



SOUTH-WEST
UNIVERSITY
·NEOFIT RILSKI·
BLAGOEVGRAD, BULGARIA

VOLUME 3
2004

SCIENTIFIC *Research*

ELECTRONIC
ISSUE

Rhythm and Music Education

in the Future

Nikolina OGNENSKA

South Western University "Neophit Rilsky", Bulgaria

Background

My first meeting with the performance group .WAV was at the concert in Berklee College of Music when I visited the USA in the year 2000. Their music was built on intonations and irregular meters from the folk music of the Balkans and most of all based on Bulgarian folk music. The irregular meters were woven into a contemporary arrangement, with improvisation as a very important part of the pieces they performed, all composed by members of the group. The members of the ensemble were international; it consisted of performers from Bulgaria (marimba), Japan (violin), Switzerland (percussion), USA (guitar and drums), Greece (bass and percussion), and Israel (singer). The performances of the .WAV gripped the audience wherever they performed on the stage at the Berklee College of Music, in a club-house or on stages under the open sky. They inflamed the audience's interests, communicating their emotional messages in an invisible way, receiving long and enthusiastic applause. Some of the people went on the stage after the concerts and spoke to the performers about their music and their performance. They asked them where the next performance would be, where they could hear them again. I have heard this ensemble quite often during the following years, even taking part in their rehearsals and concerts. They shared with me how difficult it was for them to feel and maintain accurately the irregular pulsation throughout the whole piece. Some of the pieces they performed were built on a complex mix of irregular meter that was the result of combining several different irregular meters. They improved their feeling and sense about the irregular meters step by step after some special exercises and many rehearsals. They improvised freely on this basis. I am telling this story because my meetings and conversations with the performers from group .WAV and their audience have raised a number of questions connected with the necessity of a new approach to music

education. We might wish to stop and ask ourselves: Why is it necessary to look for a new approach to the musical education of the younger generations? What, in our lives, has imposed this change?

Prerequisites for developing a new approach to musical education

It is acknowledged that the changes of a society, its way of life, and its political system impact upon the educational system. In each historical period one generation discriminates against the previous one. New generations grow up under new conditions and their expectations are different. This growth unfortunately moves faster than the changes in the educational system.

What are the problems we have encountered in the new millennium that demand new methods of musical education?

First, the demographic scene of the world has changed considerably at the end of the 20th century. There has been an increased migration from some countries to other countries in recent years. This became more evident after the removal of the Berlin wall and the collapse of communism in Europe. Many young people went abroad and still continue to study or work in developed countries. One of the results is mixed marriages that have transformed the population in these countries to multi-nationality. The newborn lives and grows up under the conditions of two or more different cultural traditions. This phenomenon is now observed not only in the USA and Canada where multi-nationality has become an object of discussion for some time, but also in European countries where the number of migrants is increasing.

Secondly, people have more opportunity to encounter different styles, genres, nationalities and quality of music through the mass media and especially via the Internet. They need to be trained to become oriented with diversity and to enjoy valuable and eternal music of all styles and forms.

Thirdly, young people who study music in other countries encounter new cultures, other musical intonations and rhythms that stimulate their musical pursuits and experiments. These provide the inspiration for composition and improvisation of new musical forms and styles. There is increasing interest among contemporary musicians in expanding their awareness of the rhythmic tradition in different folk music. The result of mixing different national traditions is world fusion music. Musicians of

the future have to be trained in a way that they can establish these new musical phenomena to the highest degree.

Fourthly, people of the new century need to make contacts and be united by their interests rather than by national indication. They will need to build their relationships not on the grounds of their nationality, religion, or ethnicity but in accordance with their personal qualities, interests, work place, living place etc. A grand passion for music has brought together the musicians of .WAV, who are so diverse in nationality. When asked if they have problems connected with the political situation in the world, they would answer “The music gathers us, and all the rest does not matter”.

Fifthly, we have observed different combinations of different kinds of musical genres during the recent years: opera and pop music, folk music and pop music, opera and folk music, etc. There are experiments in combining American blues with the Bulgarian folk dance *pravo horo*, African and Caribbean sounds with alternative rock and electronic effects, etc. Folk and opera performers sing with jazz orchestras or orchestras for pop music. Many new pieces have been written based on folk intonations and rhythms borne out of the traditional framework of known genres and styles. We meet music with no clear genre characteristics that can be recognized by the ordinary listener. The audience needs to be educated to enable them to evaluate these new musical phenomena. Young people need to develop criteria for the emotional and aesthetic evaluation of the qualities and the *eternal* in music.

Sixthly, the negative and/or indifferent attitude of the greater part of the young generation to folk traditions urges us to look for other methods for approaching them so that traditional music can be preserved for following generations. Matthew Montfort wrote that “while the preservation of our heritages is very important, traditions that are afraid to change have a tendency to become stagnant, and this can kill their vitality just as surely as neglect” (Montfort, 1985, p. 1). All we have mentioned so far leads to the necessity of another approach for developing musical thinking and musical skills in future generations.

