

the TALKING DRUM



Network for promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
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*It is my pleasure to introduce the guest editor, Jeff Robinson. He compiled this special issue and contributed materials. Specialists in eurhythmics came from Sweden to the School of Music at the University of Natal. They set up workshops for teachers from the townships and students from the School of Music. Jeff, as lecturer in music education, became involved. This led him to suggest that one issue of **The Talking Drum** IS devoted to eurhythmics in South Africa – the focus of this issue.* *Elyse M. Oshe*

Editorial

This issue of *The Talking Drum* is devoted to EURHYTHMICS, an educational approach that should feature prominently in our schools, not only for the sake of students' musical development, but for their total development. The case for eurhythmics becoming a vital component of education at all levels is made in the opening article, "Eurhythmics for South Africa". There is also a report on a highly successful eurhythmics course recently held in Durban and presented by eurhythmics experts from Göteborg, Sweden.

Four eurhythmic activities that came out of the course are included. In addition there is a lesson plan by Stephen Anderson for mastering the interlocking of rhythms that features in much African instrumental music. Anderson recently completed a Course Work Masters in Intercultural Music Education at Natal University that has been conferred *cum laude*.

The relevance of eurhythmics to readers of *The Talking Drum* will quickly become obvious if it is not already. It is the approach that has informed or been implicit in nearly all of the activities/plans presented in past issues of *The Talking Drum*. It clearly is an ideal approach to music education in southern Africa given that (1) our traditional forms of 'musicing' are by their nature eurhythmic and (2) eurhythmics requires no special facilities or equipment.

Jeff Robinson

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Eurhythmics for South Africa

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Over one hundred years ago, the Swiss theoretician and pedagogue, Emile Jaques-Dalcroze (1865–1950), realised that true musicianship requires musical concepts and processes to be physically internalized, to the extent that they become intuitive. He noted that while many of his students intellectually understood music, they did not really ‘feel’ it and were rhythmically unstable. They were deficient in what Howard Gardner was to identify a century later as *bodily-kinesthetic intelligence*.¹

The well known Alexander technique² addresses this deficiency as a malaise resulting from Western civilisation’s artificial separation of mind and body. With civilisation, survival has become less and less dependent on our intuitive, sensory and physical capabilities with the result that they have atrophied. Our bodily-kinesthetic intelligence – or *kinaesthesia* – has become unreliable with consequences more far reaching than rhythmic instability only. The Alexander technique aims to re-educate kinaesthesia in order to remedy a range of debilitating physical conditions.

Kinaesthesia

Kinaesthesia has been defined as “the feedback mechanism of the nervous system which conveys information between the mind and the body.”³ It is essential in all forms of musicing because it is what coordinates “all the capacities we use when we engage in music: our senses of hearing, sight, and touch; our faculties of knowing and reasoning; our ability to feel and to act on our feelings.”⁴

What is eurhythmics?

Eurhythmics literally means ‘good rhythm’. It was the name Dalcroze gave to his methods of stimulating, developing and refining kinaesthesia through activities that require musical concepts to be expressed physically through movement. These activities, starting with the most basic concepts (e.g. a steady pulse) become increasingly complex, challenging and integrative.

Eurhythmics is in fact only one of three aspects to Dalcroze pedagogy, the others being solfege and improvisation. Solfege, solfeggio, or what is sometimes called solmization is the system of naming the notes of a scale with syllables instead of letter names, i.e. doh, re, mi, fa, soh, la and ti instead of C, D, E, F, G, A and B. Generally, the term is applied to the ‘fixed-doh’ system where doh always is C. This is unlike the moveable doh system (Tonic Sol-fa) that is

so well known in Africa where doh is applied to the first degree of the major scale whatever pitch that should happen to be. The moveable doh or ‘relative sol-fa’ system is more widely used in the world, probably due to the influence of Kodály pedagogy.⁵ Improvisation is the third aspect of Dalcroze pedagogy and is treated further along in this article.

Aesthetic vs. kinaesthetic

Essentially, what Dalcroze was attempting to do with eurhythmics was to re-vitalise what to a large extent had become dormant in Western civilisation, the bodily-kinaesthetic intelligence upon which our distant ancestors depended for survival. Given the extent to which music education in this country has followed Western models, it is worthwhile to contrast the *aesthetic* approach of Western art music (which gave rise to the philosophy of music education as aesthetic education) and the profoundly *kinaesthetic* approach of traditional Africa.

The Western notion of the aesthetic experience (what is seen as paramount in the experiencing of art works) reflects a belief going back to Hellenic times, that sight and hearing are the primary aesthetic senses.

Since the organs of sight and hearing are distance receptors, detachment from direct contact with the physical may be retained, for the other senses call attention to the body, so destroying the isolation of the contemplative mind.⁶

Traditionally, Africans do not regard such detachment as desirable, particularly in connection with music. This may partly be because their religious traditions do not call upon them to subjugate physicality. On the contrary, “African spirituality has its roots in sensuousness, in physiological response.”⁷ African religions have been described as “danced faiths” in which “worship becomes a style of movement that manifests one’s relatedness for all to see.”⁸

Western rationalism, with its inherent distrust of the sensuous, also devalues the physical dimension of experience, whereas African cultures prize it. The African approach is clearly more holistic and integrative. In African traditional forms of musicing, no clear distinction is made between aural impression and physiological response; the physical act of playing the instrument is often as important as the sounds produced in terms of the overall aesthetic effect.⁹ The aesthetic effect of most African music cannot be authentically grasped without its rhythmic vitality



finding expression through some form of bodily movement. As Chernoff puts it: "One who 'hears' the music 'understands' it with a dance." He speaks of "conversational engagement" to emphasize that the relationship is one of interaction and mutual integrity.¹⁰ Westerners dance to music and even when the music is specifically intended for dancing, its integrity is not dependent on what the dancers do. In traditional Africa however ...

