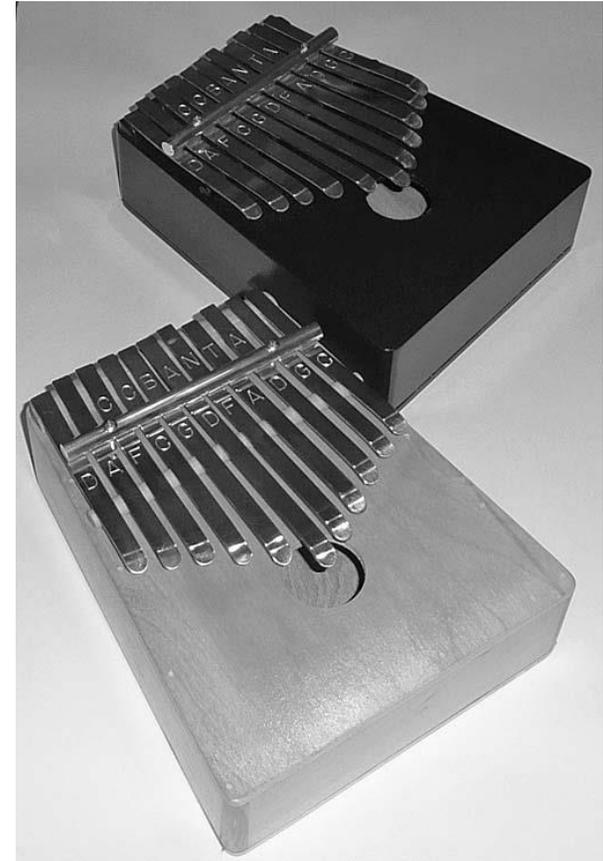


User's Guide

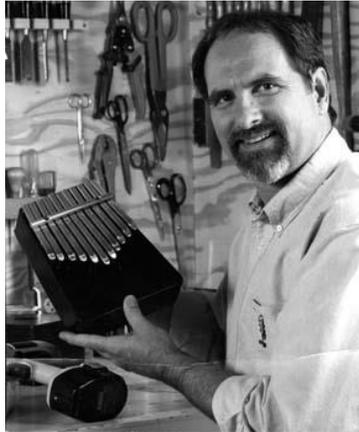


Tenor Kalimba

CCBANTA

April 2018-A

Welcome...



Thank you for purchasing a CCBANTA kalimba. This is a high quality, pitch accurate, professional instrument. It can be used in any performance venue – everything from the quiet home setting and recording studio, to a live on-stage concert.

Each instrument is hand-crafted. Tines are fabricated from sheet aluminum and are buffed to a high polish. The resonator box is made from birch plywood and hardwood. Finish is a water-based clear-coat that is wear-resistant to normal playing and handling.

CCBANTA

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www.ccbanta.com (Kalimba tab)

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Instrument Specifications

Tenor Kalimba	
Model 40:	Natural
Model 45:	Black
Body Height:	2-3/8 inches (60mm)
Number of Notes:	11
Tine Width:	3/8-inch (9.5mm)
Body Length:	9" (229mm)
Body Width:	Tapered from 7-1/2" to 5-1/2" (191 to 140mm)
Weight:	1.3 lbs.
Scale/Pitches:	Pentatonic – D-Minor / F-Major (See Table below)
Tuning Standard:	
Tuning Accuracy:	A=440Hz
Tine Material:	± 1 cent @ 70° F
Resonator Materials:	Aluminum T-5052 (.063") Sheet, Buffed
Finish Options:	Birch Plywood, Birch Hardwood Natural – Polycrylic ¹ Water Base, Semi-Gloss Black – Hammered ² Oil Base, Semi-Gloss
Pick-up:	Piezo-Electric Rigid Disc Transducer, High-Impedance
Connector:	1/4-inch Jack

Scale No.	Pitch	Frequency (Hz)	In Relation to the Piano
1	D	587.3	Highest pitch
5	C	523.3	
4	A	440.0	
3	G	391.9	
2	F	349.2	
1	D	293.7	
5	C	261.6	Middle "C"
4	A	220.0	
3	G	195.9	
2	F	174.6	
1	D	146.8	Lowest pitch

1 – Mfr: Minwax®

Warranty

This Kalimba is free of defects and will perform within the parameters of this guide, and I (Chris Banta) guarantee this kalimba for a period of one (1) year from the date of purchase. Should a problem occur please contact me - see page 2.

Warranty Failure

Should a functional failure occur, and it has been determined that the kalimba and its mechanisms were not tampered with, Chris Banta will honor the warranty and repair or replace the instrument at no charge.

Non-Warranty Failure

Damage, signs of obvious misuse, or unwarranted disassembly will not be honored.