An insight for musical education in the future

The members of the .WAV shared with me during our meetings that they regret not having had the opportunity to learn African polyrhythm,

Balkan irregular meters and other such musical phenomenon when they were younger. Each of the .WAV's¹ performers encountered music for the first time in his/her country and was educated within some kind of methodology. Presumably all of them had a solid musical education to become such fine musicians. However thorough their musical education was, it consisted mainly of classical music and the folk music of their countries, i.e., it was too limited by their national borders.

The main aim of this chapter is to present an idea for building a method that associates concepts of different folk rhythms: one that connects the traditions of different nationalities on the basis of universally familiar and different rhythms from their native folk music. It embraces a methodology, which could provide an answer to the changes we constantly observe in all spheres of life, particularly in modern music. The development and verification of such a methodology, however, would be possible only with the joint efforts of music education experts. The aim of such a method would be to give the students a broad base of experience, knowledge and skill from which to draw, i.e. to show the subject of rhythm in a way that can easily orientate them to any rhythm. The most important aspect is to develop skills for different musical thinking through rhythm in different national music. From this broad base the rhythmic knowledge of every single tradition would be more immediately accessible. This is a multicultural approach to developing the sense of rhythm. This broad basis of musical education will help students orientate quickly and easily in different musical environment. This work seeks to point a way towards new musical directions and innovations.

The meetings and conversations with the members of the .WAV and its audience, who were capable of producing and feeling passionately the unusual music in irregular meters, suggested some insights concerning the questions of musical education.

Why rhythm and folk music?

Rhythm is a cosmic and universal phenomenon that influences every human being. We encounter it in almost all activities. For that reason it acts as a unifying principle. Rhythm, from Greek means 'run'. In the

¹ See Error! Bookmark not defined.

broadest sense, *rhythm* is considered as the principle of order or organization in the alternation of each motion (Mazel & Chukerman, 1965, p. 134), or as definite organization of the processes in time (Teplov, 1986, p. 187). Rhythm also refers to “the structure of each process that is taking place in time” (Bolshaya Sovetskaya Entsiklopedia, 1975, p. 133).

Rhythm is not only an element of music. We encounter it everywhere in life. This makes it very difficult to formulate one general, universally valid, definition that covers all its manifestations. Its multi-varied manifestation in different areas is a contributing factor to the imprecise use of terminology. The *universal* in the content of different concepts of rhythm is that it connects with concrete ways of movement in time and space. We may draw a general conclusion that as a notion which includes all its manifestations, rhythm is the definite order of the objects, phenomena and processes in time and space.

Rhythm in nature and the arts

The ancient Greek philosopher Plato regarded rhythm as a universal objective law to which life is subordinated: a complex universal regularity functioning in nature and the life of the people. Some phenomena are repeated in nature and as a result we see the beginning of the next step in time. It is observed that some rhythms have geophysical character such as the succession of the seasons, day and night, the full moon and the new moon, etc.

These phenomena have considerable effect on the organization of many biological processes: the migration of animals, fishes and birds; the blossoming of plants, fruits and vegetables, etc. All this is a result of natural rhythm that works also on the development of the living systems and the art.

The Russian scientist in the field of biorhythms, B.S. Alyakrinski, figuratively calls the human being “a system completely pierced by rhythms” (Doskin & Lavrentieva, 1984:15). The 24-hour rhythm is basic in this system. All the functions body change during this period – our temperature, heart beat, secretion, etc. The activities of each human being are *controlled* by his/her biological clock. The twenty-four-hour period can vary for each human being according to their personal biological clock (give and take four hours). It means that the biological rhythm can

vary from 20 to 28 hours in different people. This discovery is proven by a series of human experiments that involved isolation, darkness, sound or other external influences. Nikolov narrates the following experiment: four volunteers with a different personal regiment of being awake or asleep are isolated. During the first twelve days they try to sleep and eat together. After this period they stop showing consideration for each other and they start to live in accordance with their own biological clock. After twenty days, the cave they live in, is opened. All four people were eating, but one of them said he was having breakfast, another said that he was having lunch and the other two said that they were having dinner (Nikolov, 1984). This experiment and other similar experiments prove that “the biological clock of the twenty-four-hour rhythm of sleep and being awake is very strongly built in our system and it has a considerable role in keeping our system fit for work and in restoring it” (Nikolov, 1984, p. 33). It is important to understand the twenty-four-hour rhythm to appreciate a human’s potential for work capacity. The establishment of the individual’s concrete regularity would provide efficient distribution of the activities of each person during the day.

The changes of years and seasons are other phenomena with rhythmic character that influence all physiological and psychic functions of the human system. The astronomical year is divided into two cycles – in one of them daylight hours increase and in the other, the daylight hours decrease. This cyclic recurrence is repeated every year, but the extent of its scope is difficult for human beings to comprehend. The four seasons (winter, spring, summer and autumn) also have these cyclic recurrences. There are many types of biorhythms in nature that help the human being adapt to the infinite changes in the environment. The periodical character the natural influences on the human nervous system provokes analogous changes in the stimulating and calming processes. The sense of regularity, uniformity and rhythm in the broadest sense is developed on this base. Human beings deliberately or unconsciously follow these biological rhythms which are part of human nature. This reflects on their health and working capacity. The destruction of biological rhythms can lead to the destruction of the functioning systems and can shorten one’s life span. In a normal day, one observes *social rhythms*: the beginning and the end of the workday, the rhythm of urban transport, etc. Rhythm is also an important principle in the organization of industrial and technological processes.

Rhythm is an integral part of work and rest. It is not only present in the biological and physiological processes, but also in the psychic life, in the aesthetic and creative soul of the human being. Rhythm is also part of the inner logic of works created by human beings – in the composition of visual art and architecture, in metric poetry, in the movements of dance, etc. Rhythm is a means of expression in the art of painting, drawing, decorative art and sculpture, and it is the vehicle of achieving emotional effect. The rhythmic combination of the elements of the works of art as well as its interaction with other means of expression produce the unity and integrity of the work of art. This is not a simple repetition or subordination of the elements. This is a specific connection and co-ordination of the elements which results in achieving emotional impact. Rhythm is a basic formative principle of art and this is also valid for literature and dance. Rhythm finds its most brilliant expression in poetry. An historical survey shows us that “basic patterns of long and short duration were ultimately traceable to the feet of Greek *poetics*” (*The Oxford Companion to Music Dictionary*, 2002, p. 1055). In choreography, rhythm is very important as an organizing agent of the movements in music. It forms the basis of the dance steps. There is a very interesting phenomenon in most of Bulgarian traditional dances where the rhythm line of the hands are different from the feet. This discrepancy is obvious also between the rhythm of the movements and the rhythm of the melody of the dance. The reason is that when the people dance they are lead by the spirits of melody, by their will to explain the emotional conditions in dances and by the rhythmic structure of the melody (Genev & Haralampiev, 1965). The presence of rhythm in humans make them adaptable to nature and social changes; help them to reach an aesthetic feeling for different arts.

Rhythm in music

Buher (1923) examined uncivilized tribes and concluded that musical rhythm comes from the rhythm of work movements. B.M. Teplov also says that the origin of rhythm lies in the rhythm of work movements: it is “the instructive rhythm that is provoked by the inner logic of the work process” (Teplov, 1986, p. 198). The rhythms of music, dance, poetry, etc. developed from the work rhythm. The rhythm of work movements, the natural environment and the speech became music’s rhythms when they were transformed into generalized rhythm serving as the grounds for

music. According to the *Oxford Companion to Music*: “Rhythm in music is normally felt to embrace everything to do with both time and motion – with the organization of musical events in time, however flexible in meter and tempo, irregular in accent, or free in duration values” (2002, p. 1055). The term ‘musical rhythm’ is used in both a broad and narrow sense. In its broad sense it includes three components: rhythm, meter and tempo. The *Oxford Companion to Music* (2002, p. 1055) states that the components of rhythm are “constant pulse, explicit provision of precise duration”. In Bulgaria, this is called *metro-rhythm*.

The rhythm taken in its narrow sense includes different tone duration and pauses. In this chapter, the term *rhythm* is used in its broad sense. It is well known that the meter is recorded with time signature. Unfortunately it does not give us clear and complete information about its complex inner structure in which meter’s accents with different degree of heaviness are interwoven. B. Asafiev noticed that the regular time signature with three-beat time signature as an abstract term is the same everywhere, but “as a dynamic function it is different in the mazurka and the waltz, in the currant and the sarabanda, in fast and slow tempo” (Asafiev, 1984, p. 192). Nazaikinskii has demonstrated through examples that metric systems written in music with the same time signature are different. Further examples of this are the irregular meters in Balkan folk music, and meters such as 5/4 and 7/8 in the music of Ravel, Stravinsky and other composers. The inner structure and connection with rhythm taken in its narrow sense is completely different. Rhythm is very close to the religious and social relations of people: it is in their dances and ritual motions in all traditions and cultures. It forms the basis of all kinds, styles and genres in music. It is the most important means of expression in rock, jazz, and blues. Rhythm manifests itself as an individual phenomenon with very strong emotional effect. This is very clearly expressed in the dance forms of the past and the present day as well as in works for percussion instruments.

VIEWS ABOUT RHYTHM

Rhythm determines the specific character and uniqueness of the folk music of many nationalities. There are some views about rhythm in music that can serve as basis for the development of a method of musical education in the future. Some of these include concepts of *polyrhythm* in African music, the rhythm pattern *clave* in Latin American music,

rhythmic cycle in the *tala* of Indian music, *irregular meter* in Balkan music etc. These different concepts about rhythm produce different kinds of musical thinking during their perception, experience and understanding. There are many common characteristics in spite of all these differences. We can use them as a basis for a new method for musical education.

Rhythm in African Music

African music is closely connected with the dances, the culture, and the life of the African people. The whole audience takes part in its performance. There is no audience in the common meaning of this term. Some of them clap their hands; others play on simple instruments or dance. The power of African music has an unusual effect on the moral education of people who perform and listen to it. They learn to discover and estimate the values in the social relationships and in the individual lives. The part of the listener or dancer is very active because “it is the listener or dancer who has to supply the beat: the listener must be actively engaged in making sense of the music” (Chernoff, 1979, p. 50). The audience clap their hands improvising a rhythm on the meter organization. Investigators of African music have noticed that the main principle according which it is built can be defined with the word ‘clash’ (Chernoff, 1979; Montfort, 1985 etc.). African polyrhythm, with multiple layers of rhythm, represents the simultaneously sounding of two and three beat meters. This combination and three beat pulsation is known as *hemiola*. The single rhythm patterns are not sophisticated but their combination by means of different musical instruments is unique.

The specifics of the progress of African polyrhythmic is explained to precision by Montfort in the following way: “Different rhythmic patterns move on seemingly different tracks to be part of the kaleidoscope of sound that is African rhythm. The music starts, sets up layers of interconnecting rhythms, the parts repeat or shift to new patterns creating new peaks, until at some point the music comes to a stop” (Montfort, 1985, p. 7). Chernoff (1979), who lived in Africa for some time in order to examine its music, uses three basic terms when trying to explain African music: cross-rhythm, part-playing and metronomic sense. Cross-rhythm is a repeating figure played for longer than a cycle of the timeline. Part-playing means independent initial breaking into *cross-rhythm*. Each instrument starts its performance opening its own beginning, combining

all instruments. The performers do not count the metric times but find their opening by intuition. The cowbell or another instrument is the timekeeper. All other musicians must keep their time steady by perceiving rhythmic relationships with the bell rather than by following a stressed beat. Unlike in European music, the main beat comes at the end of a dynamic phrase, that is, the performer unifies his time with the last beat he plays rather than with the first one. *Metronomic sense* is an undercurrent providing free rhythms of the song with metrical basis. This is the musical sensitivity necessary to play or listen to at least two rhythms at once. Metronomic sense is demonstrated when the participants in a performance of African music start to clap their hands in free rhythm while organized by a uniform metrical base. It can be said in summary that the above three terms reveal the most important characteristics of African music, distinguishing it from European music. The essence of African rhythm is to perceive at the same time at least two different rhythms that are organized by the same metrical base. But this base is not the alternation of strong and weak beats that builds a meter group. It represents bigger structures called meter phrases.

Rhythm in Latin American Music

Latin American music combines elements of three cultures: the culture of African slaves; the folklore of the native Indians; the tradition of European settlers between the 15th and 18th century. The rhythmic pattern named *clave* is the main characteristic of Latin American music. It is performed traditionally by means of two round wooden sticks called claves. The clave consists of two measures. There are three strokes with claves at first measure, i.e. three notes. At the second measure there are two strokes, i.e. it consists of two notes. It is performed in time signature 4/4 and sometimes at 6/8 (Gerard & Sheller, 1998). The rhythmic pattern *clave* sounds from the beginning to the end without stopping. It is connected also with dances. The two-measure rhythm organizes and orientates the performers, players, singers, dancers. The essence of Latin American music is the ability to recognize the rhythmic pattern of five notes and the ability to make one's own improvisation on this base.

The Rhythms of Indian Music

India's religion is a way of life and an integral part of the Indian musical tradition. There are two different dominant styles of traditions in Indian

classical music: the Carnatic music of South India and the Hindustani music of North India. Many features as well as the underlying philosophy are the same in both styles. Both are oral traditions, handed down through centuries (Hartenberger, 1974). Indian music is built on the base of a rhythmic cycle called *tala*. The idea of Tala are different claps, waves and other movements of the hands. The Tala consists of three elements with different names, different number of beats and different ways of performance: *anudrutam*, *drutam* and *laghu*. To keep track of the Tala, Indian musicians use a system of finger counts which is named Kriya. The first of these three basic elements of the rhythm cycle *Tala* called *anudrutam* is expressed by clapping with hand one beat. The second one called *drutam* consists always of two beats: clapping and waving of the hands. The third element called *laghu* can be of varied number of beats and is expressed by clapping followed by two or more touches and finger counting (Montfort, 1985). Terms meaning the pattern of clapping, the wave of the hands, the section or measure, the beat, the tempo, the basic cycle, etc. replace the common note-system for writing down the rhythm.

The perception, experiencing and performing of Indian music are described by M. Montfort who wrote that “Indian musicians develop an inner clock that keeps track of each beat of the *Tala* rhythm pattern while they improvise incredible cross-rhythmic variations against the rhythmic cycle” (Montfort, 1985, p. 63). Tabla is the most prominent, old, traditional percussion instrument in Indian music. Indian music is essentially, solo music. As the vocalist performs and music flows, the accompanists on the Tabla and harmonium provide support by keeping the beats and following the mood of the performer. Very often musicians repeat a particular phrase three times and arrive on the first beat of the rhythm known as 'Sam'. Artistically phrased, this division of any Tala, or rhythmic cycle, into three equal parts to create variation and musical thrill enhances the beauty of the performance. The rudiments of the thirty-five tala systems are now commonly use in India. The nature of rhythm in Indian music is contained in the inner perception of the rhythmic cycle Tala and in the skill to improvise on this basis.

Rhythm in Balkan folk music

The key word, which expresses the essence of a big part of Balkan folk music, is irregular pulsation. It is a result of a steady reiteration of a meter group consisting of short and long *dyals*. The dyals are combinations of

beats. The short dyal includes two beats, and the long dyal consists of three beats. The ratio between short and long dyals is two to three (2:3). It is called *hemiola*. For instance, irregular meter written with time signature $7/8$ consists of seven beats that are group of three dyals – two short (each with two beats) and one long (with three beats). This example is clear indication that this hemiola ratio is different from the hemiola ratio in African music. The hemiola ratio in African music is between two rhythmic patterns with different pulsation, paralleling each other. The hemiola ratio of the irregular meter is between the two dyals and follows each other. This is the reason for different psychical processes while one performs or perceives both kinds of music.

The greatest variety of irregular meters is found in Bulgaria. Bulgarian folk dances such as *ruchenitca* (7/16), *paidushko horo* (5/16), *daichovo horo*, *grancharsko horo* (9/16), *kopanitca* (11/16) display this irregular music. Theoretically they are irregular meters with unlimited number of beats. The meters with 5, 7, 8, 9, 10, 11 and 13 beats are most frequent. These beats are combined at two, three, four (and other) dyals. The variety of pulsation is a result not only of the number of dyals, but of the position of the long dyal. It can be at the beginning, at the end or in the middle of the meter group. The position of the long dyal determines the name of the dance. For instance in nine beats irregular meter (four dyals) with long dyal in the fourth position is the dance *daichovo horo*. In the same meter, but with the long dyal in the second position the name of the dance is *grancharsko horo*. The irregular meter with seven beats (three dyals) exists in two varieties. When the long dyal is in the third position, it becomes the fast Bulgarian dance, ‘women’s *ruchenitca*’. The folk songs from the Macedonian region of the Balkans (Pirin Macedonia, Aegean Macedonia and Vardar Macedonia) are in the same meter, but the long dyal is in the first position. The dances are performed slowly and gravely. The names of the dances are ‘men’s *ruchenitca*’ and *chamcheto*. The folk music of the Balkan is performed in different tempos and is written in different time signatures. The music in very fast tempo is written with lower number of sixteen (5/16, 7/16, 8/16 etc.), i.e. the value of a semiquaver (sixteenth-note) beat. The music in these meters is performed with virtuosity. This is encountered mainly in Bulgaria. The music of slower tempo is written in time signature with lower number of eight (5/8, 7/8, 8/8, etc.). Music with these time signatures can be heard in countries such as Greece, Turkey, Republic of Macedonia, and Serbia. A traditional instrument in the folk orchestra is a *tupan*. This is a percussion

instrument similar to the drum. The player beats it with two sticks – a wand and a thick stick.

From this brief review of the ideas of rhythm in the world it might be concluded at first that they are completely different. This is correct as long as the mental and analytical processes are considered during the perceiving and performing of the different national music. Latin American music demands skills of simultaneous perception of the rhythmic pattern *Clave* and improvisation of the other instruments. The thinking in Indian music is pointed to the rhythmic cycle *Tala*. African music demands simultaneous perception of two rhythms with hemiola ratio 3:2, i.e., polyrhythmic perception. The basic thing about Balkan music is to perceive the pulsation, i.e. to separate the meter group that is reiterated. Of course, it is not claimed that these concepts about the rhythm are the only ones existing in the world. It is assumed that various systems about the development of the sense of rhythm exist in connection with folk music in the different countries.

The approach I suggest in this chapter is open and other ideas can be added. The goal is to stimulate the creative activities of the specialists whose work is in the problematic field of rhythm and musical education. While there are differences in the ideas of rhythm there are some similar features which facilitate the perception and study of these concepts. The fact that rhythm is a unique multidimensional phenomenon that one experiences throughout one's life means that despite all the differences there are some common things about the wide variety of rhythms. On the one hand there are some common features in the nature of the different concepts of rhythm, and on the other hand there are common features in the methods for developing the sense of rhythm. First, what one notices when analyzing the origin and development of music in different nationalities is that all national types of music are the result of a combination of different cultures. There are mutual influences between neighboring countries, or because of migration (of people's own free will or forcibly) from one continent to another. Latin American music combines the distinguishing features of African, Indian and European music. The music of North India is the result of mixing the cultures of Muslim and Indian music.

There is an assumption that the music of the Balkans originated in the Slavic, Thracian and other tribes living in the Balkans. Another

assumption is that its origin is in Ancient India, where one of the most typical meter's form with seven beats named *devear-hindy* exists, but in a slower tempo (Hristov, 1928). We perceive this sense of irregularity when listening to African polyrhythmic or Indian music. Secondly, each of these music is organically connected with traditional dances and we have to discuss them together. This connection helps us to examine more precisely their characteristics. The simultaneous performance of the music and the dance leads to stronger emotional involvement and makes the comprehension of music easier. Thirdly, the music accompaniment of all the presented concepts of rhythm includes percussion instruments such as drums: *conga* and *claves* in Latin American music, *drums* in African music, *tupan* in Balkan music and *tabla* in Indian music.

In conclusion, we can generalize that the origin of the concepts of rhythm displayed above is the result of specific integration of different cultures. The methods for developing a sense for the rhythms considered in this chapter depend on their nature. Hartenberger (1974) suggests a system of finger counts, claps and waves for acquiring Indian rhythm by European musicians. He states that it is very important to vocalize the rhythm. Indian people vocalize rhythmic patterns almost a year before starting to play on the percussion instrument. The method includes using the CD as an complementary learning tool. The rhythm in Indian music is written in word-symbols rather than using a common notation system.

John Chernoff (1979) outlines the essence of African music from the standpoint of a person who has lived in Africa, who has studied music there and has taught it to his students later. This dual experience as a student and as a teacher helps him to feel deeply the essence of African bi-rhythm, and to discover accessible ways to learn it. He develops a step-by-step method to gain mastery of this African rhythm which is predominantly two against three. He compares the rhythms of European music and of African music, and makes valuable recommendations for studying this really unique phenomenon.

The author of this chapter has developed a method called **Melopeia** for developing musical skills (Ognenska, 1987). An aspect of this method is oriented towards developing a sense of rhythm in the folk music of the Balkans. The method involves different kinds of hand movements (clapping, slapping, tapping) and different geometric shapes for representing the short and long dyals in irregular meter.

Alan Dworsky and Betsy Sandsly (1999) include in their method the rhythmic patterns from African and Afro-Cuban rhythms. These are performed by beating the pulse with the feet or moving other parts of the body, combining walking and clapping. Many of the rhythm patterns they use are heard in some popular contemporary music styles such as jazz, rock, funk, etc. The authors use charts to present rhythmic patterns without a notation system. It is very useful because the charts can be understood by non-musicians. The method includes a CD for private study. The models of rhythm are written at seven different tempi. The student executes the exercises in a appropriate for his/her level of ability tempo. The authors also recommend vocalization using suitable syllable. Montfort (1985) attempts to combine the music of Africa, Bali and India in a method for music education. According to him, “these hybrid rhythm exercises and the traditional rhythms are valuable learning aids and may provide the inspiration for compositions and improvisations of world fusion music” (Montfort, 1985:1)

If we make a more detailed analysis of the above briefly-described methods, we will notice many common features even though the processes of thinking are different when we perceive or perform the different types of national music.

First, all methods include developing an *inner hearing* of the basic element which contains the essence of the concrete rhythm, i.e. the main means for analyzing and identification of the specific rhythm. Some specialists call it the ‘inner clock’. Performers of Indian music have to keep the rhythmic cycle Tala those of African and Latin American music have to hear the rhythmic pattern Clave, and in Balkan music it is essential to feel the pulsation, i.e. the recurring meter group.

Secondly, the folk music of all the presented types is passed down orally from generation to generation. This is the way to begin teaching music to children. The children of India start to perform the tala before they can speak.

Thirdly, all kinds of rhythm of are performed through different body motions or parts of the body or/and through a variety of clapping, slapping, tapping with the hands and feet, and touching the fingers. The common features of the methods described above form the premise of the inference that **it is possible to create a method for multi-national musical education**. This kind of education will give the students a broad basis for developing a sense of rhythm manifested in different concrete forms all over the world.

Developing a sense of rhythm

The knowledge about music and particularly about rhythm is vast and is broadening each day with the growth of new styles and genres of music. It therefore follows that the goal of music education cannot be to achieve all these knowledge in detail. Contemporary music education needs, on the one hand, to develop students' ability to think, analyze, generalize, to look for relationships between musical phenomena, while on the other hand, stimulate students' creative skills to apply their prior knowledge under new conditions. This could be achieved through developing in them the habit of using *aural* means to make sense of the wide-ranging manifestations of rhythm. It is through the 'means' that we come to understand the part of the rhythm which contains the essence, the core rhythm concept, and they are used for analysis and understanding.

Through music education, we should provide students with a very strong foundation in learning to perceive music so that they are able to gain new knowledge and skills by themselves in the future, and to 'perfect' themselves at the music they like and might create. The developing of a multicultural method to build students' sense of rhythm requires the efforts of an international team. Only native musical specialists have the expertise to properly select the contents of musical works included in such a methodology and their connection with dances. Therefore, I will outline only a scheme that defines the methodical sequence for developing the sense of rhythm (regardless of what type it is), in this last part of the chapter. This sequence is determined by the objective laws and the governing principles of the musical art. They are closely connected with the mental processes, which accompany the perception of rhythm. Hence this sequence is independent of the concrete manifestation of the rhythm in different national music. This is a methodological scheme that shows the way from auditory-kinesthetic feeling of the rhythm to the comprehension of its essence and finding ways for writing it in music.

The scheme comprises **five** components. The sequence of these five components is shown by the numbers over the lines that connect them – the links (see Fig. 1 above). While the order of the components is independent of the rhythm concepts, their content completely depends on the concrete folk music, i.e. the musical concept. The **first** component (a piece of music) includes the musical compositions that are used – songs

and instrumental pieces. The **second** component (dance) includes traditional dances using the rhythmic concept we develop. The concrete

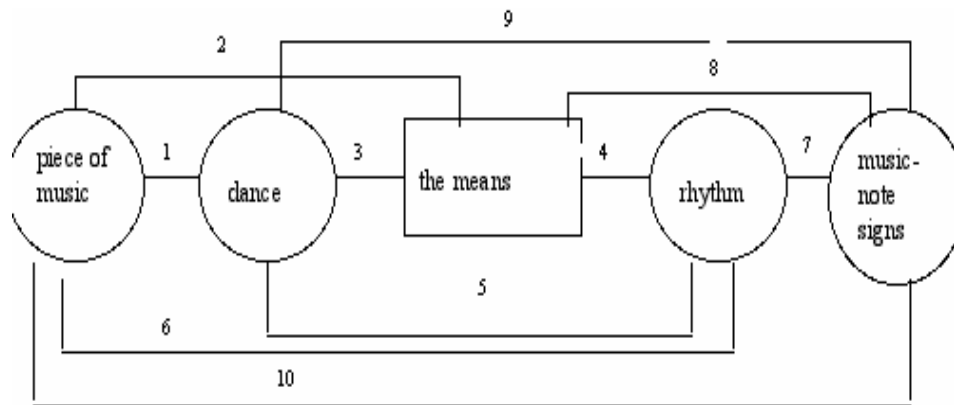


Figure 1: Methodological scheme for developing a sense of rhythm

dances and pieces also depend on the age of the students. We can see in this scheme that in the beginning of the study we have to develop step-by-step skills for dancing different dances and ritual motions (link 1). As we said earlier, the concept of rhythm in all folk music is connected closely to national dances and culture. But it is not necessary to know the theory about rhythm and dances in order to dance with feeling and to feel the music. During holidays, feasts or dancing parties, people in the past and today dance correctly when listening to music without knowing any theory about the rhythm. We develop exercises with the **third** component of the scheme – the *means* – almost simultaneously with the second one (link 2). The component called the *means* is different to different concepts of rhythm. In African music this has two layers of rhythm. Matthew Montfort (1985) says that the rhythmic feeling of two against three characterizes African music. We have to develop the skill of listening to at least two rhythms at once, i.e. this is the “metronomic sense” of bi-rhythm. John Chernoff (1979) writes that he has never succeeded trying to count the beats of the first performer in order to prepare himself in knowing when to join in with the second drum. He concludes that the player has to *feel* the starting place with their body, brains and emotions. He has to feel the interaction between both rhythms, i.e. the bi-rhythm. On the evidence of these examples we can say that the *means* of African music is the simultaneous hearing of two rhythms with

hemiola ratio two against three. The *means* of Indian music is the cycle tala, and the means of Latin American music is the rhythm pattern clave. The 'meter group' whose reiteration makes pulsation is the *means* of irregular meter. However, in my view, a more precise and complete definition of the *means* of each concept of rhythm can only be an international team of musical experts. We develop the skills of the *means* with many exercises between the components a piece of music, dance and the means. We start with the development of auditory-kinesthetic experience through perceiving and/or performing music with different body motions (clapping, slapping, waving, etc. of the hands, tapping with the feet, movements of the head or other parts of the body) and/or vocalization, etc. We use different graphic models for representing the *means* after or at the same time with the movements. After we have developed the skills for connecting music with dance and with the means (links 1,2 and 3) we go on to the next component – rhythm. To make the connection between the *means* and rhythm (link 4) we provide the students a little theory. The contents and quality of the rhythm depend on the age of the students. The knowledge and the sense of rhythm are assimilated with tasks of previous components of the scheme – dance and rhythm (link 5) and a piece of music and rhythm (link 6). The last component of the scheme shows us the way the rhythm is written in the music. The students are acquainted with the note values, signs of rests, time signature and other specific ways of each concept of rhythm. This experience is assimilated through the exercises with the last component of the scheme and all previous noticed with number 8 (music-note signs and the *means*), number 9 (music-note signs and dance) and number 10 (music-note signs and a piece of music).

The presented methodological scheme shows the internal mental processes taking place in the formation of the sense of rhythm. The final aim is for the students to perform, analyze and feel the rhythmic organization of the different national music (10). This means that the thinking processes of all intermediate links (1 to 9) are automated, internalized and executed instantly. In order to achieve that skill in the development of the different stages of the scheme, the means of rhythm is materialized externally through using the different receptors: visual, audio, tactile etc. The technological scheme organizes and makes the work of the teacher easier independent of the type and age of the students taught. This scheme can be used with children of early childhood, of all

grades at school or with university undergraduates. As previously stated, the difference is in the contents of the components of the scheme.

Conclusion

What are the benefits of using the multicultural music approach for developing a sense of rhythm? Indeed there are many benefits in developing a broad understanding of rhythm, but the most important are the following:

- developing a different kind of thinking that can be transferred to other school subjects and/or in everyday communication;
- acquiring a more flexible and fluent musical thinking that is related to every kind of rhythmic phenomena;
- training students to be self-learning and self-orientating when encountering new musical phenomena and conditions;
- improving motor coordination and the quality of movement;
- developing quality such as concentration of the attention;
- opportunity for children to compare their own folk music with others and to take pride in their own culture;
- enabling all children to demonstrate their skills (some of them can sing, others dance, clap, slap, play on instruments etc.);
- providing opportunities for children to demonstrate their creative skills.

The contact with other traditions develops respect for the cultures of other countries, which is the basis of the education of tolerance. This approach is one of the *means* of preserving the authentic art in new forms.

There is a very important issue that requires our special attention: the main challenge in such a method is the balance between common musical education, multicultural education and preserving the national originality of the folk music. Talented teachers can intuitively feel the border between multicultural and national education and establish which kind of concept of rhythm and how long will be used. In this case such an approach will have only a beneficial effect on the students. Meeting different cultures and understanding their differences and common things

as well as seeing the respect their classmates show to it, the students will comprehend the value of their folk art and will be proud with it. Of course such a method will be more concrete if the specialists of the field of musical education unite their efforts. Therefore this chapter has to be taken up as a call to all the people who are not indifferent to the preservation of folk traditions and to the future of folk music, as well as to the music education of the children in the 21st century.

References

1. Abraham, G. (1985). *The concise Oxford history of music*. London: Oxford University Press.
2. Anderson, W. M. (1991). *Teaching Music with a Multicultural Approach*. Reston, VA: Music Educators National Conference.
3. Bolshaya Sovetskaya enciklopedia (1975). Moscow: Sovetskaya enciklopediya Press. vol. 22.
4. Buher, K. (1923). *Rabota I ritam*. M., Novaya Moskva.
5. Chernoff, J. (1979). *African Rhythm and African Sensibility*. The University of Chicago Press.
6. Deutsch, D. (1999). *The Psychology of Music*. Academic Press.
7. Djenev, K. & Haralampiev, K. (1965). *Theory of the structure of the movements in Bulgarian folklore choreography*. Sofia: Science and Art Press.
8. 17. Doskin, V. A. & Lavrentieva, N. A. (1984). *The Rhythm in the Life*. Sofia: Medicine & Physical Culture Press.
9. Dworsky, A. & Sandsly, B. (1999). *A rhythm vocabulary: A musician's guide to understanding and improvising with rhythm*. Dancing Hands Music.
10. Gerard, C. & Sheller, M. (1998). *Salsa!: the rhythm of Latin music*. Tempe, White Cliffs Media.
11. Geron, T. & Lusk, L. *Essential Dictionary of Music Notation*. Los Angeles: Alfred Publishing
12. Gordon, E. (1989). *Learning sequences in music: Skill, content and patterns*. Chicago: G.I.A. Publication.
13. Hartenberger, J. R. (1974). *A guidbook to South Indian rhythm for Western musicians*. Copy of manuscript in Berklee College of Music, USA.
14. Hristov, D. (1928). *The technical structure of Bulgarian folklore music*. Sofia: S.M. Staikov Press.

- 15.Kubik, G. (1979). Pattern perception and recognition in African music. In J. Blacking & J. W. Kealiinohomoku (eds.), *The performing arts* (pp. 221-249). The Hague: Mouton Publisher.
- 16.Latham, A. (ed.). (2002). *The Oxford Companion to Music*. London: Oxford University Press.
- 17.Mauleon, R. (1993). Salsa guidebook for piano and ensemble. Sher Music.
- 18.Mazel, A. L. & Chukerman, V. A. (1965). *Analyze of musical compositions*. Moscow., Music Press.
- 19.Montfort, M. (1985) Ancient Traditions – Future Possibilities Rhythmic Training through the traditions of Africa, Bali and India. Mill Valley, California: Panoramic Press.
- 20.Nettle, B. (1992). *Ethnomusicology and the teaching of world music*. *International Journal of Music Education*, 20, 3-7.
- 21.Nikolov, N. (1984). *I am out of rhythm*. Sofia: Medicine & Physical Culture Press.
- 22.Ognenska, N. (1987). System *Melopeia* for singing to music. Blagoevgrad: South-West University Press.
- 23.Teplov, B. M. (1986). *Selected works*. Moscow: Academy of Science Press.
- 24.Thompson, K. J. (1990). *Interdisciplinary: History, Theory and Practice*. Detroit: Wayne State University Press.