...the dancers themselves often provide an important part of the music ... This may be by audible means such as singing, clapping, stamping, making use of certain parts of the dance costume that are designed to sound; or by inaudible or visual means, by moving parts of the body in rhythmic patterns that add to the total musical expression, even if only on an individual level.¹¹

Kinaesthesia and intuition

Recent research is pointing to an integral connection between kinaesthesia and the faculty we call intuition, the complex yet instantaneous 'processing' that precedes and informs all conscious thought and action. If action could only proceed from conscious thought, activities like riding a bicycle, dancing, or playing a musical instrument would be impossible. In each of these, the participant must act spontaneously; time does not allow for thinking things through. The brain must instantly convert a complex of physical sensations (information received through the senses) into information about bodily position, weight, force, muscle tension and movement AND this information must then be converted into electro-chemical impulses that prompt the muscles to respond appropriately.

Movement, like conscious thought, requires the processing of concepts stored in memory. However, the concepts that give rise to movement are physical; they are not mediated by or dependent on discursive symbols (e.g. language); they are kinaesthetic, not verbal. Nevertheless, the processing that is required is largely the same, involving 'schema' or 'operations' that make it possible for stored concepts (physical 'memories') to be accessed, sorted, prioritized, linked and integrated with sensory input received but an instant earlier.

Despite OBE and Curriculum 2005, South African education still seems to be obsessed with acquiring knowledge of things, not yet realising that ...

- 1) "all knowledge *of* must rest upon knowledge *from* an interpretive framework that is its defining ground;"
- 2) "what we know *from*, we know tacitly" (intuitively); and
- 3) "tacit, feelingful, intuitive knowing undergirds and gives meaning to all that we know explicitly."¹²

Even though the programmes on my computer perform different tasks, they all rely upon an

adequately functioning Disk Operating System (DOS). The implications for education of this computer analogy should be clear, but have yet to be grasped sufficiently to prompt appropriate curricular changes. It provides perhaps the strongest argument yet in support of music education, but only that music education which gives priority to developing kinaesthesia and intuition. Much of what is passed off as music education in South Africa and elsewhere unfortunately tends to be more "anesthetic" than kinaesthetic.

Improvisation

Improvisation in music and dance means spontaneous composition, i.e. one composes at the same time one is playing or moving. Improvisation is the equivalent of extemporisation in speech. But while one could never be considered linguistically competent if unable to extemporise in a language, improvisation has somehow never been regarded as that vital in music education. Indeed, many music educators are themselves unable to improvise, even at a basic level. Imagine not being able to speak beyond saying words that have been worked out and written down in advance, usually by someone else.

Dalcroze placed great importance on improvisation, as have those who have been influenced by him, e.g. Carl Orff. For it is here that intuition is exercised at the highest level. Even at the simplest level, improvisation requires concepts to have been internalised to the extent that they have become kinaesthetic.

Collective improvisation is even more challenging. The participant is not provided with an explicit set of instructions to ensure that his contribution integrates successfully with what the rest are doing. Rather s/he has to imagine intensely so as to successfully anticipate where others are going, to know when to take the lead, when not to, when to be silent, where and when to effect changes, etc.

Eurhythmics and Orff pedagogy

The Orff approach to music education is well known. Many of its premises are Dalcrozian, most significantly the common sense realisation that feeling precedes conscious thought as well as the golden rule of education: *proceed from the known to the unknown*. Orff drew on the chants, rhymes and games that were already part of the vocabulary and day to day experience of young children, using these to help them internalize a repertoire of rhythmic and melodic patterns that could later be accessed and employed in their own creative efforts. The child-friendly instruments he designed are superb as vehicles for developing kinaesthesia. The Orff melodic percussion includes glockenspiels, xylophones, and metallo-



phones in all pitch ranges. These are mostly diatonic, but because the keys/bars can be removed and replaced with chromatic notes, many scales and modes are possible. Also, being able to remove keys makes it possible to configure the instrument for the greatest possible ease of playing, e.g. to create pentatonic patterns and thereby remove any possibility of harmonic clashes. Effective rhythmic and harmonic accompaniments to singing and movement are easily arrived at through the combination of simple ostinati, drones and what Orff called "borduns" (drones of open fifths). These sound great together with and as a support for pentatonic and modal improvisations. Later, as the children acquire greater confidence, improved kinesthesia and an increased repertoire of internalized patterns, the parameters are made more challenging structurally, rhythmically, melodically and harmonically.

Extra-musical outcomes

The forgoing discussions should have made clear that the educational benefits of eurhythmics go far beyond musicianship. I have attempted to show that eurhythmics significantly enhances cognitive functioning; it develops individuals who literally can 'think on their feet', who are able to solve problems more quickly and creatively. Research in the USA has shown that students who are musically active perform significantly higher on the national Scholastic Achievement Tests (SATs). But there are other important extra-musical benefits, especially as regards the development of social competence and self-esteem. Eurhythmics has proved especially beneficial in the education of special needs children.

With its emphasis on collective activity, eurhythmics assists the socialisation process. All forms of collective activity, team sport for example, require and cultivate cooperation – the willingness to subordinate self interests to collective interests. But what collective musical activity is especially effective in developing is empathy – the capacity to enter imaginatively into the feelings and thoughts of others. Empathy involves much more than the subordination of self interests; it involves self transcendence – "a going out of our own nature, and an identification of ourselves with the beautiful that exists in thought, action, or person, not our own."¹³ – the precondition to an authentic social conscience.