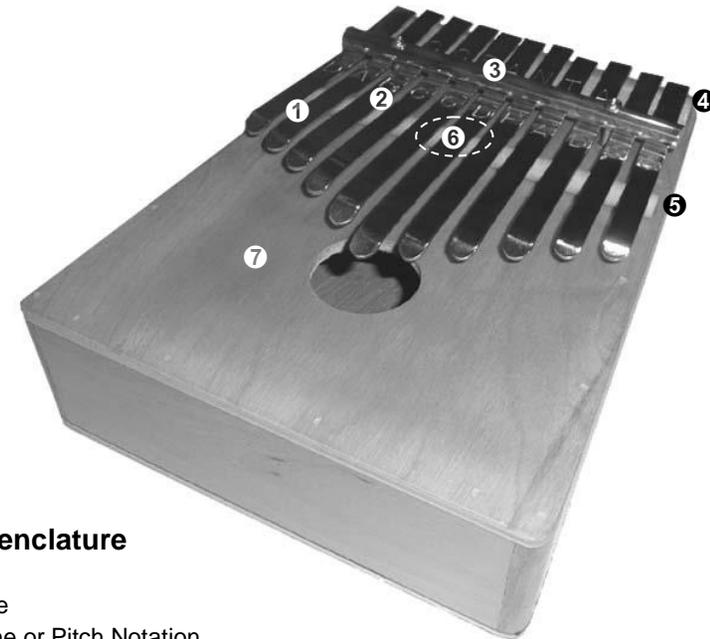
- **Damage (Repairable):** Assessment of the instrument may reveal that repair is possible. If so, the repair or reassembly of the kalimba will have a charge associated with it. (The shop fee is \$65/hr., one hour minimum.)
- **Damage (Non-repairable):** In this case nothing can be done. However, the user has the option of purchasing a new kalimba.

Note: Touch-up tunings are always free. See page 9.

Parts of the Kalimba

What is a Kalimba

The Kalimba originated in Africa and fits into the category of musical instruments known as: *lamellophones*. It consists of several tines (or tongues) suspended over a wooden box resonator. The tines are held in position by a down-bearing lateral bar that causes one end of the tine to be free for plucking. Plucking is usually performed with the thumbs – a distinction that has led to the kalimba also being referred to as a “thumb piano.” Other ethnic names for this instrument are *mbira* and *sansa*.



Nomenclature

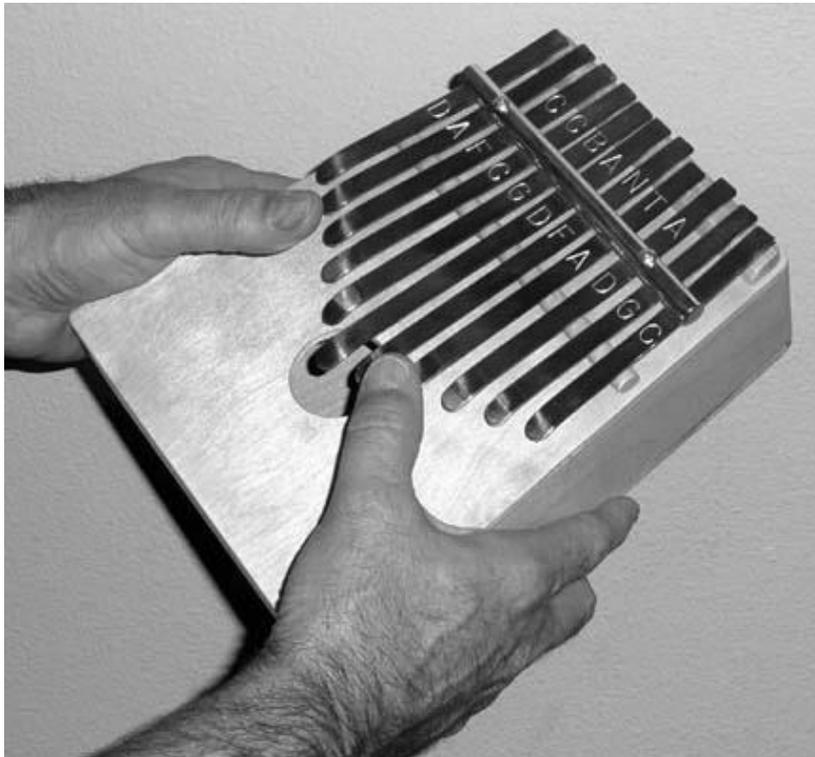
- ❶ Tine
- ❷ Tone or Pitch Notation
- ❸ Lateral Hold-Down Bar
- ❹ Tine Support Foot
- ❺ Bridge (Energy Transfer Bar)
- ❻ Piezo Transducer Element (inside)
- ❼ Resonator Box
- ❽ 1/4-inch Phone Jack (Page 8)



How to Hold and Play the Kalimba

Plucking – with the thumbs

Hold the instrument between both palms and gently pluck the tines with the thumbs. Very little pressure is needed to make a pleasant tone. Single notes and two-tone intervals or chords are common. (See Pages 6 and 7 for explanation of the note relationships.)



CAUTION

It is not necessary or desirable to forcibly press on the tines, as this will cause a loud snap sound when the tine is released. Furthermore, excessive force might bend or deform the tine.

Care of the Kalimba / Tuning

This KALIMBA is not a toy. With proper handling and respect, this instrument will last for years.

