



Developing Global Perspectives through World Music

SCMEA Conference 2022

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Session Over View: Learning the music of many cultures experientially helps students gain a greater awareness, understanding, and appreciation for world music traditions while developing their own unique musical language. Interactive improvisational play promotes inclusion, student choice and student-to-student engagement. In this 21st Century Brain Based approach to music education balances the classroom experience with time for listening, experiencing and focused play to introduce and explore world music concepts. This exploration leads to spontaneous compositions created by students. Students then have a sense of “ownership” in the music making process and gain an understanding of a cultural style of music from “the inside out”.

Accessing Creativity: “I encouraged the activation of the students by the playing of their own music, that is, through improvisation and composing it themselves. I therefore did not want to train them on highly developed art instruments, but rather on instruments that were preferably rhythmic, comparatively easy to learn, primitive and unsophisticated. My idea was to take my students so far that they could improvise their own music (however unassuming) and their own accompaniments to movement. The art of creating music for this ensemble came directly from playing the instruments themselves. It was therefore important to acquire a well-developed technique of improvisation, and the exercises for developing this technique should above all lead the students to a **spontaneous, personal, musical expression.**” ~ *Carl Orff*

Activity Overview:

Exploring World Rhythms

- ✚ African 6/8 and 12/8
- ✚ Caribbean Calypso/ Clave
- ✚ Baladi: Middle Eastern rhythm (SOLOS)
- ✚ Southern Indian Solkattu (exploration of rhythmic language)
TA ki --- TA ki ti --- TA ka di mi --- TA ki TA ki ti --- TA ki TA ki TA ki ti
BIG beat meter play

Signature Melodic Scales and Musical Styles

FINDING PULSE IN BODY

- ✚ Heartbeat Pulse in Body

AFRICA:

- ✚ Body Drum Song – Layered African Rhythms (Shiko 4 part pattern)
- ✚ Move your song to your instrument: Play what you sing
- ✚ Balance Sound and Silence (Interlocking ostinatos)
Call/ Response with percussion instruments
- ✚ African amadinda style pentatonic play

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CARIBBEAN:

- ✚ Calypso and Clave rhythms
- ✚ TALA space for exploration and solos

ARABIC:

- ✚ Baladi rhythm in body and voice (movement in space)
D ~ A: play Baladi rhythm on these two notes ~ **Scale: D E F G# A B C D**

BALI:

- ✚ Gongs – structure for improvisation (16 beats)
- ✚ Metallophones in scale played one mallet in gamelan style
- ✚ **Gamelan style scale E F G B C E**
- ✚ Bring in bells, chime bars, BW, melodic instruments (recorders, flute)

INDIA:

- ✚ Sustained sound, drone – sruti
- ✚ SAH (microtonal sliding vocally and instrumentally)
- ✚ **Indian raga scale: D F# G A Bb C D (with a D Drone)**
- ✚ Southern Indian Solkattu (exploration of rhythmic language)
TA ki -- TA ki ti -- TA ka di mi -- TA ki TA ki ti -- TA ki TA ki TA ki ti

Music Improvisation BASICS

- ✚ One quality sound (breath to one sustained sound)
- ✚ One quality chord (small group conducts themselves and creates spontaneous chord)
- ✚ Conducted SAH to drone, microtonal melodic explorations (sruti box)
- ✚ Silence: awareness of space and silence
- ✚ Ensemble Forms: Solo/Ostinato, Solo/Drone, Free Improvisation Ensembles

CARIBBEAN: Calypso and Clave rhythms ~ The dance of CLAVE!

Movement is an important key in brain-based learning: when students move, they gain a kinesthetic understanding of cultural rhythms

Add TALA movement to create space for exploration and solos

The image shows two handwritten musical staves in 4/4 time. The first staff is for Calypso, with lyrics 'It's ca lyp so It's ca lyp so' and a bracketed instruction '[Make up a rhythm in this space]'. The second staff is for Clave, with lyrics 'This one is cla ve' and a bracketed instruction '[Make up a rhythm in this space]'. Both staves use 'x' marks to indicate rhythmic patterns and have a repeat sign at the end.

AFRICA: Explore these the drum syllables introduced by the African drummer, Baba Alatumji, he used GOON (middle of the drum) GO-DO (edge of drum, movement from the elbow) PAH (edge of the drum, action from the wrist, very snappy)

SHIKO 4 part pattern:

“Play What You Sing” move your song to the Orff instruments set up in amadinda style pentatonic C D E G A C : (it is truly a stunning transition to move from drums playing these rhythms to melodic instruments playing these rhythms)

Make it Your Own: Each time I introduce a cultural rhythmic pattern, I like to invite students to use these new influences to create their own music- so I make sure to allow some time for this to happen, for me this is an essential piece of the creative process- to introduce new ideas and tools and invite students to explore.

INDIA: Raga Scale with a D drone to support the improvisations

Once the drone is introduced, I then add the concept of “microtonal” notes- the pitches that live between the pitches - I love this aspect of Indian music and this microtonal sliding works well on voice. One group sings the drone - while I introduce the microtonal style of singing with a call and response for the other participants. I like to use my hands to illustrate the movement of melodic phrases, my hands move in a fluid manner, just as the notes do. I feel that the physicality of tracking pitch in this way can be a powerful tool for visual learners. I always mention the “harmonic experience” that kinesthetic experience of feeling the dissonance in various notes- this can be a powerful concept for students to grasp and it will help them to “tune in” when they are playing instruments such as bowed strings that require a clear sense of pitch relationships. Invite Orff instrument players to change their notes to this raga scale and to find their way into a drone style part using D and A. Players solo around the circle using all of the notes in the raga scale (I like to suggest that solos begin at “home” D and then move away from home, telling a story in sound).

Raga Scale from India
~ use a D drone

ARABIC:

Arabic Baladi rhythm

This rhythm's personality emerges from the Big Beats used to create the infrastructure of the pattern, as well as from the improvisational *fills* that are used in the spaces between the Big Beats. I like to introduce the first part of the pattern and then build from there.

Arabic BALADI rhythm:

D = Dum T = Tek

D D T K T D T K T T K (Play a response in this space)

Arabic SCALE

BALI:

Balinese Gamelan: E F G B C E (16 beat rhythmic cycle marked by GONGS)

Solkattu "hand counting" - which looked at each finger as four segments, thumb tracks the segments as follows:

(saying the solkattu rhythmic words-) | TA KA DI MI |

pinky - | bottom of finger, lowest section, middle section, top section |

Repeat this sequence with Ring finger ~ Middle finger ~ Pointer finger

Say the solkattu and invite the GONG players to create the 16 beat structure

TA ka di mi TA ka di mi TA ka di mi TA ka di mi

BIG~GONG little~gong Middle~gong little~gong

Gamelan style scale

Balinese Scale for metallophones and glocks ~ play with one mallet and mute the bar with other hand to stop sound

Bring in bells, chime bars, BW, melodic instruments (recorders, flute)

Orff instrument/piano players add a simple ostinato pattern, larger instruments can play on the big beats and smaller instruments can fill in: It's great to set up the entire group with these layered patterns and then invite students to solo over these layered patterns- (you will most likely have to bring the ensemble down to a whisper as you do this so that the soloists can be heard)

Balinese Gamelan Style Ensemble for Improvisation



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