Eurhythmics for South Africa

One thing that makes eurhythmics ideal in the South African context is that it requires no special equipment or facilities. It can even take place out of doors. Also we have such a wealth of eminently suitable musical and dance material to draw from. What eurhythmics requires more than anything else are teachers with the

necessary skills. Eurhythmics features prominently in the music education programme at the University of Natal as a result of the close relations it has established with Göteborg University in Sweden, which is renowned for its eurhythmics programme. The following is a report on a special 40-hour eurhythmics course that was held in Durban that hopefully will prove to be a big step forward in getting eurhythmics into our schools.

Eurhythmics course

Several University of Natal music education students together with teachers from Durban townships recently completed a 40-hour eurhythmics course presented by two experts from Göteborg in Sweden, Anna-Maria Koziomtzis and Helena Wattström. Eurhythmics is a specialisation offered in several teacher 'training' programmes in Sweden and is used in many schools.

The course, funded by the Swedish International Development Agency (SIDA), came about through an exchange programme between the schools of music of Natal University and Göteborg University that started in 1998. The programme has already made it possible for several students and staff from each university to spend up to five weeks in the host country. The aim is mutual capacity building, for the universities and their students, and for the communities they serve. The eurhythmics programme at Göteborg University is highly developed and regarded. It strives to be increasingly more multicultural and intercultural through the use of materials from around the world.

The course's aim was to equip the participants with enough knowledge and skills to confidently apply eurhythmic techniques and approaches in their teaching. To assess the extent to which this was achieved, participants had to devise their own eurhythmic activities using musical material chosen or composed by themselves, and teach these to the rest of the participants. During the second half of the course, Anna-Maria and Helena visited several of the participant's schools to assess how well the new knowledge and skills were being applied.

Most of the course consisted of working through eurhythmic activities introduced by Anna-Maria and Helena, each activity focusing on a different rhythmic challenge. Activities were carefully selected to cover a range of teaching scenarios as regards the age and abilities of students. In most cases the activities were grouped into eurhythmic lesson plans oriented toward specific outcomes. For example, performing the dance to '*Injili Enenda Duniani*' (see p. 9) was the culminating activity in a sequence of activities, increasing in difficulty, aimed at developing the capacity to handle two metres simultaneously, i.e. 2 against 3.

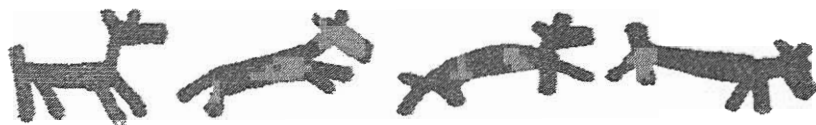


While the course provided a wealth of materials, plans and activities, its intention was to develop the participant's ability to discern and exploit the eurhythmic possibilities in any musical material. Participants were encouraged to look to their own musical traditions for possibilities. This, of course, has been what *The Talking Drum* has strived to encourage.

Twenty-one people completed the course and were awarded certificates by the Göteborg University School of Music and Musicology. Several others participated and benefited though they were unable to do the entire 40 hours that was spread over four weeks, two weeks in October and two weeks in March. Noteworthy is that more than half of those who were awarded certificates are teachers from Durban townships who have not had the benefit of formal 'training' in music or music education. What they have is a deep love for music and a determination to see it play its rightful role in South African education. All of these teachers are also participants in the Action Research Project that was reported on in the March 2000 issue of *The Talking Drum*. The Action Research Project is also funded by SIDA, as is the UND-Göteborg University exchange programme, the UND based Ukusa developmental, community, performing-arts NGO programme, the African Music Project at UND, and the Siyakhula Music School in Umlazi. Sweden's contribution to development through the arts in South Africa deserves the highest praise.

Footnotes

1. All educators should find out about Howard Gardner's Theory of Multiple Intelligences. See, for example, his 1993 book *Multiple Intelligences: The theory in practice* (New York: BasicBooks, 1993). An overview of the theory is given at <http://edweb.gsn.org/edref.mi.th.html>
2. A good overview of the technique with special reference to its benefits to performing musicians is given in John S Hunter's article "The Alexander Technique and Musicians" which can be found at <http://www.alextech.demon.co.uk/wac202.htm>
3. <http://www.dalcrozeusa.org/home.htm>
4. Ibid
5. Dalcroze believed that it was possible to acquire 'absolute pitch' (the ability to name or perform a specific pitch without reference to any other) and saw the employment of the fixed-doh system as a means of doing so. This was in keeping with his theory of kinesthesia in that a specific pitch could be more easily internalized and later recalled if consistently associated with a particular physical sensation, e.g. the vocalization of the syllable 'doh'.
6. Robert Kauffman, "The Psychology of Music Making in an African Society: The Shona," *The World of Music* 18 (January 1976): 10.
7. John Miller Chernoff, *African Rhythm and African Sensibility* (Chicago: University of Chicago Press, 1979) p. 144.
8. Ibid
9. In John Blackings study of Nsenga kalimba (thumb piano) music, he concluded that the 'style' of the music is determined not by melodic or harmonic considerations but by the physical patterns the thumbs make. See his "Patterns of Nsenga Kalimba Music," *African Music* 2 (1961).
10. Chernoff, *African Rhythm and African Sensibility*, pp. 143-144.
11. Hugh Tracey et. al., *African Music Codification & Textbook Project* (Rooderport, South Africa: International Library of African Music, 1969), p. 27.
12. Wayne D Bowman, "Polanyi and Instructional Method in Music," *Journal of Aesthetic Education* 16 (January 1982): 80.
13. Percival Bysshe Shelly, "A Defence of Poetry," in *English Critical Texts*, ed. D.J. Enright and Ernst de Chickera (London: Oxford University Press, 1962), pp. 233-234.



IDEAS FOR THE CLASSROOM

EURHYTHMIC ACTIVITIES BASED ON:

Masilo We

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THE MUSIC

"Masilo We" (*Ma-see-low way*) is a song I was taught by a Xhosa student at the University of Fort Hare many years ago. It is a popular children's song in the Eastern Cape and is apparently known elsewhere in South Africa. "Masilo" is a name and "We" (way) is an expression for getting his attention, e.g. *Masilo*, Hey you!

Though a children's song, it can be used with students of all ages if one adapts it to their abilities, increasing the challenge by introducing additional vocal parts, instrumental accompaniments, and more challenging movements.

The different parts notated below can be combined in different ways thus presenting different challenges:

1. the song as it was taught me;
2. a second part (best given to lower voices);
3. a third part (best given to high voices);
4. a simple two bar bass ostinato that can be played on a xylophone or sung, perhaps to "Hel-lo" i.e.

Hel-: lo | Hel-: lo | Hel-: lo | Hel-: lo |
d s₁ r l₁ d s₁ t₁ s₁

5. a fourth part in compound time;
6. a harmonization of the above;

Masilo We

The musical score for "Masilo We" consists of seven staves. Staves 1, 2, and 3 are vocal parts with lyrics. Staves 4, 5, 6, and 7 are instrumental parts for "Bass Xylo" and "Eve basso".

Staff 1: *G Am G D7 G Am G D7*
 Ma-si-lo We, Hel-lo Ma-si-lo Hel-lo Ma-si-lo We Hel-lo Ma-si-lo

Staff 2: Ma-si-lo We Hel-lo, Hel-lo Ma-si-lo We Hel-lo Ma-si-lo Hel-lo

Staff 3: Hel-lo, Ma-si-lo We Hel-lo Ma-si-lo We Hel-lo, Hel-lo

Staff 4: *Bass Xylo*
 Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo

Staff 5: *Eve basso*
 Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo

Staff 6: *Bass Xylo*
 Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo

Staff 7: *Eve basso*
 Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo, Hel-lo Ma-si-lo Ma-si-lo Hel-lo, Hel-lo

7. an adaptation of the bass ostinato constructed so that its notes correspond with the syllable 'lo', i.e.

Hel - lo, Hel - lo, Ma - si - lo, Ma - si - lo, Hel - lo, Hel -
 t₁ | d : r : m | f : s : l | s : m : s | f : r : t₁ |
 | d : - . l₁ | - : - : d | - : - : s₁ | - : s₁ : - |

This may be difficult and it may work better to keep the 2/2 bass ostinato (part 4)
 Combining compound (6/8) with simple (2/2) is very challenging. An alternative is to do part 5 (either alone or with 6 and/or 7) as an 'interlude' (see below).

EURHYTHMIC ACTIVITIES FOR 'MASILO WE'

- For younger children, use only the original melody (part 1) which is easy to learn.
- Form 2 circles, one within the other, facing each other (so everyone has a partner opposite) and close enough to shake hands or do hand jive.
- Because it is a song of greeting, a good starting activity is what I call the 'Galactic greeting'. This has four movements that should happen on every minim beat (two movements per bar):
 - normal handshake (but done with a firm movement on the beat);
 - 'power handshake';
 - grasp partner's forearm;
 - bring forearm to vertical and clench fist

An additional challenge could be switching from one hand/arm to the other after each sequence and/or by doing the movements to crotchet beats.

4. In place of the 'galactic greeting', any hand jive (on crotchets) can be substituted, e.g. Beat 1 – clap own hands, Beat 2 – pat partner's RH with own RH, Beat 3 – as for 2 but with LH, Beat 4 – finger snap (or 'high five'). *Children could be encouraged to invent their own hand jives.*

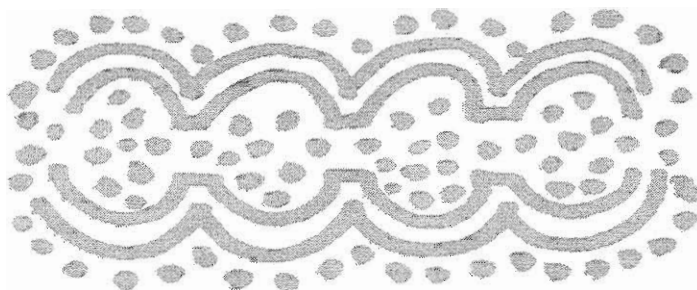
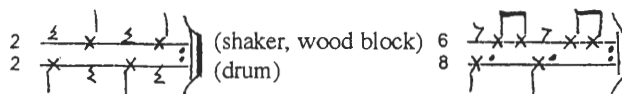
(A variation of the above is to have only one circle, all singing, but passing the galactic greeting around the circle. Children's names could be substituted for 'Masilo' but this presents problems with names not equal to 3 syllables, or where the second syllable is not stressed).

5. When the 'interlude' (in 6/8) is played (or sung if possible), the children in the outer circle move to the right stepping to the dotted crotchet beat (i.e. two steps to each bar). When the 'verse' resumes, each student has a new partner with whom to do the greeting or hand jive sequences.

Switching from 'verse' to 'interlude' will be helped if the teacher gives some kind of cue. Otherwise, there can be a fixed number of repetitions, e.g.: 1) verse with galactic greeting, 2) verse with hand jive, 3) interlude X two, and then repeat the whole sequence.

