (Larsson: 1977) and Estonian composer Cyrillus Kreek wrote down almost 250 Vormsi folk chorals. The otherwise static choral melodies were adorned by variations of triplets and grace notes. Ballads, romances, popular, historical and political songs never made it to Vormsi. Seamen's songs, lullabies and children's songs were favoured but those were Swedish and Danish loans. On the second half of the 19th century *skillingtryck*'s began to be sung – long epic songs consisting of several stanzas and based on tragic real life events. The arrival of the radio enabled Vormsi people to listen to Swedish *schlagers* and world news. That was how secular songs began to spread.

Styrbjörn Bergelt writes that besides ceremonial wedding dances that accompanied various wedding ceremonies, there were the so-called *fri-laikjar*, free dances that by and large resembled waltz. At later times the most popular dance was flatfoot waltz with its characteristic flatfooted step on downbeat. When *tribidansen* was played, the bride distributed gifts and the wedding guests danced in a circle, holding hands, facing first outwards and then inwards, tramping their feet and singing. Some sources also mention dancing around the circle in pairs. (Bergelt: 1979, 24)

At the beginning of the 20th century dancing and play acting were strongly opposed by religious movements. Only the plays that featured dwarfs, bunnies or angels were allowed. Dancing was acceptable only in weddings. In everyday life the dancing, as well as all the other merriments, were forbidden for Vormsi women.

1.2. The history of talharpa

Speaking about the history of talharpa and other instruments of its kind I have used the common name *bowed lyre* under which the instrument is known in Sach and Hornboetel classification of musical instruments. In every region it has of course been called differently: Otto Andersson called this type of instruments *stråkharpa* in Swedish and *bowed-harp* in English due to the playing technique. Likewise it is known as *die Streichharfe* or *die Streichleier* in German. The Estonian Swedes called it *harpa* or *tagelharpa* referring to the material of which the strings were made, namely horsehair (*tagel*). In Finland and Russian Karelia the instrument is also known as *jouhikantele* or *jouhikko*. On the Estonian mainland it was either *hiiu kannel*, *rootsikannel* and in some places also as *vibukannel*. According to the literature, the Celts called the lyre by the names *crwth*, *cruit*, *crot*, the English *rote*, the French *rote*, and the German *rotte*. The instrument was called *gue* in Shetland, *haar-gie* in Norway and *sotharpa* in Sweden. (Bergelt: 1979, 7)

Former reasearchers have offered several theories about the development and distribution of bowed lyre. Otto Andersson in his PhD research „Stråkharpan“ considers bowed lyre to be the forerunner of *crwth* that was widely used on the British isles (Andersson 1930). Styrbjörn Bergelt agreed with Andersson's theory according to which the number of the strings grew as time went by. Bergelt who himself built even 5- to 6-stringed instruments advanced a new theory according to which bowed lyre has originally developed from a plucked instrument and it was only later that the bow was added. Thus new playing technique evolved and the necessity for many strings disappeared. The number of strings lessened and the hand hole in the upper end of the instrument diminished. Bergelt has also speculated about the possibility that the instrument has come to our area from the east via the vikings' trade routes on the rivers Volga and Dnieper. (Bergelt: 1986)



Fig. 1. Talharpa collected by Otto Andersson on the expedition of 1903-04.
SLS95 Otto Andersson.

Otto Andersson has drawn up a typology of the instrument taking into account the structural differences: 1) the bowed lyre with a narrow hand-hole (fig. 2.) 2) the bowed lyre with a wide hand-hole (fig. 1.) and 3) the bowed lyre with two hand-holes (fig. 3) Andersson's typology got very much criticism and it is not in use. Rauno Nieminen writes that the latter instrument, the bowed lyre with two hand holes, does not form a separate group, but was made by Finnish player Juho Villanen from Savonranta, who wrote to A. O. Väisänen (1918), that he made second handhole just to lessen the weight of the instrument and is not used for playing. (Nieminen: 2008, 79-82)

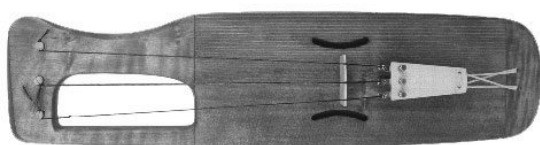


Fig. 2. The bowed lyre with narrow hand-hole



Fig. 3. The bowed lyre with two hand-holes

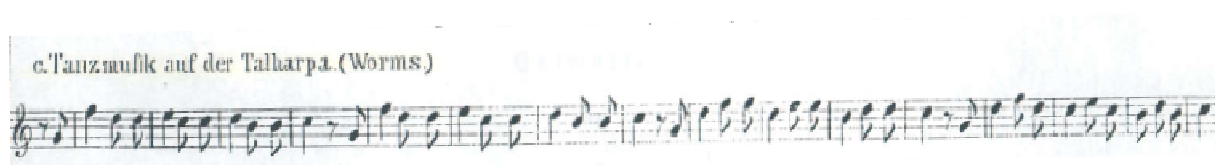
The Estonian Swedes played talharpa, an instrument with a wide hand-hole, that usually had 2-4 strings made of twisted horse hair or gut. The bow stick has been curved or straight regardless of the width of the hand-hole. The horsehair of the bow is rather loose and is tightened with one to three fingers, while playing. (Bergelt: 1986)

1.2.1. The first mentionings of talharpa

The first mention of a talharpa being played on the island of Vormsi is found in the text to a H Schlichting's lithography (Fig. 4) „Trachten der Schweden auf den Küsten Ehistland und auf Runö“. It depicts two pairs dancing to a tune by talharpa player.⁶ In the book by German parson and school teacher Carl Russwurm (1812–1883) „Eibofolke oder die Schweden an den Küsten Ehistland und auf Runö“ (Tallinn, 1855) we also find a talharpa melody „Tanzmusik auf der Talharpa“ (Worms) (Note ex. 1)



Fig. 4. Lithography of H. Schlichting „Trachten der Schweden auf den Küsten Ehistland und auf Runö“. (Nordiska Museet, Stockholm)



(Note ex. 1) First published transcription of talharpa melody „Tanzmusik auf der Talharpa“ (Worms) (Russwurm: 1855)

⁶ The lithography has a text attached to it: "A wedding dance. The bride's mother dances with the bridegroom and the bride dances with the best man. The bride now has a black skirt instead of a blue. The four-stringed instrument is called talharpa... (Söderbäck: 1964, 278).

The talharpa was first brought before wider public by Otto Andersson in 1909 at the international music conference held in Vienna. He reported of his discoveries from the expeditions to the coastal areas and islands of Estonia in winter 1903–1904, when he first met with talharpa and its players. (Andersson: 1970)

1.2.2 The playing situations of talharpa

There is very few information left about the situations where talharpa was played. Österbloms religious movement banned all forms of entertainment, leaving weddings as the single occasion where people were allowed to have fun. The weddings thus became the lifeboat for some customs and traditions. The following few descriptions of playing situations are mostly from the time before Österblom, when talharpa was enjoying the status of Vormsi national instrument. Every single male inhabitant of the island had to be able to play it to be recognized as a man. Every man made his own instrument and the old ones were presumably also not thrown away – we can only imagine the vast number of talharpas the island may have carried on the time Österblom arrived.

In 1922 schoolteacher John Berggren from Vormsi has written as follows: "The instrument most frequently played in weddings was talharpa. In these undoubtedly the biggest events of the year talharpa was played to accompany singing as well as dancing, and even after the wedding was over, talharpa tunes were heard in peasants' huts all through Christmas time. My grandfather used to say that the fish barrel, beer barrel and talharpa were in winter time the peasants' only solace." (Andersson: 1930,116) The bride's tune (*Brulaiken*) was one of the traditional Vormsi wedding songs that was also played on talharpa. The ambiguous minor-major third gives an impression of a really ancient musical scale. The tune was played when the bride first appeared before the wedding guests (Bergelt: 1979, 4). So, the talharpa was, above all, a necessity at weddings. In spite of the monotony of its melodies, it kept merriment alive all night long. Different persons played it in turn, or, in other words, no special professional musicians was engaged, this being possible as skill on the harp was a general accomplishment. (Andersson: 1930, 112)

Talharpa was also inseparable from the gatherings of young people in forests and on the meadows in summer time. Talharpa players could often be seen in village inns as well. It was known that they never played a single tune before they were treated to a glass of vodka that normally used to cost 1½ copecks. (Andersson: 1930, 116)

In his manuscript "Ormsö" Lindström has written as follows: "The harp (*talharpa*) was the devil's own instrument and whoever played on it should have known that his fingers would keep on moving even after his death. Nevertheless the instrument was played on and people sang to its tunes covertly at home. As a result of tellbearing the order was given to collect all harps and take them to Hullo where they were stacked and set on fire. There were numerous harps because to be considered a real man on Vormsi one had to be able to play on it. There was a lot of praying, singing and dancing around the burning pile of harps to celebrate the victory over the devil. It was only later that the inhabitants of Vormsi realised the vastness of their loss." (Lindström: 141)

We can now say that with this event Österblom single-handedly broke the formerly so extensive talharpa playing tradition on Vormsi island. Very few of the bravest of men dared to hide and keep their instruments, unfortunately the brainwash turned out to be so strong that most of them refused to play to Andersson 30 years later – in fear of gods fury.

1.2.3 Traditional talharpa players

Various editions have mentioned nine Vormsi talharpa players in different times. Andersson names **Johan Appelblom** mentioned to him by Vormsi school teacher John Berggren. It appears that grandmother had told Berggren:

„The harp was regarded sacred. There were some very good talharpa players. Johan Appelblom's tunes were played with such sentiment as to make the listeners' eyes moist with tears. Players of this kind were considered to be highly talented.“ (Andersson: 1930, 116-117)

Among good talharpa players Berggren also mentions **Johan Laus** and **Hans Ek**. The latter was a bit queer in the head: he went from house to house playing his two tunes, one of which was *Den Brinnande* and the other *Den Härlig*. (Andersson: 1930, 116–117)

In 1903 Otto Andersson met two Vormsi talharpa players that agreed to play to him. He wrote down 30 talharpa tunes from **Hans Renqvist** and **Anders Ahlström**. He happened to meet a musician from Dagö **Georg (Jurri) Bruus** ⁷ at the port of Helsinki in spring 1908. This man played an instrument closely resembling Vormsi talharpa. More about those players is to follow.

Hans Renqvist (1849–1906), village Borrby, Vormsi (Ormsö)

Hans Renqvist was one of those who did not participate in the 1870-s religious movements and had kept his instrument as well as his aptitude to play old melodies (Andersson: 1930, 112). Although Renqvist was a farmer, he also went fishing and engaged in carpentry. While not considering Renqvist exactly a master, Andersson admitted that he was rather a good performer and able to explain his instrument's technical characteristics as well as play melodies in his own peculiar way.

To shorten the strings Renqvist used his nails or hard backs of fingers. He placed his fingers softly on the strings instead of pressing them against a hard surface as it is done when playing the violin. He had caught Andersson's eye namely because of the lightness of his playing technique. Violinists might find his manner of playing heavy because he touched the strings with backs rather than tips of fingers, but nevertheless Renqvists played his instrument with a remarkable lightness. (Andersson: 1930, 113)

⁷ Andersson has described meeting Bruus as follows: Although Bruus' parents had Swedish roots, he himself belonged to those who had already forgotten their native language. It is common knowledge that the little Swedish settlement on Dagö had, by this time, been completely populated with the Estonians. That Bruus' instrument or at least the tunes he played represented old Swedish traditions on Dagö is corroborated not only by his descent but also the fact that his teacher had been a Swedish Lutheran parson from a "Swedish village" who had had Swedish ancestors. (Andersson: 1930, 117–119)



Fig. 5. Hans Renqvist, Borrby, Vormsi.
SLS 95 Otto Andersson



Fig. 6. Hans Renqvist, Borrby, Vormsi. SLS 95
Otto Andersson

The soft and gentle sound of talharpa reminded Andersson of a violin *con sordino*. The two higher strings were used for melody playing and the two lower ones sounded as drones. Due to the loose horsehair of the bow and the straight beam all the strings sounded simultaneously. Later Andersson called on Renqvist at his home and was shown an instrument of a different shape: a talharpa with a body like that of a violin. In Finland Renqvist had at some time seen a violin and believing this kind of instrument to have a better sound, he made himself one that was shaped like a violin. (Andersson: 1930, 1159)

Anders Ahlström (1873–1959) farm Urbas, village Borrby, Vormsi (Ormsö)

A blacksmith by profession, Anders Ahlström spent four years in military service of the Czarist Russia. In 1903 Otto Andersson wrote down ten talharpa tunes played by him. During World War Two the majority of the coastal Swedes, including Anders Ahlström, were evacuated to Sweden. Until his death he lived in Årsa, Stockholm. (Nieminen: 2007, 106)



Fig. 7. Anders „Urbas“ Ahlström, village Borrby, Vormsi. Photo: VISA 00041 (41), Eduard Lagus 1929



Fig. 8. Johan Ahlström and Styrbjörn Bergelt in Axelberg, Stockholm 2.02.1978.

Styrbjörn Bergelt met Anders Ahlström's son Johan Ahlström at his home in Axelberg, Stockholm in February 2nd 1978. Though almost sure to acquire some new knowledge about Anders Ahlström's life and activity, Bergelt never published this information during his lifetime. He only mentions in 2006 (DVD „Swedish Folk Music Treasures: Styrbjörn Bergelt“) that in addition to talharpa "Urbas" Anders Ahlström also played accordion. (Rita Leydon: 2006)

Anders Vaksam, Håkabackan, village Hullo, Vormsi (Ormsö)

Vormsi schoolteacher John Berggren happened to come by an unusual talharpa that had a shape of a violin. He got it from children that were about to throw it away to the rubbish heap. John Berggren had a photo taken of it (Fig. 9), posing an old musician **Anders Vaksam** who had, by this time, no instrument of his own (Andersson: 1930). After this photo was taken Vaksam made yet another talharpa (Fig. 10) and played on it old style "*hlå än laik*" while meeting Per Söderbäck in 1920-s. In his article "Livets och årets högtider hos estlandssvenskarna" that appeared in the 1964 collection "En bok om

estlandssvenskar 2” p 264 Per Söderbäck ⁸ (1894–1974) has described Anders Vaksam's performance as follows:

“Old Vaksam was sitting in his Ormsö smoke hut and playing. The harpa was positioned over the left knee with its lower ending resting on the inner side of the right knee. The left hand was at the nearest handle of the instrument, holding the handle with the thumb while the free fingers pointed upwards. He held the bow as one would hold a small saw. The horsehair of the bow being slack and the bridge almost straight all the strings, tuned in fifths, resonated. It was only the two nearest strings that were used for playing the melody, the other strings resonated as drones to add deepness and power to the otherwise soft and fragile tone of the instrument.” (Söderbäck: 1964, 264).



Fig. 9. Anders Vaksam poses to J. Berggren with borrowed instrument. (SIBM)

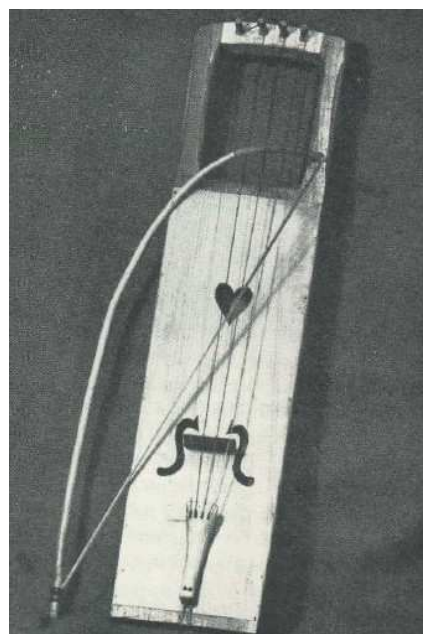


Fig. 10. Talharpa of Anders Vaksam. Instruments length 60 cm, breadth 14,5 cm, depth 3,5 cm. Photo: Olof Söderbäck

Vaksam's instrument had four strings, the first was a metal string and the other three made of horsehair. Vaksam sold his talharpa to Söderbäck knowing himself to be too old to get any pleasure out of playing it. According to Söderbäck Vaksam and his instrument were the last representatives of the talharpa tradition on Vormsi.

⁸ Per Söderbäck (1894–1974), swedishman that has great merits promoting the education of the Estonian Swedes as well as studying folk culture. In the period of 1924–1927 he was teacher and headmaster at Pürksi folk university (*Birkas folkhögskola*) and it was he that put forward the idea of creating the Pakri muuseum.

Later players

In 1930-s the Estonian museum worker and artist August Pulst (1889–1977) met **Andrus Appelblom** (in Vormsi language this name was probably Anders) who at that time due to his illness did not play any more, but agreed to pose for a photo, holding his talharpa. (Pulst: 1938, 884)



Fig. 11. Andrus Appelblom. Photo: August Pulst, 1938. TMM 9424:8

Fig. 12. Andrus Appelblom.

In 1974 Swedish reasearcher Styrbjörn Bergelt (1939–2006) met two men from Vormsi, **Johannes Österberg** and **Anders Vesterberg** in Stockholm. Both were active making and playing talharpas and claimed that they could still play old Vormsi style "*slå en laik*". Johannes Österberg had childhood memories of talharpa playing and named old **Ma(t)s Anders** to be his guiding light as a musician.



Fig. 13. Johannes Österberg ja Anders Vesterberg playing in Swedish Television programme in 1974 (Photo: Styrbjörn Bergelt)

2. Research on talharpa playing and the process of reconstructing the playing technique

In the following chapter I will give a list of archive materials that contain information on playing technique; I'll take a look into the earlier studies and authors who have described the playing technique of talharpa. Finnish swedish researcher Otto Andersson wrote down 30 talharpa melodies from Vormsi in the years 1903-1904. These melodies are very important for the process of recovering and reconstructing the playing technique. In subsection 2.1.1 I will make a short analysis of the transcriptions of these melodies and the conclusions these have led me to make about the estonian swedish instrumental music in general. Subsection 2.2.1 is dedicated to the legacy of swedish musician and researcher Styrbjörn Bergelt and his remarkable contribution to the talharpa research in the years 1970-2006.

2.1. Transcriptions of talharpa music

Otto Andersson transcribed 30 talharpa melodies from two Vormsi players (Hans Renqvist and Anders Ahlström) in the years 1903-04, this has been the base material for me as well as for all former researchers.⁹ Following subchapter 2.1.1. contains a short analysis of this material. I will also describe the quality of the transcriptions and discuss how much information about the playing technique it is possible to find in them. Based on his collection of estonian swedish music Andersson wrote an article „Folkmusiken i svenskestland“, that was published in the magazine „Nordisk kultur 25“, Stockholm 1934. In the article he analyses the improvisational form of instrumental music in different estonian swedish regions.

⁹ these melodies exist only in the form of transcriptions - they were not recorded

2.1.1. Short analysis of Otto Anderssons transcriptions

There are two manuscripts of the 30 melodies Andersson collected on his expedition ¹⁰ (Appendix 2.) – the transcriptions made in the field and the notations that have been edited later by the author. All of these are located in The Society of Swedish Literature in Finland (SLS)¹¹ collection SLS 95. The melodies have been published as follows:

- Hans Renqvists leik 8 was published in Anderssons article „Bland Estlands Svenskar“ (1905)
- Hans Renqvists leiks 1, 9 and 19 and a tune called *Harplaikin* (this one was sang, but means “a harp tune” so supposedly once a talharpa tune too) was published in Anderssons article „Fornordiska stränginstrument“ (1907)
- *Harplaikin* was also published in Anderssons doctoral thesis „Stråkharpn“ (1923)
- There were 3 more Renqvists tunes published in the english version of the doctoral thesis (Andersson: 1930, 115)
- Swedish researcher Styrbjörn Bergelt published all the 30 talharpa melodies in his LP-book „Tagelharpa och Videflöjt“ (1979)
- All 30 melodies were published in the magazine „Sörmlandslåten“ nr 3/1982, p 20-21 and also in Rauno Nieminens books „Jouhikko“ (1984) and „Jouhikko - The Bowed Lyre“ (2007).

A very important aspect in analysing this kind of material is the background of the collector. Andersson saw the talharpa for the first time in this expedition, he was also not acquainted to Russwurms and Böhnings descriptions of the talharpa. Anderssons form analysis from 1934 proves estonian swedish instrumental music to be remarkably rich in variations of melody and form. It is very likely that the structure and melody variarions of

¹⁰ On his expedition 1903-04. to Vormsi, Noarootsi, Pakri islands and Vihterpalu in the winter 1903-04 Andersson collected 20 talharpa melodies from Hans Renqvist, Borby, Vormsi; 10 talharpa melodies from Urbas Anders, Borby, Vormsi; 21 fiddle melodies from Anders Österblad, Gustanäs, Noarootsi; 5 fiddle melodies from W. Fredriksson, Gustanäs, Noarootsi; 3 song melodies from cantor Nymann, Noarootsi; 15 bagpipe melodies from Jaan Pulk, Vihterpalu; 11 bagpipe melodies from Adam Söderström, Pakri; 53 four row song melodies from various bearers.

¹¹ The Society of Swedish Literature in Finland is a scholarly organisation that preserves, develops and mediates the Swedish cultural heritage in Finland

this kind of style may have been seriously affected by the situation of transcribing. Also we don't know how much and which part of the variations got written down at the first place.

¹² Andersson did not have a phonograph with him on that expedition, so all the melodies were written down directly from the players, making these transcriptions the only source for interpreting the melodies. It might be impossible to describe a player and his playing technique on these alone, but it may be possible to find some elements in them that would help me to infer some things about the tradition in general (Appendix 1/Table 1)

The structure of pitch and scale

Talharpa melodies are transcribed with the tonic at *d2*, all in major, except one from Hans Renqvist.¹³ Andersson, being a fiddler himself, most probably just used the keys that were comfortable for the fiddle, thus we do not know how high or low the instruments actually sounded. Rauno Nieminen has mentioned that the melodies may have probably sounded a third or fourth lower than the *d2* Andersson transcribed them in (Nieminen: 2007, 47).

Talharpa has its two higher strings tuned in a fifth, allowing one to play in the compass of major ninth (octave + Major second) without changing the position. This much is used in only four melodies. The most common tonal resource is the six first steps of the major mode, frequently accrued by the 7. step leading note below tonic and the lower 5. step. The lower 6. is the rarest step in the melodies. The melody remains on the two melody strings in all tunes but one – Anders Ahlström's *Bock Johansa*, in which the third string has to be used to play the melody as it's written. However - we don't really know if Anders Ahlström really used the third string or not - the fact that several of his melodies have names leads to believe they may have been song melodies, so it may well be that Andersson wrote them down by singing.

¹² E.g. it's known that a Finnish *jouhikko* researcher A.O.Väisänen used to write down only the main variations of the melody while transcribing Karelian jouhikkomelodies from the phonograph recordings. He did so to save the writing space.

¹³ Brulaikin, which has a cross (x) in front of *f2*- note. A comment shows that it means an undefined pitch between *f2* and *fis2*.

Form and metre

28 of the 30 melodies have been written down in $\frac{3}{4}$, two of Hans Renqvists in $\frac{2}{4}$ metre. 16 melodies start with an up-beat, most common numbers of measures are 4, 8 and 12. There are also some melodies with 6, 10, 13, 14 and 16 measures.

Anderssons descriptions of the melody form give us some information about the way the players thought. He has added capital letters (A, B, C) in 14 of the edited transcriptions to mark the form. One letter marks a 2-measure phrase. Most common forms are AB and ABCB, there are also some ABAC and AA forms. The melodies with songs have square forms (because of the text), while the nature of instrumental music is improvisational and the composition is varying. (Appendix 2/leik 4) has two very closely related phrases (A, B) that can not be called one and the same. It's common in the two phrase melodies that the second phrase is a variation of the first („A + B, A1 + B“ or „A + B, A1 + B1“). Sometimes two different two-motive phrases are played as a mirroring image to each other (Appendix 2/leik 16 *Du Lilla Maria*). There are also some four phrase melodies where certain verses correspond to each phrase, making the form of these pieces very square. (Appendix 2/leik 19 songmelody *Tribidansin*) (Andersson: 1934)

Tempo and rhythm

No tempo terms or metronome marks have been noted on any of the transcriptions, thus I do not know what tempo Vormsi players used to play their tunes. But I know it had to function as dance music, so it's possible to find out the best tempo for the dancers and players with field tests. Prevailing note values are quarter and eighth notes, the final note is often a half note. Apart from the formentioned values, only two melodies have sixteenth notes in them and one uses dotted rhythm. Styrbjörn Bergelt has outlined the rhythm pattern characteristic to the talharpa melodies: $\frac{3}{4}$ $\Pi \Pi \Pi | \Pi \Pi \Pi | \Pi \Pi \Pi | \Pi \Pi \Pi :| : \Pi \Pi \Pi | \Pi \Pi \Pi | \Pi \Pi \Pi | \Pi \Pi \Pi :|$ (Bergelt: 1984)

Phrasing and bow hand technique

There are some legato and staccato marks noted on. The legato marks appear very random and do not form a pattern logical enough to draw any conclusions about the use of legato in the playing technique, legatos in the field transcriptions are often different from the ones in edited versions. A fact is that the rather sensitive string material and short bow of the talharpa do not allow to perform too long legatos on it.

All legato combinations that occur in the transcriptions are listed here:

- 1)  Two eighth-notes joined in one bow stroke
- 2)  Three eighth notes in a group of four joined in one bow stroke, the last one played separately
- 3)  Two quarter notes joined in one bow stroke
- 4)  Two eighth notes and following quarter note joined in one bow stroke.
- 5)  The second eighth note of the 2nd beat joined with the following quarter note in one bow stroke.
- 6)  The last eighth note of the bar joined with the first quarter note of the next measure, joined in one bow stroke.

The staccato marks are also random, marked as dots over the notes in just three of the melodies. Styrbjörn Bergelt mentions, while describing the style of Johannes Österberg (a player with Vormsi origin), that this is a kind of spiccato that goes with the Vormsi style. (Bergelt: 1979, 4) It is in most cases simply not possible to interpret the technique of folk music in the terms of classical music. In the style of classical bowed instruments (E.g. violin and cello) staccato appears as short bouncing sounds played in single or multiple bow strokes. Talharpa bow is slack, making it impossible to use the same

method - the notes would sound stressed rather than pouncing. It may thus be that Andersson used the dots to mark the stressed notes.

It's interesting, how the legato and staccato signs are interchanging in talharpa melodies:

7) 

8) 

9) 

10) 

11) 

There's no system or regularity here and it is very hard to follow the marks precisely while playing these examples – the slack bow makes it very uncomfortable to interchange legato and staccato in such a tight pattern.

Melody ornaments

Three types of ornaments are used in five talharpa melodies. The upper grace note is used in the context of two quarter notes of the same pitch following each other, with the upper grace note marked as an ornament to the second of them (example 12). Also the lower grace note with the second finger on the second string gets used in similar context, as an ornament to the tonic *d2* (example 14). The upper grace note is also used on the first beat of the measure (example 13), probably marking the beginning of the measure. Two Anders Ahlströms melodies have trills marked on top of quarter notes. Andersson met Renqvist and Ahlström on different times, so it may be that while transcribing the latter he just used the trills instead of writing down the whole ornament (examples 15 and 16).

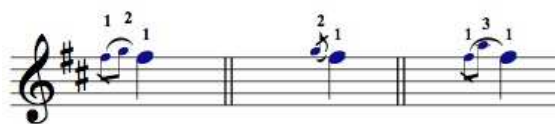
Melody ornaments that appear on talharpa melodies:

- 12)  Upper grace note on the second beat of a measure, third finger on the first string.

- 13)  Upper grace note on the first beat of a measure, first finger on the first string.

- 14)  Lower grace note on the second beat of a measure, second finger on the second string.

- 15)  Ornament(s) on the first beat of a measure



possible ornaments to play this melody

- 16)  Ornament(s) on the third beat of a measure



possible ornaments to play this melody.

Similarly with the legato and staccato marks, the ornamentation marks do not form any systematic combinations. It's clear that the trill is not used in talharpa playing in the way it is understood in the classical terms. Instead, ornaments consisting of 1-2 notes are used to accent a part of the measure. It would require extreme virtuosity to perform the complicated trills on the talharpa.

Drone

Three Hans Renqvist melodies have *a1* marked under the melody of the first measure (in the field transcriptions). That marks probably the open second string that accompanies the melody continuously. This would also back up Anderssons claim that the melody strings are tuned in fifths.

Synopsis of the transcriptions

Otto Andersson transcribed the talharpa melodies according to the rules of classical music theory, where every symbol has one certain meaning and which does not leave room for improvisation that characterizes the traditional music. The village musicians were tradition bearers, strong personalities whose every performance was interconnected with the situation and context. Keeping in mind, that even nowadays we are still far from having a unified system and terminology to describe traditional music, I believe that Anderssons transcriptions give us a somewhat disfigured picture of the real playing traditions. Even the best transcriptions can never carry enough information about such things, not without the recordings. Unfortunately we do not know of any recordings of traditional Vormsi talharpa music.

There are some melodies of similar type found here and there in Scandinavia, but never so clear and abundant as on Estonian Swedish areas. These mostly $\frac{3}{4}$ time major-sounding melodies are similar to waltz, but differ from it due to their archaic form. (Andersson: 1934, 167)

2.2. Former descriptions of the playing technique

There are very few descriptions of the talharpa playing technique known from the second half of 19. century. The first descriptions are rather superficial, giving us a brief idea of the instruments physical form, makings, presumable tuning and left hand technique. H. Schlichtlings lithography (1854), one written example of a talharpa melody and the first brief description of talharpa playing were published in Carl Russwurms „Eibofolke“ edition of 1855:

„A harp made of pine, tal-harpa, /.../ Strings were made out of spinned horsehair, as the children do it until present day. This instrument is similar to estonian kannel, elongated rectangular instrument made of pine, with four fiddle strings tuned in fifths. It is played with an extra primitive bow, the strings are shortened by pressing fingers against them. This instrument is spread in Vormsi, among the swedish inhabitants of Hiiumaa and Estonia, where it's known under the name rootsikannel (Andersson: 1930, 111)

The Schlichtlings lithography pictures two couples dancing and a talharpa player (chapter 1.2.1.). The latter sits on a bench with his legs crossed, lower corner of a rectangular wide handhole 4-string talharpa placed in the back of right knee and the side of the instrument laying on his left knee. The players left hand approaches the instrument from behind, thumb laying on the handle closest to him, fingers sit in the opening, between the strings. The player smiles cheerfully, with his head slightly tilted to the front. A few years later (1857) G. Fr.Von Böhning (consul of Tallinn at the time) added, that the talharpa strings are shortened with the fingerbacks. He confirmed Russwurms claim that every man on Vormsi island had to be able to play this simple, but sonorous instrument.

The first description of a known player was written by O. Andersson after he had accidentally met Hans Renqvist on Vormsi (the description is to be found in subchapter 1.2.3). Andersson was not familiar with Russwurms and Böhnings talharpa descriptions, and had absolutely no idea this instrument even existed. However – what he writes about it confirms the earlier descriptions in many points.

Andersson took 3 photos of Renqvist and transcribed 20 melodies from him. This description, photos and transcriptions give me some valuable ideas about the playing position, the holding position of the bow, left hand main position, playing technique and even the nature of the tone. (Andersson: 1930, 112-114) Dynamics, tempo and legatos are not precisely disserted in Andersssons transcriptions – he just wrote down the main melody without significant remarks.¹⁴ The construction of the instrument was described by Andersson as follows:

„It is known, that albeit the wide handhole would allow one to play melody on all four strings, only the two first strings have been used to play the melodies. This old tradition is well characterised by the almost straight bridge, loose bow hair and foremost the melodies - we can see that all the melody notes can be played on the first two strings.“ (Andersson: 1930, 129)

About the bow construction he wrote:

„ ... the bows we collected are of rather primitive type, with flaccid horsehair attached to a curved or straight bowstick. Both Bruus and Renqvist tensioned the hair with three fingers, while the first finger was sitting on the bowstick.“ (Andersson: 1930, 129)

The intense religious pressure in 1870-s brought the talharpa playing tradition to cease, together with a huge part of the islands culture heritage. Because of that unfortunate event, Hans Renqvist may have been considered the very last bearer of the talharpa tradition on Vormsi at the time. However – in the book „Stråkharpn“ (1923) next to Renqvists photo also one of another old player Anders Vaksam is published. This was sent to Andersson by Vormsi school teacher John Berggren, who had become Anderssons informer on Vormsi after his visit in 1903. Later on, in the end of 1920-s, Per Söderbäck met Anders Vaksam and wrote down another archaic playing description known to us. This description was published in „En bok om Estaldnssveskar 2“ (1964, p.264) and is on subchapter 1.2.3. of this thesis. There are no photos nor melody transcriptions known of this meeting, but we can once again say that Söderbäcks description complements the earlier information and the picture of Vormsi talharpa playing gets more colours.

¹⁴ Andersson met another talharpa player Anders Ahlström on the same expedition (1903-04), but never mentioned wrote anything about him except for the name and 10 transcriptions. Later on he also met player Georg Bruus from Hiiumaa (in Finland, 1908), whose playing is described in „The Bowed Harp“ (1930) p.118-119. Andersson recorded 6 tunes from Bruus and sold these to Berlin Fonogram Archive, which sold the copy of this to Svenska visarkivet and 2005 there was found a tape with the same material in Sibeliusmuseum in Finland.

Otto Anderssons last article „The Bowed harp of Trondheim Cathedral and Related Instruments in East and West“ appeared in print posthumously, after his death in 1970. This is a compendium of his lifework of researching the instruments of talharpa type. After Anderssons death there was a short break in the research process. On the very same year swedish researcher, musician and instrument maker Styrbjörn Bergelt started to grow interest in talharpa. His contribution to the research will be disserted in following subchapter 2.2.1.

Besides Styrbjörn Bergelt, great work has been done by finnish researcher and instrument maker Rauno Nieminen. In the year 2008 he defended his doctoral thesis about the research of musical instruments, having taken *jouhikko* as an example. Nieminens thesis has two parts. In the first part „Jouhikko – The Bowed Lyre“ (2007) among other things Anderssons collected talharpa melodies appear, as well as a short description of playing along with tunings and scales. The archive recordings of Karelian players Feodor Pratsu, Juho Vaittinen, Juho Villanen and Vaslei Meriö; Hiiumaa player Georg Bruus and Estonian players Mart Kaasen and Peeter Piilpärk are published for the first time on the enclosed CD. In the second part of the thesis, „Soitinten tutkiminen rakentamalla. Esimerkkinä jouhikko.“ (2008), Nieminen handcrafted 19 copies of talharpa type instruments and created a methodology for making exact copies of musical instruments.

In a way, Nieminen has approached the instruments in a similar way I am now approaching the music - he tried to find out how the original instruments had felt and sounded, so he gathered information and made exact copies of them, trying to find proof for filling the gaps and missing links. I am now trying to find out how the instrument and the melodies were originally played, experimenting and searching for evidence to be able to reconstruct the missing parts of the playing technique.

2.2.1. Contribution of Styrbjörn Bergelt

Swedish researcher Styrbjörn Bergelt's life's work of studying and playing old music instruments is outlined in Appendix 4 DVD/5_Musical CV of Styrbjörn Bergelt. In 1970 Bergelt got acquainted to Anderssons „Stråkharpn“. This impressed him very much and encouraged him to make a karelian type narrow-holed *jouhikko*. At the same time he read A.O.Väisänen's book „Kantele- ja jouhikkosävelmiä“, that gave him an idea about karelian playing technique and music. In 1972 Bergelt managed to order Anderssons talharpa transcriptions from The Society of Swedish Literature in Finland (SLS), which he tried to play with the technique he had already picked up. It proved to be very difficult, as the transcriptions include almost no information at all about technique, tempo and dynamics. In 1974 he met two players with Vormsi origin, Johannes Österberg and Anders Vesterberg, who claimed to know the old talharpa playing technique, so he had a golden opportunity to learn Vormsi style playing. Bergelt describes Österberg's playing:

„Johannes Österberg, whom I met numerous times, played talharpa in some sort of spiccato, a characteristic way to Vormsi style. That means he knew the „Hlå en laik“ art.“ (Bergelt: 1979, 5)

(„Hlå en laik“ or „slå en laik“ – meaning „Strike up a tune“, probably going back to the time before the bow, when the tunes were struck out of the instrument)

In 1974, with the help of Anders Rosen, Bergelt got access to Estonian player Mart Kaasens¹⁵ archive recordings and transcriptions (Appendix 4/4_Mart Kaasens). He detected similarities between Kaasens and Österberg's bow technique and describes it:

„Österberg handles the bow in a light and jumpy (swedish: studsande) way, Kaasens spiccato style playing is even more expressive. His fast pulse M.M. 262 fits well with the expression „slå en laik“. One could feel he really kicks the music out of the instrument.“ (Bergelt: 1979, 13)

In 1975 Bergelt started to experiment on the concinnity of music, dancing and singing, to find appropriate tempo for bringing these elements together. He wrote:

¹⁵ Estonian *hiuu kannel* player Mart Kaasens (1870-1955), Lääne-Nigula, Taebla. 9 melodies have been recorded from him (Estonian Literary Museum). Descriptions of him can be found in the memoirs of August Pulst (Pulst: Fond nr. M 234:1, lk. 568-570, 712-723)



Fig. 14. Dansgroup *Orme Långe* dancing a långdans in 1970s

„In the beginning I tried to keep relatively fast tempo, but it seemed to be hard to dance with it. So I reduced the tempo to M.M. 160. Johannes Österberg kept the tempo around M.M. 176. It is a known phenomenon in swedish fiddle and nyckelharpa traditions, that music and dance will lose their contact if the music is played too fast.“

Bergelt later experimented some more with the way text influences the tempo and accents of a melody, together with swedish folk singer Marie Selander on their LP „a än är det glädje....a än är det grat...“ (1976). On his LP- book „Tagelharpa och Videflöjt“ (1979, 13) Bergelt publishes photos of 4 different techniques for the left hand:

- 1) **Plucking** – 1. and 2. finger of the left hand are plucking the open strings.
- 2) **Playing on the first string** – all four fingers of the left hand are located between the handle closest to the player and the first string. Different pitched sounds are created by pressing the fingerbacks against the first string.
- 3) **Playing on the second string** - all four fingers of the left hand are located between the first and the second string. Different pitched sounds are created by pressing the fingerbacks against the second string.
- 4) **Double notes** (Swedish: *dubbelgreppsspel*) - back of the 1. finger of the left hand is touching the first string, while back of the 2. finger is touching the second string.¹⁶

¹⁶ Bergelt discovered this method looking at the photos of Renqvist and Bruus. Bergelt comments „the double notes help to intensify the sound of this silent instrument. As the double notes are easy to play on first, third and the leading seventh step, they appear almost automatically. This might explain the frequent use of these steps in the melodies. We can even talk of kind of tonic-dominant idiomatics. The silent sound of horsehair strings lead the player to instinctive search for the best sounding notes – octave on tonic and double notes seventh-second. On the other hand - this may prove Otto Anderssons belief that we may be dealing with a very old form of melody.

Styrbjörn Bergelt was a musician, interested mostly in playing the talharpa tunes. He has commented on Anderssons transcriptions and analysed their tonic-dominant functions. F.e., examining the melodies of Renqvists 20 leiks he discovered that most frequent steps in these are VII, I, II, III and inferred that the harmonic part is strongly concentrated around tonic-dominant functions.

2.3. The significant information gained by the previous researchers

I'd like to sum up the former work that has influenced my attempts to reconstruct the Vormsi playing technique. From around the turn of 19.-20. century, the short descriptions of talharpa playing and photos of the players give me the first ideas about the playing position and tuning. Further assumptions about the tuning, pitch, scale, form, metre, tempo, rhythm, bow hand technique and melody ornamentation can be made according to O. Anderssons transcriptions from 1903-04 and his form analysis of estonian swedish music in the article „Folkmusiken i svenskestland“(1934). There's lot of food for thought in Styrbjörn Bergelts 1970-s attempts to interpret Anderssons transcriptions and recover the Vormsi technique by experimenting with tempos. His meeting with Johannes Österberg (supposedly the last player to bear the original tradition) gives me a reason to keep an eye on Bergelts personal technique that's certainly influenced by Österberg. And the latest thoroughgoing research about talharpa type instruments - Rauno Nieminens doctoral thesis „Soitinten tutkiminen rakentamalla. Esimerkkinä jouhikko.“ (2008) has given me a solid background about the construction and character of the instrument.

3. Endeavor to reconstruct the tradition

The third chapter focuses on my attempts to use the recovered playing technique for reconstructing the traditional way talharpa melodies were played.

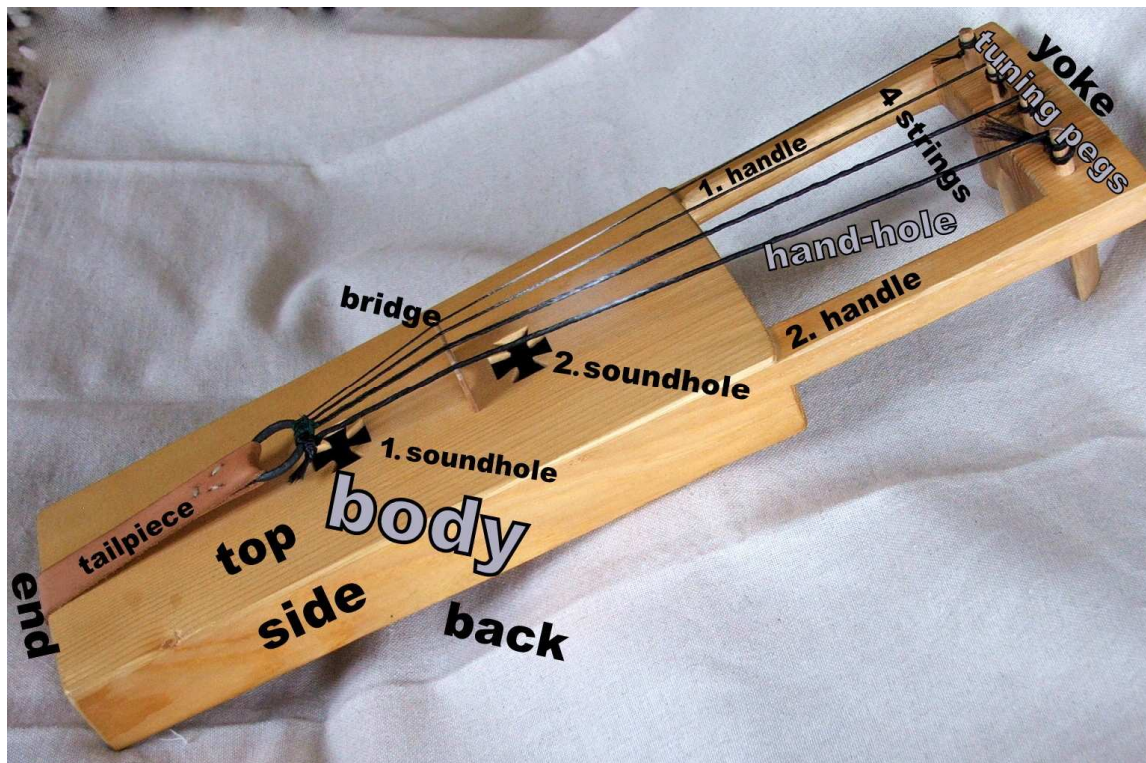


Fig. 15. Parts of the instrument on a copy of Hans Renqvists talharpa (photo: Janne Suits)

3.1. Playing technique of talharpa

My descriptions of possible playing technique is based on the few pieces of information that are to be found in the written materials. Some of these have given me clues and reasons for assumptions that I have then experimented with to see if they may lead to anything that would make sense as a logical part of the playing technique.

3.1.1. Tuning and scale

Andersson wrote that the strings were tuned in fifths. Before him, the same had been mentioned by Russwurm. However – what did they mean by saying so? Are all four strings supposed to be tuned in fifths: e.g. (in case the tonic is *d2*) *e2* – *a1* – *d1* – *G*? Or are the two upper melody strings tuned in fifths? If so – how could the drone strings be tuned?

Väisänen wrote that the tunings of karelian jouhikkos was varying, depending on the player and his instrument. Andersson met just two talharpa players on his 1903-1904 expedition and describes only Renqvists playing, which may not give us much about the general tuning of the talharpa. It is known that Renqvist had been to Finland and seen the fiddle there, he had even made a talharpa with a fiddle-shaped body, possibly hoping it would sound better than his old instrument. It is possible that he also experimented with the fiddle tuning for the same reasons. Per Söderbäck later mentions that only the two upper strings of Anders Vaksams talharpa were used for melody playing and adds that rest of the strings, which were tuned in fifth, sounded as deep and powerful drone to accompany the delicate and gentle tone of the horsehair strings. Here I can conclude that the interval between 2. and 3. string was fifth too, but the interval between 3. and 4. string remains still unknown.

Otto Andersson writes in his book „The Bowed Harp“ (1930, 118), that Hiiumaa player Georg Bruus’s talharpa had 3 fiddle strings, while the fourth string was twisted out of horsehair or gut.¹⁷ There are recordings of Bruus, but it’s not known if they were made while the instrument had 3 (Fig. 17) or 4 strings. According to these recordings, 3 first strings of Bruus’s talharpa seem to be tuned in *a1* – *d1* – *G*. The fourth string is not distinguishable on the recordings.

¹⁷ On a closer look at Bruus’s photo it appears, that the 4. string is made of horsehair. It seems to be broken and hanging from the tailpiece.

I compared the thickness of the strings on Bruus's and Renqvist's instruments on the photos and noticed a rather interesting fact – Renqvist's strings look identical to Bruus's – 3 first strings are of the same thickness and the fourth is significantly thicker. That means that either the fourth string of Renqvist's harp was made of different material or there could not possibly be a fifth between 3. and 4. string. To achieve a fifth between horsehair with such dramatic difference in thickness, the 4. string should be drawn to such tension it would just unavoidably break or the 3. string should be tuned so low and loose that it would be impossible to produce quality sound on it.

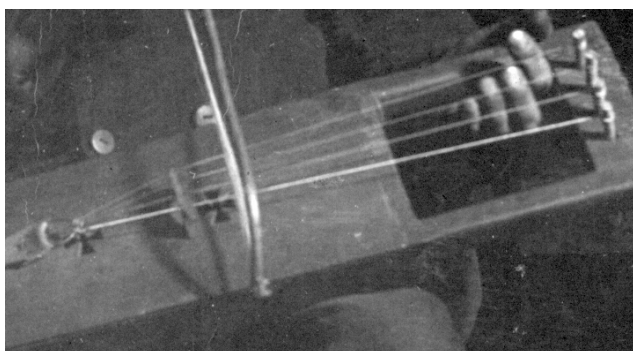


Fig. 16. Hans Renqvist's instrument. SLS 95-32



Fig. 17. Georg Bruus's instrument. SLS 95-33

If Renqvist's 3 first strings would have been twisted out of gut and the 4. out of horsehair, the possible tunings would have been (in case the tonic is d_2):

- 1) fifth-fifth-fifth (e.g. $e_2 - a_1 - d_1 - G$)
- 2) Fifth-fifth-octave – (e.g. $e_2 - a_1 - d_1 - D$)

According to the information I have in my disposal I still find it hard to tell how the 4. string was tuned and why has it been added to the instrument in the first place. Bergelt writes that the lowest string of the 4-string talharpa is thought to have been added later and tuned in fifth along with the other strings (1979, 12). But in that case – what about the instrument sounding nice with all strings played simultaneously? Today the tuning of most 4-string instruments in Estonia is $e_2 - a_1 - d_1 - d_1$. Drone strings are tuned in unison. Talharpa melodies are transcribed in D-major, with just two exceptional melodies slightly differing from the usual talharpa compass: H. Renqvist's *Brulaikin* (has a cross (x) in front of the third step, marking a slightly lower pitch between f and fis) and Anders Ahlström's *Bock Johansa* (where melody transcends from the reach of the two melody strings). (Appendix 4 DVD/2 compass)

3.1.2 Playing position



Fig. 18. The position of body and instrument



Fig. 19. The position of body and instrument

Position of body and instrument

We can get some information about the Vormsi talharpa playing position from the photos of traditional players. The player is sitting, both feet parallel on the floor. Suitable seat should be about knee height, so that the knee would form a 90 degree angle. The instrument is held on the players knees so that the lower right hand corner falls into the back of the right knee or the end of the instrument sits on the inside of the right thigh. (Fig. 5-13) The left side of the instrument leans on the players left knee. I agree with Rauno Nieminens suggestion from his book „Jouhikko - The Bowed Lyre” (2007) that all players should try to experiment with different positions and find one that suits best for them personally. One should never let the position affect the tone quality or the technique of hands.

Position of the left hand, fingering and techniques

The thumb of the left hand stays outside of the handle, while the the four fingers move freely in the first or second string. The melody notes are produced by touching the first and second string with the fingerbacks of the left hand. While writing about the left hand technique, Styrbjörn Bergelt points out four techniques: 1) plucking, 2) playing on the first string, 3) playing on the second string, 4) *dubbelgreppsspel* – double note technique (Fig. 20-23) The plucking technique is adopted by Bergelt himself – there are no references of it being used by any of the Vormsi players. Also the double note technique should not be taken for sure traditional Vormsi technique – it is Bergelts interpretation of the photos of Renqvist and Bruus. There is no information on them ever using this method.

I, however, have another theory about the left hand technique. When I look at the photos of Renqvist and Bruus (Fig. 25-26), it seems to me that both players hold their first finger against the first string, but the rest of the fingers are freely between the 1. and 2. string (not touching the 2. string as Bergelt claimes). The photos of the other Vormsi players, Anders Ahlström and Anders Appelblom are rather vague, but it seems like they hold their fingers the same way as Renqvist and Bruus. Unfortunately it is not possible to see the position of fingers on Anders Vaksams photo. This can hardly be a coincidence. Moreover - I think this is the main position of talharpa playing – the 1. finger stays on the first string, leaving only when melody needs to be produced with the 1. finger on the 2. string (*b1*).

The melodies of talharpa tunes often require fast changes of strings, that are difficult to play if we try to move all the fingers from one string to the other (Styrbjörn Bergelt played this way, this technique is also used nowadays in Finland). My experiments verified, that it is fairly easy to play these melodies when frist finger is kept in its place in the first string, while the other fingers move in the second string.



Fig. 20. 1) plucking the open strings with the 1. and 2. fingertips of the left hand

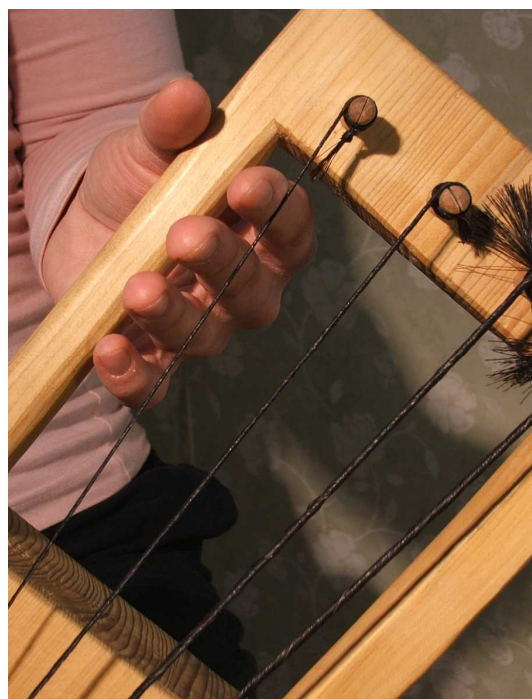


Fig. 21. 2) playing on the 1. string with the fingerbacks of the left hand



Fig. 22. 3) playing the tonic *d2* on the 2. string with the 3. fingerback of the left hand



Fig. 23. 4) playing double notes on the 1. and the 2. string with the 1. and 3. fingerback of the left hand



Fig. 24. Left hand position where 1. finger sits on the 1. string while other three fingers move to the 2. string.

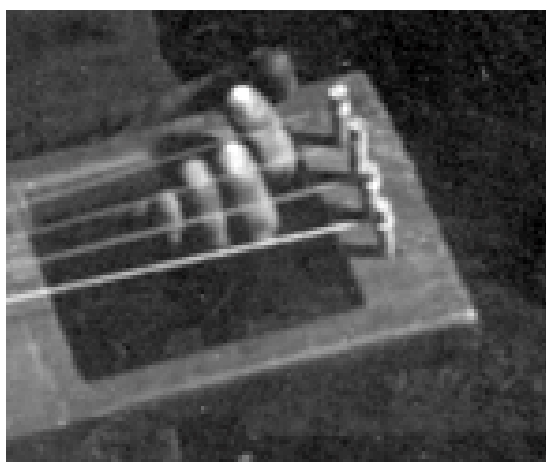


Fig. 25. Left hand fingering of Hans Renqvist

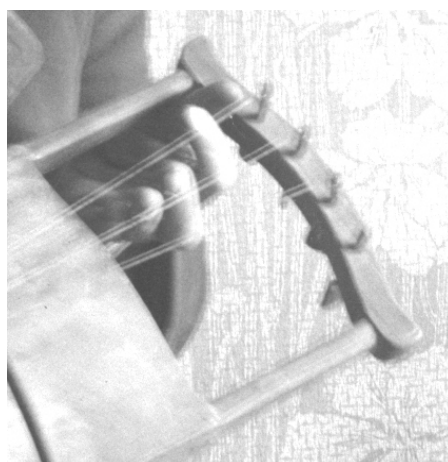


Fig. 26. Left hand fingering of Georg Bruus



Fig. 27. Left hand fingering of Anders Ahlström



Fig. 28. Left hand fingering of Anders Appelblom

It is not known if the players are actually playing while most of the photos were taken. The lifted bow on one of Renqvists photos lets us assume that he may be playing at the time and one photo of Bruus also shows him playing, with obvious bow movement.

In the short analysis of the transcriptions in subchapter 2.1.1. I found that there are two types of ornaments marked on the melody notes of Renqvists tunes (upper and lower grace notes) and two of Anders Ahlström`s melodies had been marked with trill marks, meaning of which is unclear, because Andersson has not explained what are these exactly meant to mark. In my experience it is not comfortable to produce complicated and long trills with the fingerbacks so in the forementioned subchapter I proposed my own versions of possible ornaments in these two tunes. There is no information on the use of *vibrato* in the talharpa tradition but nowadays, if needed, it is used on all bowed lyre type instruments.

Position of the right hand, bowing technique

The bow is held in the right hand as one would hold a pencil. The loose hair of the bow are tensioned by 2. and 3. finger of the right hand while 1. finger and thumb hold on to the bow heel (Fig. 29). Bow hits the strings about 5-6cm from the bridge, on top of the soundholes, and moves up and down vertically or diagonally¹⁸, depending on the chosen position.

Technique of the bow hand is depending on the function of the played music and also to the construction of the bow. Bows came in different shapes and sizes, as we can see in the museums – some of them are totally straight, some are very curved. As we can see on the

¹⁸ Most of today's talharpa players are female, with generally smaller body structure than the traditional male players. Thus the Vormsi playing position is often not suitable or comfortable. The instrument is then held in a more upright position and the bow moves diagonally over the left knee instead of vertically.

photos, the bows of Vormsi players were quite curved. A curved bow makes it comfortable to play all four strings simultaneously and use a *staccato*-like bouncy technique.



Fig. 29. Holding the bow with right hand

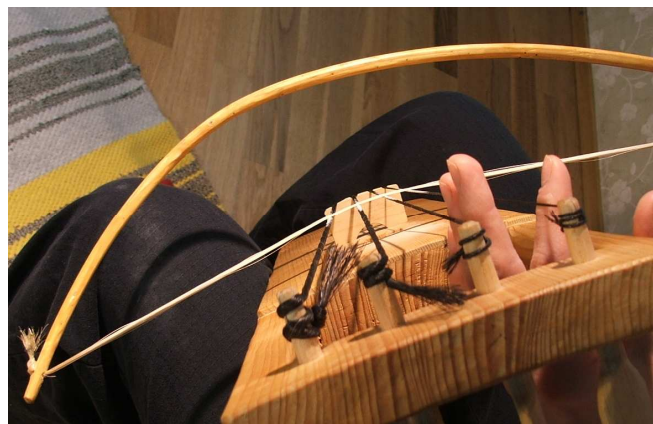


Fig. 30. Bow on the strings

Talharpa is a dance music instrument, according to that the bow technique should be intensive, convivial and terpsichorean. Being a relatively silent solo instrument, all notes may have been played with separate bow strokes to make them stronger and easier to accentuate. I believe that, because of the length of the bow, playing tempo and the sensitivity of the horsehair strings, no more than two or three notes were joined with legato. That could also explain why Otto Andersson used so few accent marks in his transcriptions. I have made experiments with possible legato usage in Appendix 4 DVD/2 video_ leik 9.

3.1.3. Intonation on horsehair strings and tone quality

As there are no keys, frets or anything to help the player to find the right pitch, all the notes are pitched and intonated intuitively by precise touches of fingerbacks. Thus good musical hearing is vitally important for a talharpa player. The horsehair string is very delicate and rather sensitive to temperature, moisture and touch – a steady, firm touch is required for clear intonation. The drones offer help for balancing the possible misintonations, the horsehair strings are difficult to intonate well on just one string alone. For a clear tone, the

bow movement has to be intense. The string quality also affects the tone – if a horsehair string is twisted well, with all the hair under the same tension, it sounds way better than one with less twists and loose hair. Loose hair is what produces the unwanted screeching sounds that may sometimes be heard on horsehair stringed instruments. The size of the instrument and the players hands and fingers is of course important too. Talharpa was played by men, who were mostly sailing the sea – their hands were most probably a lot larger and fingers much thicker than f.e. mine or in fact most contemporary musicians. Nevertheless – Otto Andersson has described the intonation of Hans Renqvist: „... at times better than contemporary fiddlers...” That must have been very good playing indeed.

3.2. Recording the talharpa melodies and conclusions about the playing technique

As an outcome of the research, descriptions, assumptions and experiments described earlier in this thesis, I have now reconstructed a playing technique that I am going to use to play and record all 30 talharpa melodies. This may be as close as it is possible to get to the traditional Vormsi technique according to the information I have at my disposal.

3.2.1. Instruments used for the recordings

Throughout this research I have been able to use a copy of Hans Renqvists talharpa (made by Rauno Nieminen in 2008, (Fig. 15)). This gives me an opportunity to see how Renqvists melodies may have been played on his own instrument. Unfortunately, the original instrument (the one this copy was made after) had already lost its original bridge and bow (Fig. 31). It also has some random metal strings fitted, so I can not get any additional information about the original material and tuning of the strings.

For the sound and video recordings I used my own instrument, made by Raivo Sildoja in 1999 (Fig. 32). To give a sound comparison I will play Renqvists melodies nr. 1 and nr. 20

on both instruments: copy of Hans Renqvists instrument and on my own instrument.
(Appendix 4 DVD/2. video_leik 1 and 20)



Fig. 31. Hans Renqvists talharpa. Photo: Ain Haas



Fig. 32. Talharpa made by Raivo Sildoja. Photo: Janne Suits



Fig. 33. A curved bow with loose horsehair made by Raivo Sildoja.
The names of bow parts. Photo: Janne Suits

In the left hand technique I use a method I discovered and described in subchapter 3.1.2 where the first finger stays in the first string for most of the time, while the rest of the fingers may move to the second or first string as needed. First finger only moves to the second string when the melody requires so. Strings are shortened by touching the strings

with the fingerbacks. I use a significantly curved bow with loose horsehair (Fig. 33) – a setup that allows me to play all four strings simultaneously.

I have not been able to discover a fixed talharpa tuning in the course of my research, so my instrument is tuned as follows: $e2 - a1 - d1 - d1$. I play the melodies in D-major, the tonic $d2$ is played with the 3. finger on the second string. Two drone strings provide more power to the sound and work as base notes for better articulation of the musical rhythm. In case the bridge of the instrument is straight, it is possible to play all four strings simultaneously even with a straight bow stick – in reality the consonance of the strings depends more on the curve of the bridge and the looseness of the bow horsehair than the curve of the bow stick. To achieve a good tone and sound it is important to have a balance between the size of the instrument and the size and weight of the bow.¹⁹ I play the tunes in so-called folk-staccato, with a pulsating bow, but not breaking the connection between the bow and the strings (Bergelt called this kind of playing in swedish – *studsande*)

3.2.2. Tonic and different ways to play it

In many tunes most of the melody stays on the first string with only the tonic left on the second string. In these cases the player has to choose: whether to move the fingers to second string and then use the 3. finger to play the tonic, or to use the open 3. and 4. strings instead. These, of course, sound an octave lower than the $d2$ on second string, nevertheless they're giving a similar effect.²⁰ On the recordings I use both possibilities, according to need and comfort.

¹⁹ We can compare it with the classical bowed instruments, that all have special bows depending on their sizes. It is not possible to resonate a quality sound out of a double base with a fiddle bow.

²⁰ Karelian players Feodor Pratsu and Juho Villanen had their *jouhikkos* tuned in $a1-d1-g1$ so that the 3. string was an octave higher than on Estonian instruments. Their melodies do not go lower than the tonic and fingers play only on the first string.

3.2.3. Legatos

I experimented a bit with Anderssons legato marks. In the 4th melody I play more legatos similar to the ones in the transcription, with only the notes of last beat on separate bow strokes. The legatos in the last 3 measures of the leik 9 give me a reason to experiment with different legatos throughout the whole tune. Andersson probably marked only part of the legatos, thus the legatos on the field transcription and the edited version are slightly different. F.e. the melody in the 7. and 8. measure is identical to the one in 11. and 12. measure, yet only the latter have legatos marked on them. I have constructed a way to play this tune, based on the legatos marked to the last three measures of the transcription – I join the last note of every measure with the first note of the next and join the first two eights wherever there is a sequence of four eight notes. (Appendix 4 DVD/2 video_leik 9) This combination is very different of Renqvists other tunes, getting us back to the original question – how much did Andersson write down in the first place? Are the marked legatos reflecting the tradition in general – could this be characteristic to the talharpa playing technique? Or is the talharpa playing technique supposed to be relatively legato free?

3.2.4. Tempo

To experiment with different tempos I have to keep in mind the original function of the music. Talharpa music was played for dancing, it often also had texts that were sang along to the playing. According to my experiments the music feels best suitable for singing at about M.M. 160-165. The best tempo for dancing is about M.M. 160-170. At M.M.165-170 it is already getting hard to sing along, especially while dancing in a big group. However it still feels good for lively dancing until M.M. 175. Slower than M.M.160 the

tune starts to get sluggish and is not comfortable to dance. It also becomes difficult to produce terpsichorean dynamics on a talharpa at such low tempo.²¹

3.2.5. Audio and video recordings

The recordings of all 30 talharpa melodies can be found on the Appendix 4 DVD, 23 melodies are recorded as audio files, 10 are videoed. I also videoed the D major scale. Table 2 shows which melodies were audio recorded and which videoed. I videoed the most problematic melodies. Leik 1 and 20 were videoed with two different instruments to show the differences between the tone and sound quality and also visual appearance of the copy of Hans Renqvists talharpa against a „modern“ hiiu kannel. It is also possible to listen to Styrbjörn Bergelts interpretation of leik 20 in Appendix 4 DVD/4 where he uses a fourth-fifth tuning. The tempo of this tune is unknown, as we do not know how the wedding ritual it was played with may have looked like. In the video of leik 9 I first use the legatos in the places where Andersson marked them, on the second time I experiment with similar legatos throughout the whole melody. In the video of leik 13 I start with the common technique that most players use in modern day Estonia, I change over to Vormsi technique on the second time to show the differences between the two. Leik 17 is the only polka among the lot, leik 23 displays the use of upper grace note on the first note of the measure and the influence it has on the dynamics of the tune. Leik 28 *Bock Johansa* is the only tune to use third string for melody playing. Here I had to use Estonian and Vormsi techniques alternately, because my hand is too small for the distance between the handles of this particular instrument. The audio recordings of leik 10 and leik 19 are good examples of the use of melody variations in talharpa music. In leik 18 we can hear the lower grace note and its effect on the general character of the tune. 12 melodies have names, some of which may easily be misspelled – Andersson has written these by hand and some of them remain a bit questionable. The names of the tunes are most probably in Vormsi dialect.

²¹ The dances of Pakri islands were danced very fast in 1970-s. About M.M.185. The autenticity of this tempo is of course questionable.

Summary

I have been considering myself as a secondary carrier of *hiuu kannel* (bowed-lyre type instrument, played in Estonia) tradition and hope that my researches help me to get closer to it, step by step. This thesis focuses on *talharpa* – ancient instrument played in estonian-swedish areas, with the help of a few reports from 19. and 20. century. Main source of information is the report of finnish-swedish music researcher Otto Andersson from his expedition to swedish populated coastal areas and Vormsi in 1903-1904. On that expedition Andersson transcribed 30 talharpa tunes from two players (Hans Renqvist, 20 melodies; Anders Ahlström, 10 melodies), but has not written down a thorough description of how the instruments were supposed to be tuned and played, which brings us to the two main aims of this research – first to recover and reconstruct as much as possible about the way talharpa was played on Vormsi and thereafter use the discovered technique to play and record all 30 forementioned talharpa melodies. According to this, the thesis also consists of two parts – theoretical and practical.

In the theoretical part (chapters 1 and 2) I assembled and analysed the written materials of talharpa playing technique. The most important of all former studies on the talharpa is in no doubt Otto Anderssons doctoral thesis “Stråkharpn”(1923), where he disserts the ethnographical aspects and roots of talharpa tradition.

Folk music and the way it is played depends closely upon the context and cultural history – that’s why I decided to discuss how and when did the swedish-speaking people end up on Vormsi and which were the main activities and values of the musical everyday life on the island. In 1873, extreme religious movement befall on Vormsi along with neighbouring estonian swedish areas on Hiiumaa and Noarootsi, that banned all sorts of entertainment, folk songs and traditional instruments. Talharpas were heaped up and burned as ambassadors of hell, dancing was only allowed in weddings, colourful national clothes were banned and replaced with black clothing, all inns (there were plenty of these on Vormsi) were closed and replaced with houses of worship. The horrendous religious pressure did not last long, nevertheless it is not possible to overestimate the immense destruction this impact had caused

to the islands formerly so rich archaic culture. The cultural life on Vormsi didn't start to recover from it until the end of 19. century, but much of this culture was already new, from overseas – Sweden, Denmark, Finland and Estonia. And in the middle of this mix-up, Otto Andersson landed on the island and wrote down the 30 talharpa melodies. Under these circumstances it is close to impossible to tell how much information does a transcription bear about the broken tradition, so I tried to find some general distinctions and features that are likely to refer to the archaic traditional talharpa playing.

Unfortunately there are no known recordings of Vormsi talharpa playing, in fact these Otto Anderssons transcriptions are more or less the only proof about it. So when reconstructing the technique of talharpa, I also used archive recordings of Georg Bruus (Hiiumaa) and Mart Kaasen (West-Estonia) and the playing of Swedish researcher and musician Styrbjörn Bergelt from his LP-record „Tagelharpa och Videflöjt“ (1979).

I found, analysing Anderssons transcriptions, that all melodies except for Hans Renqvists *Brulaikin* were transcribed in D major with the tonic on *d2* (It is highly unlikely that the talharpas were pitched so high – Andersson probably just used a scale that was comfortable to him as a fiddler). Most frequently appear the six first steps of the scale, often accompanied by the leading note (seventh) and lower fifth step. Lower sixth is the most uncommon step in the scale. Most melodies are in $\frac{3}{4}$ time, except for two that are in $\frac{2}{4}$. The most frequent form is AB, consisting of two 2-measure phrases, where the second phrase is a variation of the first (E.g. a+b, a1+b or a+b, a1+b1). Another common form is ABCB, there are also some ABAC and AA forms.

There are no tempo marks on the transcriptions, so I had to make some experiments together with dancers to find the suitable tempos. As a result I found, that M.M. 160-170 is best for leisurely dancing. It's possible to hasten it up to about M.M. 175 for a bit faster dancing, beyond that it starts to become uncomfortable to dance. M.m. 160-165 is suitable for to sing along while dancing. Below M.M. 160 it gets too slow and sluggish for playing as well as dancing and singing. Most common note values are quarter and eighth notes, melodies often end with a half note.

The legato marks appear very random and in only 8 melodies, forming no logical pattern to use while playing the rest of the melodies (This fact, of course, brings a suspicious mind of a researcher back to the question – how correct and veridical Anderssons transcriptions really are?). In 3 melodies there are some dots marked above the notes with no explanation. I suspect Andersson may have used the dots to point out the stressed notes instead of *staccato* that they stand for in the theory of classical music.

In 5 melodies Andersson has marked some melody ornaments – upper and lower grace notes and trills, while the exact meaning of the trill is once again not specified. I offer some possible ways to play the ornaments in the places where they are marked. It is of course pretty safe to assume there were much more ornaments than the few written down by Andersson.

Three melodies have *a1* marked below the first melody notes of the field transcriptions. This probably stands for the drone and confirms the common belief that the first two strings of a talharpa were tuned in fifths. The transcriptions do not give us any information about the tuning of 3. and 4. string.

I have disserted different possibilities for tuning in chapter 3. Resemblances in string thicknesses on the photos of old players give me a reason to make some assumptions about the tuning and string material. F.e. it is possible that all 4 strings on Renqvists talharpa might not have been made of horsehair. I compared the photos of his and Georg Bruus's instruments and the thickness of the strings looks extremely similar. It is thus likely that the 4. string of Renqvists talharpa was also made out of different material than the others. Such significant difference in thickness should certainly redound to the tuning. The former researchers have in fact never achieved consensus about the tuning of 3. and 4. string nor even the reason of the fourth string being added to the instrument on which the melody almost never leaves the first two strings. My studies have also not yet revealed the answers to these questions. Taking into account the small amount of information we have in our disposal, I seriously doubt these issues will ever see incontestable solutions.

Information about the playing position is mainly derived from the archive photos and playing descriptions. I then photographed the posture and the main hand positions, with myself as example. It should be kept in mind, that posture and playing position always depends on the players individual body structure as well as the shape, size and other possible details of the instrument and bow. When I tried to imitate the playing positions seen on the archive photos of the Vormsi players, I discovered that the former male-centric traditional position does not fit well the mostly female talharpa playing community of today. Every player should try to find the position that works best for him or her personally, position can never be allowed to affect comfort and quality of tone. That being said, I too as an average sized woman represent an approach to the posture and playing position that suits me best.

The main left hand technique of the talharpa – the strings being shortened by the backs of the fingers – was described already in 1855 by C. Russwurm. However, it was not until the 1970-s, when Styrbjörn Bergelt proposed some realistic ways that could be used to play the instrument. He mentioned 4 techniques: plucking, playing on the first string, playing on the second string and the „double notes“ technique. Out of these four, only second and third should be associated to the archaic talharpa tradition, the other two are almost certainly newer techniques. After having carefully compared the photos of old players I have found another, rather probable technique, sort of a mix of the ones Bergelt offered – the first finger stays on the first string for most of the time, even if the other fingers move to the second. This technique seems to me as the most logical so far, as it makes some actions much more comfortable than before. It is also very well backed up by almost all the photos that show the hands of the players.

The very few legatos that Andersson has marked on his transcriptions are the only references to bow technique, thus I had to analyse this issue by my own playing. Talharpa is a drone instrument, as the bridge construction (with minimal or no curve) undoubtedly proves. The loose bow hair allow to play all four strings simultaneously. Playing so in a manner suitable for wedding and dance music requires an intensive uninterrupted contact between bow and strings and creates a mystical and captivating ambience. Styrbjörn Bergelt

has mentioned that the Vormsi leiks may have been played in slightly jumpy, pulsating bow technique. My recordings in Appendix 4. have also been played in such technique. I have found, that the dance related style is actually much more important than the exact notes. This also lessens the gravity of Anderssons probable transcription inaccuracies.

I hope that this thesis will help other talharpa enthusiasts to get information about possible techniques for playing Vormsi talharpa melodies and other repertory. This research may also be continued – this study is based on the 30 talharpa melodies Andersson transcribed in 1903-04, but he also wrote down 54 song leiks on that expedition, many of which had in some point quite certainly been sang together with talharpa accompaniment and it would be very interesting to study these too. However, this thesis was already in the beginning expected to become quite voluminous, so I had to leave the song leiks for the future. There are some examples of songleiks is to be found in Appendix 2.

As another great result of this research I have just found the contacts of Anders Ahlströms descendants. I'm looking forward to meet them and see if there's possible to find out something new about the old player and the talharpa tradition in general

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Appendix 1.

Table 1

The summary of the elements analysed in O. Anderssons 1903-1904 fieldwork and edited transcriptions of talharpa melodies

Player	Nr. In O.A. transcriptions	Nr. In SLS collection	Title of tune	Tonal resources	V.	VI.	VII.	I	II	III	IV	V	VI	Scale	Rhythm figures	Metre	Legato	Staccato	Ornaments	Drone	Form	Number of measures	Comments
Hans Renqvist	5		1 -	7.12345			x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	-	ABCB	8	
	6		2 -	7.123456			x					x	x	major	2-, 4-, 8- notes	¾	-	-	-	-	ABCB + A1BC1B	up-beat + 16	
	9		3 -	5.7.12345	x		x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	-	AB + A1B + AB	up-beat + 13	
	8		4 -	123456										major	4-, 8- notes	¾	x	x	-	-	AB	4	Legato in fieldwork and edited transcriptions are different. Rhythmic transcriptions only in fieldwork.
	7		5 -	7.12345			x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	a1 drone	ABCB	up-beat + 8	
	10		6 -	7.123456			x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	a1 drone	ABCB	up-beat + 8	Clear bar has been left out in edited version, compared to the fac.
	19		7 -	123456			x	x	x	x	x	x		major	4-, 8- notes	¾	x	-	-	AB	AB	up-beat + 6	
	2		8 -	5.6.7.1235	x	x	x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	-	ABA2B2	up-beat + 8	Legato in fieldwork and edited transcriptions are different. Rhythmic marks appear only in fieldwork transcriptions.
	11		9 -	6.7.123456			x	x	x	x	x	x		major	4-, 8- notes	¾	x	-	upper grace note in 4. degree	-	-	up-beat + 13	
	12		10 -	5.7.12345	x		x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	a1 drone	-	up-beat + 16	
	13		11 -	5.6.7.123456	x	x	x	x	x	x	x	x		major	4-, 8- notes	¾	x	-	-	-	-	12	
	14		12 -	7.123456			x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	-	-	up-beat + 8	
	17		13 -	5.6.7.123456	x	x	x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	-	-	up-beat + 13	
	15		14 -	7.123456			x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	upper grace note in 2. degree	-	-	up-beat + 8	
	20		15 -	7.123456			x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	-	-	up-beat + 8	
	21		16 Tu illia Maria	7.12345			x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	-	AA	4	
	16		17 -	7.1234			x	x	x	x	x	x		major	8-, 16- notes	2 / four	-	-	-	-	-	4	
Anders Ahlström	4		18 Tack för mor	5.7.12345	x		x	x	x	x	x	x		major	4-, 8- notes	¾	x	-	lower grace note in 1. degree	-	-	up-beat + 8	
	3		19 Tribdansen	7.123456			x	x	x	x	x	x		major	4-, 8- notes	¾	x	-	-	-	ABCx2B3	12	Legato differences in fieldwork and edited transcriptions are different. Rhythmic marks appear only in fieldwork.
	18		20 Brulaikin	7.12345			x	x	x	x	x	x		major 3. degree	4-, 8-, 16 notes	2 / four	-	-	-	-	-	6	Legato differences in fieldwork and edited transcriptions are different. Rhythmic marks appear only in fieldwork.
	1		21 -	5.7.12345	x		x	x	x	x	x	x		major	4-, 8- notes	¾	x	x	-	-	-	8	Legato differences in fieldwork and edited transcriptions are different. Rhythmic marks appear only in fieldwork.
	2		22 Hyskipadrikka	5.7.12345	x		x	x	x	x	x	x		major	4-, 8- notes	¾	x	x	-	-	-	8	Legato differences in fieldwork and edited transcriptions are different. Rhythmic marks appear only in fieldwork.
	3		23 Jag gick åt Kelet slete	7.123456			x	x	x	x	x	x		major	4-, 8- notes	¾	x	x	-	-	-	8	Legato differences in fieldwork and edited transcriptions are different. Rhythmic marks appear only in fieldwork.
	4		24 Neve ve pietle	7.123456			x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	trill in 3. degree	-	-	12	
	5		25 Kapomilla Kapovaja	5.7.1235	x		x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	-	-	up-beat + 8	
	6		26 Uks konunga tultar	5.6.7.123456	x	x	x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	-	ABA2B	up-beat + 8	Trill is marked only in edited version
	7		27 Ä tu tu ips Tåna	5.6.7.123456	x	x	x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	trill in 4. degree	-	-	14	Different variation in field work in edited version
	8		28 Bock Johansa	3.4.5.6.7.1234	x	x	x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	-	ABA1B1	8	
	9		29 Ä inkiet å rolet	5.6.7.123	x	x	x	x	x	x	x	x		major	2-, 4-, 8- notes	¾	-	-	-	-	ABAC	up-beat + 10	
	10		30 -	5.7.123456	x		x	x	x	x	x	x		major	4-, 8- notes	¾	-	-	-	-	ABA2B2	8	

Appendix 2.

Copies of the talharpa melodies collected by Otto Andersson in 1903-1904

(„Folkmelodier samt lyriska dansvisor upptecknade på Worms, Nuckö, Rogöarna och i Wichterpaal hösten 1903.“ Svenska Litteratur Sällskapet samling 95. Finland)

Hans Renqvist

leik 1

1. 1-86 dansmelodier

4 B C B

(edited transcription)

5.

(field transcription)

leik 2

2.

A B C

B A' B

C' B

(edited transcription)

6.

(field transcription)

leik 3

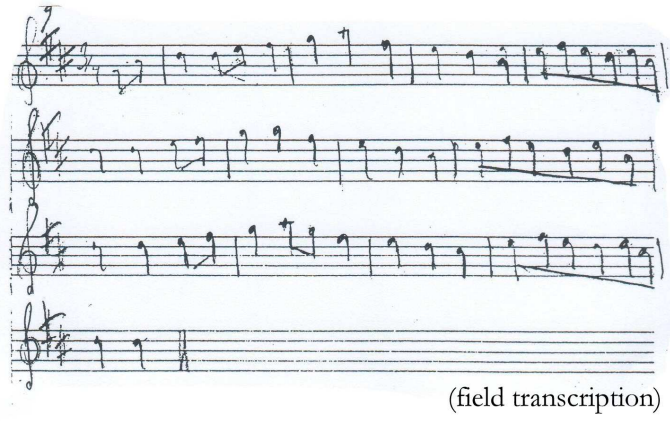
Hans Renqvist

Handwritten musical notation for Leik 3, featuring two staves. The notation includes various notes, rests, and dynamic markings (B, A, B, A'). The piece is labeled (edited transcription).



(edited transcription)

Handwritten musical notation for Leik 3, featuring four staves. The notation includes various notes, rests, and dynamic markings (B, A, B, A'). The piece is labeled (field transcription).



(field transcription)

leik 4

Handwritten musical notation for Leik 4, featuring two staves. The notation includes various notes, rests, and dynamic markings (B, A, B, A'). The piece is labeled (field transcription).



(field transcription)

leik 5

Hans Renqvist

Handwritten musical notation for Leik 5, measures 5-7. The notation is on two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The melody is marked with letters A, B, and C above the staff. The bass line is marked with letter B above the staff. The notation is labeled "(edited transcription)".

Handwritten musical notation for Leik 5, measures 8-10. The notation is on two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The notation is labeled "(field transcription)".

leik 6

Handwritten musical notation for Leik 6, measures 6-8. The notation is on two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The melody is marked with letters A, B, and A² above the staff. The bass line is marked with letter C above the staff. The notation is labeled "(edited transcription)".

Handwritten musical notation for Leik 6, measures 9-10. The notation is on two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The notation is labeled "(field transcription)".

leik 7

Hans Renqvist

7

A B

(edited transcription)

19

(field transcription)

leik 8

8

A B A²

B₂

(edited transcription)

2

(field transcription)

leik 9

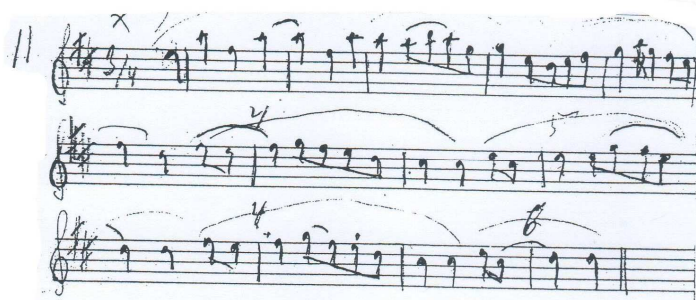
Hans Renqvist



(edited transcription)



(edited transcription with added legatos by Janne Suits)



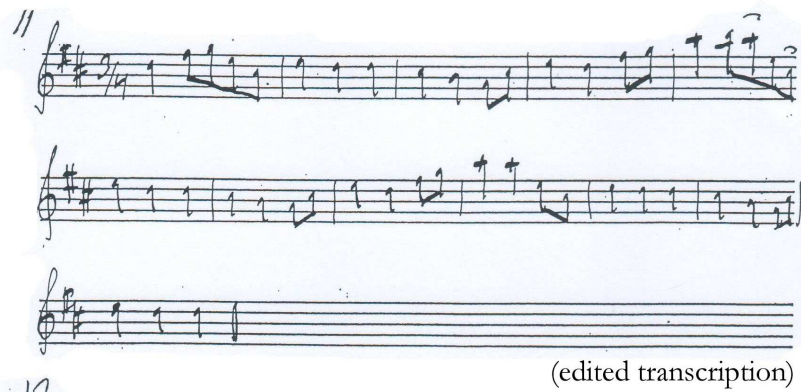
(field transcriptions)

leik 10

Hans Renqvist

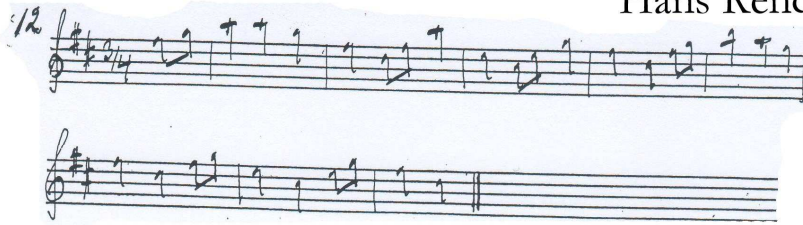


leik 11

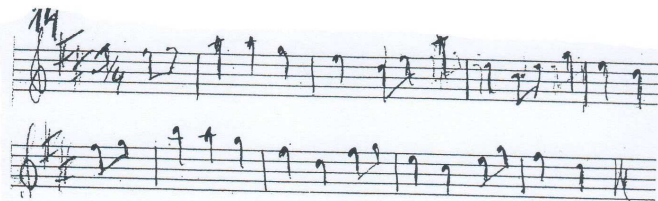


leik 12

Hans Renqvist

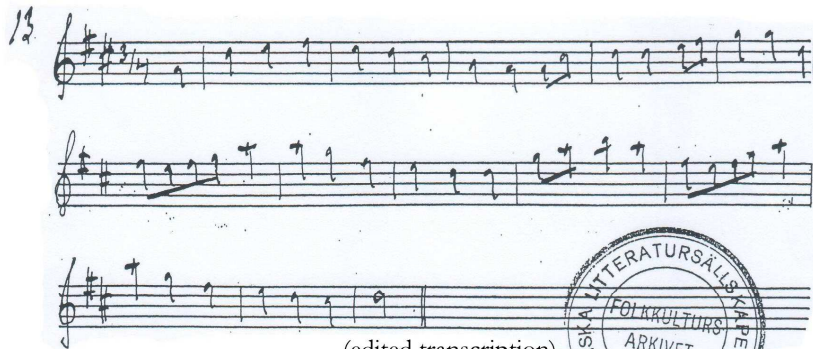


(edited transcription)

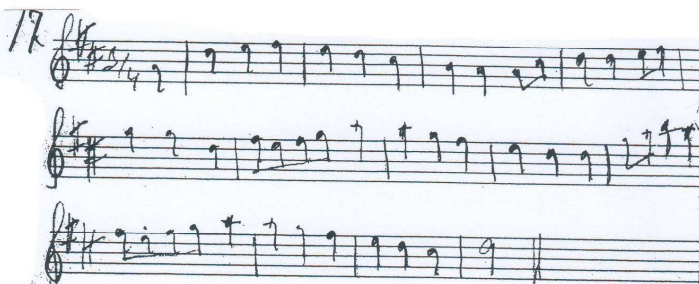


(field transcription)

leik 13



(edited transcription)



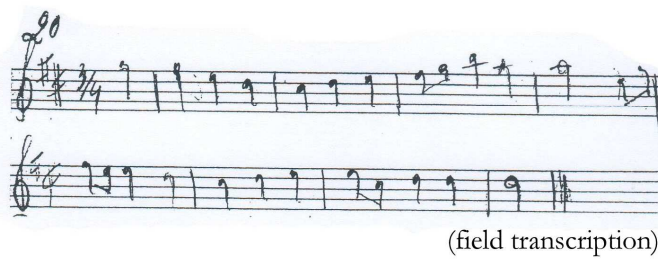
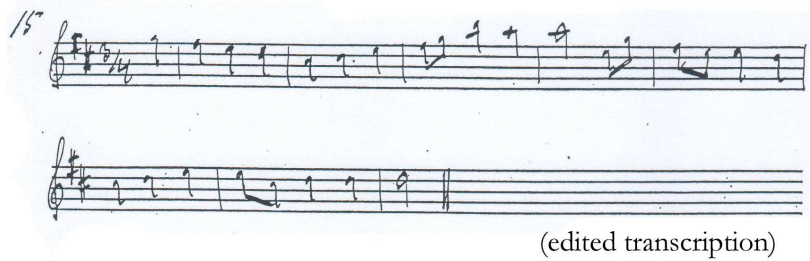
(field transcription)

leik 14

Hans Renqvist

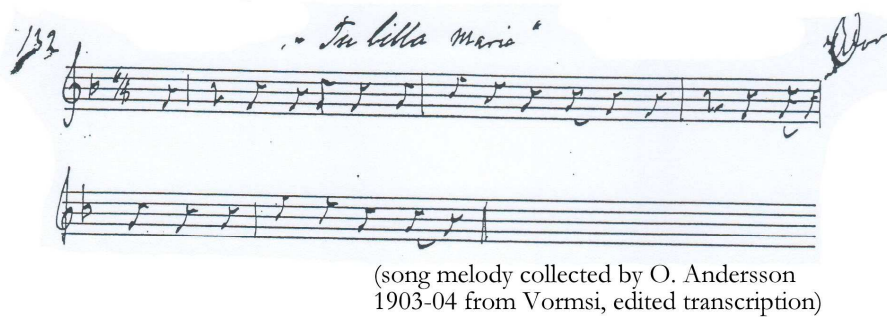


leik 15



leik 16

Hans Renqvist



leik 17



leik 18

Hans Renqvist

18

Takk fere mor.

(edited transcription)

This block contains a handwritten musical score for the song 'Takk fere mor.' The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody with similar note values. The text 'Takk fere mor.' is written above the first staff in cursive. Below the staves, the text '(edited transcription)' is printed.

4

Takk fere mor.

(field transcription)

This block contains a handwritten musical score for the song 'Takk fere mor.' The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. The second and third staves continue the melody. The text 'Takk fere mor.' is written above the first staff in cursive. Below the staves, the text '(field transcription)' is printed.

97

"Takk fere mor."

(song melody collected by O. Andersson 1903-04 from Vormsi, edited transcription)

This block contains a handwritten musical score for the song 'Takk fere mor.' The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody. The text '"Takk fere mor."' is written above the first staff in cursive. Below the staves, the text '(song melody collected by O. Andersson 1903-04 from Vormsi, edited transcription)' is printed.

leik 19

Hans Renqvist

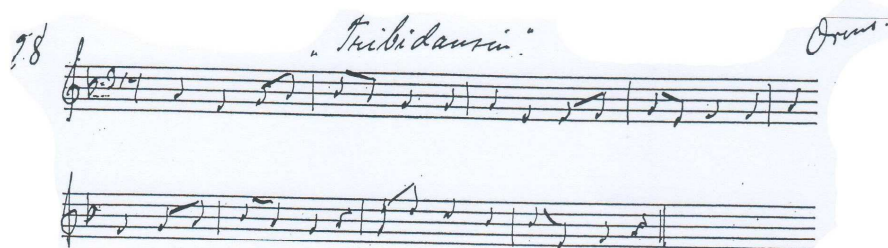


(edited transcription)



(field transcription)

Hans Renqvist 1903



(song melody collected by O. Andersson 1903-04 from Vormsi, edited transcription)

leik 20 Brulaikin

Hans Renqvist

20

Brulaikin

* Det dubbla korsu framför f, betecknar här en väfning mellan firs och f.

BRATURSÄLST

(edited transcription)

18

Brulaikin

(field transcription)

Anders Ahlström

leik 21

21

(edited transcription)

Lirsdan

(field transcription)

leik 22

Anders Ahlström

22

Urvirkipadrikk.

(edited transcription)

Urvirkipadrikk. Lius dr.

(field transcription)

leik 23

23

För guds åt Keket vete Nr. 14.

(edited transcription)

För guds åt Keket vete Nr. 14.

(field transcription)

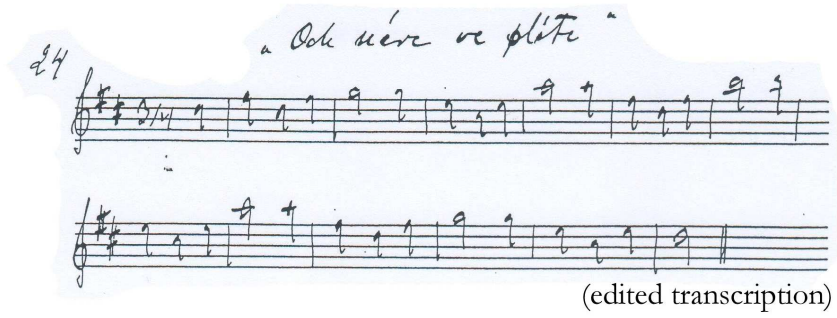
Urvirkipadrikk. Lius dr.

(field transcription)

Anders Ahlström

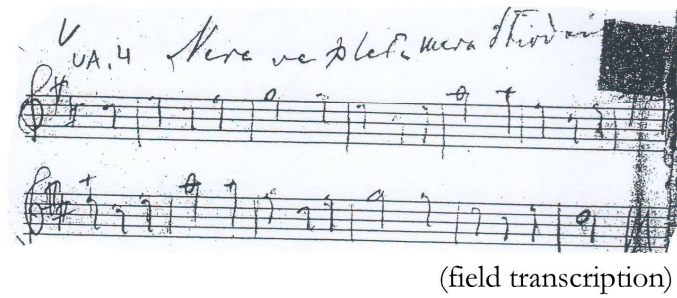
leik 24

24 "Ooh uere ve plite"



(edited transcription)

UA. 4 "Ooh uere ve plite uere plite"



(field transcription)

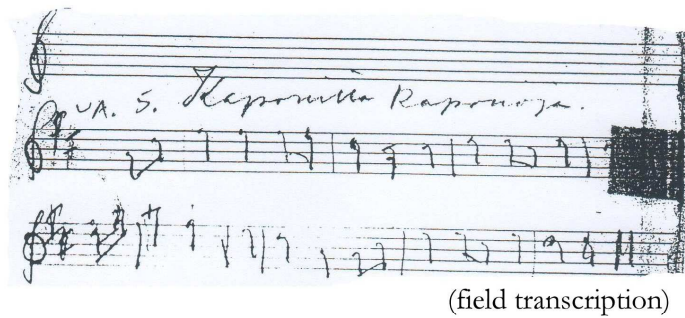
leik 25

25 "Kapsmita Kapsmita"



(edited transcription)

UA. 5. "Kapsmita Kapsmita"



(field transcription)

leik 26 Uks konunga tuttar

Anders Ahlström

96
26

"Uks konunga tuttar"

(edited transcription)

VUA 6. *uks konunga Tuttar*

(field transcription)

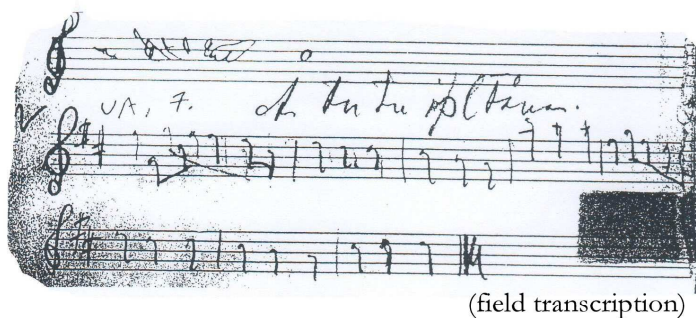
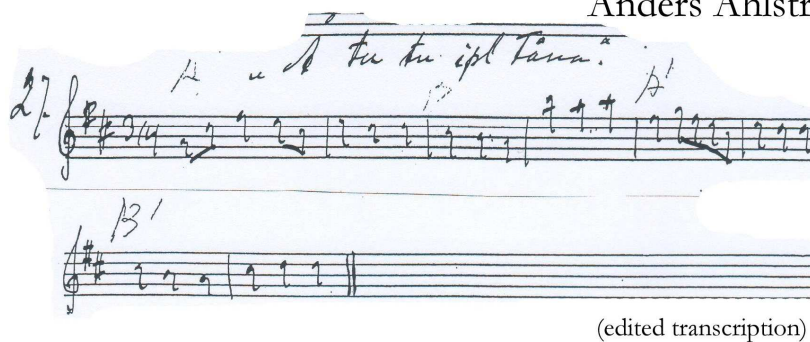
128

"Uks konunga tuttar"

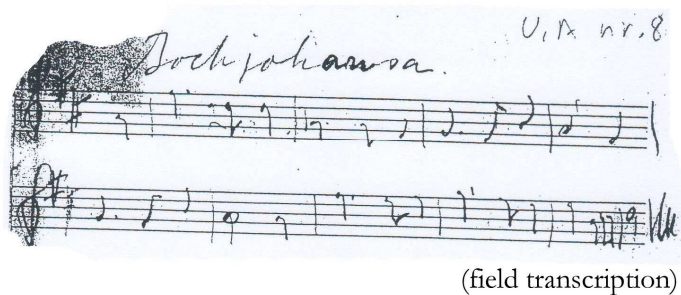
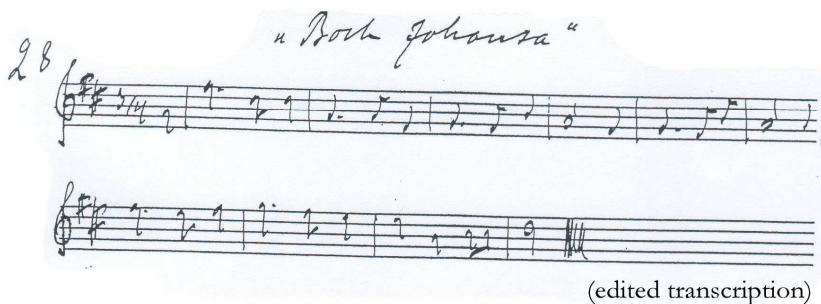
(song melody collected by O. Andersson in 1903-04,
edited transcription)

leik 27

Anders Ahlström



leik 28



leik 29

29

A änklet ä änklet

B

A

(edited transcription)

VA. 7

A änklet

(field transcription)

leik 30

30

A

B

A

(edited transcription)

VA. 10

(field transcription)

Appendix 3.

Table 2. Sound and videorecordings

Player	Title of tune	MP3 recording	Video recording
HANS RENQVIST	Compass of scale		X
	1. leik	X	X
	2. leik	X	
	3. leik	X	
	4. leik	X	
	5. leik	X	
	6. leik	X	
	7. leik	X	
	8. leik	X	
	9. leik	X	X
	10. leik	X	
	11. leik	X	
	12. leik	X	
	13. leik	X	X
	14. leik	X	
	15. leik		X
	16. leik <i>Du lilla Maria</i>	X	
	17. leik		X
	18. leik <i>Tack fore mor</i>	X	
	19. leik <i>Tribidansin</i>	X	
	20. leik <i>Brulaikin</i>		X
ANDERS AHLSTRÖM	21. leik	X	
	22. leik <i>Hviskipadrikka</i>	X	
	23. leik <i>Jag gick at...</i>		X
	24. leik <i>Och neve ve plete</i>		X
	25. leik <i>Kapomilla Kapovaja</i>	X	
	26. leik. <i>Uks konunga tuttar</i>	X	
	27. leik <i>Å tu tu ipl Tåna</i>	X	
	28. leik <i>Bock Johansa</i>		X
	29. leik <i>Å inklet å rolet</i>	X	
	30. leik		X