Do...

- Keep the KALIMBA safe when not in use
- Play the KALIMBA with respect
- Periodically clean with a soft, dry cloth, such as t-shirt material.

Do Not...

- Move the tines from their fixed position or remove them
- Hit the tines with hard or sharp objects
- Bend the tines
- Press the tines so hard that they deform.
- Drop anything into the resonator opening
- Loosen the lateral bar hold down screws
- Remove the bottom cover of the kalimba
- Expose the kalimba to direct sunlight, humidity, or rain

Tuning

Over time as the tines of the kalimba are plucked, they may gradually shift from their original position which will result in a slightly out of tune pitch. This is a normal occurrence. Tuning is needed to correct these shifts in pitch.

Touch-up tunings are always FREE and can be done in about 10 minutes. However, the kalimba needs to be returned to Chris Banta.

- ***In-Person Visit*** – The shop is in Thousand Oaks, CA. Call the number on page 2 to arrange for a tuning appointment, and the address will be provided at the time the appointment is made.
- ***Shipping the Kalimba*** – Call the number on page 2 to advise that the kalimba needs tuning. The address will be provided at that time. Package the kalimba in protective Bubble-Pak, enclose in a cardboard box, then mail.

Upon completion of the tuning, the kalimba will be re-packaged and returned. Please arrange for return postage. (Thanks.)

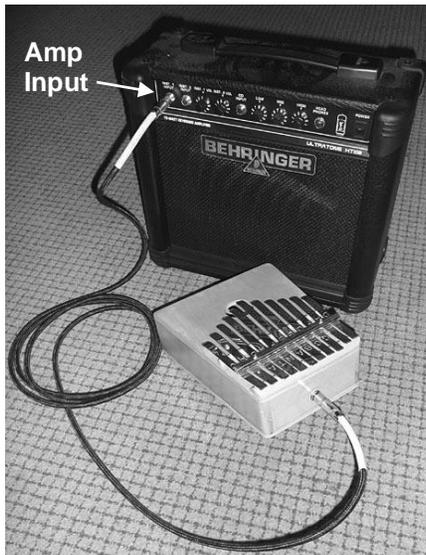
How to Amplify the Kalimba

The kalimba's sound level is acoustically soft. Therefore, each kalimba has been designed with a built-in piezo-electric transducer pick-up. This allows for the kalimba to be connected to an instrument amplifier, which provides a means of boosting the level of the kalimba, so it can be heard when played with louder instruments.

Simply use a readily available instrument cord having 1/4-inch plugs. The piezo element is a high impedance device which means short instrument cables (no longer than 20-feet) should be used to keep hum and noise to a minimum.

Kalimba  Amp

The instrument cord is connected from the kalimba to the amplifier input (as shown in the photo).



Amplifier shown is manufactured by BEHRINGER International GmbH.



CAUTION

- Before connecting the kalimba, turn the amplifier volume control to the full "off" position.
- Once connected, turn up the volume to a desired level.
- Due to the sensitivity of the piezo keep the kalimba away from the amplifier's speaker to minimize feedback (a loud howling or screechy sound).

Tapping – with the finger tips

Hold in one hand. Gently tap the tines with the finger tips to create a percussive sound. Tap on any of the tines individually or together in multiples. This type of playing is much quieter than the plucking sound, yet still harmonious and enjoyable.



Notes of the Kalimba

About the Pentatonic Scale

Penta – Greek: Term for the number five.
 Tonic – Musical: The first note or tonality of a scale.

In maintaining the ethnic flavor of the original African instrument, a five-tone (pentatonic) scale is used which is unique for its favorable harmonies. The Notes are: D – F – G – A – C which represent two related scales:

- D-Minor (D – F – G – A – C) and
- F-Major (F – G – A – C – D)

Note: The notes on this kalimba are derived from the 7-note “C” diatonic scale; C, D, E, F, G, A, B, C (white keys on the piano). In this pentatonic scheme, the notes of E and B are omitted.

What the Pentatonic Scale Evokes

The pentatonic scale has been described as universal, natural, harmonious, and has properties that make it particularly appropriate in infancy and early childhood. The scale is unique because there are no bad or wrong notes when played. It simply sounds good to the ear!

Range of Notes (in sequence)

Total Number	1	2	3	4	5	6	7	8	9	10	11
Scale Number	1	2	3	4	5	1	2	3	4	5	1
Pitch	D	F	G	A	C	D	F	G	A	C	D
					Middle C						

Low End High End

Relating to the Notes of the Kalimba

Layout

The kalimba keyboard is arranged into two halves – one for each thumb. Each half has ascending notes. The notes alternate with each other, rather than being spread out in a straight line of notes from lowest to highest like a piano. This configuration is necessary for a more *fluid style of play* by allowing for the alternating right-left method of plucking with the thumbs. Two-note intervals are made by the simultaneous plucking of adjacent tines. The left and right thumbs are designed to cover specific notes of the scale.

Total No.	11	9	7	5	3	1	2	4	6	8	10
Scale No.	1	4	2	5	3	1	2	4	1	3	5