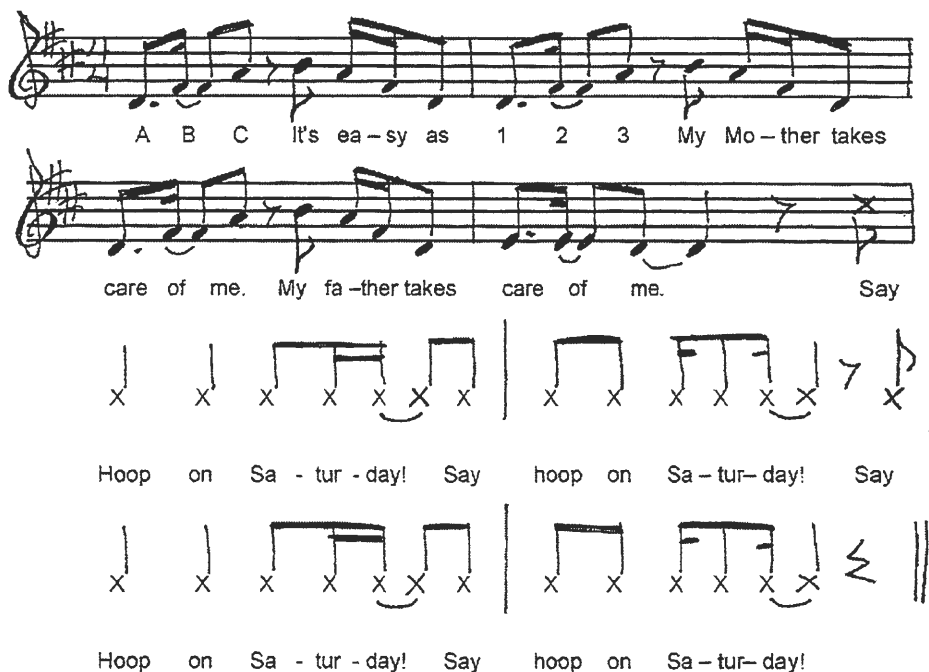
Some students can be selected to play an accompaniment with any number and combination of percussion instruments. These can be simple or more complex depending on the abilities of the players. The challenge comes when switching from the verse (2/2) to the interlude (6/8).

A simple accompaniment could be as follows:



A-B-C

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BA(Mus) School of Music, University of Natal, Durban



A B C It's ea-sy as 1 2 3 My Mo-ther takes
care of me. My fa-ther takes care of me. Say
Hoop on Sa - tur - day! Say hoop on Sa - tur - day! Say
Hoop on Sa - tur - day! Say hoop on Sa - tur - day!

Eurhythmic Activity

Form two circles, one within the other so that everyone has a partner who s/he is facing.

Movements are done on every crotchet beat according to the following two-bar sequence.

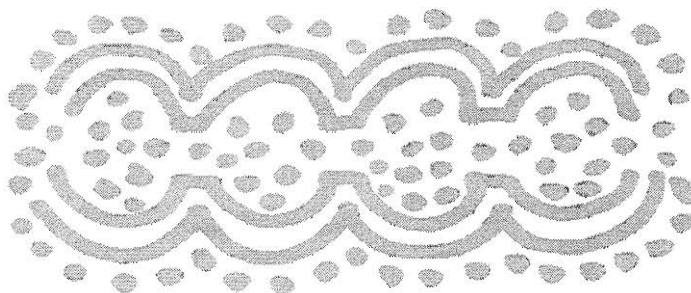
First bar & Third Bar

1. Clap hands together, leaving them together (as in 'praying hands' but held horizontally).
2. Sweep to the right so that fingers brush fingers of partner's hand.
3. Do the same to the left.
4. Again to the right.

Second bar & Fourth Bar

1. With right hand, take partner's right hand as in a handshake.
2. Do the same with the left hand above the right.
3. Slap right thigh with right hand while keeping left hand together with partner's.
4. Snap fingers with right hand above head.

After completing sequence, outer circle moves clockwise and sequence is repeated without losing a beat.



"Injili Enenda Duniani"

(Swahili Folk Song and Dance)

© Jeff Robinson: as introduced by Anna Maria Koziomtzis

The following is a plan for helping children of ALL ages to acquire a kinaesthetic grasp of '2 against 3' rhythm. This rhythm is quintessentially African, but has found its way into other musical cultures either through slavery or as distilled through Arabic North Africa. In jazz it has taken the form of swing, which is written in duple time but felt in triple (e.g. 12/8). It appears in a fortified form in many Latin American styles which bring together African (via slavery) and Spanish influences. Remember that Spanish music derives largely from the occupation of Spain by the Moors. One of the most often used examples of 2 against 3 is Bernstein's "America" in which he purposefully employed it to give the song an unequivocal Latin character.

I like to be in A - mer - i - ca

could become

like to be in South A - fri - ca

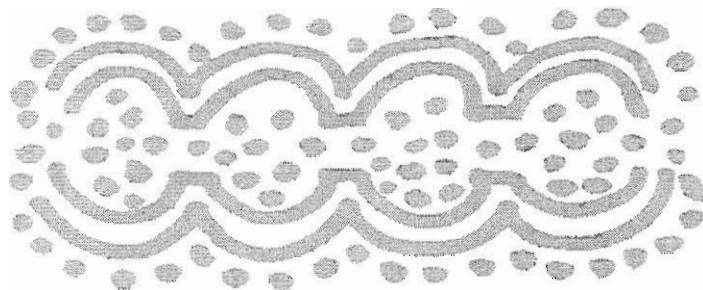
"Injili Enenda Duniani" and its dance were introduced to the eurhythmics course (see Jeff Robinson's article) as the culminating activity of a sequence of activities aimed at gaining true multi-metric ease. The sequence went as follows:

1. Have students count in 6, i.e. 1 2 3 4 5 6, clapping (or otherwise accenting) beat 1 ONLY.


2. Have them also accent beat 4 (to get duple metre). The more ways in which the accent can be manifested (clapping, conducting, stepping) the better.
3. Next have them accent beats 1 3 & 5 (producing triple metre).
4. Now let them attempt to combine the two treatments of 6 (2x3 and 3x2). What worked best in the eurhythmics class was to have the students kneel and pat one metre on the floor with the right hand and the other with the left. This is really quite easy when you think either of

R&L together R L R or R&L together R L R

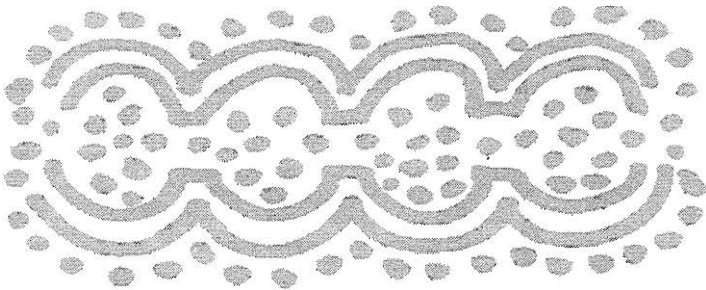
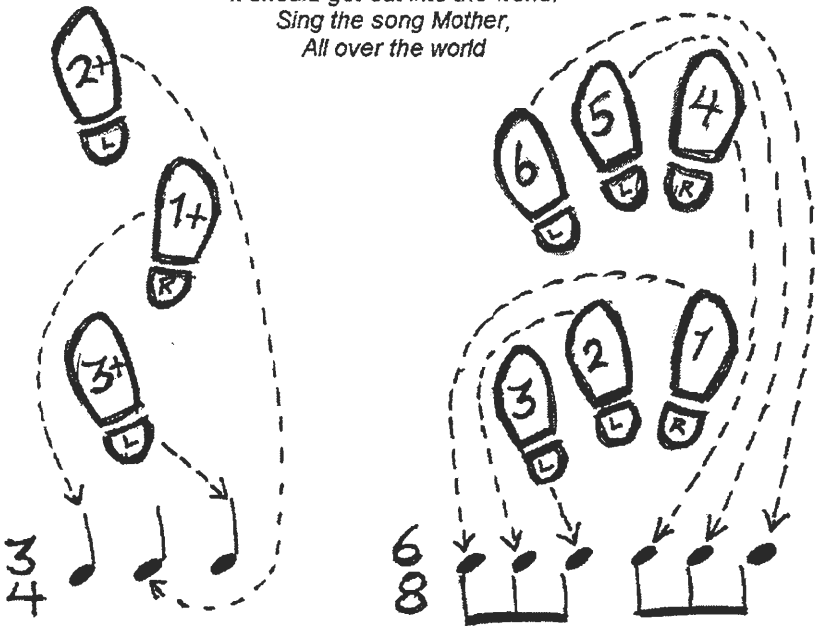
5. The goal however is to achieve a level where you 'float' from one to the other, not regarding one perspective (6/8 vs 3/4) as dominant.
6. From there other approaches that combine the metres can be tried out, e.g. walking to 2 while clapping 3 and visa versa. The toughest one seems to be stepping to 3/4 while conducting in 6/8.
7. When some degree of stability is achieved, then the students are ready to attempt the dance as set out on page 10.



Injili Enenda Duniani

 = 176 Swahili folk song
In - ji - li In - ji - li ma - ma e - nen - da du - ni - a - ni
In - ji - li In - ji - li ma - ma e - nen - da du - ni - a - ni
Tam - bu - a In - ji - li ma - ma e - nen - da du - ni - a - ni
Tam - bu - a In - ji - li ma - ma e - nen - da du - ni - a - ni

The song, yes the song,
It should get out into the world.
Sing the song Mother,
All over the world



Feeling the Silent Pulses

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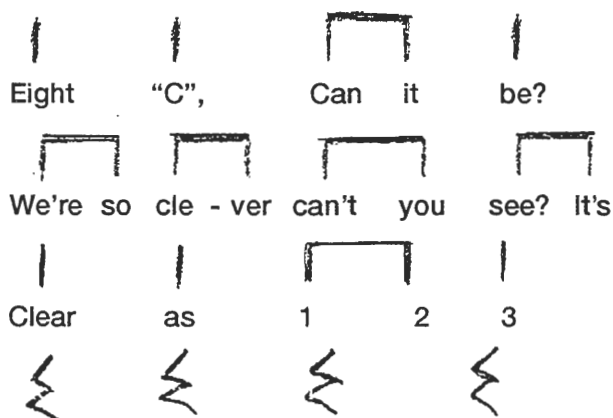
This activity is an adaptation of a rhythm game presented in the Eurhythmics class. It was very successful when it was tried out at Brettenwood High School, Grade 8, with a class of 40 not known for good behaviour. The students had to notate the rap using stick notation as shown below. This was to reinforce what had been done in the previous lesson.

OUTCOMES – to be able to:

- notate the rhythm of the rap “8c” (8c is the name of the class)
- accurately do the movements of the accompanying game, and thereby ...
- accurately feel a given number of silent pulses

There are many other possible outcomes, some musical, some personal, and some interdisciplinary. For example, attention can be drawn to the contractions “We’re... can’t... it’s” as a means of helping develop competence in the use of this linguistic device. Things like dynamics (different levels of loudness), accents, accompanying percussion, etc. may be added. Many adolescents are good at doing mouth percussion (imitating the drum set vocally) something that features in much hip-hop music. At Brettenwood, we had students do this collectively with one imitating the snare drum, one the bass, one the high hat cymbal, etc.

THE RAP

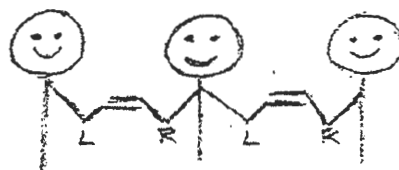


(Silent pulses. The number is increased to make the game more challenging.)

THE GAME

1. Form a circle facing inward.
2. Turn both hands palm upward, flat, parallel to ground, elbows bent.
3. Place right hand on top of left hand of person to the

right (left hand under right hand of person to the left), as below.



4. Pass a moderate pulse around the circle (approximately 80 per minute), i.e. one person brings right hand overhead and down upon right hand of person to the left, this to coincide with the pulse.

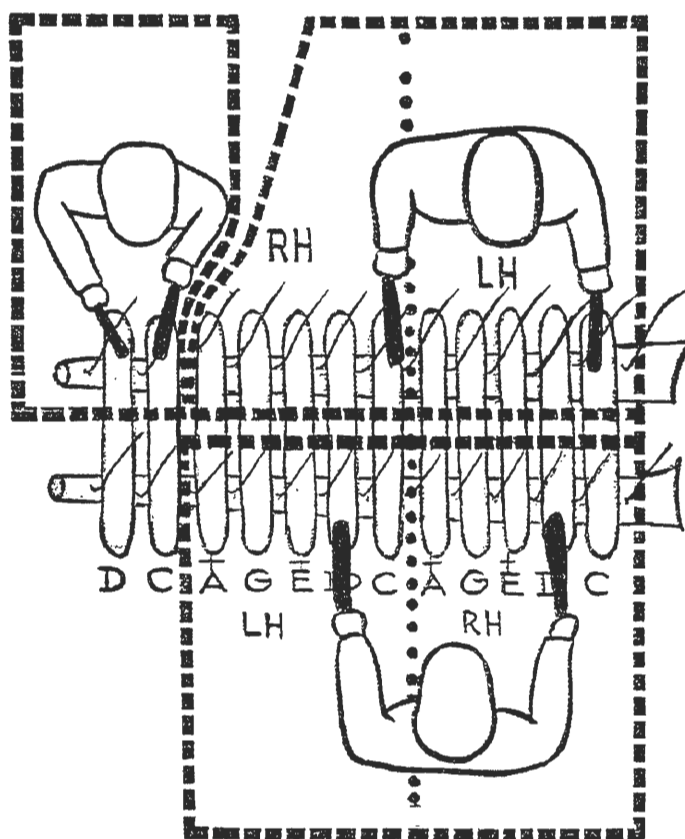


5. As the hand that moved is returning to its starting point, the person who received the pulse hands it over to the right hand of the person on his/her left. Continue around circle. This should be tried on every pulse (crotchet), every second pulse (minim), every third pulse (dotted minim), etc., counting out loud at first and then with everyone having to feel the pulse.
6. Go back to passing on every pulse and say the rap, in unison with clear enunciation (like a professional rapper).
7. When all are comfortable with this, introduce the requirement that the person who received the pulse on the word “clear”, must clap the hand of the person on his/her left THREE TIMES to go with the words “one, two, three”.
8. The person receiving these three claps then must silently count (or feel) four pulses before starting the passing and the rap again.
9. If the person starts the passing/rap too early or too late, he/she is out of the game and leaves the circle, the same for someone who forgets to clap three times for “one, two, three”.
10. The level of challenge is then changed by increasing the number of silent pulses and/or by increasing the tempo.
11. Continue until only two are left. NOTE that when there are eleven in the circle, the same person will be starting the rap every time unless he/she makes a mistake. At this point the teacher can join the circle until someone else is out.

Learning Interlocking and Rhythmic Perception Skills through *Amadinda* Xylophone Music

© Stephen Anderson: MA School of Music, University of Natal, Durban

In order to play the *Amadinda* xylophone from Uganda, three musicians are required. The two fundamental parts (*okunga* and *okwawula*) are played in octaves by two of the players who sit opposite each other. The third part (*okukoonera*) is played on the top two keys of the *Amadinda* and is a duplication of the melody played by the combination of the other two parts on the bottom two keys of the instrument (*entengezzi*).



Sandra Bonnett's "African Music in the Schools", (University of Natal, Durban, 1977) p.50.

WHO IS THIS LESSON INTENDED FOR?

This lesson plan is intended for a small group of students who want to acquire or enhance interlocking skills and learn the art of shifting between different perceptions of rhythm. I have chosen to use the *Amadinda* xylophone because *Amadinda* music provides an excellent basis for learning these skills, however this lesson plan can also be applied on any xylophone on which a pentatonic scale can be played, e.g. the 'Log Style' African Xylophone produced by African Musical Instruments (Pty) Ltd (Grahamstown).

OUTCOMES FOR THE LESSON

The *okunga* and *okwawula* interlock each other by playing alternately on each elementary pulse. Though most people don't find it too difficult to play each part individually, it can often be found difficult for the beginner to interlock with the other players. If those who are beginning to play the *Amadinda* can overcome this

- perform interlocking rhythm parts accurately with other musicians;
- perform an *Amadinda* tune, starting with your part or entering after the other parts have started;
- Apply different rhythmic perspectives to a single piece of music.

