# 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 PiyasaraShilpadhipathis.
- 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 from recordings made in summer 1999 at Elphinston Theatre, Colombo. Colombo Schüler im Tanzen und Trommeln.

Unterrichtsbeginn und -schluss erfolgen mit einem Grußritual, bei dem der The beginning and end of the lesson are marked by a greeting ritual in Schüler vor dem Lehrer auf die Knie fällt und sich bis auf den Boden which the student falls to his knees in front of the teacher and bends to the verbeugt.

üben muss, um bestimmte Soundqualitäten zu produzieren; allerdings the beginning to produce certain sound qualities; however, these do not stimmen diese nicht immer mit den gesprochenen Silben schematisch always match the spoken syllables schematically. If you listen to a good überein. Hört man einem guten Trommler, wie Piyasara zu, dann nimmt drummer, like Piyasara, you will perceive the fine gradations of the sounds man die feinen Abstufungen der Sounds wie eine eigene Sprache wahr. Für as an own language. The following assignments can be made for the first 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).

> Teuropean 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

und seine Frau Kanthi unterrichten hier zusätzlich zu den Piyasara and his wife Kanthi teach dancing and drumming there in Unterrichtsstunden in ihrer Privatschule bzw. an der Musikhochschule in addition to the lessons in their private school or at the College of Music in Colombo.

floor.

Es gibt auf der Gätabere bestimmte Grundschläge, die man am Anfang There are certain basic beats on the gätabere that you have to practice at exercises:

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

### Die Basic Exercises auf der Gätabere:

	1 <sup>st</sup>	basic	exercis	e:	
TA L	KE R	TE R	KUN L	DE R	TE
1	1	5	٨	٨	

2 <sup>na</sup>	basic	exercise:				
TA	KE	TE	KE	TE	KUN	DE
L	R	R	R	R	L	R
	٥	.5	1	٥	1	٥

				3	b b	asi	c e	xero	ise	:			
TA		KE		TE		TA		KE		TE		KUN	DE
L		R		R		L		R		R		L	R
b		1		3		,		b		1		٨	1
	TA		KE		TE		KE		TE		KUN	DE	
	L		R		R		R		R		E	R	
					1		1						

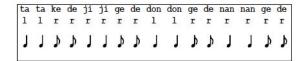
	4	basic	exerci	se:	
TA	KE	TE	KUN	JIN	JIN
L	R	R	L	R	R
5	1	1	٨	1	J

		5 th	basic	exerci	se:		
TA L	KE R	TE R	TA L	KE R	TE R	KUN	DE
1	>	7	1	7	N		1
	TA L	KE R	TE R	KUN	JIN R	JIN R	
		5	٨	1	I	J	

				6 <sup>th</sup>	basic	exerci	se:				
		TA L	KE R	TE R	KUN L	DE R	TE R	TA L	KE R		
		A	A	A			A		4		
TE R	KUN L	DE R	TE R	KUN L	DE R	TA L	KE R	TE R	KUN	JIN R	JIN R
A	A	A	A	١.	5	1	3			1	J



8th basic exercise:



ta	ke	de	ke	de	ji	ke	de	ke	de
1	r	r	r	r	r	r	r	r	r
J	٥	Þ	Þ	Þ	J	ke r	þ	d	þ

don	ge	de	ge	de	nan	ge	de	ge	de
1	r	r	r	r	nan r	r	r	r	r
J	Þ	Þ	Þ	Þ	J	Þ	Þ	Þ	þ

ta 1	ke r	de r	ta 1	ke r	de	kun 1	jin r	ji r	ke	de r	ta 1	ke r	de	kun 1	jin r
þ	A	A	A	A	A	A	J	þ	A	A	h	A	A	A	J

don	ke	de	ta	ke	de	kun	jin	nan	ke	de	ta	ke	de	kun	jin
1	r	r	1	r	r	1	r	r	r	r	1	r	r	1	r
Þ	A	A	A	A	A	A	J	Þ	A	A	A	A	A	A	J

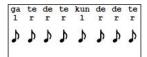
9<sup>th</sup> basic exercise:



10<sup>th</sup> basic exercise:

ke	de	don	ta	kun	de	te	don	ge	de	ta	ke	te	kun	ji	ku	ta	ge:
r	r	1	r	1	r	r	1	r	r	1	r	r	kun 1	r	1	r	1:
þ	D	J	D	Þ	Þ	Þ	J	Þ	Þ	Þ	Þ	Þ	Þ	J	J	J	J:

11th basic exercise:



12th basic exercise:





He is a master: Temple-drummer in Kandy



#### Notes about a Sri Lankan Drum Artist

		march 1945 in Polgahawela near Kegalle in . er times performed for the court of the	a
	_ and for the sacred bo-tree-ceremo		
I have 4 brothers and	2 sisters. The name of my mother is 9	Sawwathi and of my father Saranga. My	
uncle Salmon had a _	and my uncle Shilpa was	s a great teacher.	
I started to learn in th	ne age of 5. My grandfather Sewrang.	a has been my first teacher in dancing and	i
drumming. He took me	to the, where I could	watch the players and I liked it very much.	
8 years old I had to pa	ass a practical ritual, called ves bede	ema. After this complex ceremony you are	
a drum	imer or dancer.		
About 1960 the dance	e school of my uncle got a	status with a small fond. At the sam	e
time the governmenta	schools also started to teach	dancing and drumming. The	
result was, that a lot	of teachers must be educated, but m	nainly they learned to dance and to drum.	
because they wanted	io get a job.		
	asena-dance-group, who visited the f		
	the governmental college of dance in		
knowledge about Kand	yan dance and drumming with studie	s about low-country-dance and drumming.	
		work together. We went on tour with the	
	to Russia (1974) and the EXPO at Ja		
1976 I started my own	ı dance group with my brothers and o	one of my sister and we visited a lot of	
countries.			
Then I became a dance before.	r and drum-teacher at the Chitraser	na-dance-school, where I have been studen	t
With Kanthi I was invit	ed from the British Council to go to _	in 1984, to teach in the	
	and to give lecture demonstrations :		
I got the chance to re	cord exercises and pieces for	and for the archives.	
1979 my daughter Ma	dhavi was born. Whenever possible sh	e acompanied us on our concert-journeys	
to other countries.			
1991 we got the chanc	e to visit the USA and to join a big m	nulticultural festival in	
There I gave some lect	ure-demonstrations in the University	y of Santa Barbara at the California	
Institute of Arts and	a lot of museums.		
After that I used to g	o to the States every year.		
I like to distribute my	knowledge about our special Sri Lanka	an culture and to inform interested people	
	l use to go abroad about 4/5 times a		
My wife and my daugh	ter are also specialists for dancing, d	drumming and Now we	
	ool with about 500 students.		
I am member of severs	Il cultural communities and senior lec	turer at the Institute of Aesthetic	
Studies at the Univers			
(transcription of an in	terview by M. Claus-Bachmann with P	Piysara Shilpadhipathi in August 1999)	

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

### PD Dr. Martina Claus-Bachmann – Arbeitsblatt Gätabere/Handout Gaetabere

-----Schlüssel-----

#### 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 family of dancers and drummers, who have in earlier times performed for the court of the Kandyan kings 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 dance school and my uncle Shilpa was a great teacher.

I started to learn in the age of 5. My grandfather Sewranga has been my first teacher in dancing and drumming. He took me to the ceremonies, where I could watch the players and I liked it very much.

8 years old I had to pass a practical ritual, called ves bedeema, After this complex ceremony you are a professional drummer or dancer.

About 1960 the dance school of my uncle got a governmental status with a small fond. At the same time the governmental schools also started to teach traditional 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 China.

1968 I participated in the governmental college of dance in Colombo and completed my knowledge about Kandyan dance and drumming with studies about low-country-dance and drumming.

1971 I met my wife 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 London 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 BBC and for the archives.

 $1979\ \mathrm{my}$  daughter Madhavi was born. Whenever possible she acompanied 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 Los Angeles.

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 singing. Now we conduct a private school with about 500 students.

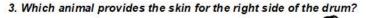
I am member of several cultural communities and senior lecturer at the Institute of Aesthetic Studies at the University of Kelaniya.

(transcription of an interview by M. Claus-Bachmann with Piysara Shilpadhipathi in August 1999)

1

# 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



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

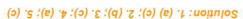


- 4. Which other art is inseparable connected with the art of drumming?
- a) Dancing
- b) Painting
- c) Singing
- 5. To which area does the gaetabere belong?
- a) Low country around Matara
- b) North-eastern province
- c) Up country around Kandy



### Tasks:

- 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.





#### Tasks

- 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.
- 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.

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 scape the truck to the desired size with an iron tool, as well as making already rough notches and decoration.

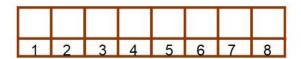
The edges of the raffia are fixed by pulling a long, thin strip of raffia between the two rings back and forth in a zig-zag pattern. In this way the skins can be tuned after drying and when the tension slackens, e.g. tightening again with humidity.

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.

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

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

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





#### Tasks and solution:

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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 scape the truck to the desired size with an iron tool, as well as making already rough notches and decoration.

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

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.

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

Many drum makers are also passable d**r**ummers, and thus Mr. Ranatunga also breaks in his newly m**a**de instrument himself. 7/8

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