

Erfahrungsmodul 8a

Mögliche Aufgaben:

1. Versuchen Sie, mithilfe des CD-ROM-Video-Trommelkurses einige der 12 Basic Exercises mimetisch zu erlernen. Bedienen Sie sich dabei einer der zur Verfügung stehenden zweifelligen Horizontaltrommeln (Gätabere, Dholak, Madhal). Arbeiten Sie mit der Silbensprache und genauer Beobachtung der Hände und Bewegungen Piyasara Shilpadhipathi's.
2. Denken Sie sich für die Arbeit im Klassenzimmer Möglichkeiten und Module aus, die Praxisanteile (mimetisch) mit eher reflexiven Anteilen (z. B. Gehörbildung) zu verbinden (linke und rechte Gehirnhälfte).

Die europäische Notation ist eine Hilfestellung für europäische Schüler. Sri Lanker notieren lediglich die Silben und eventuell, ob ein Schlag rechts oder links ausgeführt wird. Piyasara Shilpadhipathi, der viele Europäer und Amerikaner unterrichtete, begrüßte aber sehr die Aufzeichnung im europäischen Stil. Die Transkriptionen stammen von Aufnahmen, die im Sommer 1999 im Elphinston Theatre, Colombo gemacht wurden. Piyasara und seine Frau Kanthi unterrichten hier zusätzlich zu den Unterrichtsstunden in ihrer Privatschule bzw. an der Musikhochschule in Colombo Schüler im Tanzen und Trommeln.

Unterrichtsbeginn und –schluss erfolgen mit einem Grußritual, bei dem der Schüler vor dem Lehrer auf die Knie fällt und sich bis auf den Boden verbeugt.

Es gibt auf der Gätabere bestimmte Grundschläge, die man am Anfang üben muss, um bestimmte Soundqualitäten zu produzieren; allerdings stimmen diese nicht immer mit den gesprochenen Silben schematisch überein. Hört man einem guten Trommler, wie Piyasara zu, dann nimmt man die feinen Abstufungen der Sounds wie eine eigene Sprache wahr. Für die ersten Übungen lassen sich folgende Zuordnungen treffen:

Experience Module 8a

Possible tasks:






1. Try using the video examples to learn mimetically some of the 12 basic exercises. Use one of the following tools to do this standing double-skin drums (Gätabere, Dholak, Madhal). Work with the syllable language and exact observation of the hands and movements Piyasara Shilpadhipathi's.
2. Consider possibilities and modules for working in the classroom, that combine practical parts (mimetic) with more reflexive parts (e. g. auditory training) Experience (left and right brain hemisphere).



European notation is an aid for European students. Sri Lankans only write down the syllables and probably whether a strike is made to the right or left. Piyasara Shilpadhipathi, who taught many Europeans and Americans, very much welcomed the European notation. The transcriptions are from recordings made in summer 1999 at Elphinston Theatre, Colombo. Piyasara and his wife Kanthi teach dancing and drumming there in addition to the lessons in their private school or at the College of Music in Colombo.

The beginning and end of the lesson are marked by a greeting ritual in which the student falls to his knees in front of the teacher and bends to the floor.

There are certain basic beats on the gätabere that you have to practice at the beginning to produce certain sound qualities; however, these do not always match the spoken syllables schematically. If you listen to a good drummer, like Piyasara, you will perceive the fine gradations of the sounds as an own language. The following assignments can be made for the first exercises:

| | | |
|--|---|---|
| <p>Linke Hand mit gestreckten Fingern in die Mitte des Fells: KUN/KU</p> |  | <p>Left hand with stretched fingers in the middle of the fur: KUN/ KU</p> |
| <p>Linke Hand mit gestreckten Fingern am Rand des Fells: TA</p> |  | <p>Left hand with stretched fingers at the edge of the coat: TA</p> |
| <p>Rechte Hand mit gespannten Fingern von rechts nach links: KE/DE/JIN</p> |  | <p>Right hand with fingers stretched from right to left: KE/DE/JIN</p> |
| <p>Rechte Hand von oben nach unten rechts: TE/DE</p> |  | <p>Right hand from top to bottom right: TE/DE</p> |
| <p>Beide Hände: DON</p> |  | <p>Both hands: DON</p> |

Die **Basic Exercises** auf der **Gätabere**:

1st basic exercise:

| | | | | | |
|----|----|----|-----|----|----|
| TA | KE | TE | KUN | DE | TE |
| L | R | R | L | R | R |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |

2nd basic exercise:

| | | | | | | |
|----|----|----|----|----|-----|----|
| TA | KE | TE | KE | TE | KUN | DE |
| L | R | R | R | R | L | R |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |

3rd basic exercise:

| | | | | | | | |
|----|----|----|----|----|-----|-----|----|
| TA | KE | TE | TA | KE | TE | KUN | DE |
| L | R | R | L | R | R | L | R |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |
| TA | KE | TE | KE | TE | KUN | DE | |
| L | R | R | R | R | L | R | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | |

4th basic exercise:

| | | | | | |
|----|----|----|-----|-----|-----|
| TA | KE | TE | KUN | JIN | JIN |
| L | R | R | L | R | R |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |

5th basic exercise:

| | | | | | | | |
|----|----|----|-----|-----|-----|-----|----|
| TA | KE | TE | TA | KE | TE | KUN | DE |
| L | R | R | L | R | R | L | R |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |
| TA | KE | TE | KUN | JIN | JIN | | |
| L | R | R | L | R | R | | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | | |

6th basic exercise:

| | | | | | | | | | | | |
|----|-----|----|-----|-----|----|----|----|----|-----|-----|-----|
| TA | KE | TE | KUN | DE | TE | TA | KE | | | | |
| L | R | R | L | R | R | L | R | | | | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | | | | |
| TE | KUN | DE | TE | KUN | DE | TA | KE | TE | KUN | JIN | JIN |
| R | L | R | R | L | R | L | R | R | L | R | R |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |

7th basic exercise:

| | | | | | | | |
|----|----|----|-----|----|-----|----|----|
| ta | ke | te | don | ge | de | | |
| l | r | r | l | r | r | | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | | |
| ta | ke | te | kun | de | kun | ge | te |
| l | r | r | l | r | l | r | r |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |
| ta | ke | te | kun | j | j | | |
| l | r | r | l | r | r | | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | | |

8th basic exercise:

| | | | | | | | | | | | | | | | | |
|-----|----|----|----|----|-----|-----|----|-----|-----|----|----|-----|-----|-----|-----|---|
| ta | ta | ke | de | ji | ji | ge | de | don | don | ge | de | nan | nan | ge | de | |
| l | l | r | r | r | r | r | r | l | l | r | r | r | r | r | r | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | |
| ta | ke | de | ke | de | ji | ke | de | ke | de | | | | | | | |
| l | r | r | r | r | r | r | r | r | r | | | | | | | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | | | | | | | |
| don | ge | de | ge | de | nan | ge | de | ge | de | | | | | | | |
| l | r | r | r | r | r | r | r | r | r | | | | | | | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | | | | | | | |
| ta | ke | de | ta | ke | de | kun | j | j | ke | de | ta | ke | de | kun | j | |
| l | r | r | l | r | r | l | r | r | r | r | l | r | r | l | r | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | |
| don | ke | de | ta | ke | de | kun | j | j | nan | ke | de | ta | ke | de | kun | j |
| l | r | r | l | r | r | l | r | r | r | r | l | r | r | l | r | |
| ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ | ♪ |

9th basic exercise:

| | | | | | | | | | | | | | | | | | | | | |
|----|-----|----|----|-----|----|----|----|----|----|-----|----|----|----|----|----|-----|----|----|----|----|
| ta | kun | de | te | tak | ji | ku | ta | ke | ta | kun | de | te | ta | ke | te | kun | ji | ku | ta | ke |
| r | l | r | r | l | r | l | r | l | r | l | r | r | l | r | r | l | r | l | r | l |

♪ ♪ ♫

10th basic exercise:

| | | | | | | | | | | | | | | | | | |
|----|----|-----|----|-----|----|----|-----|----|----|----|----|----|-----|----|----|----|-----|
| ke | de | don | ta | kun | de | te | don | ge | de | ta | ke | te | kun | ji | ku | ta | ge: |
| r | r | l | r | l | r | r | l | r | r | l | r | r | l | r | l | r | l: |

♪ ♪ ♫

11th basic exercise:

| | | | | | | | |
|----|----|----|----|-----|----|----|----|
| ga | te | de | te | kun | de | de | te |
| l | r | r | r | l | r | r | r |

♪ ♪ ♫ ♫ ♫ ♫ ♫ ♫

12th basic exercise:

| | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|-----|----|----|-----|----|----|----|----|----|-----|-----|-----|----|-----|
| ta | ge | de | ji | ge | de | don | ge | de | nan | ge | de | ta | ke | de | kun | jin | jin | ke | jin |
| l | r | r | r | r | r | l | r | r | r | r | r | l | r | r | l | r | r | l | r |