LESSON OUTLINE

The transcription below of the *okunga* and *okwawula* parts of an *Amadinda* piece called “*Olutalo Olwe Nsinsi*” is taken from Gerhard Kubik’s article on *Kiganda* xylophone music in *African Music Journal* Vol. 4, No. 3. The numbers represent the notes of the pentatonic scale.

Okwawula: 1.5.2.1.5.2.1.5.2.1.5.2.

The following exercise will help the players to interlock in alternating elementary pulses without the *Amadinda* so that the players can synchronise their parts without the technical difficulties of playing the parts on the *Amadinda*.

[illegible]

Okunga	4	3	4	3	3	3	4	3	4	4	2	2
Okwawula	1	5	2	1	5	2	1	5	2	1	5	2
Okukoonera	1		2	1		2	1		2	1	2	2

Step 5 – Stopping and re-entering

If one of the players starts playing solo, the other players should be able to enter without disturbing the flow of the existing part. A good way to do this is to take as a reference point the last two or three notes of the cycle of the opposite part and enter after these notes are played. In this case the *okwawula* player will listen for the notes 4,2,2, and enter directly afterwards with note 1.

Step 6 – Perceiving the rhythm from more than one perspective

The players should choose one of the tables below then repeat steps 2 to 5, substituting the table in step 2 for the selected table below. The gray columns represent where the players feel the beat, and also where they beat their left hand. The three players beat their right hand according to the where the numbers appear in the individual parts.

Each of the tables below shows a different way that the rhythm can be perceived, and how the individual parts relate to the felt beat in each different rhythmic perspective.

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1			2		1	2		2	2	

After the players can learn to hear the music from different perspectives, the next step is to shift between different rhythmic perspectives without stopping or hesitating in the playing of the music. The beauty of this is that each player may feel the same music from a different rhythmic perspective.

TAKING THIS CONCEPT FURTHER

Mastering all of these examples can allow one to appreciate and continuously re-appreciate this cyclical music for hours on end. However the examples above are only the tip of the iceberg. All of these examples have beats that span a number of elementary pulses, which is divisible by the total number of elementary pulses in the cycle. In this *Amadinda* piece there are 24 elementary pulses in the cycle. In the examples above, the cycle is divided into groups of 3, 4 and 6. If the cycle was divided into beats that span a number of elementary pulses that is not a multiple of 24, the cycle will have to pass more than once before the first elementary pulse in the cycle lies on a beat again, thereby completing a larger cycle that cannot be heard, only perceived by the skilled listener or performer.

To add further variety, the players can learn to hear each elementary pulse in the cycle as the starting point. The music can also be felt in unequal groupings that may or may not add up to multiples of the total number of elementary pulses in the cycle.

Below is an example of a cycle of unequal grouping that adds up to 12, a multiple of 24. This cycle consists of the groups, 3+2+2+3+2.

Okunga	4		3		4		3		3		3		4		3		4		4		2		2	
Okwawula		1		5		2		1		5		2		1		5		2		1		5		2
Okukoonera		1				2		1				2		1				2		1		2		2

Rhythmic perception shifting in music of many cultures

There are, of course other long-term outcomes, which can be gained from mastering the process of rhythmic perception shifting. This type of active listening can be applied to Indian Classical music, as well as certain West African Drumming, and many other styles of music throughout Africa and the rest of the world.

Rhythmic perception shifting can even be applied to many works of Western Classical music that were not originally composed for this purpose. An example I have found to be enjoyable to play on guitar is Etude No. 1 by H. Villa-Lobos. This work was intended to be perceived in common time 4/4.

Allegro non troppo

The table below demonstrates how the principle of rhythmic perception shifting used in this lesson on the *Amadinda* xylophone can be used in the performance of a piece of western classical music.

4/4 Time	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 1	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 3	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 4	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 5	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 6	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 7	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→
Var. 8	E	E	B	G	E	B	G	e	B	e	G	B	E	G	B	E	E	E	B	G	E	B	...	→

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in *African Music Society Journal*, Vol. 4 No. 3, 1969, RSA



Events

THE FIRST PAN-AFRICAN SOCIETY FOR MUSIC EDUCATION CONFERENCE

PASMEC2001: LUSAKA, ZAMBIA
21-25 AUGUST 2001

"MUSIC EDUCATION IN AFRICA - PROBLEMS AND ISSUES"

Though the date for the submission of papers is past (April 1), this is a general announcement. Joseph Ng'andu, co-organizer for PASMEC2001 from Zambia writes:

"The major objectives of the Conference are:

- To discuss issues pertaining to music research, teaching and promotion on the continent.
- To discuss strategies for strengthening and promoting music education in African countries.
- To continue to discuss the role of music in peace building during the UN decade for a culture of peace.

Eminent African scholars and experts in the field of music education will present papers. An exhibition of musical instruments, posters, pictures, books, cassettes, etc. will run concurrently with the Conference."

Publications

Finnish Journal of Music Education: Vol. 5, No.1-2:

Heidi Westerlund (Managing Editor of this issue). "Papers and commentaries presented at the joint MayDayGroup (MDG) and Artist, Work of Art and Experience (AWE) group symposium in Helsinki in June 11-15, 2000. The MDG is an international think-tank which aims to apply critical thinking to music education and to affirm the central importance of musical participation in human life. (see, <http://members.aol.com/jgates/maydaygroup/>) The AWE group, led by the Finnish philosopher Pentti Maattanen, is an informal interdisciplinary group of students and teachers from several art schools and universities in Finland whose connecting interest is art and pragmatism." (Finnish Journal of Music Education, p4) Most of the papers in this journal come from MDG.

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