♪ ♪ ♫



He is a master: Temple-drummer in Kandy



Notes about a Sri Lankan Drum Artist

My name is Piyasara Shilpadhipathi. I was born at 19th of march 1945 in Polgahawela near Kegalle in a _____ of dancers and drummers, who have in earlier times performed for the court of the Kandyan _____ and for the sacred bo-tree-ceremonies in Anuradhapura. I have 4 brothers and 2 sisters. The name of my mother is Sawwathi and of my father Saranga. My uncle Saimon had a _____ and my uncle Shilpa was a great teacher. I started to learn in the age of 5. My grandfather Sowranga has been my first teacher in dancing and drumming. He took me to the _____, where I could watch the players and I liked it very much. 8 years old I had to pass a practical ritual, called ves bedecema. After this complex ceremony you are a _____ drummer or dancer. About 1960 the dance school of my uncle got a _____ status with a small fond. At the same time the governmental schools also started to teach _____ dancing and drumming. The result was, that a lot of teachers must be educated, but mainly they learned to dance and to drum, because they wanted to get a job. 1967 I joined the Chitrasena-dance-group, who visited the People's Republic of _____. 1968 I participated in the governmental college of dance in _____ and completed my knowledge about Kandyan dance and drumming with studies about low-country-dance and drumming. 1971 I met my _____ Kanthi and since this time we work together. We went on tour with the state dance ensemble to Russia (1974) and the EXPO at Japan (1975). 1976 I started my own dance group with my brothers and one of my sister and we visited a lot of countries. Then I became a dance- and drum-teacher at the Chitrasena-dance-school, where I have been student before. With Kanthi I was invited from the British Council to go to _____ in 1984, to teach in the Royal College of Music and to give lecture demonstrations and workshops. I got the chance to record exercises and pieces for _____ and for the archives. 1979 my daughter Madhavi was born. Whenever possible she accompanied us on our concert-journeys to other countries. 1991 we got the chance to visit the USA and to join a big multicultural festival in _____. There I gave some lecture-demonstrations in the University of Santa Barbara at the California Institute of Arts and a lot of museums. After that I used to go to the States every year. I like to distribute my knowledge about our special Sri Lankan culture and to inform interested people all over the world and I use to go abroad about 4/5 times a year. My wife and my daughter are also specialists for dancing, drumming and _____. Now we conduct a private school with about 500 students. I am member of several cultural communities and senior lecturer at the Institute of Aesthetic Studies at the University of Kelaniya. (transcription of an interview by M. Claus-Bachmann with Piyasara Shilpadhipathi in August 1999)

BBC ceremonies China Colombo dance school family governmental kings London Los Angeles professional singing traditional wife

-----Schlüssel-----

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The Gaetabere - a Sri Lankan Drum

1. Which wood is used to produce a gaetabere?

- a) Alahat
- b) Kitul
- c) Kohomba



2. How long is an average instrument?

- a) 2 spans and 5 fingers
- b) 3 spans and 3 fingers
- c) 1 inch and 3 fingers

3. Which animal provides the skin for the right side of the drum?

- a) Elephant
- b) Snake
- c) Monkey



4. Which other art is inseparably connected with the art of drumming?

- a) Dancing
- b) Painting
- c) Singing



5. To which area does the gaetabere belong?

- a) Low country around Matara
- b) North-eastern province
- c) Up country around Kandy



Tasks:

1. After working with the multimedia-version try to find out the correct answers in this printed page.
2. Verify the result yourself with the help of the key.

Solution: 1. (a) (c); 2. (b); 3. (c); 4. (a); 5. (c)

The Gaetabere - process of construction



Tasks:

1. Work with the multimedia version and try to find the correct sequence. Write the numbers beside the text fields and the bold characters into the fields below.
2. Compare with the photos above; if the sequence is correct, the characters show a term for the famous full-moon festivals in Sri Lanka, where gaetabere plays an important role:

The gaetabere is double-skinned and therefore receives on each side a dampened skin **that** is fixed on to the body with a ring of very strong, braided raffia. The edges of the skin are cut off.

The body is then taken out of the lathe and is hollowed out at the premarked notches on the clamping device with a chisel. This is done carefully in order to avoid fissures or **cracks** in the wood. The edges are filed down and evened out, and now the body is ready to be covered.

Depending on the size of drum desired, a piece of wood from the trunk of an alahat tree is clamped between the fixtures of a hand-driven lathe. The latter turns slowly and the wood turner can then scrape the truck to the desired size with an iron tool, as well as making already rough notches and **decoration**.

To turn the wooden cylinder, two helpers must set into motion a large handwheel which guides a rope in its groove that has been thrown over the part of the tree. **3**

The edges of the raffia are fixed by pulling a long, thin strip of raffia between the two rings back and forth in a zig-zag **pattern**. In this way the skins can be tuned after drying and when the tension slackens, e.g. tightening again with humidity. **6**

Many drum makers are also passable **drummers**, and thus Mr. Ranatunga also breaks in his newly **made** instrument himself. **7/8**

Goatskin and cowhide serve as skins, and for the most important cultdrums like the gaetabere, monkeyskin is used that is first **depilated** and dried. **1**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

The Gaetabere - process of construction



Tasks and solution:

1. Work with the multimedia version and try to find the correct sequence. Write the numbers beside the text fields and the bold characters into the fields below.
2. Compare with the photos above; if the sequence is correct, the characters show a term for the famous full-moon festivals in Sri Lanka, where gaetabere plays an important role:

The gaetabere is double-skinned and therefore receives on each side a **5** dampened skin **that** is fixed on to the body with a ring of very strong, braided raffia. The edges of the skin are cut off.

The body is then taken out of the lathe and is hollowed out at the premarked **4** notches on the clamping device with a chisel. This is done carefully in order to avoid fissures or **cracks** in the wood. The edges are filed down and evened out, and now the body is ready to be covered.

Depending on the size of drum desired, a piece of wood from the trunk of an alahat tree is clamped between the **2** fixtures of a hand-driven lathe. The latter turns slowly and the wood turner can then scrape the truck to the desired size with an iron tool, as well as making already rough notches and **decoration**.

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| | | | | | | | |
|---|---|---|---|---|---|---|---|
| P | E | R | A | H | E | R | A |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |